CAREER AND EDUCATION

Hampton African art collection will exhibit in several cities

A major African are exhibition featuring 67 objects from the Hampton University Museum is scheduled to open in New York City on January 27, 1988 and tour the country through 1989. "Art/Artifact" will examine the shifting definitions of art and artifact and deal with the questions of how we look at objects from different cultures and why they are considered art.

The exhibition, which also includes distinguished African collections from the Buffalo Museum of Science and the American Museum of Natural History in New York City, will open at the Center for African Art with 160 objects. Started by a group of wealthy African art collectors in 1984, the center is attempting to introduce more innovative art to American museums and the general public.

In three years, the center has already put together eight major traveling exhibitions including "African Masterpieces from Munich" which is currently being shown at the Chrysler Museum in Norfolk and "Perspectives — Angles of African Art" which came to the Virginia Museum of Fine Arts in Richmond early this year. Susan Vogel, the director of the Center, is a former curator of the Metropolitan Museum of Art and an internationally respected African art historian.

She has lined up an impressive exhibition schedule for "Art/Artifact" that includes, among other places, the Carnegie Institute, Pittsburgh, Pa; the Virginia Museum of Fine Arts, Richmond, Va. and the Henry Art Gallery, Seattle, Wa. Plans are underway to extend the tour to 1990.

According to Jeanne Zeidler, the director of the Hampton University Museum, "Art/ARtifact" is a real showcase for Hampton University. One part of the exhibit features a recreation of Hampton University's gallery at the turn of the century.

A full-color catalog with essays by Aruthur Danto, arts critic for The Nation magazine, Susan Vogel and the curators of each of the three featured museums will accompany the exhibition.

Eighteen of the objects selected for "Art/Artifact" are currently on display at the Hampton University Museum. They will be taken down and prepared for pick-up by professional art handlers over the next week. Photo opportunities will be available at this time.

Richmond given federal funds to fight homelessness, hunger

Federal funds have been awarded to the city of Richmond to supplement emergency food and shelter programs. Funds totalling $90,141 will be distributed to local voluntary service organizations.

A local board, made up of representatives from United Way of Greater Richmond, city government, Catholic Charities, American Red Cross-Virginia Capital Chapter, Jewish Community Federation, Virginia Council of Churches and the Salvation Army will determine how the funds will be allocated in January, 1988.

A national board, chaired by the Federal Emergency Management Agency (FEMA) and made up of voluntary organization affiliates was responsible for the distribution of $113 million appropriated by Congress to help expand the capacity of food and shelter programs in high need areas around the country.

Local government or private voluntary organizations chosen to receive funds must: be nonprofit, have an accounting system and conduct an annual audit, practice nondiscrimination, have demonstrated the capability to deliver emergency food and/or shelter and have a voluntary board if they are a private voluntary organization.

Qualifying organizations are urged to apply. Further information may be obtained by contacting Susan Crump, assistant vice president, Fund Distribution, or Laura Eblen at 353-2000.

University challenged to raise $1 million

Virginia Commonwealth University has been awarded a challenge grant from the National Endowment for the Humanities that will result in the equivalent of a $1 million dollar endowment for the school's Honors Program.

The NEH awarded the VCU Honors Program a challenge grant of $150,410. Over the next three years, the university will match each NEH dollar with three dollars raised from public and private sources. At the end of the three-year period, the endowment will toatal more than $600,000. The endowment will then qualify for matching funds through the state's Eminent Scholars Program, making the project worth the equivalent of $1 million.

A challenge grant from the NEH is important recognition of VCU's Honors Program. VCU is one of 12 college and universities awarded an NEH challenge grant; the others are: Dartmouth College, Haverford College, Holy Cross College, Knox College, Johns Hopkins University, Lewis and Clark College, Mount Holyoke College and the Universities of Hawaii, Illinois, New Hampshire and Southern California.

