

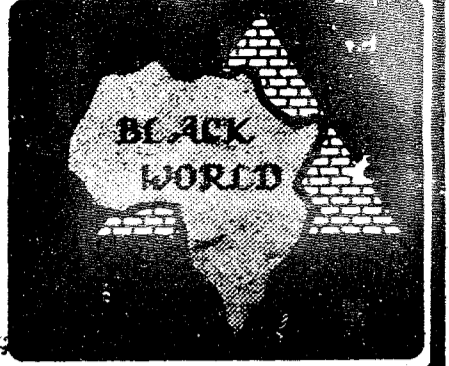
BLACK WORLD

PUBLISHED BI-WEEKLY BY STUDENTS FROM THE STATE UNIVERSITY OF NEW YORK AT STONY BROOK

WEEK OF SEPTEMBER 20, 1990

ONE NATION

VOLUME 22 NUMBER 2



— WAKE UP! —

— HISPANIC HERITAGE MONTH —

APATHETIC STUDENTS
KILL!

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BY JA ROGERS

THE MALIKS GET "NICE AND SMOOTH"

by Dwayne Andrews

September 8, 1990 was a day that every skeptic about rap music and its crowds should keep in mind forever. On this date, Malik Sigma Psi Fraternity presented to the Stony Brook public the dashing rap duo, Nice and Smooth in the Union Ballroom. Those critics that associate rap music with violence should know that the sold out show went on without even a faint possibility of a problem.

The Malikis, in conjunction with Opening Week Activities, gave an example of why Stony Brook is one of the premier places for up and coming acts to showcase their talents on the Island. Coupled with the dynamic spinning of Stony Brook's deejay on the rise, D.J. Craig, the party slammed before, during and after Nice and Smooth took the stage. The large crowd enjoyed Craig's slamming mixes of house, rap, and of course, rockers.

At One o'clock, Nice and Smooth took the stage with their dancer swift, who was gyrating, flexing and grinding to the ladies delight. D.J. Teddy Ted manned the deejay equipment to keep the beats steadily pumping through the speakers. Greg Nice was wearing a T-shirt that every real fan of music must have, it read "New Shits on the Block." The duo proceeded to pump out the songs they are famous for, including "Bones in Ice Cream" and "No Delaying". The house music oriented crowd at Stony Brook at first was not into the lyrics being laid down by Nice and Smooth, but after they started getting the crowd involved with a battle between sides of the ballroom, everything fell into place. The group invited some women from the Stony Brook crowd to dance with them. What a mistake: not for the group, but for the women who accepted. Swift danced circles around most of them, while Greg Nice had a little fun teasing them. When they finally departed from the stage, Swift raised his foot and made a kicking gesture as if he were kicking them off of the stage. That scene was especially enjoyed by the men in the audience.

The sequence that made the whole night, occurred when Nice and Smooth invited some special friends on stage to do a little freestyle with them. M.C. Serch, from 3rd Bass, was the first to take the microphone and move the crowd. The diabolical BizMarkie stole the show

with his pressed hair and silly rhymes. Then came Posdnous, from De La SOul, and a host of other up and coming rap artists. The beauty of this meeting of lyrical genius was lost due to the poor sound coming out of the A.V. equipment.

It was still, despite the lack of clarity of the lyrics, a good example of the bond between rap acts and their ability to let it flow once an old school beat is dropped.

Nice and Smooth ended their show with everyone's favorite jam, "Funky For You" and invited another set of women to dance on stage with them. This group did not embarrass themselves as much as the first group (due to the presence of a certain Miss C.S.O.). The show was not a well choreographed one, but that did not make it less impressive. The good thing about hip-hop music is that a good old park jam setting never hurt anyone.

After the show I got a chance to talk to the many stars that participated. M.C. Serch told me 3rd Bass has just released "Product of the Environment" as their latest single and they are releasing a new album in February of next year. I asked him about his "little" disagreement with M.C. Hammer and obviously he did not have any kind words to say about him.

He is a positive Black man," he said sarcastically, "selling British Knights, doing commercials for them even though they are invested in South Africa. Real positive." He also told me that people who think that 3rd Bass' album is disrespectful to or not for Black people they should, "Listen to the album!"

Greg Nice used to work with T La Rock, of "It's Yours" fame. He told me that he and Smooth B go a long way back in the rap profession and that they even toured with New Edition. "Smooth wrote stuff for Bobby Brown's first album and he lived with him for five months," said Greg Nice. He claimed that Brown stole many of the lyrics he used on his second album and his rap on Glenn Medeiros' song "She Ain't Worth It" from Smooth B. Their deejay, Teddy Ted, who has been in the field since 1982, has worked with Special K (his partner in the Awesome Two) on the radio waves and with the Real Roxanne. He then went on to do some production work and finally hooked up with Nice and Smooth. He is currently working with a group, with Special K, soon to be released on P.W.L. America/Polygram Records called E-D.O.L. and the Bulldogs.

This group is

out of the Boston area which Teddy Ted claimed, "There is a lot of talent in Boston as evidenced by New Kids on the Block and New Edition."

I asked Smooth B to explain the Nice and Smooth style, to which he responded, "Our style is different. Harmonizing, hip-hop into R&B. A more melodic sound." He said that the group is, "Kicking reality. Dropping Knowledge about the physical plane and trying to be spiritual." Basically the group's balance between a hard sound and a soft sound is what keeps the people hopping at parties.

The question was then posed to the group members about their stance on explicit lyrics. Teddy Ted explained that, "freedom of speech" covers what is said by some rappers who chose to use, what others consider, raunchy lyrics. "I can relate to a song like F--- Tha Police (by N.W.A.)," said Teddy Ted, due to his experiences as a Black man with the boys in blue. Smooth B added, "Stickers can enhance record sales, because people want to hear that kind of stuff." He went on to explain that most people are lining up to see rated R movies because they think those that are rated G, PG and Pg-13 won't be as good. He then applied this line of thought to record buyers.

Smooth B also explained some of the theories behind sampling and its use in the hip-hop world. "Historically people have sampled," he claimed, "when someone heard a Jimi Hendrix guitar riff they mixed it in with their own guitar style. He went on to point out many other examples of "talented" recording stars who used bits and pieces of other musicians styles to formulate their own. Hip-Hop, he claimed, is nothing different, except for the use of computers. "Anyway people should be happy that we sample their stuff, otherwise their records would still be sitting on the shelf with no one listening to them.

Horace Fly, the groups road manager, will be dropping his smooth singing coupled with hip hop beats very soon. Besides singing, he also plays the keyboard, bass and the drums. The man definitely has talent.

The night was definitely entertaining and everyone needs to be commended for a job well done. Hopefully now people won't have any qualms about B.D.P performing here.



ANDREW JACKSON BEARD
1819-1921

Andrew Jackson Beard invented the Automatic Railroad Car Coupler, commonly referred to as the "Jenny" Coupler. Railroad car coupling is an automatic process for hooking railroad cars together.

Andrew Beard was born a slave in Jefferson County, Alabama in 1849. He was emancipated at the age of 15, and married at 16.

Beard was a farmer near Birmingham, Alabama for some five years, but recalled visiting Montgomery in 1872 with 50 bushels of apples drawn by oxen. He said, "It took me three weeks to make the trip. I quit farming after that." Instead, he built and operated a flour mill in Hardwicks, Alabama. He began pondering the mechanics of his subsequent plow

invention. Beard's idea flourished and, in 1881, he patented one of his plows and sold it in 1884 for \$4,000. On December 15, 1887, Beard invented another plow and sold it for \$5,200. With these profits, he went into the real estate business and accumulated a profit of about \$3,000.

In 1889, Beard invented a rotary steam engine patented on July 5, 1892. He claimed that his steam engine was cheaper to build and operate than conventional steam engines and would not explode. While Beard worked on his rotary steam engine, he experimented with the automatic car coupler idea. In the early days of American railroading the coupling was done manually.

