

# Black Power in the Great Society

More and more, the male of the human species has had to give (often grudging) acknowledgement to the fact that the surest way to get a project, a program, or a movement off and running, is to involve the womenfolk.

Because the VOICE newspaper unstintingly supports this premise, it is hoped that the Negro women of Nevada will give special attention to the reprint here of a speech made by Congressman Adam Clayton Powell, Chairman of the House Education and Labor Committee, before the 35th Biennial Convention of the National Association of Colored Women's Clubs, in Oklahoma City, Friday, July 29, 1966.

IN THE ADDRESS, Representative Powell gives an in-depth analysis of the whole broad spectrum of the Civil Rights Field--a penetrating insight into the birth and evolution of 'Black Power' and a meaningful delineation of its role and activities in the achievement of the goals of the Black Revolution.

Due to the lengthiness of the speech, it will be reprinted in three parts. Here is the first.



**By Adam Clayton Powell  
U.S. Congressman (D) NY**  
"BLACK POWER IN THE GREAT SOCIETY"

In this week's NEWSWEEK, Mr. Lippman writes an unusually perceptive column. I call it his first "soul column."

Although the column is titled "Bygone Notions", it could more appropriately be called "The Obsolescence of the Global Pre-Eminence of the English-Speaking Union" or "White Folks Just Ain't On Top No More."

Mr. Lippmann writes: "The United States for all its wealth and military power and for all of the ideological pretensions which are now emanating from the White House and the State Department, is quite unable to be the world's policeman and to conduct a global crusade for its way of life and its favorite doctrines."

DISCUSSING THE several reasons why the United States is unable to "fill this super-role in human affairs," Mr. Lippmann writes that "the weak and poor people of the earth have found a response to our wealth and our weapons. Because they have learned to accept hardship, suffering and death, they can walk when rich people ride, they can subsist when the rich would starve, they can find shelter though their houses are gone, they can fight with simple weapons against the great and sophisticated weapons, and they are hard to conquer because so many of them are ready to die."

You will probably never read a better description of the reasons why black people have survived in America and though powerless and imprisoned in poverty why they have been able to orchestrate today's "black revolution."

Mr. Lippmann goes on to tie the debilitation

of our national human resources by writing: "Still another reason why we cannot play the super-role...is that this great country now has problems of its own which it cannot, except at grave risk, merely tinker with any longer."

"THE CONDITION of our cities, where the majority of our people live, is explosive, not only because of the black ghettos...but also because these cities are becoming progressively unlivable for everyone, black or white. These cities demand our paramount attention. They need great sums of money. Neither attention nor money is available now that the Administration has gone whoring after false gods in the pursuit of power."

Not only does Mr. Lippmann's eloquence describe the global changes in a new world no longer dominated by the white race, but he implicitly has laid the historical foundation for the rise of "black power" in America.

Because white Americans have refused to accept black Americans as equals, because white Americans have continued to deny the manhood and womanhood of black Americans, we have been forced to turn inward to ourselves.

WE HAVE TURNED to "black power", not as a slogan rooted in hostility, but as a democratic means of action rooted in the love of man for his brother. It simply re-affirms human dignity.

Let me read excerpts of a speech made in July, 1965 by Dr. Max Nussbaum, President of the Zionist Organizations of America. Dr. Nussbaum declared: "As a first step towards the building of Jewish peoplehood is the unification of the American Jewish community..."

"Secondly, the building of Jewish peoplehood calls for involvement in the Jewish life of the community in which we reside. We, as Zionists, must find our way back to the instream of American Jewish life, exercising our influence on the course of community affairs, fighting for Jewish values, participating in leadership."

"Thirdly, building of Jewish peoplehood calls for involvement as Zionists in the educational system of our Jewish community by placing the subject of Israel on the curricula of our religious schools, by fostering the study of Hebrew and by deepening the Jewish content of our instruction in Jewish schools."

ARE THOSE statements racist? Did the press condemn Dr. Nussbaum or suggest that Zionism could be equated with violence?

