

# Cartoonist's incisive, humorous work left mark

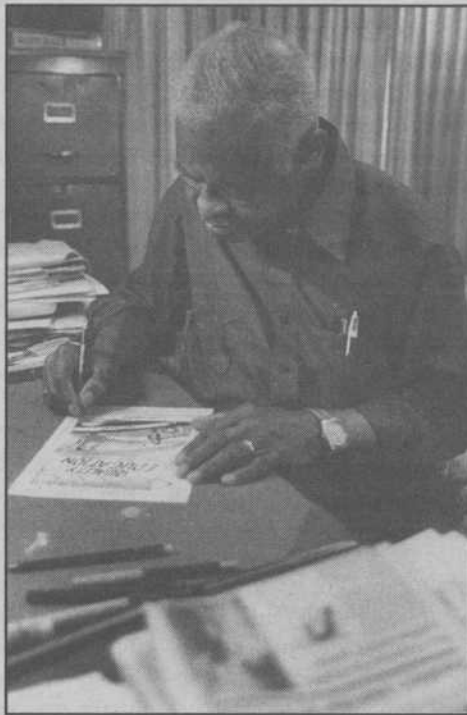
By Kathy Williamson  
Special to Sentinel-Voice

LOS ANGELES (NNPA) - In a journalism world still dominated by White males, Clint C. Wilson Sr. excelled for more than five decades.

The art of putting ink to paper to create a thought provoking image was a task that Wilson pursued on a regular basis, much to the delight of thousands of readers across the nation.

"My father's work was part of a tradition of editorial cartoonists in the Black press which began in 1888 with Henry J. Lewis in the *Indianapolis Freeman*, the first Black illustrated newspaper," Clint C. Wilson II, a journalism professor at Howard University, told the NNPA News Service.

"Although his drawings were often humorous, more than one public official remarked that Clint Wilson's cartoons on behalf of African-Americans were incisive in representing the community's views on current events and issues. His work spanned the



CLINT C. WILSON SR.

Civil Rights Era and addressed topics such as the Watts Riots, the Rodney King incident and police abuses in Los Angeles, as well as jibes at the policies of the Nixon, Reagan and George Bush presidential administrations."

Wilson's professional art career began in 1940 as a cartoonist and an illustrator for the *San Antonio Register*.

From 1945 to 1955, he drew freelance cartoons for the now defunct *Post Enquirer* and worked as a staff artist for the *Christian Soldier Newspaper*.

He then worked for a year (1955-56) for the *California Eagle Newspaper*. In 1956, he commenced his long-term career at the *Los Angeles Sentinel*, retiring in 2003.

Wilson's cartoons offered the balanced blend of satire and humor — with just the right Black twist. He created about 2,600 pieces of journalistic art that represented poignant struggles as well as political blunders.

His rendering of subjects, such as gang violence, police brutality, affirmative action, various wars and U.S. presidents, garnered

him numerous awards, including multiple top honors from the NNPA and Women at Work. His cartoon of the late President Lyndon B. Johnson was exhibited at the Johnson Library in Austin, Texas.

He was inducted into the Black Press Hall of Fame in 1990.

In 1989, he contributed a cartoon for auction by the National Press Club, with proceeds going to journalism scholarships.

In October 1990, Wilson donated more than 200 political and sports cartoons, photographs and related journalism papers to the Moorland-Spingarn Research Center, repository of the Black Press Archives. Included with the historical donation was his oral history presented by his son, Clint C. Wilson II.

Wilson died in Los Angeles. He is survived by his wife, Edna; son, Clint, and a host of relatives and friends. Services were held Saturday at Figueroa Church of God in Christ in Los Angeles.

Kathy Williamson writes for the *Los Angeles Sentinel*.

# Hurricanes apparently following path of slave ships

By Kevan Carter  
Special to Sentinel-Voice

SACRAMENTO, Calif. (NNPA) - African-American culture is rich in storytelling. Many values that shape Black belief systems and Black perspectives on life have origins in folklore, rural and urban mythologies.

In the wake of Hurricane Katrina, the most devastating storm ever to hit the American soil, one such urban myth has been circulating through the Black community. The myth stems from both folkloric and spiritual traditions.

It hinges on the notion that the suffering of Black Americans will one day be avenged by a crushing act from an all-powerful being.

"Have you ever followed the path of a hurricane?" asked Daniel Buford, a lecturer and historian, during a workshop on undoing racism. "Hurricanes follow the path of the slave ships," he said.

Buford is the regional coordinator of the People's Institute West. The institute is committed to teaching organizing skills in the context of undoing racism, learning from history, sharing culture, leadership development, accountability, networking, internalized racial oppression and internalized racial superiority.

Though Buford prefaced his comments as part of his own spiritual beliefs; in the wake of hurricane Katrina — the analogy of the path of Hurricanes and the voyage of slave vessels is stirring up a great deal of dialogue in Black communities.

Few, if any, from the Black community are ready

to contend that Hurricane Katrina was that crushing blow of vengeance for the suffering of Black Americans, but the analogy serves as a reminder of the death and anguish Blacks have experienced historically in the Americas.

