MILESTONES

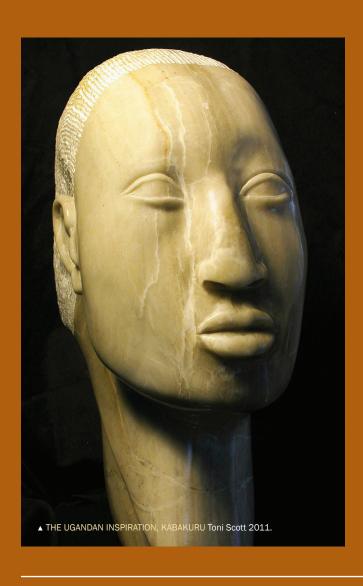
THE SONJA HAYNES STONE CENTER FOR BLACK CULTURE AND HISTORY

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www.unc.edu/depts/stonecenter



STONE CENTER BRINGS CELEBRATED ARTIST TONI SCOTT'S "BLOODLINES" FOR LA SOMBRA Y EL ESPÍRITU II: WOMEN'S HEALING RITUALS IN THE DIASPORA





The Robert and Sallie Brown Gallery Series, *La Sombra y el Espíritu II: Women's Healing Rituals in the Diaspora*, brings noted Los Angeles multi-media artist Toni Scott to the Stone Center for its Spring 2012 exhibition. Scott's show, *Bloodlines* will open on February 7 and run through April 26, 2013.

■ Toni Scott with sculptures. Photo by Cynthia Perry ©2007.

Bloodlines is a personal and carefully executed exploration into the historical foundations of African Americans and their interest in recovery, remembrance, reconnecting and re-visioning. Through sculpture, painting and digital renderings, real stories of courage, survival, and racism are explored.

The series was inspired by the years of research done by Scott's uncle along with historical information and poignant stories told by Scott's father about her Great Grandmother Fannie. Fannie's story ignited a strong desire for discovering and understanding America's history regarding slavery and oppression.

"With this exhibition we depart slightly from featuring artists who work, or who are presented, through one medium" said Stone Center director, Joseph Jordan. "Scott is an accomplished artist whose vision has been realized through a variety of media that extends her expressive capacity as well as the possibilities for those expressions."

Toni has sought to express her love of God, Beauty, Humanity, and Culture in everything she creates. Her work ranges from lifelike sculptures cast in bronze and fiberglass, to carvings in marble, alabaster, soapstone and Douglas fir—wood from which she carves totem poles which stand over nine feet tall. Her paintings range from large scale colorful figurative works to masterful representational paintings in oil. A multimedia artist, Toni studied the classic and contemporary masters, is a former student of the Otis College of Art and Design and has a BA from the University of Southern California.

An opening reception for the exhibition featuring an artist talk by Toni Scott will be held on February 7, 2013 at 7:00 p.m. at the Stone Center. The exhibition is co-sponsored by Department of Women's Studies at UNC at Chapel Hill, Carolina Women's Center, Center for the Study of the American South, and the American Indian Center at UNC at Chapel Hill. La Sombra y el Espíritu II: Women's Healing Rituals in the Diaspora, Bloodlines: The work of Toni Scott will be on display through April 26, 2012. The gallery is open Monday-Friday, 10:00 a.m. – 8:00 p.m. or by appointment.

AFRO-PUERTO RICAN MUSIC AND DANCE GROUP, LOS PLENEROS DE LA 21, RETURNS TO UNC FOR 2 DAYS OF WORKSHOPS AND PERFORMANCES



Los Pleneros de la 21 (LP21), a Spanish Harlem-based ensemble that performs traditional Afro-Puerto Rican music and dance, will perform in the Stone Center Auditorium on April 20 at 7 p.m. The Stone Center is hosting LP21 for a two-day residency that will include 2 FREE workshops on Friday, April 19 (one for UNC students and one for members of the community) and concludes with the performance on April 20th.

