

"Dedicated to Educating the Leaders of Tomorrow" in the AUC

## To heed the voices of wisdom

The following is an interview conducted by Carvel Bennett, Director of Student Activities & Student Publications, with Dr. C.T. Vivian and Mrs. Octavia Vivian at the Auburn Avenue Research Library on African-American Culture and History on Friday, February 7, 1997.

Dr. and Mrs. Vivian were deeply involved in the early

years of the Civil Rights Movement and were close friends of Dr. Martin Luther Jr. and Coretta King. The interview was conducted in celebration of Black History Month, and to have the Vivians share their experiences and wisdom with those of us who are the benefactors of their work.

Photos by Johnnie B Bates, Jr.



Dr. C.T. Vivian and Mrs. Octavia Vivian.

**Mr. Bennett - Most young people today are familiar with the words, life and images of Dr. Martin Luther King, Jr. Share with us, what it was like working with him.**

**Dr. Vivian:**

I first came in contact with Martin (Luther King, Jr.) while I was an Editor at the Sunday School Publishing Board of the National Baptist Convention USA, Inc. - and was concerned about his philosophy of non-violence, while we were involved in non-violent direct action in Preoria,

Illinois. By 1955, Martin was operating in Montgomery, Alabama. Mrs. Vivian and I were publishing articles on non-violence that came across our desk, as most publishing houses didn't want to deal with such things at the time.

We also worked with him on the first March on Washington, DC, then called a Prayer Pilgrimage. Martin and Adam Clayton Powell were the main speakers. Later in Nashville, Tennessee, a week after the Greensboro lunch counter situation, my wife and I were involved in what Martin called "the most perfect non-violent

movement in the nation," because of how effective we were and the strategies we used. It was after this meeting in Nashville that Martin called me to his staff.

**Mrs. Vivian:**

I recall an incident when we had first moved to Atlanta and I had to pick up C.T. (Dr. Vivian) from the SCLC Headquarters. Dr. King came out of the building and we started to talk. He then offered to, and then went inside to tell C.T. his family was waiting.

He would always call our house and would always

Dr. C.T. Vivian and Mrs. Octavia Vivian.

*A goodly number of our kids must realize there wouldn't be an America worth saving - had it not been for the involvement of Black people making this or trying to make this the democratic, Christian culture it should become.*

identify himself. He never assumed you knew who he was. He was not a pompous person, and never thought of himself as so important that you knew who he was. He always stopped and talked to people, he wanted them to know that he cared, that he understood their pain.

**Mr. Bennett - As students at a HBCU, why should Black History Month be celebrated?**

**Dr. Vivian:**

You can't understand who

you are or why you exist and the important work of the past, without Black History Week which eventually became Black History Month. I think Black students today have to realize that there was a priority of things we wanted when we came out of slavery. Actually, education became a priority because we realized that without it, the rest couldn't happen.

They have to realize no

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## Jordan Hall and the New Art Gallery

by Morriss Biggers III

The New Art Gallery at Jordan Hall opened on September 21, 1996. The New Gallery is one of the largest in the downtown area, in terms of square footage. The previous Art Gallery, located on the first floor of Fountain Hall, did not provide enough space to house the vision of Dr. Lee Ransaw, Dean of Arts and Letters at Morris Brown

College. David Barranti and Ralph Barnette, both of whom are members of the Atlanta Artist Club, assisted Dr. Ransaw in the development of the New Gallery.

Dr. Ransaw's mission for the Gallery is two fold. First, he intends for the Gallery to elevate the stature of Morris Brown College culturally in the community. Second, due to its prime strategic location

in relation to the Omni and Georgia Dome, and their many conventions, it is expected to attract a lot of outside exhibitors. The New Art Gallery at Jordan Hall is only the beginning, according to D. Ransaw. He is also planning to develop a community theater and a cafe next to the New Art Gallery. "We want to draw the uptown crowd to Morris Brown", said Dr. Ransaw.

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# EDITORIALS

## An Open Letter to the Morris Brown Campus Community

### From the Editor:

By Miquiel Banks

This February Issue represents a point at the crossroads of our African being, we must look back and continue looking forward in the struggle of our progress. The last issue

dealt with the power of Kings, but this issue commemorates Black History Month. Now, you may ask yourself, what really is Black History Month, and I think as you do. Is it the month that some

rich snobby-nosed bureaucrats decided upon, hoping it would satisfy our insatiable hunger for recognition in this country?

First of all, they gave us the shortest month and I guess they thought that we should be satisfied. Should we celebrate, knowing that racism has mildewed my

sisters and brothers from within like some demonic plague, a product of heartless men's idea for population control? However, choosing February was not such a bad idea after all, when we analyze it correctly. We may have been given the shortest month, but can it be said that it symbolizes our African heritage?

February is a month of great impact when we consider Groundhog Day and the Aquarian influence. The groundhog symbolizes our

prophetic abilities and the Water-bearer typifies our spiritual nature as a people. Now we can look at Valentine's Day. Isn't it wonderful to think that the celebration of love is in our month? Take our spiritual nature, add those ingredients with love, and what do we have left? A Beautiful people created in the image of the Divine, so it is on this note that I must say to my fellow Wolverines, Be an Observer of Black History Month!!

## On the wall

By Natasha M. Shallow

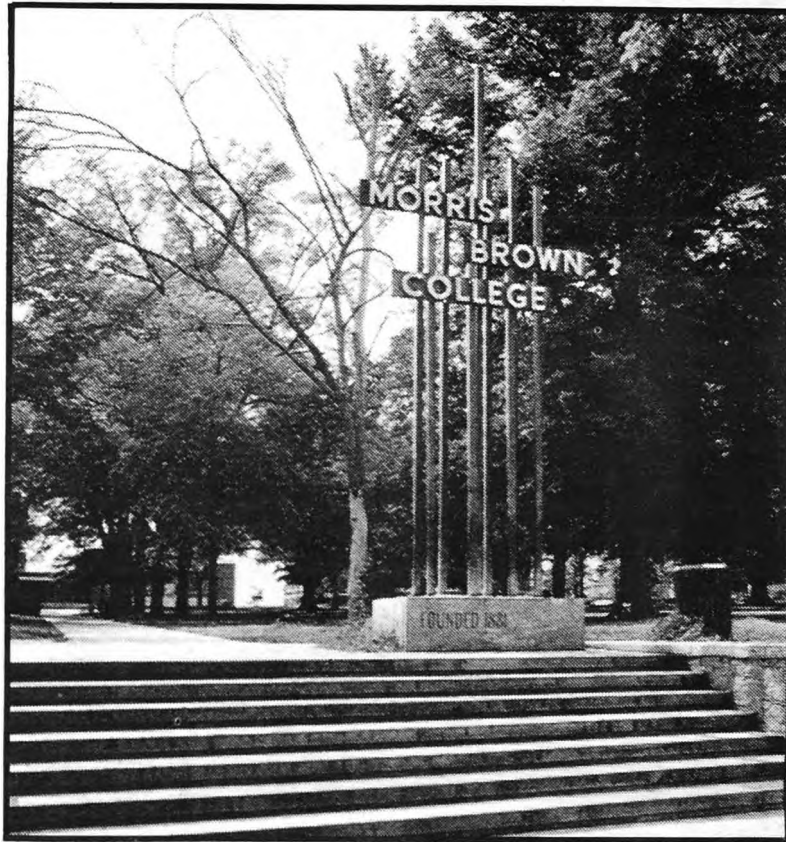
*The wall is where most Morris Brown students go to socialize. In the past the wall has been known as the failure wall, but I disagree with that notion. I have heard many great and enlightening conversations on the wall. I hope to enlighten the student body with some of the discussions I have overheard or been a part of on the wall. The wall is where you can hear the students of Morris Brown discuss what has been on their minds. This week On the Wall will cover a heated and much whispered subject, homophobia.*

We are living in the late nineties, and many people are still homophobic. I thought that during the college years students would be the ones to accept things that are not the norm. I have found that females can accept homosexuality a lot better than their male counterparts. The reason for this is that there are more open gays than lesbians on campus. Also, many females find it easy to talk to gays about everyday life. "They are very understanding", said Uba Bulale, an international student here at MBC. Many of the males on campus feel that gays are taking things to the extreme. I overheard a male on the

wall say that, "they try to look like girls, with all that crap in their hair. They wear make up. They strut their stuff harder than the females on campus. Females relate to them better cause they have a lot in common." Amazingly, I have found that a lot of males on campus feel this way.

Because we can accept the way certain people choose to live their lives does not mean that we want to live our lives in the same fashion. Many males and females feel that homosexuals have the right to live their lives as they please, as long as they do not try to infringe those lifestyles on them. I think males that have problems with homosexuals have had a bad experience with someone that was gay or have been approached by gays on numerous occasions.

Some people think that straight guys who are overly-repulsive against gays are the ones who have not yet come out of the closet. I think most students, like myself, have to disagree with that statement. We must remember that some people have strong feelings about certain topics because of the experiences they have had in their lives. Perhaps, it is the way they were brought up. As a result, it would be



difficult for them to accept homosexuals because of what they were taught from infancy. I was relieved to hear that most of the straight guys I have spoken to do not gay bash. One male said, "I don't agree with what they are doing, but that's just me. Just as long as they can respect me and my feelings on the subject, I

don't have a problem with them."

We have not yet come to a solution where we can see eye to eye. We must begin to realize that MBC is one big and happy family. Like most families, we have our differences and we will not always agree on everything. Therefore, we must start showing love and respecting

one another. We are all humans with feelings that need respect. If we will give one another the respect that we deserve, male to female, straight to homosexual, think how much better this world would be.

## NOTICE: We Need Your Help

*Are You The Missing Link To The Wolverine Observer Archives?*

Due to the mis-placement of newspaper archives, the staff of the Wolverine Observer, would like your assistance. We are seeking individuals who may have issues from the past ten years, to contact the publications office at 404/220-0308 or Mr. Carvel Bennett, Student Activities Director at 404/220-0312.

## Attention



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to be a writer  
because wishing for it  
implies  
that you are not capable;  
U think wishing  
will cause some  
supernatural  
or divine intervention  
and make you a writer?

### The Morris Brown Wolverine OBSERVER

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## Wisdom

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more people wanted education than Black people. They have to realize the Black College educated the people who pulled us up after slavery and they have to realize how many people were burnt and how many teachers were beaten, how many Black people got an education not because they were going to make anything, but because they were going to serve. They came back to places where they were beaten and some never realized their full potential.

They have to understand that the Black College grew out of the Black church, as Morris Brown did out of the AME church, Morehouse from the Baptist church and Clark from the Methodist church. The church created the grade schools, then the high schools, and eventually the Black colleges. They have to understand what it took. One thing

graduates of Black colleges, especially Morehouse.

My wife attended a college in Illinois and became the member of a sorority, I didn't, because they didn't exist at my college, there weren't enough Black kids to make it. I just left two colleges - giving speeches for Black History Month - and we were at Iowa State where there are about 400-500 Black students on campus. One could say that is a lot of students and they even have a Black Students' Union, but the point is if you're surrounded by 17,000 others, you are hardly there.

Students from Black colleges take who they are for granted and they take achievement as something they are going to do, because they know who they are. They don't have to fight those side battles I fought, I dropped out of college 3 times, I didn't know then, I know now, the reason was I was never at home on that campus, and because I was fighting forces I need not



*We were always reminded that we were the talented tenth of our period, and that it was up to us to save the race.*

*Our parents had maybe a 5th grade education and there were things that they just couldn't teach us.*

that really bothers me is that the Alumni of Black colleges don't give back (to their alma mater). One reason for that is, they don't understand what it took to get there. Black History Month does that and they are basic to Black History. They have to understand that the people who brought us a mighty long way were the products of the Black college.

Speaking as someone who went to a majority white college, I now realize how much I missed, but only after I had come into a situation where I met Black students from Black colleges and realized they had a better sense of self than I did. I hadn't even read a Black book or poem 'til high school, didn't even know that Black poets existed, and yet they became the fire of my life for several years. A goodly number of our kids must realize there wouldn't be an America worth saving - had it not been for the involvement of Black people making this or trying to make this the democratic, Christian culture it should become.

They have to understand what a Howard University did in terms of creating the strategy at the Law School, that opened up this country. They have to understand that this is the only place in the country that young intellectuals can come together and create the future for Black people and in the process create it for this nation. It is only at the Black college that this happens in numbers.

Our children went to both majority and predominantly Black colleges. One daughter went to a white college because she said it had so much to offer. She went on to write a full page article on racism at the University of Kentucky for the college paper, which eventually led to her leaving a year later for Clark College (now Clark Atlanta University).

Some of our other children attended Morris Brown and other AUC colleges and have a better sense of life and a network of friends across the nation. My son that attended Morehouse has a network of friends and deeply concerned people, indicative of



have fought.

I used to write term papers for white kids to pay my way through college. But if I put my name on a term paper I had to argue with professors to get an A or B. I could promise an A or B if a white kid's name was on the paper. I couldn't tell them I had written some of the papers they had given A's and B's with no problem, I would have been kicked out of school for being morally incompetent, but their morality took racism for granted.

**Mr. Bennett - What are your opinions on students today compared to the students of the Civil Rights Era, the 50's and 60's?**

**Mrs. Vivian:**

I think the kids today come to college with a better background than we did. Our parents had maybe a 5th grade education and there were things that they just couldn't teach us. I found I had to do a lot of reading to catch up and to keep up. It was difficult.

**Dr. Vivian:**

This is a problem with age. Too many Black kids take too many things for granted. We who fought during the Civil Rights Movement,

the generation that is, did such a good job that those who we did it for: don't even know what we went through, as a result they are not quite as appreciative.

The other point is, if you take the South, you will see how appreciative Black kids were of their teachers and their schools. That's not at the same level today as it was, and it needs to be renewed.

Another point, we had a drive to be free that always propelled everything about us. We didn't put it in those terms, but that's what it was. We were always reminded that we were the *talented tenth* of our period, and that it was up to us to save the race. These are terms you hardly hear today. My grandmother used to say you were a 'race man', meaning you wanted to do and be and become. Not simply so you can say I made a million dollars, because that was secondary, things were done on behalf of all of us.