"There is a historical indifference to the pain of poor people and Black people in this country," said the Rev. Jesse Jackson at a press conference in Baton Rouge.

David Saffell, a technician with Comcast cable and a student of Black history said, "I think the premise is true, that hurricanes do mystically follow the path of slave ships, but it's hard to accept that this is some kind of curse when so many Black families are bearing the brunt of the disaster."

Whether Hurricane Katrina will gain a place in Black folklore, only time will tell. However, it is true that the path of hurricanes in many instances have followed the course of the slave ships during the Trans Atlantic Slave trade.

The W.E.B. DuBois Institute reports that over the span of 400 years, more than 27,000 voyages were made by slave vessels from the West Coast of Africa to the United States. It is difficult to get an exact count on the number of Africans that were among the ships' "cargo." Yet, the Institute was able to track at least 27,000 voyages. Most slave ships contained between 300 and 500 enslaved Blacks — African men, women and children.

The conditions on board were intolerable. They were packed in the bowels of the

slave ships like sardines, chained and bound.

It was a common practice of the crews to throw overboard the men, women and children who had become sick and could not net a profit once the ships reached their destination in the Americas. Sometimes whole cargos were thrown overboard so that the ship's commanders could collect insurance on "lost cargo."

It is also hard to calculate the number of Africans that were thrown overboard. Some historians estimate that as many as 10 million Africans were thrown into the waters of the Atlantic during the Trans Atlantic Slave Trade.

Many ships carrying the cargo of Black had traveled the same path of hurricanes today.

They set sail off the shores of West Africa and headed west, often passing by the Caribbean islands. Sometimes slave ships docked in Cuba to unload cargo, and many times they sailed North — through the waters of the Gulf of Mexico and docked in New Orleans.

At the time of the Civil War, New Orleans was the largest city in the south and was part of the American confederacy and a major player in the Trans Atlantic Slave Trade.

Hurricane Katrina seemed to follow a historical path of Black oppression: the Trans Atlantic Slave Trade, to the adjustment to bondage, to Jim Crow and segregation. Hurricane Katrina first slammed on the shores of Florida — a state where many Blacks were denied the


right to vote in the 2000 elections. It crashed upon the shores of New Orleans — a city where nearly 30 percent of its citizenry live below the poverty line, and a disproportionate number of its poor are Black. Many of the poor did not have the money or resources to evacuate the storm.

It headed Northeast through Alabama and Mississippi — two states where hundreds of African-Americans were lynched from the period following Reconstruction to the passage of the Civil Rights Acts of the middle 1960s.

Yet, when Katrina crashed upon American shores, her





wrath was indiscriminate. She brought death, destruction and suffering to all classes and colors of people. If Hurricane Katrina is seen as the avenging storm of Black oppression, the greatest irony will be that Blacks are suffering the most.

Kevan Carter writes for the *Sacramento Observer*.



## TRANSPORTATION NOTICE

A Public Information Meeting regarding proposed improvements to the I-15 corridor from Sahara Avenue to the US 95 "Spaghetti Bowl," also known as **PROJECT NEON**.

**Purpose of Meeting**

The Nevada Department of Transportation (NDOT), in cooperation with the Federal Highway Administration and the City of Las Vegas, is conducting a Public Information Meeting to provide project information and receive public comments on the elements of PROJECT NEON that may include:

- I-15 freeway from Sahara Avenue to the Spaghetti Bowl
- Local access improvements to the City of Las Vegas' downtown redevelopment area
- I-15/Charleston & I-15/Sahara interchanges
- Industrial Road and Martin Luther King Boulevard Connector
- UPRR tracks and Oakey Boulevard and Wyoming Avenue separation

**When and Where**

Wednesday, October 19, 2005, 4 p.m. to 7 p.m.  
Clark County Government Center  
Community Room (Pyramid-shaped building)  
500 S. Grand Central Parkway  
Accessible via Citizen Area Transit routes 105 and 207

**Where You Come In**

Members of the public are invited to attend the Public Information Meeting at their convenience anytime between 4 p.m. and 7 p.m. to submit comments verbally to a court reporter or in writing on a comment sheet provided at the meeting. A formal presentation will not be held as this open format increases the opportunity to submit public comments while providing a venue for one-on-one discussions with project staff.

In addition to any comments received at the Public Information Meeting, written comments also will be accepted until 5 p.m., Friday, November 4, 2005. Please submit your comments to: Andrea Slotter, PROJECT NEON Project Office, 1640 Alta Drive, Suite 11, Las Vegas, Nevada, 89106. Comments also may be submitted via the web at [www.ndotprojectneon.com](http://www.ndotprojectneon.com).

**Right-of-Way:** The Uniform Relocation Assistance and Real Property Acquisition Policy Act of 1970 will govern the acquisition of any right-of-way necessary for this project. More detailed information on right-of-way acquisition can be obtained by calling the NDOT right-of-way contracting agency Universal Field Services at (702) 310-7171, or by visiting the PROJECT NEON Project Office.

General information about the project and meeting can be obtained from the PROJECT NEON Project Office or by calling Andrea Slotter toll-free at (888) 411-NEON. Certain project materials are available in alternative formats upon request.

