THE SOUTH CAROLINA BLACK HISTORY BUGLE

ISSUE 4

Image Credit: 3ft High And Rising *by Bisa Butler (2023). Cotton, silk, wool, lace, sequins, vinyl, and velvet quilted and appliquéd, 93 x 55 inches. From a photograph of Ella Okindo by Alissa Okindo (Photo by Genevieve Hanson, courtesy of the artist and Jeffrey Deitch, private collection, New York)*

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DR. TAMARA BUTLER

EXECUTIVE DIRECTOR OF THE AVERY RESEARCH CENTER FOR AFRICAN AMERICAN HISTORY AND CULTURE

Image Caption: Dr. Tamara Butler, Executive Director of the Avery Research Center for African American History and Culture

Welcome to the College of Charleston's Avery Research Center for African American History and Culture's fourth issue of *The South Carolina Black History Bugle*.

Join me for some time traveling.

Picture it: May 31, 1944. It's 8:30 p.m. on Wednesday, but everyone is wearing their Sunday's best. In the pews of Morris Street Baptist Church, a woman reaches into her purse for a pen. A gentleman pulls his program out of his jacket pocket. A few folks are using the same program as fans. A young woman approaches the lectern: "Good evening. I am Brazilia Fredonia Whacke. The title of my speech is 'New Schools for a New Society.'"

While Avery Research Center archivists did not unearth a copy of her speech, I would like to imagine the Avery Normal Institute student reflected on a world at war, her training at Avery, and the cadre of justice-minded educators who would be teaching young minds in the years to come.

I found Ms. Whacke in Anna D. Kelly's collection. After graduating from Avery Normal Institute (Class of 1930 or 1931), Anna Kelly pursued a career in social work and served as a charter member of the Avery Institute for Afro-American History and Culture. She recruited community members and Avery alum, which includes Mrs. Septima P. Clark (Class of 1916), to the Highlander Folk School in Tennessee.

Mrs. Clark would invite Bernice Robinson to Highlander and ask her to help educate adult learners in the Citizenship Schools. In her reflections on a 1961 workshop for Citizenship School educators, Robinson shares "participants stated that they felt, the workshop did for them, what the Citizenship Schools does for the students and that is, 'it shows the Individual Responsibility in first-class Citizenship and gives them the courage to assume this responsibility and to work actively in Community Development."

Our Mellon team has worked diligently to resurface and gather stories of our past, present, and futures and share them here. This issue highlights how Avery alum and today's youth march toward social change, pull us toward self-determination, and push for responsible community development. Be inspired by the images, reflections, and stories shared here. Accept Brazilia F. Whacke's 1944 speech "New Schools for a New Society" as a charge. To accept it, think about the following questions: How are you creating new societies? What do you think schools should look like in the future? Besides schools, where else can you learn and share important information? How can adults "partner with young people" and "make space available for them to not only imagine, but also design, create, and enact those futures?"

Read. Reread. Share this issue. I look forward to hearing your visions.

Origins of the Avery Normal Institute

by Daron Lee Calhoun II

During Reconstruction, many Northern white Christians, abolitionists, and free people of color worked to establish schools for the newly emancipated Black population. Several of these pioneering schools opened right here in South Carolina. Charleston's Avery Normal Institute was one of them. Established in 1865, Avery was one of the first secondary schools for free Black people, providing what was known as a classical curriculum that included instruction in Latin, music, and theater.
The school was founded by the American Missionary Association (AMA) and was originally named the Saxton School in honor of General Rufus B. Saxton, a leader of the newly minted Freedmen's Bureau.

During its early years, Northern white missionaries and prominent Black Charlestonians, including brothers Thomas and Francis Cardozo, ran the school. Thomas was the school's first principal, followed by Francis a few years later. Together, the Cardozo brothers worked hard to deliver quality education to their pupils. They even raised money to construct the Avery schoolhouse at 125 Bull Street in Charleston. Through generous donations from the estate of the late abolitionist Reverend Charles Avery of Pittsburgh and support from the Freedmen's Bureau, their dream of a permanent Avery building was realized just three years later in 1868.

Image Caption: Benjamin Cox, 1916 (top); early Avery Normal Institute class (bottom)

Francis Cardozo, in particular, was a forward thinker. Under his leadership, Avery would not only offer elementary and secondary education to Black students, but it would also train many of its graduates to become teachers. In doing so, he made sure countless generations to come would benefit from a solid education at Avery and elsewhere.

Image Caption: Last graduating class of Avery High School

This article is a reprint from the first issue of the South Carolina Black History Bugle

Youth Advocacy:
How to Advocate for Yourself

by D'Aujai Kelley

Youth advocacy is a powerful force for social, political, and environmental change. At this stage of life, young adults are navigating independence, higher education, and early careers, making it a key period for civic engagement and activism. Their voices bring fresh perspectives, technology savviness, and bold creativity to the forefront.

Young advocates often lead movements that challenge the status quo and push for inclusive policy. For instance, organizations like March for Our Lives, founded by students in the wake of school shootings, have mobilized thousands to advocate for gun reform. Similarly, Students for a Democratic Society is a national, multi-issue, progressive student organization against United States wars and interventions, racial discrimination, homophobic and transphobic discrimination, police crimes, and more.

Another example is the Deep South Movement for Creative Youth Foundation. This organization is a nonprofit that helps young individuals in Southern communities explore and advance their creative talents, providing access to resources for creative development.

In addition to national movements, youth advocates also make meaningful impacts locally. College students may campaign for on-campus mental health resources, while young professionals advocate for fair workplace practices or voter registration drives.

Youth advocacy is often supported through social media platforms like TikTok, Instagram, and X (formerly Twitter), where digital storytelling and organizing can go viral quickly. This generation's ability to blend online and in-person action allows its movements to gain traction at record speed.

Encouraging youth advocacy means providing resources, mentorship, and platforms where young people can lead. As agents of change, young people are not just the leaders of tomorrow, they are shaping today. Investing in their voice and vision is critical to building a more just, inclusive, and dynamic future.

STUDENTS FOR A DEMOCRATIC SOCIETY, THEN AND NOW

by Sasha Bozanic

Sixty-three years ago on June 15, 1962, Students for a Democratic Society (SDS) in Port Huron, Michigan, issued their original manifesto, *The Port Huron Statement*. This document was the product of a founding convention that spanned the several days prior to its publication and is remembered today as establishing the largest American student activist organization of its time—an organization that endured for more than a decade and would play an instrumental role in the nationwide movement against the Vietnam War.

The *Statement's* introduction begins: "We are people of this nation, bred in at least modest comfort, housed now in universities, looking uncomfortably to the world we inherit." With this opening sentence, and the full manifesto that followed, the SDS founders articulated the dialectical motor force behind student activism in the United States and the conviction that enabled its efficacy—the outrage of Americans privileged enough to attend universities. While there in their adolescence and young adulthood, they were learning the uncomfortable truths that lie beneath the "comfort" afforded to United States citizens.

A person's status as a student in a wealthy country does not sever them from the common humanity exploited to yield that wealth in such nations. Rather, this status should enlighten them, through their experiences in and out of formal education and study, to the material conditions and social relations that bring about that exploitation. In 2006, American students of a new generation in collaboration with Alan Haber, the first president of the original SDS, came together to take up that organization's mantle, organizing under the same name while structurally and politically adapting it to meet the novel challenges and circumstances of the twenty-first century.

