

3107-18th St., N.E.
Washington, D.C. 20018
May 15, 1993

Ms. Margaret A. Williams
Chief of Staff, First Lady
1600 Pennsylvania Ave., N.W.
Washington, D. C. 20500

Dear Ms. Williams:

Thank you for your expeditious acknowledgment of my letter. I was in such a hurry to get the invitation for Duke Ellington School of the Performing Arts to you and the First Family that I forgot to send the background information on the American and Russian dance students.

I know you are a busy person. But, I hope that you, as well as Chelsea, can come to the concert which is scheduled for 28 and 29 May at 8 p.m. It is just up the street from the White House in Georgetown. This is just an information package. It is not necessary that you also acknowledge the receipt of this letter. Thank you again for your initial reply.

Sincerely,

A handwritten signature in cursive script that reads "Charlotte H. Carter".

Charlotte H. Carter

METROPOLITAN

Capitol marchers urge air strikes in Bosnia

By Todd Smith
THE WASHINGTON TIMES

About 15,000 people marched from Lafayette Square to the front of the Capitol yesterday to demand that the United States lift the arms embargo on Bosnia and start bombing Serbian military positions there.

The marchers waved flags and yelled chants calling for a stop to the bloodshed in Bosnia. The group was largely made up of Muslims, many wearing colorful native costumes, but also included Christians and Jews.

More than 134,000 people are dead or missing after more than a

year of civil war in former Yugoslavia, many of them Bosnian Muslims who have died at the hands of better-armed Serbs.

Bosnian Serbs cast ballots yesterday on a U.N.-backed peace plan that could end the violence, but most observers expected the Serbs to reject the plan.

Rep. James P. Moran, Virginia Democrat, who sponsored a resolution calling for a halt to the attacks on the Bosnian Muslims, joined the chorus of speakers at the Washington rally who demanded action from his congressional colleagues.

"I was proud to offer the res-

olution," Mr. Moran said as people waved Bosnian flags around the podium. "I thank all of you who are Muslim — I thank you for being brave."

The National Park Service estimated there were 15,000 present at the rally, while the Bosnia Task Force USA, sponsors of the event, put the number at 50,000.

"The world community should rise up and say, 'Never again,'" Mr. Moran said, referring to the persecution and murder of Jews during World War II. "It's not even a war, it's a slaughter."

Yusuf Islam, known as the folk singer Cat Stevens before his conver-

sion to Islam, shook his fists as he pounded the lectern in anger over the United States' inaction.

"The purpose of this [rally] is to raise our voices to the lifting of the arms embargo. ... It's a right for every nation to defend themselves," he said.

Suada Semka, a Bosnian woman, delivered a graphic and tearful account of the atrocities in her native country, some of which she has seen personally.

"Rape should be a war crime," she yelled. "Fifty to 60,000 raped and 2,000 pregnant is an atrocity. We cannot put up with these atrocities."

Bosnia's U.N. ambassador, Mu-

hammed Sacirbey, also attended. "In Bosnia, we have Catholics, we have Jews, we have even Serbs, as well as obviously the Muslims, who are slaughtered by the forces of fascism," he said.

Many in the crowd wore red arm bands to signify the bloodshed.

Abdu-Akbar Sharrieff, 80, assistant director of the Muslim Pioneers in America, joined in the march wearing a green-and-gold gown and a black-and-gold hat.

"A Muslim is a brother all over the world," he said.

Others clenched posters that said "Free Bosnia Now" and "Stop Genocide in Bosnia Now." Other posters

bore pictures of Bosnian suffering and bloodshed.

The marchers poured onto the mall wearing hats of black and gold and orange and red and chanting, "Lift the embargo now" and "The Muslims united will never be defeated."

Former heavyweight boxing champion Mohammad Ali, who had planned to attend the rally, had to bow out at the last minute.

"I wanted to be there to help fight against genocide and ethnic cleansing in Bosnia," the former champion said in a statement. "The people of Bosnia need a chance to fight back, to defend themselves."

Russian dancers in step

Teen-age troupe on payback visit

By Todd Smith
THE WASHINGTON TIMES

In a wave of black, blue and tan leotards, the 32 dancers stretch their arms skyward and point their toes in front of them. The music begins and the dance hall at the Duke Ellington School for the Arts fills with circles of swaying young male and female dancers.

"Flex and point, flex and point," barks Stephanie Powell, a dance instructor with the Baltimore School for the Arts.

Last fall, 16 Ellington students danced their way to Russia to learn that country's steps. This month, they're returning the favor by hosting a 16-dancer troupe from the



PHOTOCOPY
PRESERVATION

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Last fall, 16 Ellington students danced their way to Russia to learn that country's steps. This month, they're returning the favor by hosting a 16-dancer troupe from the Kalinka Dance Center, Moscow's equivalent to the Ellington school.

The two groups met Friday to begin rehearsing for a joint recital later this month, with Ms. Powell as choreographer.

The Russian students are busy practicing American dance steps in preparation for the recital. They're taking classes at the Ellington school, at 35th and R streets NW, and are living with families of the students.

"We want to show our dance to the American people," said Alexander Filippov, the Moscow dancers' instructor. "We want to see what America is like and the value of living in peace."

At Friday's rehearsal, the Russian dancers talked about the goals of their monthlong trip. It is the first time any of the dancers has been to America.

"I want to see American people and the way they live," said Varvara Kiselevskaya, 14, as she tightened her ballet slippers and began to stretch. "American dance is very hard for us. But I think ours was hard for them when they were in Moscow."

The afternoon sun streamed through the windows and hugged the youngest Russian dancer, Marsha Baldina, a shy 10-year-old who seemed a little overwhelmed by the trip. She's about a foot shorter than the other dancers, but what she



She's 10. She's the shortest of the troupe. And she's too shy to look up. But Marsha Baldina can steal your heart.

lacks in stature she makes up in enthusiasm and smiles.

"She's like a little gazelle," said Lynn Welters, director of the Ellington dancers, who chaperoned the trip to Moscow in November. "She's a little homesick right now,

but she's found a grandmother in me."

The exchange program also includes tours of Washington's tourist staples: Friday's rehearsal followed a tour of Mount Vernon and a history lesson about George Washington.

Last week was filled with outings to the Washington National Cathedral, the Air and Space Museum and the Hirshhorn Museum — including the rides at Kings Dominion.

"I like the aeronautics [Air and Space] museum best," Varvara said.

PHOTOCOPY
PRESERVATION

DUKE ELLINGTON SCHOOL OF THE ARTS -- RUSSIAN DANCERS VISIT

In the fall of 1992 sixteen dancers from the Duke Ellington School of the Arts went to Moscow to work with the Kalinka Folk Dance School. They lived with students from the school. On May 3, 1993 eighteen students from the Kalinka School will arrive in Washington, D.C. and will stay until May 31. The program was initiated through the Samantha Smith Foundation and has been administered through the USIA (United States Information Agency) and the D.C. Public Schools.

MOSCOW NEWS

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AND
GERMAN

Editor-in-Chief
Len KARPINSKY

Dance exchange, a first of its kind

By Stephen SCHUTZ

Lynn Welters, Chairperson of Dance at the Duke Ellington School of the Arts in Washington, D. C., is leading sixteen of her ballet students on an exchange program here in Moscow. The program will give the students the unique opportunity of studying Russian Folk Dance and Vaganova Classical Ballet styles at the Kalinka Dance Center.

