



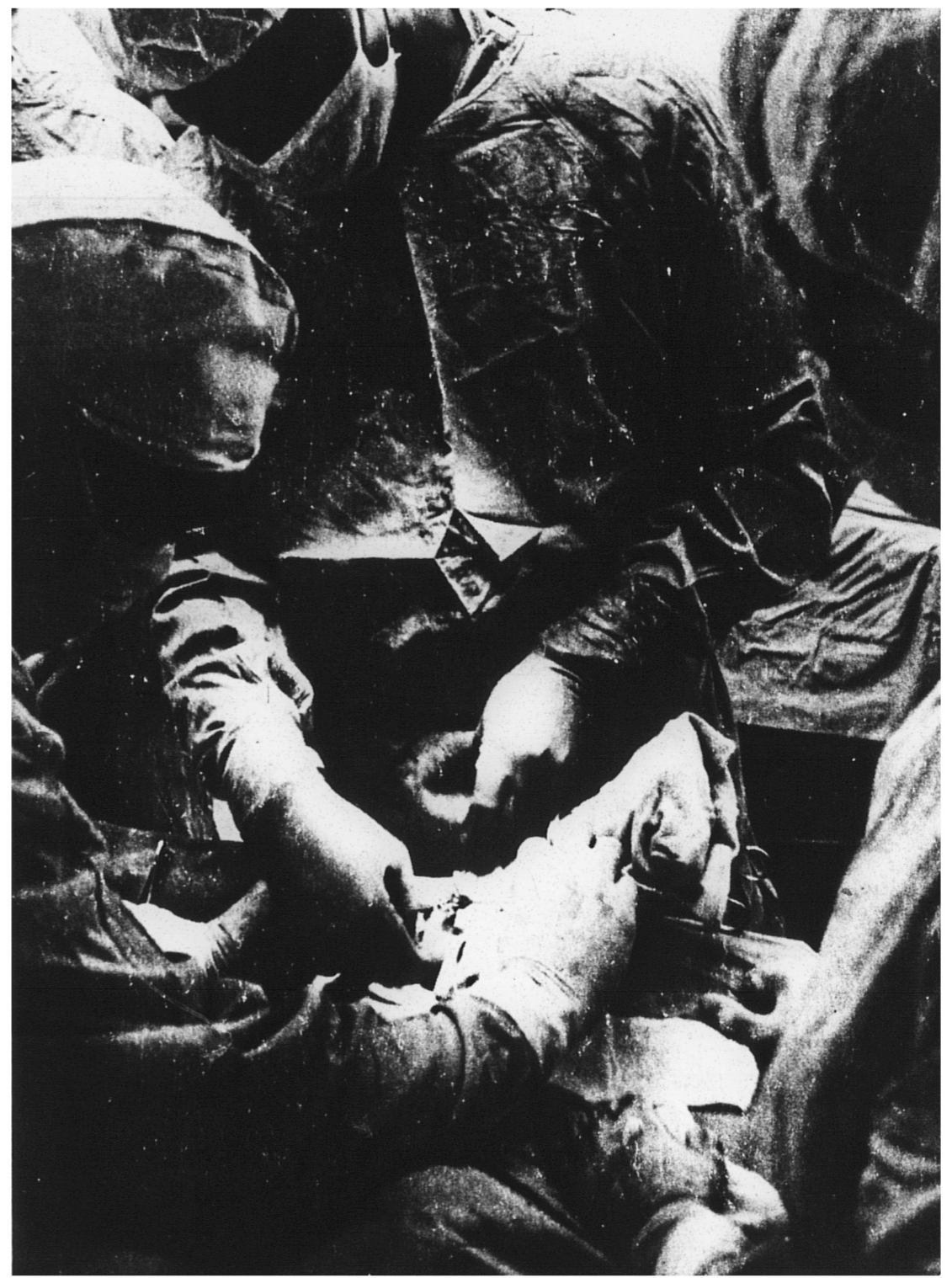




**Inside an Operating Room**

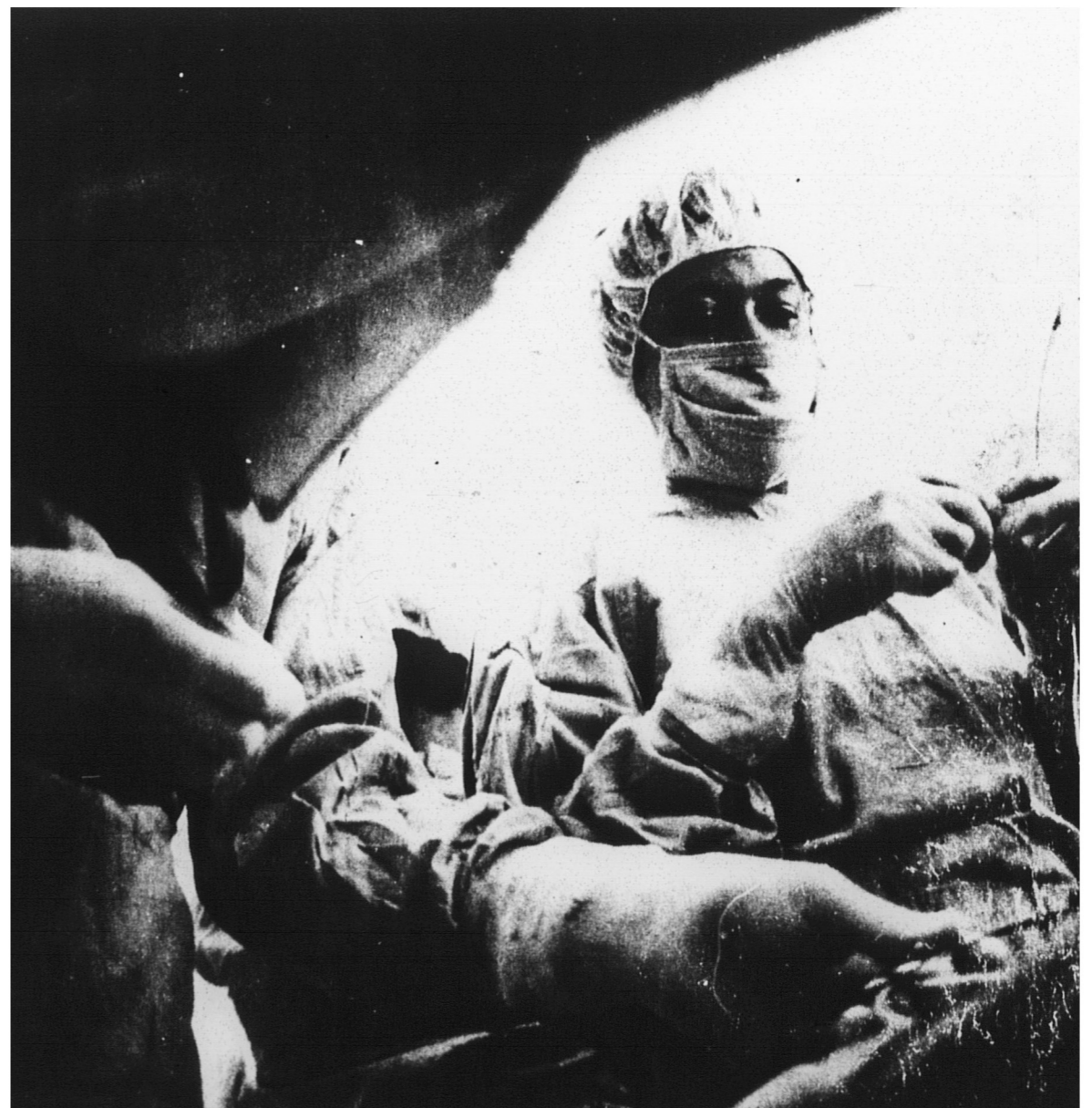


*Scalpel,  
Clamp,  
Suture*



*Photographs by Jim Pepler*

(Photos were taken at Taborian Hospital Mound Bayou, Miss.)



# Negro Artists in 19th-Century America Struggled Against Prejudice and Poverty

BY CARROLL GREENE JR.

The civil rights movement has focused attention on all aspects of the life of Negroes in the United States. But, although Negro-Americans have been here longer than many other immigrants, they are still among the least well-known.

The reason is not hard to find. Negroes have been systematically excluded from participation in the mainstream of American life. Segregation is only part of the story.

When I was a student in a large Eastern university, a white student in an American history class asked our professor, a Ph.D., if any American Negroes had fought in the American Revolution.

