

Conrad Named Vice President

Jim Conrad, proprietor of a local hair and beauty salon, is believed to be the first black named as vice president of the local affiliate of the National Hairdressers and Cosmetology Association (NHCA).

"Jim was named because he seems to be a worker," says Cherri Miller, owner of Salon des Salons and president of the local affiliate. "Everytime we've called on him in the past, he's gotten the job done. As far as I know, he is the first black to be so named."

The owner of Conrad's Hair Design in the Jetway Shopping Center, Conrad sees his appointment as a step in the right direction for the predominantly white association.

"I was a bit surprised when they called and asked

me if I would accept the position," says Conrad. "I think they wanted me because of my experience. While I was in New York, I was affiliated with it."

"But I think the main reason they wanted me is that they want to better race relations."

Ms. Miller says the NHCA is designed "to better educate hairdressers and cosmetologists on the ongoing changes in the industry."

As vice president, Conrad says that his duties will include serving as head of the organization in the president's absence and developing a closer relationship among local affiliates. He adds that he hopes to one day become president of the local affiliate.

Pre-Registration Open

Children who will be five years old on or before October 16 are eligible to attend public kindergarten this fall and should enroll now.

The Winston-Salem/Forsyth County School System is asking parents to call their local school to notify them before kindergarten orientation days, which will be held April 6 and 8 in each school. Actual registration for enrollment may be done now or during the orientation days.

Parents should bring the child's birth certificate and immunization records to the school when registering. Three DPT shots, three polio shots or oral polio vaccines, one rubella shot and one rubeola shot (after the first birthday) are required by state law before a child enrolls in school.

More than 90 percent of local five year olds are enrolled in public kindergarten this year. The school system expects about 2561 kindergarteners for 1983-84.

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ing with the times; I don't want to get stuck in one place. That's why I feel that this album has helped me open up, helped extend my range where I can eventually devote more time to acting and musicals as well as my records.

"Don't Leave Me This Way" was certainly the highlight of my career up until this point. But at the same time, it was kind of a desperation move because I had been putting out records and I had been with Motown for six years and I began saying to myself: 'Isn't anything ever going to happen for me?' That desperation of knowing you're good, but not proving it in terms of the right material, came out in the sound of the song. It really went a bit deeper than a song just about the relationship between a woman and a man.

"It's always been a question for me of having the right material, the producers, the timing and the enthusiasm of the record company behind me. I honestly believe I've got it now."

It shows in "Thelma Houston," which the singer also says took far more preproduction time than anything else she's ever been involved in. While the producers and Koppelman (who was also executive producer on such hits as Barbara Streisand and Donna Summers' "Enough Is Enough" and Dolly Parton's "Here You Come Again") were combing through songs for potential hits, they, along with Houston, also looked for material to widen her scope, to attract new fans as well as her older ones.

"Also," Houston adds, "I like to have my live appearances as close to the sound that was recorded on the album. I want to give the concept, or feel, of a live show, how it builds in a club act. For the first few songs on the album, it's almost as if I'm opening my show, getting comfortable with the audience while at the same time they're checking me out, how I sound, how I dress. Then, by the third song, I just sail, I just go with the sound and let it take me away."

Although her heart is often with ballads (her favorites on the album being "What For" and "Take Me Through Your Lifetime"), she also feels that the more uptempo songs, such as "Working Girl" and "Just Like All the Rest," will attract many new fans who have never heard her previous albums.

"I think that, with 'Thelma Houston,' I've made a statement for listeners in terms of body, mind and spirit. By that I mean that to truly enjoy music, you've got to put it all together. Your attitude has got to be one where not only does the music move your body, but your mind and your spirit are hooked into it as well."

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factor) and could attract significant financial backing from unions and religious, disarmament and black groups.

The crux of this ambitious strategy lies in the candidate's ability to divest himself from personal gain and the opportunism so inherent in American politics, and in ably representing a broad, multiracial, multiclass constituency on the liberal-left. I am convinced that Dellums could do this. Unfortunately, some Black Caucus members and other politicians have in recent days put forward another candidate who would be the centerpiece of the strategy outlined above: the country preacher himself, Jesse Jackson.

Jackson has been a familiar political figure within Black America for more than 15 years. His showboat posturing, his embellished rhetoric, his monumental egotism, are to an extent akin to a mimicry of the late Adam Clayton Powell of Harlem.

Unlike the restless refugee of Bimini, however, Jackson's chief constituency is his own organization, Operation PUSH.

He has never been elected to public office.

Jackson's defenders claim that he is the best-known black political figure in America. Name recognition is, of course, a valuable factor, but insufficient in itself to validate a person's political credentials.

Everyone still knows who Jesse James was, but I sincerely doubt that this 19th-century rogue was a suitable candidate for high office!

Jackson has played a very ambiguous role in the Movement. In 1972, he delivered a keynote address at the Black Political Convention held in Gary, Ind., yet subsequently disavowed any independent challenge to white Democrats in that year's presidential race.

During the Miami Rebellion of 1980, he flew dramatically into Liberty City in an effort to cool off young militants. At the Democratic National Convention held in New York City in 1980, he served as a "front man" for Carter, endeavoring to water down Kennedy-

inspired jobs initiatives.