The program, which in return has invited sixteen Russian students of the Kalinka Dance Center to Washington for a seminar on jazz, modern, and tap dance, is a first of its

kind in that the students represent the first African-American group to participate in a dance exchange program in Russia. There is also one Hispanic and one Asian among the group of girls, ranging from grades nine through twelve.

"Two years ago the Department of Education began investigating educational exchanges between Russia and the US, but things didn't really open up until the coup last year, which made it possible and a little easier to study here," says Welters. The girls were chosen from a group of fifty students

at their school, and were required to write an essay on their views of Russia and dance. A six-week intensive Russian course was given to them before their departure as well.

The students have been living with their Russian student counterparts and according to Welters, have adapted quite well. "We have had absolutely no problems. We have found that the Russian families and their children have been more than accommodating and accepting of us as people and as ordinary friends, just coming into their family," she said.

On December 1, their ballet mistress, Sandra Fortune, will be joining them to help guide the students. She was the very first African-American to compete at the ballet competitions at the Bolshoi Theatre in 1973. She will also help groom the children for their performances here.

The students will be performing on November 29 at the Olympic Village at 2 p.m. There will be a second performance on December 8 or 9 at the Tchaikovsky Theatre. For more information, call the Kalinka dance center at 253-0495 or 253-2041.

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NEWS**

«МОСКОВСКИЕ НОВОСТИ»
НА АНГЛИЙСКОМ ЯЗЫКЕ

METROPOLITAN

D.C. students dance to Russian beat

By Todd Smith
THE WASHINGTON TIMES

There were no two-page reports on "My Trip to Russia" for 16 Duke Ellington School of the Arts students who returned this week after two months of studying in Moscow.

They told their story with a folk dance they learned at the Kalinka Dance Center, the Russian equivalent of the Duke Ellington School and a feeder for the Moiseyev Dance Company.

"It was a good experience," said Tracey Parris, 17, who learned how dedicated Russian students are to the art of dance. "It taught me culture and a total new dance form."

The students, who performed at a

Christmas homecoming ceremony yesterday, studied folk dance, Russian studies, and a full slate of regular classes, including English, math and history. But they said some of the most interesting lessons came outside the classroom.

"They are just getting out of communism and are free, but they have always relied on the government," said Hilary Smith, who wants to become a professional dancer. "Now that they make their own decisions, they look to us to find out how."

Tarshia Leigh, 17, said she got the most out of attending Russian ballet performances.

"I learned to be a more disciplined dancer and gained more love for the art form. They communicated so

well by their facial expressions," she said. "I have come away from this trip a better, more well-rounded person."

The students lived with Russian families in Moscow, adopted their lifestyle, went sightseeing with them and made new friends.

"They didn't have the things we have over here," said Gloria Westbrook, 15. "They really had to work for what they got. It made me appreciate what I had."

One student said that on her first day she was shown the bathroom, where large fish swam in the tub. At dinner that night, one showed up on her plate. "I was shocked, at first," she said.

But after a few days in Russia, the

dancers grew to like their surroundings.

"The families were very, very nice," Tracey said. "They treated us like their own."

Many dancers discovered similarities in the two cultures.

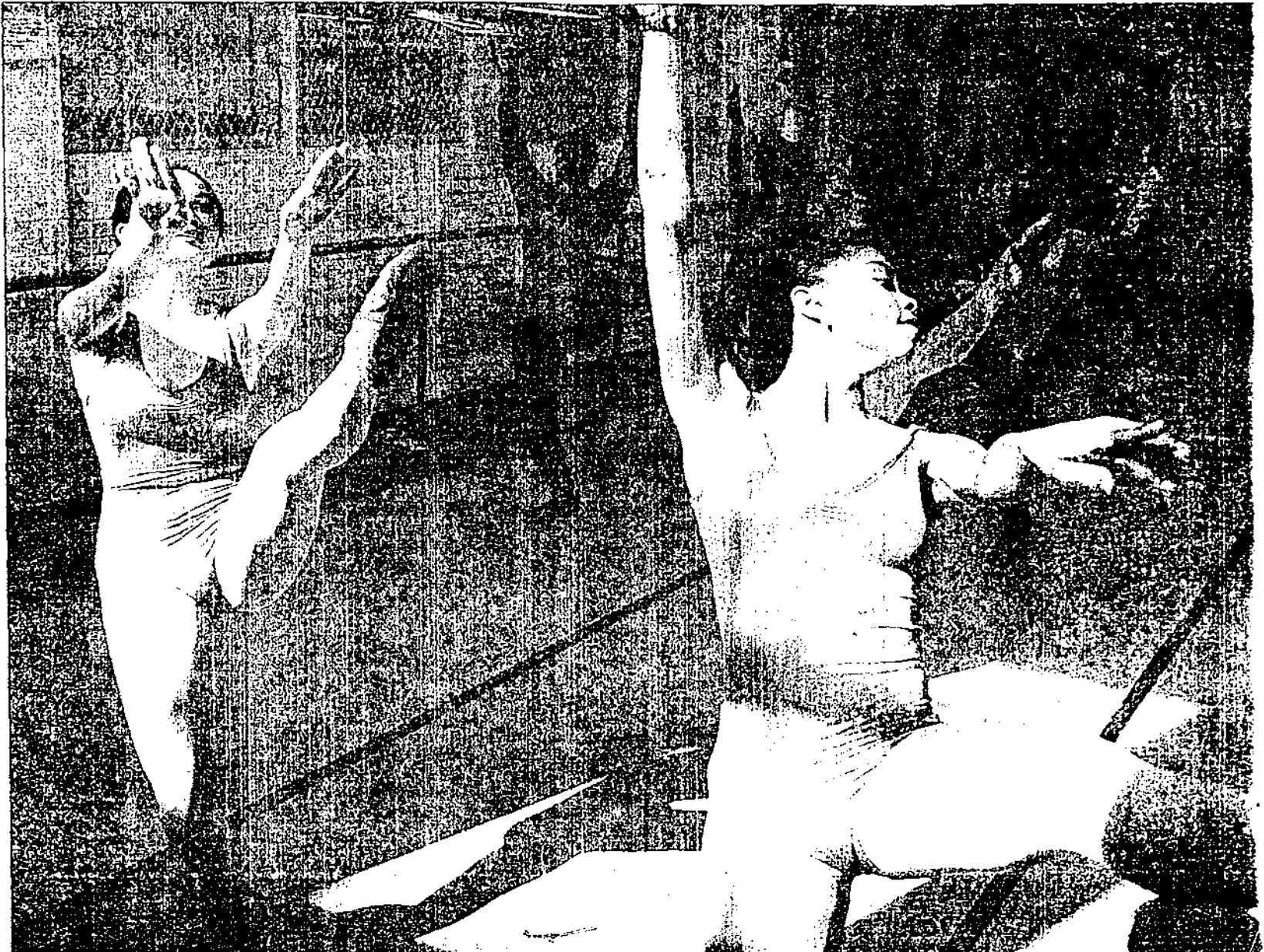
"These two countries are very alike," Hilary said. "They do things differently, but they have the same emotions. They're just like us."