The ensemble was founded 26 years ago in the South Bronx, NYC. The name evokes the place of origin of its members, the Parada 21 (Bus Stop 21). The Parada 21 was a predominantly black neighborhood in San Juan, Puerto Rico where many of the islands' bomba and plena performers resided. The term Los Pleneros means "plena practitioner / musicians" and LP21 are considered New York's preeminent bomba and plena musicicans. The ensemble has performed all over the world including Canada, Mexico, Cuba, Australia and the former Soviet Union. The group consists of an intergenerational mix of Puerto Rican folk master's and professional musicians united to preserve and honor their heritage. In addition to performing, the group holds regular workshops in public and private schools, educating youth about traditional Puerto Rican music traditions

LP21 perform two styles of Afro-Puerto Rican music; each has its own historical trajectory and musical distinctiveness. Bomba and plena are traditional Afro-Puerto Rican musical genres respectively dating back to the early 17th and 20th centuries. The music took root when Spanish colonists brought West African slaves to cultivate Puerto Rico's sugarcane. Bomba describes a range of regional styles, rhythmic patterns and associated dance styles that were cultivated by Africans and

their descendants in the context of plantation life in early colonial Puerto Rico. The musical style is highly participatory with dancers moving their bodies to the beat of a drum. Plena has a similar call and response fashion, but places more emphasis on lyrical narration of daily life and satirical commentary on current events. The group also integrates contemporary and traditional musical styles such as jazz, salsa, rock and rap in its lively and engaging performances.

This is the group's second visit to UNC-Chapel Hill. The Stone Center brought LP21 to campus in 2009 as part of the Carolina Creative Campus Initiative, a yearlong University-wide project initiated by the Office of the Executive Director for the Arts to explore global diasporas and examine ideas on migration, nationality and the politics of home.

For more information on the LP21 workshops or performance ticket info, please call the Stone Center at 919–962–9001, email stonecenter@unc.edu or visit http://sonjahaynesstonectr@unc.edu.

This article is adapted from the LP21 Web site and group bio and descriptions. \hraketa



COMMUNITY REINVESTMENT

by Zaina Alsous Fall 2012 Sean Douglas Fellow

The late Bill Friday once stated, "Every morning a million North Carolinians get up and go to work for wages which leave them below the poverty line so they can pay taxes that finance the education you receive at Carolina. Your job is to figure out how you're going to pay them back."

In this quote, Friday raises a significant purpose of public education — not solely as a tool for individual advancement, but rather, a public good to be redistributed in a process of uplifting our communities.

Community reinvestment of resources and education is a practice and a philosophy that is of paramount importance to me. Yet this call to reinvest our education in our communities is more multifaceted than the popular notion of simply 'act locally'.

I am a product of diaspora — the daughter of Palestinian refugees that settled in the suburbs of the American south. I carry this diasporic identity wherever I go. Yet it is a deliberate choice I make to utilize my privilege to invest myself in community needs and struggles.

I see this complexity of perspectives in the work carried out by the Stone Center, a fusion of global understanding with deep roots within the North Carolina community; evidenced by the Chapel Hill youth empowerment and engagement program: Communiversity, or bringing in Durham community organizers from El Kilombo Intergaláctico to discuss their commitment to the needs of their Durham neighborhood.

The artist the Stone Center chose to spotlight this semester was singer and North Carolina native
Nina Simone, in an incredible exhibit and play
"Nina Simone ... What More Can I Say?"

The ethos behind actions of community reinvestment includes a desire to cherish the rich history and culture around us, alongside the understanding that we are often best equipped to serve the needs of those we live and share with.

As Dr. Joseph Jordan (Stone Center Director) explained to me, community work also requires us to engage in political analysis to develop a "collective sense" — what are the needs and the aspirations present within our community and where are the points of unity?

As a student organizer, I ground my work in the conviction that we don't choose where to struggle, "you struggle where you happen to be".

In this process of serving the community through programs, celebrating our rich and layered histories, telling the often untold stories, working to build collective consciousness — the Stone Center continues to create spaces of community all along the way.









