

MILESTONES

The Sonja Haynes Stone Center for Black Culture and History
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Growing Up With the Communiversity Youth Program

This year, Black Student Movement President Erin Davis will graduate with a joint degree in Sociology and Afro-American Studies. After graduation, the poised and polished senior plans to head to graduate school to work on a master's degree. But it wasn't so long ago when the Hillsborough native could be seen marching through UNC's campus, chanting the words sung by participants in the Communiversity Youth Program that Erin was part of when she was 10-years-old. It was a call and response song, with the Communiversity counselors beginning the chant and the little voices repeating it:

*Mama, Mama can't you see
I love Communiversity?
Daddy, daddy can't you see
I'm learning all my history?*

The Communiversity Youth Program is the Stone Center's cornerstone program and currently

Erin Davis caption
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Erin Davis pic

offers homework assistance, computer literacy, literacy and other programs to K-12 students from the Chapel Hill-Carrboro and Chatham County school systems. Davis, who was a member of the program from about 1993 to 1995, says it was a fun, refreshing program that fostered in her a life-

long interest in African-American history. She says the program also showed her that UNC has a diverse environment and made her aware even at that young age of the struggle to build a freestanding black culture center.

Another thing Erin remembers from being a part of the program? The picture of Dr. Sonja Haynes Stone that hung in the Stone Center's original space in the Frank Porter Graham Student Union.

"It was if Dr. Stone was watching us — as if she was pleased to see what we were doing," Davis says.

Davis' commitment to the Stone Center and to the Black Student Movement would certainly make Dr. Stone proud of the intelligent young lady who will graduate in May.



Stone Center Supports Our Children's Place

According to the U.S. Department of Justice, by the end of 2003, more than 100,000 women were serving time in state or federal prisons in this country. When mothers go to prison, families suffer — especially the children of incarcerated mothers. Our Children's Place is a non-profit organization that will allow children of non-violent offenders to live with their mothers in a monitored living environment. It's a one-of-a-kind program that includes substance abuse treatment, parenting classes, vocational training and family healthcare.

The Our Children's Place Web site, located at <http://www.summithouse.org/ourchildrensplace.html>, presents some surprising statistics: "Approximately 13 percent of North Carolina's female offenders are pregnant when admitted into



prison. Of these, more than four percent, or about 80 offenders, deliver their babies annually while incarcerated." The program, supported by Senator Ellie Kinnaird and Stone Center Director Joseph Jordan, both OCP board members, seeks to address this problem by utilizing pre-existing community resources and creating a specialized living environment to house program participants. Follow-up studies on mothers and their children are part of what makes the program unique.

In April 2005, the Stone Center will sponsor a benefit concert to raise funds to support program costs and to enable construction or renovation of a facility to house this important program. The concert will feature the African/Latina wind ensemble Imani Winds, and all proceeds will go to OCP.

If you would like more information on Our Children's Place or would like ticket information for the benefit concert, please contact the Stone Center at (919) 962-9001. If you'd like to make a donation to the program, please send your tax-deductible donations to:

Our Children's Place
122 N. Elm Street, Suite 910
Greensboro, N.C. 27401

Imani Winds to Perform Benefit Concert for Our Children's Place

Imani means "faith" in Swahili. The group is a traditional wind ensemble.

That's how you get the group name Imani Winds. And that's how the Stone Center gets a talented group of musicians who will perform a benefit concert for Our Children's Place on April 9.

Imani Winds has five members of African and Latina heritage who travel the world spreading a unique blend of musical styles. The group seeks to "explore the links between European, African and American music traditions, perform innovative concerts and outreach programs, and inspire audiences of diverse cultural backgrounds."

The concert will take place in the Stone Center's Cobb Theatre at 8 p.m. Ticket prices will be announced at a later date. For more information on the group, you can visit the Imani Winds Web site at <http://www.imaniwinds.com>. For program information, you can contact the Stone Center at (919) 962-9001.



