

# Carl Rowan

(Con't from page 2)

declare Gray "unqualified."

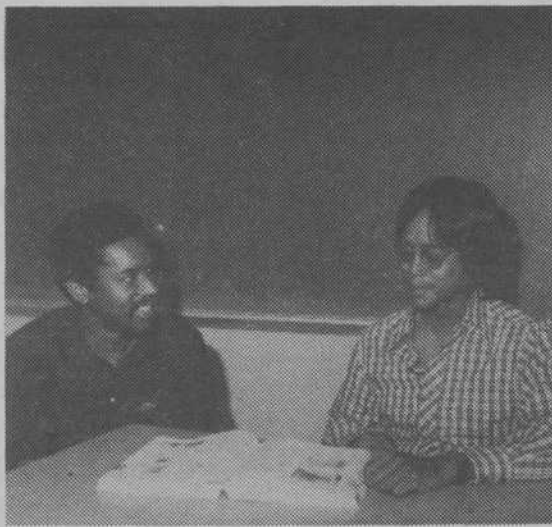
Jones said that "the ABA is able to probe deeper" than the judicial commissions.

William J. Baxley, Alabama's attorney general from 1970 to 1978, offered a different explanation: "All too often the ABA does not rate any lawyer, white or black, as qualified if that lawyer has a street-type practice, or represents unpopular causes. My gut reaction is that only those with country club practices are deemed qualified by the ABA."

Whatever the motive or explanation, the ABA recommendations have given heart to Alabamans who don't want any black federal judges, and to those who especially don't want blacks who have fought the Jim Crow buddy-boy system. The Alabama State Bar Association, which never tried to disbar Gray during his 26 years of practice, is suddenly taking depositions and looking for any excuse to act against Gray. The Birmingham Bar Association's executive committee has the temerity to ask the U.S. Senate Judiciary Committee to virtually hand over the decision regarding Clemon to a referendum of the overwhelmingly white (and until a decade or so ago, totally Jim Crow) Birmingham Bar Association.

My conversations with dozens of Alabamans indicate that powerful forces want to knock off both Gray and Clemon -- but that they are DETERMINED to have no more than one black judge. They are now conspiring and maneuvering, waiting for the ABA to give them a clue as to whether Gray or Clemon is the one to go after.

The word from the White House is that President Carter will not knuckle under on either appointment. So the question is whether two brave Alabama senators will, or can, push both black nominees to confirmation.



Culliver, left, and Eliseo Bautista

## James Culliver Heads Human Relations Club

JAMES CULLIVER, a three year teacher, at Garside, volunteered again this year to sponsor the Human Relations Club. For three years he has served as the club's sponsor.

On the campus at Garside, it is obvious, attitudes of students have changed, after getting involved in the Human Relations Club, cites

Culliver's wife, Linda, is Director of the West Las Vegas Library.

ELISEO BAUTISTA, a second year teacher at Garside, comes to Clark County School District, from the Bay area. Prior to Las Vegas, he was involved in a Credential program in Hayward California.

Bautista, a Biology major, from the University of California, Berkley. A second year Human Relations Sponsor, at Garside. He is excited about the 79-80 school year, and the accomplishment that have been achieved through the Human Relations Club. At the school a cross section of students make up the club, with the main objective being togetherness; and that is what it is all about, states Bautista.

### Community Spirit

## West Las Vegans Work To Preserve Cultural Heritage

Propelled by the excitement and enthusiasm generated by the recent City Spirit community arts study, residents of West Las Vegas have taken a major step in creating a visible, viable program for nurturing and preserving the richness and diversity of cultural heritage long denied expression in this community of over 40,000 Blacks.

Representing one of the off-shoots of the City Spirit project, the WESTSIDE CULTURAL ARTS COUNCIL seeks to become the heartbeat of a total community effort to expand the cultural landscape of West Las Vegas. The formation of the Westside Cultural Arts Council is by no means a new idea, since it was introduced by members of that community more than two years ago at a public forum held at the familiar site of "D" and Jackson Streets in West Las Vegas.