The learned prof seemed stumped. He thought for a moment, ran his hand through graying locks, and finally said, "Not that I know of."

But the fact is that at least 5,000 Negroes fought for America's independence. This incident illustrates another fact--that few Americans, white or black, know much about Negro history and Negro contributions to our national and world culture.

Today, the Negro is asking himself the question, "Who am I?" This search is causing him to look backward as he moves forward. Negro-Americans are becoming aware that they have made important contributions to American life and culture. They are also insisting that their history and contributions be taught in the nation's classrooms.



"HAGAR" BY EDMONIA LEWIS  
Photo by Warren Marr II of sculpture to be given to the new Frederick Douglass Institute in Washington, D. C.

The United States began adding important works to world art in the 19th century. Among the first American artists was a tiny band of Negro-American painters and sculptors.

These artists, who dared to claim a place for themselves in white America, are now almost forgotten. But many of them were outstanding artists of their day.

In the 1800's, America did not expect Negroes to express themselves as artists--except as singers, dancers, or story-tellers. Poetry in Negro dialect was acceptable, but once a Negro poet wrote in standard English, he had gone beyond his place in the eyes of white society.

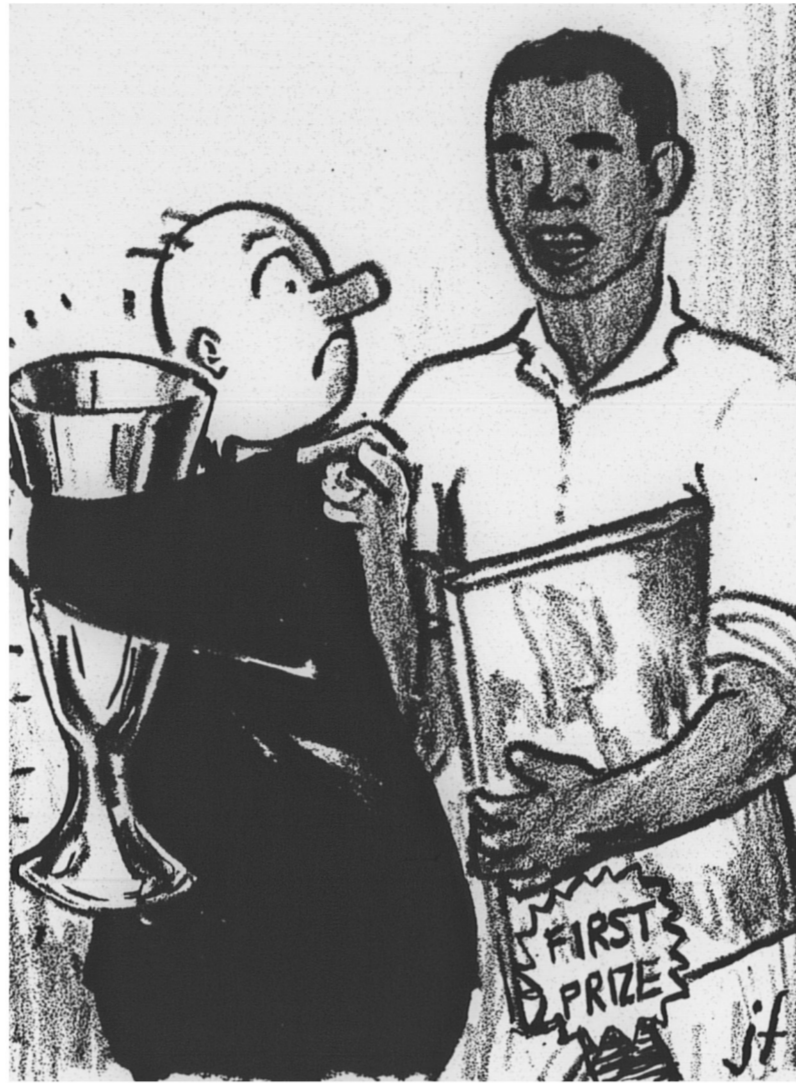
The 19th-century Negro artists had to face not only poverty, but also overwhelming racial and social prejudice.

Yet some Negroes dared to be artists. One of the first was Edward M. Bannister of Providence, Rhode Island. Bannister, a gentle and scholarly man, wrote about an incident in his life that shows the kind of problems Negro artists had to overcome.

