HU dean denied position at Md. U, charges bias

By Clarence W. Hunter
AFRO Staff Writer

A federal judge has cleared the way for a trial date to be set to hear a discrimination suit filed by the dean of Howard University's School of Social work who charged that the University of Maryland discriminated against her when it denied her a professorship in 1980 because of her race.

A hearing has been set for next month to determine when the trial will be held.

U.S. District Court Judge Joseph Young denied the motion of university officials, last week, stating that there was sufficient evidence to support Harriette McAdoo's claim — enough for the case to go forward.

At the same time however, the judge rejected McAdoo's claim for damages stating that under the 11th Amendment she could not collect from the university.

The University of Maryland is a state supported school and any compensatory relief would "be paid out of a state treasury," according to Young.

Back pay can be sought however, said Young.

McAdoo, who was appointed Howard's Social Work dean earlier this year, filed her damage suit in 1982 claiming that she was rejected for a position as professor in the College of Human Ecology in the Department of Family and Community Development.

According to her attorney Roma Stewart, the rejection came after she was "orally offered the job" and that she "orally accepted it." She also contends that the position was later downgraded to a junior-level professorship and that a white female was hired for the position.

In his 22 page ruling, Judge Young said that while the university contends that McAdoo failed to establish a prima facie case by not fullfilling every requirement under Title VII regulations, the mere downgrading of the position so that a junior-level applicant was hired...could not be allowed to cover up a rejection made with discriminatory intent.

Young also said that while all the officials named in the complaint were operating in their capacity at the university at the time of the rejection only three were not directly involved and therefore should not be included in the complaint.

Officials named in the suit were John Toll, university president; Robert Gluckstern, who was chancellor at the time: William Kirwan, vice chancellor for academic affairs: John R. Beaton, Human Ecology dean: William Hanna, chairman of the department and George Funaro, who was provost of the human and community resources division.

While Toll, Gluckstern and Kirwan were dismissed from the suit as having no direct involvement, Young upheld McAdoo's contention that Beaton, Hanna and Funaro were involved in the decision of her appointment.

McAdoo joined Howard University in Sept. 1970 and was appointed acting dean to the School of Social Work back in March.

Among her peers she is considered one of the leading experts in black family living and social issues involving the black community.

She was unavailable for comment at presstime.

Black GOPs plan unity meeting; showcase prior to national confab

The National Black Republican Council will hold a unity meeting August 18-19 at the Dallas, TX. Hyatt Regency Hotel, the focus of which will be a Black Business Showcase scheduled to open Saturday, just prior to next week's start of the Republican National Convention.

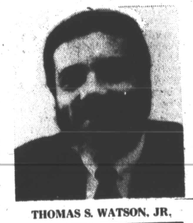
Washington businessman Thomas S. Watson Jr. will be moderator for the showcase, with LeGree Daniels, chairman, National Black Republican Council and Frank Fahrenkopf, chairman, National Republican Party key participants in the showcase's opening.

Watson, in announcing his support for the Republican unity efforts, noted the additional backing of a number of black business leaders which will be in evidence at the showcase and at next week's Republican convention.

"In addition to meeting with my friends and fellow Republicans at the National Republican Convention, I am working with LeGree Daniels to develop the Black Business Showcase for the convention,' Watson said. "The showcase will provide an opportunity for Republican constituencies in every ethnic group and social strata to join with NBRC in recognizing a group of black business leaders that subscribe to the Republican philosophy and have succeeded."

Republican leaders invited to participate in the unity meeting include Malcolm Baldridge, secretary of commerce; Drew Lewis, chairman, National Strategy Committee; Betty Heitman, co-chairman, Republican National Committee; and Fred Biebel, White House liaison, Republican National Committee.

A number of black businessmen will make presentations during the showcase, including Sam Foggie, president, United National Bank, the District's largest black bank.



THOMAS S. WATSON, JR.

Bill to withhold wages over child support

By Jadi Umowale
AFRO Staff Writer

On Wednesday, August 8, the House of Representatives unanimously passed what is being called a "landmark" bill that requires states to withhold wages if a parent refuses to pay child support.

Local reaction to the bill, which has already passed the Senate and is expected to be signed by President Reagan, has been enthusiastic.

Gilbert Smith, Director of the Baltimore City Child Support Enforcement Administration, was very much in favor of the bill. In relation to laws already on the books in Maryland, he said, "The state of Maryland is a forerunner in this kind of stuff."

The bill requires states to withhold wages when parents fail to make court-ordered child-support payments after 30 days. Federal and state income tax refund checks also can be held back to cover overdue payments.

