

The United Daughters of the Confederacy, the University of Alabama, the Lost Cause, and
African American Counter-Memory

Introductory Essay

The University of Alabama was founded in 1831, and almost immediately became a slave-owning institution, purchasing a slave named Ben.¹ Throughout the antebellum period, the institution and faculty continued to own and rent enslaved people, and the University became a military school during the Civil War in order to defend the practice of chattel slavery. The University of Alabama is thusly engaged in practices that are white supremacist and anti-Black from its founding.

The echoes of this history of the institution live on, through physical markers and memorials on campus. Two of these markers, which memorialize the Confederate soldiers from the University who fought in the Civil War and memorialize the Confederacy and Old South more generally, were donated to the University by the Alabama Division of the United Daughters of the Confederacy.² The United Daughters of the Confederacy is a group whose members are women related to men who fought in the Confederacy, founded in the postbellum period (the Alabama Division was founded in 1897).³ Their mission was to memorialize Confederate soldiers as well as vindicate the Confederacy from the Reconstruction-era history that had largely been crafted by the successful Northerners and African Americans and which painted the Confederacy in a negative light. The fall of Reconstruction in the South gave the

¹ Brophy, Alfred L. 2006. "Confederate Memory and Monuments: Of Judicial Opinions, Statutes and Buildings." *Journal of International Affairs* 60 (1): 132.

² "Minutes of the Thirtieth Annual Convention of the Alabama Division, United Daughters of the Confederacy held in Eufala, Alabama May 4, 5, 6, 1926" Montgomery: The Paragon Press, 1926. pp. 104-107.

³ "Minutes"

U.D.C. ample opportunity to continue spreading inaccurate information about the Civil War, including its main cause, which they successfully insisted was states rights, not the defense of slavery. This reforming of history is known as the Lost Cause narrative, wherein the Old South is described as a more genteel way of existing that deemphasizes the role of slavery or defends slavery as a good institution for everyone, including enslaved people.⁴

That the U.D.C. and its Lost Cause narrative are allowed to continue to exist in prominent locations on campus via its memorial markers, the U.D.C. Boulder and the Tiffany stained glass window, indicates the University's continued unwillingness to confront its own history and create a welcoming environment on campus for Black students, faculty, and staff. The continued existence of these memorials, as well as other symbols of white supremacy, is demonstrative of the choices that the University has made in making its own history.

The University of Alabama may be creating an institutional memory bound up in anti-Blackness, but there are always ways that Black people on the campus and off resist this memory-making.⁵ Although there is little record in the institutional archives of the ways that Black people have directly protested the two memorial monuments, that is not very surprising given that both were originally installed during the height of racial terror in the country, a time when protesting something directly was almost certainly a death sentence. A century later, much of the physical violence has been reduced, and the calls for the memorials' removal have become louder and clearer, with larger groups of students in the last decades demanding the removal of all white supremacist markers on campus.

⁴ Karen L Cox, *Dixie's Daughters: The United Daughters of the Confederacy and the Preservation of Confederate Culture*. (Gainesville: University Press of Florida, 2003), 1.

⁵ Cox, 6.

But direct attempts to remove the markers are not the only ways that Black people have created a counter-memory to that of the Lost Cause. Black people throughout the history of the University of Alabama have also indirectly addressed the Lost Cause narrative by surviving in a place hostile to their very existence. Black students have not only survived, but also challenged the status quo, demanded more resources, better representation, and just treatment. These acts of resistance are rewriting the history of the campus, creating space in the archives for Black people where they have been ignored or shunted to the side before.

It is also important to recognize the ways that resistance, and particularly African American resistance, is often invisible (or invisibilized) in the archive, which is a structure that itself is creating history and memory, as it includes and erases certain moments.⁶ Not only would African American resistance often occur in ways that are difficult to see and record as a mode of protection from reprisal, but also African American memory is itself fugitive resistance, meaning that it would not be recorded in the archive for everyone to access. And yet, it is clear that there has long been resistance by African American people in Tuscaloosa and on the University of Alabama campus to the anti-Black structure of the University.

The U.D.C. memorial markers are important objects through which to understand the University's relationship to memory-making and white supremacy, and they also provide a way to understand the fugitivity of Black resistance.

⁶ Michel-Rolph Trouillot. *Silencing the Past: Power and the Production of History*. (Boston: Beacon Press, 1995), 26.

Questions

What do the presence of the UDC Boulder and Tiffany Window on the University of Alabama Campus indicate about how memory is created and remembered here? How did the Boulder and Window come to the UA campus? Who is interested in preserving the memory of the Lost Cause on campus? Who is interested in challenging that narrative? What role do students, faculty, staff, and administration have to play in the continuation of the Lost Cause narrative, or its disruption? Why is it important to discuss these monuments?

