

## Letters to the editor

## Shackelford editorial 'misinformed, malicious'

Dear Editor:

I would like to respond to the misinformed and seemingly malicious editorial published in *Black Ink* entitled "Union Neglecting Blacks?" As a volunteer who has sometimes bended over backwards to program for Black and minority students as well as the "white majority," excuse my tendency towards self-righteousness. The essential fact is this: despite pleas to the BSM hierarchy over the past two

years, Black students remain largely uninvolved in the Union program, one of the few points that Ms. Shackelford correctly points out. It would be useless for me to list all the programs last year which the Activities Board planned with minority students in mind. They ranged from an entire symposium on prisons (and Black poet B. F. Maiz) to Donald Bogle, a program co-sponsored with the BSM.

Last year is history; the rest of this year

is not. Ms. Shackelford mentions David Buffet (it's Jimmy), U. S. Army Brass Quintet, et al. as programs appealing to the white students only. Why doesn't she mention Billy Cobham, or Modern Jazz Quartet, two concerts that have tremendous potential. Or New York Mary, a rising young group of jazz musicians? Perhaps Ms. Shackelford didn't know that the George Faison dance company was to anchor our season, but cancelled. Or that that the Gosler Pantomime Circus will be here, which features some fine Black artists.

There are others as well. There is most certainly not a "total absence" of cross-cultural entertainment at Carolina this year, nor was there last year.

I can assure you that there is not "blatant neglect" of the black population on the Activities Board. Last year, Carlton Dallas was selected as a chairperson for our Board. To my knowledge he was one of only two or three Black students who interviewed for a position. Carlton quit before the year began. The situation is much the same in the committees. I get the feeling that Blacks are told when they arrive at Carolina, "Forget about any Black cultural events here, there won't be any and there's nothing you can do about it." Believe me, there is! We need all the help and input we can get, but not misguided criticism and condemnations.

Michael Kennedy and Eugene Wright are committee members on the Carolina

Forum. Mr Wright especially has been asked to keep a pulse of the Black community's needs and desires. We are diligently working to secure Black speakers who are contemporary and provocative. I welcome suggestions. The point is this: we will work to the best of our ability, not "out of the goodness of our hearts" but from a sense of responsibility, to meet the needs of all Carolina students. But try as we might, most of us are still



Rod Broadway: Explains quote concerning Black schools on Page 12.

white students and cannot presume to know all the needs of Black students on this campus. If we haven't done the job to this point, it is not through ignorance. The September 28 editorial spits in the face of those of us who have tried very hard to

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Victoria Motley

## Little soul appeal on radio

The water shortage is not Chapel Hill's only problem. We newcomers to this area have had much to adjust to much against our wishes, and nature.

With the available resources of talented Black folks in Chapel Hill, the most readily heard, loud and clear music on the radio does not have much "soul appeal."

When I initially moved to this area my inquiry about local soulful music was answered by a non-brother with a Sunday night jazz program. But, it was on Monday that I wanted to hear some sounds.

My next inquiry led me to know that there were stations in Raleigh, Durham and most recently Warrenton. One of these stations is sponsored by a university community less than half the size of UNC.

These stations do play good music, that is if you get them before they go off the air.

What does Chapel Hill have for persons selective in what they want to hear? The alternatives are few. They include (1) listening every seven days to the Jazz program for a couple of hours (2) investing in recordings of favorite artists (3) selecting your hours to tune into stations in other communities (4) watching T.V. on Saturday or (5) waiting for soulful sounds between the records of non-Black ones—which can be so disheartening to the ears.

I have been amazed with the lack of interest toward having the several Chapel Hill radio stations address the wants of the Black community.

Are there any persons interested in the field of communications? Do others see that Chapel Hill radio stations should offer the Black community more than a weekly jazz show?

Are we as Black folks satisfied with our limited sources in communications?

Victoria Motley is a first-year graduate student in the School of Public Health.

## About our letters section

*Black Ink* welcomes letters to the editor and asks only that they be concise and legibly typed.

We reserve the right to edit letters for length and good taste both of which will be determined by the editor.

Those wishing to submit a letter to the editor may do so by mailing them to *Black Ink*, Suite B, Box 42, Carolina Union, by delivering them in person to the designated envelope in the BSM office (at the same address) or by handing them to Managing Editor Gail Westry.

## Are Black television programs harmful?

YES by Sheri Parks

If anyone ever asks me which racial stereotypes have persisted into the 1970's, I will steer him straight to the nearest television set and tell him to sit and watch. If he sits through enough prime time segments, he will see:

Stereotype No. 1: *Good Times*—a comedy about a tenement family which includes, among others, a large, big-chested mother who is quite adept at making a chicken and a bag of corn meal feed a family of five and various neighbors who drop in at dinner time; an artistically talented son who spends more time chasing women than painting a canvas and an attractive, if not so intelligent father who often lays down the law over the much more sensible suggestions of the martyr-mother.

Add about five good punch lines, lots of guffaw (after all, aren't all Black folks happy?), and a sister who manages to dress quite well amid the ghetto dwellers, and you've got yourself a nice, neat stereotype. And to add a different lemon twist, kill the father so you can explore the fatherless tenement home situation.

Stereotype No. 2: *The Jeffersons*—Another comedy, this time about some Blacks who made it up the social ladder and are living in the big time. Characters should include another large, big-chested mother, a smaller, older mother version, and a small, loud-mouthed husband who, too, is not so intelligent. Again, mother is always right. Here, the idiom, "You can take the nigger out of the ghetto, but you can't take the ghetto out of the nigger" is

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George Jefferson and spouse Louise: the classic jive nigger and mammy images?

NO by Allen Johnson

George Jefferson is an abrasively lovable character, strutting proudly through the imaginary New York which spawned Archie Bunker, J. J. Evans, and Maude Finley, and imploring poor "Weezy" to get her stuff together and enjoy the "good life."

And while psychologists, sociologists, and other self-righteous critics lambast "The Jeffersons," "Good Times" and other Black-oriented television programs for portraying "detrimental" Black images, we must remember that such shows are not designed to portray The Ideal Black Man and his Ideal Black Family.

If they indeed did present such sterile characters, the shows would have been cancelled by now. There is, after all, nothing funny or interesting about perfect people.

It is, in fact, the imperfection of George Jefferson and characters like him which captures the audience's interest and compassion. We can identify with George's obsession with flaunting his wealth. He has struggled long and arduously to make his "move on up to the East Side." He naturally wants to immerse himself in the spoils of his victory.

Certainly, George is overly concerned with material rewards, with all but inserting his nose up the posterior of a wealthy white Mr. Big, but he never succeeds at such ploys and generally profits from his mistakes.

As for so-called "positive" characters, George's son, Lionel, is a positive young

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