One common bond was Russia's love of rap music.

"They love Naughty by Nature and Kris Kross, and you see them walking down the street singing Michael Jackson songs," Hilary said. "They absolutely love Michael Jackson."

METROPOLITAN

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ff to
ussia**



Photos by Ruth Freeman The Washington Times
ington School of the Arts students Raigan Welters and Nathalie Bonilla (top and bottom at left) and Maggie McKee (left at top) and Heather Gunn stretch and practice for their Moscow trip



Students at the Duke Ellington School of the Arts, including Natile Bonilla (right), prepare for their Christmas show after two months in Moscow.

Photos by Tracy A. Woodward/The Washington Times

ELLINGTON EXPRESS

DUKE ELLINGTON SCHOOL OF THE ARTS

Volume IV, No. 2

D.C. Public Schools

December 22, 1992

Photo by Chonte Long

They're Back!

Dancers And Teachers
Return From Russia

*Rhonda Harrison
and Garfield Gardner*

*ELLEX STAFF WRITERS
(First in a series)*



Third Year Dance Major Danielle Lane hugs her brother after arriving at Dulles Airport from Russia, Sunday, Dec. 13. Channel 4 WRC-TV reporter Jack Cloherty and cameraman look on.

Dancers & Teachers Return From Russia

**Rhonda Harrison
and Garfield Gardner**

ELLEX STAFF WRITERS

(First in a series)

16 dancers and two dance teachers arrived at Dulles Airport on Sunday, Dec. 13, tired, but glad to be home from their two-month stay in Moscow.

Greeted by their families and Ellington teachers, fellow students and administrators, the dancers were crying and hugging everyone in sight - all captured by the WRC Channel 4 TV camera.

Literary And Media Arts teacher Marlene Hoffman, returned two weeks ago after staying six weeks. In an interview, she related her never-to-be-forgotten experiences.

"Moscow is like a black and white movie," she said.

In her role as academic coach and someone the dancers could rely on for all kinds of help, along with Dance Department Chair Lynn Welters, she said, "The Ellington students communicated with the Russian dancers through sign language, dance, and movements. They communicated with their families by exchanging their languages, each gaining a learning experience from one another.

According to Hoffman, the Russian people are very busy and are always in a rush. "They sometimes bump or push you on the subway; but, they are not being rude. They are warm, loving, caring, and generous people."

Hoffman went along with the dancers on visits to museums, the Russian circus, important cities

and small villages. They also attended ballet and modern dance performances.

There are two types of people in Russia, she said. There are the people that want a democratic government and there are the people who say they will not

make it as a democracy and that they need some kind of communist control.

Russians fear for their children because they are afraid that their children will not get an adequate education or proper housing and

Con't on page 2

From page 1

jobs, according to Hoffman.

"Unemployment in Moscow is approximately 50 percent. When you walk on the streets of Moscow, you see very poor and suffering people - beggars, homeless, and elderly people that work very hard. It is true that when you are in Moscow you see long lines everywhere you go: for example, in front of the department stores. It is very possible for items in the stores to be there one day and gone the next," explained Hoffman.

According to Hoffman, it is cold and snows a lot. Moscow is very beautiful and modern. It has huge streets and when they are covered with snow, they are very pleasing to the eye.

Moscow has many great cultural centers. The Kremlin (which is the

Russian word for fortress) lies in the center of Moscow surrounded by a big red square. The Russian people are very proud of "this fortress," said Hoffman, "which has protected them from invaders since the 13th century."

Moscow is also full of cathedrals, churches, and skyscrapers. It is very similar to the structures of New York City. It is like a mixture of old and new, and it is very middle-eastern.

"I have traveled to a lot of countries; and in all my travels, I have never had such a wonderful, unique, painful, special and memorable trip in all my life," she said.

NEXT: Interviews with the dancers, teachers Lynn Welters, Sandra Fortune, Dr. Elaine Todd and Selma Morrell.

Impressions Of A Night Out In Moscow

... I just had to write down some of the impressions I had tonight about the "Russian Seasons" performance at Tchaikovsky Theater.

They danced folk, interpretive, tango, Greek, Spanish, Jazz, modern, a bit of ballet - so diversified and versatile. They completely blew me away.

There was a jazz/modern number done with one man and two women in gold Egyptian costumes. The man's expression was direct and infinitely powerful - he was the man. The music was surprising. It added soul to the movement. Raigan (Welters) and I recognized the voice; but we didn't know who it was. Maybe Billie Holiday?

There was a piece with the three fierce men where each caught an invisible ball and did a solo that made me ache because I could feel the movement and emotion and spirit of the dancers. The choreography was never dull or predictable - the fierce one almost break-danced at one point; and the lines were beautiful.

Con't on page 2



Fourth Year Dance Major Tarshia Leigh gets

Photo by Chonte Long

embraced by her mother after arriving from Russia at Dulles Airport.



Third Year Dance Major Jeria Carter gets kissed at Dulles Airport welcome.

...A Night Out In Moscow

From page 1

The first piece had the fierce one as Jesus... with great religious music and yellowish "halo-y" light that cast a huge shadow of Jesus on the back curtain. What effects!

Words just won't do to describe the elation and joy (I felt)... There was a piece that made Raigan and I cry - the dancers danced with their whole bodies. . . Everything looked easy; but from experience, I know there were hundreds of thousands of hours of rehearsal for it to come off so well.

There was a dance with a woman and a man on skis (who comes up with this great stuff?) that defied our laws of gravity and

I was just sitting on the edge of my seat, mouth open, in awe.

Their bodies undulated like snakes or waves - and the control! You could see the muscles working in their bodies. I know they must have ached! Raigan whispered that we would have to join an aerobics and body sculpting class. I concurred, especially when I found that while I was applauding, the ilab under my arm was wiggling uncontrollably - just jiggling away, as if smirking at me for calling myself a ("dancer.")

I felt so "high" that I never wanted to leave. I wanted to stay and watch them dance indefinitely. I (knew)...then why I love dance; it was crystal clear. It brings you into another world.

- Maggie McKee

In Our Schools

Franklin L. Smith, Superintendent

Vol. 5, No. 5

News about District of Columbia Public Schools

January 1993

Ellington dancers find love and hardship in Moscow

Sixteen dancers from the Ellington School of the Arts returned from Moscow last month after an eight-week stay in which they attended daily ballet lessons and a Russian high school and lived with Russian families.

"When we left Moscow," said the trip's organizer, Lynn Welters-Newman, "there was not one child or host family who was not in tears. Our kids have been calling Russia since we have been back. My daughter, who went on the trip, has called three times already."

The bonds grew between the hosts and their visitors despite the hardships and isolation the students initially experienced.

"They went through severe culture shock," said Welters-Newman, who is also the chairperson of Ellington's dance department. "They didn't know anyone. The weather was very cold. But after the third week, the bonding became very close with their host families."

Ellington was selected for

the trip over several competing schools by the U.S. Information Agency. The Samantha Smith Memorial Fund, which was created to promote better relations between the two countries, funded the trip. The students were the first African-Americans to study dance in Moscow.

