

Blackworld

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CULTURAL CENTER HOLDS KWANZAA CELEBRATION

by Salimah McCallum

This year's Kwanzaa held in the UNITI Cultural Center on December 2, 1988 was a huge success. Miss Agnes Adu and Vicki Knight were the masters of ceremonies for the event. The Stony Brook gospel choir sang the Black National anthem to open the festivities.

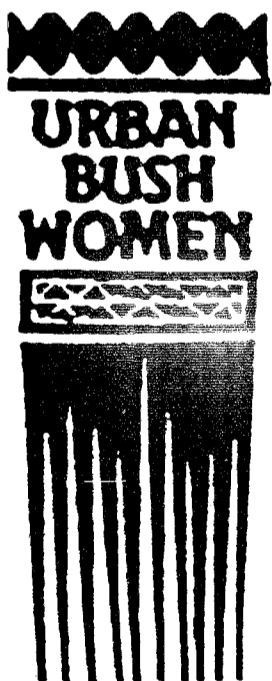
Agnes Adu and Vicki Knight wearing African garments, introduced the first speaker of the evening, Gerald Shepard. Mr. Shepard provided background information on the origin and tradition of Kwanzaa. He explained the importance of the seven principles of Kwanzaa, which are: Umoja (unity), Kujichagulia (self determination), Ujima (collective work responsibility), Ujama (co-operative economics), Nia (purpose), Kuumba (creativity) and Imani (faith). He said "Blacks should live by these principles."

The Black Women's Weekend Committee performed a skit entitled, "A Celebration of Life". Seven women each representing one of the seven principles of Kwanzaa lit a candle and explained the meaning of the principles. Simultaneously other members of the group performed gestures to accompany the explanations.

Following the performance, Dora Abreu read a untitled poem that began, "Our ancestors stem from the same place."

Two members of Stony Brook's gospel choir, Joann Jones and Sonya Simmons sang a moving song entitled, "This Day."

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Bush Women Invade Staller Center

by Carla Sterling and Rama Vidyasagar

On the evening of November 30, on Main Stage at the Staller Center for the Artsan 800 member audience experienced the emotionally and spiritually energized performance of "Anarchy, Wild Women and Dinah," a dance production by the multi-talented Urban Bush Women Dance Company.

The all female dance company was established in 1984 by Artistic Director Jawole Willa Jo Zollar, as her vehicle to explore formal theatre and its relation to the folklore and religious traditions of African-Americans throughout the diaspora; i. e. the migration of blacks in the 1940's and 60's to the cities of the north and west. Through its productions, the company explores the struggle, growth and transformation of the human spirit. The name, Urban Bush Women, expresses that mixture of urban and African (the Bush people are a tribe of Southern Africa) culture

All the members of the company have performed or composed important works outside of the company. Jawole Zollar was named by "U. S. News and World Report" as dance artist to watch in 1988. Guest Artist, Laurie Carlos, has been in theater for twenty years and won an Obie for her performance in the production of "Colored Girl." Edwina Lee Tyler (guest artist) is a composer, choreographer, percussionist, vocalist and dancer. She plays

the drum called the D'Jimbe (from Mali). Theresa Cousar, who has been with the company since 1984 is a graduate of Ohio State University. Viola Sheely, who has been with the company since its establishment, worked with Jawole at Florida State University, where she received her B. F. A. in dance. Robin Wilson joined the company in 1985 and is a graduate of Washington University where she received her B. F. A. in dance. Marlies Yearby, who joined the company in 1985, attended San Jose State University and has performed, choreographed and taught throughout Northern California for the past eight years.

Drawing from richly expressive folkloric songs of the South Eastern Coastal Islands, the company composed "Anarchy, Wild Women and Dinah." The entire production was rather abstract and when asked to go into detail as to the meaning of certain parts of the production, Jawole replied, "There is no one meaning. We basically leave it up to the audience to determine what they see." The cast was barefoot and wore a mixture of African style clothing and southern clothes (loose pajama-like pants, long skirts, colorful bandannas and dungarees). They carried themselves with confidence and seemed natural and carefree; you could feel their sense of community and sisterhood but also see their individuality.

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ROLM Phones Not Worth the Trouble

by Ellen Montemarano

This semester, resident students at the State University at Stony Brook entered their Dorm rooms and found their new ROLM telephones. They did not realize that the new phone system would cost much more than the old one. The students had previously been billed by the University for the phone usage. Most suspected that the \$65 fee was more expensive than the old New York Telephone fees but assumed that the actual phone rates would be the same. However, when the first phone bills arrived, many students noticed that they were paying more for phone service than they had before. Some students used up their credit limit before the phone bills arrived.

Bitek is the billing agent which Stony Brook has chosen. Bitek was a sole source contract and no bids were solicited. According to Rose Marie Nolan, Administrator for Claims, Records, and Risk Management, the Bitek contract has not been finalized.