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1. The Lost Cause Celebrated in Glass

This Tiffany Stained Glass Window was famously paid for and donated to the University of Alabama by the United Daughters of the Confederacy. It has hung in three locations on the campus, following the library/special collections: Its first installation was in Carmichael Hall (the original location of the Amelia Gayle Gorgas Library) in 1925; it was moved in 1939 to the current Amelia Gayle Gorgas Library (the photo is of its installation there circa 1970), and its current installation in Mary Harmon Bryant Hall, the location of Hoole Special Collections, began in 1993. The photo demonstrates how ingrained in the edifice of the library this window was. The library, perhaps the pinnacle of education on a campus that represents the capstone of education in the state, is therefore imbuing the window, and the message that it transmits, with authority. The window is representative of the typical imagery and messaging of the Lost Cause, although the medium (a stained glass window) is unusual.

The window depicts a knight in armor to represent the Confederate Soldier, and includes imagery representing the Confederacy and slavery. The lower left panel reads “Sauviter in modo



Fortiter in re”. The lower right panel reads “Dulce et decorum est pro patria mori”. The middle panel: “As crusaders of old they fought their heritage to save

To the cadets of April 3, 1865 and all confederate soldier-students of the University 1860-1865 Placed by the Alabama Division, United Daughters of the Confederacy A.D. 1925 Con amore”.

Source: *Tiffany Stained Glass window installed in Gorgas Library with couches in front. Flanked by two windows. ca 1970. gelatin developing-out paper, 2 7/8 x 3 13/16 in.*

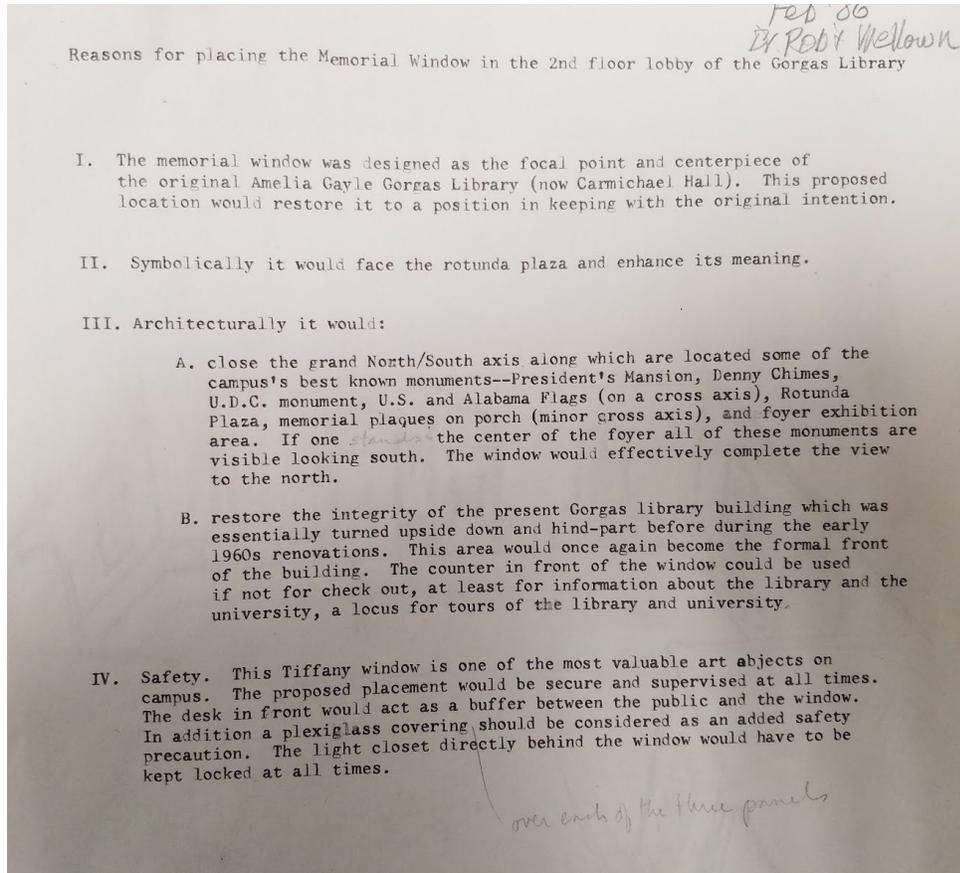
<http://purl.lib.ua.edu/93380>

2. The Importance of the Tiffany Window to the University of Alabama

This document demonstrates how the University of Alabama has privileged the Lost Cause narrative and the United Daughters of the Confederacy as important, even integral parts of its physical, and therefore sociocultural, fabric. The window is situated in the University architecture and geography so as to complete the most important axis of campus, which is related insofar as it begins at the President's Mansion (which has its own lore as being saved by a brave Confederate woman) and ends at the UDC window. The document also mentions the desire to protect the window, as it is "one of the most valuable art objects on campus."