The year was 1876, and the place was Philadelphia, Pennsylvania. The city was celebrating the 100th anniversary of the Declaration of Independence with a huge exhibition of American art. Bannister, then 48 years old, entered a painting entitled "Under the Oaks" in the landscape division. It won first prize.

This, Bannister wrote, is what happened when he appeared at the exhibition to claim the award:

"I learned from the newspapers that Number 54 (his painting) had received a First Prize Gold Medal, so I hurried to the committee rooms. There was a great crowd ahead of me and as I jostled among them, many resented my presence.



EDWARD M. BANNISTER WON FIRST PRIZE FOR LANDSCAPE PAINTING AT THE PHILADELPHIA EXPOSITION OF 1876, BUT THE JUDGES DIDN'T WANT TO GIVE HIM THE AWARD WHEN THEY LEARNED HE WAS A NEGRO.

"What is this Negro doing in here?" and other remarks were heard. Finally I reached the desk and tried to get the attention of the official in charge. He was insolent. Without raising his eyes, he said shortly, "Well, what do you want here? Speak lively."

"I want to inquire concerning Number 54. Is it a prize winner?"

"What's that to you?"

"Controlling myself, I said, 'I am interested in the report that it received a prize. I painted the picture!'"

"An explosion could not have made a more marked expression."

Bannister was able to claim his prize only after other artists insisted that he get it. But, later, a rich man from Boston, Massachusetts, bought the painting at a high price.

Another Negro artist of the time was Robert Duncanson, of Cincinnati, Ohio. Born in New York in 1817 and educated in Canada, Duncanson earned his living for some years as a printer of photographs. Then Nicholas Longworth, a prominent man from Cincinnati, hired Duncanson to paint landscape murals on the walls of the Longworth home (now the Taft Museum).

whose Holcombe Memorial, a huge column crowned with a cross, still stands in a New Orleans public square.

Like many Negro artists, Warbourg left America to escape racial prejudice. At the age of 27, he went to Paris, France, and Rome, Italy. He died in Europe nine years later, just as the Civil War was breaking out, without ever returning home.

Warbourg specialized in portrait busts and religious statues. Some of his sculptures are displayed in churches in Europe and Louisiana.

America's first Negro woman sculptor was Miss Edmonia Lewis, a fiery opponent of slavery who made portraits in stone and clay of people she admired. Among them were John Brown, the Abolitionist leader, and Colonel Robert Gould Shaw, who led the first all-Negro regiment formed during the Civil War.

Miss Lewis, an orphan at 15, attended Oberlin College in Ohio on an Abolitionist-sponsored scholarship. But she was expelled after someone accused her of trying to poison two of her white classmates.

She then went to Boston to study sculpture, and by the age of 20 she was in Rome. Like Bannister, she entered one of her best works in the Philadelphia exhibition of 1876. She became a popular sculptor and, for a few years, had as many commissions as she could handle.

She met Frederick Douglass, the Negro Abolitionist orator, editor, and statesman, in Rome in the 1870's. Douglass recalled that she followed him and his wife all over Rome in her eagerness to talk with people who shared some of her feelings.

Miss Lewis' statues, which were modelled on those of the ancient Greeks, eventually went out of style. She died forgotten.

Henry Ossawa Tanner, the son of a bishop in the AME church, was the most famous Negro-American painter of the 19th century. He developed his skill while studying with another well-known painter, Thomas Eakins, in Philadelphia in the late 1800's.

Eakins urged Tanner to stay in America and "peer deeper into the heart of American life." One of Tanner's best paintings, "Banjo Lesson" (now in the Hampton Institute Collection), was a poignant study of Negro life in his native country.

But Tanner preferred to paint scenes from the Bible, and went to Paris to continue his work. He also was fascinated with the Holy Land, and traveled to Jerusalem to paint masterpieces of composition, light, and color.

William Harper, born in 1873, was the last of the Negro-American painters of the 19th century. He experimented with dreamy, poetic landscapes.

Just before 1900, two Negro woman sculptors, both born in Philadelphia in 1877, became even better known than

Miss Lewis.

Mrs. Meta Warrick Fuller studied in Paris with one of the world's great sculptors, Auguste Rodin. Because of his praise and help, and because of her own talent, she was very successful. The critics called her an artist of "power and originality" and "a delicate sculptor of horrors."