I don't want to be negative, but I want to go where Mrs. Vivian is going. In terms of the potential of the Black college student today, it is greater than the potential of most Black college student at any other time and age. But, whether it is used or not depends on what drives that.

**Mr. Bennett - What do you see as the role of the Black college newspaper such as ours, especially when competing with television and computer technology? Also, colleges are becoming more fiscally responsible and in that drive some things like the newspaper is the first to go. Your response?**

**Dr. Vivian:**

Ahh! exactly right, I have owned a newspaper and was the editor of my college newspaper in an integrated environment, so I speak to this both from a student perspective and as an owner. We can look at television all day long, but the real problem is that the news we see is not localized for the student.

News in America is not directed at the level of college intelligence, whether the kid is black or white. Besides, each student should know and appreciate what's happening in his immediate environment. Only newspaper can unite all these young people, particularly when we don't have what we used to have, which is mandatory campus-wide chapel.

When there was a place where everybody communicated together, *that made* the individual coming from a particular college. *That made* the Morris Brown College student, *that made* the Morehouse man, *that made* the Spelman woman. They had something that communicated that.

Now there is nothing like that, like when I was at Shaw. We got rid of mandatory chapel every week, thus without that, the only thing that brings the total campus together is the newspaper. If a school expects for its Alumni to respect it, it has to have something that ties its Alumni to the school. If they have a really good newspaper, that should help build the school's coffers.

We have six kids who went to college, so we know of the level of disrespect when they (the administrators) send out letters soliciting funds, and they wonder why they don't get any monetary replies. This disrespect grows out of what happens to the kid while he or she was in school. But the administrators may point out, the kid got his or her degree here, so why doesn't he give back.

Well the answer is because of how they treated him or her while he or she was in college. What kind of esprit de corps he had while he was in school, what kind of commitment the school showed.

Through the newspaper, both student and faculty get to know each other in a totally different way. It makes a difference in terms of their feeling right. When that alumnus looks up and sees a picture of a professor he or she had, that did something for him or her, it causes him to remember what that school did for him or her.

There are certain things in life that we seem to think we can cut out, but they only seem to be. We can talk about how much the cost is, and we don't have much money, but I tell you what...if you cut them out, then you will never have much money.

**Mrs. Vivian:**

The situation existed where federal dollars were awarded for certain types of programs and some students felt they were placed in these remedial programs so the school could get further funding. Some of the students felt they were

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# POLITICS: *In My Opinion*

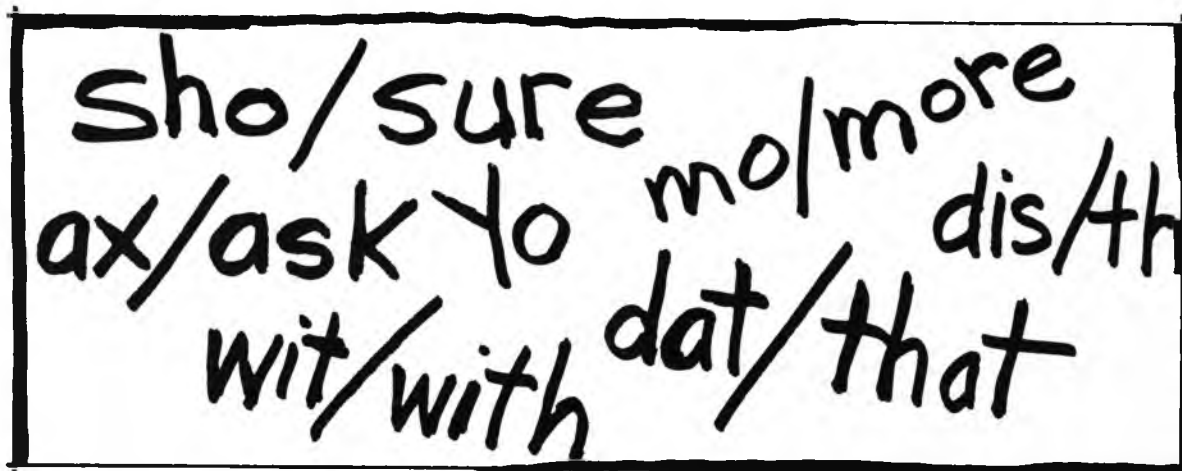
## EBONICS: Teaching Tool or Anguished Attempt

by Columnist Carvel Bennett,  
Director of Student Activities & Student Publications

The Ebonics debate has started to heat up and has now reached home. The Georgia State Legislature (at the time of this writing) has begun hearings on a motion to prevent Ebonics from being used as a teaching tool in the state. In the past few weeks, I have read at least 10 articles on the subject in order to come to some conclusion on the matter, but I've only frustrated myself. I think it is a matter of great importance to us, not

only as educators, but as people of the African diaspora - especially during Black History month.

Some writers see the non-acceptance of Ebonics as a teaching tool as racist, others view accepting it as legitimizing substandard English and therefore putting Black children at an even more disadvantage. As the debate continues, I now realize that there is even confusion as to what exactly it was that the Oakland Unified School District was



trying to do. It got even more interesting to me as I watched one of several television programs on the

subject, where panelists (one was a linguist, another a language arts professor) couldn't even agree if

Ebonics could even be considered a distinct and

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Curator, Karcheik Sims, stands next to Dr. Louis Delsarte's "Angel of Mercy".  
(Assistant Professor of Art at Morris Brown)

## Art Gallery

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The opening exhibit "A Tribute to the Black Woman", premiered from September 21, 1996 through November 23, 1996. It featured works of art by Alumni and past and present faculty members of Morris Brown College. The over fifty works of art on display ranged from sculptures of Black women to paintings. The tribute honored the many diverse contributions that African and African-American females have contributed to the World.

"Can You See What I Hear", which featured works of art by

nationally renowned artist and illustrator Robert Carter, debuted from December 1 through January 31. The exhibit featured masterfully created portraits that ranged in style from pencil to mixed media. Mr. Carter's works often featured African American Women's themes such as: "Proud Queen-A Tribute to my Wife", a 7 foot tall, mixed media (painted, assembled pieces of wood), portrait of a Beautiful African Queen, on sale for \$13,000. His work also focused on the theme of Angelic Beings, for instance, "If Der Be Angels Den Some Mus Look Like Me", depicts a side profile of a proud elderly Black woman with wings on her back looking upward. Mr. Carter's work also touched on social issues; for example, the piece

entitled "Homosapiens" portrays a Black woman, who is obviously from the working class, and a Caucasian woman, who judging from her attire is from a higher socio-economic status than the Black woman, are facing each other. Thus, presenting to the viewer the harsh reality of the dichotomy between the worlds of the two women; however, leaving the interpretation of the work to the observer.

The closing reception, which was held in the New Art Gallery on January 31, was hosted by the Curator, Karcheik Sims, a graduate student at Clark Atlanta University, was an overwhelming success. Professor Carter, Nassau Community College, Long Island, New York, was on hand to greet the crowd of aspiring artists, art enthusiasts, and well wishers. Professor Carter is the founder of the National Drawing Association. His works have been featured in many corporate and state collections including IBM, The Black History Museum at Hempstead, New York, and The City University of New York. He is also an illustrator for McGraw and Health Books. Mr. Carter was honored by both Nancy Boxhill, Fulton County Commissioner and Council Member Julian Bond, both of whom were not in attendance, with proclamations declaring January 31 Robert Carter Appreciation Day, in the

city of Atlanta. After his acceptance speech, Mr. Carter was gracious enough to field questions and treat the audience to an impromptu demonstration of his craft. After which he gave the drawing away to one of the guests, Ms. Gloria Tate, Chairperson, Hospitality Administration Department, Morris Brown College.

In attendance was Nigerian born artist Fred Ajano, Artist in Residence, Morris Brown College. Mr. Ajano is the artist who is responsible for the outstanding sculpture of Morris Brown, located in front of the Administration Building. Also in attendance were such Morris Brown notables as Mrs. Carolyn Cramer, Director of Development, Dr. Louis Delsarte, Assistant Professor of Fine Arts, Dr. Tfhilemalema Mukenge, Professor/Coordinator of African Studies.

As a tribute to Black History Month, The New Art Gallery at Jordan Hall will feature works of art from local and national artists on "The Impact of Slavery." The exhibit will premier starting Monday, February 23, 1997 through March 31, 1997. The Gallery hours of operation are Monday - Friday, 10am - 3:30pm. The New Art Gallery at Jordan Hall is open to public, admission is free. For further information, please contact Karcheik Sims, Curator at (404) 220-0298.

## Wisdom

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not progressing and should not have been in the program in the first place. Those kinds of things are remembered by students.

### Dr. Vivian:

Administrators must realize that these things are understood by students. All this is important as we unify a people, and that's something that we must try to accomplish at a newspaper. The whole Black newspaper industry should be concerned about the college newspaper, because that's where young Black future professionals are going to learn to keep themselves involved with Black thought and what happens in the Black community.

If these students get into the habit of reading good Black newspapers - good thought out, well laid out, attractive - not just something that

says MBC - then they will want to read the newspaper of their hometown and we hope our Black college newspapers will help make Black newspapers more concerned about how they look, how they are laid out, how well they're written and in the process there'll be a trade off of good journalism.

A good college newspaper is the best possible training ground for creating journalists.

Dr. Vivian has been a popular speaker for Dr. Martin Luther King, Jr. events during every year since his assassination. He has spoken or held workshops and seminars in most states and major cities. He is an expert on Dr. King, Racism, and the Civil Rights Movement. His B.A.S.I.C. (Basic Action Strategies & Information Center) Anti-Racism workshops have been presented on the Oprah Winfrey Show. He has also lectured in East and West Africa, Japan and Israel.



separate language.

I think the whole Ebonics debate has gotten out of hand and the issue is still not being dealt with. In my opinion the issue that needs to be addressed is - can this Ebonics be used as a meaningful teaching tool or is this a mere attempt to remedy a dismal situation, proposed out of anguish. Whatever your stand on the issue, in the long run it is our children, the future of this nation in general, and our people in particular that will benefit or suffer as a result.

I am concerned about using Ebonics as a teaching tool, only because of 2 issues. One, who will be the persons training teachers (of all cultures, bearing in mind that not only Black teachers will be teaching Black children in some school districts, and that not all Black people speak Ebonics) Ebonics; and two, where do we draw the line in terms of the various "onics" that exists across the country. When I was exposed, in high school to foreign language study, we were taught French, Spanish, Latin and German in the traditional manner. No use of any kinds of "onics" were used and we had to learn these various languages. There are many Americans who are not native speakers of English, but they have struggled, studied hard and mastered not only the language but the culture as well.

Cynthia Tucker and John Head (Atlanta Journal Constitution) perhaps both share my concern and opinion on the matter. The Oakland School Board has the right intention, but perhaps went about it the wrong way. Legitimizing Ebonics is a mere substitute for academic excellence. I am still terrible at Latin and German, but I was at one point tri-lingual, speaking fluent English, French and Spanish. I don't think it was because I was an exceptional student, but because I wanted to be a diplomat and knew this was one of the requirements of being a successful diplomat. Our



Carvel Bennett, Director Student Activities & Student Publications

Black children must understand that English is the language of this culture and though I do not subjugate Ebonics to a lesser role I do not see it as an effective teaching

"Ebonics" to the American culture - in jazz, blues, negro spirituals, hip hop, etc., and I agree. Jamaican dialect has contributed greatly to the culture of the island, but Patios

What we need is excellence in education, and parents to take responsibility for the education of their children.

tool for English. How then would you use it to teach other foreign languages?

Ron Emmons, an assistant English professor at Los Angeles City College, mentions in his article the rich legacy of Black English

(the native dialect) is not used as a method of teaching English - the official language. In many African nations, where a European language is the official language (thanks to colonialism), there many and various ethnic groups contribute

greatly to the culture, but ethnic dialects and languages are not legitimized to teach that particular country's official (European) language.

Dekalb County, I think, has the right approach with its Bidialectal Communications Program. Here the emphasis is on appropriateness of expression, in terms of "home speech" versus "school speech". The county has been doing this for 10 years, without the debate and fanfare as is the case with the Oakland Unified School District's proposal. This is the same scenario used in Jamaica and other countries where various dialects and languages abound in a country that has another "official" language. Emphasis is placed on appropriate ways of self expression without getting into debate about "Ebonics" or any other kinds of "onics". Dekalb county is very culturally diverse like Oakland and this Bidialectic approach does the same thing as was intended for Ebonics.

Ebonics is not new, and neither is the dilemma of teaching foreign languages or English to our children. What we need is excellence in education, and parents to take responsibility for the education of their children. Neither of my parents spoke French, but next to English it was my next most fluent language, and my parents assisted me the best way they could. This society puts too much emphasis on materialism rather than on education, and we tend to blame too much on racism especially us Blacks, and we are going to continue paying the price. Our children need to learn to speak English, and in a global society - eventually other languages. Using creative methods like bidialectics, computer technology is great, but the bottom line is we must realize there is a time and place for Ebonics and a time and place for standard English, we just have to work hard with our teachers and students to ensure our Black children learn English.

