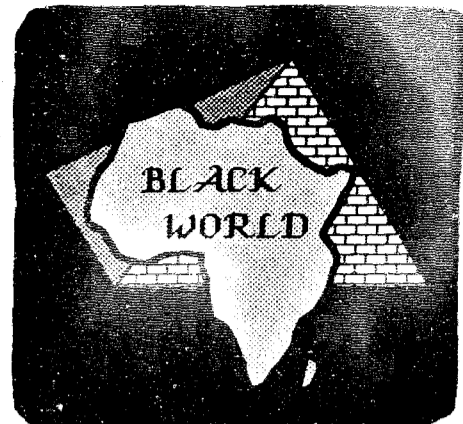


BLACKWORLD

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VOTE YOUR CONSCIENCE

ON TUESDAY MARCH 20th



COCA-COLA BAN



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INTRAMURALS

GRASP THE POWER

For 1989 the words of Public Enemy's "Fight the Power" were a rallying anthem for African-Americans. We were an angry race in the eighties and "fighting" the power was an appropriate theme, but what should our theme be in the nineties? Now that we have fought the power it is time to grasp it and put the powers that be under our control. This is not by any means a discussion about world domination, but simply a call for all people of color to realize that we are not a minority but we are a majority of the people on this sphere called the planet earth. When that is realized we must have the cognizance to band together and form coalitions so we can hold a piece of the power which is proportional to our population. The nineties should be a time for people of power to "Grasp the Power" on a global national and campus wide basis.

We must understand that as Americans we are the most liberated and politically empowered people of color of the planet and our brothers and sisters need our help. It is time that we started taking care of our own and stop depending on others to help us out. Take note on how Ethiopia and South Africa were big news stories. Mainstream America was involved in the struggle. Now Ethiopia has been forgotten, just like Cambodia was, and South Africa's struggle was page 20 news until President de Klerk started making his so called reforms. Have the problems of these regions disappeared? NO! The time is right to raise the collective conscious of the world about the plight of the people there. We must also be concerned about our country's policies with several countries from which our relatives hail. Exactly what is the U.S.'s position on the Beijing massacre and what is the deal with Puerto Rico? Why does the United States have it's hand so entrenched in Panama and Nicaragua that it has to flex it's nuktart muscle on these countries? Why is the U.S. still allowing any of it's companies to do business in South Africa without sanctioning them dramatically? The questions are many but the answers and start using our tremendous economic clout (a.k.a. buying power) to start making a change.

On the national scene, our rights are being taken away from us and we don't even know it. President Bush and his conservative Supreme Court has been repealing many of the civil rights that were so hardly fought for in the sixties. Where is the uproar? Have we gotten to complacent with our "freedom"? In order to combat these tactics we must write our local legislators and demand that a message be sent to Bush: We will not have our rights taken away from us. We must also realize that we must vote every year, not just when there is a presidential or mayoral race. Our local legislators are voted for and they are just as important as the mayor. These people are our direct voice to Washington and it is a necessity to have the proper people representing us.

There must also be an awareness of the fact that the only way to be politically empowered is to be economically sound. Our money, in



TONES OF
SEDITION
DWAYNE
ANDREWS



general, does not stay in our communities. There is an need for people of color to support each other and build up their communities. Harlem is just one example of this kind of awareness and it's benefits. Instead of being selfish it is time to look at the broader picture and start helping each other out in business and then not only verbally support out politicians but monetary support them also.

Here at SUNY at Stony Brook is where we have the best chance of grasping the power but we have fallen incredibly short. When was the last time that you were at LEG in your building? It is time to realize that a portion of the activity fee that you pay with your tuition is spent by your College LEG's. Campus political awareness begins in these simple, but important meetings. You do not have the right to complain about the programs your building is sponsoring if you have not been to a LEG meeting. And while the subject of the activity fee is being discussed, do you know how it is spent? This information is not top secret, it is available right in your favorite local Polity suite (2nd floor of the Union). Be curious as to why Blackworld was getting less money than the Stony Brook Press and why is Governor trying to impose a mandatory parking fee, that will be around \$100, on EVERY student. The Polity Senate meetings are also open for everyone to attend. Even though you will not be a voting participant in these meetings your views can still be heard and you will have a better knowledge of what happens to your desperately needed funds.

The upcoming elections are also an important phase in our quest for political equality on campus. The referendums are very important to vote for this year. One referendum is the support of the CSI clubs, like AASO, LASO, MEAS, etc. Many vote NO on this referendum because these clubs don't serve them. We, on the other hand, must turn out in force to vote YES or else these clubs

will be eradicated. An equally important referendum is the one about the Coca-Cola ban. Let's get it off the yard immediately, VOTE YES. There are other referendums but none with the immediate impact that these two have. There are also elections going on for Polity president, vice president and senior, junior and sophomore class representatives. It is necessary to find out who the candidates are and where they stand on issues that relate to you. A vote for just any old name is a vote for no one. The power that these elected officials will hold over our money is immense and it is important to get the right people into these positions. The only way to achieve this, though is to remember to vote on March 20. It is not hard, if you live on campus the polls are in your quad and if you are a commuter the polls are located in a convenient place on campus.

Our community is also a good place to start building political clout. There are numerous organizations that tend to the special needs of our people. They have officers also and by the end of the semester they will be looking for new people to fill these slots. Being in these positions enable one to achieve things that could not be achieved individually. Attending these meetings and getting involved in our community and not just breezing through life is very important. Another important thing is using the press. Blackworld, and the Press and the Statesman, is always ready to print views of people who have something to say. We have not received a letter to the editor yet this semester. Are there no views about what is written on these pages? Stony Brook, GET WITH IT, or be left behind.

The nineties have the potential to be just as active as the sixties, but it is up to us to get the ball rolling. Starting with the Polity elections to the Coca-Cola ban to things on a national scope, we can have the earth working correctly by the year 2000.

A Serious Issue

by Troy Callahan

Where does all the money that Polity delegates to media clubs on campus go to? One quick look at the Polity Treasurer's Report tells the whole story. Here are the numbers:

WUSB	\$42,500
Advertising	\$17,279
Stony Brook Press	\$14,000
Specula	\$10,000
Blackworld	\$6,000

Now for the next question. Why does Blackworld get the least amount of money? Pretty good question, right? Well to be perfectly honest, it is a question that I still have trouble answering to this very day.

At first glance, the major discrepancy seems to simply lie between the Stony Brook Press and Blackworld. Everything else seems to be in order. The radio station certainly needs a considerable amount of money in order to function and Specula, the yearbook for Stony Brook students is having trouble getting by on the budget that it has now. But wait, what is this "advertising" category. Well Polity certainly has to advertise it's events and happenings on campus, doesn't it? Sure it does! Now just where does Polity do it's advertising? In the Statesman, naturally. Only once in a blue moon will it advertise somewhere

else such as in Blackworld. Now isn't that special! The Statesman is not supposed to be funded by Polity, but in reality it is funded by Polity indirectly. Every week Polity makes sure it takes out a nice big page of advertising in the Statesman.

Now for the main question. What the hell is going on here? Just what makes Polity look at the other publications in such a favorable light while it treats Blackworld as an unwanted step-child. Well one can only speculate on the reasons why. Maybe they feel that The Press is such a great publication that it needs more than twice as much money than Blackworld to insure that it remains such a high quality publication. But if this is the case wouldn't the staff down at Blackworld be able to produce a higher quality paper with some more funding as well? Well maybe the good people down at Polity feel that Blackworld is already a great paper and more money just couldn't make it any better than it already is. Get real. Well maybe, just maybe those wonderful people down at polity think that Blackworld is such a great paper that it needs a handicap so that it won't outshine the other publications on campus. Well this seems to be the most logical reason. The Press has three

rooms down in the basement of Central Hall compared to the one small office that Blackworld occupies. The Press also has a nice computer that can cater to all of it's typesetting needs and save them lots of money in printing costs. On the other hand, Blackworld has gone from a typesetting machine that was a Press hand-me-down to a new pseudo typesetter that is really a typewriter in disguise. Needless to say (but I'll say it anyway) this machine cannot do everything that it is needed to do which results in higher printing costs. The only other reason that I can come up with is that Blackworld is a newspaper that mainly caters to people of color and the people down at Polity who say who gets what, feel that the people of color at Stony Brook are not quite as important. I truly hope that this is not the case.

So where do we go from here? Well as always, it all comes down to just how involved you are and just how much concern you have for what's going on on your campus. Now I know better than to expect everyone to get involved in the politics of this campus (let alone read

BLACKWORLD PAGE 2

EDITORIAL

A MISCONCEPTION ABOUT JEWS (a history lesson)

Are all Jews White? Could it be that the first Jews were Black? There are Black Jews in Ethiopia, Egypt, the Sudan, and Poland. The Roman Historian, Tacitus(90 A.D.) says that his people believed that the Jews originated in Ethiopia, Afrika.

The Falasha Jews of Ethiopia are Black and believe that they are the "Chosen People." According to J.A. Rogers, an Afrikan historian, when he visited the Falasha school in Afrika, the pupils were all black and had wooly hair. M. Fishberg, a leading Jewish authority says that, "Contrary to generally accepted theory that they(the Jews) have maintained their racial purity for centuries, research by modern anthropological methods has shown that the physical type of Jews bears a striking resemblance to the ethnic types... of peoples among whom they live."(North African Jews, p 1, NY 1906).

Did you know that in certain places in Vienna, the darkest of people are welcomes from which the lightest Jews are not allowed access. According to the Koran, the Bible of the Mohammedans, Moses was Black. The Greek Bible is in agreement with the Koran. The majority of people in the Christian Bible are also of Afrikan descent. The Jews were slaves to the Egyptians for 430 years. It is said that only seventy Jews went to Egypt with Jacob but over two million left with Moses. In order to have such a large number of Jews, mixing with the Black Egyptians was an overwhelming factor.

In schools of America, the children are given yet another false notion that Jews live only here and that all Jewish people are White. If more children, Black and White knew these few facts, maybe there would be a little more tolerance and understanding between the Afrikan-American and Jewish communities. We must tell our children the Truth, but some of us must also accept the Truth.

For more information about Jews and Ethiopians here is a list of books:

- THE KORAN
- THE PREACHING OF ISLAM, WESTMISTER, 1896, ARNOLD
- HISTORY OF MANKIND, VOL. II, F. RATZEL
- AFRICA'S LAST EMPIRE, H NORDEN

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BLACKWORLD PAGE 3

REMEMBER PROFESSOR MACADOO FOR TENURE

BLACK WOMAN'S WORLD

Forever. For many of us we believe that this is a word that describes the college life. Do we believe that it will never end? We plan to live here?

Most stay here for four to five years and within these years we have no idea of what our future holds. A lot of us just live for today and do not plan ahead. There is a very scary world awaiting us out there on the outside and it's not going to be easy.

For the so-called minorities college can sometimes turn out to be a very blinding experience if not handled the right way. Yes it's true that these are the best years of our lives but these times will end and will leave us out in the dark if we do not prepare ourselves.

If any of us have recently

be out job hunting they usually want to know how much working experience you have and not how many different majors you are working on. Many of us graduate from college with the lack of skills needed to compete in the job world. We are leaving college as unprepared as we entered. Again this calls for us to "Do For Self". Starting first with you. Prepare yourself. Look ahead to the future before it gets there to your door. There are already too many college graduates who are unemployed today.

Another thing that college tends to do is make us dependent on the fantasy land that exist. The life that we are living does not exist anywhere else. Enjoy it, but realize that it will soon come to a halt. Many are still not

independent as we think we are. I can not over stress that we must wake up to our own future. We do not have forever to get the job done. We are here at college to make a better future but we seem to sometimes forget about our future. It's important, keep the fight strong. Don't loose it after you have already come so far. So seniors start thinking strongly about our future. Because you have to start paving the way for the rest of us.

It's time that you take your own life in your hands. It's time that you sit down and review what you want. You must go out and take the dreams that has been settling over your head for so long. Many of us have very high dreams. They only surface when you put hard work into them and valuable time.

BY
TRACY
A
KING



BLACK WOMEN IN LAW

by Carol Smith

The Black woman in America has been celebrated for her courage, her persistence, her stamina and her resilience. She seemed not to recognize the threat of defeat, nor to heed the omnipresence of rejection. In an article entitled "Double Jeopardy: To Be Black and Female," Frances M. Beal referred to the Black woman as a victim of a "double jeopardy", a victim of being both Black and female. But the Black woman in America has refused to resign herself of being a victim, and instead has viewed obstacles as challenges to be met.