Today, the new Students for a Democratic Society has established chapters at universities across the country, including a newly reestablished one at the College of Charleston this year. By reaching out to students and channeling their convictions into organized direct action, the new SDS carries on its predecessor's legacy of making change from the ground up on America's university campuses and in the communities surrounding them.

CARVING OUT SPACE

by William Jenkins

Image Caption: William Jenkins holding the Avery Shield

I am an undergraduate intern at the College of Charleston's Avery Research Center for African American History and Culture, which collects, preserves, and promotes the unique history and culture of the African diaspora, with an emphasis on Charleston and the South Carolina Lowcountry.

As a rising junior at the College majoring in African American studies and political science, my experience at the Avery Research Center has been one of the best things that has ever happened to me, and I can only hope those who come after me will have the same experience as I and have a positive impact on teaching others about the history of the city, county, state, and nation in which I live.

After three years of working here, I can't believe I had no idea what this place was before I went to high school; and with this being such a beacon for Black history and culture in the city, I feel ashamed. Nevertheless, I'm constantly surprised the College of Charleston, a predominantly white institution, is the main source of funding for this building, yet you barely hear about it or have it promoted on campus. Unfortunately, this isn't exactly surprising as I can't really think of too many places, groups, or clubs on campus that will be minority-led/run in the coming semester anymore, given legislation being put in place to erase marginalized histories and colleges preemptively implementing these policies as the threat of budget cuts grows.

If this erasure of our history goes through, I know the Avery Research Center will do its best to ensure our histories remain accessible to the public and forever in the minds of the people who care, whether it is through scholars like me, the staff, and researchers who come to this building every day; or the legacy of the Avery students, teachers, and benefactors who have set this groundwork for us to keep the fight going. We will never surrender because injustice anywhere is injustice everywhere.

HISTORIC MUSICIANS OF CHARLESTON

by Marleena De Los Santos

Linard Henry McCloud (1954—present)

Charleston is a city rich with fantastic history and art, including music history! Charleston has been the starting point of many extraordinary musicians, past and present. In this article, we will look into the lives of two influential musicians from the Holy City: musician and composer Edmund Thornton Jenkins and band director Linard Henry McCloud.

Image Caption: Linard Henry McCloud

Linard Henry McCloud was born May 8, 1954, in Charleston, South Carolina, to parents Blanche and Henry McCloud. Linard spent most of his childhood moving from place to place due to domestic issues at home but ultimately lived with his grandmother Rosalee Rouse in downtown Charleston on Kracke Street. He says he wasn't good enough at sports as a child, so he had to find something else to in which to excel—which led him to music!

Linard started playing the trombone in elementary school. He was so excited to play that he became completely taken with it, and his passion for music began. Linard attended Burke High School from eighth grade through his senior year of high school in 1972 where he played in both the junior and senior bands.

Linard's love for Florida Agricultural and Mechanical University (FAMU) began when he saw one of their halftime performances during a championship game on television. He immediately said, "I really want to be in that band." That dream became reality when he received a band scholarship from FAMU where he played under the direction of Dr. William P. Foster. According to Linard, Dr. Foster could make music so fun and interesting because of how descriptive he was when teaching and analyzing music. When Linard was in the band, they would travel frequently to play at football games or concerts. The band even recorded the *FAMU Spirit* album in 1973, which was one of the first albums from an historically Black college or university albums to ever be released. Linard rose in the band's ranks from section leader to band president. Outside of band, he became president of the FAMU honor society before he graduated magna cum laude in 1976.

He received two fellowships to continue his studies but accepted the one to the University of Iowa where he worked as an assistant. This was a completely new experience for him as he'd never been in a predominantly white space before. He was the only Black person on the staff, and he experienced a lot of prejudice and racism. Once, on a trip to Waterloo, Iowa, while playing with their trombone ensemble, he wasn't allowed to sleep in the hotel. But he didn't let that stop him! Linard graduated from the University of Iowa in 1977 with high honors.

He returned to Burke in 1978 as the director of bands and has been teaching there for forty-seven consecutive years. Mr. McCloud strives for his band to be a welcoming community that embraces every student as well as a place for students to learn, be empowered, and expand their talents while having fun.

Edmund Thornton Jenkins (1894—1926)

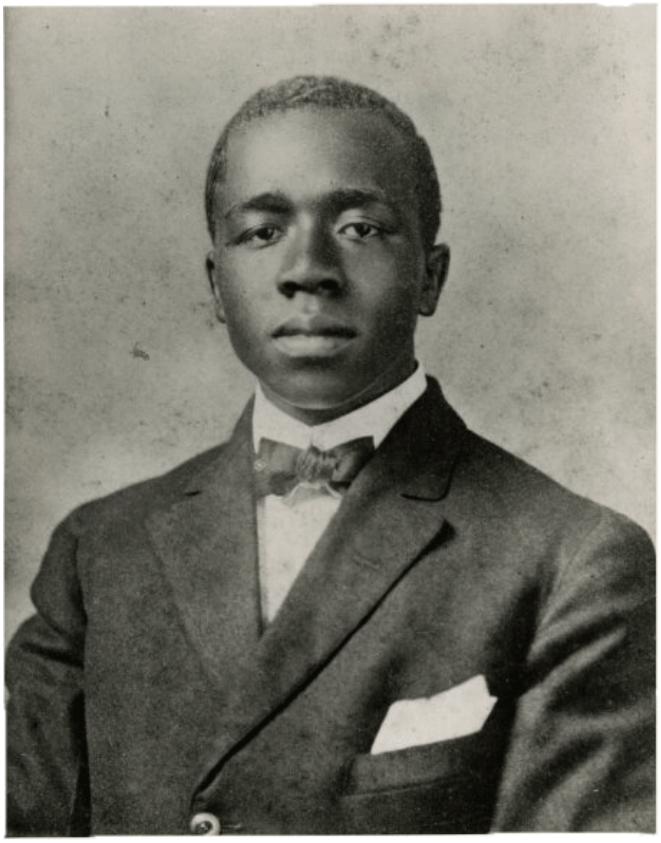


Image Caption: Edmund Thornton Jenkins

Edmund Thornton Jenkins was born on April 9, 1894, in Charleston, South Carolina, to parents Reverend Daniel Joseph Jenkins and Lena Jenkins. Reverend Jenkins was a major influence in the Charleston community and the founder of the Jenkins Orphanage and its famous Jenkins Orphanage Band. Edmund attended the Avery Normal Institute in Charleston, and later attended Atlanta Baptist College (now known as Morehouse College) in Atlanta, Georgia, in 1908. There he studied with English tutor Benjamin Brawley and music tutor Kemper Harreld.

After graduating in 1914, Edmund began directing the Jenkins Orphanage Band. The band had grown so much in popularity that they began traveling overseas to tour various European cities, including Paris, Berlin, Rome, Vienna, and London throughout the 1910s and 1920s. On one of these tours to London, Edmund was offered to stay and study at the Royal Academy of Music. While in London and later Paris, Edmund began exploring musical opportunities organized by British composer of African descent, Samuel Coleridge-Taylor, and through the political activism of the African Progress Union. During his seven years at the academy, he won many awards, began composing music, and even mastered several instruments, including the clarinet and piano.

“The band had grown so much in popularity that they began traveling overseas to tour various European cities, including Paris, Berlin, Rome, Vienna, and London...”

Though Edmund had now moved across the world, he hadn’t forgotten the music, art, and history of his hometown, Charleston. He used all those memories as musical inspiration when he began composing. He wrote an orchestral composition titled *Charlestonia: A Folk Rhapsody*, a piece that paid great homage to the city where he was raised. *Charlestonia* first premiered in London in 1919 and then again in 1925 in Belgium. Unfortunately, this gorgeous piece didn’t premiere in America until 1996 when it was performed for “Edmund Jenkins Homecoming Month” by the Charleston Symphony Orchestra. Edmund composed many more pieces up until his death after an illness on September 12, 1926, in Paris, France.

