



# The Clark Atlanta University PANTHER

"WE'LL FIND A WAY OR MAKE ONE"

See Black  
History  
Section P8-9

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## CAU acquires historic landmark for new dorms

By Halimah Pasha  
Contributing Writer

Clark Atlanta University added a rich portion of African-American history to its legacy April 1, when it officially assumed control of the historic Paschals Motor Hotel.

The hotel, restaurant and accompanying facilities on Martin Luther King Jr. Drive came to CAU at the cost of \$3 million.

The University will use Paschal's primarily to serve students and guests. The hotel consists of 110 rooms that will be converted into dorm rooms by the fall for students and university guests. Renovations have already begun.

Although the new facilities will be geared toward university needs, CAU President Thomas W. Cole Jr. said Paschal's will continue to serve its community. "The restaurant will serve residents and be open to the

public," Dr. Cole said during a March 25 press conference held at the historic hotel.

Dr. Cole also indicated that CAU will make an effort to preserve the Paschal's tradition, saying the Paschal's name will continue. As such, provisions will be made to preserve Paschal's memorabilia and civil rights information.

Paschal's—known as "little city hall" because of its history as a sanctuary for civil rights strugglers—will continue to serve as a meeting place for community patrons like the Concerned Black Clergy, which holds regular caucuses on issues affecting the growth and development of the city and nation.

"This is one of the brightest days in the University's history," Dr. Cole said during the event organized to announce CAU's plans for Paschal's.

The Paschal brothers, James  
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*Photo courtesy of Christian Gooden*

CAU President, Dr. Thomas Cole Jr. and James Paschal celebrate deal to put Paschal's Restaurant and Motor Hotel into the hands of the University.

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## On your mark, get set...Seniors race to beat graduation countdown

By Julie Blackburn  
Contributing Writer

With less than one month left before commencement services, Clark Atlanta University students are scrambling to clear their files and financial obligations to the University.

All May graduation files will be cleared between May 8 and 15 after grades have been received and posted.

Preliminary applications were sent to students' permanent addresses to be filled out and returned in order to receive a Graduation Procedures Package.

Included in this package is an outline with the important dates for December, May and July graduates.

The outline informs all candidates for commencement to speak with a major department chair or adviser and gather information such as the academic record clearance form and

graduation application.

These items were to be completed and placed in the individual student's graduation file by Sept. 22, 1995.

In addition, the outline suggests that all students eligible for graduation must attend a file review session according to their alphabet. These sessions were held in Oct. and Nov., 1995.

For any candidate who has not completed these procedures, Janice Hardnett, who is in charge of clearing student files for graduation, said they should see her as soon as possible.

Although this information was available to students in June, 1995, many candidates have expressed some concern with the Registrar's Office and how it has dealt with distribution of commencement information.

"Though I have had no problems with clearing my files, how am I to know what is going on when very little information

has come out? It would be a better system to have all information available to everyone," one senior said.

In response to this, Hardnett advises students to see her even if they have received information from the University.

It is ultimately the student's responsibility to pick up fliers in the Registrars Office, she said.

In addition, Hardnett stressed that many fliers have been posted in her office for nearly four months for students who are skeptical about the graduation process.

Other students express empathy for Hardnett being the only one to clear graduates.

"You have to stay on top of things for yourself," senior Bourgogne Chalmers said. "If you don't take care of your own paperwork and make sure your file is okay, it will be graduation day and you won't be graduating."

### Graduation Calendar:

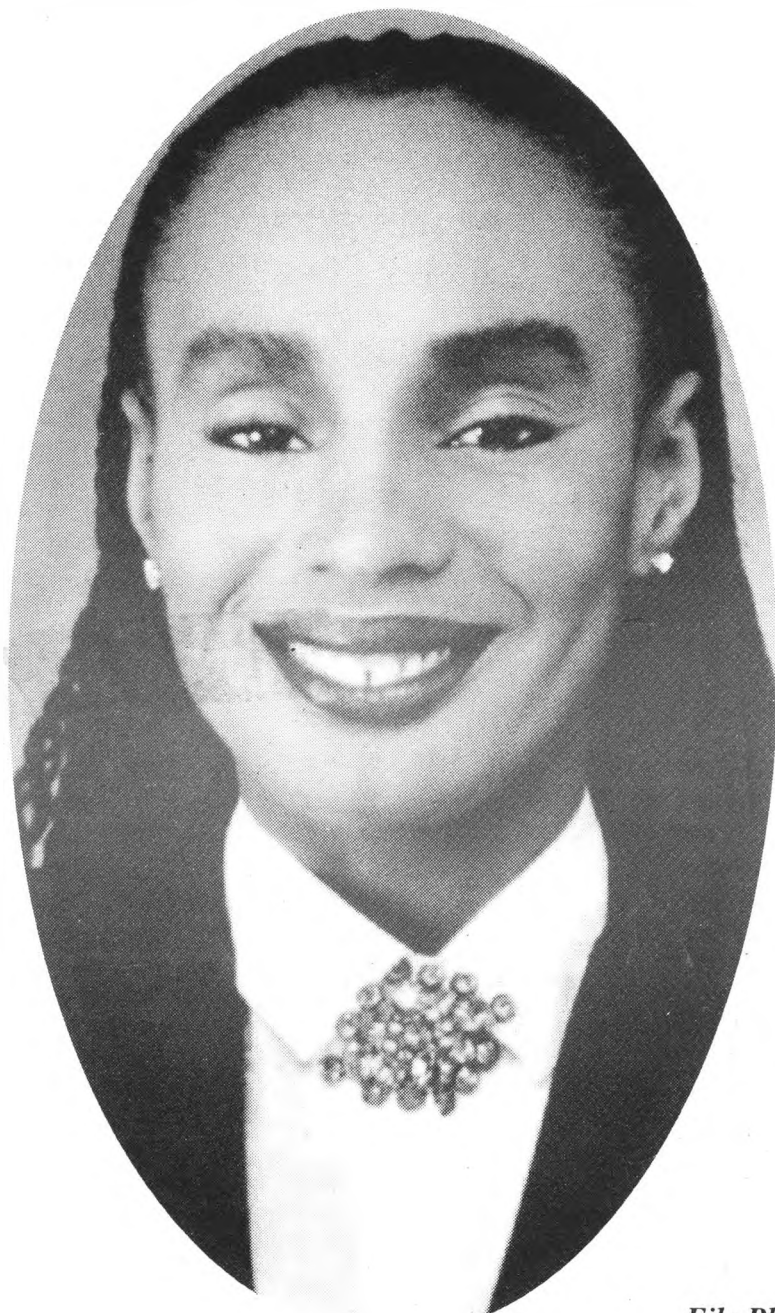
May 17  
Commencement  
Rehearsal 2 p.m.  
Vivian Wilson  
Henderson Gymnasium

May 19  
Baccalaureate  
Services  
Atlanta Civic Center —  
10 a.m.

May 20  
Commencement  
Services —10 a.m.  
Georgia Dome  
Report by 8:30 a.m. for  
line of march formation

## News

# Spring Arts Festival maintains tradition in celebration of African American Arts



File Photo

## Dr. Vivian Wilson Henderson's papers presented to University

The Atlanta University Center and Robert W. Woodruff Library on March 24 honored the late Dr. Vivian Wilson Henderson, the 18th president of Clark College (now Clark Atlanta University), with a public presentation of his papers to the library's Archives and Special Collections in the Virginia L. Jones Exhibition Hall. Dr. James Hefner, president of Tennessee State University, was the guest speaker.

Henderson was president of Clark College from 1965 until his death in 1976. In the 10 years he served as president, he established major expansion and development projects for the college that included new facilities, programs and departments.

The fields of economics, education and race relations felt his impact for more than two decades. As one of the country's few black economists at that time, it often fell on him to articulate the position of black people in a multifaceted economy. While some talked in terms of gross national product and disposable income, Henderson talked about the need to evolve an economic strategy, a strategy he saw as a marriage involving political, educational and social opportunities that could be developed into economic security for the poor.

Henderson was a member of the 14 Man Task Force, called for by President Lyndon B. Johnson to develop a new mandate for the U.S. Employment Service. In November 1966, he was appointed by Johnson to the President's Commission on Rural Poverty. His skills were utilized by the Office of Economic Opportunity and the task forces that prepared important papers for the 1966 and 1967 White House conferences on race relations and employment. He also served as chairman of the Georgia Advisory Committee to the

By Halimah Pasha  
Contributing Writer

Clark Atlanta University's annual Spring Arts Festival—which began March 29 and runs through April 30—plans to follow its tradition of celebrating African American heritage through music, theater, dance and poetry.

But unlike tradition, an untimely budget crunch this year has threatened the number of activities. Nevertheless, the beat will go on, as festival organizers refuse to let their funding restrictions distract them from their highest objective.

"One of the most important functions of the Spring Arts Festival is to increase student involvement," said Dr. Florence Robinson, founder of the Spring Arts Festival.

The festival started at Clark College in the School of Arts and Sciences in 1971. Envisioning the union of the Music and Film Festivals, Robinson brought them together in creation of the Spring Arts Festival.

Since its first production in 1972, the festival grew in support and funding, going from practically having no budget. Many celebrities, including Duke Ellington, performed at no cost as a donation to Clark College.

But, it was not until 1993 that Special Events Coordinator Vivian Dixon brought the festival back as a Clark Atlanta tradition.

Every year CAU students fill the university auditoriums to see celebrities like Gill Scott-Heron, Maya Angelou and John Amos in the festival of arts celebrating phenomenal African Americans artists.

Last year, the festival attracted poets

Gwendolyn Brooks and Nikki Giovanni, as well as Essence magazine Editor-in-Chief Susan Taylor and journalist/author Nathan McCall, to name a few.

This year plans to be just as exciting with the likes of African American contemporary dancers, *Urban Bush Women*, who will kick off the festival with "Shelter," a commentary about the homeless. According to Dixon, they explore the struggle, growth, transformation and survival of the human spirit and create a powerful sense of community.

Elizabeth Zimmer of *The Village Voice* said, "An evening with the *Urban Bush Women* has the immediacy and resonance of a gospel service."