“Reasons for placing the Memorial Window in the 2nd floor lobby of the Gorgas Library

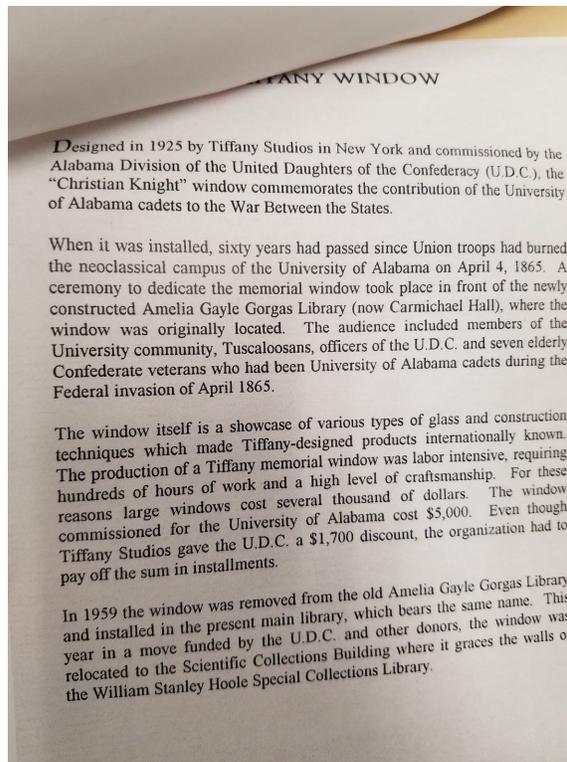
- I. The memorial window was designed as the focal point and centerpiece of the original Amelia Gayle Gorgas Library (now Carmichael Hall). This proposed location would restore it to a position in keeping with the original intention.
- II. Symbolically it would face the rotunda plaza and enhance its meaning.
- III. Architecturally it would:
 - A. Close the grand North/South axis along which are located some of the campus's best known monuments--President's Mansion, Denny Chimes, U.D.C. monument, U.S. and Alabama Flags (on a cross axis), Rotunda Plaza, memorial plaques on porch (minor cross axis), and foyer exhibition area. If one stands in the center of the foyer all of these monuments are visible looking south. The window would effectively complete the view to the north.
 - B. Restore the integrity of the present Gorgas library building which was essentially turned upside down and hind-part before during the early 1960s renovations. This area would once again become the formal front of the building. The counter in front of the window could be used if not for check out, at least for information about the library and the university, a locus for tours of the library and university.
- IV. Safety. This Tiffany window is one of the most valuable art objects on campus. The proposed placement would be secure and supervised at all times. The desk in front would act as a buffer between the public and the window. In addition a plexiglass covering (over each of the three panels) should be considered as an added safety precaution. The light closet directly behind the window would have to be kept locked at all times.”



Source: "Reasons for placing the Memorial Window in the 2nd floor lobby of the Gorgas Library," Dr. Rob Mellow, 1986, Tiffany Window Materials, Academic Affairs Records, University Libraries Special Collections, The University of Alabama, Tuscaloosa, Alabama.

3. Program for the Rededication Ceremony of the Lost Cause Window

This program is illustrative of the ways that the Lost Cause narrative and the United Daughters of the Confederacy itself has been venerated at the University throughout the organization's history. Multiple UDC women were present alongside the President of the University of Alabama and other UA administrators at the rededication ceremony that took place in 1995 as the window was moved to its new location in the W. S. Hoole Special Collections Library. This program also shines a light on why there may be an absence of resistance to the flourishing Lost Cause narrative on UA's campus: the narrative is whole-heartedly endorsed by the highest levels of administration at the University, and therefore resistance may not have been captured by the sources that we have in the archive.

