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Profiles of African-Americans That Helped Shape Wright State University

Interview with Carolyn Wright

Date of Interview: September 13, 1992

Interviewer: Alyce Earl Jenkins, College of Education and Human Services

Interviewee: Carolyn Wright, Former Director of Bolinga Center

Alyce Earl Jenkins: Today, my guests are going to share with us information about the Bolinga Cultural Resources Center. An early indication of Wright State's interest in attracting and graduating African-American students was the establishment of the Black Cultural Center here at Wright State University in 1971. The center is now known as the Bolinga Cultural Resources Center. It has been here for 21 years. During that time, we've had five directors and I think we've had about three interim directors. My guests today will talk about the past, the present, and the future of the Bolinga Center. Carolyn Wright, Director of Human Resources and Materials Management at Central State University will talk with us about her experiences as a student and also as the Director of the Bolinga Center. Carolyn, I am so happy to have you here. It's just delightful to be able to sit here and chat with you and think back on when I knew you as a student back in 1971.

Carolyn Wright: It's a pleasure to be here, and when you said 21 years I kind of had to really think about that

AJ: Yes. It's a unique opportunity for me to be able to talk with a student who was very active in the development of the center, and who later became one of the administrators, so we'll have that full perspective from you. You'll be able to talk about ten years of your involvement, from 1971 until 1981.

CW: I'll be glad to do that.

AJ: First of all I'd like to talk to you about your days as a student. When did you enter Wright State?

CW: I started Wright State in the year of 1969. I graduated from Jefferson Township High School and came out as a freshmen to Wright State University from the Dayton community.

AJ: That's nice since we are supposed to deal with the Dayton community. Why did you chose Wright State?

CW: Well I didn't choose it.

AJ: Oh you didn't.

CW: I was one of those students that really wanted to go away to school but my parents wouldn't let me. So they said, "Why don't you go to Wright State, it already has your name already on it."

AJ: Oh, that is right.

CW: So they kind of directed me to Wright State University and really it turned out to be a real good experience.

AJ: That's good. How do you feel about your academic preparation for what you do? For what you're doing now?

CW: Oh I think the academic preparation has been very good, very great. I still have a good relationship with one of my old professors who is now the Dean of the College of Business here, so it's been a real rewarding relationship.

AJ: Well good. Tell me about the social and cultural experiences that you had as a student when you were here in 1969.

CW: Oh where do you start? I guess coming here from Jefferson Township High School, and Jefferson was a predominately white high school, so, I had gone to school with white and black students so that was not foreign to me. However coming to Wright State which was a much larger institution, the number of black students were very, very small. And that was during a time also when we were going through an era of learning about ourselves and who we were and establishing our identities. So in terms of the social and cultural fellowship, we developed an organization with the black students who were here and really became more like a family. We had a variety of activities, I know that from some of the literature that you gave me to try to get me to think about 21 years, you talked about CANE, which is the Committee for the Advancement of Negro Education, and I really had forgotten about that because when I became active at Wright State, the organization was the Committee for the Advancement of Black Unity, which was CABU, and that's what I was really familiar with. But at that point we organized not just for social activities but actually came together to learn about our history as black people in America.

AJ: When you, a couple of things you said that I want to go back on and talk about. You mentioned that there were so few students, black students here when you came

and in preparing for this interview, I called a couple of offices and tried to find out the number of black students here in 1969, and so I learned that they were not keeping records then. And so, the earliest information that I was able to get was for 1972, and at that time they had about 600, approximately 600 black students and a total enrollment of 11, 212. So it was a small group of people and I can see why CABU and CANE came into being because you needed to have some kind of support system so you established your own. The reason I ask is because I came here in 1972 and as I recall there were four black faculty members in the College of Education, there were three, and the four in the College of Education were June Marable, Joe Cobb, Herman Brown, and myself. And then there were three in Liberal Arts as I recall, Cyril and I can't recall Cyril's last name, and Dr. McStallworth, and Lamarr Reese. And then there was one person in Mathematics and that was Alphonso Smith. And then on the professional staff you had Anne Shearer, Larry Abrams, Betty Thomas, Millie Waddell, and Carl Simms. Since there were so few black faculty and staff and so few black students, what was, can you describe the relationship between, was there any kind of positive relationship, contact between faculty and students?