Of numerous professional frontiers in America, Black women have labored to penetrate, the field of law has been one of the most resistant. Having subscribed to the premise that by nature women and law were

incompatible, the profession for a long time tended not to encourage women to join its ranks and this exclusion was felt most poignantly by Black women. At the turn of the century only about 558 of all lawyers in this country were female, and less than two percent of these were Black females. This picture has gradually grown brighter through the years.

Black women lawyers today deserve high commendation and respect for their accomplishments. They bring to their profession some of the finest training and credentials available in the field. The fruits that these lawyers enjoy today, however, must be credited in part to the relentless efforts of their forebears in the profession. Prior to 1872 no Black woman in this country could boast of holding a law degree or bar membership, but

there were those who succeeded in spite of overwhelming odds in making their voices heard in the legal arena.

Prior to the 1800's a number of circumstances and laws conspired to restrict Black participants in the legal system. As chattel, Blacks had neither status nor freedom to voice their opinions publicly. Laws prohibited them citizenship and due process of law. Even religion was sometimes misconstrued as a means to keep Blacks in bondage. As early as the middle 1700's, many courageous Blacks felt compelled to fight against the legal system that oppressed them and denied them of full citizenship in the United States. During this period Black women began to emerge in positions of leadership in the fight for freedom.

A WOMAN OF THE TIMES

by Harian Cambridge

Mary McLeod Bethune is a major figure in our Black history. She is remembered for something very positive; education. Ms. Bethune believed that expanding ones education was important for everyone especially if one is Black. Today this is true.

She was born on July 10, 1875, and was one of seventeen children in her family. Her parents were slaves. Possible this could have been one of her reasons to strive for success. Because of her complexion, she knew that it would not be easy but she tried her best. Mary Bethune not only created opportunities for

herself, but for other Black people as well. She will always be admired for this.

One of her greatest achievements, is that she was the founder of the Bethune-Cookman College, a college for Black girls. Mary studied the Bible because she had the intention of becoming a missionary. Unfortunately she was unable to become what she wanted so she then started teaching. In 1930, she was invited by President Herbert Hoover to the White House, where a conference on Child Health and Protection was held. Later she was asked to serve on the Advisory Committee. She also

became the first black woman administrator of Minority Affairs. Her job was to grant funds to students that deserved them. During the 1930's she became one of the head figures in the unofficial "Black Cabinet."

Mary Bethune died in 1955, she was eighty years old. She died the holder of many great important awards among these awards is the 1935 Spingarn Medal. Mary Bethune's greatest achievements were the legacy of a lifelong career dedicated to young people. Mary Bethune's struggle for decent education and equality is remembered as heroic.



by Lisa Payton

Alice Walker; a woman who stands tall and proud in the midst of controversy. Controversy made her a household name, concerning her best-seller, *The Color Purple*. She is considered in my mind and the minds of many as one of the most powerful and startling Black Woman writers of all time.

Through her work as a writer she represents the change of the Black woman's role in American society as well as bringing to light many of the Africa Traditions, that will bring us closer to home, and ultimately free in the soul.

Walker's family is a direct descendent of American slavery. Her parents were sharecroppers, and everyone in the family picked cotton for economic survival. Alice was the youngest of eight children and often spent time alone. During

Black Leaders

this time she began to write, because it amused her and kept her company. Alice excelled in school and was offered a scholarship to attend Spellman College. She moved to New York, where she graduated from Sarah Lawrence College. Shortly after, she publicized her first piece, *Once*, pertaining to a recent abortion.

Walker considers herself a womanist. She chose this word as opposed to feminist, because she needed a different word to differentiate culture as well as a word that would represent a lesbian or heterosexual. As viewed in Walker's work she wants the contributions of African women to be brought to light.

The *Color Purple*, sold over 4 million copies worldwide and split the Black community, because it portrayed a negative image of the Black male. The NAACP even protested the book and the movie

(produced by Steven Spielberg). Later through analysis they realized the creativity behind this fictional piece and presented her with an "Image Award" in 1985. The *Color Purple*, shows the double stigma that Black women suffer, being Black and a women. Black women have to compete against Black men, White men, and even White women, in most societies. Walker wants us to recognize that in our history the African women were Goddesses and Queens, and through history our roles have changed.

At age 46, Walker is intelligent, yet peaceful and timid until she gets a pen and paper then she becomes explosive. The *Temple of My Familiar*, entailed extensive research in which Walker traveled to Africa to learn. The book has received bad reviews from critics. Walker's response is that they don't understand, it's written in a form that our ancestors wrote.

It is not easy reading and the average person would have a difficult time keeping up, but it is highly suggested.

Walker is the epitome of African beauty, with her golden brown complexion, dreadlocks and stylish African clothing and jewelry. These traits are looked down on by Europeans. She is living a life of freedom within herself, one that she would like to share with us. Alice's sister Ruth Walker Hood, set up The *Color Purple* Foundation in which Alice gives money to help people in need, in her home town Entonton, Georgia.

I feel Alice Walker is a prime example of someone who tries to make a change for the better regardless of negative attention she receives. Through it all she manages to give back to the community she came from. Other works by Alice Walker includes, *Once and Living By the Word*.

LATIN AMERICA AND THE CARIBBEAN

by Taiyoung Ahn

On Monday, February 26, 1990, Abdul Alkalimat, Maria Nunez and Pedro Perez Sarduey were guest speakers at the Uniti Cultural Center in honor of cultural unity and awareness in the Caribbean countries. The speakers all agreed that the population in America is misinformed about life in these countries. Students are misinformed and not educated properly about the history of third world countries. Therefore many people believe that there is little or no difference between the various cultures of the Caribbean islands.

Abdul Alkalimat focused on the ethnocentricity of America. He contended that every eighteen year old in any country of the world will know who Michael Jackson is, will recognize the symbol for McDonald's, and in all probability

will have experienced the coke-a-cola or pepsi experience. He then characterized Michael Jackson, McDonald's, and Coke & Pepsi into a culture of their own, for example: Michael Jackson could be categorized into "pop culture...this is the greatest level of domination," he stated referring to influence of the United States upon other third world countries. Alkalimat also stressed how in order for third world culture to be experienced in a first world culture, it would have to be approved, sponsored and packaged by the superpower in order to be sold. An example of this is Latin music and the newly arrived (to the United States anyway) dance "Lambada." This dance though, has been the style of dancing in the Caribbean for centuries, while now it is the new "in thing" in the United States - and the United

States is making profits from it.

Maria Nunez extensively comments on how capitalism perpetuates racial oppression, and will always keep minority groups excluded from achieving high social status. She gave an overview of the history of Brazil and a brief review of the book Machad De Assis. Maria Nunez also discussed the "inherent contradiction within human beings" illustrated by the notion of peace represented by the conservatives and justice being expressed by the radicals.

Pedro Sarduey, a renown poet who gives the parallels in the historical backgrounds of Cuba and Brazil. He also describes how the dance Lambada is one of the only ways to dance in Brazil, and is an expression of Caribbean culture, but with the influence of the American media has been introduced to the United States for the first

time. Sarduey discusses how history has been distorted by those in power, and people must learn the right interpretation of world history. He specifies the similarities between religions in Africa and Brazil, music in Cuba and Brazil, and the food eaten in Cuba, Brazil, and the United States. For example, rice and beans, wheat and spinach are recognized as health food in America, when it has always been the main course in the Caribbean countries.

In conclusion, let me say that my attendance at the forum was a very positive experience. The focus on the Caribbean, Brazil, and Cuba was very enlightening. The importance of cultural exposure is rarely expressed or is not given the credit that it deserves. SUNY at Stony Brook needs more forums in favor of cultural unity.

RESURRECTING THE BLACK MALE SPECIES

by Maurice Brian Henderson

What is to become of the Black boy on his way to manhood in America? Alarming statistics continue to reflect a manifested destiny of limitations and destruction. Will his track into the 21st century be forever derailed by crime, miseducation, poverty, incarceration and substance abuse?

Leading the Black male away from the self fulfilling prophecy and towards self actualization is the current task burdening the Black community. Despite adversary, the Black male must recapture his self esteem and go beyond self denial and self hatred. His thrust must now become one of perseverances, if he is to save himself from mental and physical harm. The systematic destruction of Black males has never been an easy target to overcome. It must be fought and successfully conquered with intestinal fortitude, afrocentric enrichment and supportive reclamation.

A study submitted by the Board of Ethnic Minority Affairs presents gross indictments on black male upward mobility. Supporting documentation refers to black males as intrinsically "affected by more

contemporary afflictions and confluences of socio-economic conditions." Unquestionably, black men have continued a trend of miseducation by avoiding health precautions, resulting in an increase to 25 percent of aids cases.

Black men are calculated at a risk of six times more than white men to be murdered, most often by another black male. Half of them don't complete high school, which is represented by a 50 percent unemployment rate before the age of twenty one. While many black men do graduate, 32 percent have salaries below poverty level.

Black men make up 6 percent of the population. Most rape cases and victimizations that occurs in the prison system often goes unreported and untreated. Statistics also reflect more than fifty percent of black families are or will be headed by women. These statistics are escalated with 35 percent of the black male population labelled as substance abusers, while many black men never reach their life expectancy age of 40.

Due to the violent climate in which black boys are raised,

they are either expected to die at any early age or become hooked on drugs or alcohol or be imprisoned before reaching the age of 40. Educators, historians and social service workers must no longer use the hands of and rhetorical approach to saving the black boy form a blissful future.

Black boys must be brought back to religious institutions and youth ministries. They must be educated with books and materials that reflect their culture and ethnic background. Black boys must be reclaimed from the streetcorners and back to after school programs that will test their academic and physical abilities. Parents must seek and supervise alternative recreational and nurturing programs for their young during work hours. Homework sessions after work and frequent calls to the teacher or program coordinator will help parents monitor their child progress and enhance his or her future. These types of active and participatory qualities have always out lasted passive resistance.

College educated males must become more visible and accessible to the Black community. They must be beyond making appearances just

for Fraternal and social/public programs. Collegiate role models must be frequent sights and not just verbal visions from telephone calls.

The Black boy can be saved by Black men and women. They can be saved by developing alternative media, including cartoons, television shows and movies. The black boy can be saved by black men who finish high school and college and return to schools as teachers and role models. A little personal self investment by black men could alter the course of black boys and also save a possible casualty.

Black men cannot continue to ask Black women, the American bureaucratic system or welfare to raise their sons and brothers. Black men must return to their perspective communities and raise an nurture their own and their brethren's. If this is not done, Black boys and men will continue to see less of their own in the work place and the community. (Maurice Henderson is a Van Pelt College House Fellow at the University of Pennsylvania and lectures nationally on Black issues.)

A WOMAN OF DILIGENCE

by Renee McConey



Norma Mahoney is very active and a very busy woman. On and off campus, she leads a very filled life. She strives on helping others, mainly the youth of today, achieve their future goals. She feels education is very important asset for one's career, and one's life, and she uses this philosophy when helping others.

Ms. Mahoney is of Jamaican descent. She came to the states 1971, only nineteen years ago. She has two brothers, one being an executive Vice President for MCI, and the other practices Oral Surgery in New Jersey. She attended Boston University, with a career goal in Social Work, a job of helping others.

She now settles in Central Islip, currently separated from her husband. She has two adult sons, both of whom attended SUNY schools. The eldest, a graduate of SUNY at New Paltz, is married and works for New York State. The younger son is a project director for the United Way, and works with the CYO Division of Youth in Rochester, and is a graduate of SUNY at Binghamton.

Ms. Mahoney works for SUNY at Stony Brook, in the Department of Special Programs, primarily for AIM-EOP division. Her role is an advisor and counselor for AIM students, but she also counsels non-AIM students, too. Some of the duties include helping students with financial aid, and playing advocate between students and the Financial Aid Office. She, also, helps pre-med students get into pre-med summer programs, helping those students call the different sponsoring Medical Schools, and helping them retrieve, and advising them on the completion of the applications. She, also, helps students in getting fee waivers for the Stanley Kaplan courses, which are preparatory classes for Kaplan exams, like MCATs and LSATs.

She's very involved within the Black community on campus. She's the Advisor for the Caribbean Student Association, she's a Coordinator and advisor for the Black and Hispanic Alumni Association. Her involvement as a Coordinator, for the Third World Committee and the Destiny Journal, is, also, recognized.

Norma Mahoney is, also, very involved in her community. She works with Outreach, helping high school students, advising them. She advises students at other universities, helping them with Financial Aid. She is, also, very involved in helping students transfer to other schools. She's an active participant in her church group's Educational department, and a member to some of her community boards, where she works closely with students. She doesn't limit herself to Stony Brook or her community, because even as far as Queens, she's always helping a student who may need a recommendations or counseling.