AFTER WE MAKE COTTON

A POEM BY TYQUAN MORTON

After we pick the cotton
candy melts on the tip of our tongue
and our teeth fall underneath the pillows.
The next morning we go to the dentist
and replace them with gold
and we laugh the whole way home
We run until the rainbow and sirens catch us
and we become butterflies before mama comes home from work.
We try to run home with wings on our feet
stretching our lips with our fingers
blinding the sun to become night.

We left the front door open
letting all the cold air out and we jump around to catch the light.
Bulbs spring from the mattress
we fall on our faces and laugh.
We're smiling
and she's smiling
because we're still alive.

Image Caption: Morehouse College campus, 1931

From Florence to Morehouse

by Curtis James

Growing up in Florence, South Carolina, I learned early on that agency isn't always loud; it's often practiced in quiet, consistent ways. I found mine through service, through volunteering with food pantries, and through simply being someone others could rely on. My community taught me how to lead with humility, how to serve with purpose, and how to speak up even when it felt uncomfortable.

That sense of responsibility didn't develop on its own. It was facilitated by people who saw more in me than I sometimes saw in myself—my mother, my teachers, and my church community. They modeled compassion and consistency. They challenged me to look beyond my circumstances and dream with both feet planted in reality. Agency, for me, was shaped by example long before it was shaped by opportunity.

Today, I have the privilege of continuing that journey at Morehouse College, a place that not only sharpens my leadership but also affirms my identity. Morehouse is more than a college; it's a sacred ground where Black men are both the mission and the miracle. It's a space designed to pour into us not only academically but also spiritually, socially, and emotionally.

Being at an HBCU (historically Black college/university), especially an all-male one, has elevated my understanding of what it means to be seen, challenged, and supported. It's one of the few places where I don't have to shrink to fit in. Here, we're not just educated; we're cultivated. Our agency is nurtured in classrooms, chapel services, residence hall conversations, and moments of accountability among brothers who want to see each other win.

I exercise my agency now by serving as a student ambassador, chapel assistant, and hospitality chair for the Martin Luther King Jr. (MLK) Chapel Assistants Program. I use these roles to create welcoming spaces, uplift others, and keep service at the center of my leadership. But even more than that, I continue to live out the values Florence, South Carolina, gave me: showing up, leading with care, and using my voice with intention.

So, while Morehouse didn't give me agency, it helped me own it. Now rooted in Atlanta as a student at Morehouse College, I continue to walk in my agency through service, leadership, and care. These aren't just things I write on paper. They're how I show up daily, and I carry that responsibility with even more purpose knowing I walk the same campus that once shaped the mind and mission of Dr. Benjamin Elijah Mays.

Dr. Mays, a proud son of South Carolina and former president of Morehouse, believed education should be tied to moral obligation. He didn't just lead with intellect; he led with intention. His legacy challenges me to do the same. Whether I'm mentoring underclassmen, coordinating service events through the MLK Chapel Assistants Program, or offering hospitality during campus visits, I strive to lead in a way that's rooted in community and care. It's not about titles. It's about impact.

Morehouse has deepened my understanding of what agency truly entails. With more than 18,000 alumni spread across fourteen countries, and only about 2,300 students enrolled each year, Morehouse isn't just an institution. It's a calling, a place that proves what's possible when Black men are empowered, encouraged, and equipped to lead. To be a part of that is humbling. It reminds me that my presence here is both a gift and a responsibility.

I exercise my agency by choosing a path that reflects not just ambition, but also advocacy. As an aspiring pediatric nurse and future nurse educator, I'm pursuing a career that centers healing, equity, and service, especially for Black children and underserved families. Black men make up less than 1 percent of registered nurses in the United States. I don't take that lightly. I want to shift that reality, not only by entering the field myself, but also by mentoring and empowering others to follow.

Like Dr. Mays, I believe leadership is about how you use your education to serve the world around you. And every day at Morehouse, I'm learning how to do exactly that.

Dear Nate,

I've been thinking about how many of the collections we work with carry quiet, steady voices of young people trying to find their way in life—how they learned, how they organized, and how they showed up for each other in their communities, schools, churches, etc. The collection that keeps coming back to me lately is the McCottry Turner Smith Family Papers.

Cynthia McCottry-Smith's name is probably familiar to anyone who's spent time in or around the Avery Research Center. She had her hands in nearly every part of its history, first as a student of the Avery Normal Institute, then as a teacher, and later as an institutional board member. But it's the way she represented those roles that I find most intriguing. There's a deep commitment to education not just as a career, but as a kind of community practice—something to be accommodated, nourished, and passed forward.

The papers tell that story in fragments: handwritten notes from student days, program flyers from her time in the Phillis Wheatley Literary and Social Club, correspondence about administrative initiatives, teaching lesson plans, and even photograph scrapbooks illustrating her life. Individually, these pieces may seem ordinary, but taken together, they paint a mural of someone who believed deeply in the power of young people, especially the Black youth of Charleston.

It's easy to think of archives as dusty and mundane, but "Ms. Cinny's" papers are anything but that. They remind me of how fruitful a place like Avery has been. They show how a student could become a teacher, how a teacher could shape policy, and how that policy can undulate through generations. They also push back against the idea that youth advocacy is a modern development. Students were writing, organizing, and speaking out long before there was social media or formal programs for youth engagement. Cynthia's involvement in the Phillis Wheatley Literary and Social Club alone proves that. Imagine a group of extremely young, passionate students gathering to read, debate, and wrestle with these profound and revolutionary ideas. This kind of intellectual curiosity doesn't always show up in school records, but it lives in this collection.

I'm excited to hear what collection you've been sitting with lately. I keep thinking that we, as archivists, don't just preserve history; we protect the seeds of what's still growing.

Warm regards,
Veer

Image Caption: Cynthia McCottry while attending Avery Normal Institute, 1938

Girlhood in the South

by Jacqueline Grimball Jefferson

Jacqueline Grimball Jefferson was born April 7, 1955, into families of community lovers as the first-born child of Gilbert St. Julian Grimball and Ethel Rhodelle Jenkins. While growing up on Wadmalaw Island, South Carolina, she developed a great love for the land, the importance of maintaining the property, the knowledge there will be no more land on this earth, and the history of her ancestors' hard work to keep land acquired after the period of enslavement.

Upon receiving a direct impartation from her maternal grandparents, Esau and Janie Jenkins of Johns Island, SC, she witnessed the world of segregation, inequality, business administration, and struggles in the "Negro" communities. A baby boomer during the Jim Crow period, she experienced trauma, trials, tribulations, and triumphs! Assassinations became a footprint of her young life—Emmett Till, Medgar Evers, John Fitzgerald Kennedy, Malcolm X—all happening from birth to ten years of age!

At the age of twelve, Jacqueline was asked/encouraged by her grandfather Esau to present "The Freedom Budget" (implemented by A. Philip Randolph, Bayard Rustin, and Dr. Martin Luther King Jr.) to the audience at County Hall, Charleson, SC. The guest speaker for the evening was the Right Reverend Dr. Martin Luther King Jr. On July 31, 1967, Jacqueline walked across the stage with an audience of over 1,000 people (Black and white) and delivered the message to the people! In fall 1967, Jacqueline attended the High School of Charleston during the period of integration, following her aunt Elaine Jenkins who enrolled in 1965.