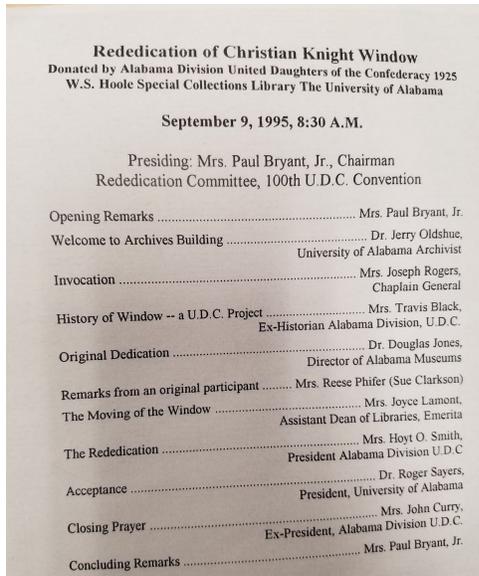


“Rededication of the Christian Knight Window”

“Designed in 1925 by Tiffany Studios in New York and commissioned by the Alabama Division of the United Daughters of the Confederacy (U.D.C.), the “Christian Knight” window commemorates the contribution of the University of Alabama cadets to the War Between the States.

When it was installed, sixty years had passed since Union troops had burned the neoclassical campus of the University of Alabama on April 4, 1865. A ceremony to dedicate the memorial window took place in front of the newly constructed Amelia Gayle Gorgas Library (now Carmichael Hall), where the window was originally located. The audience included members of the University community, Tuscaloosans, officers of the U.D.C. and seven elderly Confederate veterans who had been University of Alabama cadets during the Federal Invasion of April 1865. The window itself is a showcase of various types of glass and construction techniques which made Tiffany-designed products internationally known. The production of a Tiffany memorial window was labor intensive, requiring

hundreds of hours of work and a high level of craftsmanship. For these reasons large windows cost several thousand [sic] of dollars. The window commissioned for the UNiversity of Alabama cost \$5,000. Even though Tiffany Studios gave the U.D.C. a \$1,700 discount, the organization had to pay off the sum in installments. In 1959 the window was removed from the old Amelia Gayle Gorgas Library and installed in the present main library, which bears the same name. This year in a move funded by the U.D.C. and other donors, the window was relocated to the Scientific Collections Building where it graces the walls of the William Stanley Hoole Special Collections Library.”



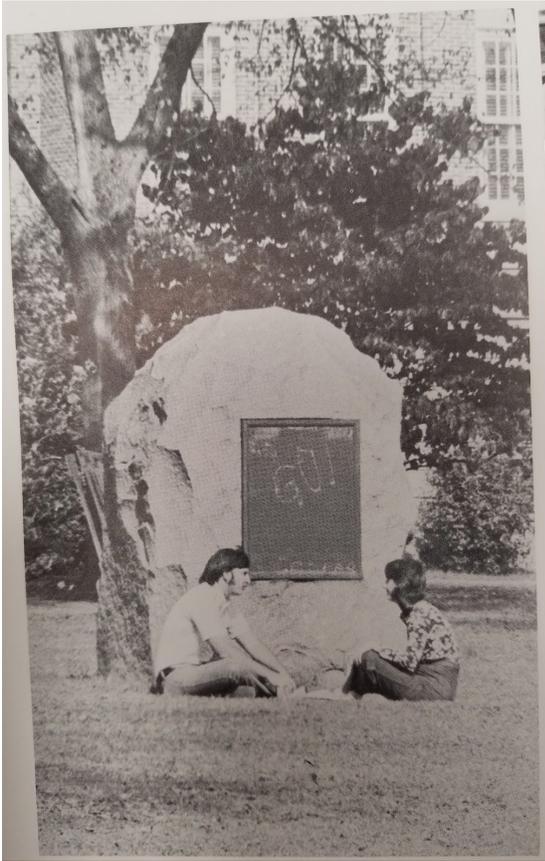
”Rededication of Christian Knight Window
Donated by Alabama Division United Daughters of the
Confederacy 1925
W. S. Hoole Special Collections Library The University
of Alabama
September 9, 1995, 8:30 A.M.
Presiding, Mrs. Paul Bryant, Jr, Chairman
Rededication Committee, 100th U.D.C. Convention
Opening Remarks.....Mrs. Paul Bryant, Jr.
Welcome to Archives Building Dr. Jerry Oldshire,
University of Alabama Archivist
Invocation.... Mrs. Joseph Rogers, Chaplain General
History of Window-a W.D.C. Project ... Mrs. TRavis
Black, Ex-Historian Alabama Division U.D.C.