"Russia is the mecca for dance in the world," explained Welters-Newman. "They have perfected the technique of ballet."

For three hours each weekday the students studied under the ballet mistress for the renowned Bolshoi Ballet and participated in master classes with a new contemporary ballet company. They also performed four times during their stay.

"I'm learning kalinka, a soulful Russian dance, in a dusty studio with no mirrors and cracking bars, and dancers that are full of rhythm," wrote student Danielle Lane during her stay. "Our patient teacher, who speaks only a little English, is full of smiles and encouragement."



Ellington dance students join their Russian counterparts in warm-up exercises before an afternoon class in Moscow.

ROBERT ALLEN AND
CHARLES MITTON

Host 14th Annual Achievement Awards TV Show

SPECIAL
HOLIDAY
DOUBLE
ISSUE

What Blacks
Can Expect
From Clinton



Ticker Tape U.S.A.

By Simeon Booker, Washington Bureau Chief

... D.C.'s Duke Ellington High School's dancers, first U.S. student group to perform in Russia, report a friendly welcome. Gloria Westbrook was shocked when host family put three fish in tub to keep alive before cooking for dinner.

* * *

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From: Charlotte H. Carter
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Washington, D.C. 20018

PHOTOCOPY
PRESERVATION



June 28, 1993

The Honorable William J. Clinton
President
The White House
1600 Pennsylvania Avenue, NW
Washington, DC 20500

Dear President Clinton:

BW3: Hillary

Sheila and I would be delighted to have you and Hillary come to dinner at our home. Please feel free to bring Chelsea along and she can invite a friend as well.

We plan an informal outdoor pool-side dinner which would start around 8:00 p.m., but we hope you arrive around 6:00 p.m. so that the kids can go swimming or play tennis. Other friends we plan to invite are:

Ron & Alma Brown

Hazel O'Leary & Guest

Herbert & Sharon Wilkins (Herb is a BET Board Member and President of a minority venture capital firm)

John, Sr. & June Hechinger

Pick any date that works best for your schedules and let us know at your earliest convenience. Hope to see you soon and keep the faith.

Warm regards,

Robert L. Johnson
President

P. S. In follow-up to our conversation, Bob Rubin has set up a meeting with his Advisory Group for Thursday, July 15 at 11:30 a.m.

Black Entertainment Television

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African
American
Women
on Tour

*No
Nice
Letter*

November 4, 1993

Margaret Williams, Chief of Staff
Office of the First Lady
Old Exec. Off. Bldg. #100
Washington, DC 20500

Dear Ms. Williams:

*Wants O.F.L.
to Sponsor African
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Conference 7/7-10
Crystal Gateway
Marriott.*



African
American
Women
on Tour

Maria D. Carothers
President
Executive Producer

P. O. Box 15819
San Diego, CA 92175
(619) 560-2770 • Fax (619) 560-9190
Produced exclusively by PROMOTrends

African American Women on Tour cordially invites the Office of the First Lady and the White House to participate as a sponsor of its 1994 D.C. conference. Washington, D.C., New Orleans, LA and Oakland, CA will host our 1994 conferences, attracting well over 6,000 conferees. Conference participants, comprised primarily of upscale African American women, enjoy three full days of workshops, cultural events and keynote presentations by some of America's most sought-after spokeswomen on Black female growth and empowerment, including our '94 tri-city featured speaker, Susan L. Taylor, Editor-in-Chief of ESSENCE Magazine.

PROMOTrends, a 4-year old San Diego-based meeting and event management firm, is creator and producer of African American Women on Tour (AAWOT). Principal Maria Carothers established the conference to serve as a national platform where the most critical of issues impacting the unique lives of Black women, their families and communities are addressed. We deliver a program which inspires Black women to improve their quality of life.

We invite you to closely and seriously consider supporting AAWOT. Your sponsorship will dramatically and positively impact the lives of thousands of Black women who travel from every major market in America to be a part of this historical event.

Not only does African American Women on Tour serve as a platform for Black female issues, it also serves as a platform for organizations to target the Black home and family, vital female consumer market, build awareness, generate political and corporate goodwill and promote cultural diversity. With your organizations goals and objectives in mind, we custom-design a venue to meet your special needs and desires.

We look forward to your department joining us for the African American Women on Tour conference series to Washington, DC, July 7-10, 1994, at the Crystal Gateway Marriott. Please do not hesitate to call us to discuss our sponsorship proposal in greater detail. I may be reached at 619-560-2770.

Best regards,

Maria D. Carothers

Maria D. Carothers
Executive Producer

CONFERENCE PROGRAM FACT SHEET

This information must be typed and accurate.

IMPORTANT: The following information is mandatory. Please photocopy and submit one Workshop Fact Sheet for each proposed workshop. Our request for this information does not guarantee AAW on Tour selection of your workshop(s) or inclusion of any of the information/attachments provided.

Only provide us with information you want published.

1. Exact workshop title.

2. One line description of workshop:

ALL co-presenters' information must be attached. Please indicate which person is the primary presenter.

3. Full professional name, including any abbreviated title(s) that follow your name (e.g., M.D., Ph.D.). "Dr." not acceptable.

4. Your title/profession (please abbreviate if long; one title only):

5. Your employer/business/organization name (only list the one organization you would want published):

The following must be attached:

- A. Black and white head shot, of any size. Photo must be clearly marked with your name. Photos will not be returned.
- B. Items 3-5 of co-presenter(s).
- C. Check one: ☐ Primary Presenter ☐ Co-Presenter

The African American Women on Tour reserves the right to edit and/or omit any of the information and attachments provided. Please be accurate as this information may be included in registration brochure.

Please mail complete application to:
African American Women on Tour
c/o PROMOTrends
P.O. Box 15819 • San Diego, CA 92175
(619) 560-2770 • FAX (619) 560-9190

DEADLINE: October 15, 1993



African American Women on Tour

CALL FOR PRESENTATION

DEADLINE: Workshop Presenter
Deadline Extended
Until November 30, 1993

INTRODUCTION

African American Women on Tour is one of California's foremost events created to address unique, and critical issues impacting the lives and futures of African American women, their families and communities.

African American Women on Tour will travel to three cities in 1994, attracting a combined audience of over 4,000. The 3-city conference tour is founded and exclusively produced by PROMOTrends, San Diego's only African American female-owned meeting and event management firm.

Each conference features over 40 dynamic workshops conducted by noted African American experts from throughout the United States. The conference also feature keynote events with nationally renowned spokeswomen on African American women's issues.

CONFERENCE DATES

- July 7-10, 1994
Crystal Gateway Marriott
Washington, D.C.
- August 25-28, 1994
New Orleans Marriott
New Orleans, CA
- October 20-23, 1994
Parc Oakland Hotel/Oakland
Convention Center
Oakland, CA

WORKSHOP TOPICS

We offer a comprehensive, well-balanced workshop series featuring presenters who have a sincere, vested interest in empowering African American women.