Yet, only weeks later, Jackson applauded Reagan's speech before the National Urban League, and claimed that "the black vote is the wild card in this election. The black community has the responsibility and obligation to listen to what both parties and all candidates have to say."

The chief weakness of a potential Jackson campaign, however, is in the candidate's inability to awaken the support of progressives outside of the black community. Jackson's PUSH has no meaningful contacts within the women's movement, and Jackson's own ego has earned him many enemies within the civil rights leadership.

Black nationalists and most leftists view Jackson with undisguised contempt as a political opportunist, a chameleon whose colors change with the issues. There is a real danger that Jackson, the candidate, would capitulate to Mondale (or even Glenn) at the convention, after a deal had been cut behind the scenes, leaving blacks and progressives out in the proverbial cold.

The strategy to realign American politics in 1984 must begin with a candidate who can be trusted to represent our interests. As far as I'm concerned, Jesse Jackson disqualified himself a decade ago. Jackson is not a black leader — he is a celebrity.

And the seriousness of the political crisis which is before us demands that any independent campaign start with a level of unquestioned integrity.

Dr. Manning Marable is professor of history and economics and director of the Race Relations Institute at Fisk University in Nashville, Tenn.

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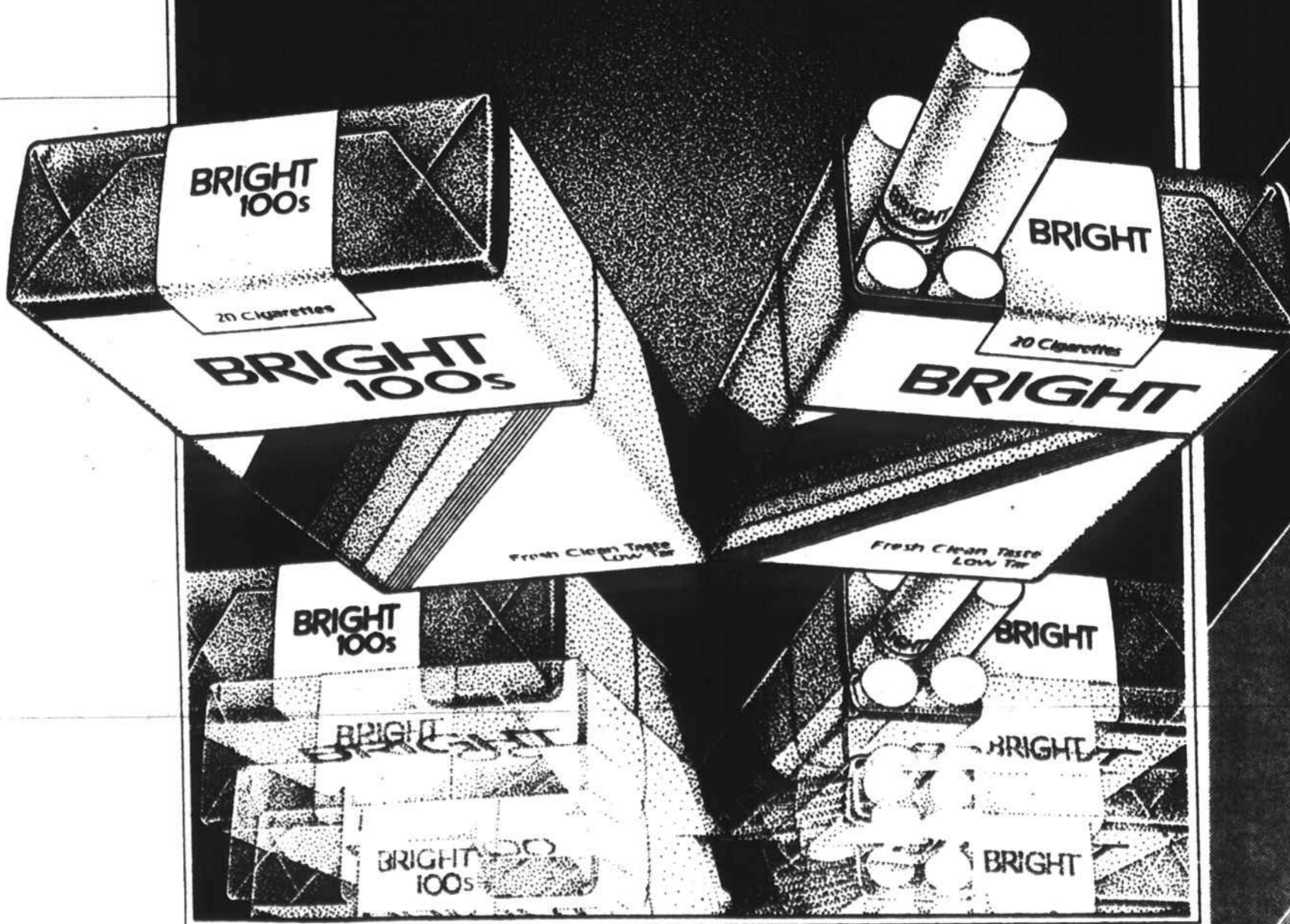
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