When asked what she does in her leisure

An active participant in her church group's Educational department, and a member to some of her community boards where she works closely with students.

Continued on pg 6.

DOWNPLAYING YOUR HERITAGE

The point of this article is to reveal the downplaying or denial of one's Black heritage for economic, social, and career advancement by an individual who is the product of mixed parentage.

Take this example; a rising young star had always been categorized with Black-oriented things. She had Black friends, dated Black men, read Jet magazine, and sang backup for a major Black star. But when her lucky break came along and she made it to the top of the pop charts, she shunned away from the Black scene, announcing to her public and her surprised Black friends that she was Indian, Spanish, Irish and French Creole.

Recently, this type of scenario has become common in the worlds of business, education and entertainment. As far back as the days of slavery, fair-skinned Blacks (not all from mixed parentage) have been able to pass as white and now many of these Blacks are crossing over musically and socially as they become successful. In movies and on television many of the fair-skinned Black men and women are shown embracing both Blacks and Whites. This seems to imply that it is alright to have mixed relationships and ignore the opposite sex of your own nationality.

Many of the celebrities, who a few years back, would have been considered Black with no questions asked, are now calling themselves anything but Black. Many of these celebrities grew up in predominantly Black or mixed neighborhoods, socialized with Blacks, and were able to identify with Black experiences and the culture. Hence, now that they've achieved success, they do not want to associate themselves with the ideology of being Black. For example, Paula Abdul sang and danced her way onto the music charts in 1989 with her successful debut album, *Forever Your Girl*. Upon achieving success, she announced to the world that she is French, Irish and Indian, which was a surprise to her parents who were pillars of a Black Southern society. Black music fans

ran out and bought Abdul's album from which they thought was a rising Black artist. Paula Abdul says that she is neither Black nor White, but that she is of the Third World. Abdul says her mother is French-Canadian and her father is Brazilian-Syrian.

Actress Jennifer Beale who made her acting debut in the movie *Flashdance* has never been publicly identified with the Black community although her father is a Black man. Beale's father, who owned several grocery stores on Chicago's South side, died when she was nine. Afterwards, her mother, an Irish school teacher, moved Jennifer and herself to the North side of Chicago where Beale grew up in an upper-middle class white environment. Even still, Beale was nominated for the NAACP Los Angeles chapters Image Award in 1983 after her debut in *Flashdance*. The NAACP said the Image Awards were established to honor individuals (both Black and White) who present a positive image for minorities. Beale has said that she is a minority. "...I'm not Black, and I'm not White, so I could mark 'other' on my application, and I guess it's hard for them to fill that quota," were her remarks.

Then there is Prince, who, despite the fact that both of his parents are Black, said in his press bio (once he had achieved musical stardom) that he is Italian among other things. By saying 'Italian' first, this reflects that Prince acknowledges his 'Italian' identity above all others.

Although it is easy to criticize these entertainers, we must remember that they (and others) are reacting to social racism that penalizes all Blacks and offers rewards of praise and success to those who downplay and totally ignore their Black heritage. The media encourages people (especially in the entertainment industry) of mixed or unmixed parentage to crossover and deny their heritage.

Some entertainers are placed in the crossover category willingly or unwillingly. Neneh Cherry made her big debut in 1989 with the album *Raw Like Sushi*. Her mother is Swedish and her father is African. Also, Sade, Sheila

E., Apollonia, Vanity; and actresses Troy Beyer, Irene Cara, Jasmine Guy, and Rae Dawn Chong. Troy Beyer's mother is Black and her father is White. She says "I'm very, very content with the fact that I'm Black." "I love being Black, and I can't imagine anyone not." Irene Cara says her parents are Latin, Black and White and she considers herself a Third World girl. She says, "I'm a Black, White, Latin American." Jasmine Guy whose mother is white and father is Black says, "...Mine was a normal, happy childhood. I always knew that I was and am Black." The male entertainers include Lenny Kravitz (Lisa Bonet's hubby) and German-born Rob Pilatus of Milli Vanilli.

Social scientists have observed that some mixed-race individuals will use their "minority" status to gain an advantage while failing to accept their Black heritage. Dr. Alvin Poussaint, associate professor of psychiatry at Harvard Medical School says that although many mixed-race individuals accept their Black heritage, many other fair-skinned Blacks choose to call themselves anything other than Black. They would rather say they are Greek, Hispanic, Italian or French and not be identified with Blacks because "they see it as a disadvantage because American society has so many stigmas, and they don't like the Black side of themselves", says Dr. Poussaint. Dr. Poussaint also stresses that these fair-skinned Blacks want to play down the significance of race and, therefore say, 'I'm not Black.' Seldom do they say, 'I'm not White.'

I feel that American society's emphasis on racial classification is racist. People pay too much attention to race and feel they have to know how to classify you racially. Because of this, many fair-skinned Blacks (since the ideology of being Black is always associated with bad things.) tend to shun away from their true identity and feel that they can achieve success and broaden their appeal internationally. I do not feel that these Blacks should be criticized, but instead labeled as unconscious victims of a racist society

A MASTER OF THE BLUES

by Renee McConey

Bessie Smith was one of the most popular Blues artists of her day. She was labelled as the "Queen" and the "Empress" of Blues. She had, and still has, a great influence on many artists and performers of the Jazz and Blues scene.

Blues is a derivative of Jazz. Jazz: it came about from the rhythms of song and music that was created in the plantations of the South, which was then of West African influence. From that came the strong, high and emotional notes of Blues.

Blues, beginning during the pre-emancipation period, developed from the souls of the people through very emotional cries and moans, songs of suffering, then mellowed with satire. From the rhythms of Jazz and the intense and unpredictable moans, the combination of the instruments and voice, developed, what we know to be, Blues.

Bessie Smith was born in Chattanooga, Tennessee sometime around 1890. She grew up as a

victim of poverty. She was one of five children. Soon she was discovered by her savior, Ma Rainey, who is said to have been one of the first of the classical Blues singers. Ma Rainey, liking the powerful style of Bessie Smith took her on the road, where Smith sang in tent shows, small theatres and carnivals through Southern states, and the ghettos of Atlanta, Savannah, Memphis and Birmingham.

Later on in her "career," she was rediscovered by Frank Walker, a recording director for Columbia records at the time. He heard her sing and sent Clarence Williams, a pianist and composer, to look for her.

She had her first session in recording on February 17, 1923. She began doing her own shows, in such places as throughout New York, Chicago, Boston, and Philadelphia and many of the large southern cities. After her success, she settled in Philadelphia with her siblings.

From 1923 to 1930, she sang the Blues only for Black Audiences, because of the racial barriers of

that period. Whites wouldn't have been able to relate to the songs she sang.

A year before her success she married Jack Gee, on April 5, 1922. Gee, a policeman at the time, left the force and became Smith's manager. Most of her songs were registered in his name and his skills were such that they, at one point, went through \$16,000 in a period of six months. They separated in 1930, but remained good friends and companions, throughout the years.

Smith's character was, either, one extreme or the other. She was always an extrovert, very outgoing and knowing what she wanted. To some, she was known to be very passive, loving, caring and very unselfish, such as with Frank Walker. His child was ill at one time, so she volunteered her services to care for the child, giving up her tour. There was, also, her aggressive side, which came out, mostly, when she drank. She could become very violent and brutal, and a few times, went on rampages which led to cancelled

engagements.

She was very generous with her money. Under her influence of alcohol she would, many a time, go on spending sprees. But she would always remember her past existence and would often contribute to the less fortunate.

Her singing was full, deep, and rich with emotion. She sang of her existence as many would write about theirs. Also, her voice was so powerful that she never needed a microphone. Some of her greatest hits were "A Young Women's Blues," "Lost Your Head Blues," and "Down Hearted Blues." She appeared in two film productions, on being "St. Louis Blues" of 1929.

On a Sunday morning, September 26, 1937, on the way to Memphis, she was a victim of a car crash. She suffered face and head bruises, internal injuries and an arm injury, which was said to have been severed from her body. She died that day from bleeding after being denied admittance to a segregated hospital. Bessie Smith was buried at Mount Lawn Cemetery in Philadelphia.

A WOMAN OF DILIGENCE

Continued from pg 5.

time, she admits that she is very involved in the community, but she does have time to socialize. She likes to attend plays in the city, going to the movies and traveling to such places like Boston, Washington and other areas outside of Long Island.

Her most rewarding experiences are those that involve her students. When the students she worked very closely with go on to graduate, go on to medical school or other professional schools, then on to professional careers, she

feels very rewarded. She appreciates when her students keep in touch with her, some to which become so attached to her to invite her to graduations, weddings and baby showers. She says her "...heart is working with students."

The only bad moments she can recall is the frustration that she may experience at times. Frustration that stems from when students don't take school seriously, when they don't realize the importance of education, and when students don't keep up with what they have

to do.

I admire Ms. Mahoney, very much, for her involvement in helping others, her dedication to her work and for her strong-willed character. She is, also, a very understanding, sincere, witty, and down-to-earth person. In summing up she states: "My whole life is centered around working for people and doing for people...I am always reaching out to help someone. It may take a toll on me but it pays off."

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RASTA ITATIONS

Greetings in the name of the most high JAH RASTAFARI! In this issue we will continue our discussion on the symbols of the Rasta. Another symbol of the Rasta is food. Many anthropologists have found food symbolism to be an important index in assessing social groups. They contend that foods that certain groups prepare and enjoy eating symbolize certain social and religious ideas. This is important, for the diet of the Rasta is based on religion as well as protest, and strength. The food of the Rasta is called "Ital" or "Yood", which basically means natural or vital. Religiously the Rasta eats certain foods in order to keep his temple pure. In order for the father to dwell within shine, and provide guidance a person must keep their temple pure. Rastas are vegetarians, for the meat is the blood, and the blood is the life, and in the scriptures partakers of blood and fat are cut off from their people.

Leviticus 7:25-27

And you must not eat any blood in any places where you dwell, whether that of fowl or that of beast. Any soul that eats any blood, that soul must be cut off from his people. For anyone eating fat from the beast that soul must be cut off from his people. Meat is referred to by the Rasta as "dead stock" or "dead ites." Some Rastas eat fish, but they only eat fish that have scales and fins.

Leviticus 11:9-12 says:

This is what you may eat of everything that is in the waters: Everything that has fins and scales in the waters, in the seas, and in the torrents-Everything in the waters that has no fins and scales is a loathsome thing to you.

Food takes a form of protest, because eating naturally is not the norm of society. Within society foods that are sold commercially are prepared and maintained for the sole

purpose of profit. For example within some cookies and foods, animal and pork fat can be found. They use this fat because it is cheaper, and bring a larger profit. Can you imagine baking cookies, and using pork or animal fat. Also this practice is against the laws of Jah(God). In Babylon(society) man made chemicals are used to preserve foods for sale. These chemicals are not good for the structure. For example MonoSodiumGlumate a chemical that is used to enhance flavor, which can be found in most processed foods has been banned in China, because of its effects on the bones. But in America if you go into any food store, and start to read food labels you will be shocked by the amount of foods that contain MSG. People living in society basically trusts its laws and norms blindly. Many people eat foods without knowing what is within it. They even give their newborns these products without really checking to see if its good for the child. Mothers even shun away from their natural practices of breast feeding. Before they use their own human milk which was give to them by Jah(God) for the purpose of nurturing their children, they give their children the milk of an animal. But recently research has shown that cows milk is not suitable for human consumption. But Babylon didn't want to lose their profit, so they invented baby formula like Similac. Most of these formulas consist of soybean product added with man made supplements. But so much children suffer from respiratory conditions without breast milk that studies are now showing that breast milk is the best form of nutrition for infants. Most women who don't breastfeed develop problems with their breast later in life. They have problems like breast cancer and cysts. Mont you see that people in society don't make their own decisions Babylon(satan) controls them. The Rastas seek knowledge with guidance from the most high. The Rastas know that for health and strength a person must



True
salvation
for the
BLACK
NATION



RASTA ITATIONS



have a correct diet. A true diet is not based on calories but on the organic elements that sustain and give life, most common and serious diseases are caused by wrong eating and drinking.

Meats of all kinds are unnatural foods. Meat contain bacteria that infects the intestines causing colitis, and many other diseases. Research has shown that a meat diet also produce cancer in some cases. Most people who eat meat end up with colitis sometime in their life. Meat is an expensive second-hand food material, and will not make healthy, pure blood or form good tissues. When you eat an animal the only nutrition that you get is the nutrients from the herbs that the animal consumed before death. This is why the meat is second-hand food.