CAU jazz orchestra and dancers will perform "The Black Pot" by choreographer Ron Davis and Actor Madeline McCray will star in "A Dream to Fly," a play depicting the life of Bessie Mae, the first African American woman pilot. "A Dream to Fly" is directed by John Amos.

Also, Internationally acclaimed jazz vocalist Nancy Wilson will perform in a fund-raiser for CAU Guild's Annual Arts Scholarship Fund.

The festival has been a means through which students can network with professionals and promote the arts. CAU junior, Erika Williams said, "I was offered a job, after meeting one of the editors of *Essence* on campus during the festival last year."

Students are the primary target audience for the festival, but the community is always welcomed.

"It has been an important community

*Continued on p4*

U.S. Commission on Civil Rights and was a member of the U.S. National Commission to UNESCO from 1969 to 1972, serving on education and human rights committees.

Henderson was the first African American appointed to the Board of Trustees of the Ford Foundation, serving from 1969 to 1976. He was co-chairman of Atlanta Mayor Maynard Jackson's Reorganization Task Force in 1973, and education co-chairman of then Governor Jimmy Carter's Goals and Georgia Progress. He participated in President Gerald Ford's White House Conference on Inflation in 1974.

His memberships included the boards of directors of the National Sharecroppers Fund; Potomac Institute; Fulton County Equal Employment Opportunities Committee and the General Board of Christian Social Concerns of the Methodist Church. He was a member of the National Manpower Advisory Committee and the National Advisory Committee for Project Upward Bound.

CAU is the largest United Negro College Fund institution in the United

States, and is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award bachelor's, master's, specialist and doctoral degrees. In its "America's Best Colleges" 1996 annual guide, U.S. News & World Report ranks Clark Atlanta as one of the best institutions of higher learning in the United States. CAU is also a Member of the Host Campus Network for the Atlanta Committee for the Olympic Games and a site for the Olympic field hockey.

## Paschals

*Continued from P1*

and Robert, started their business in 1947 when they opened a lunch counter on Hunter Street, now known as Martin Luther King Jr. Drive.

The brothers sold the business to CAU this year only after the University's pledge to maintain the business' historical integrity.



## News



Photo by Eric Rose

First Lady Brenda Cole encourages women.

## CAU's First Lady urges women to carry on a legacy of greatness

By Gigi Barnett  
Contributing Writer

The First Lady of Clark Atlanta University in early March, kicked off the Women's Initiative Program by encouraging young women to "pass their greatness on."

"You have a legacy to pass on. That legacy teaches that you can achieve. If anybody tells you to turn back the clock, go talk to someone who has been in the heartland of Jim Crow," Brenda Hill Cole said.

Cole, also the Deputy Attorney General for the state of Georgia, said the "good 'ole days" never were. She urged the young women to take the responsibility for younger generations.

The Women's Initiative Program was designed to kick off National Women's Month in March. The program works as a

support system for incoming female students in the areas of career development and spiritual and personal growth.

The First Lady said that people need to observe Black history month and women's issues.

"I am a bit ambivalent about setting aside a month particularly for African American history or women's awareness, but it must be done," she said.

A new project at Clark Atlanta, the Women's Initiative Program matches young women living in Merner Hall with faculty and staff in a mentoring program. The pupil and mentor participate in seminars, workshops and social outings.

"This is an occasion for us to celebrate those qualities of finer womanhood that reside in each of us," said Dr. Ora Cooks, professor in the Curriculum Department.

Cole said she was inspired by

many people to go into law, but she remembers a female student's comment the most.

"She told me, 'Mrs. Cole, you should be a lawyer,' and I was shocked because no one had ever told me that before," she said.

She also reminded the young women that they need men to help. Cole said her father and husband were very influential in her success. "We can go at it alone," she said, "but that's not the preferred way. A good man is hard to find and if you find him, hold on."

Cole said that there are many problems facing the Black community, but the three pieces of advice young women should take from her is to find a greatness in themselves, be empowered by it and then pass it on.

## Student's petition may bring next president to CAU

By Clarence Rolle  
Staff Writer

Freshman Sean Gardner is hoping the next United States president will help eliminate some misconceptions about Historically Black Colleges and Universities, HBCU's.

Gardner said he believes some of the negative misconceptions about HBCU's will be eliminated if he can convince the leading presidential candidates to hold a debate at an HBCU.

Gardner said HBCU's have earned a reputation for being "good party institutions and weekend chill spots," but people should realize there is more to the institutions than carefree events.

"There is a serious legacy of academic excellence and community service as well," he said.

Gardner has been working toward getting an HBCU to host a presidential debate since Oct. 2, 1995. He organized a signature-gathering project for support. His petitions are circulating mainly through Atlanta and North Carolina. More than 41,000 signatures have been collected so far.

When 100,000 signatures have been collected, Gardner plans to

send them to the White House, the Republican National Committee, the Democratic National Committee, the National Rainbow Coalition, Ross Perot's Reform Party and the Commission on Presidential Debates.

The Commission has already chosen five sites for presidential debates, but Gardner hopes another site will be added to the list when his petitions are received. Gardner is optimistic about the chances that another venue will be added.

"There is power in numbers," he said. "Every body's been signing this."

Gardner said he does not have a particular HBCU in mind for hosting a presidential debate. "This was born basically out of concern for Black colleges in general."

The political science major said he wants the candidates to address issues that are relevant to Black academic institutions. He said issues like financial aid for HBCU's need to be addressed.

According to Gardner, his efforts to bring presidential candidates to an HBCU are designed to get people, especially young Blacks, interested and

Continued on p4

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## News

## Students catch "Love Bug" information in February series

By Antoinette Ross  
Contributing Writer

Despite low student turnout during February's Love Bug information series on sexually transmitted diseases (STDs), Student Health Center head nurse Brenda Davenport said the event was productive.

The Love Bug is a month long information series devised to educate students about STDs. Topics covered included the diagnosis, treatment and prevention of the commonly known STDs like AIDS and syphilis and the less known ones like salpingitis and trichomonas. In addition to the seminars held in the freshmen dormitories, videos are shown daily in the student health center and pamphlets on STDs and safe sex are offered in the waiting area of the center.

Although the session scheduled for Merner Hall was cancelled due to low student interest, Davenport said seminars held in Brawley and Holmes Halls averaged between 20-30 participants. Moreover, Davenport added the two sessions that were held provided a good exchange of information between students and health center officials.

According to the head nurse, low attendance is due to the fact that some students "operate under the myth that it won't happen to them" and feel that they do not need to attend such seminars. In

addition, other campus activities conflict with the scheduled seminars.

Davenport said the videos and pamphlets offer off-campus students an opportunity to obtain STD and safe sex information.

The Love Bug series began four years ago after health center officials began to see an increase in sexually transmitted diseases in students visiting the health center, Davenport said.

"It was evident that students weren't responsible in their male/female relationships," she added.

Used as a "forewarning as to what could occur in the future," Davenport said the series is targeted at freshmen because some new students are naive and have never been exposed to urban environments.

Furthermore, Davenport said if students are properly informed about the health risks of STDs at a time when they are forming ideas about the world, then they will be "set in the right direction" and will be able to lead healthier lifestyles.

The health center engages feedback on how to improve their STD awareness programs and how to increase student participation, Davenport said. In the future, to increase student awareness, the health center wants to be able to use the monitors found in some campus halls to broadcast public service announcements (PSAs) about upcoming health-related seminars, she added.

## SGA drives information to students via superhighway

By Sherri Day  
Contributing Writer

In their latest attempt to communicate effectively with students, Clark Atlanta University Student Government Association (SGA) officials introduced a new information system that allows students to access school-related information from their home computers.

Students who own or have access to computers equipped with modems can program their computer to dial the SGA computer terminal. The process works much like a telephone conversation, except the computer does the dialing.

Once students' terminals and the SGA terminal make contact, students can then access any information that the SGA computer has stored on its electronic bulletin board. This is called downloading information. However, students may upload information as well. Uploading information allows students to leave messages for any SGA officer. The messages are stored in a file that can only be accessed by SGA officials.

Graduate SGA President Ricky Robinson said the system can make distributing information to the 1,500 graduate students who live off campus much easier.

"They [graduate students] are never in one spot together. The distribution of information is extremely hard, but we have a monthly calendar that can be easily downloaded," Robinson said.

The computer system will feature SGA

information such as SGA sponsored events, SGA treasury reports, body meetings, minutes and anything of general interest to the student body.

However, graduate students who generally receive information from fliers that are slid under classroom doors are not the only group that stands to prosper from the electronic bulletin board. Commuter students, who often find themselves at an information disadvantage and on campus students are likely to use the system as well.

The system is the brainchild of CAU senior Lanier Watkins. Watkins, a member of the House of Delegates, came up with the idea and submitted a proposal to the House of Delegate members.

Watkins' proposal explained the purpose of the computer system and the projected impact it would have on the campus. Once the proposal was accepted, Watkins began assembling his program.

"It has a vast amount of potential, but it needs people to call it," Watkins said.

Though optimistic about the system's success, Watkins admits that to date only one user can access the system at a time. If, however, the system is a success, he said he will reprogram it so more students can operate the program at the same time.

"If people don't use it, it will be useless. There is a real advantage to using it," Watkins said.

The system can be accessed from 6 p.m. to 8 a.m. The access number for the system is 880-8105.

## Spring Arts Festival

*Continued from P2*

service," Robinson said.

The festival also gives local musicians and poets another venue at which to play and brings the community closer to students.

"We always had the very best. We never compromised quality. We had everybody who is anybody. Even people

who were not yet famous, later became famous after the Spring Arts Festival," Robinson said.

The Spring Arts Festival is funded through the Special Events budget, the School of Arts and Sciences and contributions from alumni.

"The festival has grown beyond my wildest dreams," Robinson said.

## Students Petition

*Continued from P2*

involved in the country's decisions. He said he hopes people jump into the politics that concern them before the politicians have "both hands around their necks."

"I just want the young people to really get out and vote," Gardner said. "It is

crucial. There are a lot of programs that are being cut. We have to help African Americans, women, the poor and the elderly."

Gardner's petitions are kept around campus, including the Political Science Department and Stegall's restaurant.