No, this did not happen. But simply substitute the word, "Black" for "Jewish" and for "Israel", substitute the word, "Africa". Should such a statement be read by a black man today, he would be roundly condemned in the leading editorial of the New York Times for being a racist.

This is the terrible immorality of our society--one set of values for white people and another set of values for black people.

### PRIVILEGES OF OTHER ETHNIC GROUPS

White Americans are permitted the privilege and luxury of all-Jewish organizations, all-Irish societies, all-Italian associations and all-Polish fraternities, but just let a black man suggest that black women ought to have an all-black association run by black women, administered by black women and financed by black women and these very same groups and their leaders scream "racism", "segregation" and "violence."

WHAT I CANNOT abide are the black "Aunt Jemimas" who snuggle up to the white power structure for approbation by denouncing "black power" and telling "Mr. Charlie" what he wants to hear.

While I cannot abide this treachery, I can understand it. You see, these white-hand-picked and white-washed "Black Leaders" want to survive and the only way they can survive is by being faithful "house Negroes" and telling the plantation boss what he wants to hear.

In so doing, an organization such as the Urban League gets more foundation money, more money from the Government and more money from guilt-ridden whites who believe their pocketbooks can save their conscience.

### THE WALL STREET OF CIVIL RIGHTS

This is why the Urban League has become the "Wall Street of the Civil Rights Movement" and why it has lost contact with the black masses of America.

BLACK PEOPLE tired long ago of reading in the newspapers who their leaders were. You can call certain "Negro Leaders" to the White

## MET OPENING TRIUMPH FOR NEGRO DIVA

NEW YORK--(NPI)--President of the United States and Mrs. Lyndon B. Johnson were witnesses to the inauguration of a new era in opera last week when they heard Leontyne Price, soprano, create the role of Cleopatra with Justino Diaz singing Anthony at the historic opening of the Metropolitan Opera company's new home at Lincoln Center for the Performing Arts.

Three center boxes were thrown together to create the state box which accommodated Mrs. Lyndon B. Johnson and 28 others high in government, diplomatic circles and the arts. Guests in the state box included the President of the Philippines and Mrs. Ferdinand E. Marcos, Secretary General of the United Nations U. Thant, and U. S. Ambassador to the United Nations and Mrs. Arthur J. Goldberg.

Among the distinguished guests who heard the performance were general managers of several leading opera houses of the world--Dr. Egon Hilbert, Vienna State Opera; Sir David Webster, Royal Opera House, Covent Garden, London; Rudolf Hartmann, Bavarian National Theatre, Munich; Dr. Rolf Libermann, Hamburg State Opera; Herbert Graf, Geneva Grand theatre; Kurt Herbert Adler, San Francisco Opera; Carol Fox, Lyric Opera, Chicago; and Julius Rudel, New York City Opera.

For the historic opening of its new home, the Metropolitan Opera had a first night program of silk reminiscent of Victorian and Edwardian elegance. Of Japanese pure white bridal satin with a backing of sea island cotton to give it strength and body, the program measured 10 by 20 inches. The lettering was black and red and the border, red edged with a fine line of gold. There were gold decorations inspired by the chandeliers in the auditorium and on the grand tier promenade and the outer edges were hand fringed.

The Metropolitan, after 83 years in its historic old house in what is now the New York garment district, inaugurated its 45.7 million-dollar wonder between Philharmonic Hall and the New York State theater. Past the facade of five soaring, 96-foot marble arches, opera fans entered into a wide foyer flanked by two huge murals by Marc Chagall, past three Maillol bronzes, and on toward the pleasant, red plush sweep of the grand staircase into the auditorium.

The auditorium is a scene resembling the old house with the same five tiers above the orchestra paterre, grand tier (the boxes where diamonds glitter as of old), dress circle, balcony, and family circle. The basic colors, red and gold, have been retained. But they are a little lighter and less somber than in the old house, relieved by touches of beige and a light African wood resembling mahogany so mounted as to help the acoustics.

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House every week and pat them on their heads and tell them they are great and mighty, but black people snort in disgust and laugh in derision. The real black leaders of America are those black men and women whom the black people of America have chosen. These are the men and women black people are going to follow. This is why "Black Power" was born.