The VCU Honors Program if five years old and currently enrolls 263 undergraduate students, from all parts of the university. VCU recognizes that students entering professional fields in business, the arts, public service, medicine and education benefit greatly from a strong background in the liberal arts. The NEH challenge grant will allow VCU to bring major scholars in the humanities to teach in the Honors Program, one every other year.

Sojourner-Douglass serves older students

There are many colleges scrambling to attract adults as a result of fewer high school graduates who are immediately seeking undergraduate degrees. But one private college in Maryland was developed specifically to meet the needs of parents and working adults.

Since its independence was granted in 1980, Sojourner-Douglass College has established a credible track record as a community based force for higher learning in Baltimore City.

Located just minutes from downtown Baltimore, Sojourner-Douglass' administrative offices are in what used to be the old Dunbar High School at 500 North Caroline Street. This facility houses offices for career counseling/job placement, financial aid, acedemic tutoring, computer training, cable television technology and a library.

Recognizing that day classes are inconvenient for most working adults, the College offers a unique schedule of evening and weekend classes. Evening classes are held Monday through Thursday, from 5-10 p.m. Weekend classes are available on Saturday, from 10 a.m.-6 p.m.

The Bachelor of Arts degree is offered in three areas of career specialty: Administration, Human and Social Resources and Human Growth and Development.

Students at Sojourner-Douglass are encouraged to become active and creative in molding their study plans. Credits may be earned through a variety of learning strategies with faculty assistance: Experiential Learning, Independent Study, Practicums, Internships and Prior Learning Documentation.

Support services including child care are also provided by the College to motivate and show concern for students. Tutoring and learning specialists and basic skills courses in reading, writing and math help students build their academic competencies for college level studies.

Perhaps the strongest benefits at Sojourner-Douglas are its personal atmosphere and dedication to self-determination. An average class size of 15 students ensures more meaningful rapport with instructors and the College's governance structure lends itself to broad participation through several committees and community involvement.

Admission to Sojourner-Douglass may be granted to applicants with a high school diploma or its equivalent.

For further information, call the Office of Admissions at (301) 276-0306.

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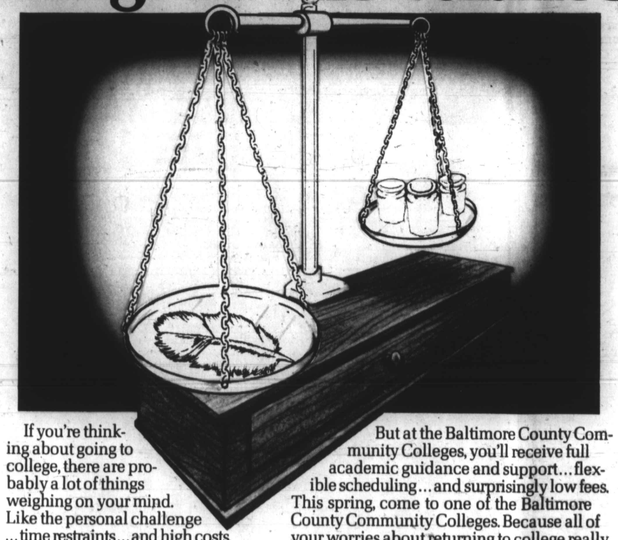

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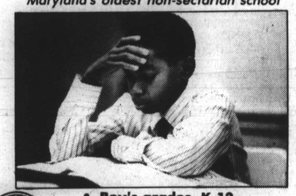

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RADIO

Maurice Hulbert Jr.

A.K.A. HOT ROD!

He rode imaginary rocket ship to stardom

By Lillian Ezenagu
Special to The AFRO

Maurice "Hot Rod" Hulbert, Jr., blasted into Baltimore from Memphis, Tenn., more than 30 years ago.

As commander of "The Rocket Ship Show," he filled the airwaves with Rhythms 'n' Blues and urban contemporary music from WITH radio. And later, for a 10-year period, Hulbert was Hot Rod on WITH and Maurice Hulbert Jr., host of the gospel program on WWIN.

