

In addition to our regulars, Frank Chin, Richard Oyama, Pierre-Damien Mvuykure, Shawn Wong, Karla Brundage, Boadiba, Jack Foley, Claire Ortalda, and Joseph Hurtado in this Winter 2022 issue of "Konch" we have Eva C. Kayitesi, Chris Stroffolino, S.E. Grosse, Vitin Cruz, Walter R. Gholsom III, Molly Guillermo and Chavisa Woods.

*The New York Times* is a place where others explain the culture of Black Americans. They are treated like inarticulate children who are incapable of organizing their thoughts. The Times' book review is over sixty years behind the revolution in American writing. Those who were dismissed as "emerging" Native American, Asian American, Black and Latinx are now part of the Canon, yet this Canon is ignored by The Times. For them, we are orphans seeking a dad, so in an essay about Black Horror fiction, the names of William Faulkner and Joel Chandler Harris who Elvised stories told to him by Uncle George Terrell, Old Harbert, Aunt Crissy, Faulkner and pro Confederate Harris are prominent, while horror stories written by Zora Neale Hurston like "Spunk," are ignored in this article, a feminist tract? Faulkner and Joel Chandler over Hurston? <https://www.nytimes.com/2021/11/10/t-magazine/black-horror-films-get-out.html?searchResultPosition=3>

While corporate designated Black intellectuals are toned down to a whisper, *Konch* is able to patrol the myths and inaccuracies promoted by The Times and other publications.

The *Time's* modest 1619 Project, along with Critical Race Theory, have led to the kind of mass hysteria that usually accompanies something found Black and disturbing. In the 1950s, it was Rock and Roll. The rhythmless Presley was recruited to calm things down. The Times hired Adam Hochschild Nov. 15, 2021 to review the 1619 Project. We asked the great historian and ABA Winner Gerald Horne to critique his critique.

Shortly after Chavisa Woods contracted the Trump plague, we asked her to keep a journal about her illness. Chavisa has done a good job as Steve Cannon's successor at Tribes.

We hired Molly Guillermo to keep an eye on the New York Art World. We've asked Vitin Cruz to keep a journal. Here is his first brilliant installment. The dean of Black theater, Woody King, gave us an interview. The new year begins with the death of Jeffrey Paul Chan, one of the four horsemen of Asian American literature. Shawn Wong pays tribute.

Last year, we lost ABA winner bell hooks, Al Young, Janice Mirikitani, Greg Tate, my daughter, novelist Timothy Reed and Floyd Salas, one of the founders of PEN Oakland and perhaps the greatest Oakland novelist since Jack London, yet his death was ignored by the East Bay Times and the San Francisco Chronicle. Jack Foley remembers him here. We also lost the great Ed Bullins. He is pictured here with the cast of my play, "Savage Wilds," which he directed at the Bullins Memorial Theater, a theater that he built in the skid row of Oakland, which Jerry Brown called Botswana. My tribute to him appears at Counterpunch.

<https://www.counterpunch.org/2021/12/31/the-tutor/>

Tennessee includes some photos taken at the Atlantic Center for the Arts in New Smyrna Beach, Florida, where she was a resident artist last fall. Photographs from my play, "The Slave Who Loved Caviar," also appear. It ran at the Theater for the New City from Dec. 23, 2021- Jan.9, 2022. Though it made some people angry, critics agreed that it had changed the narrative about Jean-Michel Basquiat who has been dismissed as "a junkie," "a primitive," and "a mascot." <https://lavenderafterdark.com/2022/01/03/the-slave-who-loved-caviar-at-theater-for-the-new-city-a-review/>

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Ishmael Reed