While working in the railroad yards, Beard developed an idea for a device which would automatically hook railroad cars together. Car Coupling, an extremely dangerous procedure, required a railroad worker to brace himself between cars and drop a metal pin into place at the exact moment the cars came together. Few railroad men kept all their fingers. Many lost their arms, hands, or their lives. Many men were caught between cars and crushed to death during the hazardous split-second operation and Beard himself lost a leg as a result of a car coupling accident. His "Jenny" coupler secured two cars by merely bumping them together. The patent for his invention was issued on November 23, 1897. Andrew Beard's invention, which was improved in 1899, is a forerunner of today's automatic coupler.

Unfortunately, Beard's life after 1897 is a virtual mystery. No record has been found of where he died, but the railroad industry owes a debt to his inventive genius and limb-saving "Jenny."

EDITORIAL

COMPLACENCY KILLS

THE TIME HAS COME TO SEE WHO IS A SOLUTION OR PART OF THE PROBLEM. OUR COMMUNITY IS FACED WITH NUMEROUS PROBLEMS THAT MUST BE SOLVED THIS YEAR. AS HEARD AT MALIK SIGMA PSI'S PROGRAM, "EUROVERSITY OR UNIVERSITY" AND THE UNITI CULTURAL CENTER TOWN MEETING, THE AFS PROGRAM IS IN A CRITICAL STATE.

M.P.B. AND THE CULTURAL CENTER HAD "ELECTIONS". WHERE ARE ALL THE NAY SAYERS NOW THAT IT IS TIME TO PUT UP OR SHUT UP? THEY ARE IN THEIR ROOMS BITCHING ABOUT HOW BORING STONY BROOK IS.

BLACKWORLD IS YOUR VOICE BUT YET VOLUNTEERS COME AROUND AS OFTEN AS A BLUE MOON.

COMPLACENCY KILLS MEANS THAT THE MORE COMPLACENT WE ARE WITH WHAT WE HAVE THE QUICKER THEY ARE TO TAKE IT AWAY FROM US. THIS INCLUDES ALL OF THE REVERSAL IN CIVIL RIGHTS LEGISLATURE THAT HAS GONE UNCHALLENGED.

BLACKWORLD INVITES YOU TO WAKE UP AND JOIN THE COLLECTIVE THAT IS ASPIRING FOR SOMETHING POSITIVE. OTHER SCHOOLS DON'T HAVE A BLACKWORLD OR A CULTURAL CENTER OR AN M.P.B.!

THE TIME IS NOW ARE YOU WITH US OR ARE YOU AGAINST US?

BLACKWORLD

"KNOW THYSELF"

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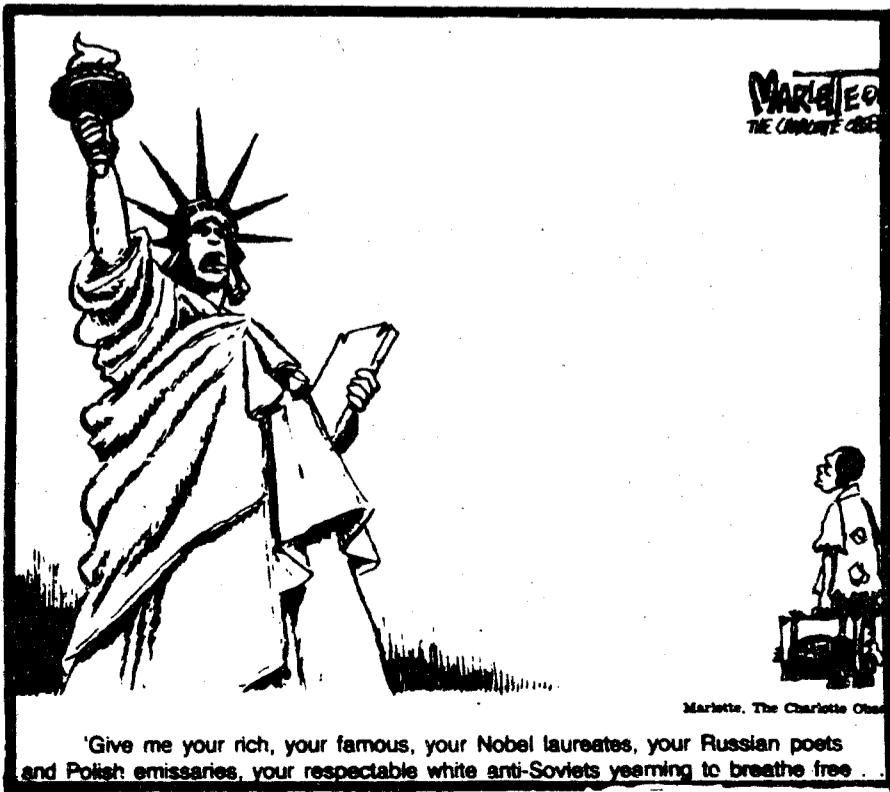
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'Give me your rich, your famous, your Nobel laureates, your Russian poets and Polish emissaries, your respectable white anti-Soviets yearning to breathe free . . .

Please note that the author of the articles printed in BLACKWORLD are solely responsible for the accuracy of their work and not the editor, viewpoints, personals and poetry should be submitted to Central Hall Rm. 031, SUNY Stony Brook 11794. Some articles may be edited for length and/or grammar. Advertising policy does not necessarily reflect editorial policy. Editorials are the opinions of the majority of the Blackworld staff.

BLACK WOMEN'S WORLD

So many times the issue of unity has been touched upon. Through our newspapers, mass-media, our music, and through our leaders. We have all agreed that unity is most certainly needed in able for progress to be made.

But the question of what in actuality is unity has not been answered or how we may achieve this unity. These two questions might be quite complicated to break down and answer in a way to satisfy the mass majority.

Unity is defined in The American Heritage Dictionary as:

1. The condition of being united into a single whole.
2. Accord or agreement: concord.

5. Singleness of purpose or action; continuity.

From this definition we see we have still to define the word unite, which is:

1. To bring together so as to form a whole.
2. To combine (people) in interest, attitude, or action.
3. To become joined, formed, or

combined into a unit. Lets take a closer look at the second definition to the word unite. "To combine (people)..." we are indeed a people, more like a body of people. "...in interest, attitude, or action." To be combined we must be brought together, and to be combined in interest, attitude or action, we must be aware of these things within ourselves. The only way we can possibly do this is by getting to know one another and possibly becoming friends.

So here we see we have another word yet to interpret, Friend:

1. A person whom one knows, likes and trust.

We can probably say we know a lot of people, but to be more accurate, we know of a lot of people. Do we honestly like them? Some we do and some we rather not say. Most importantly do we trust them? Nine and a half times out of ten, we don't.

Forgive me if I sound like a school teacher but many times we bring up issues that concern us without carefully examining them. We have

on the table without exactly knowing what they mean. If we are going to fight so hard for something we must by all means know what we are fighting for and what we are hoping to accomplish.

We found out that unity is singleness, oneness. Can we actually be one if we are constantly bickering amongst ourselves, if we hold grudges, if we taunt or name call, and most importantly if we are separate.

If anything we see that unity is not all that simple. In fact it is quite complicated to explain as well as achieve. But it is not impossible. There are many minor things that need to be worked out within ourselves before we can unite as a mass.

Again I would like to apologize for jumping all around with different definitions. But I wanted to clearly define the word unite. Which in fact, I don't think I completely did. Which also shows why we have problems uniting.

So know what it is we want.

By
Tracy
M.
King



Charles
PRINCE OF WALES, LATER CHARLES II OF ENGLAND, BLACKENED HIS FACE AND DRESSED HIMSELF LIKE A NEGRO SLAVE TO ESCAPE THE SOLDIERS OF CROMWELL. NEGROES WERE FAIRLY PLENTIFUL IN ENGLAND AT THAT TIME.

HISPANIC HERITAGE MONTH IS COMING!

This will be the first time in the history of Hispanic Heritage Month that the Stony Brook University community will be actively observing its celebration from September 15 through October 30. The members of the Hispanic Heritage Month Celebration Coordinating Committee wish that through the activities planned for Hispanic Heritage Month we will be able to enrich campus diversity as well as increase the campus community's awareness of the variety of culture that collectively are referred to as "Hispanic". Moreover, we are bringing the performers and exhibitions to the campus to enhance the cultural interactions of artists, students, and faculty.