CW: Yes. During that time and those people that you named, I guess, you're real accurate with those numbers and those names. During that time those black faculty and staff opened up their homes to the black students who were here at Wright State, we became like members of the family. Dr. Shear in particular who served as an advisor for CABU would invite us over to her home, we could have meetings there, we could do other types of activities. And in fact when we were planning Bolinga Center, I mean Bolinga Center was not just some half-baked idea. We did research and we strategized and we actually talked about what was a desired outcome of opening an institution or establishing a center like Bolinga, what did we want it to be. So that took a lot of time and work outside of the classroom and the black faculty and staff who were here were very, very supportive.

AJ: I can remember my first contact with Wright State faculty, staff and students. And it was off campus, it was over at Yellow Springs, it was at one of those meetings you were talking about some campus activity the Bolinga Center...

CW: Yeah, it was almost like an every weekend activity, you had to go to the CABU meeting.

AJ: That's right, that's right. I remember that. You mentioned, earlier you mentioned CANE, and later it became CABU, and I want to mention that Lillian Johnson who is the Interim Director of the Bolinga Center now told me that Thomas White, who was the first president of CANE, was on campus not long ago. As a matter of fact he came for the Martin Luther King Observation Day.

CW: Yeah, I remember Tom. I haven't seen him in years.

AJ: He's a city manager in eastern Michigan. Isn't that great?

CW: Oh wow, that is great.

AJ: So now tell me more, you said Dr. Shearer was one of the faculty members that helped you, helped CABU to plan for the Bolinga Center, who else helped?

CW: Well, Dr. Shearer was real instrumental, Betty Thomas was very instrumental and helped us in terms of researching and giving us guidance. Lawrence Abrams did give us some support. Al Smith, so just basically, Millie Waddell. Those individuals were always available, of course Dr. McStallworth had a wealth of information and we would, some of the individuals we would just draw upon their knowledge as we needed it. But Dr. Shearer and Mrs. Thomas more than others probably were very instrumental.

AJ: I have here a picture of

CW: Oh no a picture.

AJ: Of the CANE group

CW: This is before, right.

AJ: at one of their meetings. And then here's another

CW: We look very militant

AJ: Here's another picture I want to ask you about, in this picture of CABU and you have the Wall of Truth, what was that?

CW: Oh wow, now you're really going to make me think about that. I believe we were having some type of an exhibit and the Wall of Truth was simply part of that that exhibit at that point. I don't remember exactly what the Wall of Truth was but it looks like it was very serious at that point in time.

AJ: And here's a picture of Larry Crow and [Barbara Forest Foster] that was at the libation opening.

CW: Yeah we had the opening of the Bolinga Center and the dedication and Larry was performing an African ceremony pouring libation, giving honor to our ancestors and dedicating Bolinga to the purposes that we had set forth.

AJ: Now that was after the establishment of the center. The center was established as the Black Cultural Resources Center, right?

CW: Yes.

AJ: And so, this ceremony was when the center's name was changed to Bolinga Center. Okay, and so that was in 1971, shortly after it was established. So, how long was it known as the Black Cultural Center?

CW: Well, we initially came up with the concept of the Black Cultural Resources Center, we came up with the name of Bolinga after Dr. Yvonne Chappelle was here because Mrs. Chappelle was the first director and she was familiar with the African language, Lingala, and we wanted to have a name that could be linked to the mother country.