Original Dedication... Dr. Douglas James, Director of Alabama Museums
Remarks from an original participant.... Mrs. Reese Phifer (Sue Clarkson)
The Moving of the Window ... Mrs. Joyce Lamont, Assistant Dean of Libraries, Emerita
The Rededication ... Mrs. Hoyt O. Smith, President Alabama Division U.D.C.
Acceptance... Dr. Roger Sayers, President, University of Alabama
Closing Prayer... Mrs. John Curry, Ex-President, Alabama Division U.D.C.
Concluding Remarks... Mrs. Paul Bryant, Jr.”

Source: “Rededication of the Christian Knight Window,” program for the ceremony, September 9th, 1995, Tiffany Window Materials, Academic Affairs Records, W. S. Hoole Special Collections, The University of Alabama, Tuscaloosa, Alabama.

4. Resistance? The UDC Boulder is Defaced

Below is a photo of the UDC Boulder, a monument erected by the Alabama Division of the United Daughters of the Confederacy in 1914 to commemorate the confederate soldiers from the University of Alabama who fought in the Civil War. The monument, in accordance with the ideology of the UDC, perpetuates the Lost Cause narrative, which glorifies the Old South and its traditions, including slavery. The monument in this photo appears to be defaced with the letters “GU!” which could be one method of resistance to the narrative on campus, although little is known about what this means, why it was done, or who did it.

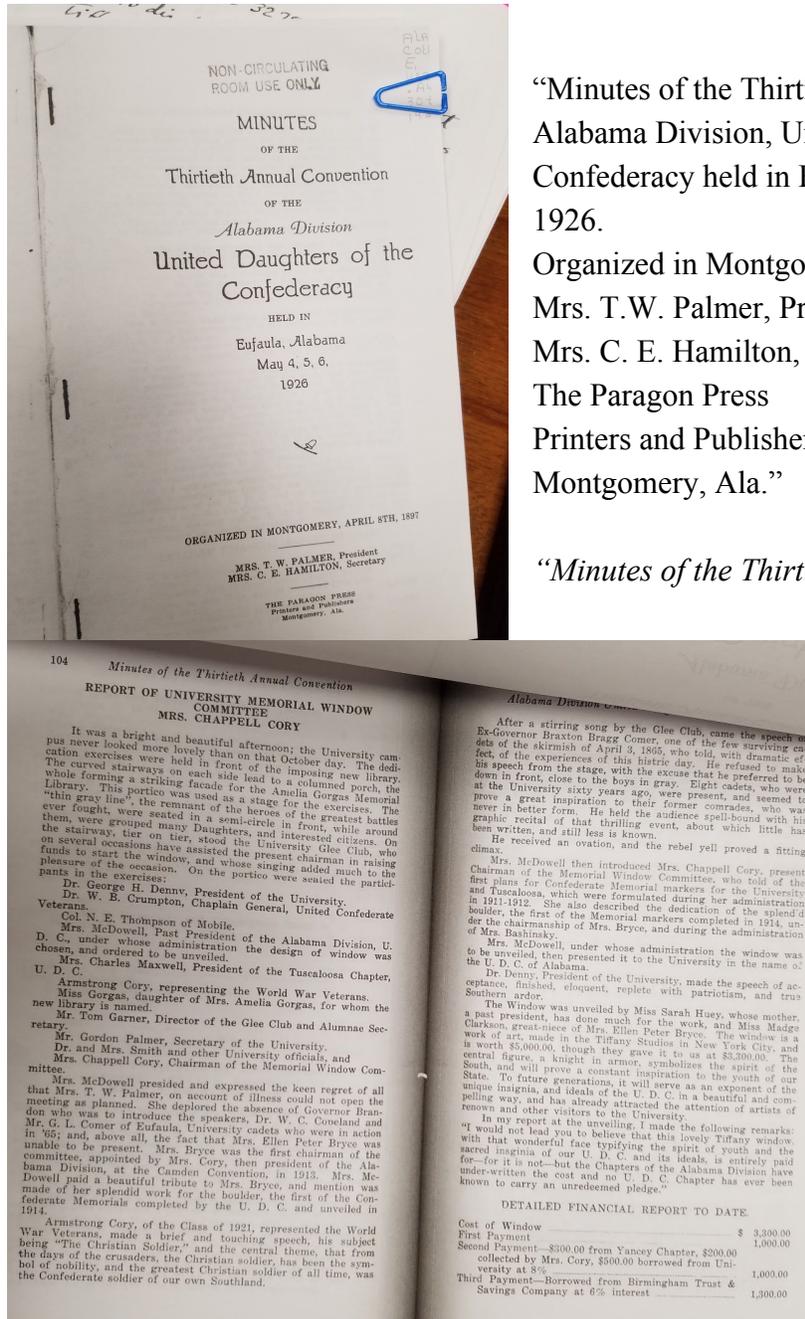


The UDC Boulder, with “GU!” scrawled across it. Two students are sitting in front of the Boulder.