In Baltimore, income tax checks are already held back, under a program called, "trip" and "trop". Under "trip", tax refund intercept program, state income tax refunds are withheld, under "trop", tax refund offset program, federal refunds are gained.

Recently in Maryland, families whose child support payments were in arrears up to $750 or more can collect through the IRS Collection Service. Smith explains that the IRS service is more an investigative type service than a collection agency.

The service is for the difficult to find person and when other collection processes have failed.

Another recent development in Maryland is that the enforcement program just last Tuesday stated that Maryland will be putting pressure on Baltimore, Anne Arundel, Cecil and Montgomery counties to get rid of fees that they are charging to collect child support payments, which are not in compliance with federal law.

This was a result of a ruling by the U.S. District Court Judge James R. Miller, that said any such fees must be uniform throughout the state. Fees charged by local child-support programs do not meet this criteria.

In Maryland fees have ranged from two to five percent of the support amount.

About 60 percent of all families with single parents get court-ordered child support, but less than half of those get the full amount due. In Baltimore, about 50 percent of the obligants make any payment of their child support.

If a person does not pay his or her child support, a number of things can happen: including, wage garnishment, tax refund garnishment. A lien can be placed on their payroll checks or if all else fails the person can be imprisoned.

In spite of the number of persons not paying support, Baltimore's Child Support Enforcement agency uses the Trip and Trop as a last resort.

Smith says that oblicants have many reasons for not paying support, including custodial parent not allowing visitation or the person is simply unemployed.

Despite the reasons, Smith says parents must make the support payments, even the unemployed person must make regular reports to their agency about their status.

'Until hell freezes over'

RICHMOND

The appointment of J. Harvie Wilkinson III to the 4th U.S. Circuit Court of Appeals has set a new standard for the job, but Virginia will be waiting "until hell freezes over" for the state's senators to recommend blacks and women for the lifetime federal post, says Jack W. Gravely, director of the Virginia NAACP.

Last week's Senate vote on Wilkinson meant that a "new precedent has been set in reference to qualifications" for the federal judiciary, Gravely said.

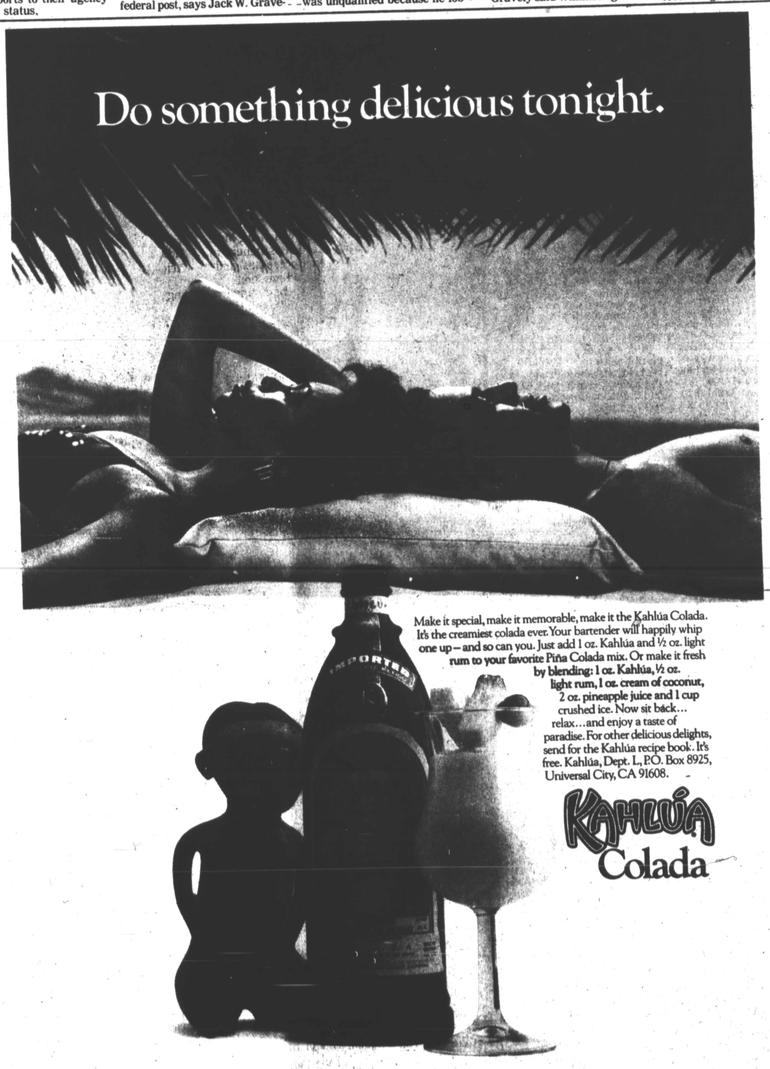
Wilkinson's opponents said he was unqualified because he lobbied for the job, he had no trial experience and never appeared in a courtroom. Wilkinson received the lowest possible rating from the American Bar Association.