The year 1968 was definitely a traumatic time with the assassinations of Dr. Martin Luther King Jr. on April 4 and Robert Francis Kennedy on June 6. In 1969, the Medical University of South Carolina Nurses' Hospital Strike took place just across the street from the High School of Charleston. Jacqueline and her aunt Elaine participated, understanding "injustice to one is an injustice to all." This was a school day, and they decided to picket rather than attend classes, not knowing the National Guard would be in place to cease the activities. Yes, they were arrested! Her aunt was taken to the city jail, and Jacqueline (underaged) was taken to the Johnson Hagood Stadium to be booked. This was an experience of pride, being a part of something great!

She attended rallies, some nonviolence and some advocating "by any means necessary" with Ralph Abernathy, Stokely Carmichael (Kwame Ture), and H. Rap Brown (Imam Jamil Abdullah Al-Amin). The people in Jacqueline's life (Black as well as white) represented a promise for tomorrow. In 1970, she transferred to the segregated Burke High School for her junior and senior years.

Segregation became a normal way of life. However, always working toward justice, Jacqueline spent her adult years breaking barriers through her professional careers working in administration and planning and marketing for St. Francis Xavier Hospital in downtown Charleston (1973–1989). Leaving the corporate world, Jacqueline transferred her employment to Johns Island, South Carolina, with the Sisters of Charity of Our Lady of Mercy to begin an outreach organization providing services (advocacy, direct services, education, health) to the residents of James, Johns, and Wadmalaw Islands.

Image Caption: Esau Jenkins with Citizens Committee bus

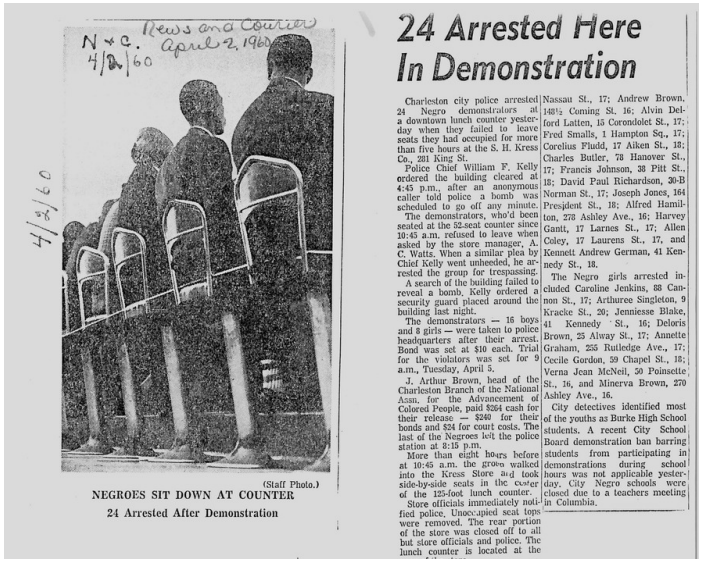
THE SPARK WITHIN US

by Dre'Shon Jackson

When there is hope—a fire, an opportunity—to influence and change the world around you, it shouldn't be ignored, but embraced. When we're young, we often idealize "growing up," but the truth is, we have the power to enact change, influence others, and inspire the world around us before then. This power lies within our own agency. Personally, I express my own agency in many ways. Throughout high school, I worked hard to achieve what I consider my greatest accomplishment: being accepted to and attending Harvard University. But this achievement is not the end of my agency; it is just the beginning. After my acceptance, I reached out to support other youth in my community in Florence, South Carolina, with the goal of ensuring I wouldn't be the only person from my region to attend an Ivy League university. Our advocacy and agency can be anything we do to positively impact the world around us and share our spark with others.

One of the most powerful demonstrations of youth empowerment and agency was the Kress Sit-In in Charleston, South Carolina, a peaceful protest organized and led by high school students in April 1960. Historically, S. H. Kress & Co. was a series of stores across the country that notably excluded African American customers from sitting at the lunch counters. Following a similar student-led protest in Greensboro, North Carolina, a few months prior, African American students from Burke High School walked into the Kress building on King Street and sat themselves at the counter. They peacefully remained despite the many requests to leave, which eventually devolved into acts of intimidation by management including removing the seats, pouring ammonia on the counter, and even claiming there was a bomb in the building. These intimidation acts were ultimately unsuccessful as the young protesters maintained their stance—their spark—in the demonstration that inevitably ended with all the protesters being arrested after five hours. While this protest ended similarly to others during this time, the impact of organized resistance planned and led by teenagers and young adults created waves in the civil rights movement.

Though we dream of our future lives when we're all grown up, we can change the world now. This agency is not new to us, but rather deeply rooted in our history and our culture. As South African President Nelson Mandela once said, "The youth of today are the leaders of tomorrow." And while we may be tomorrow's leaders, we can influence, transform, and share our spark with the world around us starting now.



News and Courier
N & C. April 2, 1960
4/2/60

4/2/60

(Staff Photo.)

NEGROES SIT DOWN AT COUNTER
24 Arrested After Demonstration

24 Arrested Here In Demonstration

Charleston city police arrested 24 Negro demonstrators at a downtown lunch counter yesterday when they failed to leave seats they had occupied for more than five hours at the S. H. Kress Co., 281 King St.

Police Chief William F. Kelly ordered the building cleared at 4:45 p.m., after an anonymous caller told police a bomb was scheduled to go off any minute.

The demonstrators, who'd been seated at the 52-seat counter since 10:45 a.m. refused to leave when asked by the store manager, A. C. Watts. When a similar plea by Chief Kelly went unheeded, he arrested the group for trespassing.

A search of the building failed to reveal a bomb. Kelly ordered a security guard placed around the building last night.

The demonstrators — 16 boys and 8 girls — were taken to police headquarters after their arrest. Bond was set at $10 each. Trial for the violators was set for 9 a.m., Tuesday, April 5.

J. Arthur Brown, head of the Charleston Branch of the National Assn. for the Advancement of Colored People, paid $264 cash for their release — $240 for their bonds and $24 for court costs. The last of the Negroes left the police station at 8:15 p.m.

More than eight hours before at 10:45 a.m. the group walked into the Kress Store and took side-by-side seats in the center of the 125-foot lunch counter.

Store officials immediately notified police. Unoccupied seat tops were removed. The rear portion of the store was closed off to all but store officials and police. The lunch counter is located at the Nassau St., 17; Andrew Brown, 148½ Coming St. 16; Alvin Delford Latten, 15 Corondolet St., 17; Fred Smalls, 1 Hampton Sq., 17; Corelius Fludd, 17 Aiken St., 18; Charles Butler, 78 Hanover St., 17; Francis Johnson, 38 Pitt St., 18; David Paul Richardson, 30-B Norman St., 17; Joseph Jones, 164 President St., 18; Alfred Hamilton, 278 Ashley Ave., 16; Harvey Gantt, 17 Larnes St., 17; Allen Coley, 17 Laurens St., 17, and Kennett Andrew German, 41 Kennedy St., 18.

The Negro girls arrested included Caroline Jenkins, 88 Cannon St., 17; Arthuree Singleton, 9 Kracke St., 20; Jenniesse Blake, 41 Kennedy St., 16; Deloris Brown, 25 Alway St., 17; Annette Graham, 255 Rutledge Ave., 17; Cecile Gordon, 59 Chapel St., 18; Verna Jean McNeil, 50 Poinsette St., 16, and Minerva Brown, 270 Ashley Ave., 16.

