

Expert discusses pregnancy wave

by Carla Bannister

"Teenage pregnancy is going through the roof," said the top administrator for the Women's Pavilion in a informal talk with the Cone Hall residents on Oct. 24.

Mr. Eric Engburg told the students about pregnancy, abortions, sex, birth control and the services offered at the Pavilion, where he has worked for six months. Engburg explained that even though he enjoys his job, he'd "love to be out of a job," because that would mean that fewer women would be having abortions.

Engburg said his staff takes a rational approach to abortion cases.

"We try not to scare or scold the girls," he said. "We at the Women's Pavilion feel that they get enough preaching from their parents and boyfriends." According to the director, the staff of the Women's Pavilion provides help in many ways.

Advisers give all abortion patients understanding, support and a listening ear. They also keep all information about patients confidential. Engburg feels so strongly about confidentiality that he

said that he would fire on the spot any staff member if he heard the adviser discuss a patient with another patient.

Engburg shocked the audience when he told them that the youngest girl to come in the clinic for an abortion was 13, and the oldest to come in was 44. Engburg said that he felt sorry for the 13-year-old because when he asked her what type of birth control she wanted to use, she refused, saying that she was never going to have sex again. He felt sorry for the 44-year-old because she was against abortion, but she had to have one because her doctor suggested it for health reasons.

When asked about the safety of having an abortion and the cost, Engburg said, "Believe it or not, it is safer to have an abortion than to go through childbirth. The cost of an abortion can run anywhere from \$200 to \$650 depending on how far along the women is in her pregnancy."

The Women's Pavilion is a state-licensed clinic with a licensed gynecologist. It is located at 823 N. Elm Street, Suite 150; the number is 274-3771.



Service to the college: Honored at the Founders' Banquet were four women who have contributed a total of 88 years to Bennett. They are (left to right) Mrs. Alta Johnson (23 years, now retired), Mrs. Amy Reynolds (15 years), Dr. Charlotte Alston (25 years) and Ms. Doretha Ferguson (15 years). Photo by Keith Miller.

Perversion in pop lyrics

A column
by Tricia Hairston

It started with Donna Summer's "Love to Love You Baby," the disco hit that turned America and Europe on to moans, groans and suggestive lyrics.

Now, sexual lyrics in pop music are popular and accepted among teenagers, children and adults. Well, not all adults. Elizabeth Dole and several other senators' wives would like to censor records and tapes that have lyrics glorifying rape, incest, homosexuality and carefree love. They want parents to know exactly what kind of music their children are listening to.

Whether this will work or not remains to be seen, but something needs to be done about raunchy lyrics.

A few examples of what pop music is about today are "Between The Sheets" by the Isley Brothers, "Relax" by Frankie Goes To Hollywood, "Like A Virgin" by Madonna and the granddaddy of them all, Prince singing "Do Me Baby," "Sister," "International Lover," "Head" and most recently, "Darling Nikki."

Every one of these songs lets you know the message the singer wants to get across. Madonna's tired of being a virgin and she's

ready and rather impatient for her first lover. Frankie wants a homosexual lover; the Isley Brothers want to get a girl between the sheets and they are not going to sleep. Prince is just desperate; he wants his sister, a one night stand or any female who will have him. It doesn't matter; just give him perverted sex.

Let us not forget the rappers and country-western singers. On any given day, it is not unusual to hear Dougie Fresh's "La De Da De," "The Real Roxanne" or UTFO's "Bite It." If you favor Loretta Lynn, Dolly Parton, Merle Haggard or Conway Twitty, they have a string of melodies about cheating spouses, sexy one-night stands or the famous motto "Don't come home with liquor on your breath and lipstick on your collar."

Come on, singers, can't you give America something else to hear? True, most of this music has a beat to it, but so does Lionel Ritchie's "All Night Long" and he's talking about having a massive good-time party. Or for you slow-song lovers, how about "Lady" by Kenny Rogers, "Superstar" by Luther Vandross or "Missing You" by Diana Ross?

All songs are not filled with sexual lyrics; some songs insinuate lovemaking, but that's better than actually saying it. When a

song is sexually explicit, it leaves the listener with nothing to imagine. The radio won't play it and sometimes there's a controversy around it. When this happens you'll see the singer on TV explaining why he sang the song. This is what he wanted in the first place—exposure. It brings attention, and attention brings money.

When a song is banned from the radio, the public is made aware of it through the media and immediately people go buy the record to see what the fuss is all about. Thus the singer turns over he know would get banned in the first place.

Of course, we are all guilty in one way or the other by promoting these singers. But remember this: the next time you hear Tina Turner singing "What's Love Got To Do With It?" the answer is quite clear: Love's got nothing to do with it, Money's got a lot to do with it!

To those parents upset over the lyrics and anxious to preserve their children's innocence, give up. You're fighting a losing battle. You cannot guard your child 24 hours seven days a week. The best thing for you to do is talk to the kid and answer any question he or she may have. If you don't, Prince, AC/DC, Judas Priest or the Bar-Kays will!