# You can get your "eat on" at the Snack Bar in Hickman Student Center.

The latest combo specials are:



Hot dog, Fries, and small drink

**\$2.99**

Chicken Wings, Fries, and small drink

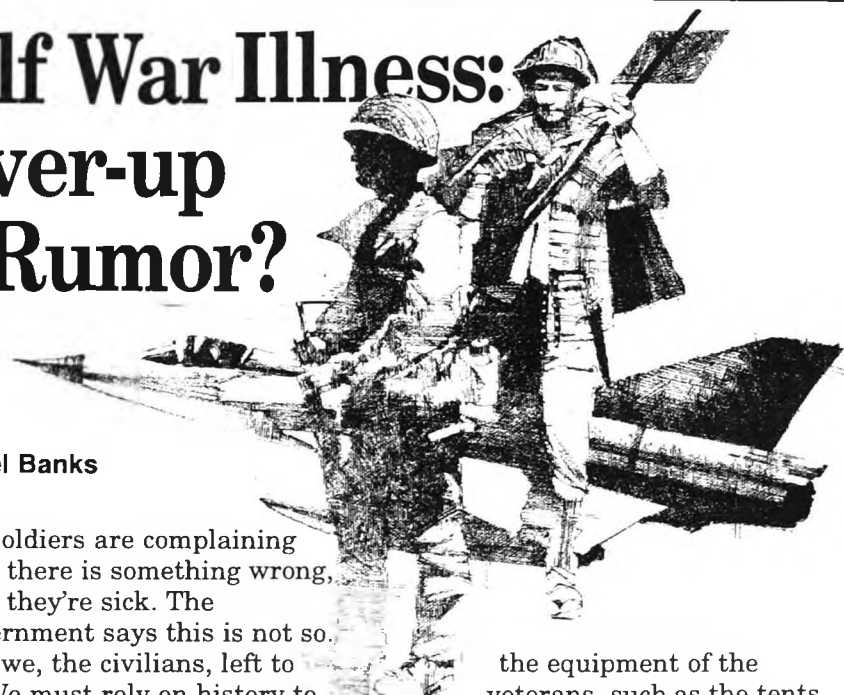
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## Gulf War Illness: Cover-up or Rumor?

by Miquiel Banks

The Soldiers are complaining that there is something wrong, that they're sick. The government says this is not so. What are we, the civilians, left to believe? We must rely on history to find the answers. First, this is the same government that conducted the Tuskegee Experiment. Also, this is the same one that allowed Pearl Harbor to be bombed so that it could have an excuse to bomb Hiroshima. I will present the data as I have found it and allow you, the reader, to be the judge of this question; Is there really a Persian Gulf Illness?

The government is excluding all sick people that did not go to the Persian Gulf by calling it the Persian Gulf illness. However, the chemicals used were impregnated in



the equipment of the veterans, such as the tents and even duffel bags. As a result, it was being spread to everyone that came into contact with the chemicals causing the Persian Gulf illness. This is one of the biggest lies this country has ever told us.

They have not even told the public that between 10,000 and 12,000 veterans have already died.

The chemicals used in the Persian Gulf were made in Houston, Texas and Boca Raton, Florida. They were also passed through the CDC and through companies such as

# Women's Right To Vote

by Sean Gardener  
(Political Analyst)

Last fall, as I reflected on the 100th anniversary of the wretched 1896 Supreme Court case **Plessy vs. Ferguson**, I also thought about the 76th anniversary of the woman's right to vote. In 1920, decades of conferences, debates and protests yielded something beautiful and necessary: Congress ratified the Nineteenth Amendment to the Constitution, thereby enabling women to be partners, participants and players in this ever-evolving democracy.

And who, you ask, were some of the extraordinary Black women who worked in the trenches and at the forefront of the battle for gender equality in the political arena? There was Sojourner Truth, Francis Ellen Watkins Harper, Josephine St. Ruffin, Mary McLeod Bethune, Mary Church Terrell, Ida B. Wells-Barnett, Anna Julia Cooper, Charlotte Ray, among others.

They were the definitions of "real women." Women who broke down barriers, in both attitudes and architecture. Women who eloquently pointed out the difference between the aspiration of equality and the reality of equality. Women who gave voice and image to democracy and worked overtime for the full fruition of the powerful searing promises of our Founding Fathers. Women who picked up the shattered pieces and made them whole. Women, from whose legacies we receive know-

ledge, from whose spirits we receive strength.

They were visionaries. Sisters. Queens. Trailblazers. Pioneers. Warriors. She-roes. Wo-mentors. Race women. Incisive thinkers. Captivating orators. Accomplished academicians. Masters strategists. World citizens.

As a tribute to these individuals and to the political divas (Representatives Maxine Waters and Cynthia McKinney) who carry on their work, I will end this short essay with what is arguably the best poem from the early American Women's Rights Movement. It comes from feminist extraordinaire Francis Ellen Watkins Harper. Her poem, "Dialogue on Women's Rights," appeared in the *New York Freeman* in 1898:

**JACOB**

I don't believe a single bit  
In those new-fangled ways



Of women running to the polls  
And voting nowadays.  
Now there's my Betsy, just as good  
As any wife need be  
Who sits and tells me day by day  
That women are not free;  
And then I smile and say to her,  
"You surely make me laff;  
This talk about your rights and wrongs  
I nothing else but chaff."

**JOHN**

Now, Jacob, I don't think like you;  
I think that Betsy Ann  
Has just as good a right to vote  
As you or any man

**JACOB**

Now, John, do you believe for true  
In women running around,  
And when you come to look for them  
They are not to found?  
Pray, who would stay at home to nurse,  
To cook, to wash and sew,  
While women marched unto the polls?

That's what I want to know.

**JOHN**

Who stays at home when Betsy Ann  
Goes out day after day  
To wash and iron, cook and sew,  
Because she gets her pay?  
I'm sure she wouldn't take quite so long  
To vote and go her way,  
As when she leaves her little ones  
And works out day by day.

**JACOB**

Well, I declare, that is the truth!  
To vote, it don't take long;  
But, then, I kind of think somehow  
That women's voting's wrong.

**JOHN**

The masters thought before the war  
That slavery was right;  
But we who felt the heavy yoke  
Didn't see it in that light.  
Some thought that it would never do  
For us in Southern Lands,  
To change the fetters on our wrists  
For the ballot in our hands.  
Now if you don't believe 'twas right  
To crowd us from the track  
How can you push your wife aside  
And try to hold her back?

**JACOB**

Well, wrong is wrong and right is right,  
For woman as for man  
I almost think that I will go  
And vote with Betsy Ann.

**JOHN**

I hope you will and show the world  
you can be brave and strong  
A noble man, who scorns to do  
The feeblest woman wrong.

## PROJECT VOTE SMART \$100,000 Available to MBC

by Elise Senter

Morris Brown College students are eligible for up to \$100,000 in scholarship funds, through Project

Vote Smart's National Internship Program. The funds, which are made available through grants from the Hearst Foundation, have been released by the Project's founding board, which includes former senators Barry Goldwater, George McGovern, Mark Hatfield and Bill Bradley, and other prominent national leaders.

"These scholarships enable Morris Brown College students to work with interns from colleges across the country for a semester or term, to improve the political climate for everyone," said Ann Yoders, National Internship Coordinator. "Armed

with the computers and phones of our Voter's Self-Defense System, our interns fight political hype every day, by requiring candidates and elected officials to be accountable for their campaign statements and actions while in office."

Yoders said that students from all fields of study at Morris Brown College are encouraged to apply for internships at Project Vote Smart, this year. Their work at the Project might focus on researching hot current issues, tracking campaign finance donations, gathering campaign issue positions, or compiling voting records and

performance evaluations of candidates and elected officials at the federal and state levels. Students serve as researchers on the Voter's Research Hotline (1-800-622-SMART), and maintain and update the Vote Smart Web site (<http://www.vote-smart.org>).

"We are very interested in diversifying our staff, to reflect the information needs and demands of the American public," said Yoders. Students wanting more information about internship and scholarship opportunities should call Ann Yokers at 541-754-2746 or e-mail at [intern@vote-smart.org](mailto:intern@vote-smart.org).

## War Illness

CONTINUED FROM PAGE 5

American Type Culture Collection in Maryland. They were sold to Saddam Hussein as late as 1989, just prior to the war.

In 1970, Vaccine Safety Tests were conducted at the University of Maryland. It has been brought forward that it may have tested drugs for the CIA, known as MKULTRA. It also involved the experimental use of LSD on the public without their knowledge. Critics disclose that human subjects did not know what they were getting either before or after the tests. The people involved in this were 44 colleges, 15 research foundations or chemical companies, 12 hospitals, and 3 prisons.

House Bill 15090 is the appropriations hearing in 1970 for the Department of Defense. It says that "we believe that within 5 to 10

years, it would be possible to produce a synthetic biological agent that does not naturally exist and for which no natural immunity could have been acquired. It would also be possible to make a new ineffective microorganism, most importantly, it might be damaging to the immunological and therapeutic processes upon which we depend to maintain our relative freedom from infectious disease. In 1975, the first recorded "AIDS" related death occurred with perfect timing.

The author notes that the Gulf War was to infect the U.S. military and subsequently the U.S. and world population, to reacquire the Kuwait oil fields (which are owned by a well-known family in London), and to test weaponry on Iraq. In addition, president Bush and other members of his administration held stock in some of the biotech companies that produced the biological weapons used against the U.S. troops and they shipped them to Iraq. Another company, U.S. Arms, sold Iraq conventional

weapons to be used against U.S. troops. The late secretary of agriculture, Ron Brown, who was in the aircraft that was blown up in Bosnia, was on the board of directors of U.S. Arms. Four individuals on that plane were to testify in an upcoming hearing. Traces of thermite found on the bodies revealed that explosives had been used.

The biological agent, *Mycoplasma Incognitas*, is the chief one found to be responsible for the illness of the veterans. It is between the size of a bacteria and virus, travels through a population, and as long as your immune system is all right it will not affect you. According to Garth and Nancy Nicholson, who are both Ph.D. cellular biologists, they found that the scientists who were involved in this demonic plot inserted 40% of the HIV envelope gene into the *Mycoplasma*. It will not give you HIV, but it will give you the symptoms.

The Nicholsons found that an antibiotic called Doxycycline was

effective, but the U.S. military or the VA hospitals will not allow military members under their control to dispense it. You must remember, this disease is contagious. The author says that "it is going to affect you in the general population. It is not just the U.S., but it is a worldwide program. There were 28 countries that served with the U.S. in Iraq. All 28 countries now report that their men and women are sick."

If Saddam wanted to kill our soldiers, he could have, but that was not the plan. He gave the soldiers a long-term disease that they would bring back here, to the states. What better way to give a country a disease like this than to give it to the military? They move all over the country, what else can be said?

This article is based on a lecture by Captain Joyce Riley in Houston, Texas on January 15, 1996. If you wish to read the entire lecture, you can find it on <http://www.all-natural.com/riley.html#Top>



# VIEWS & EXPRESSIONS

## Our Maleness

by Larry McColley

**T**he sounds of maleness that impede upon who I am as a black man, and where I stand in 20th century America; is an issue, that as a Black male, I am forced to deal with, in the home as well as in the work place. Through close examination of self, I have come to realize that the sounds of maleness can be for me, two levels of understanding. The first sound comes to me as a symbol of the American government, this is an institution that has exploited the male from the beginning. The second sound impedes upon the truth and sounds of myself coming into being. We as Black males must never be torn nor confused by what we hear, and we must be ever watchful for the sounds of deception.

The Black man dwells in a reality that he has no control of. He is given the task of leadership, through the decendancy of the male to be the head of the family, a job in which he has been inadequately prepared to do. This situation as it is, almost ensures his failure as a provider and as a power base in the family.

The government tells the Black man by ways of law and policies, "we'll take care of your kids, but you can't stay there while we do so." This act impedes upon that male interaction with his kids, which only serves to further alienate him. Again the Black male is left to struggle for respect and a place of honor, in the presence of a family that he so dearly loves.

In times of war, the sounds of maleness impede upon who I am as a Black male. It is almost ironic

when you look at it; however, we as citizens of this state of union, are forced to render out lives for the sake of democracy. A democracy that we so richly deserve and yet so scarcely taste, is the outcome of such a sacrifice.

When I think about the civil war and the Blacks who died, because the sounds of maleness demanded that they fight for a worthy cause. I can imagine the questions that they pondered, to themselves and to one another. Some of their concerns were probably, "are we doing this in vain, will my kids benefit from this, and will we be remembered." I now realize that they were fighting against the sounds of southern maleness, that impeded upon who they were as Black males.

The sounds of maleness that impede upon the Black male within the school system, is another problem which I faced prior to college. In high school my writing skills were sub-standard and my grammar even worse. Even some of the teachers that taught me spoke poorly. It was a sad situation and I was the butt of the joke. I wanted to go to college but in my mind I knew I lacked both discipline and drive. America sees the plight of the black male, but does very little to help him achieve prosperity. Instead, it hinders his way with the red tape of education called the S.A.T. test.

Sociably, the sounds of maleness calls out to my blackness with promises of my people's long awaited political and spiritual freedom. It is often that these sounds deceive us by telling us that, for the Black male, education is the only way to

achieve equality. It says to me that America loves me deep down inside. These sounds lull you in the American dream, but you are later wakened by the crashing waves of racism. I strain my ears to listen to the voice from the past. I hear a voice saying "strong men getting stronger". The sounds leave the mono and becomes poly, slowly they

evolve into a round of spirituality. I join in to sing "we're going to keep on marchin - keep on talkin - marchin on to freedom land". I feel a sense of pride in the sounds that we make, and in the songs that we sing. The strength of who we are as a people is embedded in our maleness, and is flowered in the resolve of our women.

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|------|------|---|
| Mon. | 3rd  | Self Identity: Issues Facing Africans at Home & Abroad  |
| Fri. | 7th  | A Tribute to Bob Marley (7:00 pm)<br><i>A panel discussion</i>  |
| Mon. | 10th | Armed Struggle in the Black Freedom Movement of Miss. '64<br><i>A Lecture by Dr. Akinyele UMOJA (GSU)</i> |
| Mon. | 17th | The Politics of Hair<br><i>An Open Dialogue</i>   |
| Mon. | 24th | African Spirituality (Dogon/GA)<br><i>A lecture by Bro. Nii &amp; SIS. KUUMBA</i>                         |
| Wed. | 26th | MAAT: The Cultural Allegiance of a Concept<br><i>A lecture by Prof. Mario Beatty (MBC)</i>                |

*All events will take place at 5:00 pm*

*All events will be held at Morris Brown College  
Viola Hill Auditorium*

# Big Thinking

by Dakeer Farrar

**S**uccess is something that we all strive for in life. To have success means so many wonderful, positive things. Personal prosperity, a home, vacations, financial security, etc. Every one wants the finer things in life. Can you think of any one that enjoys mediocrity and is free from worries, fears, frustrations and failure. Success means self respect and is the goal of life. In order to succeed you must think big!

Where success is concerned, people are not measured in inches, pounds, college degrees, or family background they are measured by the size of their thinking. How big we think determines the size of our accomplishments. The greatest human weakness is self depreciation selling your self short. It is good to know well your inabilities, for this shows us areas in which we can improve but if we only know our negative characteristics our self value becomes small. Try to create positive, forward-looking optimistic imagines in your own mind, and by speaking with words and phrases that promote such images, in the minds of those around you.