Because our delegates come from all walks-of-life, we offer workshops ranging from essential life and parenting skills, to topics on careers, business and finance management. Workshop topics fall within the following areas:

- Personal Development
- Family Relations
- Spiritual Growth
- Health and Fitness
- Business Development
- Career Development
- Community Survival/Rebirth
- Financial Management
- Male/Female Relationships
- Rites of Passage for Youth
- Rites of Passage for Women

Although this list is not all encompassing, below are a few "must have" topics:

- Chemical dependency (all forms of) and its impact in the Black family/community
- Educating/empowering Black children
- Black on Black violence and abuse — gang, domestic
- Economic self-determination/building Black wealth
- Health issues: AIDS, heart disease, lupus, fibroid tumors, holistic, mental, meditation
- Career issues: sexual/racial harassment, glass/ceiling, oral/written communication, professional imaging/protocol
- Black consumerism: fair housing, redlining, product liability

HOW CAN YOU AS A PRESENTER BENEFIT?

Your name and affiliation will be listed in 100,000 African American Women on Tour's registration brochures mailed nationally. As a workshop presenter, AAWOT offers you the opportunity to:

- Derive income from the sales of your books, tapes and other instructional materials.
- Promote your upcoming and/or continuing workshop lecture series, special events and/or consulting services.
- Market your services and products to African American women and corporate representatives.
- Reach a vast majority of opinion leaders who influence large numbers of African American women and/or households.
- Enhance you personal or corporate goodwill.
- Expose your name and expertise to prospective clients and the media.

AAWC ON TOUR PRESENTER CONTACT

Maria D. Carothers • African American Women on Tour
P.O. Box 15819 • San Diego, California 92175 • (619) 560-2770 • FAX (619) 560-9190

APPLICATION PROCESS

Application Requirements

- ☐ Complete, typewritten **Presenter Application**.
- ☐ Complete, typewritten **Fact Sheet**. One Fact Sheet per presentation topic.
- ☐ Signed **Speaker Waiver** and **Authorization**
- ☐ One page typewritten **vitae or résumé** for each presenter/co-presenter.
- ☐ One page typewritten **abstract** of each presentation topic submitted.
- ☐ Audio/Visual equipment need(s). Please keep requests to a minimum. VCRs are a personal expense. Late and on-site requests will not be honored.
- ☐ Specimen of workshop handouts, if applicable.
- ☐ Black and white **headshot**, of any size. Must be clearly marked with your name. Photos will not be returned.
- ☐ One paragraph **biographical statement** for each presenter. Will be used in workshop introductions.
- ☐ **Optional**: video or audio tape presentation of proposed workshop. Please send self-addressed and stamped envelope if you wish to have it returned.
- ☐ Please submit all of the above in folder or binder. Please label all attachments with name.

SELECTION PROCESS

1. Presentation papers are checked for completion. Incomplete applications and/or those with missing attachments will be returned to presenter for completion.
2. Papers are reviewed and rated by a panel of professionals. Selection of presentations are based on relevance to conference goals, interests and needs of each conference and its delegates.
3. Presenters will be notified of the status of their proposal by November 1, 1993.
4. Depending on workshop popularity, presenter(s) may be asked to repeat their workshop.

PRESENTER APPLICATION

Preferred conference — check as many as applicable: ☐ Washington, D.C. July 7-10, 1994 ☐ New Orleans, LA August 25-28, 1994 ☐ Oakland, CA October 20-23, 1994

Workshop Title: 1. _____

Workshop Title: 2. _____

Primary Presenter: _____

Name: _____ Occupation: _____

Firm/Organization: _____

Telephone: Day: _____ Evening: _____ FAX: _____

Mailing Address: _____

City: _____ State: _____ ZIP: _____

Co-presenter:

1. Name: _____ Occupation: _____

Firm/Organization: _____

Telephone: Day: _____ Evening: _____ FAX: _____

Mailing Address: _____

City: _____ State: _____ ZIP: _____

Principal Method of Presentation

- | | |
|--|---|
| ☐ Presentation Workshop | ☐ Panel Discussion |
| ☐ Growth Group (Participatory) | ☐ Audio/Visual |
| ☐ Rites of Passage | ☐ Adult audience only |
| ☐ 12-13 Yrs ☐ 14-15 Yrs ☐ 16-18 Yrs | ☐ Rites of Passage for Women |

Audio/Visual equipment needed: _____

Limited supply available. Video equipment is a personal expense. AAW on Tour reserves to right to limit requests.

Presentation Time and Requirements

- ☐ 75 minutes *maximum* with 15 minute question and answer period.
- ☐ In-workshop promotion of products/services prohibited.
- ☐ Presenter(s) required to use mike for audio taping. Each presenter receives a complimentary audio tape of presentation.
- ☐ Specific workshop dates and times for each conference cannot be guaranteed.
- ☐ Presenter may be asked to conduct two workshops per conference.
- ☐ AAW on Tour reserves the right to cancel any workshop with 20 days advance notice.
- ☐ Audio/visual requests must be submitted with application. No later or on-site requests will be honored.

Please refer to *Application Requirements* on page 2 for list of required attachments.

Speaker Waiver and Authorization

I/We _____ (please print name) do hereby authorize African American Women on Tour, PROMOTrends and its agents and contractors to use my/our names, photographs, writings, recordings or services in the promotion and/or advertising; and to record, duplicate and offer for sale on cassette tape, my/our speech, and any portion of my/our participation in the 1994 African American Women on Tour Conferences in Washington, D.C., New Orleans and Oakland, CA and I/We do hereby waive any and all rights to compensation and claims resulting from the use, recording, duplicating and sales of the aforesaid.

Signature _____ Date _____

Signature _____ Date _____

DEADLINE: OCTOBER 15, 1993

If after deadline — please call to confirm need for additional workshop topics.

SPECIAL THANKS

to sponsors Small Business Administration, California Lottery, Cross Colours Home, Epic Records, Hewlett Packard, and Reebok and to the Association of Black Women Entrepreneurs, Los Angeles Urban League, *Essence* and *Black Enterprise* for their support of the 1993 AAWC on Tour!



Please add me to your mailing list.

Name: _____

Affiliation: _____

Mailing Address: _____

City/State/Zip: _____

Phone: Day () _____ Eve () _____

Check as many as applicable:

☐ Registration Packet

☐ Vendor/Exhibitor Packet

☐ Other: _____

☐ Change of address

☐ Corporate Sponsorship

☐ Workshop Call for Presentation

☐ Please add the attached names/

addresses to your mailing list.



African American
WOMEN'S CONFERENCE
On Tour

EXECUTIVE PRODUCER

Maria Carothers/PROMOTrends

Chief Financial Officer

Letha West

Communications Specialist/

Volunteer Coordinator

Renee Fagans

Administrative Assistant

Nicole Mims

Rites of Passage for Girls

Emily Gunter

Rites of Passage for Women

Mutima Imani

Merchandising Manager

Lula Washington

Registration Manager

(Special Ticketing)

Alecia Rena Carothers

Registration Consultant

Mark Taylor

Banquet Manager

Michelle Gerald Gray

VIP/Hospitality Manager

DiAnna Toliver Muhammad

Workshop Manager

Pamela Nero

Press Coordinator

Monica Corbin

AAWC on Tour is not affiliated with San Diego's African American Women's Conference.



African American
WOMEN'S CONFERENCE
On Tour

Post Office Box 15819
San Diego, CA 92175
(619) 236-8509 • Fax (619) 263-3088

Registration Brochures
available after
February 26, 1993



TOYOTA is another proud sponsor of AAWC on Tour.