FALL 2012 SEASON OPENS WITH CAPACITY CROWDS AT NINA SIMONE EXHIBITION AND PLAY

The Nina Simone...What More Can I Say? exhibition and original play kicked off the Fall 2012 season in September. The exhibition featured rare photographs, awards, personal letters and other documents of acclaimed singer and activist Nina Simone. The show combined materials from 3 different collections: the Alden Kimbrough Collection, located in Los Angeles California; the Carroll Waymon (brother of Nina Simone) Collection of San Diego,

California, and the archives and personal collection maintained by Crys Armbrust, founder and director of the Nina Simone Memorial Project located in Tyron, North Carolina, Nina's birthplace. The Stone Center hosted Caroll Waymon, brother of Nina Simone, as a special guest at the opening night reception.

In addition to the exhibition, the Stone Center commissioned an original play

about the famed singer. Written by poet, playwright and Stone Center artist-in-residence Howard Craft, Nina Simone....
What More Can I Say? starred singer and actress Yolanda Rabun, was directed by UNC's own Kathryn Williams with lighting by UNC professor Kathy Perkins. The play's two night run was a huge success — hosting standing room only crowds on both the Saturday evening premiere and Sunday matinee performance.

Both the play and exhibition garnered significant media coverage throughout the state, with features in *The Daily Tarheel, Independent Weekly, Triangle Tribune, Chapel Hill News, The Herald Sun, UNC Public Radio's "State of Things"* and *UNC Public Television's "Black Issues Forum."*The exhibition was also spotlighted on the home page of the University of North Carolina at Chapel Hill website.

SEAN DOUGLAS LEADERSHIP FELLOWS PROGRAM

The Sean Douglas Leadership Fellows (SDLF) Program provides an opportunity for undergraduate students interested in gaining practical experience in planning and managing arts, cultural and academic programs to serve as an intern at the Stone Center while working closely with the

The intern will participate in various Center activities that may include participation in staff, Board and other key meetings, working on specially designed projects, assisting the Director in drafting project, program and special reports and serving as Stone Center representative at selected gatherings.

Interns will receive a stipend for completing the program. The internship covers a 10-week period and is open to all registered UNC at Chapel Hill sophomores, juniors and seniors in good academic standing. The deadline to apply for the Fall SDLF is March 1, 2013 at 5 p.m.

Applicants for the SDLF will be selected on the basis of a combination of factors including scholarship, record of campus and off-campus participation in service/social justice activities, clarity in describing their objectives for participating in the program, and quality of recommendations submitted in support of their application.

Application packages should include:

- A brief narrative of no more than 4 pages that addresses the criteria described above;
- An official or unofficial transcript (you may also include a brief resume outlining your extracurricular activities, awards, and other supporting background information);
- Two letters of recommendation (from a faculty or staff member that is familiar with you and your work).

Submit your application electronically to stonecenter@ unc.edu, or you may hand deliver to Christopher Wallace at Room 215, The Stone Center. For information call 919 – 962 – 9001 or email chrislw@email.unc.edu.

THE SUMMER-FALL 2013 UNDERGRADUATE INTERNATIONAL STUDIES FELLOWSHIP

The Sonja Haynes Stone Center for Black Culture and History will be accepting applications from UNC undergraduates for its Summer and Fall 2013 Undergraduate International Studies Fellowship (UISF) beginning February 1, 2013. The Stone Center, established in 1988 to support the critical examination of all dimensions of African and African-American diaspora cultures, created the UISF program in support of the University's effort to globalize the campus and internationalize the curriculum.

UISF recipients are awarded up to \$2,500 toward academic research or study in an international setting. Through the fellowships, the UISF program supports the participation of students of color and other underrepresented students in travel and study abroad programs. Students who plan to study abroad in the Summer or Fall of 2013 who are in good standing and enrolled full-time are eligible to apply for the fellowship. Preference is given for programs from six-weeks to a year in length.

Full instructions and applications are available at the Stone Center, suite 215 or on the Center's website at http://sonjahaynesstonectr.un edu/programs/scholarship-scholarly-initiatives/. The application dead line is March 1, 2013. For more information on the fellowship, contact Chris Wallace at 919 – 962 – 9001 or email chrislw@email.unc.edu.