City detectives identified most of the youths as Burke High School students. A recent City School Board demonstration ban barring students from participating in demonstrations during school hours was not applicable yesterday. City Negro schools were closed due to a teachers meeting in Columbia.

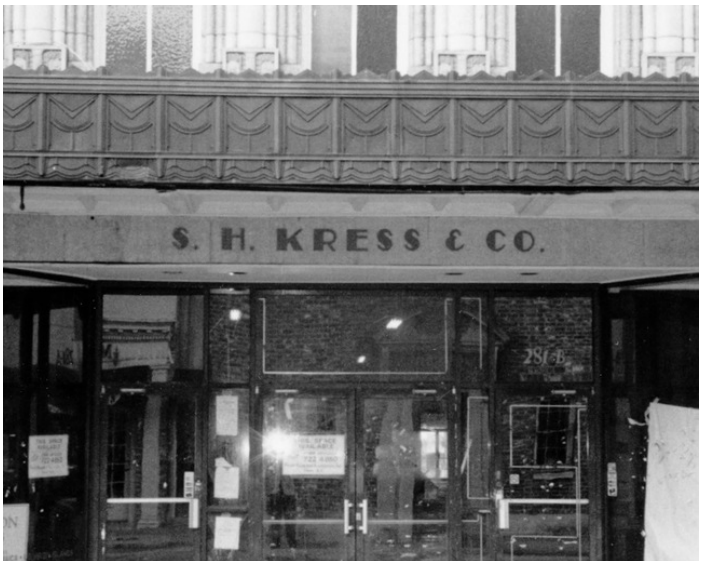


Image Caption: Photograph of Kress Sit-In from "24 Arrested Here in Demonstration," News and Courier, *April 2, 1960, 9. (top); Kress Building (bottom)*

Dear Veer,

I'm really struck by your description of Ms. Cinny's commitment to education as a way of community practice. She was never someone who could accept her responsibility as a teacher only existed between the opening and closing bells of the school day. That sort of tireless dedication reminds me of a different small collection I worked with, the Winfred Kent Alston Papers.

Alston grew up in Summerville, not too far from Charleston, but spent most of his adult life in Beaufort, South Carolina, where he worked for twenty-five years as the principal of Robert Smalls High School. During those years, he strove to make the school not only a thriving hub for education but also a place where students could find themselves, dream of their futures, and make them reality.

I think we often view educators as tireless public servants who are always willing to do anything to ensure their students' needs are met and always have more opportunities to learn. One of the most striking stories to me, especially as someone who rarely drives, is when school officials determined they needed a bus to transport students to and from school. Not only did he secure the school bus, but he then went on to spend the next two and a half years working as the bus driver for no additional pay so the school could afford to buy the bus outright.

Like you say, youth advocacy isn't new or novel, and the ways in which adults support and encourage young people to grow and step into themselves have stayed consistent as well. Providing space, encouragement, opportunities, and, when necessary, challenges are all still core to growing youth advocacy. For Alston, creating spaces for youth led him to look outside of the school building and create the first African American Boy Scout troop in Beaufort County. While the organizations and clubs that interest youth change over time, it's as important as ever to create places for young people to engage with their passions, especially as third spaces continue to disappear.

Because this was a small collection I was working with, much of the information about Alston's life and tenure as principal came from a manuscript written by his wife, Mayme Eady Alston (a 1932 Avery Normal Institute graduate). We often think of archives as fixed and static, but this manuscript documenting Alston's life and accomplishments feels alive with the love she and the community of Beaufort had for him. Flipping through page after page of photographs of the school, students, and his time in the community, all sourced from the community itself, left me with a strong sense of the belonging and community care that was fostered in Beaufort at that time. It's a powerful reminder that communities require active participation from everyone to thrive and be shaped around the needs of all ages.

Kindly,
Nate

Jail, No Bail: The Story of Rock Hill's Friendship Nine

by Gus Varallo

After the arrested Friendship Nine protestors refused to pay their bail, the court adjourned their arraignment for over an hour to let them think it over. The Nine didn't need any extra time, though. They had made their decision long before their court date.

A few hours earlier, on January 31, 1961, ten Black students from Rock Hill's Friendship Junior College were arrested at a McCrory's lunch counter for staging a sit-in. The demonstration came during a wave of sit-ins across the Southeast, but this action would use a strategy rarely employed up to this point: "Jail, No Bail."

Previously, the Student Nonviolent Coordinating Committee (SNCC), the organization that planned many of these sit-ins, would post bail for any activist charged with trespassing during a sit-in, but now SNCC saw paying fines as subsidizing segregation. As such, SNCC directed activists not to pay their trespassing fines, thus incurring a jail sentence.

One of the McCrory demonstrators paid their bail, but the other nine refused. When the court reconvened, it sentenced them to a month of hard labor at York County Prison.

The nine activists were subjected to a litany of abuses during their sentence, including shoveling dirt on a chain gang without receiving wages. They were also once sent to a private farm to pick vegetables unpaid. When one of the Nine became ill, some students went on a hunger strike. In response, the prison placed them in solitary confinement.

However, word was spreading about the students beyond the prison walls. While the local media paid them little attention, *The Baltimore Afro-American* and *The New York Times* covered their plight. Now dubbed the "Friendship Nine," the group's popularity surged among Black and white readers, causing their "Jail, No Bail" strategy to enter the political mainstream. Consequently, many organizers began implementing the strategy in their campaigns.

When the Friendship Nine were released after serving twenty-nine days of their sentence, the civil rights movement had changed in their image. "Jail, No Bail" was now the foundation for Southern sit-ins as well as the early Freedom Rides. But for the Nine, the "Jail, No Bail" strategy was the best way to get outsiders to reconsider Southern segregation. John Gaines, a member of the Nine, framed it as a way to "prick the conscience of the nation."

"Once they arrest us," he said in an interview, "they got to explain to the world why they got those young Black kids sitting up in jail for trying to eat a lunch sandwich."

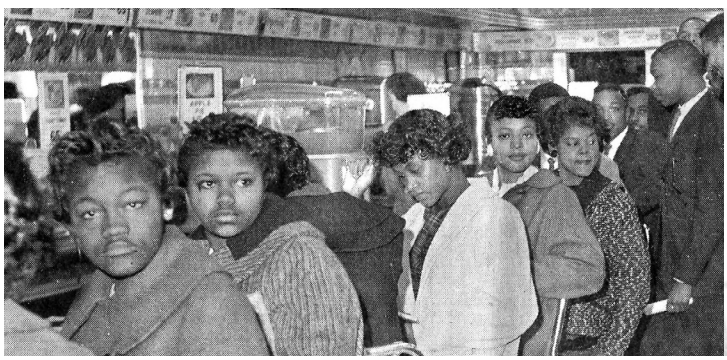


Image Credit: Sit-in at a Rock Hill lunch counter (left); original group of the Friendship 9 (right), courtesy of the Louise Pettus Archives and Special Collections at Winthrop University

Dear Nate,

Your letter made me think more deeply about how essential it is to create spaces where young people can both see themselves clearly and imagine something greater for their future. One program that comes to mind immediately is the Avery Scholars program. It started in 1995 as a partnership between the Avery Research Center and local schools, not just to supplement education, but also to completely reimagine how students might be mentored, challenged, and supported. Staff members of the Avery Research Center formulated a curriculum and schedule for students that attended this program.