AJ: And Bolinga means

CW: Love

AJ: Very good. Listen, when the center was first founded, you had some basic goals, and I don't know if you recall all of them or not. But one of the goals was to, promote an understanding of the culture and heritage of black Americans and you just talked about the libation and the change of name. Can you think of any other activities that you did to that would that were designed to promote the understanding of the culture and heritage of black Americans? I recall that when Yvonne came that there was a strong push for a Black Studies curriculum. And I see that relating to, you know gaining more information and about the culture and the achievements of blacks.

CW: Yes. One of the things that we always tried to do was to establish something that would be ongoing. In other words, we didn't want to establish a program per se, which meant that typically when, when the supporters of the program left the program died. And we wanted to establish Bolinga Black Cultural Resources Center as part of the academic program, and, felt very earnestly then and I think even more so now that a big part of the problem between the cultures, and we talk a lot now about cultural diversity is that there is a lack of understanding. And there's a lack of understanding because there's a lack of knowledge about different cultures. And we felt that being part of the academic program, having courses in Afro-American history, Afro-American literature, learning about the contributions of black people in this country, not just black students learning that, but white students learning that, would help us in terms of learning how to live together and help the progress of the country.

AJ: Very noble.

CW: So that, we were very, very serious and I think back now about all the hard work, I mean, at that point in time, it was almost as if that was our, our job. We weren't being paid money for it but we felt that we were being enriched by making a contribution to society.

AJ: Another goal was to provide a variety of resources on the black experience. I see the Dunbar Library as being the vehicle for having met that goal. I think that it was really impressive that the administration hired Barbara Foster and allowed her to be the acquisitions librarian for the Dunbar Center. You want to talk about that?

CW: Well, the Dunbar Center,

AJ: The Library rather.

CW: The Dunbar Library, we started initially with the concept of the Bolinga Center, and when we first opened our doors I guess we were at the, this place has changed so much, the far end of Millett Hall, and it was really like a separate wing, and we divided...

AJ: Your first location was the University Division, is what the University Division is now. Okay, go ahead.

CW: Okay. And we decided how we wanted to utilize this space, we wanted one section that would house materials where people could come in and read and browse and we could actually have workshops and discussions about the literature that was there and it would allow members of the community to borrow from the University. We were like a true resource of information. Then we had a large multi-purpose area and it was set up that way for a reason. It was set up so that we could hold seminars and workshops within the walls of Bolinga Center which had its own atmosphere because we had purchased African art so it set up its own environment and it was a very positive thing to hold workshops in the center itself. We also had art exhibits that had that we brought in from time to time by national artists who came in and not only displayed their work but talked to the students about the different forms of art.

AJ: That leads to the other goal, which was, which is the promotion of creative art. Not only for as far as paintings, but also the dance, the music.

CW: Right, we also got into the dance, the dance, the music. We would host, host gospel concerts, we'd always have a visit from the choir at, the University of Cincinnati had a gospel choir and they would come up. Eric Abercrombie who is still at UC, I guess he is like a Vice Provost of something there at UC, and they would come up annually and give us a concert. We had also begun African dance groups here for students that were interested in that or we'd bring in a variety of small, perhaps one act plays and those kinds of things for the group of students who were in the center.

AJ: Now, as I was preparing for this interview and looking at the original goals, I did not see a goal of community outreach to Dayton, but I wrote that down as one of the goals because as I recall the center from its very beginning, you had that purpose, to reach out to the community, be a part of the total community.

CW: We probably, you know, that's, that's almost as if it's a given for us in terms of what our philosophy was then. We believed, all believed in professional tithing and giving back to the community and in fact always drew upon the community for resource persons who could come in from Dayton and other areas but from Dayton in particular, to support Bolinga and we'd also give back to those organizations. In fact when the Council on World Affairs started their international festival downtown they called the Bolinga Center because they weren't sure where they would get the representation for Africa. We're not talking a country, you know, we're talking a continent. They called Bolinga and we pulled together some of our students and we set up the first display for the International World Affairs, okay, but of course today it is very hard to even get space at the World Affairs. And in fact, Africa, one of the struggles is, you know, Africa is a continent and now each country would like to have their own booth space. So you know, we did those kinds of things. When we were first, at our first inception, Phil Donahue was still in Dayton and when he had his shows he'd have special guests, he would call Bolinga Center to get some participation from the students.