The argument that flesh must be eaten in order to supply the body with sufficient protein is unreasonable.

Protein is found in abundance in beans, peas, lentils, and all kinds of nuts. The protein of nuts is of greater value for the renewal of the body cells than the protein derived from the muscular tissues of a dead animal with all its waste poisons. Rastas use a lot of coconut in the preparation of ital foods. We call it a "dreadnut."

People basically don't drink enough water. Water is one of the most abundantly supplied element of nature. The blood and brain of the human body are composed of about four fifths water. The fluid secretions and excretions are more than nine their in water. The diet has a great deal to do with the amount of water demanded by nature. People who eat largely of animal products, and use salt require considerably more water to dissolve and cleanse the system of the unhealthy things. People who use mostly fruit, vegetables, and grains require less water, because many vegetables and fruits are composed of more than half water. Soda, Kool Aid, and most of the drinks made by man is bad for the system. Rastas refrain from these man made drinks, because water is the only substance which really quenches thirst. Other beverages quench thirst in proportion the

amount of water they contain, and are unwholesome to the extent of the injurious elements that are added. This is why Rastas only drink beverages that contain wholesome elements, such as fruit and vegetable juices.

Rastas don't use salt, for salt is a chemical. It contains chloride of sodium, which is an inorganic mineral and cannot be used by any cell structure of the body. It irritates the stomach and blood stream, it is indigestible and hinders the digestion of other foods. Sodium salts are found in fruits and vegetables. When mineral salt is added to food it hides the true flavor of the food, and a person who uses salt develops a taste that is a salty one. Rastas try to avoid using metal cooking utensils. We cook are food in a clay pot called a "Jahbaa" or "Yabaa." When foods are cooked in metal pots, such as aluminum it is poison and it gives off very easily when food is cooked in it.

Rastas also avoid dairy products, because cow's milk is not suitable for human consumption. It causes constipation, biliousness, coated tongue, headaches, and respiratory illnesses. Besides the respiratory illnesses the other problems listed are symptoms of intestinal auto-intoxication. Babylon lies to society about health. At one time they use to say to avoid foods with a lot of calories. The new thing is to avoid cholesterol. To determine the nutritive value of foods it is important to study the composition of foods in regard to the amount of mineral elements they contain. Many foods on the market are altered. Foods such as white flour, white sugar, white rice, various canned and preserved foods, and sulfured fruits are deficient in organic salts, and contain substances which are detrimental to health have be added to preserve or color them. This is true even with baby food. This is why Rastas dont put any trust in any GUY, for society isn't concerned about nutritional value or the laws of Jah(God) They are only concerned with power and wealth which will ultimately lead to their downfall. I will conclude this issue with a list of vegetarian restaurants in NYC for those who are eating out natural style.

THE KKK IN THE EARLY 1900'S

by Patrick Rene

During the Mexican Revolution and World War I, the Ku Klux Klan was involved in numerous vandalistic acts, including beating and killing as many Mexicans as possible. After the war, the Klan slowly started to fade away, but was then reconstructed in 1915.

The new Klan was founded by William Joseph Simmons, Spanish-American war veteran and former Methodist circuit rider. The first Klan was founded under the principles of Protestantism, Americanism, white supremacy, political activism, and segregation. The new Klan founded by Simmons was sort of a fraternal order who sold insurance among its members.

Simmons was in an accident and was placed in a hospital. This gave him time to create a Klan of his own. He thought about the stories his father told him about the activities of the Post-Civil War Ku Klux Klan. With this in mind, he tried to create a reformed Klan.

By 1915, Atlanta Klan No. 1

was the first full-fledged local chapter of the Klan. In the following year, the Klan organization became a Georgia-based corporation under the direction of the "Imperial Wizard" Simmons. By October 1915, Simmons recruited thirty-four Georgians. On the following Thanksgiving night, the organization held its first initiation in Stone Mountain outside Atlanta.

Despite its activity in the war, the Klan's membership was small, numbering only a few thousand by the end of 1919. Almost all of these members lived in the deep South. As a result of this, Simmons decided to acquire the services of two public relations specialists, Edward Young Clarke, and Elizabeth Tyler. Clarke and Tyler invested thousands of dollars in a new membership drive, sending out over 1,100 recruiters across the South.

Much of the Klan's new growth was in Texas. They first appeared in Texas in the fall of 1920. By 1922, there were over 200,000 Texas Klansmen. The Ku Klux Klan quickly

spread throughout Texas, moving from east to west, with Houston being the first city to be organized.

The Klans consisted of hooded men who traveled at night and were frequently at the scene of violent incidents. It was often difficult to prove that the Klan was to blame for the violence. The reason for this is that there were Klan members on grand juries and in Sheriff and police departments taking care to protect their own.

By the summer of 1921, the Ku Klux Klan arrived in El Paso. The Klan brought racial fears and the local organization to El Paso. El Paso was soon filled with hundreds of potential law breakers and smugglers. Narcotic problems, and the presence of criminals attracted by liquor smuggling activities combined to make El Paso the scene of continual crime and violence throughout 1921. Numerous murders and kidnappings took place.

The Klan held several meetings in El Paso. Throughout this time, there was a great interest in this little town. People were wondering

if the Ku Klux Klan would organize a branch there.

As the years went by the Klan picked up a lot of enemies. In 1924, M.L. Bayless, an operative of the Ben Williams Detective Agency, was hired as a spy. He had access to the Klan's most intimate secrets. In mid-May 1924, Bayless was discovered in one of the Klan's meetings. After he confessed, he was given twenty-five dollars and told to leave town. He stayed in El Paso and all of the information that he had on the Klan was published in the local papers.

By the late summer of 1924, the Klan No. 100 no longer caused problems in either the political or social life of El Paso. During the Democratic primary of 1924, several Klansmen were nominated for local county and state offices. Only one (Bob Oliver) remained an active member of the KKK.

As late as 1927, Klan members still held meetings and tried to recruit more members. By the end of 1924, the El Paso Klan had become a negligible community influence.

A NEW VIEW ON THE ASIAN VIEW

by John Engard/Taiyoung Ahn

Undisputable, there is a racial problem on this campus, yet not to the heightened extent as described in the February 15th article "The Asian American View of Others in Blackworld." The facts and issues stated in that article were not fully explained and may have been generalized.

Most of the issues dealing with the Asian students Association (ASA) were misinterpreted from the interview with John Eng, president of the cultural organization, and requires clarification. The opinions expressed in the article is not representative of the views

of the Asian Community.

The survey as mentioned in the article was conducted from a sample of only 17, an insufficient amount for the representation of the entire Asian population. And the two ASA representatives at the Minority Planning Board meetings represent about 10 percent of the usual twenty members at those meetings. Another misconception was the decline of the Blackworld offer to ASA for their own page in the paper. The article implies that the decline was due to racial prejudices. However, the reason for lack of contribution was due to inadequacies in the ASA staff at that time. The African Student

Union did not approach ASA for a joint event, but the event was under consideration. If the opportunity arises, there certainly will be cooperation.

ASA has been attempting to create a diverse environment through its various activities. The group has always welcomed those of non-Asian descent, yet inexplicably the turnout is low. In a further attempt for interaction, ASA is co-sponsoring events with Tokyo Joes (Tokyo Joes goes to Asia), SAB concerts (Might Lemon Drops Live), and the Office of Student Activities (Cultural Diversity Week). Their writing contest invites many communities

to express multiethnic viewpoints of the Asian community.

Prejudice on this campus is in many ways similar to that of other campuses. But among all the racial incidents on this campus, there was not one Afro-American/Asian American conflict. The potential for change is great, especially on a campus of such multiethnic wealth. The Cultural Diversity in April addresses these issues and offers opportunities for interaction. Hopefully, with events such as these and with the cooperation of the cultural organizations, we can rid this campus of those negative differences.

SPONTANEITY IS THE KEY

by Deborah Becan

Trevor Bailey

Duma Ndlovu was the master of ceremonies at a poetry reading entitled "Spontaneous Inventions" held at the UNITI Cultural Center. Duma began the reading with a poem about the dreams of Dr. Martin Luther King and Malcolm X. He said Blacks should continue in a positive direction so that if the two martyrs were to rise up from their graves they would not be disappointed. He forcefully conveyed his message with rhythmic sounds of his hands, feet and mouth in the fashion of African instruments.

Jamal Joseph was the second

reader. He is an ex-Black Panther as well as a successful comedian. He related the reality of his years in prison, sometimes in a comical manner for his involvement in the Black Panther Party. This was evident in the way he portrayed some of the many types of people he encountered there. "If you don't stand for something then you will fall for anything," was a positive message Joseph stressed.

Audience participation was what Thomas Pinnock, the third poet used to get everyone's attention. It made his segment especially inspiring. Thomas went around the room and asked the audience to give a word that they felt signified the struggle for freedom and equality. In the background bongo

drums played, while Mr. Pinnock chanted, "What's the word?" In turn each individual in the audience relayed the word that they thought best described the struggle for freedom and equality, each keeping in time with the rhythm of the bongo drums.

Some of the words chosen by the audience included, integration, justice and peace. The words were indicative of the enthusiastic atmosphere set by Mr. Pinnock. He also used comedy seasoned with Jamaican dialect to tell of his encounter with some people and their exaggerated love for dogs. He expressed that these dogs were treated as good as, if not better than some humans.

Duma Ndlovu stated that the

African concept of poetry is different from the Eurocentric approach. "Poetry in the African sense involves a communal participation," he said demonstrated best by Joseph.

The evening provided a variety of speakers with uplifting messages and humorous anecdotes, which not only inspired the audience, but also entertained them. Since Black History Month only comes once a year, this was a good opportunity to remind ourselves of people that struggled and suffered to make us aware of the privileges that we now have. For those who are interested in viewing the program it is available at the Africana Studies Library on video cassette. It is definitely worth the while.

BLACKWORLD

published bi-weekly by students at SUNY Stony Brook

TRUTH
BY: MARVA V. FRASIER

THE GREEKS FORMED MATHEMATICS, SCIENCE, PHILOSOPHY.
THEN THEY BEGAN EVERYTHING
THAT'S WHAT MY TEACHERS TAUGHT ME.
ENOUGH IS ENOUGH.

STOP TELLING THE LIES.
TEACH THE CHILDREN THE TRUTH,
OPEN UP THEIR EYES.
LET THEM KNOW IT WAS THE NORTH AFRICANS

KNOWN AS THE EGYPTIANS.
AND THAT IS THE TRUTH.
THEY WERE THE PHILOSOPHERS, SCIENTISTS AND MATHEMATICIANS.
THAT IS OUR LEGACY.

JESUS WAS BLACK AND THAT A FACT.
FOR THE BIBLE TELLS US SO.
WHY DO WE REFUSE TO BELIEVE THAT.
TEACH THE CHILDREN THE TRUTH.

CHARLES DREW, A DOCTOR OF
MEDICINE DISCOVERED
BLOOD TRANSFUSION
FOR ALL MANKIND, BUT HE DIED,
FOR 'NO NEGROS WERE ALLOWED' THE HOSPITAL SAID.
THEY WERE JUST TO UNKIND.

MALCOLM X A PRINCE INDEED.
A BROTHER WHO KNEW HIS
THE TRUTH HE HAD TO FEED
FOR THE BLACK MAN TO RISE AND CONTROL HIS DESTINY.

THESE ARE THE THINGS WE NEED TO KNOW.
KNOWING THE LIES.
WON'T LET US GROW.
WE NEED TO KNOW THE TRUTH.

OTHERWISE WE BELIEVE WE ARE INFERIOR
STILL WORKING ON THE PLANTATION,
BELIEVING WHITES ARE SUPERIOR
THINKING THEIR OUR SALVATION.

RETURN TO OUR ORIGINAL GREATNESS
AND DEVISE A MASTER PLAN
AS WE SHALL PROFESS
THAT GOD IS IN COMMAND.

GRAN, PODEROSA NACION

La que al peregrino amarra
Aunque el alma le desgarrar
En nostalgia y privación;
Donde lucha con tesón,
Bajo calor, bajo frío,
Donde consume su brío
El valiente aventurero;
Donde vive el forastero
En continuo desafío.

—by Cirilo Rosario



H.I.M. Haite Setaspie

I & I YOUTH



DONDE VIAJA ILUSIONADA

La muchedumbre emigrante?
Hacia donde va campante,
Cual de corderos manada?
Parece que va inspirada
Y que conoce la pista
Va con traje de turista
En su viaje de placer,
Mas, quien sabe si ha de hacer
Ese viaje en que se enlista?