THE PUBLICATION OF THE AFRO-LATIN/ AMERICAN RESEARCH ASSOCIATION (PALARA) INVITES SUBMISSIONS FOR THE FALL 2013 NUMBER 16

PALARA, a multi-lingual journal devoted to African diaspora studies published annually by African and African American Studies at Dartmouth College, is now accepting submissions for the Fall 2013, Number 16 edition. PALARA is multi-disciplinary and publishes research and creativity relevant to diaspora studies in the Americas and Equatorial Guinea in West Africa. Manuscripts should conform to the latest style manual of the individual discipline and may not exceed twenty-five pages in length. Submissions are to be sent electronically to the editor of the journal. It is our policy to have all manuscripts anonymously refereed; therefore, please omit any identification of authorship from the typescript. The submission should be accompanied by a contact file which lists all pertinent information for the author and submitted manuscript (name, university affiliation, rank, contact information, and title of submission). We are especially interested in receiving submissions from colleagues in the social sciences.

Don't delay; email your PALARA SUBMISSION today!

For more information, please visit www.alarascholars.org
Forward submissions and inquiries to:
Antonio D. Tillis
Managing Editor, PALARA
AAAS HB 6134
Dartmouth College
34 North Main Street
Hanover, New Hampshire 03755
antonio.d.tillis@dartmouth.edu



January 21 | 7 PM | Stone Center Auditorium HE WAS A POEM. HE WAS A SONG

Part of the University of North Carolina at Chapel Hill annual week long Martin Luther King Jr.

commemoration, the Stone Center joins together with community members, faculty, staff, and students to honor Dr. King's life, work and legacy through dance, music, poetry, and spoken word. Reception immediately following program.

January 30 | 7 PM | Stone Center Hitchcock Multipurpose Room The Diaspora Festival of Afro-Surrealist Film

UMKHUNGO (THE GIFT)

Dir: Matthew Jankes/Feature Short/South Africa/English/29 min.

Set in the slums of Hillbrow, Umkhungo tells the story of Themba, a young boy shrouded since birth by paranormal events; most say haunted by the ancestors. When his mother is murdered, Themba is rescued by a disillusioned street criminal, Mthunzi, who reluctantly finds himself responsible for this extraordinary young child. Mthunzi, haunted by his own past and the disappearance of his brother, sets out to profit from the child. Yet the mystery surrounding the boy deepens. Themba and Mthunzi soon learn that Themba's curse is in fact not a curse, it is a gift; a truly remarkable one — not the least a powerful one.

THE LAST ANGEL OF HISTORY

Dir: John Akomfrah/Documentary/United Kingdom/English/45 min.

An examination of the relationships between music, Pan-African culture, science fiction, intergalactic travel, and computer technology. This cinematic essay posits science fiction (with tropes such as alien abduction, estrangement, and genetic engineering) as a metaphor for the Pan-African experience of forced displacement, cultural alienation, and otherness. Included are interviews with black cultural figures, from musicians DJ Spooky, Goldie, and Derek May, who discuss the importance of George Clinton to their own music, to George Clinton himself.

February 7 | 7 PM | Stone Center Robert and Sallie Brown Gallery

Exhibition Opening Reception and Artist Talk

LA SOMBRA Y EL ESPÍRITU: WOMENS' HEALING RITUALS IN THE DIASPORA BLOODLINES: THE WORK **OF TONI SCOTT**

Bloodlines, by Los Angeles sculptor, painter, and multi-media artist Toni Scott, is an all-encompassing large-scale installation on the subject of the African American journey from slavery to freedom. It speaks of resilience and tragedy, hope and history.

Scott uses photography, graphic design, digital rendering, and in an "extraordinary fusion of forms and materials in this remarkable installation "

February 12 | 7 PM | Stone Center Hitchcock Multipurpose Room **Education For Action: A Social Justice Series Event**

EL KILOMBO INTERGALÁCTICO PRESENTS AN **OTHER POLITICS**

El Kilombo Intergaláctico is a community of migrants, students, working class, and people of color in Durham, NC. We came together around a shared desire to live and act politically. We have spent several years together investigating and enacting an alternative model for social change based in collective self-determination.