Partial Schedule of Events

Photographs of Puerto Rico 1900-1940
Tuesday 09/18/90 to Wednesday 10/03/90
The Union Art Gallery

In celebration of Hispanic Heritage Month. Sponsored by Latin American Student Organization (L.A.S.O)

Please look for special upcoming events sponsored by L.A.S.O., Union Universitaria Latina (U.U.L.), and other Hispanic Organizations that have yet to be announced. (e.g., dance, dinner, forum, fashion show...)

Bolivian Film
Tuesday 10/03/90
7:00 p.m. Student Union Auditorium
"Tinku" ("The Encounter"),
Directed by Juan Miranda; (1990)

Cuban Film
Wednesday 10/10/90
8:00 p.m. Rosebud Theater, Staller Center, Room 3220
"Hasta Cierta Punto" ("Up to a Certain Point");
Directed by Tomas Gutierrez Alea (1984)
The woman and the cinema in the Cuban revolution.

Commentary: Roman de la Campa, Chair of the Department of Comparative Studies, SUNY at Stony Brook

Guatemalan Film
Monday, 10/15/90
7:00 p.m. Student Union Auditorium
"El Norte" - "The North"; directed by Gregory Nava (1983)

Associate Professor Bill Miller of the History Department at SUNY Stony Brook will discuss the immigration experience, cultural conflicts, and adaptation to a new culture.

Hispanic Crafts and Food Fair

Thursday 10/18/90
11:00 a.m. to 4:00 p.m. Student Union Fire-side Lounge
Traditional Hispanic Crafts will be displayed and may be purchased. Delicious Hispanic food will be served at this time.

Aymara Indian music
Thursday 10/18/90
12:00 p.m. - 2:00 p.m. The Union Art Gallery
Jose Montano, a thirty-four year old Bolivian musician who specializes in the Aymara Indians, will perform traditional Aymara Indian music.
An Aymara Indian from the village of Incalacaya, Bolivia, Montano has been living in New York for the past six years. He is currently touring the United States with Grupo Aymara. Montano presently serves as its director. The group's latest publication is entitled Pachamama Project.

LOOK OUT FOR MORE EVENTS
IN THE HISPANIC HERITAGE MONTH
BROCHURE

CULTURAL CENTER WELCOMES IT'S FAMILY

by Kendra Benjamin

On Wednesday, September 7, 1990 around 7pm the Uniti Cultural Center began to fill with students, faculty and staff. They were all arriving to attend the Uniti Cultural Center's first annual Family Welcome. This event was put together to welcome newcomers to Stony Brook, to welcome back the returning and to enable both groups to network and bond.

The program began with Sean Joe, acting President of the Uniti Cultural Center, welcoming everyone to the reception and explaining the rules of a meeting game. Each person turned to someone sitting next to them and exchanged as few facts about each other. Then they exchanged name tags and identities with the person they just met. Next they had to explain their new identity to another person. It was good to see everyone enjoying this process.

After a few minutes the group was called back together and each person had to introduce their newly acquired identity. The participants shared their names, origins, nationalities, majors, academic years, positions and the younger ones shared their ages. Once the exercise was over Mr. Joe took the floor again and explained that this exercise was to be like meeting a distant cousin you have never met before.

Next, Sean Joe said "to be a student leader takes a lot of hard work and a family background" and proceeded to have those members of Stony Brook's family of student leaders who were present introduce themselves. These

leaders represented practically every Latin American and African American organization on campus. Most of the leaders introduced themselves and invited the attenders to call them and/or join their club or organization. Others made statements and took stands on issues from the beginning. Hugh Lawrence, acting Chairperson of the Minority Planning Board and Vice President of Malik Sigma Psi, urged students to help push the Africana Studies Program into department status. Lawrence stated that students must "keep it (the AFS program) from dying right under our noses."

Naala Royale, acting Treasurer of Polity stated that "organizations take leadership and resources. Royale continued to explain that Polity is a \$1.4 million resource gathered from our student fees. She encouraged the attenders to go to the Polity office, express our concerns and tell Polity what we want to do and see.

A final note on behalf of all the student leaders clearly came across as: "You must speak to people in order to make things come. It's important to know who your resources are" and take advantage of them.

Proceeding these statements some of the students resources from the faculty and staff of Stony Brook introduced themselves. These people represented prominent positions in the departments in which they are involved:

Virginia Acevedo, EOP/AIM Counselor
Emile Adams, Assoc V.P. of Student Affairs
Racquel Constantine, Staff Asst. Affirmative Action

erations of HSC

Fred Preston, Vice President of Student Affairs

Carmen Vazquez, Director of Student Union and Activities

These resources encouraged attendees to make use of valuable information, leads and services.

Dr. Preston reminded the students not to forget why they came here and urged them to "make sure while you're here you take care of business."

The most moving message from this group came from Emile Adams which was addressed mostly to the new students but applied to all Stony Brook students. First he said "you [the students] have a responsibility to support Polity, if you don't use it you diminish its significance." And finally Adams said "To the new students we have an expectation of you. That you succeed so you will be here saying these things to students coming after you. There is a legacy you are buying into. It's not an easy one, but you have to sustain the long haul of those who have come before you."

At the end of the introductions all the people who received their degrees from Stony Brook and are still contributing to the University in a professional capacity stood up. It was impressive to see at least half of the attending faculty and staff stand up in this category. I think it gave the attenders a feeling that this family is worth working

FACULTY PROFILE: LOYCE ARTHUR

by Nicole Yvette Highbaugh

I had the pleasure of interviewing Ms. Loyce Arthur, Assistant Professor of Art Design in the Theater Department at the State University of New York at Stony Brook. She has been here since September 1989. A native of Philadelphia, Pennsylvania, Ms. Arthur moved to Grenada, West Indies, her father's native island, when she was three months old. Arthur stayed there until she was ten years old, then she returned to Philadelphia.

Loyce Arthur received a Bachelor's Degree in Art History at the University of Pennsylvania and a Master of Fine Arts Degree at the Tisch School at New York University.

I asked her what does she teach here at Stony Brook, and she replied, "I teach design for plays, the making of fabric, painting, outfits, and costumes that will be used in performances. We do about six shows a year. I designed some of the cos-

tumes, and have my students design as well." She continued, "I teach students painting skills and how to do research into different historical periods and different cultures. I also talk on how to translate these ideas into clothes. Costume design is not like fashion design. In costume design, you get to design past styles where as in fashion, you can only design contemporary styles."

I asked her if she had ever been pressured about her teaching style by her department. She replied, "No, I haven't been pressured. My department is very supportive. I was hired by Farley Richmond, who is the chairman of the Theater Department.

He has a background in Indian and Asian Theater. It is part of his vision to do theater from different cultures, not just European and Western cultures."

Ms. Arthur is also directing a play this December entitled Anowa. Anowa, a play written by Ama Ata Aidoo, will run from December 5 to

December 16. Ms. Arthur said that Aidoo, "is a poet and playwright from West Africa. A lot of her short stories deal with both the modern world and the traditional world." She also stated that she would like to do research on texture and design for making African clothing for this play.

When I asked her about her interest, she replied, "I have a strong interest in studying different cultures and different rituals. This play, Anowa, is a reflection of that. Rituals and tradition are hard to maintain in the modern world. I would like to do shows in which we can study them as well as tradition.

Ms. Loyce Arthur can be found in the Theater Department in the Fine Arts Building. For more information about designing costumes and outfits for plays, call the Theater Department at 632-7300. For information on Anowa call the box office at 632-7230.

DEFINITELY NOT THE RIGHT "STUFF"



by Renelle Velez

I am thoroughly offended that I should, have to write this article. I must, because the photo which appeared in the first edition of Stuff Magazine, depicting the 'Stony Brook Calculus Math Team' should not go without rebuttal. It is disappointing that despite all the efforts of students on campus to promote race relations and combat stereotypes, that this caricature of Asians 'letting loose' should be published in a campus paper. Doesn't an editor of such a publication have a journalistic obligation to be socially responsible? I believe that I speak for the majority of Asians on campus who find the photo as being an epithet or racial slur as ever hurled at us. It might have well been captioned 'Chinks' or something equally offensive.