SisterSpeak

Created exclusively by PROMOTrends for the African American Women's Conference On Tour

Volume 1, Issue 1

Winter/Spring 1993

A Letter from the Executive Producer

Greetings! As president of PROMOTrends and executive producer of the African American Women's Conference on Tour, I welcome all sister-friends to the 1993 tour to Los Angeles and Oakland, California.

We've planned a full schedule of events to revitalize, empower and AFFIRM YOUR SELF, YOUR FAMILY AND COMMUNITY. AAWC on Tour invites you to diverge for the moment — to escape your day-to-day responsibilities, concerns and challenges.

For three-and-one-half days, you're encouraged to indulge a little. Let loose a little. And, enjoy a weekend full of powerful keynote presentations, empowering workshops, Afrobbies, theatre, music, shopping, relaxation — you name it — and it's all for us — Queens!

So mark your calendars. Spread the word. And, plan to attend the African American Women's Conference on Tour coming to Los Angeles and Oakland, California in 1993!

Wishing you love,
prosperity and harmony.

Maria Carothers

Your Sister.

Maya Angelou to Grace our Stage in Los Angeles AAWC On Tour Premiere

Maya Angelou, world renowned poet, author and "Renaissance woman," is the featured keynote presenter at the Los Angeles premiere of the 1993 African American Women's Conference on Tour on Saturday, June 5th. *ESSENCE* Magazine's 1992 Woman of the Year, Ms. Angelou promises to enrapture the audience with her magical blend of serene grace and fiery passion.

Some of her best known works include *I Know Why the Caged Bird Sings*, *And Still I Rise*, *Singin' and Swingin' and Gettin' Merry Like Christmas*, and her Pulitzer Prize nominated *Just Give Me A Cool Drink of Water Fore I Die*.



Ms. Angelou is hailed as one of the greatest voices of contemporary literature.

Terry McMillan Returns from Whirlwind Book Tour to Open Oakland Conference



Remember reading about our sisterfriends "Savannah," "Bernadine," "Robin" and "Gloria"? Well, Bay Area homegirl Terry McMillan, author of run-away best seller, *Waiting to Exhale* and the critically acclaimed *Mama and Disappearing Acts*, will officially open the Oakland Conference on Friday, October 22nd. Hailed as the "tough, new urban voice," Ms. McMillan's raw, unpretentious style, has won her a cozy place in the "kitchen tables" of our hearts.

CONFERENCE DATES:

Los Angeles, CA — June 3-6, 1993 • Oakland, CA — October 21-24, 1993
The Westin Bonaventure Los Angeles Parc Oakland Hotel/Oakland Convention Center

AAWC On Tour Highlights

Rhodesa Jones Pays Homage to Women Stars and Women Behind Bars

Provocative and innovative, Rhodesa Jones, along with Idris Ackamoor, will perform in Los Angeles *"I Think It's Gonna Work Out Fine,"* a music-theater fable loosely based on the lives of Ike and Tina Turner. Ms. Jones will also perform her stirring *"Big Butt Girls, Hard Headed Women,"* a series of monologues based on the lives of real, incarcerated women, at AAWC on Tour when it visits Oakland.

Dr. Julianne Malveaux on Economic Self-Determination

Dr. Julianne Malveaux, writer, educator and economist, speaks out fervently on issues concerning black economic self-determination during Oakland's keynote luncheon on Saturday, Oct. 23rd. A powerful commentator, Ms. Malveaux is known for her legislative work and her research on the status of black women in the labor market.

"WE ALL CAN'T BE A SIZE 6" PLUS-SIZE SPOKESWOMEN TO EMCEE

We are pleased to announce AAWC on Tour's Mistress of Ceremonies, Pamela Springer, *"The Image-Maker."* Ms. Springer has appeared on popular television programs including The Oprah Winfrey Show. A former plus-size model and "rich-in-body" woman's advocate, Ms. Springer is Founder/President of Club 14 Plus, now being introduced at Bullock's department stores.

Bebe Moore Campbell to Speak in Los Angeles

Journalist turned author, Bebe Moore Campbell, will keynote the Friday night dinner in Los Angeles, June 4th. Best known for her passionate commentary on the psychology of racism, the theme is carried out in her first novel, and best seller, *Your Blues Ain't Like Mine*, about the murder of a black teenager who spoke an innocent French phrase to a married white woman in the early 1950's.

Ms. Campbell is author of two nonfictions, is a contributing editor for *ESSENCE* and regular commentator on National Public Radio.

SHE TOOK LA AND SAN DIEGO BY STORM IN 1992 Don't Miss Iyanla in Oakland!

Yoruba Priestess Iyanla (Say "Ee-yawn-la" and say it with passion) Vanzant, of Philadelphia, spiritual life counselor and former criminal defense attorney, will bring her stirring message of self empowerment to Oakland on Sunday, June 6th.

This vibrant minister, *ordained in an ancient African tradition*, is author of *Tapping the Power Within*. She has inspired us with her humor and message of liberation and self-determination. "Don't give up five minutes before the miracle" is her prescription to empowerment.

rites of Passage for Women COMING OF AWARENESS!

Facilitated by Mutima Imani, president of Realistic Organizational Services International, this weekend long retreat will be added to the 1993 conference programs in Los Angeles and Oakland. **Coming to Awareness** is an empowering ancestral journey of **Recalling, Remembering and Reclaiming**. Conference delegates will have the option to participate in the entire program or in segments of special interest. Some of the full-time participants of **Coming to Awareness** will serve as elders for the Rites of Passage program for 12-20 year-olds, facilitated by Emily Gunter.

Patricia Russell-McCloud, Esq. Conscientious, Contemporary & Committed

Professional orator, Patricia Russell-McCloud, Esq. will leave audiences eager for more, when she closes the Los Angeles conference on Sunday, June 6th. Known for her dynamic delivery, Ms. Russell-McCloud motivates audiences to make a positive difference.

The president of Russell-McCloud and Associates, she is an alumna of Howard and Harvard schools of law; and is managing attorney for the FCC in Washington, D.C. Vibrant and inspiring, Ms. Russell-McCloud is at once powerful, articulate, humorous, and unforgettable.

Do Aunt Jeminas and Minstrels Exist in Contemporary Media?

AAWC on Tour announces a special luncheon forum on **Black Images in the Media**, hosted by the Los Angeles Black Media Coalition (LABMC). Elaine Pounds, LABMC's Executive Director will facilitate the panel of four heavy hitters in the media including Winifred Hervey-Stallworth, Executive Producer of "Fresh Prince"; Debra Langford, Senior Vice President of Television Programming at Warner Bros.; Neema Barnette, TV/Film Director, Warner Bros.; and stage and screen actress L. Scott Caldwell.

A Little About Maria



Maria Carothers is president of PROMOTrends, a 4-year old promotions and event management firm based in San Diego. In addition to AAWC on Tour, PROMOTrends produces an annual African American Art Exhibit of San Diego, sponsored — for five years running — by California Lottery.

Maria, 33, is creator and former producer of San Diego's African American Women's Conference. Financial and philosophical circumstances led to her resignation this past September.