In order to succeed we begin to look at things not as they are, but what they can be. Visualization adds value to everything. A big thinker always visualizes what can be done in the future, never is he stuck with just the present.

Practice adding value to things. Look for ideas to make things worth more. A thing - whether it be a

vacant lot, a house, or a business - has value in proportion to the ideas for using it.

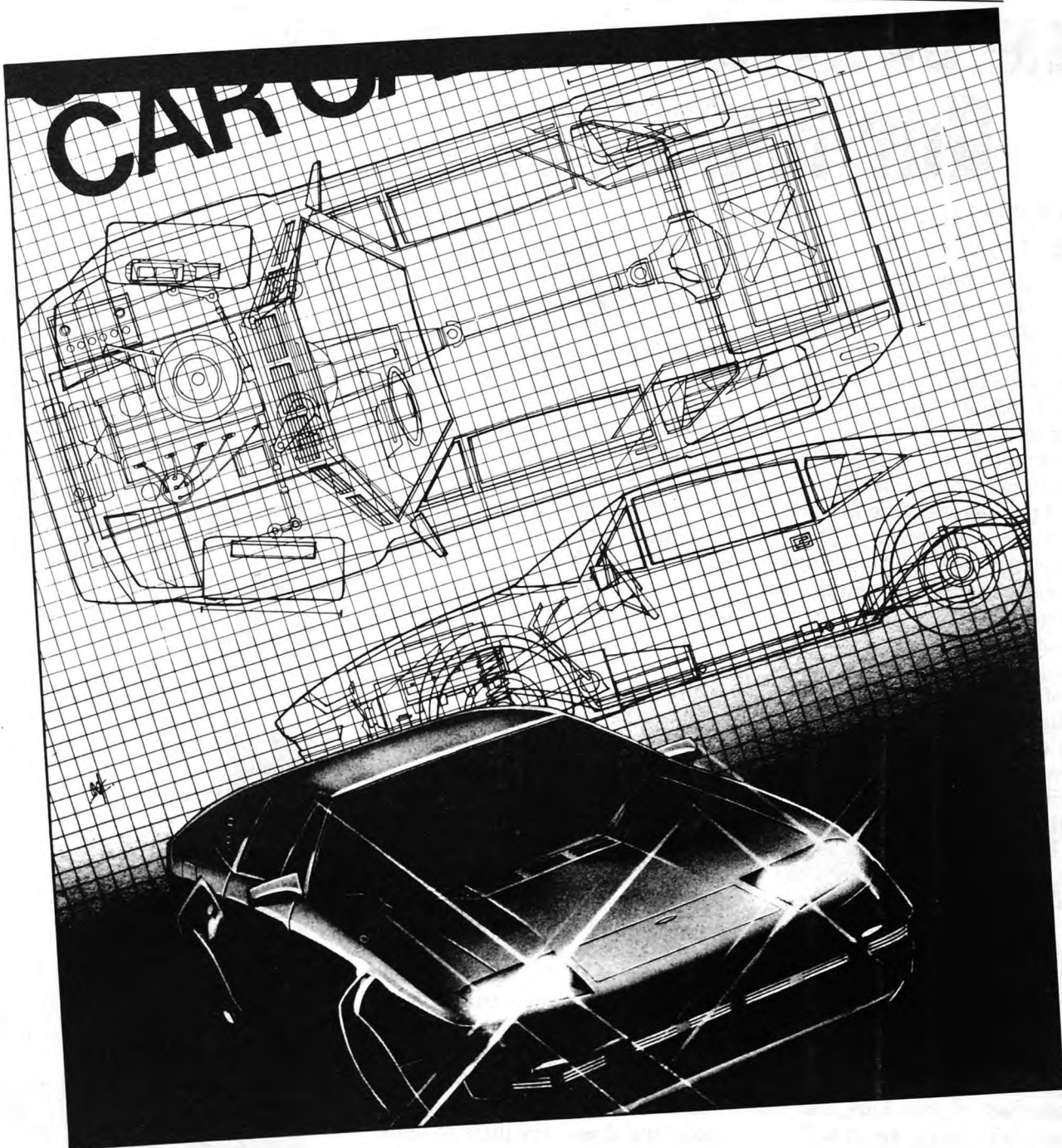
Always search for ways to improve the quality of your work. Better your self and the things around you will follow. Try to eliminate quarreling, rare is the topic of a quarrel worth the accusations, insults and attacks that are its' result. Usually nothing is settled and both parties leave feeling upset - with new ammunition

to make another argument, only more vicious. So before you complain, accuse, reprimand someone or launch a counter attack in self-defense ask yourself "Is it really important?" Petty thinking causes arguments, to eliminate arguments eliminate petty thinking.

Remember it pays in every way to *think big*. Don't sell yourself short. Conquer the "crime" of self depreciation. Learn your assets. Try to promote positive images one way

to do so is through your vocabulary. Use big, bright, cheerful words. Words that create victory, hope, happiness. Avoid phrases like "I can't." Stretch your vision. See what can be, not what just is. Practice adding value to things. Think above trivial things. Focus your attention on big objectives. Grow by thinking big!

"A wise man will master his mind, A fool will become slave to it."



# Stereotype

by Honeil Nelson A.K.A. Shilon

*"If we are to be masculine, then they must be feminine. We convince ourselves that women are yielding, that they are more interested in our careers than their own, that they are interested in sex whenever we are, that they are fulfilled by*

*raising children. That we assume, is who they are. Should one of them act differently, then something is wrong, not with our assumptions but with her".*

*Mark Gerzonk, "manhood; the elusive goal".*

**M**any women in this society are deceived in thinking that all men are like this, that we view women as being inferior, but those of us that are conscious of the stereotyping of women view women as our equals, some men even go to the extreme and view women as being superior because of their ability to bear and rear children.

The question that always escapes the mind of the masses is where do these stereotypes come from.

According to Germaine Greer, "In that mysterious dimension where the body meets the soul, the stereotype is born and has her being." Speaking directly about the stereotype of women, Eldridgre Cleaver bluntly states that "the

myth of the strong Black woman is the other side of the coin of the myth of the beautiful dumb blonde.

The white man turned the white woman into a weak-minded, weak-bodied, delicate freak, a sex pot, and placed her on a pedestal; he turned the Black woman into a strong self-reliant Amazon and deposited her in his kitchen....The white man turned himself into the omnipotent Administrator and established in the front office.

With this statement from Mr. Cleaver, one can accurately say that the white man is to be blamed for creating these stereotypes or as Mr. Cleaver termed them myths. But,

without an accurate knowledge and understanding of history, one can also say that this statement is racist. But a quote from the speech of William Lynch, that he gave to the slave masters on the band of the James River in 1712 should change that opinion. In his speech to his fellow white brothers on how to control Black people he stated "we reversed nature by burning and pulling one civilized nigger apart, and, bull whipping the other to the point of death all in her (the black woman) presence. By her being left alone, unprotected with the male image destroyed, the ordeal caused her to move from her psychological dependent state to a frozen independent state."

The myth of the beautiful dumb blond however goes all the way back to classical antiquity. In Rome, for example, the white woman was just a piece of meat, that men were allowed to deal with at their own discretion. According to Cheikh Anta Diop, the white man devalued his woman because she was not able to hunt and fight, the things he considered to be necessary for survival in that often frozen waste land called Europe. When he (the white man) became more civilized to a certain extent, he elevated her to a higher level and put her on a pedestal, but gave her no rights. In America for example she could not vote until the 1920s.



# The Herndon Home

By Miquiel Banks

**M**r. Alonzo Franklin Herndon was born in slavery in Walton County, Georgia. He was reared in field labor, but he transcended the disadvantages of race and poverty into the opportunities of entrepreneurship. He became the leading barber in Atlanta and this allowed financial stability to ultimately become the founder and president of Atlanta Life Insurance Company, one of the largest Black financial institutions in America today. His wife, Adrienne McNeil, achieved distinction in education and the arts through her directorship of Atlanta University's drama department. Their son, Norris Herndon, became President of Atlanta Life in 1927.

The Herndon Home was built in 1910 in Beaux's classical style and it was designed by Adrienne Herndon. The theme of the video is the continuing legacy of the Herndons for the support of the Negro. The three most important people in Mr. Herndon's life were his two wives and his son. However, it can be assumed that his mother should be added because he kept a picture of her on his bed. The living room impresses me the most because it reminds me of my grandmother.

The value of the home today is a standard by which we should measure our success and a legacy by which we should strive to become a part of, ever continuing to support and acknowledge the greatness of ourselves.

# "Student Profiles"



## Twin Teen Ladies

NAME:	Alicia Annette Littles	April Linnette Littles
FAVORITE ACTOR:	Denzel Washington	
FAVORITE ACTRESS:	Whoopi Goldberg	
FAVORITE MOVIE:	Tales From the Hood	
PERSON I MOST ADMIRE:	My mother	
FAVORITE TV SHOW:	Touched by an Angel	
FAVORITE GROUP:	Boyz II Men	
SOMETHING YOU'D BE SURPRISED TO KNOW ABOUT ME:	I am an artist	I have a temper
FAVORITE SONG:	Blessed be the Name	
FAVORITE ITEM CLOTHING:	Suits	
GREATEST ACHIEVEMENT:	Graduating from high school	
CAUSE I MOST BELIEVE IN:	To stop child abuse	
MOST TREASURED POSSESSION:	I would cure my grandmother's arthritis	
MOST EMBARRASSING MOMENT:	I can't recall one.	
BEST QUALITY:	I have a very kind heart	Sometimes too nice
SOMETHING THAT MAKES ME SEE RED:	I have very short patience	When young men disrespect young women
IF I COULD LIVE ANYWHERE IT'D BE:	Somewhere on the Westside	Atlanta, Georgia
GREATEST LOVE:	My family and God	My mother and grandmother

Dear Mrs. Bonita  
by Natasha M. Shallow

Dear Ms. Bonita,  
I have a big confidence problem. I am an attractive young man with a good head on his shoulders but I don't have any confidence in getting a woman. They are attracted to me because of my "persona" but I don't know what to say, so I shy away from them. Is this because I had a bad relationship in the past?

Living in Fear

Dear Living in Fear,

I think you may shy away from the females because of your past relationship. You need to move on. If you do have a good head on your shoulder and women are attracted to you because of your persona, then the only thing you need to do is be yourself. Don't try to run games on anyone. A man with a good head on his shoulder should have no problem finding a good woman, if he wants one. Remember birds of feather flock together. Keep it real!!

Ms. Bonita

Dear Ms. Bonita,

I am a very attractive young lady, who has just moved into a house with two males. I used to live with my boyfriend, but he has been offered a better job out of town. I care for my boyfriend a great deal. However, I have found myself having feelings for one of my new roommates. He is such a gentleman. Girl, the man is fine like Denzil, Blair Underwood and Cuba Gooding Jr. rolled up in one. It's not just his physical appearance but he is so sweet. Girl, I don't know if I should tell him, because I got a man and unfortunately he has a girl. But he is so fine.

Sincerely, Living in Heat

Dear Living in Heat,

I think you need to cool off. If this man is such a gentleman like you say, then you know he respects his girl. You have just moved into this house, he may be trying to make you feel comfortable. Don't take someone's niceness as anything else. You also don't want to make your living conditions uncomfortable by telling him. Girl you just got there. Try making things work out with your man instead. You may never know what will happen later. Remember timing is everything. It's not the right time for you and your roommate.

Ms. Bonita

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## CICERO'S CORNER

### Not my favorite

by Miquiel Banks

"You are what you eat" has held true for ages,  
 But I was young and naive, I passed those pages.  
 I ate with no concern or care for nutrition  
 Until my body was worn out, then I listened  
 To healthy advice for my body, how to feed it  
 Not my favorite foods, but the ones that I needed.  
 I left college with honors, ready to begin life  
 Without the right tools, now I would sacrifice  
 Those years for the advice that others heeded  
 Not book sense, but the common sense that I needed.  
 Arteries and veins control how my heart beats  
 And without my heart, how will love know speech?  
 The trash of lost love clogged my blood for years  
 And my outlet for pain became the shedding of tears.  
 But your touch cleanses my body like healthy foods.  
 Your smile assures me that common sense I've used.  
 My heartbeat was erratic before, now sometimes it skips-  
 How did this expression of love come from mere lips?  
 I wanted other women because they touched my heart,  
 But the blood clots of trash, you have torn them apart.  
 You were not my favorite girl, but the truth  
 Is that GOD knows my needs better than I do. . .

### Over the Fence

By Miquiel Banks

My love sits in its house, looking at the horizon  
 Your love lives next door, making life cumbersome  
 Every day, my love stares next door from the fence  
 And your love doesn't acknowledge its appearance  
 When your love is in the mood to converse  
 My love works hard, yours says it's too late  
 Your love complains that my love doesn't care  
 And says that it is going to move elsewhere  
 When my love runs full speed to the fence  
 Your love is angry, emotional, and convinced  
 That my love isn't serious about anything  
 And it doesn't appreciate a good thing  
 How will our loves understand that to commence  
 One of them has to go over the fence?



**If the Wolverine OBSERVER didn't tell you, who would?**



## Busy Bee Cafe

by Miquiel Banks

After I got my haircut down at the University Barber Shop, I was a little hungry. I had heard about this place down the street called the Busy Bee Cafe, so I decided to try it out it really didn't matter, because I needed to study anyway. When I walked into Busy Bee, my eyes lit up. As I gazed upon the wall, dozens of celebrities were staring back at me. You know what I was thinking, they're trying too hard to impress me. Do they think all of the students are gullible?

I decide to sit down in the front because I saw a copy of the Wolverine Observer with Dr. Martin Luther King, Jr. on the front, my mind was filled with images of Rosa Parks. Looking at the menu, I noticed that they had all the necessities; yams, collard greens, fried chicken, blackeye peas, and corn muffins to name a few. I dug deep in my front pocket and pulled out my last twenty dollars. It's amazing how much of the month is left at the end of the money. "May I help you sir?" The waitress said with a dignity worthy of this historical atmosphere. I was undecided and she spoke again, "Why don't you take the fried chicken special since you're a student. Just use the ad in that paper you have." I smiled because these people we call waitresses, their knack to spot things should be classified as psychic. "That's fine", I said and ordered yams and collard greens as my two sides. When she

returned with my sweet tea, a basket of corn muffins, and my plate, I could only stare at the wall and bear witness that those celebrities testified truthfully.

