

# Drugs make deadly chauffeurs

Analogy I: the car is to contemporary America what the chariot was to Rome.

Analogy II: drugs (alcohol and controlled substances) are to many Americans what wine was to the Romans.

Conclusion: Too often nowadays booze and dope, not responsible human beings, are driving automobiles.

Therefore, on weekends, our streets become extensions of the Gran Prix circuit; beer, wine and liquor flow like the mighty Mississippi; "herb" burns like firewood; and more cocaine is consumed than nasal sprays.

These observations lead us to a crucial question: How often have you been in a vehicle driven by the pleasure principle?

Never, we hope. But, in case you have a nodding acquaintance with such charioteers, here is some information for your consideration.

According to a recent survey of inmates in federal prisons, the abuse of alcohol and controlled substances was a significant factor in 2/3 of the crimes committed by these felons.

In addition, more than half of the highway fatalities in America involve

drunk drivers. With more than ample justification, most states are raising the drinking age and imposing severe new penalties on drunk drivers.

You probably aren't a besotted driver, but you undoubtedly know someone who is. You may even have been a passenger in a car fueled by booze or dope. It may be one of the most important decisions of your life to stop riding with the dizzy driver.

Look at the question this way: How would you like to die or be disfigured in the name of the Schlitz bull, a bottle of Cold Duck or a rail of cocaine? These aren't exactly worthy causes. How would you like to be an accomplice in an accident on behalf of these false gods?

When the pursuit of happiness leads to terrorism on the highways, it's time to reevaluate the situation. During the great American weekend, it's nobody's right to become a menace to society.

We aren't trying to resurrect Prohibition. We're simply saying "the life you save may be your own."

Let's transform an old saying—"One more for the road"—to "None for the road."

# Show memorialized Medgar's quest

We congratulate PBS and the entire cast and crew of "For Us, the Living," the dramatization of the life of Medgar Evers, which was aired March 22.

For some viewers, the show revived appreciation for one of the great heroes of the Civil Rights Movement. For others, the presentation served as a crash course in Evers' accomplishments.

Evers held one of the toughest, most dangerous jobs in the struggle of blacks for justice: he was NAACP field director for Mississippi during the early 60s when civil rights organizers were sometimes killed and always harassed and threatened. In the words of one Uncle Tom, Medgar accepted the role because "nobody else would take the job" due to fear and capitulation.

Medgar led the campaign to desegregate the schools in Jackson, struggled to see the murderers convicted in the Emmett Till Case and organized boycotts of Jackson businesses.

Evers was killed in 1963 by white supremacist fanatic Byron de la Beckwith after the NAACP leader had promised a rally even greater demonstrations to end injustice in Mississippi.

The show was notable for capturing Evers' nobility without attempting to mythicize the man. The script, adapted by Ossie Davis and J. Kenneth Rotcop from the book by Mrs. Myrlie Evers, let Evers' actions speak for themselves.

"For Us, the Living" made evident that Evers had the characteristics of a

classical hero. He had the courage to embrace adversity of all sorts, in one instance using a pistol to scatter white men who were mugging black women. He possessed an unflagging devotion to duty and family. And there was flexibility in his nature, the ability to adjust to the shifting demands of the struggle. Although NAACP strategy was to challenge Jim Crow in the courts, Evers learned from college students the importance of the politics of confrontation.

Moreover, Evers was not a self-serving leader. According to Howard E. Rollins, Jr., who portrayed the main character: "I got a deeper sense of his commitment in doing the film. He wasn't the kind of person who used his efforts for personal gains. The publicity came, and he dealt with it as part of what he was trying to do."

The show refused to pull punches. It depicted the strain on the Evers' marriage after Medgar took the post as field director, and it dramatized the triumph that a common goal for good confers on a marriage when Myrlie Evers joins her husband as a one-person "staff."

After the speech that preceded his death, Medgar Evers picked up one of his sons, held him horizontally to the floor and let the child pretend that he was an airplane. In many ways, Evers helped to transform his race into an airplane.

If you missed this magnificent show, watch the TV listings for the re-run. It's a flight we all need to take.

## Letters to the editor:

### Cartoon piques Business Class

Editor:

The cartoon which appeared in the February 25 issue of the BENNETT BANNER raised many questions in our minds as college students. Questions such as the following were posed immediately:

1. Why does the cartoon include a survey?
2. Why was the term racist used with what appeared to be its opposite, correct?
3. Is not incorrect the opposite of correct?
4. What would be the conclusions generated by responses to such a survey?

As a news medium, the BANNER has a responsibility to communi-

cate effectively with its readers. The cartoon in the February issue revealed stereotypical and generalized statements that are contrary to the mission of Bennett College. You will agree, we are sure, that people should be judged individually instead of collectively on the basis of their performances in any areas of interest.

It is our hope—and we are sure it is yours, too—that the BENNETT BANNER will continue its role as a medium for communicating current and relevant events.

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"HE BELIEVES HE'S IN COMMAND, BUT WE KNOW BETTER, DON'T WE?"