"They ought to apply the same standard to blacks and females," said Gravely.

Gravely said Wilkinson goes to the bench "with a cloud over his head."

Gravely said Sens. John Warner and Paul Trible, R-Va., have shown no interest in getting women and blacks on the federal bench.

"They'll be waiting until hell freezes over and the senators go icesketing," he said.



Profile of an Artist

By Jadi Omowale

Entering the home of artist Joyce J. Scott is much like entering the installation, dedicated to her art, currently on exhibit at the Baltimore Museum of Art.

Her home is a treasure of found and collected art pieces, reflecting the unique creativity of this woman, the daughter of artists, the daughter with a tradition of African-American artistic expression.

Scotts' tradition stems from her South Carolina roots, where her mother, grandmother and grandfather made quilts, where others were potters, blacksmiths, cooks and just plain creative.

This African tradition of "intuitive" artists may be why Scott considers herself a well-rounded artist. She explains that although she was trained in Western ideals of art, she considers herself much more evolved because of this very special heritage.

It is her Western training that has made her a more responsible artist. This training emphasizes museum shows, of having to exhibit, art for arts sake, and the artist-in-the garrett type of thinking.

Other cultures (Third World) create a more cooperative type of art. Art that is learned at a mother's knee, art that is used everyday, Scott considers herself a combination of both schools.

"Art is my life. What I've done since I was a child. The joy is that what I consider to be successful (in her work) is very high."

Her work, which she describes as always having to do with "life, death, and sex" (Come on, face it, it's all people think about) are one of a kind things, things that take a long time to do, things that are difficult to do. I'm persnickety, picky".

Between sips of wine, Joyce makes faces, showing her theatrical side, as she explains the origin of the words, which hails from Walt Disney. This afternoon her expressive face is haloed by a purple headwrap, her numerous braids cascading down her back.

Her eyelids are lightly colored to emphasize the smiling eyes, her voice fading occasionally into a Jewish-mother accent.

While some artists may complain about Baltimore not being a place for artists and the inability to glean a living from their art, Scott disagrees on both counts.

She does make a living from her work, teaching on occasion at Universities and art schools. She has worked for the Maryland State Arts Council. "I teach but don't consider it as another type of job."

"When I was growing up, I was going to be a teacher, growing up in the 50's and 60's I went through the flower child period. I had a lot of pie in the sky beliefs, that I could make a difference. But I don't work well systemically.

So Scott gave up the idea of teaching for a living and instead saturates herself in a teaching position here and there because she does believe that she can have some small influence on a burgeoning artist.

As regards making money from art, "I was shrewd enough to know that you could make money selling jewelry, which I started selling in high school."

"I make wearables, jewelry and I'm a singer."

Scott doesn't perform often because as she says, "performance is difficult."

"An artist can make money but you have to be well rounded in your thinking." She thinks some artists get off on not being able to do anything else besides paintings or sculpture, why not paint sheets and sell them, she says, artists can be shrewd, "You don't have to starve."

As for Baltimore, she thinks the city is nice because it is a cheap place to live and if you make your living as an artist you can live modestly here.

"Artists spend a lot of money on supplies and always need a space to work in; in New York and some of those other places you end up spending all your money on a space and maybe food."

"The problem with some artists is that they are trying to support themselves as a local artist. You must show yourself in other cities, other countries." Scott shows all over the country and clearly doesn't believe in limiting herself.

"I want to one day, when they are going to Venus or Pluto, I want to have my art on the spaceship."

As for Joyce Scott's art, her strength is as a mixed media artist, she feels it is the most fun, the most desirous. "You can muddle through a lot of media to solve problems, I want to sew into it, cut into it, scratch into it."

Joyce takes time out to sip on wine before continuing, than moves on to discuss her show currently at the Baltimore Museum of Art with artist, Linda DePalma. The show will run through September 16.

DePalma, also a mixed media artist, has worked with Scott before and Scott feels that the show presents a variety of meanings in their work. She wants people to be sucked into it, for people to get the meanings.

At first the two were thinking of doing something together, but decided instead to do two separate installations.

Scott explains, an installation as a sight specific piece which relies on the space it is in. The work becomes part of its environment and would change in another site.

She talks about her work further, "For me it usually begins as a growth in my mind's drawing board," she seldom sets down her work on paper, "I want to extend what is in my head, the joy and sorrow, to bring a piece to fruition and when I reach a strong point to I eave it as it exists."

