

New Wake Forest president to speak at Union as part of inaugural events

CHRONICLE STAFF REPORT

As part of the slate of events to mark his inauguration as the 13th president of Wake Forest University, Nathan O. Hatch will take part in a community prayer breakfast and prayer service at Union Baptist Church Oct. 18.

The breakfast is by invitation only, but the prayer service, which will start at 8:15 a.m., is open to the public. It will feature a keynote address by Maya Angelou, Wake's Reynolds professor of American studies. Hatch and several community leaders will also speak.

Hatch is at home in churches. The Columbia, S.C., native is one of the most influential scholars in the study of the history of religion in America.

The Union service is one of the few inaugural events that the general public is invited to attend.

Maya Angelou will keynote special service

Hatch, the former provost at the University of Notre Dame, will be inaugurated Oct. 20. Events stretching over a week will be held to usher in the school's new leader, concluding with a home football game on Oct. 22 pitting Wake against N.C. State.

A pair of academic symposiums moderated by Princeton University historian/lecturer Stanley N. Katz and Washington Post columnist E.J. Dionne Jr. will take place Oct. 19.

Hatch's invitation-only inaugural service will be held at Wait Chapel. All of the chapel's 2,200 seats are expected to be occupied with Wake Forest faculty, representatives of other colleges and universities, governmental officials, members of the university's board of trustees and volunteer boards, community lead-

ers, student and administrative staff representatives.

Hatch will deliver an inaugural address at the installation ceremony, following formal greetings delivered by speakers such as Sen. Richard M. Burr and Mary Pipines Easley, the wife of Gov. Mike Easley. Both are Wake Forest alumni. Thomas K. Hearn Jr., who retired as Wake president earlier this year, is also slated to take part.

The installation ceremony will be webcast live on the Wake Forest Web site and shown live on a giant screen in the school's Brendle Recital Hall.

Immediately after the 3 p.m. ceremony, a public reception will take place on Hearn Plaza (the Quad), outside the chapel.



Maya Angelou has been on the Wake Forest faculty.



Nathan Hatch will be inaugurated Oct. 20.

Suit

from page A8

monthly rent for one large anchor store at one of their malls," claimed Alozie. "What type of message does this send to a multi-million dollar corporation?"

Alozie's attorney, Sabinus Megwa, agrees.

"It's very weird. Usually, if someone is discriminated, there's damages to his civil rights, so I'm surprised there was not an award," he said.

In a statement, the Mills Corp. said: "We are pleased that the jury recognized that the plaintiff was not entitled to any recovery on his claims. We believe, however, that neither the nominal award (of \$1) nor the punitive damages that

were assessed against the defendants are supported by the evidence."

Alozie said that it is time for Arizona Mills and the Mills Corp. to apologize to the community for their discriminatory behavior. "They wanted to close my store because it attracted what they believed were the wrong type of people."

Alozie opened the store in July 1999 under a temporary lease. At the end of 2000, he says, the mall management told him there was no temporary space for his store but that he could stay if he signed a permanent lease.

His store closed while he waited for a space under a permanent lease. Meanwhile, a competing nonminority business, Painted With Oil, was able to keep a tem-

porary lease, as was Tommy Hilfiger, Alozie said.

Alozie did manage to reopen with a temporary lease in June 2001, which lasted until September that year, when a permanent space was found. His rent tripled to more than \$16,000. He stayed there until he was harassed for failure to pay rent, he said, and he engaged in a dispute over whether he had paid on time.

"The bank's records showed that they already had deposited my rent check even though they were claiming that I was late," said Alozie.

His store generated more than \$500,000 in sales in 2000, including \$100,000 in December, he said. He made \$41,000 in January 2001, but monthly sales never hit that mark again, he said. He attrib-

uted the downturn to being closed for five months in 2001.

When the Arizona Informant first covered the story in 2002, mall management and the Mills Corp. refused to comment on the case or mall policy. Now, they claim to have a zero-tolerance policy for discrimination of any kind, and adhere to state and federal guidelines.

However, the mall, which has about 175 stores, has not had any other black-owned stores and lists very few diverse store offerings.

Ron Busby, chairman of the Greater Phoenix Black Chamber of Commerce, said the court win is a victory for black-owned businesses that have long complained that landlords change leases or opt not to renew when the business attracts a "certain crowd."

Wilson

from page A2

prominence.

"The playwright's voice in American culture is perceived as having been usurped by television and film, but he reasserted the power of drama to describe large social forces, to explore the meaning of an entire people's experience in American history," playwright Tony Kushner told the New York Times. "For all the magic in his plays, he was writing in the grand tradition of Eugene O'Neill and Arthur Miller, the politically engaged, direct social realist drama. He was reclaiming ground for the theater that most people thought had been abandoned."

Wilson cast such a large shadow on Broadway that Virginia Theater will be renamed the August Wilson Theater on Oct. 17.

Wilson attributes his success to his ability to let his characters take over a play.

"I start - generally I have an idea of something I want to say - but I start with a line of dialogue," Wilson said in the speech excerpted by the New York Times. "I have no idea half the time who's speaking or what they're saying. I'll start with the line, and the more dialogue I write, the better I get to know the characters. For instance, in writing the play 'The Piano Lesson,' one of the characters, Berniece, says something to Boy Willie, her brother, and he talks about how 'Sutter fell in the well.' Well this is a surprise to me. I didn't know that."

"Then I say, 'Well, who is Sutter?' You see, if you have a character in a play, the character who knows everything, then you won't have any problem. Whenever you get stuck, you ask them a question. I have learned that if you trust them and simply do not



August Wilson counted poet, activist Amiri Baraka as one of his inspirations.

even think about what they're saying, it doesn't matter. They say things like, 'Sutter fell in the well.' You just write it down and make it all make sense later. So I use those characters a lot. Anything you want to know you ask the characters."

As for his own inspiration, Wilson cited what he called his four B's: Romare Bearden, the artist; Amiri Baraka, playwright and poet; Jorge Luis Borges, an Argentine short-story writer; and blues, which he calls "the biggest B of all."

In his speech, Wilson argued for re-establishing strong family ties in the African-American

community.

"I think that we as black Americans need to go back and make the connection that we allowed to be severed when we moved from the South to the North, the great migration starting in 1915," he stated. "For the most part, the culture that was growing and developing in the Southern part of the United States for 200 and some years, we more or less abandoned. And we have a situation where in 1991 kids do not know who they are because they cannot make the connection with their grandparents - and therefore the connection with their political history in America."

When "Fences" was optioned as a movie, Wilson proved that he had not lost his connection to his community by demanding that an African-American be hired to direct the movie.

In an interview with Spin magazine, he said: "I am not carrying the banner for black directors. I think they should carry their own. I am not trying to get work for black directors. I am trying to get the film of my play made in the best possible way. I declined a white director not on the basis of race but on the basis of culture. White directors are not qualified for the job. The job requires someone who shares the specifics of the culture of black Americans."

The film was never made. And Wilson has never apologized for concentrating on the black experience.

"In my own work, what I hope to do is to place the tradi-

tion of black American culture, to demonstrate its ability to sustain us," he explained. "We have a ground that is specific, that is peculiarly ours, that we can stand on, which gives us a world view, to look at the world and to comment on it. I'm just trying to place that culture on stage and to demonstrate its existence and maybe also indicate some directions toward which we as a people might possibly move."

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