



Carver promises productive season

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WSSU student headed to Africa

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A look at Saturday Family Fest

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THE CHRONICLE

Relative parents group a success

More than 100 local caregivers get support, encouragement via RAPP

BY LAYLA FARMER
THE CHRONICLE

Parenting is by no means an easy task. No matter how much you want to do it, the job of a parent or caregiver is unending and fraught with challenges. For those who become caregivers to family members as the result of an unexpected twist of fate, the demands of becoming a parent overnight can mount very quickly.

Social worker Krista Kindley of the Forsyth County Department of Social Services joined forces with other concerned colleagues to try to alleviate the strain many relative caregivers feel through the creation of the RAPP (Relatives As Parents Program), which received an initial grant from the Brookdale Foundation in 2003.

"We identified that there are unique parenting needs with regard to relative caregivers," said Kindley, who serves as the program coordinator for RAPP. "Sometimes the children that they are parenting, because of the circumstances that they have lived under, may come with some other special needs and relatives are not aware of how to seek services or how to seek support," she added.

Through support groups, fundraisers and other events, RAPP offers programming that is specially tailored to meet the needs of this unique group of parents as they work

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Exhibit probes N.C.'s shameful past

Thousands were sterilized against their will

BY LAYLA FARMER
THE CHRONICLE

Winston-Salem State University has become the first site in the state to host a traveling exhibit that showcases the horrors of eugenics.

The Raleigh Museum of Natural History first unveiled the exhibit earlier this summer. It details the North Carolina's shameful history of eugenics, a process of selective breeding that was popular among the Nazis. This state forcibly sterilized thousands of men and women, many poor and black, from 1929 to 1975 to keep those deemed as mentally and physically challenged from procreating.

The exhibit tries to delve into the rationale and attitudes of those who perpetrated these sterilization, which were legal under N.C. law at the time. The exhibit also includes recorded

accounts from some of the sterilization victims, many of whom were under the age of 18 at the time of their sterilization.

"I was just so impressed with what a fantastic job the N.C. Department of Health and Human Services did with capturing this issue," said Jonathan Martin, executive assistant to the chancellor at WSSU. "I decided to talk with the director for Minority Health about the exhibit traveling and ... we decided that Winston-Salem State would be a good location for the first stop."

The exhibit, which will be on display in WSSU's Atkins Building through January of next year, has much to offer students and the greater community, Martin says.

"History is important, especially under-

See Eugenics on A12



Womble



Photo by Layla Farmer

Some of the instruments used to sterilize are on display.