Forgive me if I don't understand the intentions of the editor in publishing such a photo in that news

paper. Was it printed because they believed it 'expressed (our) dreams... and desires in a enjoyable, entertaining manner' as stated on page one, as the purpose of publishing Stuff? Or perhaps it was to 'alleviate the stress that our troubled planet can apply'... at the expense of other students' feelings? I find it hard to 'be mellow and enjoy' as the editors' advice further states, when they find humor publishing that photo. If they thought it was good fun, this is to let them know that it was in POOR TASTE.

Despite the editors attempts to promote 'fun' it encourages their readers to laugh at the expense of others. The fact that the photo was published as something humorous shows how much further we still have to go in making students aware of existing prejudice on campus. There are no positive results that printing that photo could have brought,

but as they felt the need to do so, I feel the need to speak against it. There certainly would have been a response had the picture been one of white students in black-face make-up and afro-wigs. Just as the pain and anger of seeing a photo like that would be felt in the African-American community it is no less felt by the Asians on campus.

By writing this I know I will not change peoples' personal opinions or eradicate racism. I can only attempt to educate and hope to make people more sensitive before they publicize their prejudices. I defy anyone to find a good reason for printing that photo. By doing so the editor only advocates and legitimizes bias in the name of 'entertainment'. They amplify existing prejudice and apparently endorse such sentiment by printing it in their newspaper.

U.S. EMBARRASSED BY CIA ROLE IN NABBING MANDELA

By SOUTHSCAN

(Taken from The Guardian June 27, 1990)

In a move deeply embarrassing to Washington, U.S. journalists have unearthed stories concerning the CIA's role in the arrest of Nelson Mandela in 1962. According to the testimony of ex-agents, it was a CIA tip-off to South African police that led to the arrest of Mandela.

Last week, just ahead of Mandela's visit to the United States which was set to include a ticker tape welcome in Manhattan, embarrassed press secretary for President Bush, Marlin Fitzwater, fended off questions in the White House press room as journalists asked whether the United States owed Mandela an apology.

According to reports, an unidenti-

fied retired U.S. intelligence official said that within hours of Mandela's arrest, Senior CIA Operative Paul Eckel, walked into his office and said, "We have turned Mandela over to the South African security branch.

We gave them every detail, what he would be wearing, the time of day, just where he would be. They have picked him up. It is one of our greatest coups."

CIA spokesperson Mark Mansfield has declined to comment on the reports refusing to confirm or deny the report. At the time of Mandela's arrest, in 1962, East-West relations were at a fever pitch. The Kennedy administration was receiving first reports of Soviet missiles in Cuba that would lead to the missile crisis and the threat of nuclear war. These

tensions were reflected in Johannesburg, where the CIA's covert branch saw the ANC as a threat to the stability of a friendly South African government. Pretoria had just signed a military cooperation agreement and was an important source for uranium. Reports suggest that the CIA devoted more time and money infiltrating the ANC than did the fledgling South African intelligence service.

Interviewed in South Africa, Gerard Ludi, a South African intelligence agent who penetrated the liberation movement, said, "We didn't have a proper intelligence department. There were only about three of us in 1962. But the CIA was flush with funds. They helped us a lot."

THE AFRIKAN RACE MUST DO FOR SELF

Blackness Is Greatness



BE PROUD



Hey MY learned NIGGER

Hey my learned nigger, watching my trigga finga
 are you scared nigger, you think your better than me nigger
 Well nigga you are as large as a fat man in 6 deep. Hey my
 learned nigga, watchin my trigga finga, how is it that you live
 in your world of death, oppression and lies, bath in feces,
 society, dine with murderers of your people, How is it that
 you exist in your hollow world, void of all sense of creativity,
 identity, passive and full of guilt for you have spurned your
 origination, your mother, your father, your sister,
 Look upon yourself in mixed confusion.

Dine upon silver plates hungry for my Guerilla soul
 My learned nigga, lonely nigga
 Cant pull the trrigga
 wake up my nigga, assimilation lead to eradication
 of your African soul
 Hey my learned nigga
 Sajo confused@ 90



The Treasure

The young child,
 tender in body and mind;
 picked the object up,
 very carefully;
 with the most loving care,
like a mother to a child
 sleeping peacefully in his crib,
 or
like attempting to hold a baby chick;
 carefully,
 ever so careful,
 so as not to crush it;
 held it joyously,
 gazing at it wondrously;
 it was only a root,
 a small brown root;
 nothing big to us bigger people,
 but it **meant** something to this child;
 pride filled the child's heart,
 because this child knew that this
 root symbolized the past, the present and the future.

By Maria V. Garcia (5/26/90, revised 9/17/90)

Black Boy

Black Boy I still remember you...
 I still remember your smile, your laugh,
 Your eyes, gay with curiosity
 You glowed like sunshine at new ideas
 You danced to the sound of life
 Oh yes, I still remember you...
 Then later you no longer smiled
 Your eyes filled with worry
 and for the first time I saw hate in you
 Hate blossomed...
 And you no longer love.
 I saw you...
 Life is hard you said
 You've been deceived, hurt, hated...
 I no longer see you...
 They killed you
 They left someone else standing there.
 I still remember you, Black Boy
 Your smile, Your Laugh, Your love
 But now, I see..., I look away...
 I scream with anger.

Sandra Dural '86

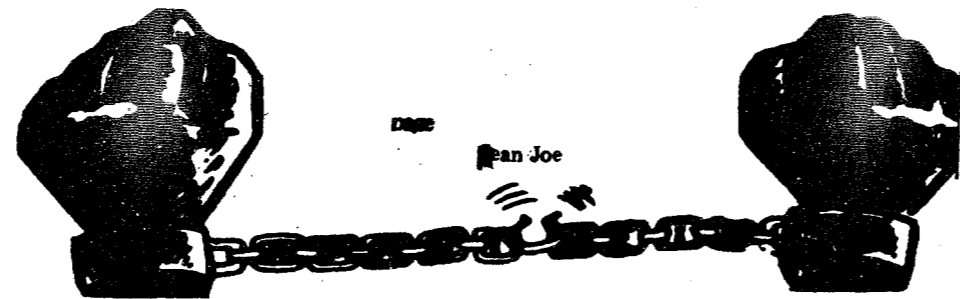


POETRY



A man died on the streets of Brooklyn
 While we stood around and watched.
 Do you understand what I'm saying?
 I say a man
 created by God
 A human being
 Someone's father or brother or child
 Laid on the streets of Brooklyn
 And died like a dog!
 But it's O.K. you see
 He was a bum!
 I guess someone called the humane society
 Isn't that what you do
 When a dog dies in the middle
 Of your clean streets?

Sandra Hanchard



Jan Joe



Break these Chains of Captivity

by Lancelot Walker

I lay in light dreams and felt the dawning of a new day,
 One that begins the celebration of my history they say.
 But I awoke and found my limbs still bound
 By the chains of disillusion and captivity.
 Yet they told me that slavery is history,
 But I told them that it has only been made invisible by society.
 I screamed at the reality until I was void of air
 and collapsed to my feet in deep despair.
 Pleading for recognition, fighting for justice and equality.
 Will someone help me break these chains of captivity.
 Break these chains so I can be free
 Break these chains of discrimination around me.
 I tug at their persisting links
 Wanting to control my destiny,
 Needing to be free, so I can also sing praises in the promise land.
 I must be on my way.
 So I must send these chains away.
 Break them, take them, destroy them and pray.
 I stumbled to my feet in my depression.
 and wrestled to be free from these chains of oppression
 But failed to be loosened from their powerful grip
 I must break these chains before I slip.
 I laid back down and went to sleep
 and in my dreams I did weep
 I dreamt alas that I was free
 But awoke to find these chains still on me.
 I gathered my strength, made up my mind,
 Up to the mountain I must climb.
 I must get on my journey to the top
 and Promise to conquer power and never look back.
 I know someday I shall break these chains and be free,
 Regardless if anyone cares to assist or rescue me.
 My chains though invisible are still in tact,
 And I must never lose sight of this freedom track.
 I realize that it's a long way my people and I have come
 And I am determined to go on, can't stop now.
 For I have yet to break these chains and enter the
 Promised land.
 Break these chains of captivity so I may be
 A totally liberated, emancipated, self-determined, and indoctrinated
 Black Man.