Although her style was like Rodin's, she concentrated on the expression of suffering. Her works had titles like "Secret Sorrow," "Death on the Wing," and "The Wretched." Most of her work was destroyed by a fire in 1910.

The other sculptor from Philadelphia, Mrs. May Howard Jackson, stayed in the United States. She was the first Negro-American artist to choose Negro subjects.

In ignoring the tradition that American artists must make their names in Europe, Mrs. Jackson helped other American artists see their own country as a place to work and live. In selecting Negro subjects, she led the way for other Negro artists to take pride in themselves and their race as material for works of art.

Shortly after 1900, African art made its way to Europe and America. The discovery showed artists a new way of looking at the world. African art gave them new techniques and new ideas. Suddenly, artists everywhere were interested in Africa, and in Negroes and their art.

This change meant something special to Negro-American artists. They were spurred to look inward and to give expression to feelings and thoughts which they had seldom dared to express in the past. The way lay open for Negro artists to play a new and proud role in the 20th century.



CARROLL GREENE JR., of New York City, assistant executive officer of the Protestant Episcopal Church, is a former college English teacher and a collector of works by 19th-century Negro artists.

His article is reprinted by permission from the October 1966 issue of the Journal of the United Church of Christ Council for Higher Education,

## PORTRAIT OF A MODERN ARTIST

# Henri Linton of Tuscaloosa Paints as He Pleases

BY ROBIN REISIG

TUSCALOOSA--Prints, paintings and sketches practically paper the room. Drawings of nudes cover one wall. Facing them is a huge, multi-colored oil mural showing part of the life of Christ.

Huge patches of wet paint -- bright red, blue, green -- cover a board in the corner. The paint is waiting to be carefully rolled onto carved pieces of wood. Then the wood will be stamped on paper to "print" works of art.

The room is the studio of Henri Linton, a young artist. All week he has been chipping wood into different shapes, searching for patterns he likes, to prepare a show of graphics and drawings which opens this Sunday in the Stillman College Student Center.

To "print" each color on the paper, Linton uses a different block of wood. As he tries out a new block with a brilliant pink, the paint comes out unevenly. He shakes his head and grins, "You never know what you're coming up with with woodcuts. You get a lot of 'happenings.'"

The happenings are all right with Linton because he thinks woodcuts should be "spontaneous and very expressive." Besides, he says, "My big secret is I do quite a bit of experimenting. This is my first series of woodcuts. I don't have a fixed style yet. I'm still looking. I'm still searching. I'm still experimenting."

At age 22, Linton has already experimented -- and accomplished -- quite a bit. Last spring he won first place for portrait or figure painting, and first place for graphics in Atlanta University's nationwide competition for Negro artists. He has had exhibits in many galleries, including the Columbus (Ohio) Gallery of Fine Arts. He has already sold about 50 paintings -- a few major ones bringing as much as \$700 or \$800.

His new show will go from Stillman to Druid High School in Tuscaloosa, where, Linton hopes, "It'll be a new visual experience for the students." When Linton was a Druid student, he won a nationwide competition for a scholarship to the Columbus (Ohio) College of Art and Design, which he attended for the past four years.

This year he is taking all academic courses at



ONE OF LINTON'S WOODCUTS  
the University of Alabama ("It's friendlier than I expected," he says) to finish his Bachelor of Fine Arts degree.

School work doesn't allow him much time to paint, he says, but "Whether I'm thinking, or observing, or actually at the easel, painting's a full-time occupation. I work all day, even all night, until I come up with what I really want."

Painting has always been a part of Linton's life. "There's no such thing as man," he says, "You can't separate man from art. Man by nature is a creative being."

Linton paints mostly with oils. As he brushes a few more strokes onto a huge canvas to surround Christ with a halo, he beams, "I feel I can create a new world with oil paint. I can take oil paint and feel I can build a new house with oil paint. There's nothing I feel I can't do with oil painting."

Linton uses large brush strokes and brilliant colors on large flat surfaces. He thinks of himself as a "figurative painter" of the "California school." "I deal with the human figure, exploring the human condition," he says.

One of his most striking paintings, which was sold at the Atlanta University Exhibit, shows a scarlet-red nude woman, sitting on an American flag. She carries a peace dove and an olive branch. "She is mourning a dead loved one and saying to the world, 'Viet Nam, I too weep and mourn.'"