As I gobbled down my food, I watched the people. They ate and talked as though they were living in the moment and I looked down at the Observer. Dr. King stood with his arms outstretched and the

ancestors. In a way, she was a link between the past and the future. Sometimes, we get so caught up in Black History around the world that we do not notice the history in our backyard. I am saying to you students, go and eat at Busy Bee Cafe. Not just for the food or because it's a black business, but because it will be a historical and significant event. When you're



Busy Bee Cafe new logo.

article below it was entitled "Continuing the Dream". I said the title to myself and a feeling of importance came over me.

I got up, paid my bill, and tipped the waitress with three dollars. We do not realize how much trouble they deal with, so the least I could do was tip her for the people that didn't. I heard the ring of the cash register behind me as I walked out of the restaurant. I turned around one last time, with the smell of soul food drenched in my nostrils, and I gave my due respect to Busy Bee. She had fed me, entertained me, and connected me to my

finished with MBC, you can always say that you ate at Busy Bee Cafe and I promise you, you will return. Isn't home where the heart is?

Busy Bee Cafe began in 1947, owner Mrs. Lucy Jackson was a self taught cook from Carrolton, GA. The cafe became popular during the Civil Rights Movement. Students at Atlanta University needed 300 sandwiches after demonstrating. The faculty members meet with Mama Lucy, who was more than accommodating. Thereafter it became a very popular soul food eatery. It was sold in 1968 to Simmons & Bickers for \$25,000. In 1983 it was purchased by Milton Gates, father of the present owner Tracy Gates. Busy Bee Cafe - Southern cooking with prominence.

## The Uno-Innsbruck International Summer School - 1997:

# A Unique Study/Travel Experience in Europe

by Dr. Margaret Davidson Staininger  
 Associate Director

The University of New Orleans announces the 22nd session of its annual INTERNATIONAL SUMMER SCHOOL in Innsbruck, Austria during the summer of 1997. About 250 students as well as some 30 faculty/staff members live, learn, and travel in the magnificent setting of the towering Tirolean Alps in the "Heart of Central Europe".

Participants can earn up to ten semester hours of credit, selecting from over 50 courses offered in a wide variety of subject areas. Courses focus primarily on the cultural, historical, social, political, business, and economic issues of U.S./European relations. All instruction is in English and course work is complimented by field trips and European guest lectures which are integral parts of the academic program. "Academically, the overall learning is just great," said Dr. Guenter Bischof, a native Tirolean now on the faculty of the University of New Orleans. "A student may read less, but see much more. It is a true

living educational experience."

The 300-year-old University of Innsbruck is only a short walk from the many inns, cafes, and beer gardens in the "Old Town" of Innsbruck, a two-time Winter Olympics site. Three-day weekends offer ample time for students to travel to many different destinations in Europe, to hike in the Alps and even to ski the nearby glaciers. From Innsbruck, the efficient Eurail system reaches all of Austria and much of Europe within a few hours. "Spending the summer in Innsbruck, Austria was one of the most broadening experiences of my life, not only educationally, but socially and culturally as well," said Meg Hanks, a former participant. "If I ever have the chance to go again, I'll have my bags packed and ready in no time flat." Former student Robert Styron stressed the learning experience of mingling with local residents: "You get to meet and talk with people and look at their perception of the United States."

The Uno-Innsbruck International Summer School is a wonderful opportunity for students to travel,

learn, and earn semester credit hours in a rich and beautiful European setting, alive with dramatic current events. The session convenes July 6 and ends on August 16, 1997. For those wish to enrich their European experience further, UNO offers an anthropology field school program in Northern Italy during the month of June or the option to take a two week pre-study tour of the major sites of Europe before the program convenes.

Enrollment is limited, so interested students should apply as soon as possible. For a full color brochure and course descriptions write to: UNO-INNSBRUCK-1997, PO Box 1315 (UNO), New Orleans, LA 70148; call the UNO Division of International Education at (504) 280-7116, or use our Email address: ielpmc@jazz.ucc.uno.edu.

The Division also has a web site that includes more information on UNO-INNSBRUCK-1997 as well as a multitude of other international study/travel options: <http://www.uno.edu/~inst/Welcome.html>.



# CAMPUS ORGANIZATIONS

## Bolekaja

by Society of Maat

Greetings,

To all of the African people who read this article, we (the Society of Maat) greet you in the ancient African language of the Yoruba...Bolekaja! Mama Marimba Ani teaches us that Bolekaja is a Yoruba word meaning "come on down let's fight!" We greet you in this manner because as African history month nears, we as an African people must realize and deal with the battle before us. The battle to reclaim our heritage and culture looms before us like the rising sun, blazing the paths we must travel; guiding our movements and our actions so that we can claim our destiny to build a righteous nation. Once we know and embrace our history and embody our culture we will have developed a platform for global liberation for African people worldwide. History and culture, the seed of a people, give us the structured thought (ideology) and collective personality that

and cultural recovery and of using a rescued and refurbished history and culture as the foundation for constructing an identity for a group of people.

For the last three to four decades, the Chinese people have been about, with the systematic use of Chinese history and culture, re-creating a Chinese mind. Three to four decades ago, they closed their borders to outside influences and systematically began to bring back the Chinese personality, the Chinese language, the Chinese music, dance and literature, to recreate the Chinese way of life. Afrikan people from an Afrikan-culturally-centered perspective must model the theory of nation-building based upon history and culture. This is important because the importance of historical and cultural revitalization is possible and empowering.

Baba John Henrik Clarke teaches us that history is a mirror in which people see themselves. For a people, it allows them to know their contributions and to know what makes them magnificent. It allows them to separate that which is; potentiality, that which can be, and reality, that which ought

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If we do not  
legitimize our history, can we  
legitimize ourselves?

---

will be the foundation for nation-building. It is when, and only when the ideology and collective active personality are structured from a traditional/historical Afrikan culture that we can build a liberation theology.

History and culture play central roles in national development. They are also crucial in the lives of cultural and racial groups. Viable leadership is always acutely aware of the importance of history and culture. We can understand this when we observe internationally the huge national, state, and local investments of history in schools, museums, monuments and holidays. Governments are not indifferent to history; internationally, the teaching of history is required by law. Leaders know that domestically history strengthens national unity and it has been a weapon to subdue people defeated via the military. No invader has won a final victory over any people until their memory of history and culture was destroyed. All wars of conquest are in actuality cultural wars.

It is imperative that all marauders, raiders, invaders, and plunders erase the memory of the indigenous population. As Baba Haki Madhubuti reminds us, "successful conquerors know that history and culture are the jugular vein and Achilles tendon of a people."

It is for these reasons that African history has been stripped from African people on the continent as well as in the diaspora. It is also for these reasons that we must study and learn our history, so that we may define our reality, not have our reality defined for us.

Baba Haki Madhubuti teaches us that the nation of China is a modern day illustration of historical

to be. It allows a person, place, society, or thing to realize itself and to fulfill its inherent potential.

In order to rise we must know our history and strive to make it a viable part of every month, every day, every hour, and every second. "Human essence is human possibility and history is the process through which that possibility is expressed and realized." History is an anchor, because it prevents a people from drifting aimlessly in the current of events, History is the land-mark by which we navigate the sea of life. In order to provide proper direction, the compass of our people must point to research, restoration, rescue and revitalization of our history.

We must know, endorse, embrace, become a part of and live our history. We must extend our legacy by joining groups and organizations that promote our history, our past, and our culture. Sisters and brothers let's make history, by dedicating every day to our legacy, culture, heritage (our history) by making every day Afrikan history day.

For if we don't celebrate our culture, heritage and legacy, who will? If we do not legitimize our history, can we legitimize ourselves? Baba Mausiki Scales asks us are we proud slaves rebelling in the accomplishments of our masters, or are we proud, noble people rebelling in the knowledge of our contributions, heritage and culture?

Leaving You In Maat



**SOCIETY of MAAT**



Student Support Services Senior Activity and Awards Day.  
(l-r) Mr. Marving King, TRIO Director; Miss Morris Brown College Tommie Handy; Mr. Raymond Downs, former Vice President; Charles E. Barker, Alumni and Assist. Director of SSS.

## MBC Student Support Services

Mr. Clarence Williamson  
Director, Alumni Affairs  
Morris Brown College  
643 Martin Luther King, Jr. Drive  
Atlanta, GA 30314

Dear Mr. Williamson:

I would like to thank you for taking time from your busy schedule to read this information pertaining to the Morris Brown College Student Support Services Program. We are extremely proud of your success as a partner in education and a community leader. We truly feel you are a role model for young people. I want to commend you for the fine job you are doing as Director of Alumni Affairs.

I am Charles E. Barker, Assistant Director of Student Support Services. Student Support Services is designed to assist students in initiating, resuming or continuing their post-secondary education. The program services include counseling, tutoring, and educational cultural experiences. We are very concerned about the retention rate for our students. Hopefully, as a result to participating in our program, the students will graduate from college and live a productive life.

In addition to assisting students with the academic preparation, we also assist students in enhancing their cultural/educational awareness. This involves cultural educational trips and other cultural/educational experiences.

We are interested in taking the Student Support Services students on trips to Washington DC and New York City during the week of March 10 -15th, 1997. This trip will afford our students the opportunity to experience other educational/cultural experiences and the East Coast environment. We also plan to take our students to South Africa during the weeks of June 8-20, 1997. The trip to Washington DC and New York City would include stops at the Nation's Capital, the United Nations Building, U.S. Supreme Court, Library of Congress, the Smithsonian Institute, Schomburg Center for Research in Black Culture, tour of Harlem, Howard University, and other educational institutions, mayors of cities, meetings with community leaders, and other Morris Brown College Alumni just to mention a few.

The trip to South Africa would afford our students the opportunity to visit places as Mozambique, Zimbabwe, Namibia, Swaziland, Lesotho and Zambia, just to name a few. Our students will also get the opportunity to be guest of and participate in the Fourth Annual African-American Summit. This Summit would afford our students the opportunity to meet and interact with a broad cross-section of government employees, clergy, business leaders, educators, health experts and professionals, agriculturist and other students from throughout America, across Africa and from around the world.

We would greatly appreciate you and the Morris Brown College Alumni in assisting us in making these trips a reality. The approximate cost of the Washington DC/New York trip is \$300.00 per student for a total cost of \$15,000. The South African trip is \$2,500 per student for a total cost of \$75,000. We plan to take approximately fifty (50) students on the Washington DC/New York trip and thirty (30) students on the South African trip. Your contribution will help to make the difference in assisting deserving students to participate in this most worthwhile experience.

We thank you in advance for helping us as we continue to assist students in achieving success.

If you have questions or need additional information, please do not hesitate to contact us at (404) 220-0288 or 0155. Please forward all correspondence to:

Charles E. Barker  
Assistant Director  
Student Support Services Program  
Morris Brown College  
643 Martin Luther King, Jr. Drive  
Atlanta, GA 30314

Sincerely,  
Charles E. Barker  
Assistant Director



# Morris Brown College Student Support Services Accomplishments

by Charles Barker

Photos by Spurgeon Dennis, Jr.

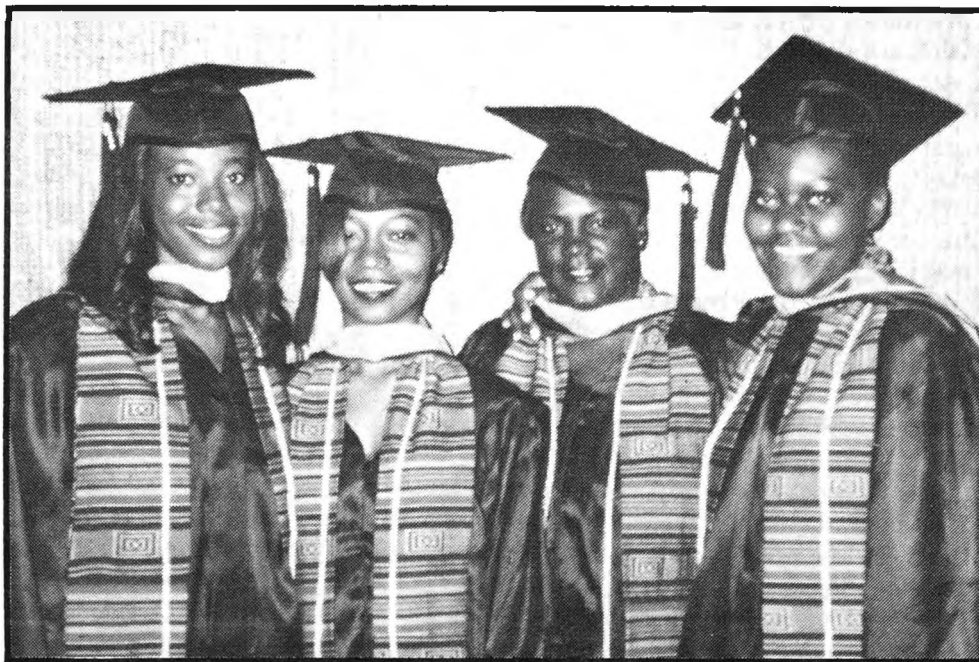
**T**he Student Support Services Program at Morris Brown College has been very successful in satisfying our objectives and serving the needs of our students.

We are funded to serve 125 freshmen and 125 upperclassmen. These students are being served as evidenced by the documentation in each file and the success rate of our program.

