



Tony Brown's COMMENTS

Julian Bond Dis-Information

The CIA and the KGB do a lot of it. Both intelligence agencies of the U.S. and the USSR practice the art of dis-information, planting phony documents and falsified facts to discredit others.

I understand that's their game - and both clandestine bodies are expected to carry on their "dirty tricks." But why would Julian Bond resort to such tactics?

In his column, the Georgia State Senator and professional Democrat Boy Wonder asked: "Black Conservatives, Where Are They?" He then identified, from among 150 people, three black Republicans and me. According to Bond, our "finest hour came in December, 1980 when over 150 black business executives and educators met in San Francisco."

It was a time of bloated boasts and conservative rhetoric, he said. Now these misled blacks are "still where they were three years ago," Bond continued, "because they didn't get Administration jobs." And, he explains, we persist in our ideology of "peculiar" views.

Bond, the demagogue, while bending the truth and lumping apples and oranges, rewrites history while projecting his own political frustrations on me in particular. It must be his psychological defense mechanism of projection because I don't fit any of his neat categories.

I did not and do not support Ronald Reagan and neither am I a Democrat. As far as black aspirations are concerned, both parties stink. I am independent of both parties and am hardly trusted by the left wing Democratic Party Black Socialists or the hardline Conservatives. And Bond knows this because he has a copy of those San Francisco proceedings called "The Fairmont Papers" which contains my speech.

Percy Sutton, staunch supporter of Democratic causes and impeccable in his loyalty to liberal causes, was also at the conference and also delivered his standard philosophy. Chuck Stone, black journalist extraordinaire and Adam Clayton Powell's administrative assistant, were among many non-Republicans, were there and made a presentation.

But before I quote myself so you can decide if Bond is correct, let me examine his motives and take a look at where he is three years later:

Bond and I are both on the lecture circuit. We both know that you receive invitations to speak to diverse groups with varying philosophies. It would be as unfair to him as his guilt by association is to me to accuse him of holding a group's beliefs simply because he addresses it.

For example, when Bond is in the company of homosexuals or prisoners that does not make him gay or a convicted felon. But some of his political frustrations and stalled career options seem to have found daylight. After a series of failed projects - television shows and a bid for Congress, along with, according to the Washington Post, a stalled political career as a Georgia state senator - there may be a wee bit of envy of those who show some progress. And Bond's buffoon act some years back on "Saturday Night Live" - replete with zoot suit, wig and shades - had many wondering about his judgement, political

and otherwise.

Either his judgement or his eyesight is poor when he asks where I am. And I certainly do not know why he expected me to expect a job from Reagan. I've got about five jobs already. Besides, I don't want a job from Reagan - or any other politician.

Perhaps that kind of thinking is difficult for Bond to understand, considering the fact that his old Georgia pal Jimmy Carter never invited him to Washington. Another job - the Executive Director of the NAACP - also got away from him.

I'm not calling Julian a loser, but I am saying that the near 50-year-old Boy Wonder is running out of time if he plans to set the world on fire. And in spite of his heartless portrayal of me, I still like him. And I wish him all of God's blessings. But I also wish he would learn to stick to the facts and read.

For Julian Bond's continuing education, I am quoting myself at the Fairmont Conference before those old black conservatives. Look carefully, Julian, this is where Tony Brown is:

"Black people are blacker today than they were 26 years ago when the Brown v. Board of Education decision was passed, and we will be blacker 25 years from now than we are tonight. I do not want to surprise anybody, but there are only three things that can take place: I was born black, I shall die black, and in between those two great events, I shall remain black. So I will operate from the premise of blackness without an apology. And I would like to say this for those who may be nervous: pro-blackness and anti-whiteness are antithetical. You cannot be pro-black and be anti-white. Because if you are pro-black, you will have pride. And if you have pride, you will respect persons with different backgrounds."

... "Tony Brown's Journal" TV series can be seen on public television Sunday, on Channel 42, at 5 p.m. It can also be seen on Channel 58, Sunday, at 6:30 p.m. and Channel 60, Thursday at 10:30 p.m. Please consult listings.

Southern Christmas Show To Start November 10

Special To The Post
"Thank you for interweaving a part of me into your life," reads the small card attached to Lin Oglesby's weavings. And, when you met Lin at the Southern Christmas Show November 10-20 at the Charlotte Merchandise Mart, you'll discover she means it.

Lin's decision to begin her Knoxville, TN weaving business, "Sinfully Original," came when she resigned her photography post at the Knoxville Journal five years ago.

After a job photographing catastrophes, Lin found weaving a way to regain her sensitivity. "My art is soothing and peaceful," she says. And, she adds, "With weaving there are always new techniques, new fibers, new products, always something to learn."

Preserving the original art of weaving is a commitment for Lin. Her looms and spinning wheels are manual, and it takes a person to individually weave each piece. No fly shuttles are used. Each piece is truly handmade. "They have imperfections, just as every human has flaws," says Lin, "But there's integrity in every piece."

Lin's wearable art, which contains no machine stitching, includes beautiful handwoven shawls, ruanas, scarves and jackets. Her clothes are free-flowing, easy wearing, and come in luscious shades.

One of Lin's favorite ways of designing she calls the "mom" method, or "making of mistakes." Some of her special designs include using satin ribbon in both warp (ver-

tical threads) and weft (horizontal threads): Another innovation is the use of mohair in her wall hangings which gives them a frosty texture.

With two apprentices on board now, and a dream of having a studio with 10 or 12 looms and as many apprentices, Lin is working hard. "But," she smiles, "I love it! I'm happiest when I'm immersed in my fibers. For me, weaving is a total devotion."

In addition to Lin, there will be several hundred artisans, selling and demonstrating everything from stained glass, pottery and carvings, to unique Christmas items that include goofy reindeer and wreaths for every Holiday home.

Olde Towne will be bustling with miniature doll houses decked out with tiny

trimming, Christmas tree lane, as well as decorated mantels, windows and doors, and festive tents.

Schiele's exhibit will be man's first Christmas on the moon, and the Mint is bringing back old locomotives for toy train buffs. There's a Village Church, an Old Post Office with a Victorian Postmaster's parlor. Plus, a singing chicken choir certain to delight young and old. Santa is going to be back, and youngsters can make calls to his workshop at the North Pole.

General admission is \$3.50 in advance, \$4 at the door. Advance orders for 30 or more tickets are \$3 each.

Show hours are 7:30-10 p.m. November 9; 10 a.m. to 9:30 p.m. all other weekdays and Saturdays, and 10 a.m. to 6 p.m. Sundays.

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