Citation: Barbara Davis, Ed., *Corolla 1975* v. 83: 108, <http://purl.lib.ua.edu/164111>.

5. Minutes Describing the Lost Cause Window Dedication

These minutes describe the dedication ceremony for the Tiffany Window, which is of particular interest given its similarities to the 1995 rededication ceremony, as told through its program.



“Minutes of the Thirtieth Annual Convention of the Alabama Division, United Daughters of the Confederacy held in Eufaula, Alabama May 4, 5, 6, 1926.

Organized in Montgomery, April 8th, 1897.

Mrs. T.W. Palmer, President

Mrs. C. E. Hamilton, Secretary

The Paragon Press

Printers and Publishers

Montgomery, Ala.”

“Minutes of the Thirtieth Annual Convention

Report of the University Memorial Window Committee
Mrs. Chappell Cory

It was a bright and beautiful afternoon, the University campus never looked more lovely than on that October day. The dedication exercises were held in front of the imposing new library. The curved stairways on each side lead to a columned porch, the whole forming a striking facade for the Amelia Gayle Gorgas Memorial Library. This portico was used as a stage for the exercises. The “thin gray line”, the remnant of the heroes

of the greatest battles ever fought, were seated in a semi-circle in front, while around them, were grouped many Daughters, and interested citizens. On the stairway, tier on tier, stood the University Glee Club, who on several occasions have assisted the present chairman in raising

funds to start the window, and whose singing added much to the pleasure of the occasion. On the portico were seated the participants in the exercises:

Dr. George H Denny, President of the University. Dr. W. B. Crumpton, Chaplain General, United Confederate Veterans. Col. N. E. Thompson of Mobile. Mrs. McDowell, Past President of the Alabama Division, U. D. C., under whose administration the design of window was chosen, and ordered to be unveiled. Mrs. Charles Maxwell, President of the Tuscaloosa Chapter, U. D.C. Armstrong Cory, representing the World War Veterans. Miss Gorgas, daughter of Mrs. Amelia Gorgas, for whom the new library is named. Mr. Toni Garner, Director of Glee Club and Alumnae Secretary. Mr. Gordon Palmer, Secretary of the University. Dr. and Mrs. Smith and other University officials, and Mrs. Chappell Cory, Chairman of the Memorial Window Committee.

Mrs. McDowell presided and expressed the keen regret of all that Mrs. T. W. Palmer, on account of illness could not open the meeting as planned. She deplored the absence of Governor Brandon who was to introduce the speakers. Dr. W. C Coneland and Mr. G. L. Comer of Eufala, University cadets who were in action in '65; and, above all, the fact that Mrs. Ellen Peter Bryce was unable to be present. Mrs. Bryce was the first chairman of the committee, appointed by Mrs. Cory, then president of the Alabama Division, at the Camden Convention, in 1913. Mrs. McDowell paid a beautiful tribute to Mrs. Bryce, and mention was made of her splendid work for the boulder, the first of the Confederate Memorials completed by the U. D. C. and unveiled in 1914.

Armstrong Cory, of the class of 1921, represented the World War Veterans, made a brief and touching speech, his subject being "The Christian Soldier," and the central theme, that from the days of the crusaders, the Christian soldier, has been the symbol of nobility, and the greatest Christian soldier, of all time, was the Confederate soldier of our own Southland.

After a stirring song by the Glee Club, came the speech of Ex-Governor Braxton Bragg Comer, one of the few surviving cadets of the skirmish of April 3, 1865, who told, with dramatic effect, of the experiences of this historic [sic] day. He refused to make his speech from the stage, with the excuse that he preferred to be down in front, close to the boys in gray. Eight cadets who were at the University sixty years ago, were present, and seemed to prove a great inspiration to their former comrade, who was never in better form. He held the audience spell-bound with his graphic recital of that thrilling event, about which little has been written, and still less is known. He received an ovation, and the rebel yell proved a fitting climax.

Mrs. McDowell then introduced Mrs. Chappell Cory, present Chairman of the Memorial Window Committee, who told of the first plans for the Confederate Memorial markers for the University and Tuscaloosa, which were formulated during her administration in 1911-1912. She also described the dedication of the splendid boulder, the first of the Memorial markers completed in 1914, under the chairmanship of Mrs. Bryce, and during the administration of Mrs. Bashinsky.