Over the past 11 years, she has practiced the art and science of marketing, promotions and event management, including her work with conferences, art exhibits, street festivals, children's fairs, movie screenings and *ESSENCE*'s national mall shows and 1990 Cover Model Search.

Maria serves on the board of the African American Museum of Fine Arts and Teye Sa Thiosanne West African Music and Dance Company. She is a member of the Association of Black Women Entrepreneurs and San Diego Association of Black Hospitality Professionals. Maria is an advisor to "Black Choreographers Moving" and "I Dream a World: Portraits of Black Women Who Changed America" Photo Exhibition.

Maria tributes the Los Angeles Urban League and *ESSENCE* Magazine for her passage into the profession she's enjoyed for the last decade.

Maria also pays tribute to the five people who have supported her through the thick and the thin — her husband of 12 years, attorney Dave Carothers; their two daughters, Janelle, age 11; and Lauren, age seven; and her two favorite sister-friends Sarah Akinfosile (because of her uncompromising "down-to-earthness") and her mother, Lula, who pushed Maria — her vision and determination — out of the nest of San Diego and into larger markets.

PLEASE NOTE:

- ▶ **LOOK FOR UPDATES** on AAWC on Tour's Saturday night concert with featured act and *"Junkanoo: An African Dance After-Set."*
- ▶ **THE VILLAGE MARKET-PLACE**, an ethnocentric marketplace featuring an array of Western and African-inspired wares, will be open to conference delegates and the general public. To request a packet: 619-236-8509, P.O. Box 15819, San Diego, CA 92175.
- ▶ **FINAL CALL FOR PRESENTATIONS** — Interested in conducting a workshop? Request your packet TODAY by calling 619-236-8509. Completed proposals can be faxed to 619-263-3088.
- ▶ **CALL FOR VOLUNTEERS** — If you are interested in volunteering in Los Angeles and Oakland, call or send us your name, address, day and evening phone. You

- must be hardworking and willing to devote a *minimum* of 15 hours throughout the weekend. Ask about our paid staff positions. Cashiering, customer service experience helpful.
- ▶ **SHUTTLE SERVICE IN LOS ANGELES** — For our delegates' convenience, we offer discounted shuttle service daily to and from the Westin Bonaventure and the Baldwin Hills Crenshaw Plaza.
- ▶ **LAY AWAY YOUR CONFERENCE REGISTRATION** — Ease the strain on your budget by paying for the conference in three easy installments.
- ▶ **GIVE YOUR QUEEN-MOTHER, DAUGHTER OR SISTERFRIEND** an AAWC on Tour Gift Certificate.
- ▶ **REGISTER FOR BOTH CONFERENCES** and receive our special AAWC on Tour Gift Pack valued at over \$50.00.
- ▶ **rites of Passage FOR GIRLS** — Facilitators are also needed.

AAWC ON TOUR

Our History Started in the Mall

Allow me to take you back to 1987. I was on tour with *ESSENCE* Magazine, coordinating its *ESSENCE on the Mall* shows. During those mall events, I witnessed a quiet exhilaration among the Black women who attended. Behind our sisters' eyes, their inner voices were cheering — **ADMIRE ME! ACKNOWLEDGE ME and ATTEND TO MY NEEDS** — for a change.

I made the decision right then and there to create a conference geared to meet the special needs of Black women — no matter which sorority they belonged to, which religion they practiced; no matter whether their "careers" were centered around the corporate office, family or community.

With the support of sisters and institutions throughout the country; and sustained by a dream founded in a mall — it is my pleasure to present a little bit of something just for us . . .



Conference Weekend at a Glance

- Thursday:** Delegate Reception and Village Marketplace Sneak Preview
Theatrical performance
- Friday:** Opening Session
Luncheon Forum
Workshop Session I
Keynote Dinner
- Saturday:** Workshop Session II
Workshop Session III
Keynote Luncheon
Concert and Junkanoo
- Sunday:** Workshop Session IV
Closing Session and Brunch
Rites of Passage Ceremony

NOT BLACK, NOT WHITE
continued from page 50

Japanese were shot at, assaulted and harassed, making all Asian-Americans targets because we "all look alike."

In Asian-American communities, many were afraid to speak out for fear of further hostility. Those of us who protested met other forms of backlash: Several white civil-rights gurus tried to discourage us, saying that Asian-Americans were not meant to be protected by civil-rights law (according to their argument, neither were Latinos and Native Americans). Our fledgling movement got strong—and crucial—support from the African-American community, but there was also an undercurrent that we were "riding on the coattails" of the Black struggle.

Now, after years of attack on our civil-rights laws and institutions, we're in the position of fighting for a few crumbs when none of us is actually sitting at the table. Meanwhile, a growing mood of bigotry is dividing us into competing oppressions and identity groups.

I would hope that if my friend Rose and I were talking today, she would instead ask me to decide whether my identity is as an Asian-American, willing to work for justice and equality of all people. I would tell her that yes, it seems to be the calling of our generation to build bridges between our communities, because at least we can try to talk to each other. I would also tell her that long ago, in her way, she helped me realize that my home—as well as my struggle—is right here. For that, I would thank her. ♦

Helen Zia, a contributing editor of Ms. magazine, is an activist in the Asian-American community, a feminist and an advocate for lesbian and gay rights.

RECIPES

continued from page 122

1/4 cup honey or molasses

3/4 cup milk

Heat oven to 350°F. In large bowl, combine flours, baking powder, baking soda and salt (if desired); stir to mix well. Using pastry blender or a table knife held in each hand, cut in butter until mixture resembles coarse crumbs. Stir in herbs and cheese until distributed evenly. In medium-size bowl, using whisk or fork, beat eggs and

PROMOTrends presents



African American WOMEN'S CONFERENCE

On Tour

"Affirming Self, Family & Community"

featuring



Maya Angelou
Los Angeles, CA



Terry McMillan
Oakland, CA

OTHER DISTINGUISHED PRESENTERS

Los Angeles

Sheryl Hillard Tucker
Bebe Moore Campbell
Patricia Russell-McCloud

Oakland

Attallah Shabazz
Julianne Malveaux
Iyanla Vanzant

Thurs., June 3-Sun., June 6, 1993
The Westin Bonaventure Los Angeles

Thurs., Oct. 21-Sun., Oct. 24, 1993
Oakland Convention Center

HIGHLIGHTS

Keynote Events • 80+ Workshops
Village Marketplace • Junkanoo
Forums • Rites of Passage
Theater • Dance

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African American Women on Tour

A Reunion of Sisters

WASHINGTON, D.C.

Thursday, July 7-Sunday, July 10, 1994
Crystal Gateway Marriott

NEW ORLEANS, LOUISIANA

Thursday, August 25-Sunday, August 28, 1994
New Orleans Marriott

OAKLAND, CALIFORNIA

Thursday, October 20-Sunday, October 23, 1994
Parc Oakland Hotel/Oakland Convention Center

SPONSORSHIP PROPOSAL



African American Women on Tour

Created to promote the empowerment and re-birth of African American women, **African American Women on Tour** will travel to three cities in 1994 — Washington, D.C., New Orleans, LA and Oakland, CA, attracting a combined audience of over 4,000 attendees.

AAW on Tour addresses the unique and critical issues impacting the lives and futures of African American women, their families and communities.