**Happy Anniversary Clark Atlanta  
University**

## English Department presents annual Writers Workshop

The English Department this week will kick-off its 27th Annual Writers Workshop Conference, "Georgia On My Mind: Southern Literature on Fertile Soil."

**April 2**

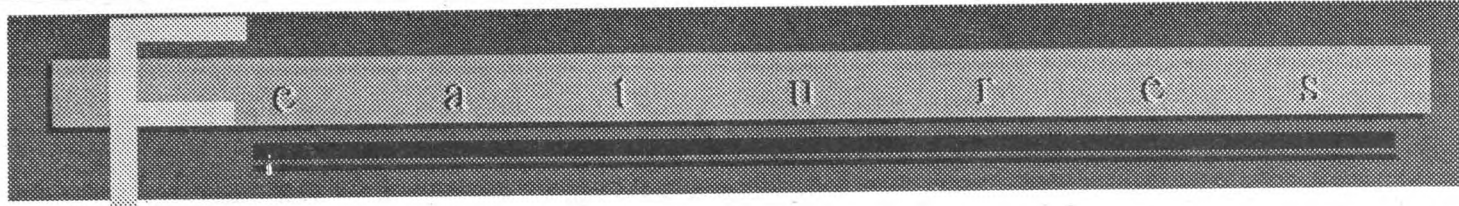
- Storyteller Cynthia Watts- 10am
- Open Mike Poetry Reading by Eric Lamb- 2pm
- Faculty Panel— "Southern Myths, Stereotypes and False images: Gone With The Wind-2pm
- Akbar Imhotep- poet and storyteller- 7pm

**April 3**

- Noted writer Pearl Cleage- 7pm

**For more info call 880-8181**





## Cornel West: "We need more democratic sensibilities"

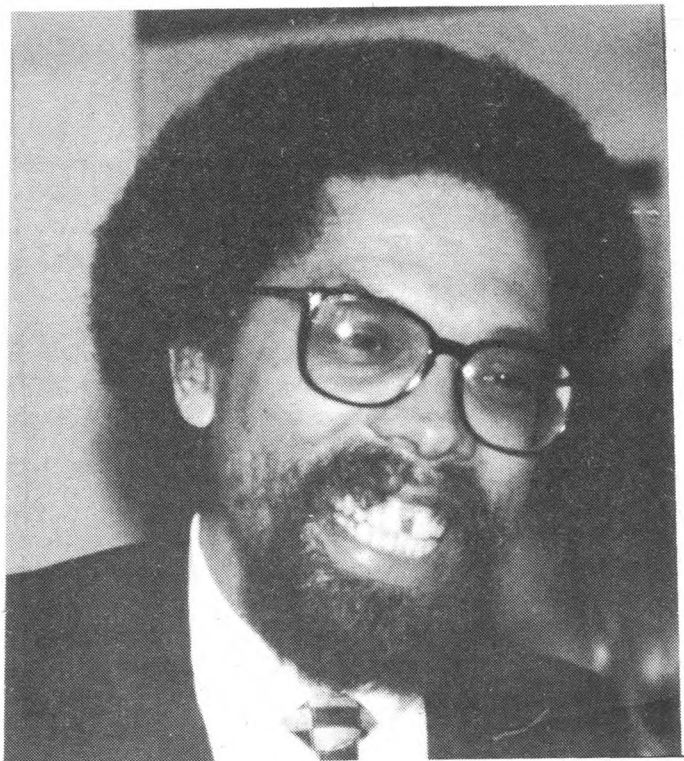


Photo by Eric Rose

Noted lecturer, author Cornel West

By Eric Rose  
Staff Writer

A noted professor of religion and Afro-American studies at Harvard University told an international audience March 14 that there will always be a level of hierarchy and elitism in America.

"There's going to be hierarchy, but it would be nice if the hierarchy was not to be predicated on people's health care and lives," he said.

The speaker just happened to be Dr. Cornel West, the author of the Beacon Press' best-seller *Race Matters*.

West was the opening keynote speaker at the National Association of Student Personnel Administrators Conference held at the Marriot Marquis Hotel, Atlanta.

He said there are many issues to be addressed concerning America.

"We need more democratic sensibilities," West stated. "We need to work through the decay. This decay is killing us and this country — America."

He added that complacency is a serious problem in American society. Just as the present society looks back to the days of slavery and wonders why people accepted it, people in the future will question this society as well.

"They're going to be wondering, 'My goodness, didn't they know any better?'" he said.

West pointed out that the many instituted differences that continue to increase the gap between the races are similar to those of years gone by.

"In 1996 we are still segregated," he said. "I don't see the difference from the 60s."

Our neighborhoods and schools still are either majority Black or majority white."

West also said that these divisions can lead to and result from a difference in economic wealth.

"Many Black children are in poverty," he said. "Fifty percent of them live in poverty. That's just not right."

According to West, the first step to solving such problems would be to remember that Americans do not constitute the nation.

"We think we are in this alone," West said. "We may think that we are on the ship alone, but we aren't. We are all in the same boat. What I do or you do doesn't just affect me or you; it affects the society as a whole. We have got to do better than this going into the 21st century."

## New ROTC program aims high

By Karimah Sampson  
Contributing Writer

The Army and Navy had better make room: the Air Force is coming to take over Morehouse College!

Beginning next semester, students at the Atlanta University Center will have the new option of joining the Air Force ROTC program. Previously, students who wanted to participate in this program had to either commute to Georgia Institute of Technology or join the Army or Navy. Now, through a project called the AUC Initiative, cross-town students can leave their MARTA cards at home and kiss the grunt work good-bye.

The project has been in the making for a few years. Right now, students at the AUC have the option of attending classes at Tech on Tuesday's and at Morehouse on Thursday's. This has created problems with scheduling since Tech is on a quarter system. Georgia Tech's fall term will not begin until October because of the Olympics, which means AUC cadets will miss eight weeks of training. According to the Commandant of Cadets, this is not acceptable. Putting the plan

in place in a hurry is critical.

The AUC Initiative allows students in the AUC to have all their classes and leadership labs on Morehouse campus and would follow a semester system. Cadets will not miss any classes and will not have to write extra papers to make up for missed sessions as they have in the past.

Cadet Kenyatta Booker, a graduating senior at Morehouse, said the new program will help with many of the other problems cross-town students face at Tech.

"Communication between the students at the AUC and Tech has always been hard. Cross-town students find out about assignments at the last minute and we have less time to prepare," he said.

Cadet Booker also feels that cross-town students are watched more closely and any mistakes they make are amplified. At Morehouse, the cadets will be on their own territory and will be able to work without feeling they are constantly watched.

The plan was not expected to be put into place so quickly. Currently, cadets at the AUC are working on a curriculum and operations plan for the fall semester. The students only have about a month to come up with a one-year schedule. The curriculum must coincide with

the training at Tech so students from both schools are working hand in hand to make the transition as smooth as possible.

Air Force ROTC is also establishing new scholarships to go along with the new detachment. Scholarships are in place for minority students who attend an Historically Black College or University. The scholarships are designed to attract qualified minority applicants and allow them to pursue a career in the military. There are five three and a half year full scholarships available to each school in the AUC. AFROTC offers two and four year scholarships as well.

The project, however, will not be without its problems. Special provisions must be made to ensure that Morehouse can accommodate the Tuesdays and Thursdays two-hour class sessions. Officers must be assigned with the task of commuting to Tech to pick up uniforms, assignments and other supplies. And there will still be those special problems of communication and Corps projects. The most important thing, however, is the fact that the students are willing to work to make the AUC Initiative a reality.



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## News

# Student poet delivers from the heart

Ytasha L. Womack  
Staff Writer

About 50 Atlanta University Center students recently gathered in the Research Science Center to hear fellow poets share their work during a Sipr poetry reading.

A new rotation begins and a petite, young woman comes before the crowd. Calm and confident, she begins . . .

*We are the silent sex  
whose screams can't be heard in back  
alleys  
or through paper thin walls  
we are mutes whose heads can't be heard  
hitting walls  
whose dignity can't be seen crawling on  
floors  
forced to get on all fours*

Somewhat surprised by the potency in her words, the audience is silent. The power in her soothing voice indicates that this young woman is serious, so they listen.

And it is their attentiveness, their anticipation of the next verse, this forcing of the mind to think, that illustrates the power of the pen; a power that Mariahdessa Tallie has known all along.

Tallie, 21, is a writer/poet who seeks to make people think.

"I've always written poetry. When I was little, I wrote a poem about a Christmas tree when they were going to take it down. It's just a way for me to get my feelings out," Tallie said.

Tallie has participated in dozens of poetry readings throughout Atlanta and her native New York. Her poetry is personal.

"I write about sex, sexism, rape, materialism . . . anything that touches me," Tallie said.

It began with some colleagues at African Voices encouraging her to share her work. They sponsored several readings and encouraged Tallie to read.

"At my first reading, I was scared. I came with poetry but I didn't want to read it. It was in New York and all these people were there. But I got up and read and people actually clapped," Tallie said.

Inspired by Langston Hughes and Ntozake Shange, Tallie believes that poetry is her first love. But it's not easy.

"I've gotten rejected lots of times trying to get my stuff published. But that's just a part of the business," she said.

A Clark Atlanta University senior, poetry is just a part of her passion for writing.

Also a journalist, her work has been featured in several publications including *Black Enterprise*, *Black Elegance*, *The Atlanta Tribune*, and *YSB*. Tallie has a feature length article that will appear in an upcoming *YSB* issue.

"I love to write about music. Most of the musicians I interview aren't your typical bump and grind artists. I want to know how they feel about the industry. To make music that you love but that your people don't embrace is difficult. I want to capture that," she said.



Photo by Melvin Jackson

MMA Student Mariahdessa Tallie

In the future, she wants to cover politics and its impact on various communities. What is her advice for aspiring writers?

"Come up with a plan. Figure out what

you want to write and who it's for. Challenge yourself," she said. "If you do your half, spirit will do the rest."

## New century needs more international exchange

By Antoinette L. Ross  
Contributing Writer

It's almost the 21st century, and less than one percent of Clark Atlanta University (CAU) students participate in the foreign study program, according to Dr. Paul Brown, the study abroad adviser.