She feels that the exhibit is a step forward for the museum. Installations have been done for a long time, over fifty years and are considered passe by some, "It is an old thing, but a big step because they allowed us to do this. They also took a chance in showing "local artists."

The artist admits to feeling blessed, she has had a very good life. She shares a home with her mother, Elizabeth Tolbert Scott, a quiltmaker, or as Joyce describes her, a "painter in fabric."

Her mother is important because she gave Joyce an immense amount of freedom, and always told her daughter, "be your own person."

Scott says her father's family has also been important to her and is filled with intuitive artists.

Harking back to earlier speculation on black traditional artists, Scott feels that blacks don't approach art in the same way as other people.



PORTRAIT — Of the artist at home. Joyce Scott, an artist who feels comfortable with her blend of western art training and her roots in non-western intuitive art.

"We don't think of what we do as art. We don't merchandise our creations, we live it and don't always have to tell people about it."

But we haven't lost any of those traditions, if African-Americans losted that we'd be dead."

As for the future of this very much alive artist, "I'm getting pushed back into the theater, need to do more music, like singing and I like the idea of writing music."

One thing Joyce Scott would like to do is to have her own Television show, but says smiling, "There are no colored girls my size on TV."

— —

The two exhibits are extremely complimentary, as one patron said, "the two installations are not competitive."

Both artists exhibit color and liveliness, though Scott appears in this exhibit to be the more tactile of the two. DePalma is all impressive woods, intricate detail and smoothness, while Scott makes you want to feel, touch and taste her works.

In other words Scott's works make you want to move physically, they evoke that kind of involvement.

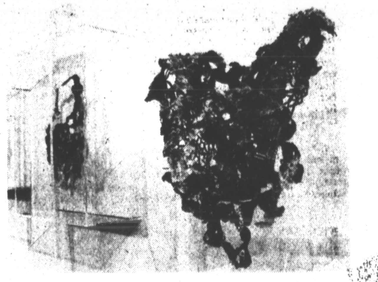
Some of the pieces, such as "Nuclear Nanny", and "Happy Holocaust", both of which are Molawork, a process involving layers of fabric, stitchery and beads, involve the themes of nuclear outcomes, and the intricacy brings out our most profound emotions.

"Nuclear Nanny", also has the distinction of being purchased by the Museum for their collection.

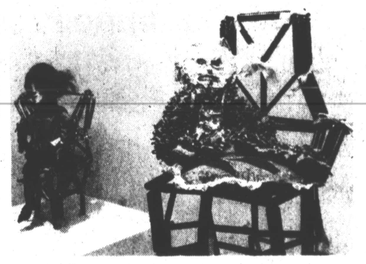
"A Woman and Her Possessions" one of three neck pieces made of glass, beads and wire, are a colorful centerpiece reflective of the names, such as "Walking the Dog".

But it is the installation, "I'm having those thoughts again" that will capture its audience most. A three dimensional piece, of mixed media. Going through the installation from an environment of stark white to somber purples, blues, greens, blacks and pinks, larger than life black figures and pink fabric draped from the ceiling, the exhibit is exquisite.

The exhibition of DePalma's and Scott's work is a "don't miss", an experience to be enjoyed by people appreciative of imagination, wit, foresight and talent.



NECKLACE — One of Joyce Scott's wearables, fashioned like a collar or necklace, this piece is composed of beads, and fibers and is called, "A Woman And Her Possessions."



MULTI-MEDIA — Artist Joyce Scott works in a variety of medias, using many different materials. From left are "Neat As A Pin," made of bamboo, beads, wood and fabric, and "Highest Chair," made of bamboo, handmade paper, leather and beads.

AFRO Photos by Bruce Smallwood



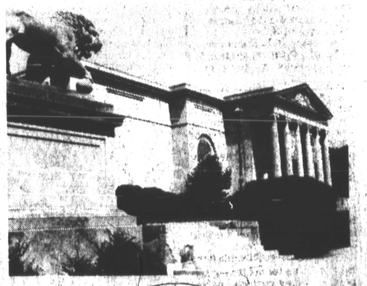
INSTALLATION — An old concept continually made anew. Joyce Scott's vivid and colorful piece, "I'm Having Those Thoughts Again," at the Baltimore Museum of Art.



INTRICATE — Beadwork is the hallmark of "Walking the Dog," which is made of glass, beads and wire.



MOLAWORK — "Nuclear Nanny" took a year to complete and is piece combining, fabric, stitchery and beads. The work was purchased by the Baltimore Museum of Art.



BALTIMORE MUSEUM OF ART — Site of an exhibit by two local artists, Joyce Scott and Linda DePalma. The exhibit will be on display until September 16.

AUG