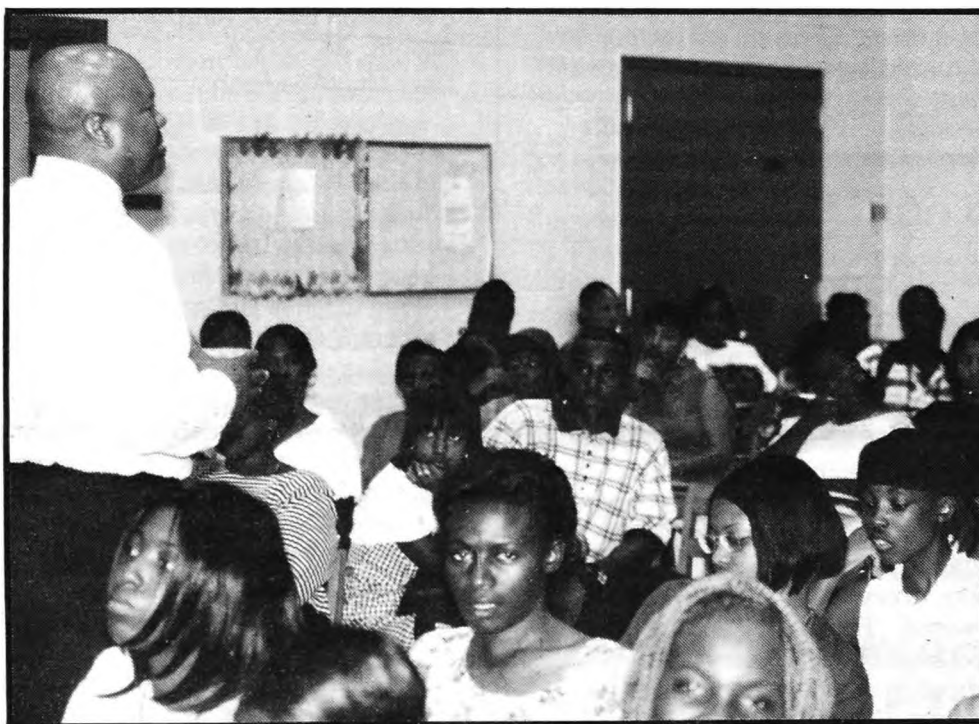
The participants come from diverse backgrounds and have diverse interest. They would be initially considered as at-risk college students. The program has been successful in not only the academic preparation of students but making sure the students are also in the mainstream of campus activities. The program has contributed to the progress of the Morris Brown College Retention Rate.

During the Morris Brown College honors Program, 20% of the total number of students recognized, participated in the Student Support Services Program. In 1996, we had a total number of 47 students with 3.00 GPA's or above. We had one student with a perfect 4.00 GPA, and two students were selected to Who's Who in Colleges and Universities. The percentage of Student Support Services honor students have increased each year.

We also had a significant number of students who were voted as college superlatives, with one of our students being voted Ms. Morris Brown College 1995-96, the ultimate in college superlatives. Also, the



The lovely Department of Community Health Education class of 1996 Student Support Services (l-r) Saidah Salaam - SSS, Neressa Carr, Malissa Brinson - SSS, Cicely Jeffries - SSS.



Student Support Services Freshman Orientation Class.

sophomore class president, and Ms. Sophomore 1996 were Student Support Services students.

Our students also participated in extra-curricular activities such as the Band, Choir, football and basketball teams, various social clubs, Peer Counselors, sororities and fraternities.

Annually, the Student Support Services Program graduates on the average 16 students, some of whom have gone on to graduate and professional schools.

Our students participated diligently in community service projects. We annually deliver Thanksgiving and Christmas baskets to needy families during the holidays and provide clothing and assistance during the year.

Recently, our students acted as host and hostesses to the Prime Minister of the Ivory Coast, West Africa on the campus of Morris Brown College. Commendation letter was sent to us by the Vice President of Academic Affairs, Dr. Shelby Lewis.

We also completed our first educational cultural trip to the West Coast of the United States traveling by air. Along with other activities, we were presented with a proclamation of welcome by the Honorable Mayor of the City of Los Angeles.

We continue to strive for academic excellence for our students, and a total appreciation for Morris Brown College and the community.



First educational cultural trip to the West coast as guest of the First AME Church, Los Angeles California.

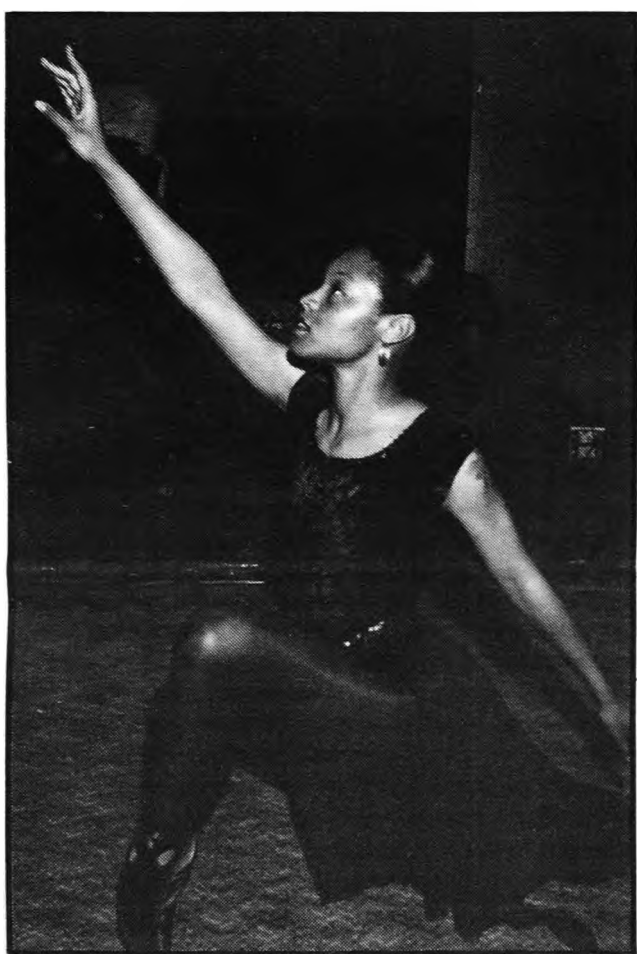




Tommie Handy Miss MBC 95-96



Student Support Services male chorus performing at Culminating Activity.

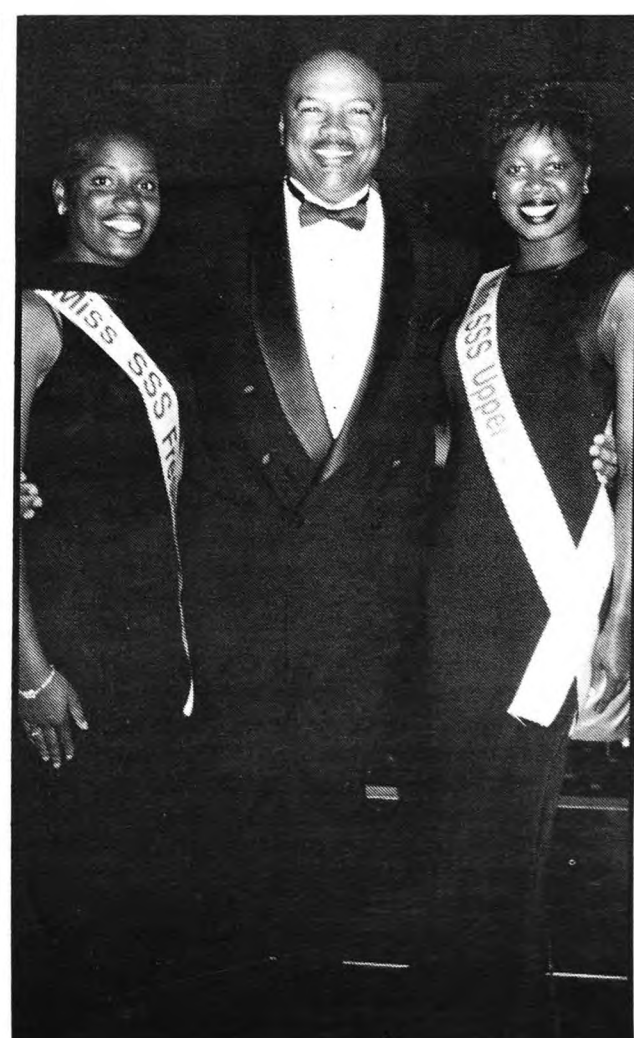


Tommie Handy Ms. MBC 95-96 performing at the Culminating Activities.

Mr. & Miss. Student Support Services - Freshman and Upper classman 95-96.



Morris Brown College Queen's Ball.



Mr. & Miss. Student Support Services Akia Sibley and Tandeca King with Charles E. Barker, Assistant Director.





Cultural trip to Los Angeles  
City Hall in California.



Student Support Services Staff: (br) Charles E. Barker, Assist. Director;  
Mellonie Boudreaux, Freshman Counselor; Marvin King, TRIO Programs Director;  
- (fr) Viola January, Assist. Director Math-Science; Bernice Ford, Lab coordinator;  
Crystal Davis, Upper classman Counselor; Cecilia Taylor, Lab Clinician;  
Vera Benton, English Prof. & Advisor.



Home Coming Activities float - Student Support Services.



Student Support Services participants and staff.



# ENTERTAINMENT

## Colorful images by major self-taught artist will be featured in a new exhibition at the High Museum

ATLANTA - Self-taught artist Eddie Arning used ordinary wax crayon and oil pastes to create more than 2,000 colorful, innovative drawings, a sampling of which can be seen at the High Museum of Art Folk Art and Photography Galleries in the exhibition "Abstract Realities: The Art of Eddie Arning." Organized by the High, this exhibition of approximately 30 works will be on view from February 1 through May 3, 1997.

Arning possessed a remarkable talent for reducing the visible world to its most essential forms and patterns. Much of his early work features highly simplified portraits of animals, plants, ships, windmills and other objects, rendered in dense crayon strokes and dramatic contrasting color. He later produced a series of more complex human narratives inspired by popular magazine illustrations, advertise-

ments and fine art reproductions, many of which will be exhibited alongside the final drawings. All of Arning's drawings demonstrate a formal inventiveness which transforms images of the everyday world into compelling abstractions.

"Arning has long been regarded as a key figure in the field of folk and outsider art, and I'm delighted to present this selection of his amazing works to Atlanta audiences," said Joanne Cubbs, curator of folk art at the High.

Born in Austin, Texas in 1898, Arning attended about six years of school before beginning work on his family's farm. In his mid-twenties he experienced increasingly frequent periods of depression, withdrawal and physical violence that finally led to his institutionalization. Committed to Austin State Hospital in 1934, he remained there for thirty years, until he was furloughed to a

nursing home.

At this time, in 1964, Arning entered into an intense creative period and began to produce what would become an impressive body of drawings. He started with crayons and coloring books, quietly coloring during "art therapy" with the other elderly men from the hospital. But it was soon apparent that Eddie did not need pictures outlined for him; they already existed in his head. Encouraged by an employee, Helen Mayfield, he began making his own pictures on plain paper, filling whole sheets with bold colors, patterns and images.

With Mayfield's help, Arning's work attracted the attention of a few local collectors such as Alexander Sackton, who helped introduce these drawings to a larger audience.

In 1970, Arning was officially discharged from state care, and in 1973 he left the nursing home to live with his sister in MacGregor, Texas. About a year later, he stopped drawing altogether.

Although there is little recorded commentary from Arning on the meanings of his drawings, his

childhood memories of farm life are clearly the major source for his early images. He also created a number of geometric abstractions that reveal his genius with pure form and color. Later, Arning became increasingly fascinated with the icons of popular culture, refashioning magazine illustrations of the Coppertone girl, John Wayne, Colonel Sanders and Mae West as the "Statue of Liberty."

Drawing upon a range of images around him, Arning also seems to have developed a vocabulary of human experiences denied him during his thirty years of social isolation and human confinement. Among the recurring subjects of his drawings are scenes of outdoor adventure, hiking, fishing and vacationing in exotic settings. Children playing, family outings and domestic rituals appear often as well. These sentimental themes lend a sense of warmth and a wistful longing to Arning's otherwise cool, abstract designs.

Included in every major reference book in the field of self-taught art, Arning's drawings have been featured in five one-person exhibitions and more than twenty group shows during the last 18 years, and have been the subject of two exhibition catalogues.

### High Museum of Art Hours and Admission

The High Museum of Art Folk Art and Photography Galleries are located at 30 John Wesley Dobbs Avenue, at the base of the Georgia-Pacific Center (corner of Peachtree and Dobbs) in downtown Atlanta. Hours are 10 a.m. to 5 p.m. Monday through Saturday. Admission is free. For information call (404) 733-HIGH.

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## History Spotlight: Jazz & Slavery

by Miquiel Banks

**W**e don't die, we multiply. The truth rings in these words from today's negro back to the Egyptians. Creativity courses through our veins and adapting is deep in our souls. We were put in slavery, and we took that pain and anguish and played it on drums to communicate with one another. They took our drums and we used our feet to communicate.

We don't die, we multiply. Our struggle has lived in our music from the beginning. The biggest part in this cycle in what we term Jazz music. It grew out of the continuing saga of Black people's struggle for identity and it will be the stepping stone for the musical expression of future generations.

Brought to the land of the free, we ourselves were unfree. We were kidnapped from our African lives and homes with no souvenirs, but we had our songs to express our pain and to communicate with one another. It is these songs that kept our hearts and souls alive, giving us hope. The slaves had a special kind of singing called the call-and-response-form. It allowed individuals to make up new verses that were answered by the group (the group acted like a chorus). We had created.



Illustration by Johnnie B Bates, Jr. Copyrights 1986.

This type of singing carried over into the spirituals they sang at church because:

- One. They were under the master all week and had to keep their emotions in check.
- Two. In church, they could let out those emotions and by singing together they could share those emotions.

Now, we had adapted. After the abolishing of slavery,

CONTINUED ON PAGE 16

# Ragtime, Blues, Jazz Bring Black Vaudeville back to life when

Jomandi and AT&T present

## “One Mo’ Time”



(l-r) Shilla Benning, Abe Clark, Chandra Currelley, Charles Bullock and Roz White in Jomandi's "One Mo' Time."  
Photo by Eric Johnson

Live music, raw humor, and rollicking gook times of and off the stage was “vaudeville” at the historic Lyric Theatre in New Orleans, 1920’s. As conceived by Vernel Bagneris and under the direction of Thomas W. Jones, II and co-sponsored by AT&T, Jomandi recreates this era as only Jomandi can, in the classic Broadway musical, “One Mo’ Time,” with the voices and musicians that have garnered critical acclaim for the company over the years. This “feel good piece” never felt so good as it will in Atlanta starting February 21 through March 16 at the 14th Street Playhouse.

“One Mo’ Time” is an artful recreation of old-time, 1920’s black vaudeville. Sometimes we are backstage, part of the lives of the performers; but usually we are in the theatre with them as they sing and dance to the great old songs.