This low rate of participation shows that CAU falls behind the nation's average for participation of African Americans in foreign study programs. The latest figures published by the Institute for International Education, IIE, show that while African Americans make up 12.1 percent of all college and university students, only 2.8 percent enroll in study abroad programs.

Brown said there are currently only five students involved in semester-long foreign study programs, even though academic credit is rewarded upon return.

Raymond Giles, director of the International Education Resource Center for Research and Study Abroad, said due to the increasingly global interdependence of world economies, students will need the benefits of foreign study just to be able to compete in today's job market. His organization seeks to give students from Historically Black Colleges and

Universities, HBCUs, an opportunity for foreign study and internships in the Dominican Republic.

Local experts say that the reasons for low participation by students from HBCUs are complex.

Brown said "fear of the unknown" is the greatest obstacle that prevents African Americans from studying abroad. "I think students are just scared of what's out there," he said.

Many students believe stereotypes like "nothing good comes out of Africa," he added. These inhibitions hinder students from exploring what is outside the United States he said.

In addition to the students' fears, parents may influence a student's decision to go abroad Dr. Giles said. "Some parents actually discourage their children from going abroad," he explained.

He added that African American students "anticipate being rejected when going abroad." They worry that the negative racial attitudes they experience in the United States will follow them outside its borders he continued. This is especially a concern in Europe where the IIE estimates that 67 percent of all study abroad students go.

Money was one of the greatest factors that prevented African Americans students from studying abroad, Brown said. However, he cited two university-directed programs to Martinique and the Dominican Republic where all expenses except airfare are paid, yet he has been unable to fill the 15 available slots for each.

Twelve students have committed themselves to the program in Martinique, while only seven or eight may go to the Dominican Republic, he said.

Brown also added that scholarships such as the National Security Education Program (NSEP) Scholarship have made it easier for students to finance study abroad. This scholarship awards up to \$8,000 per semester for foreign study.

Although Dr. Brown down-played cost as a major factor, Giles said that for students attending the 27 HBCUs he works with in his organization, money is a major obstacle to studying abroad. When there are no scholarships or other economic support, "foreign study is not an option," Giles said.

However, he added that many students are unaware that often the financial aid they receive at their home institutions can be transferred for use in foreign study programs if the students receive academic

credit.

Despite the obstacles, Brown said there are some things that can be done to increase participation in foreign study. University sponsored functions which promote interaction between African-American and foreign students and faculty is one step to destroying the stereotypes surrounding foreign cultures he said. Students may also talk with returning students who have been abroad Brown said.

However, Giles said that even when all of the obstacle are removed, many African American students still do not take advantage of foreign study opportunities. "Students must be given incentives to want to go abroad," he said.

Brown said these incentives include increased employment opportunities and personal growth. Yet, showing students these incentives is difficult he added. "Since study abroad is not a tangible thing, it is hard for Americans to grasp," he said.

*Many students believe stereotypes like "nothing good comes out of Africa," he added. These inhibitions hinder students from exploring what is outside the United States he said.*





## How to Siphon Eight Of A Cat's Nine Lives

Beckon Billie from her  
boudoir  
Down from her vocal chariot  
rode among proletariat  
Up, up from the dingy,  
darkened loving juke joints  
into the yearning bowels of  
the bourgeoisie's plantation  
club  
cotton club, Harlem hub.

I got in through the back  
gate to wash fork and plate  
spoon and dish  
They got out brought lot,  
stock, and barrel  
studied in petri dish

Birds, Roaches, and  
hoodrats  
with backpacks and silver  
gatts  
and five golden rings  
dope in veins, brain-killed  
dream spilled  
chasin' a green paper path  
through the ghetto past MLK  
up and around and around  
and around  
a winding staircase  
many music masters  
drug there by the devil  
himself, lonely bastard...

All she wanted to do was  
sing  
and all he wanted to do was  
release his life's  
pressure  
through brass valves

She gave voice to note and  
he gave note to voice and  
homage to life with his...  
death

And to add injury to insult  
they were Xeroxed and  
boxed and sold, sighing and  
laughing to keep from crying  
and weeping about radio  
play, billboard-hail, and  
record sales  
Stepchildren to Benny  
Goodman and Kenny G.  
strung along, baited, strung  
further along, while  
producing devine vintage  
song strung so tightly the  
snapped.....

Jimmie Ophelia Woods, Jr.

## Poem by Mariahdessa Tallie

He wuzn't ready to give his soul  
4 Luis Vuitton luggage  
or end up in debt  
over the latest Hilfiger  
had no desire to be a walking  
billboard for designers who'd rather see  
their clothes unsold on racks  
than  
sported on stupid niggaz backs  
reading the Source every month  
callin' it literature  
a marketing scheme disguised as a magazine  
urging us to buy all kinds of shit  
that turns us  
further away from ourselves  
are we everyday people  
or playas grabbing our private parts to make our hip hop jones public  
I can tell by the radio that we ain't been conscious since '90  
we been noddin off to beats  
twisted poems about blunts/bitches and beer  
anthems to our appearances  
your Polo headband is fittin' too tight  
grabbin all the brand names in sight  
talking about sittin' out a semester  
or gettin evicted cause you don't have any loot  
the rent is dangling from your elbows  
hanging off your ass  
somewhere between weaves and acrylic nails  
Tommy Hilfiger and the Nautica sale  
are over \$40 Billion  
slippin through the cracks  
I got somebody else's name branded on my back  
Tommy's great grandfather  
owned your family  
Tommy owns you too  
you should be tired of being branded and you thought slavery was through

## To My Troubled Friend By Eric Rose I

Every time the sun rises in the East  
There is a new way of seeing an old problem  
Every new day that dawns in this world  
There is a whole different view to everything  
That is why I cannot understand those  
Who cannot wait for tomorrow to come to solve  
The simple problems they might have here  
Instead of running away from them  
Death is not the answer to anything in life  
Neither is termination the goal of existence  
What can be the hardest puzzle to the greatest men  
Can never remain a problem for long  
Why let a simple thing as a problem  
End the living of the most beautiful thing on Earth: You.

## BLACK TO MY BONES

When in this world  
I came in,  
I was colored by  
God's ink pen.  
First my color was  
Very light;  
But as the years  
Moved on and I  
Got in my walker,  
God's pen touched me  
and  
I got a little darker.  
When I first went to  
school,  
Kids laughed at me  
Some thought I was ugly  
too,  
Even those my color and  
dark as me  
They turned their back  
and pointed, then they  
laughed  
At me, "Look at the little  
Black girl,  
See, see, see"  
As years became longer  
And my life a little  
stronger,  
All I could do was  
Hold my head high and  
love myself and my  
Color and keep up my  
pride  
By the time my high  
school years  
Came upon me  
The years had opened my  
Eyes to see;  
Many of the people of my  
race  
Still looked at me and the  
Color of my face was still  
all they could see  
But this was something  
that I had overcome.  
The years have educated my  
people,  
They were no longer dumb.  
There are even people who  
now say,  
"I wish I had your skin  
tone."  
And I love it  
Because  
I'm Black to my bones.

rhonda Y. grant

# BLACK HISTORY

## Film industry must do more to include blacks

By Jimmie Ophelia Woods, Jr.  
Staff Writer

In the past 12 months, Black actors and actresses have extended the plateau of their artistry and value to American culture, or so we thought.

The omission of Denzel Washington and Laurence Fishburne from the American Academy of Motion Picture Arts and Sciences are blatant examples of the blind eye of the Academy and the invisibility of Blacks in film.

Despite the widespread idea that the elevation of actors Washington and Angela Bassett or directors Spike Lee and John Singleton signal a merit-driven system, Blacks still are few, far and in between just north of Los Angeles.

Hollywood's politically liberal facade is shattered when hiring and promotion statistics are examined. For instance, according to last month's *People* magazine:

- At the Academy Awards a live-action short film director is the only black nominee of 166.
- 3.9 percent or fewer than 200 of 5,043 Academy of Motion Picture Arts and Science members, who nominate and choose Oscar winners, are Black.
- Blacks represent 2.6 percent of the Writers Guild.
- In 1994, 2.3 percent of the Directors Guild membership was Black.
- Blacks make up less than 2 percent of Local 44, a 4,000-member set decorator and property master union.

These statistics seem to provide ample evidence that the film industry, on screen and backstage, resists the inclusion of Blacks. Although Blacks make up 12 percent of the American population and 25 percent of the moviegoing audience, their numbers in the business of film are minimal.

The problem is much more significant than at first appearance because Hollywood's images are the mirror to which America holds its face. The definition of American society is often established and clarified through the media, which are pervasive in their impact.

However, for Blacks ascending in Hollywood can be like navigating a house of mirrors. As for the higher strata, about the only Black faces near Hollywood's executive suites were there the night before—cleaning.

"The fact that you can still name the people [blacks in various positions] illustrates the problem," says John Mack, president of the Urban League's Los Angeles chapter.

Within the studio executive and producer brotherhood deals are verbally sealed on suburban beaches. And as

Blacks are shut out of the socialness of business, they are also veiled from the wheeling and dealing.

Filmmaker Warrington Hudlin, who produced "Boomerang", described Hollywood as a closed community, where one cannot just rely on the quality of one's work.

However, Quincy Jones is one exception to the ivory composition of Hollywood's inner circles. He gave these comments in the March 1996 issue of *People* magazine.

"There's a lot of racism going on, and I'd be lying if I said there wasn't. Until more [black] people break into decision-making positions there will be no equality."

Jones suggests that Hollywood look to the better-integrated music industry as a model. "The movies have always been 20 or 30 years behind the music business."

The absence of Black executives impacts profoundly, from the type of films made, to the means by which Blacks are depicted — if they make the cast. Every studio in town rejected TV veteran Tim Reid's [Frank's Place and WKRP in Cincinnati] first film "Once Upon A Time...When We Were Colored," because it was "too soft." Reid translated this as "too human."

BET Pictures salvaged this heart-warming story of a boy growing up in the segregated South, although its promotion and availability were limited.