Gone, But Not Forgotten

Erin Davis walked amongst the tombstones in the African-American section of the Old Chapel Hill Cemetery, seeking inspiration for a speech she would soon deliver. She was searching for words that would help her to honor the legacy of the African-Americans who worked to build the town of Chapel Hill and the University and who now are buried in the cemetery, located across from Carmichael Gym.

The speech was for the dedication ceremony for a historical marker installed in October to honor the lives of these African-Americans who are so important to the history of the town and the school. Erin, Black Student Movement (BSM) president and a UNC senior, searched the stones and finally found her inspiration: "Gone but not forgotten." The words were written on tombstone after tombstone. Fitting words, Davis thought, for the November 19 event.

The nearly seven-acre cemetery contains graves of students and well-known professors and others

with a UNC connection. It's in sections A and B that these important African-Americans are buried.

Since Spring 2001, Davis says, students worked to get the marker installed. She credits former BSM President Kristi Booker and former BSM Political Action Committee Chair Jasmine McGhee with starting the process. The two former BSM members along with Provost Robert Shelton and Assistant to the Chancellor and Director for Minority Affairs Archie Ervin worked together to draft the text for the marker.

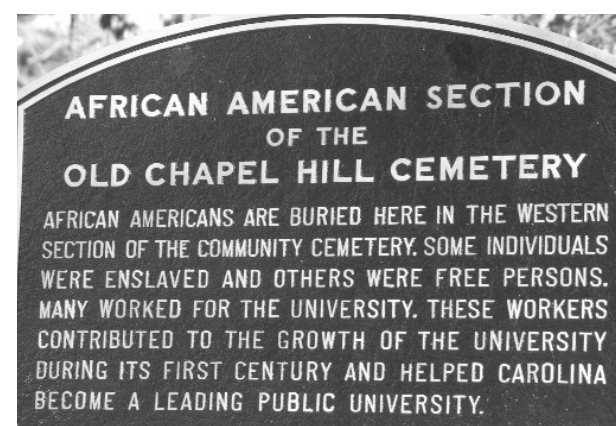
Paid for by the provost's office, the marker is only the second of its kind placed on the campus to denote a historic UNC-Chapel Hill site. Ironically, Davis says, the first site so honored was Hooker Field, the intramural field located across the street from the cemetery.

Davis says installation of the marker was "a very emotional thing."

"I grew up in the Chapel Hill area, and I have known people who have the same last names

as some of those on the gravestones," she said. "The installation of this marker is a tribute to the individuals and the families who have contributed so much to the town and the University through the years.

"In 2093, when the University celebrates its 300th year, this marker will be something that's still here. It ensures that those buried here are not forgotten."



Stone Center Quick Fact



From the building's opening on Aug. 21, 2004 through November of last year, more than 2,400 people attended events, visited the Stone Center's gallery or took part in building tours sponsored by the Sonja Haynes Stone Center for Black Culture and History. The diverse nature of program participants demonstrates that the Center is fulfilling its goal of helping to educate the Carolina community about African and African-American history and cultures.