The virtues that set the program apart was the understanding that learning is not a finite, concrete experience. The students who entered the Avery Scholars workshops often came from underfunded schools with limited resources and the several barriers poverty tends to create. In fact, one of the internal notes I read from the Avery Research Center's institutional records once pointed out that in District 20, out of roughly 400 ninth graders who entered high school in the year 2000, only fifty or so graduated four years later. Of course, this was not just a statistic; it was an emergency that needed to be addressed. And yet, amid that glaring disparity, there was Lauren Jones, an Avery Scholar who rose to become valedictorian of her class. I keep thinking about how important it was that she had access to something like the Avery Scholars program where she could study African American history and culture, explore her identity, and hear from Black professionals in Charleston who shared their own stories of growth and resilience. The program offered more than statistics; it provided outlets, ways of life, and the tools to improve one's concept of learning.

Image Caption: Avery Scholars in front of the Avery building (left); Avery Scholars inside (right)

Image Caption: Avery Scholars sitting (left) ; Avery Scholars camp photo (right)

Students weren't just learning about history in the abstract. They were learning about local heritage, specifically the Gullah Geechee culture, and about the people in their own communities who had shaped policy, art, and education. They were able to ask hard questions about mental and physical health, law enforcement, and the ways governments can affect their lives while reflecting on their place in those systems. Through films, storytelling, guest speakers, music, and field trips, students were reminded that their heritage was rich and worthy of pride.

It is easy to overlook the way limited cultural exposure can shape a young person's identity. So often, students only see African American life reflected through mass media where stereotypes of humor and violence dominate. The Avery Scholars program gave them something different—a deeper and more honest perspective.

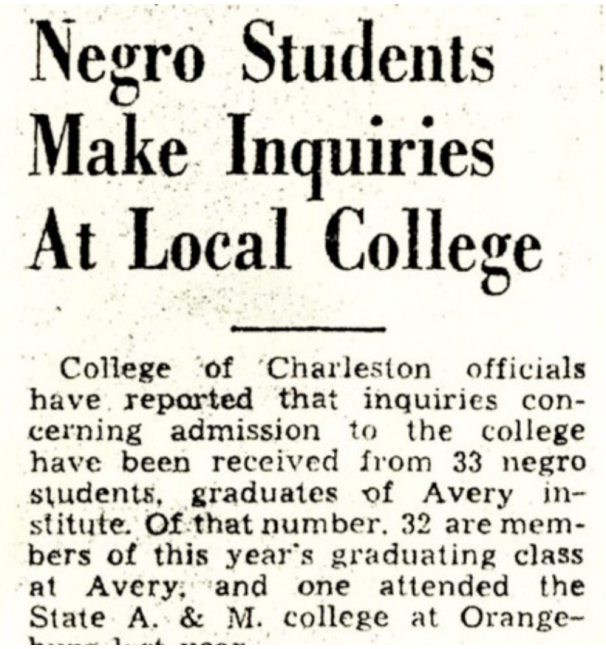
It is not to say that parents and teachers were failing their children, but rather greater society had stacked odds against them. Programs like the Avery Scholars aim to counteract that imbalance. They show what becomes possible when students are given not only knowledge, but also encouragement, attention, and real mentorship.

In my opinion, Avery Scholars reflects what we've been talking about all along. Young people are not only capable of greatness, but they are often waiting quietly for someone to understand and help guide them. Like Cynthia McCottry-Smith and Winfred Alston, the Avery Scholars program reminds us that youth work doesn't just happen in classrooms. It happens wherever people make space for young voices to be heard. And when young people are given the right tools, like Lauren Jones was, they don't just succeed. They transform the narrative.

Until next time,
Veer

Students Take Action: Avery's Attempt to Desegregate the College of Charleston

by Gus Varallo



Negro Students Make Inquiries At Local College

College of Charleston officials have reported that inquiries concerning admission to the college have been received from 33 negro students, graduates of Avery institute. Of that number, 32 are members of this year's graduating class at Avery, and one attended the State A. & M. college at Orange-

Image Caption: Clipping from Charleston Evening Post, *June 12, 1944, 13.*

It was 1944, and Hazel Murray was carrying a stack of envelopes to the Avery Normal Institute. That day, she was planning to apply to a school just down the road from Avery yet was notorious for its strict whites-only applications policy. That day, she was applying to the College of Charleston (CofC).

When she sat at her desk, she started filling out her application. She directed her classmates to do the same. They filled out the forms, sealed them in envelopes, and mailed them to the admissions office unsolicited. They were not waiting for desegregation. They were making it happen. This attempt to desegregate CofC was a bold move at the time. There was scant federal regulation on segregation, and Charleston's white population, which dominated city politics, viewed it as a cultural tradition. As such, segregation was seen as an unchangeable institution largely because of the government's inaction.

However, when local newspapers broke the news of the students' applications, many white Charlestonians responded with fear. *The Post and Courier*, *Evening Post*, and *News and Courier* ran op-eds alongside their initial articles that attacked the students and their attempt to desegregate. These pieces, shielded under the banner of tradition, reflected the racist hatred that upheld the segregationist policy. An op-ed in the *Evening Post* described segregation as the South's "fundamental condition" before labeling desegregation advocacy as "cruelly deluding the negroes." In the *News and Courier*, a writer alleged, without evidence, the applications were an attempt to blackmail the city into giving Avery more tax revenue. All these articles, however, came to the same conclusion: Higher education should privatize to resist federal desegregation orders. Yet again, Charleston's political establishment was unwilling to desegregate.

This negative publicity could not have come at a worse time for Avery. The school was struggling financially, and the controversy surrounding the applications could have jeopardized their funding from Charleston city government. For this reason, the American Missionary Association, the group that supervised Avery's administration, suggested Avery staff let the controversy "blow over" instead of making public statements. The survival of the school was at stake, so the administration was forced into silence.

Unfortunately, the students' applications to CofC were not taken seriously, and they were all denied admission. Furthermore, the College became private in 1949 to prevent federally mandated desegregation on their campus. Even though the Avery students did not gain admission into CofC, they stood up to segregation despite the dangers of doing so. They made their voices heard, all through a stack of envelopes.

IS IT TIME

A POEM BY MOSIAH ASAD

after Gil Scott-Heron

Is it time to save the children
rolling our granny's eyes
in big-lil heads shaped like
stones and fruit

Is it time to save the children
churning in cyphers spitting
our dreams and desires like
nasty black poets

Is it time to save the children
twisted like palmetto rose
boys folded unnatural
under solider-cops

maybe reconsider who's
running crime watch

Dear Veer,

The idea of space and the importance of creating spaces for youth really stood out to me while reading your letter about the Avery Scholars program. The Avery Scholars program worked, at least in part, because it provided students with a space to safely explore themselves, their roots, their cultures, and their dreams for the future. Having access to spaces like Avery Scholars helps encourage the growth of youth agency and advocacy in the next generation and continues the legacy of the Avery Normal Institute.

My most recent project has been working with the large number of oral histories that the Avery Research Center has both conducted and collected over the years.

During tours and events, our colleague Erica Veal (Avery Research Center's research archivist and interpretation coordinator) often discusses how Avery, dating back to the nineteenth century, has a history of fostering radical Black organizing in the Lowcountry.

For the students and readers who may find their way to this exchange of ours, please consider this:

The archives are full of people who looked like you, who asked questions, and who refused to be told their voices didn't matter. Ms. Cinny was one of them. She wasn't famous yet, at least not in the traditional sense, but she changed the standard ever so steadily. She proved what was possible for the students who came after her, and she left a record that says, "I was here, and I cared."