Another critical movie to the snail-paced changing images of Blacks recently was the critically acclaimed "Waiting To Exhale" produced with \$15 million, a budget less than half an average studio movie, and grossed \$65 million.

The perpetual environment of underdevelopment stunts the creativity, production and promotional possibilities of Black films.

A largely unnoticed film because of these reasons was "Devil In A Blue Dress", a Walter Mosley adapted detective story starring Denzel Washington. This film experimented with the production of stories written by Black authors.

Being weary of the Black exploitation films of the '70s, Blacks seem to have been up this spine-cramping budget ceiling and handful-of-recycled talent path before. Even as House Party grossed more than 10 times its \$2.5 million budget, executives held the production team's second feature at the same level.

Ben Fagan WCLK program director concedes that the [economic] power is still in the consumers hands. He said it is the responsibility of Blacks in the industry to educate consumers and direct the money flow.

Oddly enough, as greed has scourged the consciousness of Hollywood, it allowed only one superstar per decade. Sidney

Continued on P9

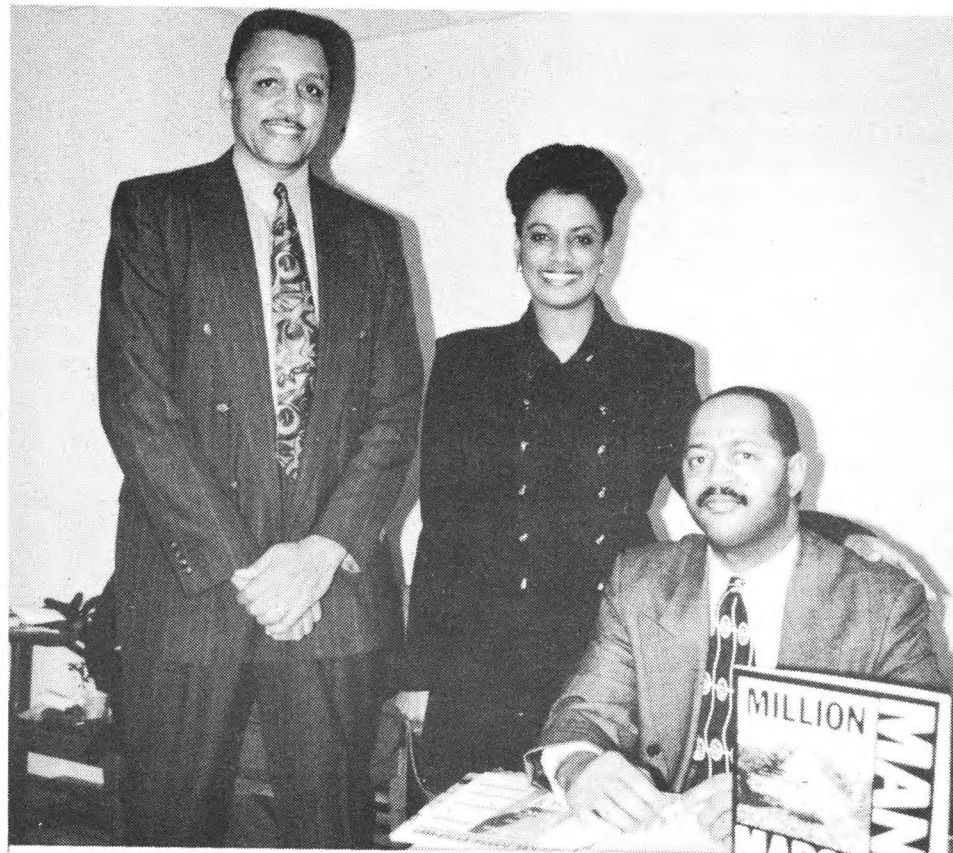


Photo by Melvin Jackson

### Professor James McJunkins, CAU alumnae Rita Owens and Michael Cottman at a Mass media Arts reception.

Cottman, CAU mass communications alumnus and Pulitzer Prize winner, returned March 28 as 1996 convocation speaker.

Cottman discussed his new book, "Million Man March." He is a 20-year veteran journalist and a former reporter for *New York Newsday*. Cottman appears regularly on a weekly New York PBS television program, "The Week In Review." He is presently working on another book called "Spirit Dive" about the discovery of a 17th Century slave ship, the Henrietta Marie, that sank off the coast of Key West, Fla. Cottman articles have appeared in *Black Enterprise*, *Essence*, *Emerge* and other numerous publications across the nation.



# BLACK HISTORY

## *Black images in film*

Information compiled by  
Eric Rose  
Staff Writer

### Oscar Micheaux

This gentleman was one of the most prolific and adamant champions of the Black image in the early days of film. Born to former slaves in 1884 in Metropolis, Ill., Micheaux started out as a Pullman porter as a teenager and, by the time he was about 20, purchased a 160-acre homestead with his savings. From there he took an avid interest in writing novels about the people and places he knew. In fact, in 1913 he published, at his own expense, his first novel: *The Conquest: The Story of a Negro Pioneer*. In 1917 he published his third book, *The Homesteader*, which he released as a feature-length film in 1919. He went on to direct and produce as many as 40 films, thus leaving a heritage of positive images of Blacks on the screen.

### Clarence Muse

One actor of the 1930s who was an early activist in the field was Clarence Muse. Muse turned away a law career to become an actor and had as many as 200 roles in films. In 1932 he wrote and published a pamphlet, *The Dilemma of the Negro Actor*, where he stated that although the roles that Blacks had in Hollywood did not reflect their true experience, they would have no jobs if they did not accept them. Muse was also one of the first Black screenwriters in Hollywood, joining with poet Langston Hughes to write, "Way Down South," a drama released in 1939.

### Hattie McDaniel

At 44 years old, Hattie McDaniel received the role of Mammy in the epic "Gone with the Wind." This role, as well as the entire film, was protested against by the Black press, the NAACP and other sources and led to the altering of the script to a less-offensive film. However, it was still unrealistic, but McDaniel's comic genius led to her receiving an Oscar for it. She understood the importance of accepting such roles and later said, "Why should I complain about making seven thousand

dollars a week playing a maid? If I didn't, I'd be making seven dollars a week actually being one!"

### Paul Robeson

Being an All-American football star or valedictorian of a class at Rutgers University is an accomplishment that few would ever attain. However, Paul Robeson did that and even more. Robeson earned a law degree from Columbia University and had a strong stage career until he performed in Oscar Micheaux's "Body and Soul" in 1925. He

attempted to bring to the screen the same spirit of Black grandeur that he had on the stage, but the powers-that-be turned all of his "heroes" into "zeros" at every turn. Such circumstances led him to comment in 1937: "I thought I could do something for the Negro race in the films: show the truth about them - and about other people, too. I used to do my part and go away feeling satisfied. Thought everything was okay. Well, it wasn't. Things were twisted and changed - distorted. They didn't mean the same."

Five years later, Robeson

swore never to appear in another film after his movie "Tales of Manhattan," showed Blacks as naive and over-religious. He kept his promise even though Hollywood did not.

### Lena Horne

Long considered one of the most beautiful Black women in film, singer Lena Horne got her start in film in the 1938 movie "The Duke is Tops" before signing up with the powerful MGM Studio. Even though she did not have to play maids and servants because of her elegant

look, the studio frustrated her because they did not know what to do with a glamorous Black movie star. Her frustration led her to almost leave Hollywood, but bandleader Count Basie persuaded her to stay. She went on to be in two of Hollywood's biggest all-Black musicals, "Cabin in the Sky" and "Stormy Weather" in 1943. She exemplified beauty in its truest sense, even to the point of being promoted by her studio.

## Industry

### *Continued from P8*

Poiter in the '60s, Richard Pryor in the 70s and Eddie Murphy in the 80s. These actors were paid significantly less than their white counterparts — a continuing tradition. Jim Carrey, Bruce Willis and Sylvester Stallone hover at the \$20 million range while seasoned performers Washington and Wesley Snipes receive salaries around \$10 million.

Further, Black women until recently had been stabilized at the level of girlfriend, seductress, secretary, mother or friend.

Hollywood is primarily white and male sexism burdens all women significantly, [with black women bearing the brunt of the weight], according to Carol Mitchell-Leon, Clark Atlanta University Director of Theater.

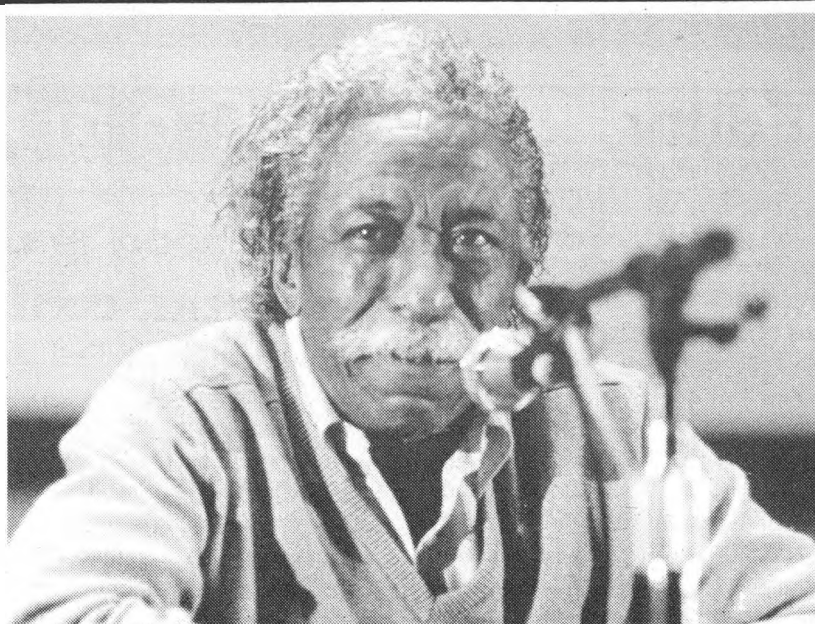
Further she posed these questions: Why are there not more quality film choices and why would you jump in a pig sty [industry] and expect a palace?

Similarly, the protective moat of the unions act as very exclusive good 'ole boy networks. Much like the country and social clubs that still exclude Black people, Hollywood unions are the steepest high road, which many in the industry see as necessary to motion picture success. Shirley Moore, the founder of the Alliance of Black Entertainment Technicians is an example of how career paths can snake through Hollywood movie lots.