—by Cirilo Rosario



WE'RE BORN TO LIVE OR TO DIE

We're born to live or to die?
I ask this question for all to answer
Can you explain why
people's lives soon have to be over?
We do die when we're ill
We do die when we're old
May have the chance to be well
May have the chance to go on
on and on and won't stop
That's when we last see each other's face
and one does cry for help,
then to one's special place
Can we make one survive?
Can we make one alive again?
No, one has one life to live,
and one is chosen to have one chance
And if that's the reason we're here
which with no good explanation,
and see others suffer almost everywhere,
with one hesitation,
I said, "Why do we continue to hang on?"
One can't live for eternity
One can't succeed in all goals
And so, is there a possibility
that we'll know the answer?
I see no reply
why people's lives have to be over?
Still, I do wonder why
Hard to comprehend
the reasons, and what are our needs?
Somehow and someday, I'll understand
As for now, listen to me
Let me ask the question again
We're born to live or to die?

—by Siu Ching Yuen

POETRY

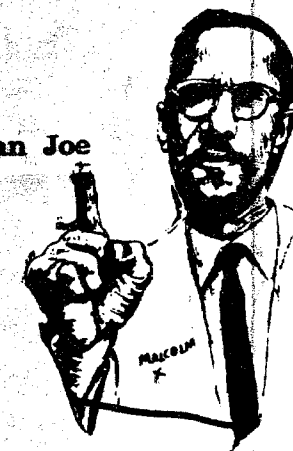


Freedom, Freedom, Freedom

By Ace frazier

I won't because I am confused and fail
to understand
I sing because I am alone and watch out
to take a hand
I wonder because I am curious and I feel
I should know why
I hurt because I am human and this
is why I cry
I laugh because I'm Joyfull and this
seem right to do
I love you because you are special and
pray you love me too
I live because of all the things that
I find everyday
They tell me what life is about and
I listen to what they say
To laugh, to love, to live, to sing and
even to cry
These simple gifts of freedom I'll
treasure till I die.

Sean Joe



PAGE

BY



Marcus Garvey

Tu Pureza

Solo tu mirada me convence de tu pureza,
que un día fuistes de otro no importa,
Hoy eres mía, hoy me das tu amor
y hoy sera el mañana que siempre anhele,
un mañana de amor y un mañana de sueños
que se haran realidad.

No me importa que seas un pájaro herido
solo me importas tú, tu sincerdidad y compañ

Tu pureza esta en el corazón
y en el alma tu belleza.
Confío en ti y si acaso te dejo tiempo
para que tomes una desición
es porque confío en tí.
Porque confío en que me quieres,
tanto como yo te quiero.

—por Ariel E. Martinez

LIVING HELL
BY: MARVA VICTORIA FRASIER

IN THE HOUSE WAS A BOY AND A GIRL.
THE TWO WERE SMOKING CRACK.
HE SAID, 'LETS GET UNDER THE SHEETS.'
BUT SHE WAS NOT GOING FOR THAT.

SHE DIDNT LIKE THE ANSWER SHE GAVE.
SHE WENT INTO A ROARING RAGE.
THE GIRL WAS ALL BUT PETRIFIED.
SHE STORMED INTO THE KITCHEN WITH RAGE.

IN THE BOYS HAND A BUTCHERS KNIFE,
HIS EYES WERE SIGHTS OF CRAZE.
SHE WRESTLED THE GIRL TO THE FLOOR
AND CUT OFF HER HEAD WITH RAMPAGE.

THEN HE WALKED DOWN ON THE AVENUE
IN THE AIR WAS HER HEAD.
HE WAS PICKED UP AND CARRIED DOWNTOWN.
A FEW DAYS LATER THE BOY SAID,

'WHAT IN GOD'S NAME HAS HAPPENED?
WHY AM I IN JAIL?'
THE POLICEMAN REPLIED WITH A TEAR IN HIS EYE.
'YOU HAVE KILLED AN INNOCENT GIRL.'

THEN SHE SAID, 'I DONT REMEMBER,
IT MUST HAVE BEEN THAT CRACK.
THIS IS LIVING HELL. O LORD,
TAKE ME, FOR MY SOUL IS NOT WELL'

THE STORY COULD BE VERY TRUE.
THE MESSAGE IS EASY TO TELL,
THAT CRACK WITHOUT A MOMENTS DOUBT
IS SHEER LIVING HELL.

WAIT TILL THE CHANGE COMES
BY: MARVA V. FRASIER

THERE WAS A WOMAN NAMED LONELY SUE
SHE HAD A BAD LIFE.
NO FRIENDS OR FAMILY TO SHARE WITH,
SHE HAD ONLY HARDSHIP AND STRIFE.

ONE DAY SHE HEARD A KNOCK ON HER DOOR,
IT WAS THE LANDLORD TO PICK UP HER RENT.
SHE FELL DOWN ON HER KNEES AND SHE CRIED,
ALL MY MONEY IS SPENT!

DAYS LATER SHE WAS ON THE STREET.
LONELY, WORN AND COLD.
ANOTHER PROBLEM IN HER LIFE
SHE WAS T'ENEN THAT OLD.

LONELY SUE WAS LOSING HER STRENGTH.
SHE COULDN
T TAKE THE PAIN.
NO MORE SHE WANTED TO LIVE THIS LIFE,
SHE THOUGHT THERE WAS NOTHING TO GAIN.

A COLD WINTER'S NIGHT IN THE PARK,
SHE FOUND A BROKEN GLASS.
ABOUT TO CUT HER WRIST SHE HEARD,
STOP! THIS TO WILL PASS!

AN ELDERLY WOMEN, SHE CONTINUED
DONT TAKE YOUR LIFE
YOUR YOUNG, WAIT TILL THE CHANGE COMES
HOLD ON, AND LIFE TO STRIVE

WITHIN FOUR YEARS LONELY SUE
WAS NOT LONELY ANYMORE
NOW SHE HELPING PEOPLE
WHERE SHE HAS BEEN BEFORE.

LIFE IS A PRECIOUS GIFT TO HAVE.
SO WHEN TROUBLE COMES IN,
YOUR WAY WAIT TILL THE CHANGES COMES
FOR LIFE IS NOT ALL PLAY

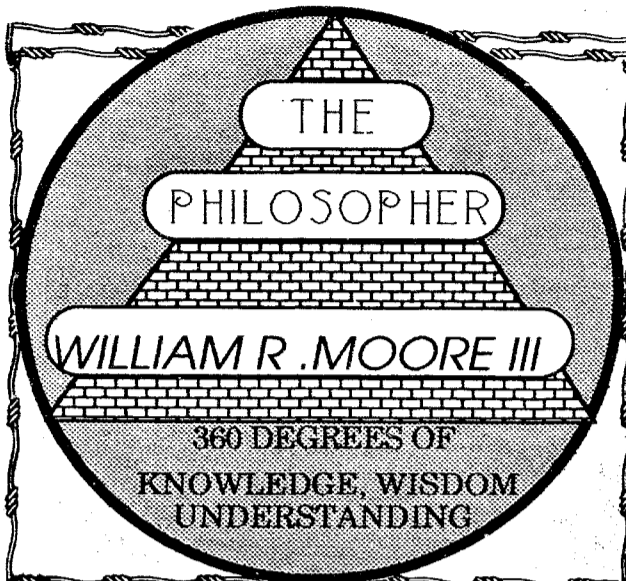
Forever Young

The thing I see far away
and just splattered ways
for all of love surprises
and just not what they seem
I look out the window
and stare into the sky
and watch the little children
all go skipping by
I try to holler out to them
to tell the better truth
for they can not see that
what they have is in the
essence of youth.

Ace Frazier

A Theoretic Approach Towards The Reincarnation Of BLACKS

"SO THE ORIGINAL MAN AND WOMAN DERIVED FROM MOTHER AFRICA"



I envision this approach to be used to understand and explain people who are dissatisfied with themselves.

Did you, the reader, ever come across a brother or sister of African descent who appears to act "white" or emulated the white sector of our society. If not, do you remember hearing the phrase "oreo" being applied to an individual of African descent? Yes, well this is the basis of my theory.

An "oreo" defined semantically by Africans in America, means when a brother or sister emulates the white sector of our society, culturally and orally or "Black on the outside and white in the inside." These descendants of Africa seems to be disenchanted with their African culture and color...pigmentation. I'm famous for saying, "Look like me and you be free," to explain the feeling of white supremacy. The more our brothers and sisters "try" to resemble the white man and woman, the better they feel they can assimilate into European race perpetuating white supremacy.

These "oreoes" perceives that the only way to freedom is to conform to any white government that supports the tenets of white supremacy. When these "oreoes" believe that they have mastered the white illusion, they will feel psychologically free from oppression which will cause them to rebel against their own creation and color. These individuals appears to hate their image so much that they subconsciously and consciously wish that they had European characteristics...

pale or pink skin, blue eyes, thin nose, thin lips, straight hair, and sometimes blonde hair, etc. They wish so much that their wish turns into faith causing our creator to act according to the "wish of faith." These "oreoes" will go through life with the misconception that their white, until the day they die. Note, they can be as brown as Bobby Brown, or as light as Michael Jackson, and still believe that they are white.

The reincarnation takes place when the flesh of the body is dead, but our creator saves the soul and fulfills their wish. Our creator then takes the African soul, lost in false beliefs and places it in the body of a pale or pink skin...European man or woman. What is the result? Well, you will have the voice and body language of a brother or a sister in the body of a pale or pink skin European. When the brother or sister from mother Africa finds out the importance of Africa and its people, this trapped soul will start to rebel against its own European ethnic background and pale image. The question is--How do you feel about whites...

Europeans emulating the role of Africans?

In retrospect, I thought that they were "cool" and eager to learn about the people that they once were." That is why we are so friendly and respectful towards them. It is ironic, that we as the descendants of Africa will ostracize a brother or sister whom appears to be an "oreo," by not a European that wants to be "Black."

Believe it or not

Being a descendant of Africa is not only the brown complexion, but also a state of mind.

WRITTEN BY

WILLIAM RUSSELL MOORE
WILLABA

The reason why we as a Black Nation, emulate the European man and woman, stems to the simple fact that we do not know who we are and why we are here!...the goal is to "KNOW THYSELF." Knowing thyself is the key in understanding our relationship with the earth and our creator. Once we have mastered this understanding, the tools of power that the Ancient Egyptian had will be ours again. The tools of power which enable them to create, uplift, enlighten, teach and worship their creator...our creator that gave them knowledge, wisdom and understanding of self, of him and the entire universe.

DETERMINATION AND PROSPERITY

by Nathaniel J. Hendricks

It becomes clear through reflecting on the teachings of men like Martin Luther King Jr., Malcolm X, M.E.B. Dubois and others that the dawn of a new age of freedom and prosperity in the Afrikan-American community will become realized when we collectively utilize our resources and talents for self determination. The Afrikan American Chamber of Commerce in New York at Stony Brook University has been formed with this vision in mind. The AACCC, N.Y. proposes to achieve the following:

- A clearing house of information concerning the practices of cooperative economics in the A.A.C.C.
- An annual cultural experience which shows diversity and unity in the Afrikan American experience.
- On the sport experience with the Afrikan-American culture through travel
- Enlighten commerce in the A.A.C.C.

This project cannot be accomplished without the cooperation of the A.A.C.C. We will need the assistance of 150 undergraduate students to form

a polity club. We need members of the Black faculty and staff to provide direction and advice to our project. Most of all we will need the sponsorship of Afrikan-American entrepreneurs to provide insight and resources to get started. We solicit the cooperation of all people of good will to assure the success venture.

The initial start up cost of this project is estimated at between five and ten thousand dollars. The material need of this project can be in the form of money; materials and services. We will need, office space and supplies such as:

- 1) two telephones
- 2) one computer
- 3) one typewriter and file cabinet
- 4) one desk and one table
- 5) two chairs and book shelves
- 6) Television and V.C.R.
- 7) Conference facilities for a day
- 8) General office supplies

ALL ASSISTANCE IN OBTAINING THESE NECESSITIES IS WELCOME.

The benefits which will eminent from the establishment of the A.A.C.C., N.Y. at Stony Brook will be the following:

- It will provide a place of preparation and testing for future entrepreneurs of the A.A.C.C.
- It will allow A.A.C.C. to become the architect of their future in their own struggle against the demons of powerlessness and poverty.
- It will assure our survival beyond the 21st century as a unified economic community with a positive direction.

The exploration of cooperative economics will give us the resources and experiences needed to assure our future beyond the 21st century.