Mrs. McDowell, under whose administration the window was to be unveiled, then presented it to the University in the name of the U.D.C. of Alabama.

Dr. Denny, President of the University, made the speech of acceptance, finished, eloquent, replete with patriotism, and true Southern ardor.

The Window was unveiled by Miss Sarah Huey, whose mother, a part president, had done much for the work, and Miss Madge Clarkson, great-niece of Mrs. Ellen Peter Bryce. The window is a work of art, made in the Tiffany Studios in New York City, and is worth \$5,000.00, though they gave it to us at \$3,300.00. The central figure, a knight in armor, symbolizes the spirit of the South, and will prove a constant inspiration to the youth of our unique insignia, and ideals of the u. D. C. in a beautiful and compelling way, and has already attracted the attention of artists of renown and other visitors to the University.

In my report at the unveiling, I made the following remarks: 'I would not lead you to believe that this lovely Tiffany window, with that wonderful face typifying the spirit of youth and the sacred insignia of our U. D. C. and its ideals, is entirely paid for-for it is not- but the Chapters of the Alabama Division have underwritten the cost and no U. D. C. chapter has ever been known to carry an unredeemed pledge.'"

Source: "Minutes of the Thirtieth Annual Convention of the Alabama Division, United Daughters of the Confederacy held in Eufala, Alabama May 4, 5, 6, 1926" Montgomery: The Paragon Press, 1926. pp. 104-107.

6. An Uncritical History of the Tiffany Window

This article, written by Dr. Robert Mellow, a professor of art history at the University, lingers on the discussion of the Tiffany window's artistic merits. Although he does mention the Lost Cause in the piece, it is not explained or placed in any context for readers who may be unfamiliar with the term and what it means for the University to have installed it, moved it twice, celebrated it on multiple occasions, and to continue to keep it in a public facing position in a building housing the Special Collections of the library. This article is indicative of the continued attitude of the University as it relates to Confederate monuments: that they are objects of art and history, and that they do not deserve scrutiny for how they continue to espouse white supremacist views.



The cover of the Alabama Heritage magazine issue 27, Winter 1993, which features a close up of the Christian Knight in the UDC Memorial window.

Source: Robert Mellow. "Art in the South: A Stained-Glass Tiffany Knight" *Alabama Heritage Magazine* 27, (Winter 1993).

<https://apps.lib.ua.edu/blogs/coolathoole/2010/07/30/everything-you-ever-wanted-to-know-about-hooles-incredible-tiffany-window/>

7. Black Students Demand Change

This article narrates the frustration of one student, John Bivens, and presumably the organization of which he is a Co-President, the Afro-American Association, at the University's unwillingness to actually do anything to support Black people on the campus, even after recommendations have been made to them. This letter to the editor is relevant to this project because it helps to demonstrate the ways that Black students on campus had been resisting the University's white supremacist positions, which are also articulated by the UDC Monuments. This article is emblematic of the ways that Black students on campus sought and continue to seek more just treatment on the campus, which is itself a form of memory making.



[Excerpt] "Editor: To think that the head administrator and his chief-assistant would would work so hard and strive so diligently to coax the University students into passiveness angers me to no end. Lies, half truths, omissions, and suppression are of the truth are ingredients in the pill of university responsiveness that David Mathews [UA President] and Joe Thomas have given you to innocently swallow. Don't take it! Check a little closer because, as George Wallace says, 'I'm

going to undouble' every effort by those administrative heads to convince you that they are lining up to their responsibilities to you the students.

"First of all - the president of the Afro-American Association worked with the Afro-American Grievance Committee, founded in November 1969, in an effort to realize the black demands. The result of this Committee's efforts was a 16-page document called "The Report to the President of the Afro-American Grievance Committee," dated August 19th, 1970. Accompanying this document to David Matthews was a 21 page report from the Afro-American Association entitled "Comments on the Report to the President of the Afro-American Grievance Committee." The Afro-Americans report was compiled for the following stated reasons: '... to clarify certain points concerning the seven black student demands; to redefine the Afro-Americans' position with relation to these demands; and to give the organization's response to the recommendations to the President...'

In David Matthews never-ending struggle to better communicate with students he has not responded to the Afro-Americans report. No feed back! Dr. Matthews is really trying to communicate with the students- right, David? Wrong!"

Source: "It Takes Bigger Racists." *Crimson White*, October. 8, 1970, 16.