It took her eight years to move from stage sweeper to union property master. In that time, doctoral candidates could have began school and graduated.

The vanguard of the industry's conventional wisdom theorizes that Blacks must make change — by force if necessary.

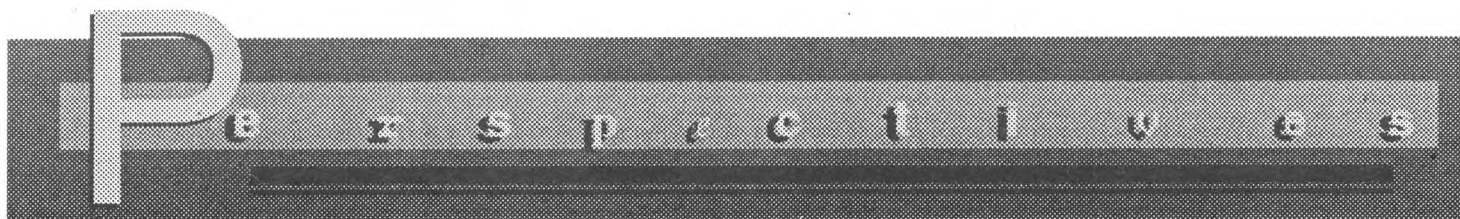
Also, independent filmmakers like Spike Lee and John Singleton have to become the rule instead of the exception.



Gordon Parks, directed the film "Shaft" released in 1971



Photos courtesy of Dr. Alma Williams



## Letter to the Editor

### *An Appeal to Graduating Seniors*

I am writing to ask you to consider spending the next two years teaching in an under-resourced urban or rural public school.

Seven years ago, when I was a senior in college, I started Teach For America because I was convinced that a national teacher corps of America's most talented individuals could fundamentally change our country - by ensuring that more of our nation's young people have an equal opportunity to an excellent education, and by influencing the consciousness of a corps of individuals who will ultimately be among our nation's leaders. Now, having seen first-hand the circumstances facing children everywhere from South Central Los Angeles to the Mississippi Delta to the South Bronx, I am only more passionate about our mission.

It is impossible to capture in a short letter what we have learned about the severity of challenges facing some of our nation's young people. Suffice it to say that they do not have anything near an equal opportunity to an excellent education. They need more teachers who hold high expectations for them, who are committed in doing whatever it takes to reach them. At the same time, our nation at large needs leaders who are committed to effecting needed systemic changes.

Today as you read this, one thousand Teach For America corps members from all academic majors and ethnic backgrounds are teaching in classrooms across the country. They are bringing to their schools a tremendous sense of possibility and a passionate commitment to their students. They are starting extra-

curricular programs, running school improvement initiatives and rewriting school curricula. They are expanding the horizons of their students by introducing them to college and by taking them on trips everywhere from France to Washington, D.C. At the same time, our alumni are starting schools, assuming leadership roles on school faculties and working for education reform through other channels. Others are in law, medicine, public policy and corporate America where they have a rare commitment to changing the circumstances in urban and rural areas.

I'm writing now to call upon you to become part of this movement to help build our country's future. Whether you are already on track to a secure job or are still searching for the right opportunity, I hope you will apply to Teach For America.

You have until April 3 to apply. We extended our deadline by one month to help compensate for budget reductions that forced us to limit our campus recruitment effort this year. For more information, please contact your career service office or call our national office at 1-800-832-1230 x 225.

Thank you for considering this. The decision you make could change the rest of your life and the lives of some of our nation's promising children.

Wendy Kopp  
Founder  
Teach For America

## Commentary

### **Hollywood and media draw curtains on blacks; continue stereotypes**

Just when Blacks were beginning to think they had arrived...

For those of us who were laboring under the misconception that Hollywood was finally extending its arms to give Blacks equality—think again.

It's really amazing that Blacks are suddenly incensed at their exclusion from the American Academy of Motion Picture Arts and Sciences. It's not as if things were much better last year or the year before, which only proves how true it is that people only see things as an issue after the media makes it one.

Hollywood, seen as the "Great White Hope" for and by many Black actors, writers, producers and directors has given us a much needed wake up call.

Blacks, who tend to measure their success and talent by trophies, need to realize that we can't measure God's gift by man's representation.

The truth is, Hollywood is and has always been quicker to praise us when we play Black stereotypical roles. Hattie McDaniel, the first Black woman to receive an Oscar did so for her role as Mammy in "Gone With The Wind."

With the exceptions of a few, Hollywood has been a paragon of the exploitation of Blacks. They create stereotypical images and highlight them as our reality.

But where once upon a time these images were obvious, they have become more subtle and, therefore, more dangerous.

Two of television's more obvious creation were the "Uncle Tom" image and the "Mammy" figure.

The media took Harriet Beecher Stowe's family conscious, God-fearing Uncle Tom and turned him into a servile 'yessir massa' creation to suit the white American public.

"It is ironic that the humble heroism of old Uncle Tom has been transmuted into racial treason by the subtle alchemy of social amnesia," Historian Wilson J. Moses said.

The Mammy figure was portrayed as an

asexual, overweight being who would rather take care of white people's children than her own.

"This familiar denizen [Mammy] of the Big House is not merely a stereotype, but in fact a figment of the combined romantic imaginations of the contemporary southern ideologue and the modern southern historian," Historian Catherine Clinton said. "Records do acknowledge the presence of female slaves who served as the 'right hand' of plantation mistresses. Yet, documents from the planter class during the first 50 years following the American Revolution reveal only a handful of such examples."

Clinton said the Mammy was created by white Southerners to redeem the relationship between Black women and white men within slave society in response to the antislavery attack from the North during the ante-bellum era, and to embellish it with nostalgia in the post-bellum period.

In the primary records from before the Civil War, hard evidence for the Mammy figure's existence simply does not appear.

These images were obviously not a depiction of Blacks reality. But now with many shows portraying whites and Blacks as buddies, television has certainly pulled the wool over our eyes.

The shoot 'em up and gang buster movies may have a ring of truth in Black people's worlds, but it's not our total reality.

Blacks and whites as best friends may be true for some, but that some is very few.

What the shows we watch forget to mention is the other more poignant side of our reality. For example, when a church wants to remove a child buried in its cemetery because they found out the child's father was Black; or the existence of a Klu Klux Klan store in right in our friendly neighborhood, Florida—these are more our reality.

#### Corrections:

- Twenty three students graduated from the Mathematics Sciences Department with bachelors degree in 1995.
- Dr. Vivian Henderson was the 18th president of Clark College. He served from 1965-1976.

## The Panther

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# Entertainment

## Girl 6 rings with sexy resonance

By Jimmie O. Woods  
Staff Writer

Spike Lee's latest joint is the tactfully explicit tale of the windfalls and woes of 'phone bone.'

Eight films later Lee again centers on a female protagonist who is as much a threat to herself as anyone else. Saturated with humor and alluring easy-to-daydream-to sequences, Theresa Randle makes this film attractive. Randle who has been featured in "CB4" and as Martin Lawrence's girlfriend in "Bad Boys" and Wesley Snipes girlfriend in "Sugar" has been elevated to star status. She has worked with Lee twice before in "Malcolm X" and "Jungle Fever."

"Girl 6" is a complex narration of a bewildered, toiling actress in Manhattan who finds in phone sex an eerie satisfaction, a scenic sidetrack and the rent. Looped

around this sensual comedy are Parks' fascinations with the intersections and collisions of power, money, sex and fantasy, which Lee smashes together.

With similar result, Lee's characteristic style in several instances broadsides and distracts the audience. Irrelevant tragic news casts with TV talk show host Rolonda as reporter and Halle Berry thrown to the screen leave the viewer wondering whether certain scenes were fillers or Crackerjack box puzzles or expensive Jeopardy questions.

Phone sex as illustrated in "Girl 6" is quite harmless, until one caller begins to stalk her ultimately finding her address — calling from across the street.

Suzan-Lori Parks, sought by Lee to pen the script for "Girl 6", admits in the April 1996 *Essence* magazine that she was actually really good at phone sex. For this, she credits her a good phone voice and imagination. Parks'



script covers Black sexuality distinctively.

Randle's equally dream-driven neighbor Jimmy, played by Lee, aids "Girl 6" with his

candid, user-friendly punchlines. Madonna and Naomi Campbell highlight the film with flavorful cameos.

This film's resolution is fuzzy

*file photo*  
and only semi-satisfying, but overall an enjoyable joint.

## Downing Experiences

By Pamela Wells  
Staff Writer

He stands alone - a powerful vocalist who bridges the gap between contemporary jazz and R&B. He is Will Downing.

He recently released his fifth album, "Moods." It is an album of strength.

Downing loves music and is very mindful of its power. In fact he likes to tell of an incident that stands out in his mind over the years.

"There was a guy in Atlanta who had lived through some kind of shootout," Downing said. "He had been hospitalized and lost all feeling from his neck down. He was in a coma. They put my 'A Dream Fulfilled' tape on and played it over and over for him. It became his recovery music."

Not only was it the gentleman's recovery music, he later came to a concert to thank Downing personally.

"He came to one of my concerts after his rehabilitation. He was in a wheelchair. He came up to me and told me how I helped him get back on the road again," Downing said. "I see him whenever I am here in Atlanta and every once in a while I give him a call."

Downing said that he was pleasantly amazed that people got into his music in such a way.

"I was surprised. Most of the time when people get into my music, it is of a sexual nature," Downing said. "I never thought that someone got into my music on that level."

He added that while he is singing from the heart, other people are feeling it as much as he does.

"I had a brother come up to me and say, 'Man you really helped me out,'" Downing said. "People tell me their child was conceived to a certain song and ladies send me letters saying they wish their

boyfriend, husband, or lover was more like me."

Downing said that he is flattered by all the compliments he gets about his music.

"I appreciate all the comments that I get about my music," Downing said. "I want my music to stand for something. I don't want to be a singer who is out there just to be there. I want my music to have substance to it."

His music has substance to it and he is proud of this fact. He even writes some of the lyrics.