TEN LITTLE NIGGERS

From the Author.....

My guess is that the first nursery rhyme you
 ever memorized came from Mother Goose.
 Many controversies have arisen over several
 of these rhymes as to their direct or indirect
 interpretation. Recently, I came across an
 1896 Edition of Mother Goose Nursery
 Rhymes, published in Chicago by M. A.
 Donohue and Co. On pages 34-38 appear
 the only verses dealing with the destruction
 of black folks. This nifty little rhyme is en-
 titled, "Ten Little Niggers." After reading
 these derogatory and insulting little ditties,
 I thought I would present thoughts of sur-
 vival to set the historical record straight.
 I hope all young black people will "dig it,"
 and when they finish, will be ready to slap
 and when they finish, will be ready to "slap
 me five."

Gerald W. Deas, M.D.

Ten Little Nigger Boys went out to dine;
 One choked his little self, and then there were nine

Nine Little Nigger Boys sat up very late;
 One overslept himself, and then there were Eight.

Eight Little Nigger Boys traveling in Devon;
 One said he'd stay there and then there were Seven

Seven Little Nigger Boys chopping up sticks;
 One chopped himself in half, and then there were Six.

Six Little Nigger Boys playing with a Hive;
 A Bumble-Bee stung one, and then there were Five.

Five Little Nigger Boys going in for Law;
 One got in Chancery, and then there were Four.

Four Little Nigger Boys going out to sea;
 A Red Herring swallowed one, and then there were Three.

Three Little Nigger Boys walking in the "Zoo";
 The big Bear hugged one, and then there were Two.

Two Little Nigger Boys sitting in the Sun;
 One got frizzled up, and then there was one.

Part Two
 For Survival
 One Little Nigger Boy living all alone;
 He got married, and then there were None.

One Little Black Boy was loved and he grew;
 He shared with another, and then there were two.

Two Little Black Boys learned to agree;
 They asked the help of another, and then there were three.

Three Black Teenage Boys wanted to do even more;
 They lifted one who had fallen, and then there were four.

Four Young Black Men learned how to survive;
 They joined hands with another, and then there were five.

Five Young Black Men built with mortar and bricks;
 They encouraged another builder and then there were six.

Six Black Brothers knew Hell from Heaven;
 They turned a brother around, and then there were seven.

Seven Black Brothers learned never to be late;
 A serious brother followed and then there were eight (ht.

Eight Black Men became strong with time;
 They linked arms with another and then there were nine.

Nine Little Black Boys became strong men
 They looked for a leader and then there were ten.

Ten Little Black Boys are only a few;
 TO BECOME STRONG MEN WILL BE UP TO YOU.

Black STUDENT



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Cassandra Aird

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- Trevor Walker
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- Simone Yearwood

LOVE YOURSELF

SAB GETS LARGE IN 1990

By Michael Lapushner

Opening Week Activities and the Student Activity Board presented to the student body one of the most "slamming" events of the week, "Tokyo Joes". Tokyo's was held on September 6, in the Union Ballroom, with some new changes introduced to this old Stony Brook favorite. This was due to the changing of the guard at S.A.B. The position of the stage was one of the things changed.

It was moved to the side of the dance floor, thus allowing more breathing room on the floor. This showcase of sweating, bumping and grinding bodies was sold out at 12:15 A.M.

The music was pumping, as expected, with Audio Al spinning on three (3) turntables. As one student,

Thierry Cazeau said, "It was dope, man." His comments were a good indication that the sold out crowd was having fun.

Patrick Thomas, last year's activities chair, commented that the event was well run, except for the fact that there was concern whether or not there was adequate security staff on duty for a crowd of that size. Thomas said, "Nothing happened, but people were getting edgy towards the end of the night."

The Union definitely seemed to need an improvement on the ventilation system (which was nonexistent that night). Heat was the biggest concern from the student side. People dealt with it in different ways. Some people shed clothing and other people shed weight. Besides these minor inconveniences

everybody partied hard.

This was the only Tokyo Joe's that did not serve beer. This was due to the fact that Opening Week Activities has a no alcohol policy. Next Tokyo Joe's beer will be served to those responsible students who are 21 and over with two proofs of age.

S.A.B. is guaranteed to wreck your mind this academic year so be on the lookout for all of their dope events.

**LOOKOUT FOR THE
SAFE SEX
MASQUERADE BALL
COMING SOON**

E.R.O.S.

by Alycia Anderson

E.R.O.S. will now have a column in Blackworld. Each issue will discuss different informative topics. These topics include birth control, sexual health and pregnancy. We welcome anyone who is interested to come to our office in the infirmary during the posted hours or call our office number. We will also answer questions in this column.

E.R.O.S., Education and Research on

Sexuality, is a peer counseling organization that provides information on birth control, sexually transmitted disease, pregnancy and its options and other related issues concerning sexual health care. A wide variety of pamphlets, books and articles, in addition to an extensive referral file are always available for personal or academic use.

E.R.O.S. also provides birth control and sexual health dorm lectures to any building or organization request-

ing one.

Clients are accepted on either a walk-in or call-in basis free of charge and on a strictly confidential basis. E.R.O.S. is funded by the Student Polity Association.

To obtain additional information or you are interested in becoming counselor feel free to call the E.R.O.S. office at 632-6450 or stop by between 1 P.M. and 5 P.M. Monday through Friday. E.R.O.S. is in the Infirmary, Room 119.



LEWIS HOWARD LATIMER
1848-1928

Lewis Howard Latimer was a pioneer in the development of the electric light bulb. He was the only Black member of the Edison Pioneers, a group of distinguished scientists and inventors who worked with Thomas Edison.

Latimer was born in Chelsea, Massachusetts, in 1848, and raised in Boston. At age sixteen, Latimer enlisted in the Navy and served as a cabinboy for the remainder of the Civil War on the U.S.S. Massasoit. In 1865, after receiving an honorable discharge, he returned to Boston seeking work. His ability for mechanical drawing enabled him to secure a position with Crosby and Gould, patent solicitors. The work of the patent draftsmen fascinated young Latimer and he taught himself draftsmanship skills. Becoming confident, he asked to be allowed to submit some drawings. The request was begrudgingly granted, but Latimer's impressive work earned him the position of junior draftsman and in a short time he was advanced to Chief Draftsman.

Around 1876, Alexander Graham Bell had recognized his need for a highly skilled draftsman to execute the drawing and assist in preparing blueprints for his new invention, the telephone. Bell went to Crosby and Gould and it was Latimer who was given the assignment to draw the plans for Bell's telephone patent.

In 1879, Latimer left Crosby and Gould to work as a draftsman for Hiram Maxim, who headed the U.S. Electric Lighting Company in Bridgeport, Connecticut. Although electricity was in its infancy, Latimer perceived it to be the wave of the future. Latimer proceeded to work on problems improving the quality and life of the carbon filament used in the light bulb. In 1882, he received a patent for what was probably his most important invention, an improved process for manufacturing carbon filaments. This process proved far superior to any other due to its longer lasting properties. The carbon filaments, made from the cellulose of cotton thread or bamboo, were excellent conductors of electricity. He assigned this patent and others over to the U.S. Electric Lighting Company.

Latimer left Maxim and transferred to the Engineering Department at the Edison Company in 1884. He supervised the installation of Edison's electric light systems in New York, Philadelphia, Canada and London. Six years later, Latimer was assigned to the Legal Department where he performed an invaluable service defending Edison's patents in court as an expert witness. Millions of dollars were at stake based on Latimer's testimony. Edison won his cases based on Latimer's knowledge of electrical patents. Latimer was a man of many talents and skills not limited to electrical inventions. Volumes of his love poems were privately published and he also authored a book, in 1890, entitled, "Incandescent Electric Lighting."

Lewis Latimer did more than just help to bring electric lights to the streets of New York, to office buildings, homes and subway stations. Through his many activities he brought "light" to the lives of those around him. He worked for civil rights organizations and taught immigrants the English language in a New York City community center. His death in 1928 was mourned the world over.