In the workshop, we will explore the limitations and possibilities of both activism and the academy to enact political change and discuss the lessons that we draw from the history of struggle in the US and across the world in order to lay out a rough guide to our approach to contemporary political action.



February 19 | 12 PM | Wilson Library (UNC Campus), Pleasants Family Assembly Room The Diaspora Festival of Black and Independent Film – Lunch and a Movie Series

*Sign up on our Facebook page 24 hours before the screening and we'll have a free lunch waiting for you!

CHILDREN GO WHERE I SEND YOU

Dir: Caroline Stephenson and Jochen Kunstler/Documentary/US/English/35 min./2012

Children Go Where I Send You tells the story of Rosenwald Schools in Hertford County, North Carolina. Dr. Dudley E. Flood, noted educator and member of the UNC Board of Governors, narrates the history of the schools in his home county and their impact on the children, families, and communities in which they were located. Hertford County High School students assisted in the production of the film, interviewing Rosenwald alumni, and also being interviewed themselves about the changes in education from then to now.

*Following screening, discussion with film directors, Caroline Stephenson and Jochen Kunstler and film narrator, Dr. Dudley Flood (UNC Board of Governors). This is event is co-hosted by the Southern Historical Collection at the University of North Carolina at Chapel Hill and the Sonja Haynes Stone Center Library.

February 21 | 12 PM | Stone Center Hitchcock

The Diaspora Festival of Black and Independent Film - Lunch and a Movie Series

*Sign up on our Facebook page 24 hours before the screening and we'll have a free lunch waiting for

SEVEN SONGS FOR MALCOLM X Dir: John Akomfrah/Documentary/ United Kingdom/English/52 min. /1993

Intercutting testimonies and eyewitness accounts with tableaux and dramatic reenactments, the film explores the life and legacy of Malcolm X. Film includes interviews with his widow Betty Shabazz, Spike Lee, and many others.

February 26 | 3:30 PM | Bulls Head Bookshop

UNCONVENTIONAL LIFE OF MRS. PAUL

Eslanda "Essie" Cardozo Goode Robeson lived a

colorful and amazing life. She was a woman of

unusual accomplishment — an anthropologist, a

prolific journalist, a tireless advocate of women's

rights, an outspoken anti-colonial and antiracist

activist, and an internationally sought-after

speaker. Yet historians for the most part have

a wife hidden in the large shadow cast by her

famous husband. In this masterful book, biog-

rapher Barbara Ransby refocuses attention on

black women of the twentieth century.

Essie, one of the most important and fascinating

confined Essie to the role of Mrs. Paul Robeson,

ROBESON" BOOK DISCUSSION WITH

"ESLANDA: THE LARGE AND

AUTHOR BARBARA RANSBY

March 4 | 7 PM | Stone Center Hitchcock Multipurpose Room

The Diaspora Festival of Afro-Surrealist Film

Dir: Wanuri Kahiu/Sci-fi Short/South Africa, Kenya/English/21 min. /2009

In a futuristic Africa, 35 years after World War III, or The Water War, Asha is a curator at a virtual natural history museum in the Maitu Community in the Eastern African territory. Set in a post-apocalyptic world in which water scarcity has extinguished life above ground, this award-winning short follows one scientist's quest to investigate the possibility of germinating seeds beyond the confines of her repressive subterranean Nairobi culture.

Dir: Damir Lukacevic / Germany/German w/English Sub-titles/91 min./2010

Futuristic capitalism meets old-fashioned colonialism in this crisp, cerebral science fiction morality tale in which an elderly white German industrialist and his wife of 50 years swap bodies with a couple of young, healthy, and beautiful African strangers. "Blacks have an advantage," says the saleswoman for the high-tech personality transfer firm Menzana. "Our earth is getting hotter. We're vulnerable; they're resistant." The discreet procedure is initially a great success, but there's a catch: for four hours each night, the young hosts regain control of their bodies and soon come to resent the exploitation of their privileged "clients."