In summary A.A.C.C. in N.Y. at Stony Brook will promote commerce, cultural exchange, research and travel in the Afrikan American community. As you can see, this is an enormous challenge but working together and with God's help we will accomplish it.

IF YOU ARE INTERESTED IN THIS VENTURE PLEASE CONTACT THE AFRICANA STUDIES PROGRAM AT 632-7470.

WHAT IS IT? UNITY OR A FACADE

by Jovanna A. Reyes

Coming to Stony Brook as a transfer student opened my eyes to reality. Just because one is an African-American does not mean that those of the same heritage will welcome you with open arms. What am I referring to? Well, let's try to remember the first time you stepped onto this campus, how disoriented and alone you felt. Whether you were taking the right bus to your dormitory or heading towards the University Hospital. Or can you use your meal card in the deli and where actually is the deli? Have you ever felt this way, either as a freshman or a transfer student? If so, why is it that when someone asks you for directions you look annoyed and do not want to be bothered? You continue your

conversations as if one was invisible.

I guess my expectations of African-American unity on this campus were high. For I remember being a Hofstra University student and looking on with envy on the quick response of the Black community with regard to the Quinicy Troop controversy. I wondered if that had occurred on Hofstra's campus would actions have been that great. The support the Black community gave to Mr. Troop was amazing. I am not sure if you knew we African-Americans at Hofstra were cheering you on and proud of the unification on this campus. So when I chose to attend Stony Brook, academics was not my sole reason, the belief that Black students on this campus cared for

one another was a major influence.

The idea of unifying is one that is constantly read about in most Black articles. Throughout the readings emotions are stirred and Black Power is on the tip of every tongue. Then why is it that we do not see results? Because once the article is read everyone thinks that unity will come and fall onto their laps without an effort. Everyone must realize that it involves more than an occasional sit-in.

Unity is seeing that there is a new student on campus and inviting that person to attend African-American based group meetings so that they can get support among their own. This point relates especially to those that have positions in these clubs and

are more recognized.

Unity is offering a seat at your table when a person is alone. I am sure he or she would be more than grateful to join you and/or your company.

Unity is realizing that the majority of the African-American students on this campus cannot afford books, not including tuition. And offering, if they are in your class, to share books or lend books from past classes. Always remember, if you are not going to help your own, who will?

As intelligent, young people we are capable of doing more than what is being done now. Even as miniscule as a welcoming smile, that can be the first step in breaking down the barrier to help us move closer together.

AIDS and Blacks

If you are a native of Haiti, Sub-Saharan Africa, or any island close to Sub-Saharan Africa and came to the United States after 1977 or if you have visited these areas (for as little as a day), or if you have had sexual intercourse with any person fitting these criteria, the Red Cross will not allow you to give blood. Your blood is considered too highly at risk for HIV-1 and HIV-2 contamination to submit it to the screening test, which all blood goes through before acceptance.

The American Red Cross takes many of its guidelines from the Food and Drug Administration (FDA). The FDA normally takes its

guidelines from the Center for Disease Control (CDC) classifications. In the early 1980's the government agencies involved in characterizing high risk groups for HIV related diseases singled out Haitians as a high risk population. The Haitian Coalition on Aids (HCOA) formed to counter this designation with the feeling that decisions were made on unsound governmental research. The CDC recognized the validity of these claims and lifted the Haitian specific criteria from the high risk grouping. They lifted their culturally biased designations in 1985, yet the FDA continues to promote disinformation

about African and Caribbean communities by publishing these restrictions, which are not based on any sound medical or biological findings. The Red Cross has chosen to follow these restrictions with questions.

The irony of these restrictions is pointed out by the blood donor policy in Switzerland - All Americans, visitors to America and those who have had intercourse with Americans are deferred from the blood pool, for the Swiss feel that American blood is too high at risk of HIV contamination.

The negative characterization of nationalities which is promoted by this type of disinformation

affects all peoples adversely. The FDA must revise their recommendations, and the Red Cross should immediately revise their deferment policy and their literature.

Please join the network of people concerned with this issue. Actions have been initiated on several New York campuses, and an action agenda is being developed. Call or write for information, or to give information about your organization or communities actions.

THANK YOU
ERIKA PINE WEINMAN

SYMBOL OF HOPE

by Marva V. Frasier

POWER! POWER! AFRICA IT IS OURS!! These are the words said by Nelson Mandela on Sunday, February 11, 1990. The day of his release after 27 years of unjustifiable imprisonment under the Apartheid regime. This is a joyous occasion to be part of history to witness Mandelas release. He has become the symbol of hope of the indigenous people of South Africa. But as he said in his speech, "I stand here before you not as a prophet but as a humble servant of you, the people." This indicates, that in order for the people to ensure total freedom they must continue to move forward for Mandela cannot free South Africa by himself. He encourages to continue economic sanctions and "intensify struggle on all fronts."

Although we should be exceedingly glad of this event, along with our brothers and sisters in South Africa. We cannot be consumed by the rejoicing of Nelsor Mandela's release for it will cause

a forgetfulness of the struggle and be lulled to sleep which I am certain the Apartheid regime would want to secure their status in South Africa as this happened in the United States during the 1960's and 1970's when African-American thought they were free when the Civil Right's Act laws were passed and desegregation occurred in the various white communities. Additionally, blacks received prominent positions but not powerful ones. They were and still are "BLACK FACES IN HIGH PLACES." We should hope that this does not occur in South Africa for this is not total freedom. The only way to obtain total freedom is through self-determination. The indigenous people have to determine themselves the kind of government, the change the name from South Africa to Azania, and the priorities and philosophies of the country. For Marcus Garvey did not say African sifor the Europeans, but he said, "Africa is for the Africans at home and abroad."

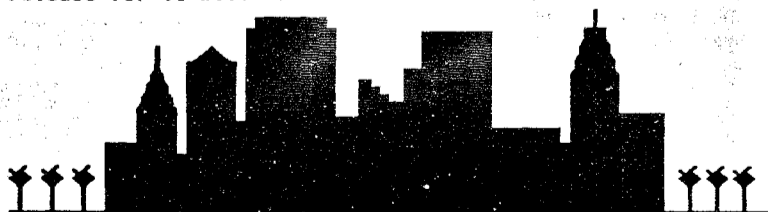
Serious Issue

Continued from pg 2.

most of this newspaper) but you might be surprised at all the things that happen behind the scenes at Polity. It may not be very clear to you now just how important it is to let these people know that you are concerned with what they are doing with your money, but one of these days you might join an organization and find out that your budget isn't exactly what you thought it should be. Then it will be real clear.

US COMPANIES IN SOUTH AFRIKA:

JOHNSON&JOHNSON
CARVEL, PEPSI
GILLETTE
FORD MOTORS
GE, IBM, CITICORP
MEMOREX, MOTOROLA
PROCTOR&GAMBLE
CHEURON, ESTEE LAUDER, HEROX!!!!



DOWN WITH APARTHEID

THE WORD FROM ADELPHI: SPIKE LEE TO SPEAK AT ADELPHI

by Bonnie Hede

GARDEN CITY, N.Y. - Filmmaker Spike Lee, writer, producer, director and co-star of the acclaimed films "Do the Right Thing," "School Daze," and "She's Gotta Have It," will speak at Adelphi University on Wednesday, March 28.

His lecture, "The Independent Filmmaker as Social Critic," begins at 8 p.m. in the University Center, South Avenue Garden City. The event is free and open to the public.

The lecture is sponsored by the Student Activities Board at Adelphi. SAB President Maria DeVita said students wanted Lee as their spring lecturer because he has an important message about minorities that will stimulate discussion on campus.

"It will be nice for people to hear his message in person," DeVita said. "He speaks on issues that are relevant to college students. We believe his lecture is going to draw a very large crowd."

Lee began making films at New York University's film school, which he attended after graduating from Morehouse College in Atlanta. His NYU thesis project, "Joe's Bed-Stuy Barbershop: We Cut Heads," made his reputation as a filmmaker and won him the Academy of Motion Picture Arts and Sciences Student Academy Award.

He came to prominence in the independent film movement by writing, directing and co-starring in the 1986 film "She's Gotta Have It" about the relationships and

sexual attitudes of a young, independent black woman. The film won Lee the best new director award at the Cannes Film Festival. Lee followed that film with "School Daze," a look at black campus and fraternity life that went on to become Columbia Pictures' most profitable film of 1988.

Lee's most recent movie, "Do the Right Thing" is about a vicious racial incident in Brooklyn's Bedford-Stuyvesant section. His next film, "Love Supreme," is scheduled for release in 1990.

A LOOK AT SPIKE'S PAST

ADELPHI EDITOR: CRAIG HENDERSON



Lee, Spike

Mar. 20, 1957 - Motion picture director; writer; producer; actor. Address: Forty Acres and a Mule Filmworks, 124 De Kalb Ave., Brooklyn, N.Y. 11217

Thanks to the overwhelming success of his independent debut film *She's Gotta Have It* and the popularity of his follow-up movie, *School Daze*, Brooklyn's Spike Lee has emerged as the first notable black filmmaker to appear on the American scene in many years. A graduate of Morehouse College and New York University's film school, Lee has won acclaim for his accurate and unsteriotyped depictions of the black middle class. Believing that he has a mission "to put the vast richness of black culture on film," Spike Lee has criticized attempts by white directors (most notably, Steven Spielberg in his *The Color Purple*) to portray black life, since he contends that only black directors are capable of accurately depicting the black experience. "Movies are the most powerful medium in the world and we just can't sit back and let other people define our existence, especially when they're putting lies out there on the screen," he told Rita Kempley during an interview for the *Washington Post* (October 22, 1986). In spite of Hollywood's traditional skepticism about the commercial viability of black films, except for the "blaxploitation" genre, Lee's work has generated approval from many movie industry insiders, among them, David Picker, the former president of Columbia Pictures, who has called Lee "one of the most original young filmmakers in the world."

Spike Lee was born Shelton Jackson Lee on March 20, 1957 in Atlanta, Georgia, the oldest of the five children of Bill Lee, an acclaimed jazz bassist and composer, and Jacquelyn (Shelton) Lee, a teacher of art and black literature. He has three brothers and one sister. His mother, who died in 1977, nicknamed him "Spike" while he was still a toddler, and the sobriquet stuck. "I guess she thought I was a tough baby," Lee explained to *Bentley Little* of *People* (October 13, 1986) magazine. Lee's great-grandfather, William James Ed-

wards, who graduated from the Tuskegee Institute in Tuskegee, Alabama, was an author and educator, and a disciple of Booker T. Washington. The filmmaker's father and grandfather both obtained degrees from Morehouse College in Atlanta, and his mother and grandmother attended Morehouse's sister school, Spelman College. Following Spike's birth, the Lee family moved to Chicago, where they lived briefly before migrating, in 1959, to New York City and settling in the predominantly black Fort Greene section of Brooklyn. After achieving prominence as a jazz bassist in the early 1980s, Bill Lee saw his career take a downturn because he found it difficult to adapt to the increasingly popular electric bass. As a result, throughout most of Spike Lee's childhood, the family lived mainly on the money his mother earned from her teaching position at St. Anne's High School in the Brooklyn Heights section of Brooklyn.

Although he remembers having had an early interest in the movies, Spike Lee, as he explained to Nelson George during an interview conducted for a journal that he kept during the production of that film, *She's Gotta Have It* (1987), was "not the classic case where [he] saw one film and decided right then that [he] wanted to be a filmmaker." Rather, movies were just one part of a rich cultural upbringing that also included trips to plays, galleries, and museums, in the company of his mother. His father, meanwhile, sometimes brought Spike along to his performances at the Blue Note and other Manhattan jazz clubs. Lee took guitar and piano lessons as a child, but unlike his brothers, David, Cinque, and Chris, and his sister Joie, never mastered a musical instrument. After graduating from John Dewey High School in Brooklyn, a progressive school with a more flexible curriculum than other New York secondary schools, in 1975, Lee, like his father and grandfather before him, decided to attend Morehouse College.

Lee's years at Morehouse had a profound and lasting influence upon him, which, years later, he would try to express in his film *School Daze*. In attempting to describe the effect that Morehouse, an institution with a largely black student body and faculty, had on him, he explained in the interview with Nelson George that it was "like Richard Pryor talking about in his concert film of his experience going to Africa, and the wonderful feeling he had being in a place where everybody is black... Black professors, black doctors; it's a great experience in Atlanta." Majoring in mass communications, Lee immersed himself in such extracurricular activities as writing for the school newspaper, working as a disc jockey for a local jazz radio station, and, in his senior year, directing

Morehouse's lavish coronation pageant on homecoming weekend. It was also while attending Morehouse that Lee first took an interest in making films. In his sophomore year, he started, in his words, "to dib and dab in super-8 filmmaking," and in the summer between his sophomore and junior years, he bought his first super-8 camera. Among the products of Lee's first cinematic experiments were *Block College: The Talented Tenth*, for which he wrote the script and which he described to Nelson George as "a corny love story at a black campus," and *Last Hustle in Brooklyn*, a film that juxtaposed footage of the 1977 New York City blackout with images of disco dancers.