MISS AMERICA 1990: BLACK IS BEAUTIFUL!

by **Adrienne Simmons**

On September Eighth in Atlantic City, Marjorie Judith Vincent was crowned Miss America, (taking over Debbye Turner's place). What is finally starting to sink into the American minds, is that Ms. Vincent's race posed no significance, other than the enhancement of her beauty. It is not a surprise to me, as it should not be to anyone else, that she won the title of Miss America. It was, if nothing else, probable; considering the extent of her intelligence, talent and grace.

In the talent portion of the pageant, Ms. Vincent played an impressive piano selection from Chopin, entitled "Fantasy Impromptu-Opus-66." She dazzled the audience, as well as the judges.

Marjorie Judith Vincent obtained her four year degree in music from Depaul University in 1988. Currently, she is in her third year of law school at Duke University, and plans to use her \$35,000 scholarship towards her education. Along with the scholarship money, Ms. Vincent also won a \$40,000 car and personal appearance fees that will net

\$200,000.

During her reign, Ms. Vincent plans on providing assistance for battered women. She feels that there is a desperate need for this type of aid. Marjorie Judith Vincent is also a devoted member of the Democratic party, and supports abortion rights to the fullest.

It is my wish that Ms. Vincent's accomplishments, as well as the past Miss America's of color, sends out a message to society's African and Latino youth that any goal is within their grasp.

GIVE US BACK OUR PARKING!

September 12, 1990

Dear Mr. Mulligan:

Ideally, in a University community, there needs to be an understanding between each faction of that community. Students, Faculty and Staff all must be understanding and sensitive to each other's needs. In my eyes, the key to this understanding is communication.

Last Monday, September 3rd, I received notification that two parking lots, one in G/H Quad and another in Roth were to be switched over to Faculty/Staff from Resident/Student, effective immediately. I understand that this was the result of a recommendation made by a committee who studied the parking situation. I was told that two undergraduate

students sat on that committee; I still haven't found out who they were or who appointed them. Regardless of the composition of the committee or the recommendation, that it made the final decision was made in August - one week prior to the start of classes.

The students are now faced with two problems. First, we are disturbed by the decision making process and lack of communication with this issue. Even some members of the administration were unaware that these changes took place. Second, and more importantly, we are angry that our parking lots were taken from us.

On Tuesday, September 11th a Town Hall Meeting on parking was held at which there were close to 300 students were in attendance. As a follow-up, this morning at 7:00 A.M. about 150 students protested in

the G/H parking lot. We are angry. However, we do understand that there is a problem with parking at Stony Brook. We are willing to compromise. Very simply, we request at least half of our parking lots back, both in G/H and Roth Quads.

Remember, the students at a University are the "customers" and the administration is the "business"- you are here for us. Live up to your responsibility. If you are not willing to compromise, we will unfortunately have to continue with our peaceful protest.

Daniel Slepian
Polity President

BLACKWORLD JAMS TO RAISE FUNDS

By **Adrienne Simmons**

On Wednesday September fifth, Blackworld, in conjunction with Opening Week Activities, threw its first party in the Ballroom of the Student Union. Their theme, "Freedom Party" entailed the invitation of a multitude of ethnic groups from Stony Brook's campus. The Asian Students Association, the Chinese Association at Stony Brook and the African American Student Organization, to name a few, were participants in this event. The objective of the inclusion of these various organizations was to promote ethnic and racial diversity.

A variety of music, provided compliments of D.J. Craig, a talented Stony Brook student, offered selections of house music, reggae, rap and many other mixtures of beats that assisted in setting the club like atmosphere of the evening.

As the night proceeded, monies were exchanged from potential party goers to the hands of the staff such as Dwayne Andrews (editor in chief), Wayne Pinckney (advertising manger) and Jeff Reshard (staff writer) anxiously directed students into the ballroom. This positive energy was passed on to the crowd like wild fire.

The proceeds from this event are

going towards the anticipated purchase of supplies, including a computer, that are essential to the growth, expansion and continuity of future Blackworld issues. Blackworld is a paper run by, written about and produced for the African and Latino community. Without proper funding the quality, and possibly the existence of this paper may be in jeopardy. For those who supported the cause of Blackworld's first fund raiser of the semester, thank you; and may many more contribute to Blackworld's future fundraising efforts.

CURRENT EVENTS

The Student Association of the State University of New York

Ray Glass Conference

Celebrating 20 years of Student Victories

- W H A T
- The Ray Glass Conference is a weekend of organizing training around issues such as:
- Bias Violence
 - Rising Tuition
 - Rape on Campus
 - Budget Cuts
 - Gay, Lesbian and Bisexual Issues
 - Housing Conditions
 - Student Fees
 - Voting Rights
 - Reproductive Rights
 - Child care
 - Disabled Student Issues
 - Curriculum & Faculty diversification

OCTOBER 19th - 21st 1990

SUNY University at Buffalo

Alumni Reunion

Joanne Sirotkin
Organizing Director

SASU
300 Lark St.
Albany, N.Y. 12210
(518) 465-2406

THE BOSS

THURSDAY SEPT. 27th

angel productions
tfr productions

2 FLOORS HOUSE
2 FLOORS VIDEO

UNION BI-LEVEL
juice bar

members \$2
non \$5

MISS 90/10K

LA DEEP SU

M.P.B BEATBOX

THE BLACK FLAMES
SEPTEMBER 29TH
UNION BALLROOM

HOMECOMING CONCERT
BOOGIE DOWN PRODUCTIONS
OCTOBER 12TH, U.S.B. GYM
!!!THIS TIME ITS FOR REAL!!!

"A TRIBE CALLED QUEST"
OCTOBER 19TH
UNION BALLROOM

ZETA PHI BETA SIGMA
OK CHAP. MA CHAP.
AND
UNITED NEGRO COLLEGE FUND
PRESENTS
WALKATHON "90" PHASE II

SAT. OCT. 20 1990
AT SUNY STONY BROOK
FOR INFO. CONTACT:
JOHN/ALI 2-1215
LUCIEN 2-4571
CONRAD 2-2558
TRACY/JULIAN 2-2828
LIDDY/JENNIFER 2-4119

SIGMA GAMMA RHO SORORITY, INC.
PARTY!!!

ΣΓΡ ΣΓΡ
UNION BALLROOM
FRIDAY SEPT. 28 9 - UNTIL!!!
&
BAKE SALE

SOCIAL BEHAVIORAL SCIENCE LOBBY
WED. SEPT. 26 8:15 A.M. - UNTIL

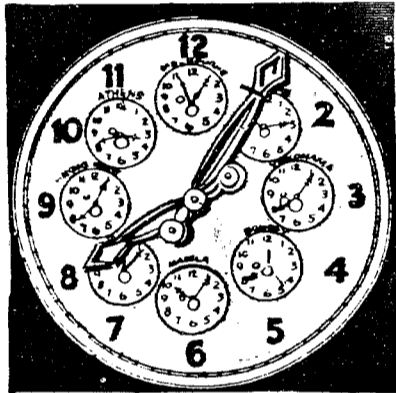
L.A.S.O
(LATIN AMERICAN STUDENT ORG.)
NEXT GENERAL BODY MEETING
WED. OCT. 26 AT 7:30 P.M.
UNION ROOM 231A

BLACKWORLD



Reverend Henry Highland GARNETT

CHAPLAIN IN THE UNION ARMY DURING THE CIVIL WAR. BORN IN SLAVERY, 1845, HE ESCAPED WITH HIS PARENTS TO PHILADELPHIA. AN ABLE SPEAKER AND RELENTLESS FOE OF SLAVERY, HE WAS POPULAR ON ABOLITION PLATFORMS IN AMERICA AND BRITAIN. IN 1850, ELECTED DELEGATE TO PEACE CONFERENCE IN GERMANY. PERHAPS THE FIRST NEGRO, NOT A SERVANT, TO ENTER THE CAPITOL AT WASHINGTON. IN 1863, PREACHED TO BOTH HOUSES OF CONGRESS WITH LINCOLN PRESENT. LATER MINISTER TO LIBERIA.