"Sorry I" is the best song I've ever written from a lyrical standpoint," he said. "You can visualize everything that I am saying. It is hard to tell a story in five minutes. You have to give the audience some insight into where you are, what happened and what the outlook was. Everyone is sorry about something. It was a tough song to write."

The song may have been tough



for Downing, but his adoring fans loved it and all of his work.

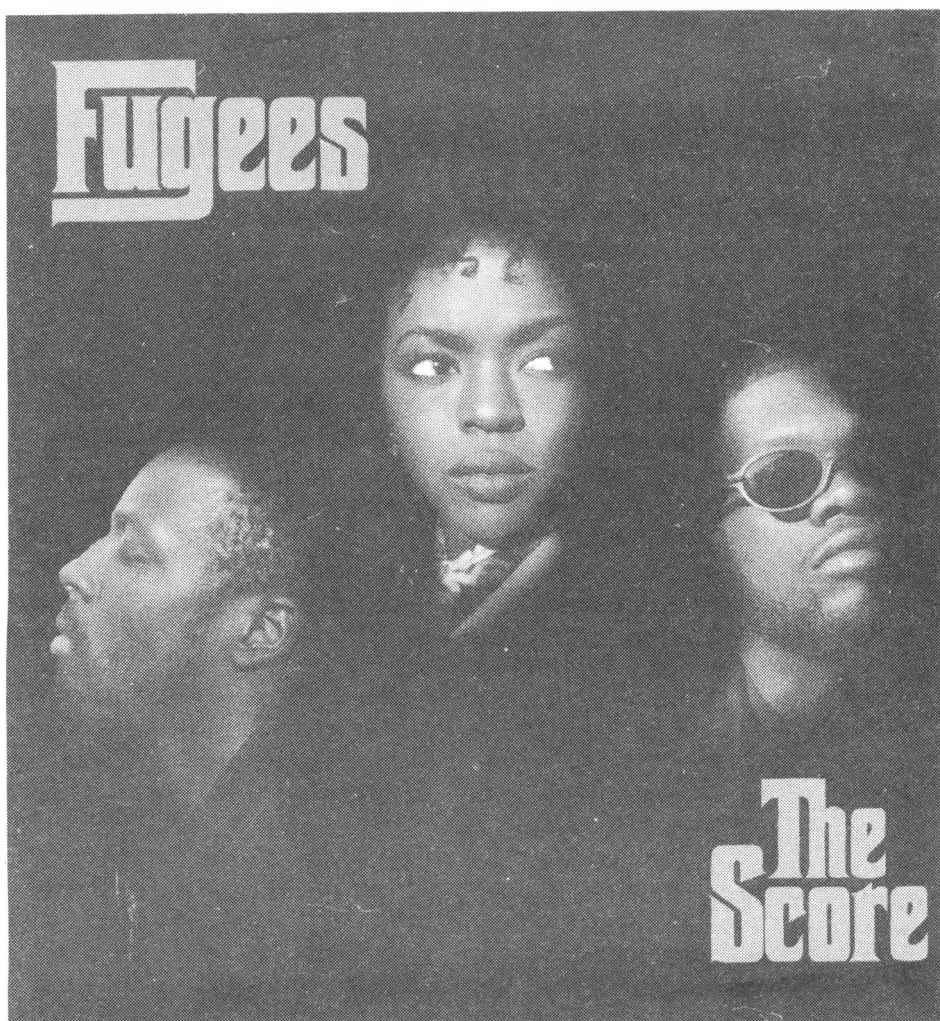
"I love Will Downing," said Jena Davis, a marketing freshman from Alabama. "He is a good singer. His songs make me feel like he is talking to me. He makes you feel like he understands what you are going through."

Downing has two children and said that his future plans involve being close to his family and putting out music that people can identify with.

**Downing said he wants his music to stand for something.**



## Entertainment



## FUGEES

## THREE-WAY TIE

## THE SCORE

Jimmie O. Woods, Jr.  
Staff Writer

Lauryn Hill, 20, Jersey native, native to the mic and Columbia University scholar, is the soul-stirring flash point of the Haitian-rooted Fugees, with Prakaztel Michel and Wyclef Jean completing the cipher.

"The Score", Fugees sophomore album, narrates like a movie soundtrack for urban life. This moving commentary exposes the secret complexities of city life.

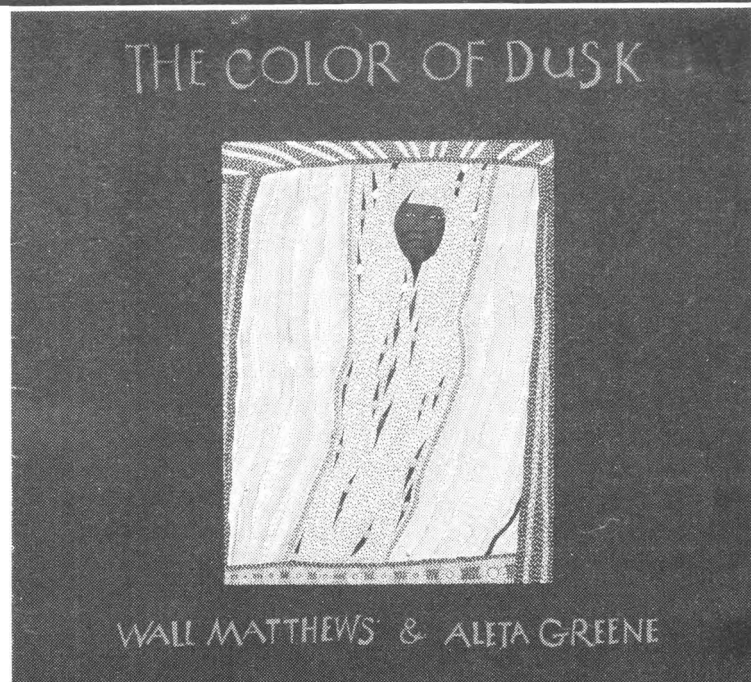
A very visual disc, it includes pieces produced by Diamond D and the international Sly & Robbie who facilitate the reggae element that is well-weaved into the audiostory. The highlights of the album are numerous with "Manifest", "No Woman, No Cry" a Bob Marley cover and "Ready or Not" leading the barrage. Hill renders her most flagrant rendition on the remake of Roberta Flack's 1973 Grammy Award-winning "Killing Me Softly."

Jean, commenting on the group's unity since 1993, insists, "The Fugees wasn't pasted together. So it's hard to break us up."

Together since high school, the trio felt like refugees from mainstream American society and from hip-hop itself—hence Fugees. Expressing that everybody seeks some sort of refuge, Jean states that they find refuge in their music.

Freestyle, having gained importance as a means of "keepin' it real," is a well-possessed skill that the group executes on FunkMaster Flex' most recent mix tape CD. With lyrics heralding their Haitian heritage, riding live drums and bass, the theme is a much welcomed divergence from the bland, uncreative flood of noise that is the broken record we call radio.

The Fugees will perform in Atlanta on Easter Sunday with the Roots and Goodie MOB at the Variety Playhouse.



## The Voice Cryin' Out

*Danced in the evenin' / while / the supper / burn; / whipped / in the morning: / danced again!*

And so begins a journey of the spirit through the world of the slave women who lived and loved and died, sometimes without as much as a whimper. Now there is a staccato shout rising like a dove from a past marred by nothing less than a cultural genocide.

"The Color of Dusk" does not allow this shout to go unheard.

Simple and poignant, this album is a masterpiece of spoken word, song and soul that crushes the shackles of silence.

Delores Kendrick's poems reign

supreme as a celebration of the mothers and wives and daughters who knew no other life than hardship and no joy other than love. When collaborated with the genius of Producer extraordinaire Wall Matthews and the stylistic voice of Aleta Greene, Kendrick's book *The Women of Plums: Poems in the Voices of Slave Women* sing true to those who want to experience a different reality.

The fact that the music is totally acoustic allows for the simplicity of the poems to have their full effect. Let's not forget master drummer Abdoul Doumbia who adds the special spice that makes this pepperpot sizzle.

It's a plus to any music collection.



## Come Blow Your Horn

This album is blue.

If you have ever wondered what it would be like to have Nat King Cole, Dizzy Gillespie and Nancy Wilson all in one band, you will surely appreciate *Blue Note Blend 2* from Capitol Records.

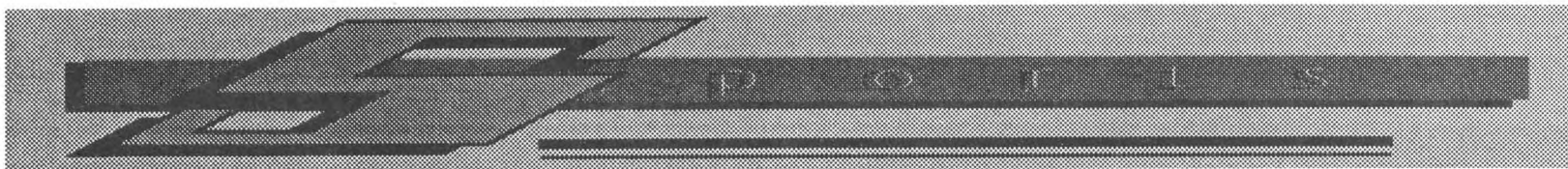
After an intro clip by the legendary drummer Art Blakey, the mood and the groove of the evening is definitely jazz. Not only are greats like Cannonball Adderley and trombonist Jay Jay Johnson represented, but also the new blood of artists such as Jacky Terrasson and sultry songstress Holly Cole - who sang the

seductively haunting "Little Boy Blue" - percolate like a coffeepot.

Speaking about coffee, the Starbucks Coffee Company helped with getting the idea off the ground and even created a rich blend of coffee of the same name to complement the album. Not only that, they are sponsoring local aspiring jazz combos to perform in their stores up to April 5.

It's just like being in a funkadelic cafe... soulign to cool jazz while drinking a cup of smooth hot java... Groovy, man... Groovy.





## CAU MVP set goals for the NFL

Charysse Esinam Handy  
Contributing Writer

Playing football wasn't a childhood hobby for Chris Ryan, but this late bloomer has emerged as one of the best running backs in the Southern Intercollegiate Athletic Conference.