March 19 | 7 PM | Stone Center Hitchcock Multi-

The Diaspora Festival of Black and Independent Film-Lunch and a Movie Series

"MAMA C: URBAN WARRIOR IN THE **AFRICAN BUSH" FILM SCREENING AND DISCUSSION**

Mama C: Urban Warrior in the African Bush tells the story of Charlotte O'Neal — or Mama C as she is known — poet, musician, visual artist, spoken word artist and ex-member of the Kansas City Black Panther Party. Mama C, whose life was formed growing up in the artistically and

politically vibrant atmosphere of the African American community in Kansas City, KS, has lived for past forty years in the Tanzanian village of Imbaseni.

This event is free and open to the public.

*Following screening, reception and film discussion with film director UNC Professor Joanne Hershfield and Charlotte O'Neal. This event is co-sponsored by UNC Department of Music; UNC African Studies Center; North Carolina State University African American Cultural Center; UNC Center for Global Initiatives and Ackland Art Museum.

WE WILL SHOOT BACK Armed Resistance in the Mississippi Freedom Movement

March 27 | 3:30 PM | Bulls Head Bookshop (UNC

AKINYELE OMOWALE UMOJA

"WE WILL SHOOT BACK: ARMED RESIS-TANCE IN THE MISSISSIPPI FREEDOM **MOVEMENT" BOOK DISCUSSION WITH AUTHOR AKINYELE OMOWALE UMOJA**

The notion that the civil rights movement in the southern United States was a nonviolent movement remains a dominant theme of civil rights memory and representation in popular culture. Yet in dozens of southern communities, Black people picked up arms to defend their leaders, communities, and lives. In We Will Shoot Back: Armed Resistance in the Mississippi Freedom Movement, Umoja argues that armed resistance was critical to the efficacy of the southern freedom struggle and the dismantling of segregation and Black disenfranchisement. To overcome the system of segregation, Black people had to overcome fear to present a significant challenge to White domination. Armed selfdefense was a major tool of survival in allowing some Black southern communities to maintain their integrity and existence in the face of White supremacist terror.

March 27 | 7 PM | Stone Center Hitchcock Multipurpose Room

The Diaspora Festival of Black and Independent

SPIES OF MISSISSIPPI

Special Sneak Preview Screening and discussion with film producer Dawn Porter

A little-known chapter of American history, the frightening world of anti-civil rights espionage is presented in the film Spies of Mississippi. Replete with eerie accounts of the informants, infiltrators, and agent provocateurs who worked in the shadows to undercut the movement, the film is

personalized with the inspiring stories of relentless civil rights crusaders who lived under the ever-present shadow of the state spy apparatus.

The film uses exclusive interviews and rare historical footage, including segregationist propaganda films, newly uncovered documents, dynamic on-screen graphics and a powerful, original music score to bring the story to life. At the center of the film is an exploration of the connection between the state-run spy apparatus and several crucial events in the civil rights struggle, the most infamous being the murder of the three civil rights workers whose bodies were discovered buried under a dam.

April 4 | 7 PM | Stone Center Hitchcock Multipurpose Room

CONVERSATION WITH CHRISTINA SUE, AUTHOR OF "LAND OF THE COSMIC RACE: RACE MIXTURE. RACISM. AND BLACKNESS IN MEXICO" AND LAURA LEWIS, AUTHOR OF "CHOCOLATE AND CORN FLOUR: HISTORY, RACE, AND PLACE IN THE MAKING OF 'BLACK' **MEXICO" AND PHOTO EXHIBITION OF** "CARNAVAL IN COYOLLILO" A NEW **COLLECTION BY PHOTOGRAPHER AND SCHOLAR WENDY PHILLIPS.**

Land of the Cosmic Race is a richly-detailed ethnographic account of the powerful role that race and color play in organizing the lives and thoughts of ordinary Mexicans. It presents a previously untold story of how individuals in contemporary urban Mexico construct their identities, attitudes, and practices in the context of a dominant national belief system. The book centers around Mexicans' engagement with three racialized pillars of Mexican national ideology — the promotion of race mixture, the assertion of an absence of racism in the country, and the marginalization of blackness in Mexico.