AJ: You mentioned when we were talking about the first goal with academic focus and wanting information about African literature or black literature, I recall that not only were you trying to have the resources and talking to current existing faculty at that time about having those courses but that you decided that maybe the University needed to recruit someone to come in and just develop courses in those areas and Dr. Lillie Howard came in as a result of that in 1975 with the Black Literature class. How did you guys feel about that cool?

CW: Well, we felt great about it. You know as we talk about this it all sounds very easy but it was not easy at all and it took a lot of hard work and it took a lot of convincing in terms of what was the real end result what was going to be in it for the University and what was going to be the outcome of that type of investment by the University.

AJ: Do you recall the students' response the classes, the new classes and black literature at that time?

CW: What I remember is that, that was an exciting time just to be around and most of the students were very excited about any type of course where they could take and get course credit and learn about themselves.

AJ: And that excitement spilled over to after class activities because she was able to have three years in a row I believe, '76, '77, no '77, '78 and '79, she had her class to do special presentations of African poetry, and they would do the readings, do you remember, and the dramatizations of the different poems and they were really, really pleased about that. I think also it was during that time, her very first year here that students who had been so interested in gospel choirs and wanted to have their own but

they really hadn't quite got it started, that she worked with them and they had their first gospel concert. Do you remember in 1976 over in that small concert hall?

CW: Yeah, I remember that being I guess the formal establishment of gospel choir but when we were here in I guess '71, '72 we also had a choir. It was a small ad hoc group and we sang and performed a couple of times but we could never really gel. So she was in fact the force that was able to keep the students together and give them some guidance in that area.

AJ: And then it died, and then it resurfaced, and in '85 Carlotta Johnson became their advisor, do you remember Carlotta?

CW: Yeah, I remember Carlotta.

AJ: Carlotta became their advisor and she was their advisor up until '89.

CW: Is that right?

AJ: And it was during the time that she was advisor that they had done a gospel festival in '88, and so then from just a few people in '71 and about 20 in '76, they had a large group of young people, here's a picture of the choir.

CW: Oh, okay.

AJ: And then in '88 they had the gospel festival, and they had gospel choirs from the University of Akron, from the University of Cincinnati, Bowling Green, and Dayton here on campus.

CW: Oh that's great.

AJ: And it was all organized, it was initiated under Carlotta's role as advisor by a student by the name of Dale Wells, and it was quite an exciting time. Everybody seemed to have enjoyed that. But it wasn't until 1989 though Carolyn that they, that they finally hired a professor who could teach gospel as well as teach the classical types of music so now we have Dr. James Johnson who is in his second year here at Wright State and he is the conductor and advisor for the gospel choir. And, Vice President Hathaway saw to it that they were able to get robes so now they don't have to wear black shirts and white blouses anymore.

CW: That was always the uniform.

AJ: Let's go onto the directors. I said that we had about five directors and the first one you mentioned, Dr. Yvonne Chappelle, who was here from '71 to '73. What do you recall about each one of these directors, including yourself. I want you to tell me what you recall about

their accomplishments, and their leadership at the particular time, so we'll start out with Dr. Chappelle.

CW: Well, Dr. Chappelle's focus was always, anyone who knows her says she was a very spiritual person. And her focus was on Africa and African diaspora, and so she brought in a lot of resource people who were in fact African. And that was a very good experience because even though we were saying we wanted to know about Africa and our relationship, a lot of us were not accustomed to being around Africans. So, it was a cultural exchange, in and of itself, and we were able to develop some very long lasting friendships with different artist and different lecturers during her reign as director.