8. Vivian Malone Afro-American Center

Black students on campus have organized since integration for better conditions, which is, itself, a form of resistance to the Lost Cause, white supremacist narrative perpetuated by the UDC, the monuments, and the campus/administration (who tacitly, or otherwise, support the monuments and therefore their message). The ways that Black people have been erased from the geography of campus are innumerable, but the many successful and failed attempts to provide resources for Black students on campus are also representative of moments of resistance and memory-making. This article is one such successful moment, where the Afro-American Association opened a Afro-American Cultural Center named after Vivian Malone, the first Black student to graduate from the University. The Afro-American Cultural Center no longer exists on the campus, although a somewhat similar center, the Intercultural Diversity Center, does.

Black Heritage Week

MONDAY—FEBRUARY 7
DEDICATION SERVICE 4:00 p.m. Afro-American Cultural Center, 340 Thomas Street
Guest of Honor: Mrs. Vivian Malone Jones, First Black Graduate - University of Alabama - 1965
"EQUAL EMPLOYMENT" 8:00 p.m.

TUESDAY—FEBRUARY 8
BLACK ART EXHIBIT 10:00 a.m. - 7:00 p.m. Afro-American Cultural Center

WEDNESDAY—FEBRUARY 9
"BLACK HISTORY IN SONG" 7:30 p.m. Morgan Auditorium Featuring: Parker High School Choir, Birmingham, Alabama; Perry C. Anderson, director Afro-American Singers, The University of Alabama; Patricia Crawford, director.

THURSDAY—FEBRUARY 10
"MAKE WAY FOR THE YOUNG FOLK" "Black history" depicted in song, skit and narrative by youngsters from the Afro-American Association's Breakfast Tutorial, and Youth Development Programs 7:00 p.m. Barnes Branch of the YMCA, 2939 18th Street, Tuscaloosa, Alabama

FRIDAY—FEBRUARY 11
"ROCK STEADY" JAM Afro-American Cultural Center, 9:00 p.m. until 1:00 a.m. Soul vibrations with our own Alford, Harville, Andre Taylor, and Riley Ashford rap and spinning.

SATURDAY—FEBRUARY 12, 1972
WORKSHOP
"Black Strategies for Change in America" Afro-American Cultural Center OPENING ASSEMBLY 9:30 a.m. John A. Sivola, Presiding, President of the Afro-American Association
"BLACK HISTORY AND CULTURE" 9:15 a.m. - 10:15 a.m. Coordinator - Dr. Geneva Gray, Chairman, Afro-American Studies Department - University of Texas at Austin; A.S., M.A., Akron State University; Ph.D. (Curriculum Studies) Afro-American Culture, University of Texas at Austin.
"BLACK RELIGIOUS EXPERIENCE" 10:30 a.m. - 11:30 a.m. Coordinator - Dr. Dorsey Blake, Visiting Instructor and Special Consultant - Department of Religious Studies, University of Alabama Assistant to the President, Center for Urban Black Studies - Berkeley, California
LUNCHEON BANQUET 11:45 a.m. - 1:15 p.m. Galletta's Restaurant, 2931 2nd Street, Tuscaloosa, Alabama
"CHALLENGES OF BLACK POLITICAL POWER" 1:30 p.m. - 3:30 p.m. Coordinator - Al Hastings, Attorney - Ft. Lauderdale, Florida, Former U.S. Senatorial Candidate
"PROBLEMS AND SOLUTIONS: THE ROLE OF BLACK STUDENTS IN WHITE INSTITUTIONS" - Coordinator - Ed Neal, Orientation Specialist, University of Texas at Austin; B.A., M.A., University of Alabama (Former President, Afro-American Association of the University of Alabama)

SATURDAY—FEBRUARY 12
DYNAMIC SOUL MACHINE 8:00 p.m. Union Ballroom in Concert

Election Poll Locations

Polling places will be open from 8:15 a.m. until 6:30 p.m. Monday, Feb. 7, for the SGA elections. Students should vote at the place assigned for the college they are enrolled in. Each student must show her or his ACT card before voting. Only residents of sorority and fraternity houses can vote for these reps. Other members of those organizations must vote in accordance to where they reside.

Elections chairman Joe Macksoud announced that these persons have withdrawn from the race although their names will appear on the ballot: Barry Whitcomb and Jim Montgomery, Board of Publications; Susan Terry, Home Ec senator; Carolina Rosich, A&S secretary-treasurer.

Voting machines will be located in these places:

"Black Heritage Week

Monday February 7th

DEDICATION SERVICE 6:00pm

Afro-American Cultural Center, 340 Thomas Street.

Guest of Honor: Mrs. Vivian Malone Jones, First Black Graduate - University of Alabama - 1965"

Source: "Black Heritage Week." *Crimson White*, February. 3rd, 1972, 10.