Ryan, a junior health and physical education major, was a key member of the Clark Atlanta University Panther football team as captain and a leader.

"Chris is one of the best running backs in the league and I have no doubt that he will make it to the National Football League," Head Coach Willie Hunter said.

The coach may not have to wait long to see his prediction become a reality as, at present, Ryan is being sought after by the New York Giants, Dallas Cowboys, Baltimore Browns and the Carolina Panthers, to name a few.

As a Panther, some of Ryan's greatest games included playing Alabama A&M, Albany State and an 86 yard touchdown run against rival Morehouse College, which resulted in a 21-6 victory. The Panthers' overall record for the 1995-1996 season was 5-5.

A transfer student from Pearl River Junior College in Mississippi, Ryan is a two-time All-American.

While at CAU, he has rushed

over 2,000 yards in two years and was named Most Valuable Player in the Atlanta University Center.

Other accomplishments include representing CAU in the 1996 Snow Bowl; the All-Star Game, featuring the best football players in Division II, where he was leading rusher with 78 yards and 10 carries.

A native of Sulphur, LA., Ryan started playing organized football when he was 17. Now at age 23, Ryan holds numerous awards for his talent, which is deemed remarkable for a guy weighing 265 pounds and is able to run a 40-yard dash in 4.5 seconds.

"I attribute my talents to working out everyday, keeping



file photo

Chris Ryan, #36, voted MVP in the AUC

to myself and preparing mentally and physically for the next level," Ryan said.

Ryan's ultimate goal is to

become the best running back in the NFL and with his motto, "Live and Learn," he moves a step closer each day.

## CAU track team long on talent, short on support

Mya McGary  
Contributing Writer

Dave Edwards, Clark Atlanta University's head track and field coach, said this year's team is well on its way to the top.

"I brought in a few recruits," Coach Edwards said. He is also relying on the host of veterans who know how to run.

With the women's team placing second and men's placing sixth in last year's Southern Intercollegiate Athletic Conference tournament, Coach Edwards said the 1996 team looks extremely promising.

This year, Edwards is trying a different approach to success by putting more emphasis on stretching and warming up rather than conditioning, which he said most people take for granted.

"Think of the muscles as a rubber band," Edwards said. "If it is tight, it is going to pop."

He likened an athlete's muscles to a car. "The better it's lubricated, the better it runs," he said.

When asked what events will the team be the most successful in this year, Coach Edwards placed high faith in the women's 4 X 100, 4 X 400 relay teams and

the 400 meter runners.

Those athletes leading in events are senior distance runner Makeeta Nash, second-year distance runner Latifa Johnson, long jumpers Roxanne Singleton and Charlene Moore and freshman sprinter Shonta Alexander in the 200 meters.

Leaders in the men's events include the 4 X 100 team consisting of Ken Browning, Wayne Wiley, Willie Jones and Corey Wyatt. In hurdling, Wilkinson Nestor leads the pack and newcomer Jonathan Tate excels in distance running.

Edwards also puts great emphasis on Chris Ryan, a CAU football running back, who captured 1st and 2nd place in shotput and disc respectively in last year's SIAC tournament.

Sophomore shotput thrower Monte Dilworth said of his teammates, "I think it's a big improvement from last year. Everyone seems to be focused."

Edwards said his team is superior, despite the odds. Even though he is relying on the veterans, "we still have a young team...but they know how to run the game." He added that when

Continued on P14

## CAU baseball team improves in spirit, scores

Mya McGary  
Contributing Writer

Clark Atlanta University's baseball team has been working hard to improve their skills and now they said they are ready to play ball for Spring '96.

The team, headed by newcomer Coach Johnny Millen, has won two games so far and plan on taking many more.

Although Coach Millen said his entire team will lead him to success, he said those players who are most promising are short stop Stacey Little, who is being scouted by the pros, and catcher Fred Lavendar.

Coach Millen also said Roderick Walker, the teams pitcher, has an ERA of 2.0 and has picked off at least 10 base runners.

"This year's team is definitely

better than last year," Millen said. "We're more competitive."

Millen said his team could go farther if they had more support from CAU students. The Panthers' home field is the Bill Evans Baseball Field, located in College Park, which makes the games less accessible to students.

Also, many of Coach Millen's players are in other sports, contributing a loss due to the

Continued on P14

## CAU men, women tennis team matched in high hope for future wins

By Kendra Story  
Contributing Writer

With a dash of strength and a hint of pure talent added to their game, the Clark Atlanta University tennis team is confident in capturing the Southern Intercollegiate Athletic Conference championship in May.

Last season, the Panther women's team placed first in the conference, while the men placed third.

This season, the men's team is back and has played well,

with only one loss among them against Savannah State in February. Both teams have won matches against Tuskegee, Morris Brown and Fort Valley State College.

Morehouse has always been a rival for the men's team, but this time sophomore Eric Fresh said he expects a good match.

"Morehouse isn't as strong as they have been in the past," said Fresh, one of the four team members on a tennis scholarship.

"I think we have a real good shot of winning the conference," he added.

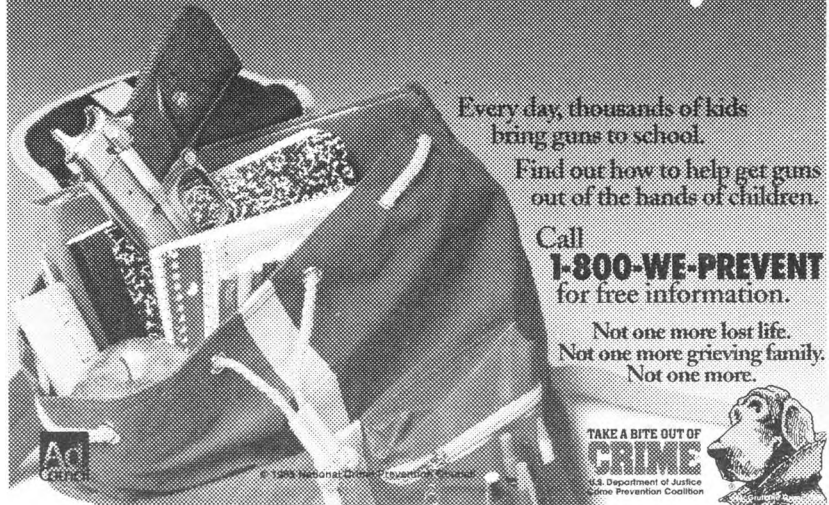
Fresh's teammates agree,

saying that a repeat to the conference looks hopeful. And as far as talent is concerned, the team knows they have just that and plan to use it throughout the season.

Coach Oliver McClendon, equipped with his jocular character and canny smile that team members are so fond of, added that the team as a whole "is doing o.k.," and must keep strength a part of their game. And if anyone knows the potential

## Sports

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## Track Team

*Continued from P13*

it comes to track, the criteria is based on talent.

On the more serious side of the track and field team, Coach Edwards said CAU's sports coverage of the team is lacking and that media resources are needed to upgrade CAU's status.

"I think the impact of track and our new stadium is going to put CAU on the national map," Edwards said.

Edwards and the track team encourages all CAU students to attend and support its meets.

## Baseball Team

*Continued from P13*

lack of practice.

"If I could get all my two-sport players to come to practice, we could have an excellent team," Coach Millen said.

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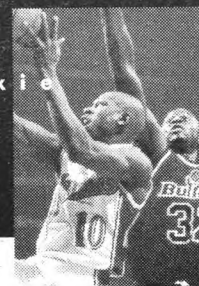
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## Sports

## 1996 PANTHER BASEBALL SCHEDULE

DATE	TEAM	LOCATION	TIME
<b>APRIL</b>			
Fri. 5	Atl. Christian College	Atlanta, GA	1:30p
Sat. 6	Lemoyne Owens	Memphis, TN	1:00 p.m.#@
Wed. 10	Miles College	Birmingham, AL	1:00 p.m.#@
Fri. 12	Paine College	Atlanta, GA	2:00 p.m.#@
Sun. 14	Paine College	Augusta, GA	2:00 p.m.#@
Tues 16	Stillman College	Tuscoloosa, AL	1:00 p.m.#@

**April 25-27 SIAC TOURNAMENT** Atlanta, GA TBA

# Indicates home games

@ Indicates double headers & Conference games

Home games are played at Bill Evans Field at The College Park Recreation Center

## 1996 MEN'S &amp; WOMEN'S TENNIS SCHEDULE

DATE	TEAM	LOCATION	TIME
<b>APRIL</b>			
2	Oglethorpe	Univ. Atlanta, GA	2:00 p.m.#
4	Fort Valley State	Atlanta, GA	2:00 p.m.#
9	Alabama A&M	Huntsville, AL	1:30p(CST)
11	Savannah State	Atlanta, GA	2:00 p.m.#
12	Lane College	Atlanta, GA	2:00 p.m.#
13	Morehouse/Spelman	Atlanta, GA	1:00 p.m.
15	Oglethorpe Univ.	Atlanta, GA	2:00 p.m.
17	Kentucky State	Atlanta, GA	2:00 p.m.#

**25-27 SIAC TOURNAMENT** Atlanta, GA TBA

# Indicates home games

## 1996 MEN'S AND WOMEN'S TRACK SCHEDULE

DATE	EVENT	LOCATION
<b>APRIL</b>		
10	AUC Championships	Atlanta, GA
13	Emory University Relays	Atlanta, GA
25-27	SIAC TOURNAMENT	Atlanta, GA

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## Congratulations to the Award Winning Panther Newspaper from the Division of Communication Arts

The Clark Atlanta University Panther returned home with the gold, winning first place in the overall newspaper competition during the Regional Press Institute Competition in Savannah.

**Kimathi Lewis, editor-in-chief**, won first place for outstanding feature writing.

**Melvin Jackson, chief photographer**, won first place in photography.

**Ytasha Womack, assistant features editor**, was second place winner for outstanding feature writing.

**Professor James McJunkins**, who accompanied the students, served as advisor for the student newsletter published during the conference.

**Shawn Evans Mitchell** serves as staff advisor to *The Panther*.