Audiences will know what “hot time in the old town tonight” means when Charles Bullock (“One of Atlanta’s best by the Atlanta Journal-Constitution for his performance in Jomandi’s production of ‘Sophisticated Ladies’”), Chandra Currelley (former lead singer with the SOS Band and veteran nightclub/theatre performer), Sheila Stroud (veteran gospel singer/choir director, perhaps best known to theatre audiences for her critically acclaimed performance as “Effie” in Jomandi’s ‘Dreamgirls’), and Roz White (Helen Hayes Award winner for “Bessie’s Blues,” and

newcomer most recently seen “For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf,” the sell-out hit for Jomandi early this season) merge their vocal and comedic talents with keyboardist/vocal director Keith Wilson (pianist, arranger, Music Director, “Black Nativity” and choir director for Atlanta’s 1996 Paralympic Games Opening Ceremony) and trumpeter/instrumental director Dave Ferguson (Ichiban/Atlantic recording artist, jazz musician, composer, arranger and band member with Louis Armstrong, Freddie Hubbard, and Eddie Harris). Santos De La Rosa rounds out the cast as theatre owner of the Lyric Theatre.

Director Tom Jones speaks of the collaboration between Keith Wilson and Dave Ferguson. “Dave’s been around and actually played with Louis Armstrong. He has an understanding of the development of ragtime and an understanding of the history that gave rise to the music of the period. Keith Wilson, as vocal director has an understanding that the interpersonal relationship of the music and songs mirror the goings on backstage and in the life of the artists. It’s almost as if they’re talking out their problems, hopes, conflicts on stage, in song and dance, as has been the function of most African-American music.

There’s something very magical about the music and artists out of vaudeville. The company was like family, they were each other’s mothers, fathers, lovers, sisters,

brothers. The folk idiom, how the music is articulated stimulates impulses that produce music. The music of the 20’s: the ragtime, the blues, the jazz are the foundation of collective improvisation that later were interpreted in 30’s and 40’s big jazz. There is a difference in the sound, though, and I trust Keith and Dave in their vocal and instrumental direction to make that distinction.”

“What’s required in the handling of the music arrangement and preparation by the musicians is highly skilled musical artists who bring on integrity that the artists of that period had. By blending the styles of Chandra Currelley, versed in pop, jazz and blues; Sheila Stroud’s contemporary gospel and blues; with Roz White who at such a young age has managed to capture so many styles along with Charles Bullock, one of the top musical theatre performers in the city, we get the musicianship necessary to pull off the music of that period without sacrificing their own musical integrity.”

Join Jomandi Productions for what, according Time Magazine, will be “a hot, wild, ribald and rousing delight.” Singles Nights on Thursdays. \$5 Theatre for the price of a movie Student Special on the 1st Wednesday, February 26. For tickets: Ticketmaster, 817-8700; Box Office: 870-0629. For groups, information, and other discounts, 876-6346.

## Jazz & Slavery

CONTINUED FROM PAGE 15

the musical form called “minstrelsy” began to flourish. It came directly from the slave quarters of southern plantations.

We had created.

It was primarily a comedy form because songs and music were secondary to jokes, antics and comedy skits. Its forms were so set and so powerful that they influenced even black musicians for many years after the Civil War. By the 1880s, traveling musicians broke out of the minstrel forms by adapting the elements of rhythm and swing in minstrelsy to the “ragtime” form. Ragtime was music played in “ragged time” or syncopation. It was related to the call-and-response pattern of the Negro spirituals and to the percussive rhythms of the banjo and the bones.

Again, we had adapted.

Ragtime entered the public consciousness in 1893 at the World’s Colombian Exposition in Chicago. It was here that Scott Joplin’s beginning began. He formed a band and a singing group in Chicago and had his first two songs published in New York. He was convinced that ragtime should have been respected as much as classical music. While he died without seeing ragtime elevated to the same level as classical music, he did live to see it become commercially popular.

After emancipation, most southern blacks that were plantation slaves became sharecroppers for white landowners. Now, our sorrow songs were sung by individuals rather than by groups.

We had adapted.

The instrument associated with these songs was the guitar, but most poor Blacks learned on a makeshift instrument. It was a wire taken from the handle of a broom and nailed to a wall, stretched so that it had proper tone. As one hand plucked a beat, the other hand slid a bottle along the surface of the wire to change the pitch. The songs played on these instruments were called the “Blues” because they represented the cries of people who had nothing, who seemed to get nothing no matter how hard they tried, and whose lives seemed hopeless.

We had created.

In 1905, W.C. Handy formed his second band, arranged all the music, and composed two blues pieces. It was his composing that later made him famous. He had learned how to notate the way Black folk singers “slurred”, or “broke”, the third and seventh tones of the musical scale. It was these suspended tones that characterized blues music. He composed “Memphis Blues” and sold it to a Memphis promoter for a hundred dollars because he needed the money. It was simplified, works were added, and it became a best seller.

Again, we fell victim to circumstance.

He formed a music publishing company, but it went bankrupt. He was active to the end in keeping the blues tradition alive.

Like ragtime and the blues that were cradled in the major towns along the Mississippi, jazz flourished in the same way in New Orleans. In 1897, sporting houses in New Orleans (in the black and creole section) employed bands that brought Black and Creole musicians together for the first time.

We had adapted.

Out of this coming together, a standard musical ensemble



evolved in which the trumpet or cornet carried the melody and various other instruments provided the rhythm.

We had created. This rhythm section was one of the key elements in the development of Jazz. Some of the earliest jazz greats were Buddy Bolden, Jelly Roll Morton, Ma Rainey, and Louis Armstrong.

Jazz has its roots buried deep in the history of black people. It is a creation that began our circumstances of freedom. In the beginning, we created out of circumstance. With Jazz, we created for a circumstance. It is evident that Jazz is only a step on the staircase of black music and Langston Hughes, poet of the Harlem Renaissance, said it best when he wrote about climbing that Crystal Staircase because no matter how hard times get, we will climb far and high.

High.  
We don't die, we multiply.

- Boomerang
- Tales from the Hood
- Demon Knight: Tales from the Crypt
- Waiting to Exhale
- Sarafina
- Sister Act 2
- Pulp Fiction
- The Breakfast Club

## Slow Jams Worth Remembering

- Sukiyaki  
*A Taste Of Honey*
- I promise  
*Dreamboy*
- Secret Lovers  
*Atlantic Starr*
- Love you down  
*Ready for the World*
- Uhh-Ahh  
*Boyz 2 Men*
- Whatever you want  
*Tony, Toni, Tone*
- Pretty brown eyes  
*Mint Condition*
- Very Special  
*Debra Laws*
- I like it  
*Debarge*
- I call your name  
*Switch*

- Adore  
*Prince*
- Between the Sheets  
*The Isley Brothers*

## Recommended Music To Buy

- The Best of Sade  
*Sade*
- Kind of Blue  
*Miles Davis*
- Me Against the World  
*2Pac*
- By Any Means Necessary  
*BDP*
- It takes a nation of millions to hold us back  
*Public Enemy*
- Paid In Full  
*Rakim*
- Raising Hell  
*Run DMC*
- Cooleyhighharmony  
*Boyz 2 Men*
- Soundtrack  
*Mo' Better Blues*
- Missing You  
*Tina Turner*
- Been Found  
*Ashford & Simpson with Maya Angelou*

## Recommended Readings for Black Men and Women




- The Souls Of Black Folk  
*W.E.B. DuBois*
- The Blackman's guide to understanding the Black woman  
*Shahrazad Ali*
- Malcolm X: By Any Means Necessary  
*Betty Shabazz*
- The Death and Life of Malcolm X  
*Peter Goldman*
- The Egyptian Mysteries  
*Arthur Versluis*
- The Book of The Dead  
*Sir Wallis Budge*
- Mystic Christianity  
*Yogi Ramacharaka*
- Science of Breath  
*Yogi Ramacharaka*
- Egyptian Religion  
*Siegfried Morenz*
- Six American Poets  
*Joel Conarroe*
- Melanin: The chemical key to black greatness  
*Mr. Carol Barnes*
- Aids: U.S. Germs warfare at its best  
*Jack Felder*




## Videos

- WatchIt
- Braveheart
- Dead Poet's Society

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## Seniag Ensemble takes liturgical dance to S. Dade

by Gigi Tinsley  
Times Religion Writer

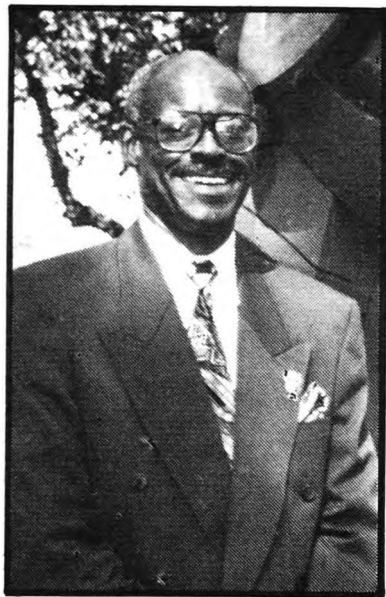
Mrs. Willys Gaines, a member of the Church of God in Christ, South Miami, saw and felt a need for children and youth in the area to have a cultural outlook and an awareness of dance, as an art form, through lyrical, sacred and secular dance.

She organized the Seniag Dance Ensemble in October, 1995, to fill that need.



"My aim," says Gaines, "is to preserve and promote dance by people of African ancestry of origin and to assist and increase opportunities for the artists in performance, education, audience development, philosophical dialogue, touring and advocacy."

CONTINUED ON PAGE 18



Clarence W. Williamson  
Director of Alumni Affairs

## ALUMNI UPDATE

Morris Brown College Office of Alumni Affairs  
(A Department of the Institutional Advancement Division)

### Morris Brown Concert Choir spring semester tentative schedule

Dr. Sharon Willes, choir director, has announced the tentative performance schedule for the Spring of 1997:

<b>February</b>	
23	First A.M.E., <i>International Day</i> , 10:45 AM, 2046 Sage Lane, Atlanta
<b>March</b>	
7	Betel A.M.E.-Nashville
8	St. John A.M.E.- Indianapolis
9	DuPage A.M.E.-Lisle, IL Creator Institutional A.M.E. Chicago
10	Oak Grove A.M.E.- Detroit
11	Ebenezer A.M.E.- Detroit
12	Warren A.M.E.- Toledo, OH
13	Tabernacle Baptist- Dayton Greater Allen A.M.E.- Dayton
14	Quinn Chapel A.M.E.- Cincinnati
20	<b>FOUNDERS DAY</b>
23	Trinity A.M.E., <i>Full Concert</i> , 5PM, 604 Lynhurst Dr. S.W., Atlanta
<b>April</b>	
6	Warren UM-LaGrange, GA
7	Atlanta Marriott Marquis
11	Big Bethel A.M.E. <i>Choir and Band Performance</i>
27	St. John A.M.E.- Columbus, GA
<b>May 4</b>	<b>SPRING CONCERT</b>
<b>May 19</b>	<b>COMMENCEMENT</b>

### Artist-in-Residency "Ethnomusicology"

Mr. Mor Dogo Thiam, master percussionist from Senegal, and president of the Institute for African

Cultural Studies in Atlanta, has accepted an Artist-In-Residency post in "Ethnomusicology."

Mr. Thiam will be the lead-off instructor for a team-taught course under the African Studies Department entitled "African Cultural Heritage."

He will offer one course section of the music department's percussion ensemble. The course will serve as the basis for selecting and developing an MBC "Touring Percussion Ensemble."

Mr. Thiam will coordinate the artistic component of an *Institute the Study of African Culture Winter Workshop Series* at Morris Brown. This will be a three-part collaborative venture with the Institute for the Study of African Culture. The Institute has already scheduled a campus workshop and special performance by the legendary jazz artist Wynton Marsalis, for February 21st and 22nd.

The availability for campus workshops and performances by the internationally acclaimed Garth Fagan Dancers (March), and the Moroccan-based jazz pianist Randy Weston (April) have been confirmed.

### New IRS Regulations

The Internal Revenue Service has issued rules to show non profit organizations how they should comply with a law that requires donors to obtain receipts for most types of gifts. Congress passed legislation in 1993 to crack down on people who attempted to deduct phony contributions or inflate the amount they gave.

Under the law:

- Donors must obtain receipts for gifts of \$250 or more if they seek to claim tax deductions for those gifts.
- Non profit organizations must provide receipts to donors who give more than \$75. Donors who receive goods or services worth at least \$6.60 must be informed of what portion can be considered a gift. *Donors are only allowed to deduct the amount that is a gift and/or the amount that was used to pay for tote bags, mugs, books, or other premiums that non profits give out to attract contributions.*

To help non-profits keep within the bounds of the law, the IRS rules contain a list of items that groups can give as tokens of appreciation without jeopardizing the size of a write-off a donor can receive. For example, light refreshments served at a party thanking donors for their support. But, non profits have to tell donors that they cannot get a full deduction if they receive a full course meal at a benefit for contributors.

Source: The Chronicle of Philanthropy, 1/9/97. Final Rules on Receipts for Donors. by Vince Stehle

### "An Evening Honoring Robert & James Paschal"

Nineteen ninety-seven will mark the 50th year of the era of the "Paschal Brothers" in the City of Atlanta and, indeed nationwide. On Tuesday evening, March 4, 1997, from 7-9 p.m., a Black Tie Dinner will be held in the Tom Murphy Ballroom at the Georgia World Congress Center to honor the Paschal Brothers.

**General Admission Donation is \$35, and a table of ten is \$350. Dr. Samuel D. Jolley, Jr. serves as the honorary chair for the event.** Beneficiaries of any residuals will be selected by the Paschals. For more information, please call Mae Kendall at (404) 696-3451.

**FOUNDERS' DAY**  
Big Bethel A.M.E. Church  
March 20, 1997  
11:00 A.M.

**Guest Speaker:**  
Lt. Gen. Albert Edmonds '64

For more information regarding alumni and campus activities, subscribe to the Wolverine Observer Newspaper for only \$15, or join a local Alumni Chapter.

## S. Dade

CONTINUED FROM PAGE 17

The Senieg Dance Ensemble consists of Shauntel Bethel, Tiara Cottle, Mekayla Ivery, Allison McMillon, Natasha Pender, Randa Porter and Thasma Moss. It has performed not only at churches but also at social functions across the state.