This opportunity to take the first hard look at the "state of the arts" in the 30 square mile area of predominantly Black, low to middle income residents was made possible by the Westside Community Comprehensive Economic Development Plan, under the direction of Otis R. Harris. Harris now heads the Southern Nevada Economic Development Council, Inc., which has been designated by the U.S. Department of Commerce as Clark County's coordinating agency for the economic development of the Special Impact Area.

From a total community development perspective, Las Vegas residents responded to initiatives and proceeded with a plan to identify cultural arts needs and desires through a series of surveys and pilot projects.

Two years later, the home of the Westside Athletic Association is now also the home of the Westside Cultural Arts Council, which will attempt to bring the community into a closer relationship through the creative and physical arts. In essence, WAA along with other community groups, joins hands to

give reality to "an idea whose time has come."

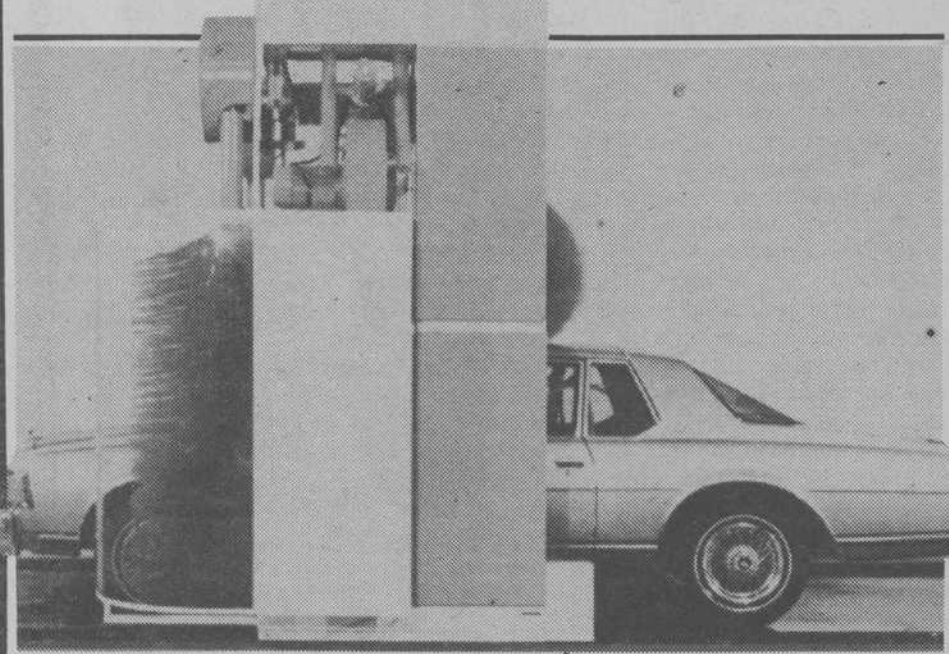
The run-down building at 1000 "D" Street was once known as the Boy's Club. Directed in the 1950's through the 1960's by popular community leader and champion for youth, Jimmy Gay III, it was then the hub of activity for area youth. The courageous step taken by WAA in 1977 to restore the building and its programs were fraught with setbacks. WAA sponsors Cranford Daniels, Dori Shaw and Senator Joe Neal persevered in their voluntary efforts to maintain the facility and an on-going recreation program, utilizing CETA public service employees.

Now, two years later, the glowing faces of youth and adults (seniors included) can be found among the voluntary planning and work crew for a phenomenal cultural renaissance. Providing time, talents, services and materials, the group of artists, businessmen, retired seniors, painters, teachers, secretaries, school children and interested citizens perform cleaning, painting, decorating and landscaping duties necessary to restore the building and grounds to full use.

Planned program activities will provide for a unique expression of community life through theatre, dance, music, sports, modeling, graphic arts, writing, media arts, communications and art appreciation projects.

Based on what project planners term a "wholistic" approach, projects will be designed to develop human resources for direct application to the community development process. For example, an experimental theatre program will deal with dynamics of community life within an educational as well as artistic development framework. The ultimate goal is that of a permanent professional production company, incorporating music and dance.

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