Chocolate and Corn Flour explores the history and contemporary culture of African descended Mexicans in the agricultural village of San Nicolás on the southern Pacific Coast of Guerrero (the Costa Chica). Although the village is considered by many to be the "cradle" of Afromexican culture, Lewis finds that few of the inhabitants identify as African or black, instead referring to themselves as morenos, or black Indians.

Carnaval in Coyollilo photo exhibit explores the intimate Carnaval celebration of the Afromestizo town of Coyollilo, with community members pooling efforts to prepare food, participate in a procession, present regional dance and music, and to "party" one last time before the beginning of Lent. The images in this collection are made by painting silver gelatin emulsion onto to handmade paper from the artists' collective in San Augistin, in the state of Oaxaca and printing them using traditional darkroom chemistry.

April 11 | 7 PM | Stone Center Hitchcock Multipurpose Room

NINE MUSES

The Diaspora Festival of Afro-Surrealist Film Dir: John Akomfrah/Sci-fi / Ghana, United

Kingdom/English/94 min. /2011 Part documentary, part personal essay, this ex-

perimental film combines archive imagery with the striking wintry landscapes of Alaska to tell the story of immigrant experience coming into the UK from 1960 onwards.



LOS PLENEROS DE LA 21 (LP21) WORKSHOP AND **PERFORMANCE**

LP21, a Spanish Harlem-based bomba and plena performing ensemble, will host a workshop and performance at the Stone Center. Bomba and plena are traditional Afro-Puerto Rican musical genres, respectively dating back to the early 17th and 20th centuries.

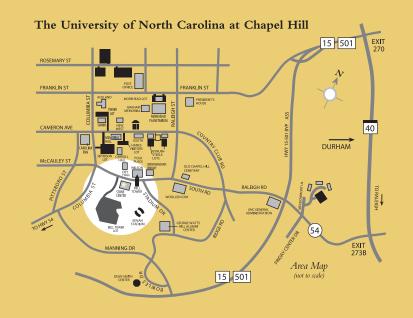
LP21 COMMUNITY WORKSHOP

information or to RSVP for the workshop

April 20 | 7 PM | Stone Center Hitchcock Multipurpose Room **LP21 PERFORMANCE**

LP21 band comes full circle in an energetic performance of traditional and contemporary Afro-Boricua music and dance





SONJA HAYNES STONE CENTER TURNS 25

Celebration begins Fall 2013!

For the past twenty-five years, the Sonja Haynes Stone Center has positioned itself as a premier resource for Black culture, history and a platform for social and intellectual conversation surrounding Africa and the African diaspora. A regal presence on Carolina's campus and in the Chapel Hill-Carrboro community, the Sonja Haynes Stone Center for Black Culture and history, opened on July 1, 1988, as the UNC Black Cultural Center, and since then more than 100,000 patrons have graced its halls. The free-standing facility known as the Sonja Haynes Stone Center broke ground in April of 2001.

Many luminaries — scholars, artists, musicians, singers, dancers and performers — have made appearances on our stages, and 60,000 students are served each year by facility spaces. The Stone Center is a growing presence for cultural tourism and artistry with presentations that have included Nnenna Freelon, Alfre Woodard, the Carolina Chocolate Drops, Melissa Harris-Perry, and Carolina's own E. Patrick Johnson.

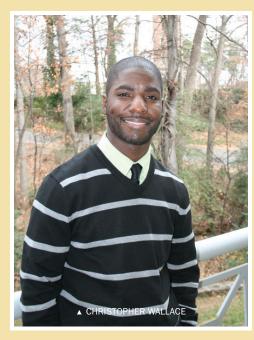
"It's fantastic to think about what has happened with culture here over the past 25 years because this has always been a place for inclusion and dialogue, and continues to be a place for progressive thought and innovative programming," Assistant Director Joscelyne Brazile says of the Stone Center's pending milestone. The Stone Center's accomplishments are remarkable: an annual \$25,000 scholarly impact in the areas of abroad travel and professional and academic support, more than 750 events hosted in our facility per year and thousands of annual supporters of our work.

In 2001, the center aired independent film "Follow me Home," which featured actors Benjamin Bratt and Alfre Woodard, allowing us to bring acclaimed actor Alfre Woodard to campus, where she addressed the alarming September 11th events. This lecture filled UNC-Chapel Hill's Memorial Hall, which seats 1434 guests.