Letters From Home

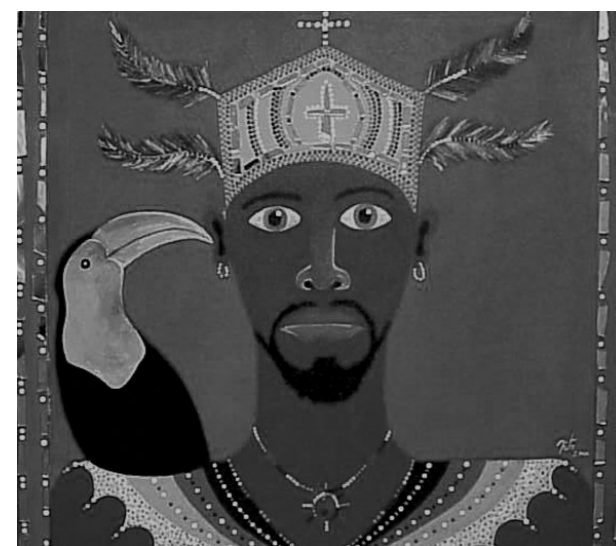


Whether it's within the warm sepia tones of "Grandpa Henry" or in the lovingly penned writings in "1924," there exists in Michael D. Harris' artwork an audible whispering, an insistent memory not only of a personal ancestry but of a collective ancestral voice. In his latest collection, "Letters from Home," Harris gives honor to both the pathways and the path-makers of his folk: those who made the South-to-North journeys within this country as well as those who endured the cross-Atlantic passages carrying with them the ancient Adinkra, Nsibidi and hieroglyphic wisdoms.

This show is on exhibit in the Stone Center's Robert and Sallie Brown Gallery and Museum from

**December 1, 2004 –
January 29, 2005**

Como se cuenta el cuento ("How to tell the story") Tradition and Change on the Congo Coast of Panama: An exhibition of Congo Art of Taller Portobelo



This exhibition is grounded in the cultural recovery, preservation, promotion and dissemination of the history and culture of marginalized people through the arts. The Congo aesthetic grows out of an encounter between several cultures and traditions: West and Central African, European and, in particular, Spanish cultures. Como se cuenta el cuento will feature multidimensional artworks created by members of El Taller Portobelo — The Portobelo Workshop — a community-based artist collective based in Portobelo, Panama. The work explores the Congo aesthetic, Panamanian Carnival celebrations and the Afro-Panamanian experience.

This show will be on exhibit in the Stone Center's Robert and Sallie Brown Gallery and Museum from

**February 12 –
March 30, 2005**

New Facilities Manager Joins Stone Center Staff

By Antoinette R. Parker

Phones ring all day at the Stone Center as people from on and off campus call seeking space for conferences, meetings and lectures. From the opening of the large \$10 million building in August 2004 throughout the fall semester, the Stone Center administrative staff handled facility reservations and event set-ups — in addition to each person doing his or her regular job.

But now, things have changed. Terry Haith, a 10-year UNC-Chapel Hill employee from Burlington, has joined the Stone Center staff as the new facility manager. His responsibilities include handling room scheduling and orchestrating event set-ups at the Center, which boasts more than 44,000 square-feet of space.

Haith began working at UNC in May of 1994 when he came to the university as an electronics shop employee. An experienced electrician who had studied the trade for years, in 1999 he transferred to the University's Energy Monitoring & Control Services (EMCS) office. That's where he worked immediately before coming onboard at the Stone Center, helping to provide service for building operation systems throughout campus.

Off campus, he is an active member of Burlington's Arches Grove United Church of Christ and enjoys spending time with family. Haith has a 25-year-old daughter, Devonia, a 21-year-old daughter, Dana, and a 19-month-old granddaughter named Amaya. An electrician by hobby as well as by trade, he also owns and operates an electrical contracting business, headquartered in Burlington.

Haith arrived at the Stone Center in mid-December and says he's enjoying working with the staff to help support the Center's mission. His knowledge of the campus and his work experience are truly assets to the Center.



Ready For A Night of Jazz?

Though the October 30 concert with jazz artist Nnenna Freelon had to be rescheduled due to the timing of UNC's homecoming game, the concerts are on for March 24, 2004.

Freelon, the five-time Grammy nominee who lives in Durham, will perform two benefit concerts for the Stone Center. The shows are at 7:30 p.m. and 9:30 p.m. in the center's most outstanding performance space, the 360-seat Cobb Theatre.

Freelon has performed and toured with a veritable who's who in jazz, including the late Ray Charles, Ellis Marsalis, Al Jarreau and George Benson. "LIVE" is the newest of her eight albums, and is her first live recording and her second as producer. Freelon also teaches workshops throughout the country for novice and professional singers of all ages, including "Babysong" workshops for infants.

She has received both the Billie Holiday Award from the prestigious Academie du Jazz and the Eubie Blake Award, and has twice been nominated for the Soul Train Lady of Soul Award.