Gaines is a candidate for a Doctoral Degree in the Performing Arts at Columbia Pacific University in San Rafael, Calif. She already has degrees from Pepperdine University, Santa Ana, Calif., M.A. in public administration; Bauder Fashion College, Miami, a diploma in professional modeling; and Morris Brown College, Atlanta, Ga., B.S. in physical education and health recreation.

Article from MIAMI TIMES Thursday, January 9, 1997.



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## Dr. Colston Selected for C-SPAN

by Rudy Hayes  
College Relations GA. Southwestern State University Americus, GA

Atlanta, GA -Dr. Freddie C. Colston, a Broward County, Fla., native, was among 35 college and university professors selected from across the nation to attend a recent C-SPAN conference held in Washington, D.C.

Dr. Colston, professor of history and political science at Georgia Southwestern State University in Americus, grew up in Dania, Fla., and graduated from high school in Hollywood, Fla. He is also a graduate of Morris Brown College in Atlanta.

The two-day conference united professors from disciplines as diverse as political science, journalism, speech, communications and public policy. It focused on creative ways to use C-SPAN's public affairs programming in the college classroom and research.

Dr. Colston, who makes extensive use of C-SPAN in the classroom, was chosen to attend the conference through a competitive application process open to all of the 4,900 college-faculty members of C-SPAN in the Classroom, the cable television network's free national membership service for educators.



## Morris Brown College Calendar

### Highlights

- Founders' Day March 20
- Women's Week April 6-11
- Commencement May 19

Big Bethel AME Church  
Campus-wide  
Atlanta Civic Center

### 1997 Activities Calendar for Spring Semester

#### Month of February

**W.E.B. Dubois Day**  
**February 20**  
VHA - Social Science Dept.  
Contact: Clifton Marsh  
220-0230

**Lecturer by Dr. Clifton Marsh,**  
Chairperson of the Social Science  
Dept. at Morris Brown College  
"Southern Conference on Afro-  
American Studies, Inc."

**February 20-22**  
Morehouse College  
Contact: Clifton Marsh  
220-0230

**Art Gallery Exhibit**  
"Impact of Slavery" featuring  
Raymond Codi, Tom Feelings,  
Lewis DeiSarte, and others  
**February 21**  
Jordan Hall Art Gallery

Contact: Art Gallery  
220-0299

**MBC Advance Program Presents**  
*Oliver Lake and master*  
*percussionist Mor Thiam Jam*  
*Session in association with The*  
*Swing Association*

**February 21, 10 p.m.**  
Yin-Yang Café, 3rd Street  
\$7 cover charge  
*Oliver Lake Master Class for*  
*intermediate and advanced*  
*students*

**February 22, 10 a.m.**  
Solo performance, 4 p.m.  
*Social guest appearance by*  
*Wynton Marsalis*  
Cunningham Auditorium  
\$3 general admission  
MBC students free  
Contact: Marvin Haire  
220-0077

#### Intra-mural Bowling Tour.

**February 24-28, 5 p.m.**  
Bowling Alley/Hickman  
Contact: Carvel Bennett  
220-0312

#### Cote'd Ivorie Week

**February 26-28**  
Reception for Cote'd Ivorie Dance  
Companies  
*Fashion Show and Performance*  
*by Mor Thiam Dance Company*  
**February 26, 6 p.m.**  
Jordan Hall Art Gallery  
Contact: Art Gallery  
220-0299

#### Black History Convocation

**February 27, at 11 a.m.**  
Cunningham Auditorium

#### Africana Day

Keynote speaker, Dr. Marinba Ani  
**February 27, at 11 a.m.**

Cunningham Auditorium  
Contact: Clifton Marsh  
220-0230

#### Month of March

**Women for MBC Luncheon**  
**March 1, at 12 p.m.**  
Radisson Hotel/Downtown Atlanta,  
\$35

**Mid-Term Examinations**  
**March 6 - 7**

#### Garth Fagan Dancers

**March 8**  
Two part session  
10 a.m. and 3 p.m.  
Cunningham Auditorium  
\$15 general public  
\$10 with student I.D.  
Contact: Marvin Haire  
220-0077

**Spring Break**  
**March 9 - 15**

Morris Brown will be closed  
**March 14**

**Classes Resume**  
**March 17**

**African American Philharmonic**  
**Orchestra**  
**March 18, at 6 p.m.**  
Cunningham Auditorium

## 1997 Fighting Wolverines tentative football schedule

Athletic Director Gene Bright has announced the tentative schedule for the 1997 football season. The schedule remains tentative until terms are reached for an away game on October 18, game times, and location for away games.

#### August

**31 Clark Atlanta University**  
(Labor Day Classic)  
Herndon Stadium

#### September

**6 Bethune Cookman College**  
**13 Tuskegee University**  
**20 Fort Valley State University**  
**27 Alabama A&M University**

#### October

**4 Miles College (Homecoming)**  
**11 Savannah State University**  
**18 Winston Salem State, or North Carolina Central, or Mississippi Valley State, or Somebody!**

#### November

**1 Albany State University**  
**8 Kentucky State University**

Games listed in **BOLD** print are home games, and played at Herndon Stadium.

Announcements regarding football recruit signings are listed in this issue of the *Wolverine Observer*. The official NCAA signing date is February 5, and Coach Crosby has a number of prospects.

## Pre-Alumni Council Host French Toast Breakfast

The Pre-Alumni Council at Morris Brown has hosted two "French Toast" breakfast activities in the Old President's House. The \$5 per person donations raised from the breakfast will go toward Founders' Day, and The College Fund/UNCF.

Because of the success, the Council is planning to host breakfast activities on March 5th and March 17th. Breakfast will be served from 8 - 11a.m.

The menu includes french toast, omelettes, sausage, hash browns, and a special treat from Chef Click (a.k.a. Clarence Williamson, director of alumni affairs).

Alumni and friends are invited to come and join the faculty, staff, and students. The house is located at 601 University Place, next to the Herndon Home.

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# SPORTS



## B-Ball

by Antoine Bell

Meanwhile, on the hardwood the charge towards the SIAC tournament continues. The Wolverettes have held on to second place in the SIAC East despite splitting the last four games. Thus far, the Wolverettes have proven to be next to impossible to beat on the home floor. The Wolverettes improved their home record to 10-0 with wins over Savannah State (62-56) and Clark Atlanta (74-68). However, the road has been unkind. The Wolverettes are 2-6 in enemy territory and 0-2 at a neutral site. The Wolverettes' two losses this week were both heartbreakers. Paine edged the Wolverettes 66-65 in overtime, while Voorhees took a 65-61 win in Denmark, South Carolina. It was the second time this season that Voorhees had gotten away with a win over MBC. The Wolverettes will get a chance for

revenge on February 17 on the home floor. The Wolverettes (12-8, 8-4) will need the momentum when they travel to Fort Valley on Monday to take on the SIAC East leading Lady Wildcats.

In men's action, just when the Wolverines were pronounced dead, we found a faint pulse. Perhaps it was a spasm, but it felt good all the same. In an exciting game that went into overtime, the Wolverines broke a 12-game losing streak with a thrilling 101-94 win. The Wolverines overcame a double digit deficit to tie the game and force the extra session.

Well, the celebration wouldn't last long. The Wolverines followed the win with two losses. Paine dropped MBC 78-62. Then on Saturday, the Wolverines got a "B+" for effort, but Clark Atlanta took home the AU-Center championship with a 90-79 win. The Wolverines (2-16, 2-10) will try to rise from dead.

# Morris Brown Sports Update....

Football headlines MBC news this week with the advent of national signing day. The Wolverine coaching staff has been hard at work during the offseason looking for personnel to add to a solid nucleus returning in 1997. The Wolverines finished the 1996 season with a 3-8 record and head coach Joe Crosby has vowed that all of that will change in the fall.

The Wolverines sport a list of 22 signees. Twelve of the individuals

are junior college transfers. There is an assortment of positions spread throughout the list, with the largest concentration coming on the offensive line. Six of the signees are on the front line. Second on the list are the four linebackers. There are three each at running back and defensive line, and two at quarterback, wide receiver, and defensive back. Below is the complete list of Wolverine signees for national signing day.

Name	Pos	Hgt	Wgt	Hometown	School
Tyrone Holloway	OL	6'5	290	Mendenhall, MI	CO-LIN CC
Alterra Starks	OL	6'6	330	Brandon, FL	Ellsworth CC
Marcus Arnold	OL	6'3	320	Detroit, MI	Oak Park High
Orion Smith	OL	6'2	270	Warner Robbins, GA	Warner Robbins High
Jamar Fordham	OL	6'2	310	Raymond, MS	Hinds CC
Larodous Stephens	OL	6'2	300	Decatur, GA	Columbia High
Donnie Dillon	LB	6'5	220	McCall Creek, MS	CO-LIN CC
Thomas Coakley	LB	6'0	210	Miami, FL	Coral Gables High
William Harris	LB	6'0	230	Indianapolis, IN	Dupage CC
Mavolio Grier	LB	5'11	235	Lakeland, FL	Illinois Valley State CC
Jason Drayton	RB	5'11	235	Mt. Pleasant, SC	Wando High
Tayreff Cox	RB	5'10	175	Ft. Lauderdale, FL	Piper High
Quenton Raston	RB	5'11	240	Atlanta, GA	South Atlanta High
Tyrone Blackwell	DL	6'4	270	Decatur, GA	SW Dekalb High
Jerry Smith	DL	6'2	280	Crowley, LA	Mississippi Delta CC
Jamone Fields	DL	6'2	245	Detroit, MI	Ellsworth CC
Sam Cardella	QB	6'5	230	Miami, FL	East Arizona CC
Charles Barlow	DB	5'10	175	Atlanta, GA	Mays High
Jason Drake	DB	6'3	200	Oak Park, MI	Oak Park High
Keith Jackson	WR	5'11	180	Decatur, GA	Compton CC
Eugene Childs	WR	6'3	200	Hazelcrest, IL	Dupage CC

### 1997 Baseball Schedule

Date	Opponent	Location	Time
February 12	Clark Atlanta Univ. (DH)	Atlanta, GA	1:00 p.m.
21-23	Clark Atlanta Tournament	Atlanta, GA	TBA
March 1	Clark Atlanta Univ. (DH)	Atlanta, GA	1:00 p.m.
5	Albany State Univ. (DH)	Atlanta, GA	1:00 p.m.
19	Miles College	Fairfield, AL	3:00 p.m.
20	Alabama A&M Univ. (DH)	Atlanta, GA	1:00 p.m.
23	Paine College (DH)	Augusta, GA	1:00 p.m.
25	Benedict College (DH)	Columbia, SC	1:00 p.m.
April 9	Miles College	Atlanta, GA	1:00 p.m.
12	Benedict College (DH)	Atlanta, GA	1:00 p.m.
15	Albany State Univ. (DH)	Atlanta, GA	1:00 p.m.
17-20	SIAC Tournament	Savannah, GA	TBA

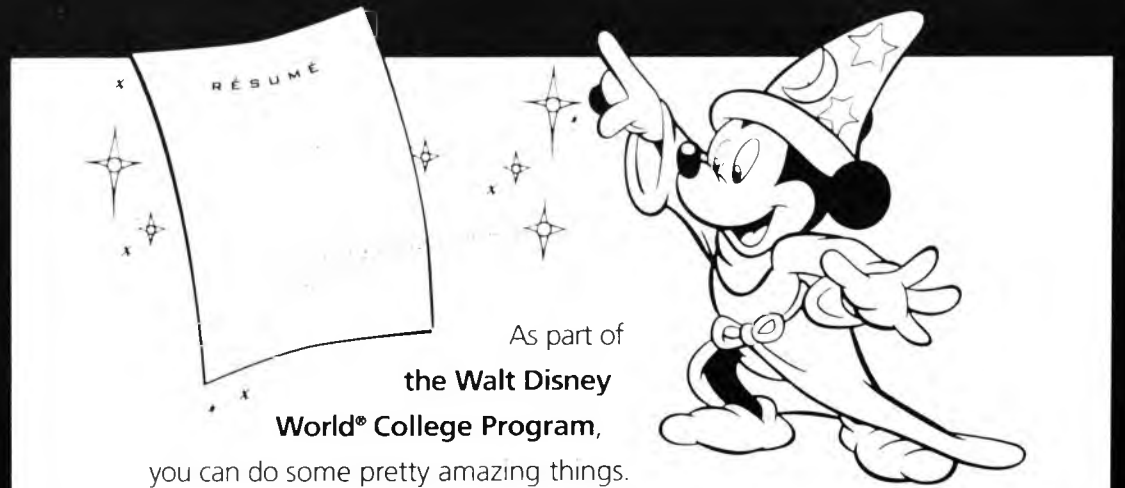
Athletic Director: Mr. Gene Bright  
Head Coach: Mr. Earl Bryant

### 1997 Men's & Women's Tennis Schedule

Date	Opponent	Time	Site	Team
February 13	Spelman College	2:30 pm	Home	W
13	Morehouse College	2:30 pm	Home	M
20	Fort Valley State University	1:00 pm	Away	W/M
25	Clark Atlanta University	2:00 pm	Away	W/M
28	Savannah State University	3:00 pm	Washington Park	W
March 3	Alabama A&M University	1:30 pm	Away	M
17	Kentucky State University	2:00 pm	Home	M
20	Clark Atlanta University	2:00 pm	Home	M
24	Morehouse College	2:30 pm	Away	M
24	Spelman College	2:30 pm	Away	W
25	Alabama A&M University	10:00 am	Washington Park	M
26	Tuskegee University	1:00 pm	Home	M/W
28-29	Tuskegee University Classic	8:00 am	Away	M/W
April 2	Fort Valley State University	1:00 pm	Home	M/W
3	Tuskegee University	1:00 pm	Away	M/W
7	Savannah State University	1:00 pm	Away	W
18-19	SIAC Championship	8:00 am	Away	M/W

Athletic Director: Mr. Gene Bright  
Head Coach: Mr. Willie Williams  
Student Assistant Coach: Mr. Corey Henson

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**FOR MORE INFO, CONTACT: Priscilla Jenkins (404) 220-0338**

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