A more recent highlight: "Nina Simone: What more can I Say?" the one-woman, one-act dramatic presentation inspired by the life of Nina Simone and written by local playwright, Howard Craft. The presentation, which commanded two capacity audiences in the Stone Center's Theatre, featured local artist and singer Yolanda Rabun and was directed by Kathy Williams.

Join us as we celebrate, honor and reflect on our Center's rich heritage in the areas of the performance and visual arts, scholarship and scholarly initiatives and social justice outreach programs!

COMMUNIVERSITY YOUTH PROGRAM ENTERS 21ST YEAR, WELCOMES NEW DIRECTOR



After celebrating a milestone 20 years of continuous service to students in the Chapel Hill and Carrboro school system in April of 2012, Communiversity Youth Programs enters its 21st year this January.

The newest member of the Stone Center team, Christopher Wallace, will be leading the 20 year old program as the Communiversity and Undergraduate Program Director. Prior to joining the Stone Center team, Chris spent four and a half years as the Director of the Black Child Development Institute of Greensboro's Spirit of Excellence AmeriCorps tutorial program. He has also taught Basic Skills at Guilford Technical Community College, served as a Communications Intern with the Carolina Panthers and has tutored and mentored in programs such as the National Youth Sports Program, Upward Bound, the YMCA, Big Brothers Big Sisters and the Black Child Development Institute of Greensboro.

Chris received his B.S. in Mass Communication from N.C. A&T State University and a B.A. in Communication Studies from UNC Greensboro. Additionally, he earned a Nonprofit Management Certificate from the Duke University Continuing Studies program through a special program offered by the N.C. Commission on Volunteerism and Community Service.

Chris is an enthusiastic Lakers and Packers fan and an even more enthusiastic husband and father. He currently resides in Greensboro with his wife and their two wonderful sons.

The Communiversity program has been able to continue its work over the last twenty years primarily because of the dedication of its volunteers and the support from donors. If you would like to learn more about Communiversity, or sign up to be a volunteer, please contact us at 919 – 962 – 9001 or email Christopher Wallace at chrislw@email.unc.edu.



SPOTLIGHT DONOR

BRENDAN HAYWOOD

This past spring, Charlotte Bobcats' center and Tar Heel Brendan Haywood awarded the Stone Center's Communiversity Youth Programs a grant for \$10,000 in honor of the program's milestone 20th Anniversary. This generous contribution will be used to fund the program's continued service to fifty students from the Chapel Hill-Carrboro public school system.

The contribution was made through the "Brendan Haywood Single Parents Fund," a partnership Brendan forged with the Community Foundation of Greater Greensboro in North Carolina. He initiated the fund with a contribution of \$25,000 and desires to partner with others in the community to help him provide grants to fund programs that exist to help underprivileged single parent families in North Carolina.

Brendan's passion for helping kids is personal. "My mother raised me as a single parent and she worked twice as hard to make sure I always had the things I needed," Brendan said of his motivation to give. "I've seen other children from single parent families who haven't been as fortunate as me and needed a little extra help. I'm hoping this fund will provide support for numerous single parent families on various levels and help them during those times when they need a helping hand." This gift is Haywood's first gift to UNC-Chapel Hill.

Thank you, Brendan, for your commitment to *Carolina*, and the surrounding Chapel Hill-Carrboro community!

▼

RECOGNIZING OUR DONORS

A special thanks to our loyal donors, and to our anonymous donors, who support the work of the Stone Center. Your generosity provided opportunities for students to travel and study abroad, supported numerous scholarly and social justice outreach initiatives, art and documentary exhibitions and powered Communiversity through its 20th year of service. We are deeply grateful for your support of the Stone Center this, and every year!

Ms. CatriceLaVell Adams	Mr. Jonathan Edward Curtis
Ms. Dorothy Adams	Mr. Carlton Bernard Dallas
Mr. Louis Adams	Ms. Michelle B. Dallas
Mr. Samuel Dean Adams	Ms. Saundra Clement Daniels
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