AAW on Tour provides a forum for Black women "to acknowledge and embrace themselves through education, culture, self-expression and collective nurturing."



AAW on Tour features over 40 dynamic workshops per conference on career development, economics, family relations, personal empowerment, health and business development — all conducted by noted African American female experts from throughout the United States.

The conference also features keynote events with nationally renowned spokeswomen on African American women's issues. Presenters have included powerful African American women in business, media, religion and education.

Conference Highlights



- **Village Marketplace**, featuring over 100 African, Caribbean and African American vendors selling unique ethnic clothing, jewelry, art and other collectibles. This exhibit offers the look *and* feel of an authentic African marketplace;

- **Rites of Passage**, offering a series of self-empowerment workshops which mentally, physically and spiritually challenges over 100 young women between the ages of 12 and 18. This very special program culminates into a heartwarming, never-to-be forgotten "coming of age" ceremony on the final day of the conference;



- **Coming of Awareness for Women** is a special weekend-long retreat offering an enlightening journey of Recalling, Remembering, and Reclaiming for adult women.
- **"Building Awareness/Influencing Change"** Luncheon Forums offer participants the opportunity to dine and dialogue with Black industry heavy hitters on political, social and economic issues.
- **Salute to Black Women Artists** in dance, theatre, music, fine art and literature.



Along with support from the volunteers, the media and companies like yours, we successfully deliver a program which positively and deeply touch the lives and futures of those who attend.

Our 3-city conference tour is founded and exclusively produced by **PROMOTrends**, San Diego's only

African American female-owned meeting and event management firm.



WHAT ARE THE LEVELS OF CORPORATE SPONSORSHIP?

Below are the 1994 Corporate Sponsorship Packages. Each sponsorship includes the following benefits:

1. Feature as "Sponsor" of your choice conference(s);
2. Full corporate logo identification on the cover of 100,000 registration brochures mailed nationally;
3. Full corporate logo identification on the cover of your choice conference(s)' printed program;
4. Inclusion of corporate literature or premium in your choice conference registration portfolios;
5. Full-page ad in the printed program of your choice conference(s);
6. One 8' x 10" exhibit space in the Village Marketplace exhibit hall at your choice conference(s);
7. On-site sampling, couponing and literature distribution at your choice conference(s);
8. Inclusion of full corporate logo identification in all printed and broadcast advertisements and on all promotional literature;
9. Mentions in all media releases and interviews;
10. Acknowledgements at the conference(s) of company executives;
11. Host of an event (e.g. Keynote Luncheon, Rites of Passage for girls, Opening Session) at your choice conference(s);
12. Any other proper corporate identification that can be mutually agreed upon.

■ 3-City Sponsorship for \$15,000:

- Includes Items 1-12 above, plus:
- Corporate exposure at all three 1994 conference sites;
- Six (6) Full Conference Packages (\$1,500 value);
- Six (6) Luncheon Forum Tickets (\$180 value);
- One (1) complimentary corporate table of 10 at conference event of choice (\$1,000 value).

■ 2-City Sponsorship for \$12,000:

- Includes Items 1-12 above, plus:
- Corporate exposure at two 1994 conferences of your choice;
- Four (4) Full Conference Packages (\$1,000 value);
- Four (4) Luncheon Forum Tickets (\$120 value);
- One (1) complimentary corporate table of 10 at conference event of choice (\$1,000 value).

■ 1-City Sponsorship for \$7,000:

- Includes Items 1-12 above, plus:
- Corporate exposure at one 1994 conference of your choice;
- Two (2) Full Conference Packages (\$500 value);
- Two (2) Luncheon Forum Tickets (\$60 value);



Toyota's J.L. Armstrong shares a moment with author Bebe Moore Campbell (center) and AAW on Tour's Executive Producer, Maria D. Carothers.

In-Kind Corporate Sponsorships

- **\$5,000 Conference Portfolio Sponsorship:** Corporate name and logo identification on 5,000 conference registration portfolios to be distributed to all conference attendees, workshop presenters and exhibitors at all three conferences. A maximum of four sponsoring corporate logos will be imprinted on the portfolio. Your sponsorship includes:
 - Items 1-12 above, plus:
 - Two (2) Full Conference Packages (\$500 value)
 - Two (2) Luncheon Forum Tickets (\$200 value).
- **Postage Sponsorship at \$5,000-\$10,000.** Provide a postage account or use of your bulk mailing permit for conference mailings. See 1-City Sponsorship and 2-City Sponsorship Packages for benefits, respectively.
- **Printing Sponsorship at \$5,000-\$15,000.** Provide use of in-house print services. See 1-City, 2-City and 3-City Sponsorship Packages for benefits.
- **Lighting and Sound Sponsorship at \$5,000-\$10,000.** Your organization may provide audio sound equipment (video cameras, spot lighting, sound system, production, to name a few) and technicians in exchange for corporate recognition and exposure. This package is negotiable, depending on equipment and staffing. See 1-City Sponsorship and 2-City Sponsorship Packages for benefits.
- **Any other in-kind Corporate Sponsorship that can be mutually agreed upon.**

Come Tour With Us!



Corporation
support
personified



'94 Tour boasts
ESSENCE Magazine's
Susan Taylor as tri-city
keynote presenter.



Electrified energy
surges through
conference halls.



Actress Rhodessa Jones "poses"
in a one-woman performance, "Big
Butt Girls, Hard-Headed Women."



Black Enterprise's
Sheryl Hiliard
Tucker poses with
emcee Pamela
Springer, founder
of Club 14 Plus.

ABOUT PROMOTrends



PROMOTrends is an African American-owned meeting and event management firm based in San Diego, California.

Maria Carothers, owner and principal of PROMOTrends, has managed marketing, promotions and special events for over 13 years, including a national tour with *ESSENCE* Magazine from 1987 to 1989 and the African American Art

Exhibit of San Diego, now in its sixth year.

PROMOTrends is founder and producer of the African American Women On Tour which annually attracts over 4,000 women, corporate sponsorship and media coverage nationally. Last year PROMOTrends co-produced its first and highly successful "Getting to the Nitty Gritty of Cultural Diversity," an intensive professional training conference in San Diego, CA.

Prior to establishing PROMOTrends, Carothers was Account Manager for a national shopping mall promotions firm. She designed, marketed and managed corporate mall events for such national clients as Ford, Burger King and Power Wheels.



CONCLUSION

Over and above the financial return on investment of your corporate contribution, **African American Women on Tour** delivers an even greater, immeasurable return of goodwill and potential loyalty. Your show of support is an acknowledgement of the African American woman as an appreciated and valued consumer.

Your corporate dollars can and will positively empower the lives and futures of thousands of African American women, their families and their communities.

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African American Women on Tour

P.O. Box 15819 • San Diego, CA 92175
(619) 560-2770 • FAX (619) 560-9190

Produced exclusively by PROMOTrends



African American Women on Tour

A Reunion of Sisters

WASHINGTON, D.C.

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SPONSORSHIP PROPOSAL



**Affirming
Self, Family
and
Community**

**Black
American
Women's
Conference
On Tour**

Los Angeles, California

Thursday, June 3-Sunday, June 6, 1993
The Westin Bonaventure

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