AJ: The next director was Dr. Arthur Thomas from 1974 to 1977 and then he went on leave but he didn't not resign until 1980. So it was during that time, '77 and '80, that you kind of moved into that role. Tell me about the years between '74 and '77 when Dr. Arthur Thomas came.

CW: Who is still my boss. Dr. Thomas. You talked about the linkage to the community and if there is one thing that Dr. Thomas is probably best remembered for it is his linkage to the Dayton community. He, he really built a direct network to the Dayton community and we developed programs in fact with some of the agencies in Dayton where we would provide workshop opportunities for some of the staff in terms of the cultural diversity issue. We weren't calling it that then, but dealing with some of the social problems that our community was being bombarded with. So we did some very positive things as a result of Dr. Thomas' involvement with the Urban League, with the NAACP, with the Department of Social Services and working with some of the social workers. We also developed workshops with some of the other groups in the Dayton area. Then he also brought in nationally known, talented, experts, scholars, you name it.

AJ: Like for example

CW: Well, Dr. Thomas, under his reign we brought in people like

AJ: Tony Brown

CW: Tony Brown. Oh, Tony Brown. Tony Brown, and at that point, Tony Brown was one of those struggling folks. He would say he's struggling now, but Tony Brown's journal, we had individuals, different guests that were nationally known and of course all of them have slipped my mind at this point, but.

AJ: Alex Haley

CW: Alex Haley before "Roots".

AJ: He was writing it then.

CW: Okay. And we also had people like, connections with people like Mary Berry, Dr. Mary Berry and her staff, Melvin Hollis who was part of her staff. We brought in Therman Evans who was with the PUSH organization at that point. Ben Hooks with the NAACP, just any number, Lerone Bennett, you name it, we probably brought them in.

AJ: Now when you were talking about the relationship Dr. Thomas had with the various agencies, I noticed you didn't mention

CW: And Flo Kennedy.

AJ: Yes, and Flo Kennedy. You didn't mention the public schools, and I remember the outreach to the public schools having the buses to pick the students up and bring them out.

CW: Yeah, we had an ongoing, an ongoing outreach with the public, Dayton Public Schools, and we also worked with, there was a program at Wright-Patterson Air Force Base that they ran for students during the summer and they would always bring them through Bolinga, we would do a special workshop for the students.

AJ: Now, here's a picture of Dr. Thomas then, it was 1974 I guess.

CW: Yeah, he isn't, he doesn't look too much older.

AJ: No, he really doesn't. But also, two things you haven't mentioned during his time and I don't know why you haven't mentioned. One is the television program, "Like it Is", okay, and the other was a movie, I can't recall the name of the movie that he worked with.

CW: "Together Brothers".

AJ: "Together Brothers", yeah.

CW: Well I was going to get around to it, Alyce. I mean look you only asked me to cover 21 years, so, but yeah. The "Like it Is" tv program was an exceptional accomplishment for Dr. Thomas. And in fact, some of the guests that I named that we brought in to do speaking engagements then would be followed up with an interview setting such as this with Dr. Thomas and at that point I really liked the format because students were allowed to participate in the audience and ask questions.

AJ: And didn't they receive credit?

CW: They did receive credit and in fact later Dr. Thomas did in fact published a book on his "Like it Is" program. "Together Brothers" was a movie that dealt with the black community and Dr. Thomas was asked to be a special consultant on that film so that was a lot of fun.

AJ: And we had the premiere out in West Town.

CW: At “The Roxy” which is no longer there.

AJ: Which is no longer there. And then when he left in 1977 on leave, well prior to his leaving you had been named his assistant, you were Assistant Director of the Bolinga Center. So then when he left you continued in that role, I guess.

CW: I became, well I was Assistant Director while he was here and I became Acting Director when he left.

AJ: Okay, so you were Acting Director from '77 until '80. What are some of the accomplishments that you made during that time?