FROM ARTIST TO ARTIST

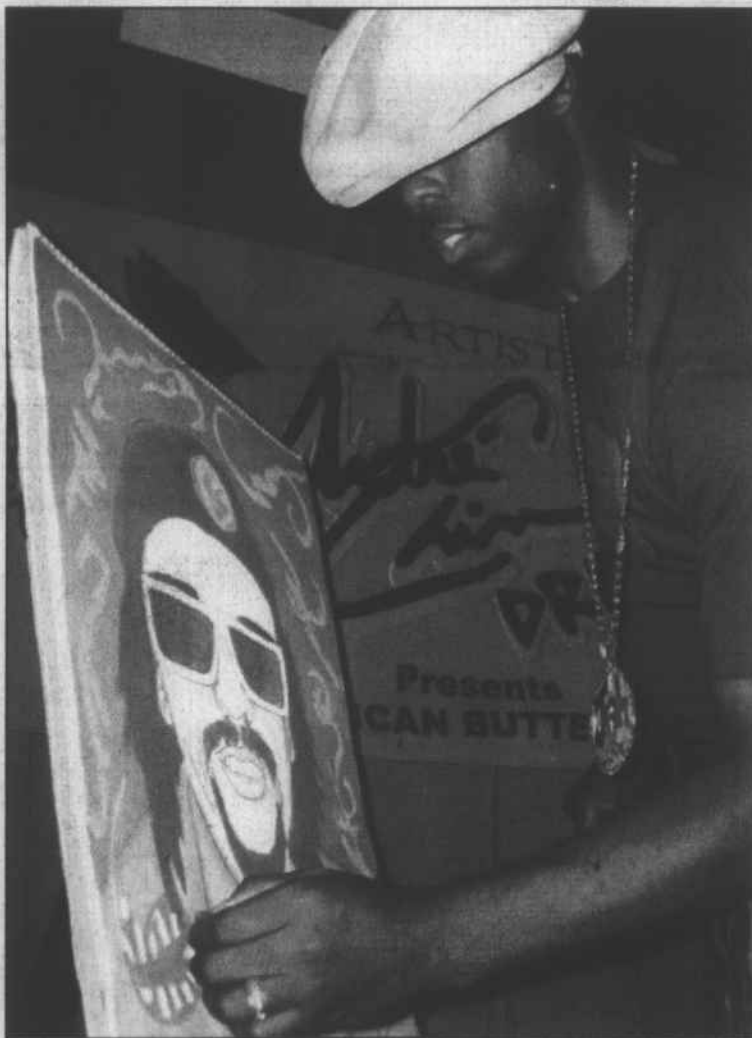


Photo by Kevin Walker

Andre Chinn puts the final touches on his colorful portrait of Larry Leon Hamlin. The Winston-Salem State-educated artist's work caught the attention of many shoppers at the National Black Theatre Festival's Vendors' Pavilion, where Chinn and dozens of others sold their wares.

Why is Elvis no 'King' to blacks?

Duke professor ponders that question on 30th anniversary of performer's death

BY TODD LUCK
THE CHRONICLE

Aug. 16 will mark the 30th anniversary of the death of Elvis Presley.

Dubbed "The King of Rock 'n' Roll," Presley's success endures today, with an estimated one billion records sold worldwide, more than any other artist in history. But Elvis' legacy has often received mixed reactions in the black community.

Duke University Professor Mark Anthony Neal, who studies black music in popular culture, disputes those who praise Presley as a musical innovator. Neal says Elvis' sound, especially his early recordings, were copied from southern black artists who idolized while growing up in Memphis.

"Elvis Mark Anthony Neal is a well-known pop culture critic.

was an incredible entertainer-but he wasn't a musical innovator, as other musical innovators at the time were, and what was really important about Elvis is that he was a cultural icon," Neal said. "And part of what we're responding to is now, 30 years after his death, is not so much the greatness of his music but just how much of a powerful cultural icon he was."

Neal believes that the legacy of Elvis and race is a complex one. Some of the resentment that African-Americans have toward Elvis, Neal said, is the result of the belief that Presley took a musical style that a segregated black America originated and became the most successful singer in the world. In doing so, the historic musical contributions of innovative black artists who inspired Elvis, such as Little Richard, went largely unnoticed by the public.

On the flip side, Neal said, Elvis helped open up rhythm and blues to the mainstream so that musicians like Little Richard could become widely popular. Elvis wasn't the only white musician borrowing from black culture. Record companies, Neal said, would often take songs by popular black artists and have popular white artists re-record them in order to win over white music listeners. Pat Boone, for example,

See Elvis on A15



Duke University Photo

LAW SCHOOL 101

Students put through rigorous schedule during month-long course

BY TODD LUCK
THE CHRONICLE

Last month, 20 students from four area colleges found out just how tough law school can be. They took part in a new program that helps minority and disadvantaged youth become lawyers. Road to Law School Academy was a four-week program sponsored by Womble Carlyle Sandridge & Rice and the Council on Legal Education Opportunity (CLEO), which is a federally-funded project designed to help minority and low-income students get into law school.

The academy drew five

See Law Program on A10

Photo by Todd Luck

Barry Stanback, from left, and Dianne Williams stand beside program participant Daron Fredwell.



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