Kindly,
Nate

Image Caption: Millicent with colleagues outdoors (date and location unknown)

FINDING ONESELF: MILLICENT BROWN'S TRANSFORMATIONAL JOURNEY IN *ANOTHER SOJOURNER LOOKING FOR TRUTH: MY JOURNEY FROM CIVIL RIGHTS TO BLACK POWER AND BEYOND*

by Georgette Mayo

Millicent Brown is mostly noted for desegregating the all-white Rivers High School in Charleston, South Carolina, in 1963. At a young age, Brown was an opportune candidate for breaking down segregation barriers due to her foundation in social justice. Her family was entrenched in the civil rights movement. Namely her father, J. Arthur Brown, was the president of the Charleston Branch of the National Association for the Advancement of Colored People (NAACP, 1955), and later the president of the South Carolina Conference of the NAACP (1960–1965.) Despite her background, Brown still endured "the dilemma of being an outsider."

In the volatile midst of the civil rights and Black power movements, Millicent Brown became of age. Her journey was not an easy, clearcut path. In *Another Sojourner Looking for Truth: My Journey from Civil Rights to Black Power and Beyond*, Brown's memoir takes us through her whirlwind journey of becoming the woman and activist she is today.

Brown strove to live life as a normal teenager, not a "barrier breaker." But how does one do this when they have gone through abnormal situations? Steeped in the foundation of nonviolent protests, she was told to be patient and withhold her anger while maintaining a smile against racial indignities. But what happens when that patience turns into impatience?

Brown had to find out for herself, to seek, explore, discover life on her own terms—and possess the courage to do so.

Contending with numerous insecurities and guilt about her privilege and family legacy, education, colorism as a light-skinned woman, and acceptability in Black and white societies led to mental confusion and physical illness. In the memoir, Brown tries to make sense out of the vast societal contradictions until she could not.

We follow Brown across the United States as she experiences several different colleges, trying to find the right fit. Her diverse journey includes a multitude of unconventional (but legal) jobs, careers, and love interests. Not only did Brown learn from her hard-earned experiences but also from the various people she encountered. From the atypical to the influential, many are not nationally known but still significant. They

Image Caption: Millicent with family (left to right: Minerva Brown, MaeDe Brown, Millicent Brown, J. Arthur Brown)

were all important to Brown's maturation and development.

Brown, at times, overexplains her experiences and life lessons to illustrate her point, but likely more so to make them make sense to her. However, contradictions and "isms" will never make sense. As Toni Morrison states, "Racism is a distraction." These distractions keep us from our truths. We either follow them or challenge them. Brown will always challenge them.

In doing so, Brown finds her true self. She realizes patience and "coloring within the lines" only held her back. Brown finally understands her truth was always within her, and she does not have to ask permission to exist in her own skin.

Brown not only came out the other end with more clarity, but she also sought to identify, locate, and acknowledge African American "First Children" who desegregated American's schools. An oral history project initiated at the North Carolina Agricultural and Technical State University and continued at Claflin University brings awareness to the psychological impact of these children's (now adults) pioneering efforts.

The Avery Research Center holds the archival and oral history collection of Brown's initiative, Somebody Had to Do It Project (Children on the Front Lines of School Desegregation): Voices of School Desegregation Pioneers (AMN 1148).

What strikes the reader of *Another Sojourner Looking for Truth* is Brown's honesty as she relates her various life experiences discovering herself. Throughout, she is brave enough to explore the uncomfortable. As a lifelong educator, Brown is a credible and sought-after speaker. Her frankness and vulnerability radiate through her voice. In turn, one learns there is no single path to acquire success in life. "Success" is only found by being true to yourself.

PUSHING PALMS: SHAPERS OF THE PALMETTO YOUTH

by Marleena De Los Santos and Gus Varallo

Image Credit: Mary McLeod Bethune from the Library of Congress

Mary McLeod Bethune

Mary McLeod Bethune (1875–1955) was a Black administrator and advocate who cofounded Bethune-Cookman College (now University). Bethune founded the Daytona Literary and Industrial Training School for Negro Girls in Dayton, Florida, which later merged with the Cookman Institute in Jacksonville, Florida, to form Bethune-Cookman. Bethune served as the college's president, making her the first Black woman college president in American history. She also was the director of Franklin Delano Roosevelt's Division of Negro Affairs, which made her the first Black woman to lead a federal agency.

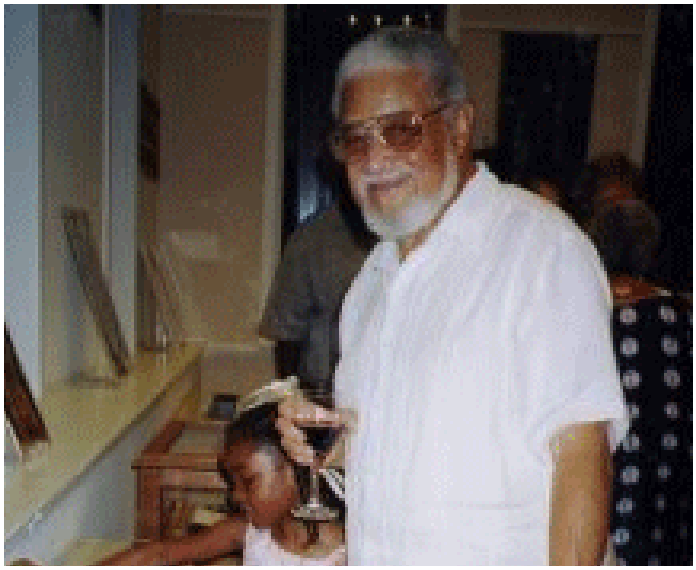
https://www.nps.gov/mamc/learn/historyculture/mary-mcleod-bethune.htm

Septima Poinsette Clark

Septima Poinsette Clark (1898–1987) was a Black Charlestonian educator and civil rights activist. A graduate of the Avery Normal Institute, Clark taught in Black public schools and advocated for educational justice causes, such as equalizing pay for Black teachers and providing better funding for Black schools. Her Citizenship Schools, which taught Black children and adults literacy skills so they could register to vote, helped galvanize Black political participation across the South.

https://ldhi.library.cofc.edu/exhibits/show/septima_clark/local-and-national-leader

Image Caption: Photo of Septima Clark



James Campbell

James Campbell (1925–2021) was an Immaculate Conception School graduate who worked in social justice movements on multiple continents. Campbell contributed to various Black Liberation organizations in the States, such as editing W. E. B. Du Bois's *Freedomways* magazine and creating the Organization of Afro American Unity with Malcolm X. In the 1970s, Campbell moved to Tanzania, teaching English in both rural villages and international schools.

https://www.lctakesaction.com/post/the-life-of-mr-james-e-campbell

Image Caption: Photo of James Campbell

Image Credit: Plaintiffs in the Clarendon County School segregation case (June 17, 1951, Summerton, SC), courtesy of the South Caroliniana Library, University of South Carolina

Briggs v. Elliot

Briggs v. Elliot (1950) was a lawsuit filed by the NAACP and Black parents in Clarendon County that challenged school segregation. At the time, Black students in the county could only attend Black schools, which were chronically underfunded. When the case reached the US District Court, the judges ruled against the plaintiffs and refused to desegregate. The NAACP appealed, and eventually the case was integrated into the successful *Brown v. Board* lawsuit in 1952.

https://www.nps.gov/brvb/learn/historyculture/socarolina.htm

Lowcountry Action Committee

Lowcountry Action Committee (LAC) is a Black-led organization dedicated to Black liberation through service, political education, and collective action in the Lowcountry. This organization defends human rights for people who are unjustly oppressed. LAC has multiple community programs throughout the year including cultural programming, freedom bag food drives, interpretation field school, and more.

