

The Broncos' VOICE



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FSU ARCHIVES

Presidential Appointment for Chancellor

by Kathleen Barron

"By the authority vested in me as President by the Constitution and the laws of the United States of America, in order to advance the development of human potential, to strengthen the capacity of historically Black colleges and universities to provide quality education, and to increase opportunities to participate in and benefit from Federal programs, it is hereby ordered as follows"...

On Monday, November 1, 1993 Chancellor Hackley was in the nation's Capitol meeting with the President, Vice President, members of Congress, and representatives of historically Black Colleges and Universities. The occasion was the signing of an executive order for Presidential appointment of members to an advisory board that would include representatives of historically Black colleges and universities (HBCU's), business and financial institutions, private foundations, secondary education, and

other institutions of higher education. President Clinton greeted the audience and acknowledged the contribution HBCU's had made as beacons of hope and opportunity for Americans "for whom no hope existed".

"The executive order I sign today and all the education initiatives that Secretary Riley discussed have to do with change-preserving educational institutions and insuring that every young person in this country who wants to get a college education has the opportunity to do it. And finding new ways to get young people into college and training programs and to help them succeed once they're there."

Through the White House Initiative, the Board of Advisors is to determine how HBCU's can utilize the resources and experience of the private sector to achieve greater financial security. President Clinton asked "my long-time friend, the former Chancellor of the University of Arkansas at Pine Bluff, Vic Hackley, now at Fayetteville State University, to serve as the chair."

Having an opportunity personally to interview Chancellor Hackley on his new appointment, I asked his perspective on his new duties. He said this advisory board was the highest level advisory body directly related to the issues raised at HCBU's and will focus on "Any issues the President needs to know that will help all government agencies to work with in improving them. The order was signed for all agencies actively to generate help to make participants competitive in getting funding, such as advising in the procedures for writing grants."

I asked the Chancellor how this appointment and honor would help the student population at Fayetteville State. He answered by pointing out that the reason he was chosen was the concentration on the excellence of education both at Pine Bluff and Fayetteville State. Chancellor Hackley's being on the Board will insure that Fayetteville State students and the Fayetteville State family will have their voices heard.

A final question was whether there would be any student involvement in determining the goals and objectives of the Board. Chancellor Hackley said there would be more meetings like the luncheon for commuters to find out the needs of the students and to discuss any barriers to the educational process, such as issues related to childcare or tutoring.

Chancellor Hackley has demonstrated his concern about and dedication to eliminating barriers by initiating and supporting programs designed to allow youth of all ages to have an equal chance in making something of their lives. He is involved with mentorship programs for students ranging from elementary school levels, such as the one at Second Baptist church, to the MASK Program (Males Achieving Success through Knowledge) on the university level.

As President Clinton ended his speech on Monday, he said our nation was "squan-

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Chuck Davis' African-American Dance Ensemble

By Roger A. Harris

The Man

On November 2, 1993 FSU and community were privileged to be the audience for one of the most eagerly anticipated events of this year: Chuck Davis' African-American Dance Ensemble. Before

that evening's performance, I was able to sit down and chat with Mr Davis. As I entered the room, Mr Davis rose from his ironing, stretching to the full of his 6'6" frame. He greeted me with a warm smile and fatherly embrace that immediately put me at ease. In talking, he revealed that as a child, growing up in an all-black community was a major influence in his life. Its emphasis on re-

spect, pride, and education established the moral foundation and spiritual conviction needed to weather the arduous journey from Raleigh, North Carolina, to New York City, where his professional career began, blossoming into what has become the African-American Dance Ensemble.

Mr Davis coined the term "edutainment" (educational entertainment) to describe his ensemble's approach to performing. In this approach, there is a more communal connection and spiritual exchange of emotion and energy between the ensemble and its audience. Their goal is to awaken and inspire all people (particularly African-Americans) to embrace, love, and understand an all-to-often forgotten or misunderstood culture. Mr Davis reflected that "in the 60's, it was "fashionable" to be Black." Few went beyond the superficial aspects of attire, language, or attitude to gain a true understanding of and appreciation for their African heritage. African-America's current social dilemma is nothing more than a reflection of the lack of connection of a people to their heritage and culture. The roots of his upbringing are the foundation of his ensemble and serve as a flagship of hope for a people desperately reaching for solid

ground.

The Performance

As the house lights in the theater were turned down, Chuck Davis stood center-stage, spotlight-cool. His massive 6'6" presence commanded the audience's attention, his resonant baritone greeting them with the warmth and love that is truly him. "Everyone, look around you and see what Africa has brought together. Now, as in Africa, arise and greet seven people you do not know." And as he spoke, the audience drank his words, hypnotically beckoning his call, slowly drifting from the grey sameness of their everyday lives and ways into the vibrant, powerful, and beautiful world that is the African-American Dance Ensemble experience.

The power of the drum, the grace and beauty of the dancers, and the electric warmth of love rolled through the audience like the Holy Ghost through a sanctified congregation. A spirit of truth, joy, and family descended on the room like an invisible blanket, warming those bit by the

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