After graduating from Morehouse in 1979, Lee

obtained a summer internship at the Columbia Pictures studio in Burbank, California. He returned to New York that fall to begin work toward a master's degree in filmmaking at New York University's prestigious Institute of Film and Television, Tisch School of the Arts. He chose NYU, he later explained, partly because he simply "wanted to come home," but also because he believed the friends and connections he had made in his hometown would prove invaluable when he began making professional films. Lee's first year at NYU turned out to be a troubled one. One of only a handful of blacks in the film school, he became the center of a controversy after submitting a ten-minute film entitled *The Answer*, which told the story of a young black screenwriter assigned to do a remake of D. W. Griffith's silent film classic *The Birth of a Nation*. A pointed critique of the racism displayed in Griffith's film, *The Answer* was not warmly received by Lee's instructors. Although the official pronouncement from the faculty was that he had not yet mastered "film grammar," Lee suspected that the dissatisfaction stemmed from his less-than-respectful treatment of the "father of cinema." Narrowly avoiding dismissal from the film school, Lee, in his second year of study, was awarded a teaching assistantship, under the terms of which he received full tuition in exchange for working in the school's equipment room. The position was of enormous benefit to the young filmmaker, since it enabled him to transfer the tuition money given him by his grandmother, Zimmie Shelton, to the production of films. Lee's second year at NYU marked the beginning of his long and fruitful collaboration with the cinematographer Ernest Dickerson, another black film student, at the school. It was Dickerson who photographed Lee's second-year film, *Sarah*, the story of a Harlem family on Thanksgiving day.

In their final year at NYU, Dickerson and Lee collaborated on Lee's master's thesis film project, *Joe's Bed-Stuy Barbershop: We Cut Heads*. Produced, written, and directed by Spike Lee, filmed by Ernest Dickerson, and featuring an original jazz score by Bill Lee, *Joe's Bed-Stuy Barbershop* brought Lee his first serious artistic recognition. The hour-long color film offers a realistic, wryly humorous look at ghetto life, in relating the story of a barber in Brooklyn's Bedford-Stuyvesant neighborhood whose shop serves as a front for the neighborhood numbers racket. *Joe's Bed-Stuy Barbershop* received a student Academy Award from the Academy of Motion Picture Arts and Sciences, became the first student production to be selected for Lincoln Center's prestigious "New Directors/New Films" series, and was aired to general critical acclaim on public television's *Independent Focus* series. It went on to be shown at film festivals in San Francisco, Los Angeles, Atlanta, and Locarno, Switzerland. "Eschewing the sex and violence clichés of blaxploitation gangster films," wrote a critic for *Variety* (March 30, 1983), "Lee delivers a friendly portrait of black folkways." The predominantly favorable review also went on to cite the film's "convincing street language and wit."

New York University awarded Lee a master's degree in filmmaking in 1982, and, because of the success of *Joe's Bed-Stuy Barbershop*, he was signed by the ICM and William Morris talent agencies. The young filmmaker expressed disappoint-

A LOOK AT SPIKE'S PAST

ment but not surprise when those firms failed to come up with any offers of employment, a development that, as he explained to Larry Roher for the *New York Times* (August 10, 1986), "cemented in my mind what I always thought all along: that I would have to go out and do it alone, not rely on anyone else." While supporting himself on the \$200-a-week salary he earned for cleaning and shipping film at a movie distribution house, Lee began a determined effort to produce his own films.

His first attempt at independent filmmaking was to be a film entitled "Messenger," a drama about a New York City bike messenger. It was in preproduction for eight weeks in the summer of 1984 before a dispute between Lee and the Screen Actors Guild killed the project because the union felt that Lee's script was "too commercial" to qualify for a waiver that would allow nonunion actors to appear in it. Such waivers are often granted to low-budget, independent films, and Lee believed that the Screen Actors Guild's refusal to award him one was "a definite case of racism." After assembling a cast and crew and spending some \$40,000 on "Messenger," Lee was left with four days in which to recast the film with union actors, but his efforts failed, and the project had to be terminated. Undaunted, he immediately began working on the script of his next film.

Following the fiasco of "Messenger," Lee's new priority became, as he put it, "to come up with a script that could be done for as little money as possible, yet still be commercial." "I needed to do a movie that would have very few characters, and needed next to no location work, sets, or costumes," he explained during an interview with Simon Banner of the *London Sunday Times* (March 8, 1987). The script Lee wrote to fill that seemingly impossible bill was entitled *She's Got to Have It*. Shot in twelve days in the summer of 1985, mostly in a small Brooklyn apartment and in nearby Washington Park, the film was produced on a minuscule budget (by Hollywood standards) of \$175,000. *She's Got to Have It* is a comedy about a young, attractive, and independent-minded black woman who simultaneously juggles three lovers with widely divergent personalities.

Although he had always been intrigued by the double standard that winks at promiscuity for men, while condemning similar behavior by women, Lee's primary motive for producing the film was to fill what he believes to be a vacuum in contemporary American cinema. "When was the last time you saw a black couple make love on the screen or kiss?" he asked Rita Kempley. "We wanted to . . . make an intelligent film that showed black people loving each other and black people falling out of love," he further explained to Nelson George. Lee's fierce determination to express that vision was evidenced by the obstacles he overcame during the production of *She's Got to Have It*. When the American Film Institute refused to allow him to transfer the \$20,000 grant they had awarded him for the production of "Messenger" to *She's Got to Have It*, Lee was left to begin filming with only an \$18,000 grant from the New York State Council on the Arts, so that he was forced to finance the film while it was in production. Following each day's shooting, Lee and the film's production supervisor, Monty Ross, contacted as many of their acquaintances as possible, asking them to send any money they could spare. "We . . . never knew where the next nickel was going to come from," Lee told Simon Banner, "so we wrote to or called everybody we knew in the world, asking them to send money, even if it was just fifty dollars. Each day while we were shooting, someone would go back to my house to see if any checks had come and then rush them to the bank, and we'd just hope they'd clear in time." At one point the film processing laboratory threatened to auction off the negative for *She's Got to Have It* unless Lee could come up with the \$2,000 he owed by five o'clock that afternoon. Lee contacted a friend who agreed to pay the entire amount.

Spike Lee's zeal did not go unrewarded: *She's Got to Have It* was a phenomenal success, becoming the first movie by an independent black filmmaker to receive major international distribution since Melvin Van Peebles' *Sweet Sweetback's Baadass Song* in 1971. The film opened to a standing ovation at the San Francisco Film Festival, a

demonstration that caused several film companies to compete for distribution rights, with Island Pictures eventually winning out. *She's Got to Have It* next went to the Cannes Film Festival where it was awarded the prize for best new film.

Officially opening in the United States on August 8, 1986 at New York's Cinema Studio, the film received largely favorable notices. In his review for the *New York Times* (August 8, 1986), D. J. R. Bruckner criticized *She's Got to Have It* for being "technically messy," but also conceded that it possessed "a touch of the classic." David Edelstein of the *Village Voice* (August 12, 1986) hailed it as "an almost unprecedented work—an all-black comedy of manners," and concluded his review with the

simple prediction: "Attention will be paid." Among the most applauded aspects of the movie was, surprisingly, Lee's acting, so much so that although he had no previous acting experience, his portrayal of the rapping, streetwise Mars Blackmon, one of the leading character's three suitors, led several critics to accuse him of stealing his own show. Reviewers also lauded Bill Lee's jazz score, Ernest Dickerson's cinematography, and a brief appearance by Spike's sister Joie as the former roommate of the main character.

She's Got to Have It ultimately grossed over \$7 million, including \$1.8 million in its first three weeks, but the film's success did not surprise Lee, who had sensed that it would be a hit. "The whole point is that you can take an unknown, all-black cast and put them in a story that comes from a black experience, and all kinds of people will come to see it if it's a good film," he told Nina Darnton of the *New York Times* (November 14, 1986). "I wish Hollywood would get that message."

The popularity of *She's Got to Have It* prompted Island Pictures to budget \$4 million for Lee's next picture, *School Daze*, a musical set at a fictional black college in the South, and based on the director's own experiences at Morehouse. In January 1987, however, after *School Daze* was well into preproduction, Island, fearful that the film would go over budget, backed out of the project. Lee began calling other studios immediately and within two days had worked out a \$6 million deal with Columbia Pictures. Lee, who had written the screenplay for *School Daze* under the title "Homecoming" shortly after graduating from film school, predicted before the film's release that it would generate controversy because of its depiction of the seldom-discussed conflict between light-skinned and dark-skinned blacks. "What I tried to do with this film is point out what I feel are all the superficial and petty differences that keep black people apart," Lee told John Minson of the *Guardian* (July 21, 1988). "These differences I feel are based on color, skin complexion, class. I think black people are the most un-unified people on earth—particularly black Americans." His alma mater, Morehouse College, where Lee had elected to film *School Daze*, asked him to leave after three weeks of shooting. "They said the film was a negative portrayal of black colleges and black people," Lee told Don Paimter of *Newsday* (September 23, 1987). "They gave me an ultimatum: Unless I let them read the script, they would not let us shoot on their campus. So we left." He completed filming *School Daze* at the graduate school of nearby Atlanta University. After the movie was completed, the United Negro College Fund, also in response to its controversial subject matter, canceled plans for a benefit premiere.

While many reviewers cheered *School Daze* for its fresh portrayal of the black college experience, others criticized the movie for what they perceived as its underdeveloped themes, and took Lee to task for over-ambitiously attempting to stage a musical despite his lack of experience with that genre. In

her review for the *New York Times* (February 25, 1988), Janet Maslin noted that the film's "satirical tone seems to come and go," further complaining that *School Daze* "includes lengthy, elaborate musical numbers that are well beyond the range of Mr. Lee's technical abilities." Writing in the *Village Voice* (March 22, 1988), Vernon Reid noted that "School Daze captures the rhythm, language, and spark of young black adulthood," but added that, "as social commentary, the results are mixed." In spite of the controversy and the mixed reviews, Lee, who also had a small part in the movie, play-

ing an eager fraternity pledge named "Half-Pint," staunchly defended *School Daze*. He told Rick Kogen of the *Chicago Tribune* (February 25, 1988): "I love this film. It's much better than *She's Got to Have It*. The film is my four years at Morehouse. But I'm not trying to pick on black colleges. I used black colleges as a microcosm of black society." And as he explained to an interviewer for *Ebony* (February 1988): "This film is about our existence, about being black in white America, and to me there is nothing more important than that."

A popular success, *School Daze* reached *Variety's* weekly list of the top ten money-making films in March 1988. The movie's climactic dance scene also spawned a new dance craze, "da butt," which became a vogue in black dance clubs. The song that accompanied the dance scene, also called "Da Butt," was a hit record, reaching number one on *Billboard* magazine's "Hot Black Singles" chart.

Spike Lee decided to switch film companies after *School Daze*, feeling that Columbia had failed to promote that film adequately and trying to avoid a personality conflict with the studio's new president, Dawn Steel. His next project, *Do the Right Thing*, was made for Universal Pictures at a cost of \$6 million. Lee began shooting the film in August 1988 in the Bedford-Stuyvesant section of Brooklyn. Due for release in the summer of 1989, *Do the Right Thing* is a comedy-drama that deals with tensions between blacks and Italian-Americans during one swelteringly hot summer day. The film, as Lee explained to Amy Taubin of the *Village Voice* (August 30, 1988), "shows how heat affects an already tense racial climate. . . . I drew upon the headlines of the last eight years under (Mayor Edward) Koch, when the whole city has been racially polarized." As in his earlier films, Lee produced, wrote, directed, and performed in the film as a pizza delivery man at an Italian-American pizzeria.

Because he likes to keep busy between major films, Spike Lee has accepted work on a variety of short projects, including directing music videos for such artists as Anita Baker, Miles Davis, and Branford Marsalis. A Lee-directed short film featuring Marsalis and actress Diahanne Abbott as a struggling couple with a young child was broadcast on NBC's *Saturday Night Live* program in December 1986. In April 1988, Lee produced and directed a thirty-second television commercial on behalf of the presidential campaign of the Reverend Jesse Jackson. Filmed in Harlem and in suburban Tarrytown, New York, the spot focused on Jackson's anti-drug crusade.