Student apathy Erased by poet

by Mardell Griffin

Students filed into the science assembly room Oct. 30 with faces set in bored disdain at yet another "shot-gun" poetry reading.

But the hall quickly filled with cheers as artist-poet and museum director and founder Dr. Margaret Burroughs recited her prose work, "A Kennedy-King College Student Muses," during the first of her four days in Greensboro.

Burroughs captivated the disgruntled students as she read, "A poetry recital? Who needs it anyhow? Everyday I get real comfortable resting, the establishment here start telling me what to do. Do this! Do that! And now go here. Go there. Go to the assembly."

"Okay, Okay, I'll go. I don't want to have a cut on my record but I want it in the record that I'm going under protest . . ."

By the end of the piece, the laughter and applause of the audience made it apparent that they agreed with Burroughs' fictitious student, who said, "Wow! Wow! . . . I really dig that one. . . I had some of those same feelings but I didn't write them down . . . What do they mean the program's over? . . . Heck, she just got started. Shucks, everytime we get into something, the establishment wants to take it away. I protest! Right on, sister! Right on!"

Burroughs, author of several poetry books including *What Shall I Tell My Children* (the theme of her Bennett presentations), also recited poetry written about her extensive African travels. The pieces are included in *Africa, Again and Again*, her latest volume scheduled for publication in 1986.

"The need for self-expression" inspired her to write. "It's important to leave a record of your being here," she told students, "and how you felt while you were here."

Burroughs lectured and showed slides and met informally with students Oct. 31. Classroom visitations filled Nov. 1, which was her 68th birthday. On Nov. 2, an exhibit of her art work opened at the Z Gallery, 107 South Dudley St.

Asked at the exhibit opening, what she would like her art to be remembered for, she said, "Because of the fact that I grew up in the Depression, I developed quite a proficiency with water colors; we couldn't afford oils. But what I would like to be remembered for is print-making."

Several of her prints were on display in the gallery as well as pen drawings and paintings in various mediums. In addition to extensive showings in the United States, Burroughs' art has appeared in Mexico, Poland, the U.S.S.R. (where she won a third prize for works reproduced in *Soviet Woman's Magazine*), and Germany. In 1980 she received a presidential citation for her achievements in art.

Burroughs is the founder and director of the Du Sable Museum of African American History in Chicago. Burroughs said, "In Chicago, there was nothing to inspire young black people and teach them about their history. I started it in my house in 1961." A permanent home was found for the museum in 1973 in a 25,000 square-foot building in Washington Park. A \$1.5 million renovation project to the site was completed last year.

"We're adding an addition that will be twice as big, 50,000 square feet," she said. "About \$500,000 has been raised for it."

Burroughs had a few final words for students before she left. "Just keep your hand on the plow and hold on," she said. "Aluta continua," she added. "That means that the fight will go on; the victory will be ours."

Crime study seems blind

a column
by Vicky Dunn

One giant step forward for mankind suddenly seems to have been un-stepped.

Just when many Black Americans have begun to recover from the myths that term them genetically and intellectually inferior the young, short, muscular male twins of criminal adoptive parents have been attacked.

What's all the hoopla? Two Harvard researchers, James Q. Wilson and Richard J. Herrnstein have made some conclusions about the causes of criminality based on what they called an "exhaustive examination of many studies." Their major findings? Criminals are born, not made.

In the famous words of George (Kingfish) Stevens, a forerunner of Fred Sanford and George Jefferson, "something smells fishy-kingfishy!" I must question whether or not the study was exhaustive because even a novice researcher can vouch that one can as easily prove his thesis or his antithesis, depending on which

"exhaustive evidence" he discovers and subsequently chooses to use. According to these two researchers, there is no so-called crime gene. They do attempt, however, to convince the reader that such variables as low intelligence and hot temperament increase one's criminal tendencies. What do I smell? A rat.

At the risk of sounding moralistic and being accused of using my soapbox as a pulpit, I will simplify the whole matter by labeling as the cause of man's repeated downfall—sin. This is not to be confused with the Puritan notion of sin which can never be eradicated! Of course, crime is only a single result. Another study might provide another result.

Whatever one's findings or personal convictions, he must take a thoughtful and realistic look at the incessant war that is not only against crime, but that is against evil in all its existing forms. (Jerry and Jesse have nothing on my rhetoric! This, however, is not the only viewpoint from which Wilson's and Herrnstein's argu-

ment can be dismantled).

I do agree that criminality is not simply the result of chance. To the contrary, it seems to be best identified within certain groups. I differ in reasoning from the researchers, though. Aside from the Original Sin factor, circumstances often bring out but do not determine one's worst or best. So, given different circumstances, the variables which supposedly identify likely criminals could easily be switched.

The researchers dealt with five major characteristics of convicted criminals. They were sex, age, intelligence, body type and birth (adoption and or belonging to a set of twins.) Admittedly, men commit more crimes than women. This fact cannot be totally supported by the notion of an inheritable trait in men, but must be tempered with other factors such as that women are far less often required to prove their womanhood and therefore suffer less psychological anxiety, a probable factor in criminality.

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