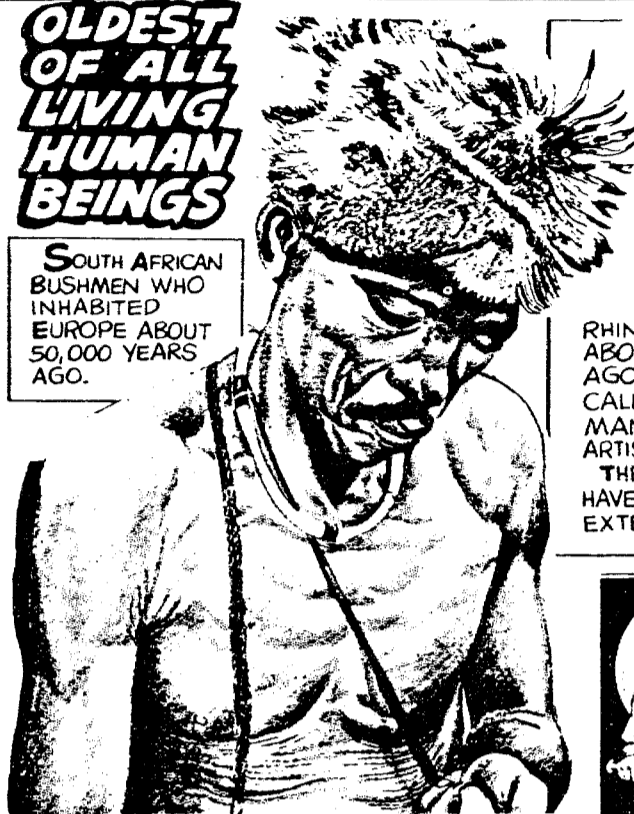


MEDFORD, MASS. WAS THE SLAVE-TRADING CENTER OF THE PILGRIM FATHERS WHO STARTED BUYING AND SELLING NEGRO AND INDIAN SLAVES AS EARLY AS 1638. THE RICHEST SLAVE-DEALER WAS COLONEL ISAAC ROYALL, WHO LEFT PROPERTY FOR A PROFESSORSHIP AT HARVARD UNIVERSITY WHICH LATER BORE HIS NAME.

PETER L. HUFFSTEAD, EXPERT WATCHMAKER, INVENTED AND BUILT A 220 LB. CLOCK WITH A DIAL FOUR FEET IN DIAMETER, WITH EIGHT SMALL DIALS TELLING THE TIME IN COUNTRIES TENS OF THOUSANDS APART. IT WON HIGH PRAISE IN TIME-KEEPING CIRCLES. MR HUFFSTEAD, A NEGRO, IS A MEMBER OF HOROLOGICAL INSTITUTE.

OLDEST OF ALL LIVING HUMAN BEINGS

SOUTH AFRICAN BUSHMEN WHO INHABITED EUROPE ABOUT 50,000 YEARS AGO.



PICTURES AND SKELETONS OF THEM HAVE BEEN FOUND IN EGYPT 50,000 YEARS B.C. PROBABLY THE FIRST ARTISTS, ONE OF THEIR CARVINGS OF A WHITE RHINOCEROS OF ABOUT 50,000 YEARS AGO HAS BEEN CALLED ONE OF MAN'S FINEST ARTISTIC CREATIONS. THE BUSHMEN HAVE BEEN NEARLY EXTERMINATED.



Johannis, A NEGRO, IS SAID TO BE THE REAL OTHELLO. HE SERVED VENICE SO WELL THAT THE STATE GAVE HIS WIDOW A LARGE SUM OF MONEY AND A MANSION. SHAKESPEARE WROTE HIS PLAY FROM A NOVEL BY CINTHIO ABOUT ANOTHER NEGRO AND PUT JOHANNIS WHOSE DEATH WAS QUITE DIFFERENT IN IT.



BEFORE THE CIVIL WAR MULLATTOES IN OHIO WERE PERMITTED TO VOTE UNDER A JUDICIAL DECISION THAT THEY WERE JUST AS MUCH WHITE AS BLACK.

PETITIONS

PICK UP YOUR PETITIONS AT THE STUDENT UNION IN THE POLITY OFFICE (RM. 258) FOR THE FOLLOWING POSITIONS:

- ****
- FRESHMAN REPRESENTATIVE.
- POLITY TREASURER.
- ****

PETITIONS MAY BE PICKED UP UNTIL SEPT. 28TH. MUST BE HANDED IN NO LATER THAN 5PM FRIDAY, SEPT. 28TH.



SAB ACTIVITIES + AASO + UNION BI-LEVEL THURS. SEPT. 27. ANGEL PRODUCTIONS.