The bespectacled Spike Lee stands five feet, six inches tall, weighs 125 pounds, and sports a mustache and a short beard. Observers frequently note Lee's fierce determination, unshakable self-confidence, and unflagging energy. A rabid sports fan, he is an especially ardent follower of the New York Knickerbockers basketball team and has said that one of the chief benefits of his success has been the opportunity to meet star athletes and get choice seats at major sports events. True to his middle-class roots, Spike Lee is determined not to let fame and fortune alter his lifestyle. He continues to live in a sparsely furnished apartment in the Fort Greene section of Brooklyn, and his production company, Forty Acres and a Mule Filmworks, operates out of a converted firehouse in the same borough. Lee owns neither a car or a driver's license, relying instead on his bike and the New York City subways for his transportation needs. The filmmaker rejected an offer from California Cooler to do an ad campaign based on his Mars Blackmon character from *She's Got to Have It*. Summing up his philosophy, Lee told Fred Bradshaw for *Interview* (March 1987): "I'm doing this because I want to make films and love filmmaking, and it's not to have ten million women dangling on my arm . . . or to make tons of money. That's really not the primary goal."

References: *Ebony* 42:42+ (a '87 pors; Film Comment 22:46+ S/O '86 pors; *Guardian* p23 || 21 '88 col; *N Y Daily News Mag* p17+ Ag 10 '86 pors; *N Y Times Mag* p26+ Ag 9 '87 pors; *People* 26:67+ 0 13 '86 pors; *Washington Post* C p1+ 0 22 '86 pors

CURRENT BIOGRAPHY March 1989

BLACKBOARD 15

PERSONALS

Page by Rupert G.F. Pearson & Tracy M. King.

To: Aris,
You're a super person and a terrific friend. May we always be friends.

To: Charlaïne,
Good things come to those who wait... Hold on to your dreams and they will come true.

M.T.K.

To: Rupe,
Through good and bad we got better. Our friendship is stronger than steel.

Peace Bro Knight.

To: Five,
Keep striving for the light.

No. 5.

To: Crystal,
Lets find out more about each other. I think you are quite special and remember that someone is thinking about you.

Love

"The Photographer".

To: My Brothers,
It's about time!

From #6.

To: Alycia,
I am sorry and I still care.

Love

"The Diamond".

To: G.A. David,
Happy Birthday.

From Your

Brothers.
To: Craci,
I think you are a very beautiful person, and I would like to get to know you better.

Love

"The Poem Collector".

To: Danielle,
Sorry I forgot, but happy belated birthday anyway. I know you enjoyed yourself.

Dee DeBruce.

To: Charlaïne, Paulette & Jobanna,
B33 is always partying.

Dee Love.

To: Lee,
Baby be mine.

From your

telephone love.
To: Rupert,
Thanks for letting me have my page.

Dee.

To: Majorie,
Why don't you ever call me. Are we not cousins anymore?

Liddy

To: Risque,
The Chil'ren Know !!!

The Investigator

To: Cha-Cha-Cha,
Dis submessta izza killa' boyee but wee jes gotta keep holdin' on 'n' keep da faif (speshully now!!!). Peace.

P.S. U. no ahm all-waze heah 4u.

Love, The Sweet Banana

To: Colighta and Tracey,
Hang tuff and stay cool.

From Bart

P.S. Colighta, stop crying

To: Linda,
Respect due every time.

Patrick

To: Kesha and Daniel,
Stay cool and sweet.

From T.K.C

P.S. Congratulations Kesha

To: The girls of Cosc. 315,

Was up?!

Guess Who

To: The Guys of Douglass 120,

When is our party?!!

Slick

To: C,
Forget all the ---- in this school!

To: Scarecrow,
I believe in everything that you do. I'll always have faith in what ever path you chose to take. I'll never forget what true friendship and love really is. I sure hope you don't.

Love Always and Forever "oink oink"

To: Big Sim Daddy,
I seriously think that Sim2 should take over Sim's1 position becayse Sim2 can do a better job than Sim1. Sim1 is not fullinging Sim's1 job so the only reasonable thing to do is to allow Sim2 to take over.

2gether 4ever Sim*Sim Love and kisses little Sim.
P.S. Keep up the good work but you still won,t look better than me come Spring Break.

To: My sands,
We've come this far and we can still go further.

Takes it to Heart.

To: Jay,
I still love you.
From your friend.

To: Terra,
This is just to let you know, that I am thinking of you all the time each and every day.

Love Chem.131.

P.S. you are still as beautiful as ever.

To: my sisters,
Hi girls, just a little personal to say I love you.

Love "Einstien"

To: Regina,
Hi beautiful, I still love you.

Love your spec

"Einsten"

To: David,
Congrats, the show was great. Well done.

From Rupert.

To: Simone, Daphnee & Charlaïne,
You were Magnifique in the show.

Love Rupert.

To: Indira,
I was worried, dont let me worry like that any more.

Love P.C.A.

To: Nathalie,
You were very amusing. I was upset, but you cheered me up. I admire you for trying to be a woman, but you know what you said applys to you. Dont play with fire .. You are very funny ha/ha!

From 206.

P.S. You told her I did not.

To: Ron, Austin, and Chris,

I miss ya much, and I will be back in that suite to bug out with you guys.

"Ouch Quit It"

To: The Sorors of Zeta Phi Beta Sorority Inc.,

I love you ladies to the utmost. My sands of the Deceivers line of 89.

From The Devistator.

To: Bro Phi Beta Sigma,

It was great jamming with you guys

From the Sorors of Zeta Phi Beta sorority Inc.

To: Benny,
I love you thank you for the perssonal you wrote me in the last paper.

Good friends are hard to find. I'm glad I found you.

Cindy

To: The old PEE Crew,
Miss ya much.

Big PEE #1

To: Ann,
Your friends love you healthy and smiling. So pleeeese eat.

Love

Danielle, Rupert, Paulette & Charlaïne.

To: Danielle,
You bust my lips again and I'll bust your ass.

Love Pa

roomy.

To: The ladies of ESSENCE,
study hard and keep your eyes on the Prize.....

.....DAPONA!!
Julie.

To: Sim,
Thanks for being you.

Julie.

To: Buck,
I really don't mind the stares because I know that I am the only one who gets one in return!

I Love you with all my heart and soul.

Jewel...Emerald.

To: Agatha,
I'll always be there for you!

Love Picasso

To: The C-Posse,
Phone mail is great aint it ??!

J&D

To: The G.O.s,
Lets hang together.

Suite 220.

To: MacDaddy, CSE, and Waine,
Each day I realize how close we had gotten I hope we can reamain this way forever.

The only women in your life right now???!?

To: Cindy,
Thank you very much. You are the greatest!!!

Little Sis

To: S Deviant,
I hope you are being a good boy. There are many special women find a nice one and be happy.

Intrigued?????

To: Mu Omicron,
Every day we spend together just keeps getting better! I'm so happy. Omicron Upsilon,

-Rupe

To: Tiny,
Everything will flow your way just roll with the punches.

Who Done It

To: Super lover,
Miss you much.

T.M.D.

PERSONALS

Page by Rupert G.F. Pearson & Tracy M. King.

To: The Pledgees,
Good luck, and stay strong.

The Saint.

To: Mousey,
Stay sweet or else.

The Saint.

To: Charlaime,
I am glad we had this talk. I care about you and I hope we can start a new and this time make the dream come true. Heading in the right direction.

From You Know Who!

To: Jennifer
I think you should come back down to earth. You think you are all of that now, but after this semester you will be old news.

From a black Brother.
P.S. No insult intended, be a nicer person and people will like you better.

To: Michelle,
I am glad that you are my friend because you are such a nice person.

Rupert.

To: Tracy,
Sorry about Saturday I will make it up to you.

From You Know Who.

To: Melissa,
Glad you are here with us. We would be lost without you. We will miss you when you are gone but we won't forget you.

Love From Blackworld Staff.

To: Tracy,
Be strong because good things come to those who wait.

Love Your Partner.

To: Rich,
Hang in there. You are the best man for the job!!

Knee Baby

To: Austin,
Girls the girls they love you. Pa a Killa Mon!!!

OUCH Quit It

To: Dee,
I have not forgotten about you at all. You are still my friend.

Pitter Patter

To: Denny,
Make that move right now baby.

Any Day

To: The Crescents of Phi Beta Sigma Frat. Inc.,
Stay strong because only a strong man can become a Sigma man.

From Altered States alias The Devistator.

To: Kiki,
You truly represent the words of a "friend in need is a friend in deed". I can identify with what you believe.

A True Friend
Melissa.
P.S. Thanks for being a friend.

To: Candace,
We are sorry for the personal in the last issue of BlackWorld.

From everyone at Stony Brook.

To: Jobanna,
Where have you been, do you still go to Stony Brook.

From Rupert.

To: The Kappa Sweet hearts,
We made it and now its time to really get to work.

Your Sister Lion-O.

To: Michelle,
Yes I'm doing it again. Why not? who else will.

From of course Shortee.

To: Adrieen, Jobanna & Saeeda,
What's up.

Michelle.

To: Steve,
Thanks for helping me out with your computer.

"Your Friend".

To: D. Anita C,
I'll be here till you come around, that mean forevermore.

The Saint.

To: Jo, Da, Pa & Ca,
Hey J-e-r-e-m-y.

An.

To: Old Crew,
Are you brothers too dusty to drink anymore? Let's relive the good old shitless days.

The Guardian of the Shrine.

To: POW,
Time to shift to troop mode. Snatching the fat ropes is what it's all about.

64

To: Micronaut and CSE,
Hey guys, I love you like brothers. Keep up the good work and make me proud.

64

To: The Clark Bar,
When are we going to have our talk.

Poison

To: L.I.W.,
Hold your head up high and pursue your dreams to the fullest.

Malcolm-Ace

To: The Auroras,
It's just a beginning to an ever lasting adventure.

Ace

To: My partner in crime,
If the world could only imagine the love and the friendship we share for one another.

Ace

To: Room C,
I finally had the courage to do it. Thanks.

From Room B.

To: Ace
Glad to see that you are getting out this year, see you at commencement. Stay Cool.

Moe

To: Kiasha, Karen, Shirley & Regina,
You all are just too cool to be at the Brook. Stay Cool.

Loud Pa All Moe

To: A&S,
I know it ain't easy being sexy when it's cold outside, but do you have to hibernate?! And what's wrong with your fingers they forgot how to dial a phone? Don't say I never cared... Oh, Bleep don't do him justice. How about a tanned Fred Flinstone with a fade? (Smile)

Maceez

To: Fritz, Desmond, Conrad, and Steve-O,
Why do I have all your paraphernalia?

Liddy.

To: Liddy,
Could ja just die!!!

From Juice

To: M&M,
Good luck with your midterms!

From you know who

To: The AC's of Zeta Phi Beta Sorority Inc.,
Hang in there and stay strong because only the strong and proud can be a Zeta.

From Sue

To: M,
Don't worry I'll be nice soon, I need more doritos and cookies. What up? Maybe I'll like you a lot one day.

Shawn

To: The Sweethearts, Dimonds & Brothers of Kappa Alpha Psi,

I'll always remember the bond.
Love Sweetheart #6.

To: Multida,
Thanks alot for being there, you are like a sister to me.

Love C.G.

To: Carline, Althea & Jennifer,
It's about time you guys made it.

Congratulations.

Love M.C.

To: Ked,
Don't believe the hype- We are still proud of you!

Love Shay-Bee & Gemini.

To: Shay-Bee,
Are you sure...?

Peace and Love Gemini.

To: Jennifer,
I hope your birthday goes well, I know you won't be lonely. Happy Birthday you WILD women.

Love your roommate, soror, sands, & friend, Lidy.

To: G.A.'s
The time is fine for more wine.

Dougal

To: Intrigued,
Hang in there. I'm here for you. I'll think about the proposition, but my mind is still NASTY! The sexual deviant.

To: Aurora Zenobia,
Hang in there, I love you.

Walani.

To: Mike P,
Let's get busy.

Sunshine.

And then there were five,
Keep the faith!

Coolie Cool.

To: The Fellows 3,
Good luck, the journey will be easy if you think positive.

DASSBAMVPCBSLCC

LYLDDLMBB.

To: My New Family,
It can all be worked out if we preserve and stay strong. The truth shall set us free.

Not The Philosopher.

Hi: Trace,
Is it almost that time? "Time for what?", do you say...hmm-

To: -MS. Butler,
I don't really have any thing important to say except, Hi I. so bye.

Mr.B.

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