CW: I think that a couple of things that we are real proud of, we did produce a small coloring book, what we call coloring book, something instructional that we could give to students who were coming in that would depict our, our African heroes/heroines role models for our students and the coloring book outlined about ten noted African Americans who, and what they were known for, identified them and we distributed that. We also were able, I think to continue our community outreach. We did some very successful workshops, with we're famous in education where we did workshops dealing with identifying positive reading materials for students who were in the school system. Um, wow. We continued to bring in a variety of speakers we began to have more linkages with other Black Studies programs in the State of Ohio in particular and then nationally. So I think we were able to broaden our sphere of control in terms of the Black Studies arena.

AJ: Now the Bolinga scholarship was born while Dr. Thomas was here and I think he left shortly after we started that program then you kind of took it over.

CW: Yeah, we established the Bolinga scholarship program, we started a rewards ceremony basically so that we could recognize, not only the. What started out as a recognition for Black leadership among the student population, it then broadened into a scholarship program, and in fact, the broader University community then bought into that program and today I think it's going very, very well.

AJ: Well we still have the Bolinga scholarship program and hopefully we'll have the annual recognition dinner this spring.

CW: You say, 'hopefully'.

AJ: Yes. I have a picture here of and this was at one of the recognition dinners where Oris Amos, faculty, received the award, and there's you and Augustus.

CW: Augustus Morris, he is at Central State on the faculty now.

AJ: PhD in Biomedical Engineering.

CW: Right, he's on our faculty now at Central.

AJ: Really? I didn't know that.

CW: Yes, Manufacturing Engineering.

AJ: Oh, okay.

CW: Um, as I remember it, and my memory is not very good, you know how it is when you get older. Rolling back. I think that, the student organization, was always the nucleus of the activity. That the Committee for the Advancement of Black Unity decided that they wanted to do an annual banquet, so we started the annual award ceremony awarding leadership, the students that were the officers of CABU, those students who, we had a couple of students who were like teaching dance and not charging us anything for it, and doing other kinds of activities that we wanted to recognize. And then we would recognize the advisors who would be the faculty and staff, people who worked with them. I think that's really how it began. And the black faculty and staff organization, kind of developed, I don't know if it developed before the potluck dinner, or if the potluck dinner brought about the organization.

AJ: I think, I think the potluck dinner brought about the organization because that was very, very

CW: Now, that's one of my accomplishments I'm real proud about.

AJ: Yes. Oh it was good, it was really nice. Really nice.

CW: But it was just an easy way to bring everyone together and everyone could kind of share their best recipe and at the same time get to talk and fellowship with one another.

AJ: When you were talking about recognizing leadership of the students, I think it's important that we, we mention some of the students who were recognized not only by CABU or Bolinga but by the total University and I'm think in terms of Bill Robbins who was the first black Student Government president. And then we had Jim Green who later became Student Government president. And then later in the '80's we had Terry Burns who was president of the Student Government Association. So that is an office, and elected office by the total bodies of Wright State University student body. And you remember Senny Richardson?

CW: Yes, Saunie.

AJ: Saunie, yes Saunie Richardson and she was Miss WSU. I was kind of amused last year, I think it was or year before last, they had a Miss Black WSU and said, I said, I

wonder what brought that on. I said, they probably don't know. I said they probably don't know that we had a Miss WSU who competed with white contestants and won that title back in the late '60's.

CW: Yes, Saunie was very talented.

AJ: She has a dance studio doesn't she or she did have for a while.

CW: She did have a, I know she was going to the east coast, I mean to the west coast for a while because she was into acting and she had gotten a small role in one of those "Billy Jack" movies. I don't know where she is at this point, but she is very talented.

AJ: Then you became Director '77 to '81. So, some of the things, your accomplishments you were talking about, during the time you were Acting Director and then also Director.

CW: Yes, for me it all kind of just blends together.

AJ: It blends together.

CW: Yes.

AJ: Okay, and then when you left, Dawn Jones was Acting Director from September 1981 to December 1981. And you know I had forgotten about that until I was going through the microfiche and I said, oh yeah, Dawn, Dawn Jones.