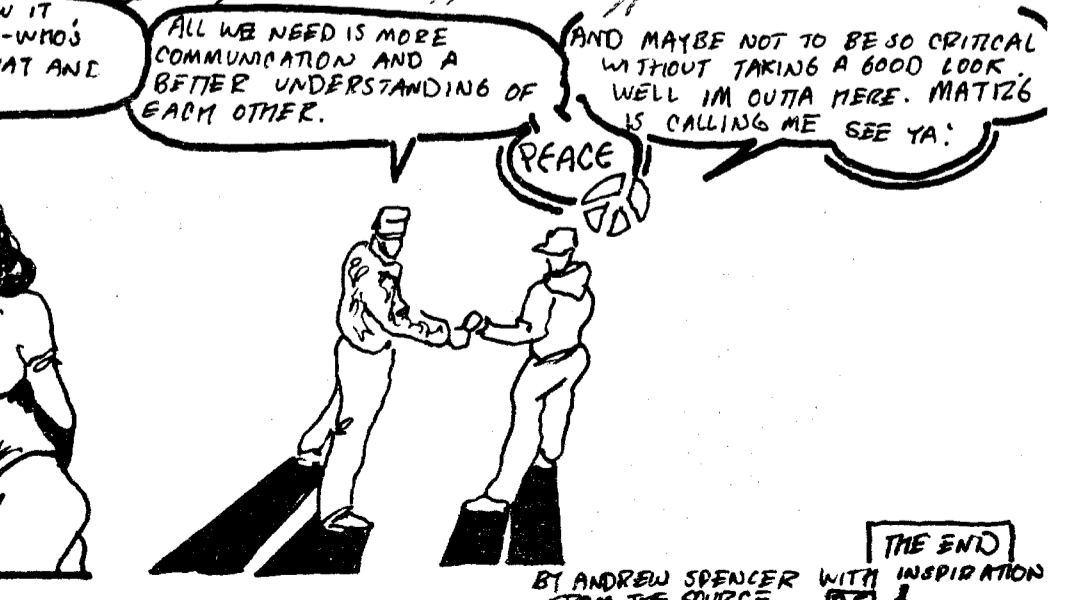
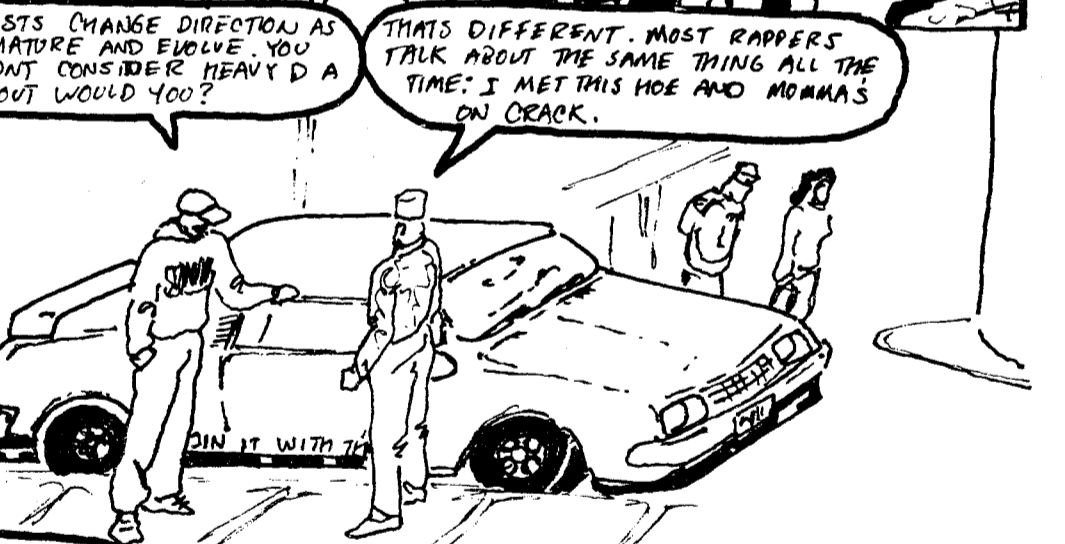
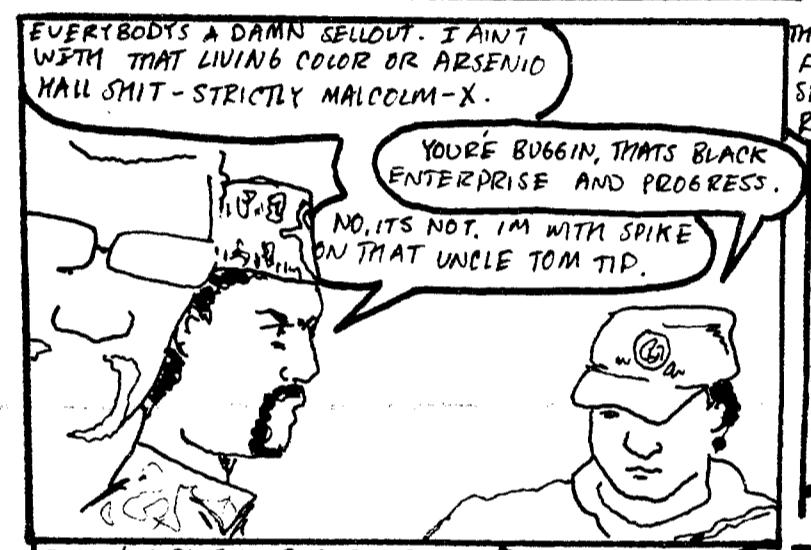
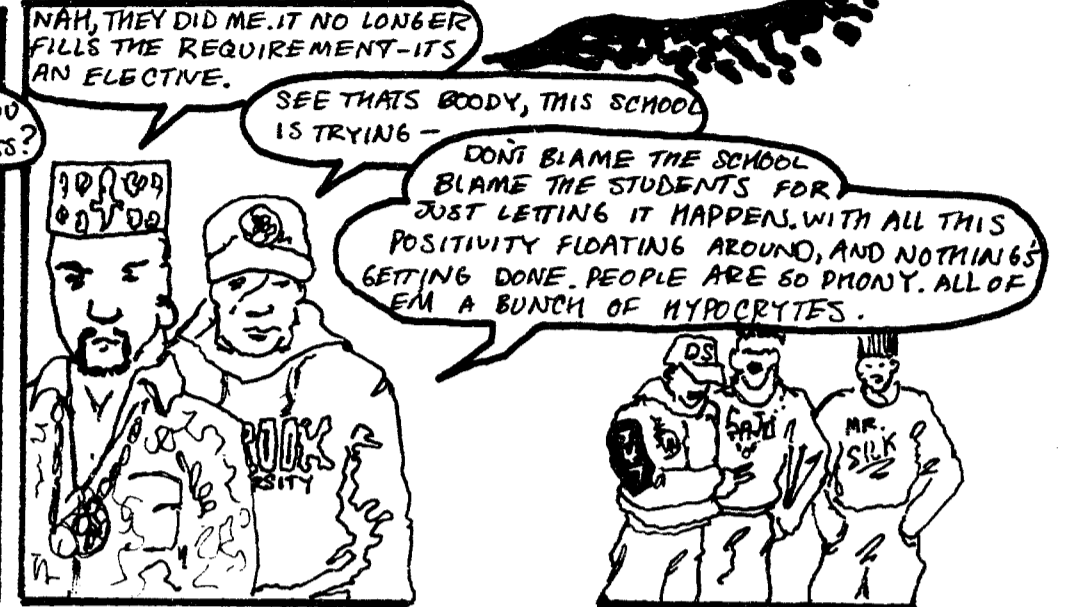
2 FLOOR HOUSE • 2 FLOOR VIDEO • 1'S DEEPEST HOUSE.

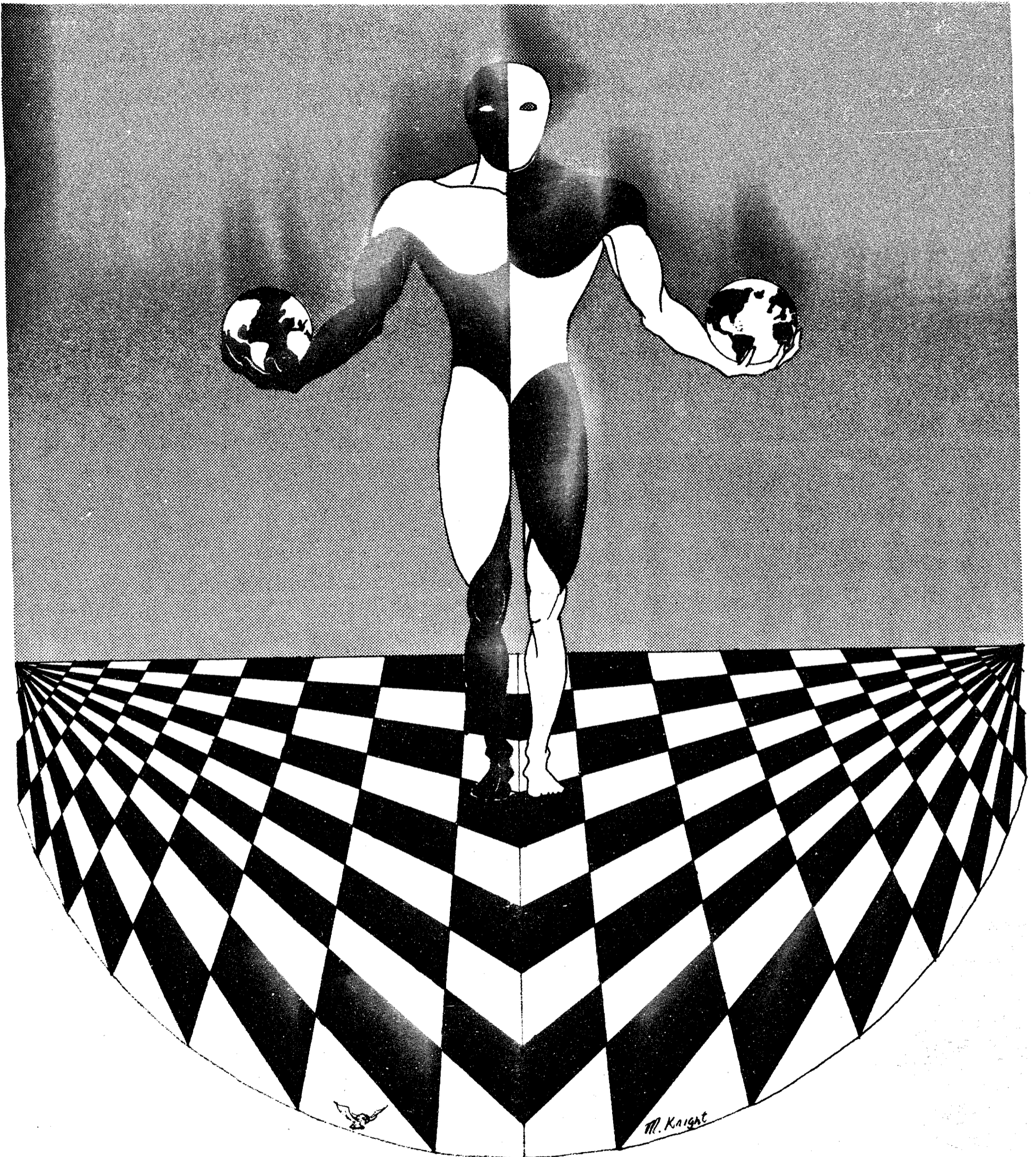
Basement

LONG ISLAND'S DEEPEST HOUSE

+ TFR PRODUCTIONS MEMBERS \$2 NON \$5

THE SUNBANK Comic Division Presents. **Vagabond** Journeys Through Paths of indecision





In this world of black and white
A man is often judged by sight
White, pure white black like sin
With no thought of the man within.

I pray I live to see the day
When every man can say
Define me not by color of face
Human is my race.