"This is actually a protest against the war in Viet Nam," Linton explains. "In all my paintings, I'm trying to get a message across."

A couple of his works have civil rights messages. One collage of newspapers and photos pasted together shows a young Negro with an American flag and pictures of civil rights victims branded across his forehead.

"I don't think of myself as a Negro artist," Linton says. "I'm a Negro in art. I'd be a painter if I were Chinese, Indian, or white. I've never really connected my art with being a Negro, or, say, the civil rights movement. Not that I'm not involved with the civil rights movement -- but there's something more immediate to me."

The something is the swirls of lines and colors; the small, careful etchings of people; and the trial "proofs" of large woodcut designs ("Which way is up? Whichever way you like..."). They all hang side by side. And the crowded walls are not yet filled.

Linton wants to continue to study art, and to teach it to college students. "I want to live my life free," he smiles, "and paint as I please, complete expression of myself."



HENRI LINTON SAYS, "I CAN CREATE A NEW WORLD WITH OIL PAINT."

Mayor's Order Starts Dispute

BY MARY ELLEN GALE

TUSKEGEE--Sergeant Edward Stallworth, the top Negro officer on the city police force, lost his rank and got it back again last week in the space of six days.

Mayor Charles M. Keever issued the Nov. 17 order that changed Stallworth from desk sergeant to patrolman.

"I'm satisfied with the results, but I'm not satisfied with the explanation," Stallworth said this week.

But some civil rights leaders supplied answers of their own. "We think it was directed against Amerson," said Pinkard, who is an officer of the local NAACP.

"And if some Negro officers leave, there will be room for white sheriff's deputies that are going to be looking for new jobs in two months,"

Mayor Keever and Tuskegee Public Safety Director Alton B. Taylor denied having any such motive.

Mayor Keever changed Stallworth's duties one day after a private meeting between the mayor and city council, and several police officers.

"They were turning it (Stallworth's job) into a trivial thing. They were undermining the only Negro officer with authority.

"There have been insinuations that I was striking back at someone," Mayor Keever said in reply. "It's not true."

Selma Trial

(CONTINUED FROM PAGE ONE)

Questioned by the SNCC leader, Smitherman said, "You were inciting to riot and you lunged at me and the other officers several times."

Carmichael told the judge the reason for his arrest was to "chill the free speech of the student movement."

Both Carmichael and House were released on \$300 bond, and said they would appeal.

Afterwards, as newsmen tried to talk to Carmichael in a hallway, several policemen continuously interrupted and pushed people aside.

Alabama Christian Movement for Human Rights

The weekly meeting will be at 7 p.m. Monday, Dec. 5, in New Hope Baptist Church, 1154 10th Ave. S., the Rev. H. Stone, pastor.

FOR A BETTER TOMORROW

In Alabama all our yesterdays are marred by hate, discrimination, injustice, and violence. Among the organizations working for a better tomorrow on the principle of human brotherhood is the Alabama Council on Human Relations.

Victim's Brothers Tell Of Helicon Shooting

BY VIOLA BRADFORD

HELICON--Mrs. Bedlie Matthews' son, Harvey Gipson, 26, was killed early Thanksgiving morning. The next day, Mrs. Matthews still didn't know exactly how or why her son had been killed.

The official version is that Gipson was shot by John Lunsford, a state liquor agent who tried to stop Gipson's car on the highway near Helicon.

According to Horn, Gipson jumped out of the car and pointed a shotgun at the agents, and then Lunsford shot him. Gipson died later in a Troy hospital as a result of the shot.

L.D. Matthews and Jimmie Whatley, Gipson's brothers, were with him when the incident occurred. Whatley said later, "We were riding on the highway

when we recognized a car following us. We didn't know who they were. It could have been someone to kill us.

"They didn't have no siren on, or nothing--no kind of signal." He said this is why they sped up to get away.

Matthews said the brothers' car "couldn't make a curve, and the car went off the road. When this happened, they (the agents) got out of their car shooting."

Matthews said the agents didn't identify themselves. "They didn't say a word," he said, "Iran into the woods, and (agent Roy) Free ran after me.

But Whatley added, "Pd been hunting--that's why I had the gun in the car. It was not loaded. The shells were in the glove compartment, and Harvey was on the back seat. And I'm sure he couldn't have gotten the gun and pointed it at them that quick."