https://www.lctakesaction.com

Image Caption: LAC members on the Avery building steps (December 1, 2024)

Image Credit: We Are Family by Kayla Rochelle Photography

We Are Family

We Are Family, founded in 1995 by Tom Myers, is South Carolina's oldest nonprofit that provides life-affirming or life-saving care and community for young people in the LGBTQ+ community up to the age of twenty-four. They focus on individuals who are BIPOC and/or low income. Their vision is to empower LGBTQ+ young people and allies to find their places in families, their communities, and the world.

https://waf.org

The Orangeburg Massacre

On February 8, 1968, South Carolina highway patrol officers shot and killed three African American young men named Samuel Hammond, Delano Middleton, and Henry Smith at South Carolina State College in Orangeburg, South Carolina. This incident occurred at the end of a weeklong series of protests over continued segregation in Orangeburg, specifically at a local bowling alley. The patrol officers fired for eight seconds at the group, leaving the three young men dead and twenty-eight other students wounded. These shootings became known as the Orangeburg Massacre.

https://ldhi.library.cofc.edu/exhibits/show/orangeburg-massacre/oburg-intro

Questions linger as Orangeburg recalls the fatal events of 1968

By NANCY COLEMAN WOOTEN
T&D Staff Writer

Monday, Feb. 8, marks the 25th year since the shooting of protesting students by state highway patrolmen in an incident at South Carolina State College.

Three students were killed, and 27 were wounded. A patrolman was clubbed with a two-by-

Four days that shook Orangeburg- Page 8A

SMITH

HAMMOND

MIDDLETON

Image Caption: Nancy Coleman Wooten, "Questions Linger as Orangeburg Recalls Fatal Events of 1968," Times and Democrat, 1993, Orangeburg, SC, from the Cleveland L. Sellers Jr. Papers, 1934–2003

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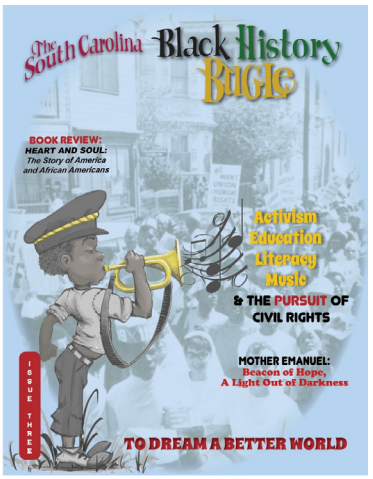
PREVIOUS ISSUES OF *THE SOUTH CAROLINA BLACK HISTORY BUGLE*

The South Carolina Black History Bugle is an educational magazine and resource for fifth-grade students. Issues 1 and 2 were developed by the College of Charleston's Avery Research Center for African American History and Culture, and Issue 3 was developed by the Avery Institute of Afro-American History and Culture. These issues of *The South Carolina Black History Bugle* are a publication of the South Carolina Department of Education.

ISSUE 1

ISSUE 2



ISSUE 3

The South Carolina Black History Bugle

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Editorial Designer Tey Saunders

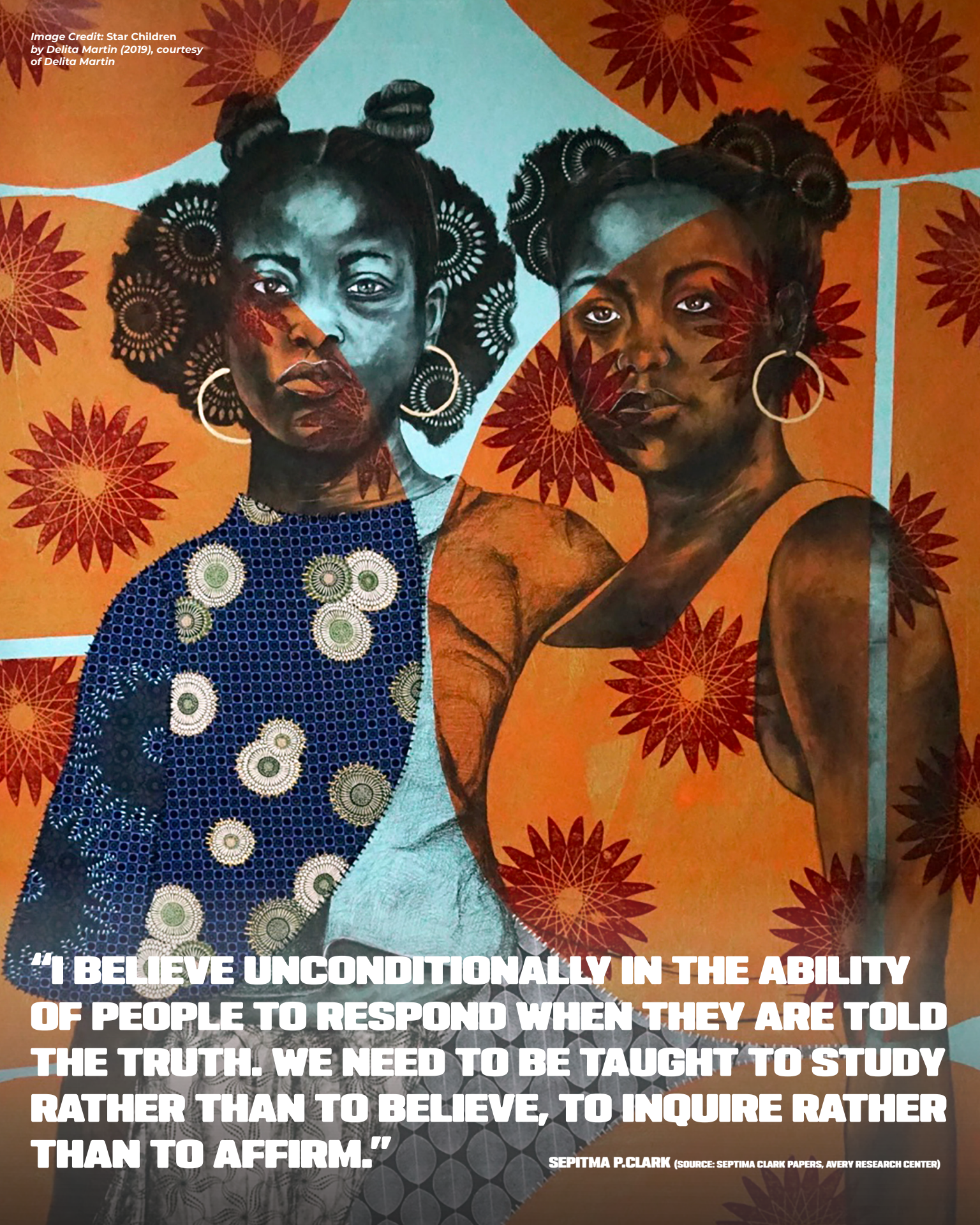

Image Credit: Star Children *by Delita Martin (2019), courtesy of Delita Martin*

"I BELIEVE UNCONDITIONALLY IN THE ABILITY OF PEOPLE TO RESPOND WHEN THEY ARE TOLD THE TRUTH. WE NEED TO BE TAUGHT TO STUDY RATHER THAN TO BELIEVE, TO INQUIRE RATHER THAN TO AFFIRM."

SEPITMA P.CLARK (SOURCE: SEPTIMA CLARK PAPERS, AVERY RESEARCH CENTER)