The performance will be the first concert held in Cobb Theatre, a high-tech facility located in the center.

Ticket prices for the fund-raising performances are \$50 limited reserve seating; \$35 general public; \$15 students; and \$25 per person for groups of 10 or more. Ticket cost is tax deductible. Tickets are now on sale at the Carolina Union Box Office.



The True Stone Center Infrastructure

It was our donors who gave the money to build the new, more than 44,500 square-foot Stone Center building that opened to the public on August 21, 2004. We are truly thankful for the gifts that allowed the construction of the building solely using private donations.

The infrastructure of the Stone Center is more than beams and steel. It is a network of support made of alumni and friends who champion the efforts of the Center through private donations. The following people were first-time donors to the Center for the time period between June 26 and November 22, 2004. We are truly appreciative of their contributions and continued support. Each donation allows continued funding for programs, research and construction projects that will encourage the study of African Diaspora cultures on

UNC-Chapel Hill's campus for generations to come.

For more information on how to make a contribution to the Stone Center, please contact Timothy Minor '94, director of special campaigns, via phone at (919) 962-2012 or through e-mail at tim_minor@unc.edu.

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 PO Box 309
 Chapel Hill, NC 27514-9931

All gifts are tax-deductible.

For more information please contact: Timothy Minor, '94 · Director of Special Campaigns · 208 W. Franklin Street · Chapel Hill, NC 27599-6100

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Peru Negro to Spin a Vibrant Performance at Carolina

As the Afro-Peruvian dancers whirl, the spin of the ladies' dresses turn to bright red and yellow blurs. Musicians play donkey jawbones and wooden crates, the sounds from these items blending seamlessly with traditional instruments to create the distinct sound of Peru Negro.

Peru Negro, with members dubbed "The Cultural Ambassadors of Black Peru," is a musical group that celebrates the rich heritage of Afro-Peruvians through music and performance. While the original ensemble featured 12 performers, the current group boasts more than 30 talented musicians and dancers.

The uncommon instruments they use evolved from a history in which Afro-Peruvian slaves were



not allowed to express themselves through traditional African drums. Through song and dance, members of Peru Negro have showcased their unique history with performances all over the world.

On March 2, 2005, you'll have a chance to experience this distinctive group's vibrant production as the Stone Center and the Carolina Union bring Peru Negro to UNC. For ticket information, call the Carolina Union Box Office at (919) 962-1449. Also, for more on the performers, visit Peru Negro's Web site at <http://www.perunegro.org/>.

The Eli T. Ullum Undergraduate International Studies Fellowship will support international travel and study for students, particularly those who do not otherwise have the financial resources to afford to participate in study abroad programs and who are members of underrepresented groups in international study. Students in good standing and enrolled full time are eligible to apply for one of two fellowships that are awarded each year. Applications for this program are available in Suite 215 of the Stone Center.

APPLICATION DEADLINE: FEBRUARY 28, 2005.

Coming Soon...

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THE UNIVERSITY
 OF NORTH CAROLINA
 AT CHAPEL HILL
 FRANK PORTER GRAHAM STUDENT UNION
 CAMPUS BOX 5250
 CHAPEL HILL, NC 27599-5250

THE SONJA HAYNES STONE
 CENTER FOR BLACK CULTURE
 AND HISTORY

UNC



April 25 -
 Pedro Pires, President of the Republic of Cape Verde, will give a lecture as part of the African Diaspora Lecture series.

April 1 -
 The Stone Center will host the symposium Black Radical Movements of the '60s and '70s: Legacies and Consequences.

In tandem with the exhibit *Como se cuenta el cuento* ("How to tell the story") Tradition and Change on the Congo Coast of Panama: An exhibition of Congo Art of Taller Portobelo, the Stone Center is organizing a roundtable discussion titled "How the story is told in the African Diaspora." The roundtable will focus on the ways stories of the African Diaspora are told through the arts.