CW: Yes, Dawn had worked as part of the center staff ongoing with Dr. Thomas and myself and when I left she did become Acting Director.

AJ: I have a picture here of you and Dawn and Eddie Sims, and I don't know the student there, part of the staff. And then, after Dawn left

CW: You really got some nice pictures.

AJ: Well they're still over there in the center we need to put them somewhere where they won't get lost, though. Um, okay, so then after Dawn left, we had I guess Pamela Pritchard, and she was just here for about a year and a half. And I think it was while she was here that Angela Davis came.

CW: I'm not really sure. I did meet Pam Pritchard and I know I did come over here several times since we were trying to start a Friends of Bolinga effort in terms of some of the alumni. And so we did try to pull together something but it really did not gel at that point.

AJ: Then we had Regina Borum who served as Interim Director for about a year, in sort of like a caretaker situation. And then we had Dr. Frank Dobson from '84 to '90. He left in 1990. I'm going to invite Lillian Johnson to come back and perhaps the two of you can

respond to a couple of questions. Oh yes, and thank you so much for coming back to join us this afternoon as we continue our discussion about the Bolinga Cultural Resources Center. I have a couple of questions I'd like to ask you and Carol, and you can take turns responding. The question is, what visions do you have for the Bolinga Center? What would you like to see it do? What would you like for it to become? Carol, want to start?

CW: Wow, I just knew she was going to let you go first. I guess when I talk about visions for Bolinga, I'd like to see it at least recapture what it was. As I said earlier, I think we've lost a lot of ground and the space was there. The space was well thought out and it was there for a purpose and a reason, and now you tell me there are a thousand black students and I just think at a minimum the space should be provided for the types of programs that were in fact, first planned for Bolinga. As I said earlier, the only way for Bolinga to survive and any other Black Studies program is for it to be part of the academic curriculum. And I don't think you can separate the two. I think many times we try to say, you know, give them something over to the side, let them have a little social program, and that will suffice. We're talking about providing instruction, providing information, providing understanding and insight into a rich cultural and we're talking about providing that not just for black students but the total student population. If we can't reach the total population, then none of what we're doing is going to make a difference.

LJ: I would like to see Bolinga recapture what it was about in the beginning. Now how we do that with the space that we're in and the constrictions of the other academic units of the University, I don't know. But, we will be moving out of the space that we are in now to another space and whether we gain any real space that's still yet to be seen. We will be gaining square footage, but the space is divided up in such a way that we won't have the large multipurpose area as we have it now, we'll have a smaller lounge area and then a study area for us to put the students to use. Those areas will be available for the students to use in the evening once Bolinga is closed. One of the advantages while the moving that space is that it will be located in the Student Services complex, right above the atrium area and I've been assured that we can have banners coming out of the area so that people will know we're there and that's one of the disadvantages that we have right now is that with us being at the end of the hallway for many people it seems like it is in a corner, although to me we're very visible, but one of the criticisms that we get many times is that we are out of the mainstream of things that go on with the students. And so that even though our programs are there for them, if they don't come down to use them, they're not able, able to take advantage of those things. So, perhaps with the, the move to the new complex, with a change in the programs with us now coming under the Associate VP for Minority Affairs, the University seems to have a more commitment to the black students and doing programs that will

appeal across the board to all students, it's not just black programs it's for everyone that we may be able to do more than we've done. But I would like to see us go back to our original goal and do more within the community as well. I heard Carolyn talking before about doing some community things with the NAACP and the Urban League, and we've started doing that. I've been working with Schneider Garland to get an NAACP student group organized on campus, we've had representatives from Urban League to come in and speak to groups, so maybe as we are going through these changes we'll get to what we were originally there for.

AJ: Thanks very much ladies for coming and sharing information about the Bolinga Center, its past, its present, its future.

CW/LJ: Thank you.

AJ: It's been good talking to you.