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PATRONIZE COURIER ADVERTISERS

WANT ADS

TITUSVILLE CIVIC LEAGUE--The civic league will meet Tuesday, Dec. 6, in the Westminster Presbyterian Church.

KRISTEE FOUR-YEAR BULBS-- Guaranteed to do away with frequent burn-outs, replacement buying, and bulb-snatching.

PUPPIES FOR FREE--I have three puppies to give away to anyone who wants a good little yard dog.

JOB OPENINGS--The Southern Courier will soon be interviewing applicants for four positions on its business staff.

WANTED--A manager for the Freedom Quilting Bee Handcraft Cooperative.

CAR FOR SALE--1954 Ford sedan, V-8 engine, air-conditioned, overdrive.

EASY MONEY--The Southern Courier needs local distribution agents in Huntsville, Selma, Mobile, and Dothan.

MIA PROGRAM--The Montgomery Improvement Association recognizes its 11th anniversary beginning Sunday, Dec. 4, at 3 p.m. in the Holt St. Baptist Church.

FOR A BETTER ALABAMA--The Alabama Council on Human Relations has active chapters in Birmingham, Mobile, Montgomery, Huntsville, Florence-Tusculumbia-Sheffield, Auburn-Opelika-Tuskegee, Talladega, and Tuscaloosa.

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EVENING SPECIAL 6-8 PM Willie McKinstry

NOON SPECIAL 11-1 PM Rick Upshaw

GOSPEL SHIP 8-10 PM Trumon Puckett

AFTERNOON SESSION 1-3:30 PM Willie McKinstry

LATE DATE 10-12 Midnight Johnny Jive

Saturday

WEEKEND SPECIAL 6-12 Noon Sam Double O Moore

SATURDAY SESSION 12-6 PM Johnny Jive

SATURDAY EXPRESS 6-12 Midnight Willie McKinstry

Sunday

FAVORITE CHURCHES 6-12 Noon

TOP 14 REVIEW 12-4 PM Rick Upshaw

SONGS OF THE CHURCH 4-6 PM Trumon Puckett

FAVORITE CHURCHES 6-12 Midnight



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**Monday thru Friday**

Sign On 6:00 AM		
6:00-7:00 AM	Morning Reveries (Gospel)	T.J. McLain
7:00-9:00	Jordan Ray Show (R&B)	Jordan Ray
9:00-9:30	The Gospel Hour (Religion)	Rev. Greene
9:30-10:00	Dorothy Jo's Pantry Shelf (Women's News)	Dorothy Jo Stanley
10:00-12 Noon	Gospel Train (Gospel)	Dorothy Jo Stanley
12:00-3:00 PM	Ruben Hughes Show (R&B)	Ruben Hughes
3:00-Sign Off	Jordan Ray Show (R&B)	Jordan Ray

COMMUNITY BULLETIN BOARD (Church & Social News)--On the Half-Hour  
NEWSCASTS--5 Minutes Before the Hour

**Saturday**

Sign On 6:00 AM		
6:00-7:00 AM	Morning Reveries (Gospel)	T.J. McLain
7:00-9:00	Jordan Ray Show (R&B)	Jordan Ray
9:00-9:30	The Gospel Hour (Gospel)	Rev. Greene
9:30-12 Noon	Gospel Train (Gospel)	Dorothy Jo Stanley
12:00-3:00 PM	Ruben Hughes Show (R&B)	Ruben Hughes
3:00-Sign Off	Jordan Ray Show (R&B)	Jordan Ray

**THE GOODWILL GIANT**  
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**Game of the Week**

**Alabama State Batters Tuskegee**

MONTGOMERY -- Alabama State College wound up its second straight championship season Thanksgiving Day, with a 35-14 romp over traditional rival Tuskegee Institute.

The win gave the Hornets first place in section B of the Southern Intercol-

legiate Athletic Conference, with a 6-0 record in league play. Last year, Alabama State also topped the standings with an undefeated record.

The two teams entered their 47th annual clash in Cramton Bowl with identical records--5-0 in the conference and 7-2 overall. But Tuskegee mistakes gave the Hornets two big breaks early in the game, and State was never in trouble after that.