The multi-talented Hulbert is general manager of WBGR-AM. Hulbert has been a part of WBGR since 1984, bringing with him 38 years of experience in radio programming and sales.

In his office on the second floor of a Charles Street office building, Maurice Hulbert, Jr. directs the gospel radio station's business affairs and its programming.

"He brought in some good programming that is not necessarily religious, but it is informational," said Denise Tombs, a former employee of WBGR. "He brought in the National Black Network," said Tombs.

As one of Baltimore's first black air personalities, the 72-year-old businessman has made the radio station a success.

"He, to my knowledge, is the only person his age who left sales and went into top management. Usually, people, when they leave the air, are so spent they either go into another field or they drop out of sight, if they survive," said Mary Clayburn, former WWIN public affairs director and former host of the gospel show "The Melodies of Inspiration."

During the 1940's and 50's, the years of Billie Holliday, Chuck Berry, and the bebop, there were many black patrons of music, but only a handful of black disc jockeys. Many blacks wanted to be DJ's, but Jim Crow stood in the way.

Theater has always been Hulbert's first love. As a child in Memphis, the native of Arkansas was taught dancing by his father, Maurice Sr. His father had a dancing school. At the school, the young Hulbert would spend hours imitating Fred Astaire and the black dancers, Teddy and Estelle.

When his father and mother separated, Hulbert Jr. and his mother migrated to Chicago. A child of the Depression era, Hulbert and his mother endured hard times in the Windy City. Hulbert's mother was not able to find work and had to get public assistance. The ambitious Hulbert worked menial jobs to make certain that he and his mother survived the turbulent Great Depression.

"I would work. I used to have ... all the tools it takes to wash and wax a car," said Hulbert. "I used to go to all the businesses and offices with my little bucket, and I made friends with all the people working in the different offices."

"When they came out to get into their cars, their cars were clean and shining like brand new. I made money that way," said Hulbert.

Hulbert graduated from Mckinley High School in Chicago. He soon returned to Memphis, where he wrote, staged, and directed annual ballets for the local school board.

A fluent speaker of Spanish, Hulbert taught one of his best pupils how to sing a Spanish song that would be also sung in English as the girl performed a solo. This event marked Hulbert's success as an air personality, for it was Hulbert's pupil's performance that made him known to Memphis radio listeners.

Impressed with the talents of young Hulbert, in 1949, the only black air personality working at a radio station in Memphis, Tenn., invited the choreographer to appear on his program to promote the dancer's upcoming performance.

"He invited me over to his station to be a guest on his program to promote my upcoming ballet," said Hulbert. "He interviewed me and then asked me would I like to be a guest DJ one day, and I said yes."

"When we went on that station, it was in the red. And those white people looked around and said we are going to fold if we don't do something," said Hulbert. "So they looked at the black community and said they spend dollars. And they started to bring in black DJ's. And the station went in the black."

"That's how I first got into radio. It was economics," said Hulbert.

Robert C. Embry, Sr., former manager of WITH says that Hulbert gave the station "a very successful commercial venture" because of his myriad of sponsors. He said finding Hulbert meant doing some thorough research.

"We had decided at WITH ... that we should have a full-time black disc jockey, since there were none in the city at that time. Between 8 P.M. and 12 MID., Monday through Saturday, "Hot Rod" would do his show and then leave Earth in his ship, to head to the unknown in the galaxies.

"He had all the sound effects. I don't know where in heaven he got them from," said Clayburn. "The people of my era used to imagine what the ship looked like."

Back in the mid-Fifties, Hulbert's imaginary rocket ship was so popular, the U.S. Air Force contacted him with an offer he couldn't refuse.

"They asked me to go up in a jet plane with a pilot and fly around," said Hulbert. "We did two or three barrel rolls and all, we had a good time."

While at WITH, Hulbert also worked at WWIN from 1964 to 1974. He had two distinct air show," said Clayburn. "The heights of somebody's brush with the stars, when I was in senior high school, was saying I met 'Hot Rod'".

The "Apollo" was not the only black theater in which Hulbert appeared regularly as a dance act between shows and as emcee.

"Hot Rod" was well known to Baltimoreans and out of towners as the emcee at the "Royal Theater". In addition to the names Smokey Robinson and The Miracles and The Supremes, "Hot Rod's" name appeared in glittering lights on the marquee of the building.

"Hot Rod" had close relationships with those in the music business, one that went beyond a DJ promoting records. According to Clayburn, "Hot Rod" was very good friends and wants as people who listen to secular radio," said Hulbert. "They buy cars ... and homes. We have a very wide audience."

Moreover, the manager says his principles compel him to take a strong stand against advertising the lottery, beer and wine commercials. Hulbert says that he does not want to contribute to the sufferings of black people, unlike some radio stations.

"There are some religious stations ... who will put the lottery in their news and feel that they are getting by with it. We rather not even do that," said Hulbert.

The veteran of radio maintains that he is forever committed to uplifting blacks, and that he uses his programming to serve this purpose.

"We have a little thing we say here, and its heard [over the airways] several times a day: 'To ignore your heritage is like writing yourself out of the annals of history'," stated Hulbert. "We say that around the clock and when we say that, we are making a statement that we're not ashamed of."

"We are trying to touch the consciousness of the black people who listen to our station. We are trying to remind them to be proud of who they are."

As one of many black Americans committed to fighting for civil rights for all, ever since the days of the first sit-ins, stand-ins, and protest marches, Hulbert has always been in the forefront speaking out against racial injustice.

During the tumultuous Civil Rights Movement, Hulbert protested against Baltimore companies that had misrepresented or slighted blacks.

"Back in the 50's, I marched downtown with Parren Mitchell who was marching against a big real estate company," said Hulbert.

His most recent bout with racial unjustice was when he and other Baltimoreans protested in front of The Sun newspaper building because of "The Evening Sun's" practice of misrepresenting blacks in news stories; the protest occured during the spring of 1986.

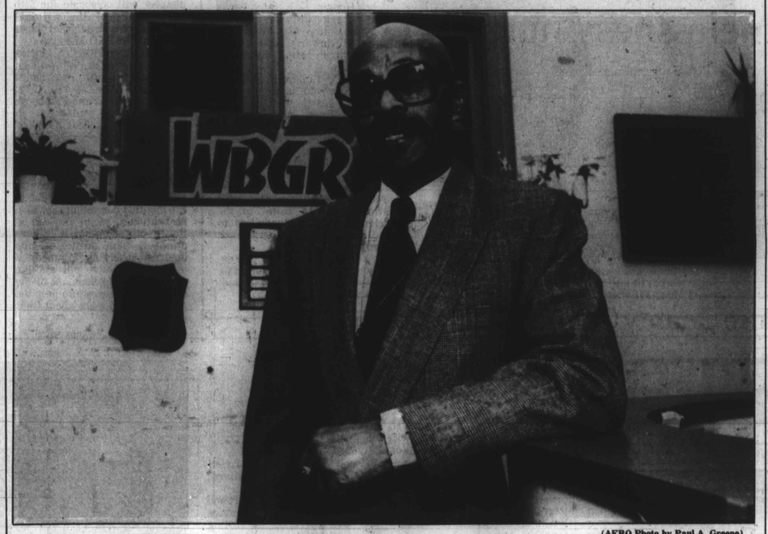
The "Evening Sun" did issue a public statement expressing its apology for its negligence in reporting; a gesture made after many weeks of protest and boycott.

"When you take a stand, and that stand is positive ... I think you gain respect from all circles ... of all races."