The first break came when James Williams of Alabama State blocked Palmer Sullins' punt on the Tuskegee five-yard line about midway through the first quarter. Hornet Gene Blanchard covered the five yards for the first of his three touchdowns (at right), and Charles Mitchell kicked the extra point.

Tuskegee came right back with a 53-yard touchdown march. Golden Tiger quarterback James Reynolds sneaked over from the one, cutting State's lead to 7 to 6.

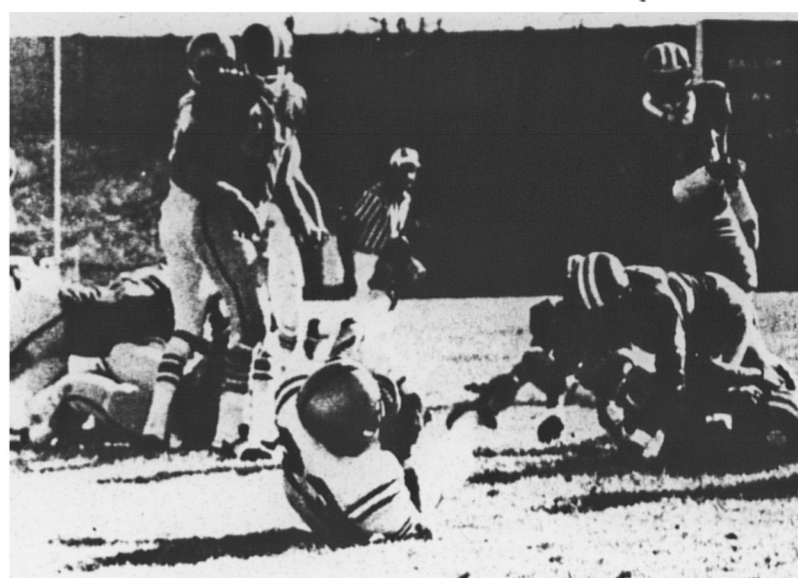
But the next Tiger drive was stopped when State's John Pugh recovered a fumble at midfield. The Hornets quickly took advantage of this second big break, getting a touchdown minutes later on a two-yard plunge by Johnny Pleasant. Mitchell again added the point, making it 14 to 6.

In the second half, Blanchard scored his second and third TD's, and Ralph Miller tallied on a 25-yard pass from Harry Scott. Tuskegee got its second touchdown on 55-yard pass from Reynolds to Ralph Jenkins.

**County Tops Central**

BY JOHN C. DIAMANTE

MOBILE--Mobile County Training School captured the Southern District and city championships by trouncing Central High, 28 to 6, in the annual Turkey Day Classic. This means that it will be County vs. Carver of Montgomery for the state championship this



Saturday at Hartwell Field.

Before a record crowd of 12,677 in Ladd Stadium, Mobile County finished out a flawless 9-0 season by handing the Central Wildcats their second loss in nine starts. The Whippets stifled the passing artistry of Central quarterback Donald "Sugar Man" Bell, and added acrobatic pass completions of their own to a vastly superior rushing game.

Whippet A. C. Moseley grabbed a 28-yard pass from Edward Allen in the last five seconds of the first quarter for County's first TD, and Larry Scheers kicked the extra point.

But Central then dug in, and twice stopped the Whippets just two yards from pay dirt. There was no more scoring in the first half.

The Wildcats continued to hold County off during the third quarter. But the Whippets finally scored in the first few seconds of the fourth quarter, on a five yard run by Scheers.

Three minutes later, Bell went over from the one-yard line for Central's only score of the game. He had passed for 80 yards on the Wildcats' touchdown drive.

That effort seemed to have exhausted the Wildcats, however. Anderson Flynn passed to Moseley for the Whippet's second TD, and 30 seconds later, Moseley snatched a Central pass and galloped 52 yards for another six points.

**FREE FOOD**

JACKSON, Miss.--Operation Help, which has given free food to more than 400,000 poor people in Mississippi since last March, will keep going for at least another month, State Director Paul J. Ussery said the federal Office of Economic Opportunity had approved a new grant for the program.

Ussery said staff workers who were laid off last month when money was short have been re-hired, and the program will continue until Jan. 1.

In any Mississippi county, except the eight with food stamp plans, poor people can get a monthly supply of U. S. government surplus food. Anyone on welfare can get the food. So may thousands of people with low incomes who don't qualify for any other kind of assistance.



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