Hulbert is hopeful that those who have made careers in radio and television broadcasting will continue to give the very best of themselves. Yet, he is not too modest to tell anyone that he and other pioneering black air personalities, without formal training, made it possible for today's media personalities to have unlimited opportunities.

"If we had failed, it would have set back the progress that blacks have made since the early 1950's," said Hulbert. "There would not have been formated black radio stations."

"There would not have been your black TV personalities. We set the groundwork for it. Look at Bryant Gumbel on NBC."



(AFRO Photo by Paul A. Greene)

HULBERT: From dancer to DJ, Maurice Hulbert, Jr. of Hot Rod fame is now general manager of WBGR.

Incidentally, on the night of the performance the general manager of the Memphis station attended the show, and he remembered his casual acquaintance with Hulbert on the day the choreographer was interviewed by the black air personality.

At that time, the general manager asked him would he be interested in working in radio. Hulbert said yes, and he has been doing it ever since.

"I always wanted to go into radio," said the veteran DJ.

As an air personality, Hulbert was sharp and innovative. Before Baltimore was introduced to his "Rocket Ship Show", Memphis raved over it for a year and a half. He became a success, as Hulbert's show was the top-rated program local in the country.

"He brought a lot of creativity to radio," said Clayburn.

Concerned about operating at a loss, in 1951, the management at WITH in Baltimore decided to travel the country with the hope of finding and hiring a full-time black DJ who was considered, by a large listening audience, the best in the country. time," said Embry. "So, in order to find the best in the country ... I went to New York to the C. E. Hooper Research Company."

The organization measures radio and television audiences all over the country.

"I found that the top station in the country was in Memphis ..., and that the top rated program on the top rated station was a program called 'The Rocket Ship Show', said Embry.

"And in checking to who was doing 'The Rocket Ship', I found out that it was Maurice Hulbert, called 'Hot Rod'," he said.

Hulbert took Embry's offer, and in 1951, he moved to Baltimore. He became the city's first full-time black DJ — Chuck Richards was the only part-time black DJ and he worked at WITH.

"He had a very successful tenure with us, until he left and went to Philadelphia," said Embry, who served 25 years at WITH.

The rocket ship was an imaginary one that would land on earth every night at a certain personalities for each of his shows at the two stations: "Hot Rod" of "The Rocket Ship Show" and Maurice Hulbert Jr., host of a gospel program.

Clayburn says that Hulbert was one of a very few who could handle both personalities in a respectful, dignified manner.

"'Hot Rod' is one of a few DJ's who was acceptable doing gospel on Sundays as Maurice Hulbert, Jr. and then the next day come back as 'Hot Rod'," she said.

Later in his career, he left WITH to work for major radio markets in Philadelphia and New York. Philadelphia being his home base, Hulbert would not sever his relationship, the Baltimore. Concurrently, the businessman taped shows at WWIN and worked daily out of Philadelphia and New York.

According to Clayburn, her former co-worker has always been a multi-talented individual, and that she considers herself blessed to have had the opportunity to work with her once celebrity idol.

"I first saw 'Hot Rod' on the stage in New York at the 'Apollo'. He was enniceing a with such popular music artists as Leslie Uggams. She says that he was more than pleased to arrange for the two ladies to meet for a radio interview.

"He knew them all," said Clayburn. "Nationally, he was respected by the company station owners, executives, and companies. When I say that I mean Motown, Atlantic..."

Now as a manager of a Christhan radio station. Hulbert is still making successes. According to Hulbert, WBGR is ranked number eight in the general market.

"That leaves me to think that I'm higher than number eight in the black community, which is the community which we serve," said Hulbert.

WBGR is one of a chain of radio stations owned by the Mortenson Company in Lexington, Ky. Sales for WBGR, in 1987, reached an all time seven digit figure. Hulbert is hopeful that 1988 will be a better year for the station.

"I would like to do more business, if I can get the white agencies to recognize that this audience has the same needs

JAN 1988