Bitek has advertised that its rates are the same as New York Telephone. However, this is not true. For this report one student's phone bills were compared with the rates quoted by a New York Telephone operator. For example, a one minute phone call to Pt. Washington (Nassau) costs 42% more than the rates quoted by New York Telephone. Bitek charges \$1.09 for a 13.5 minute call, while New York Telephone charges \$.66—a difference of 65%. A 24 minute call costs \$1.55 on Bitek and 1.06 on New

York Telephone. Bitek still charges more, but the difference is only 42%.

Although New York Telephone has operators which can quote rates, Bitek has no such employees filling that role. When asked about rates, employees of Bitek at Stony Brook tell the student to call New York Telephone or AT & T. The toll free number listed for the Bitek Corp. in California is no longer functioning.

When Bitek stated that the rates are those of New York Telephone, they did not inform the students that the billing process would be different than that of New York Telephone. New York Telephone begins billing the consumer once the line have been connected. Bitek begins billing after 40 seconds, even if the line is still ringing.

"The system cannot tell when a line has been connected," says Deborah Dew an employee of Bitek at Stony Brook. B Bitek, says Dew, believes that 40 seconds is a long enough time for the call to connect. Dew stressed that Bitek is very good about calls that students claim haven't gone through but were billed for. Dew explained that Bitek usually takes their word for it and erase the charge from the bill.

Each resident is given a personal access (PAC) number which he uses when placing a call. This allows for a separate bill from his roommate. Each PAC number should work from one phone. This is not always so. At least one student's number has been used at more than one phone. There is also at least one PAC number that was used at various phones on cam-

pus. This number, 64317, was used on phones in G-Quad and across campus in Roth Quad. This PAC number was brought to the attention of the Polity ROLM Phone Committee, a student committee which is investigating the ROLM phones.

Brian James, chairman of the committee, brought this number to the attention of Bitek and Communications Management Engineering (CME), which handles mechanical difficulties with the phones. When questioned about this, Donald M Marx, Director of Communications Management Engineering, said that this Pac number was a fluke, perhaps a test number or a number used by one of the administration. One day after Bitek and CME were informed by James about this PAC number, the number was no longer able to be used.

In 1985, Stony Brook and ROLM Credit Corporation signed a lease with option to by agreement. The cost of this agreement is \$14 million. Stony Brook began payments June 30, 1986 and will end payments June 30, 1995. Students who use the phone system from this semester to 1996 will help pay this cost by a \$65 per semester charge. This cost is much more expensive than New York Telephone charges.

Jon Mocko, a member of the Polity ROLM Phone Committee, calculated the cost of phone service for the ROLM PBX system and for the New York Telephone Centrex system which was used last year. The cost for the ROLM system is \$130 per student per academic year. In a double room, the cost is \$260 per phone per academic year. According to Mocko,

phone service on New York Telephone would be \$181.24. This includes connection fee, monthly service, and detailed phone listing.

With the old system, students in a six person suite had the option of one, two, or three phones or no phone at all. However, Stony Brook has made this option impossible. Students must have either three phones or no phones at all. Each person in a six person suite must pay \$130 per academic year for a phone—that's \$780 a suite. Last year it was possible for an entire suite to pay \$181.24 for a single phone and have cheaper rates.

Certain options are lost with this system. Students are not able to accept collect calls on their phones. Students can not call regular New York Telephone operators. The students can make only collect calls, third party billing calls, or use calling cards from these operators. Therefore such options as emergency breakthroughs are not possible.

Although the system is not saving the students money, Donald Marx says that the University will save \$2 million to \$3 million over 10 years. Marx said that after the payments are finished the cost of the phone system will be "next to nothing." Marx said that the old system was 30 years old and outdated.

This system does have certain options that the old system did not. Students can camp busy extensions and the phone will ring when the line is free. Students may also make consultation calls and transfer calls. Available for a fee is call forwarding and conference calls.

Bush Women Dance

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For example, in the second scene entitled "Wild Women Ain't Got No Behavior," the cast passed around a gourd containing water; as each person drank she sang the line "Gimme Dat Gourd to Drink de Water" in their own style and the rest of the women repeated the line, imitating the individual's voice. The audience was clapping along to the catchy tune. Another scene of sisterhood, entitled "Girlfriends," showed four women sharing their happiness and sadness through symbolic foot stomping, moaning and facial expressions.

Another theme was the refusal to submit to social rules and stereotypes. These women were strong, self-reliant and unafraid of their own sexual heat. In "Girlfriends," one of the women is mocked at when she shows off her new,

sexy, red lingerie. Her girlfriends were saying that they were confident in their own sex-appeal and did not need material things to express it.

The skit called "Madness" was a monologue by Jawole Zollar. The audience was laughing as she dramatically described a hilarious situation of her persistence and determination to get a taxi (driven by a white person)—she held on after the taxi drove away until he finally stopped. She called the poor woman's mace Black Flag Roach killer.

The women expressed their joy for living through the intensity of their acting. In the first act, "Moanin'," the women enjoy a feast on an orange, smacking their lips loudly and licking their fingers greedily.

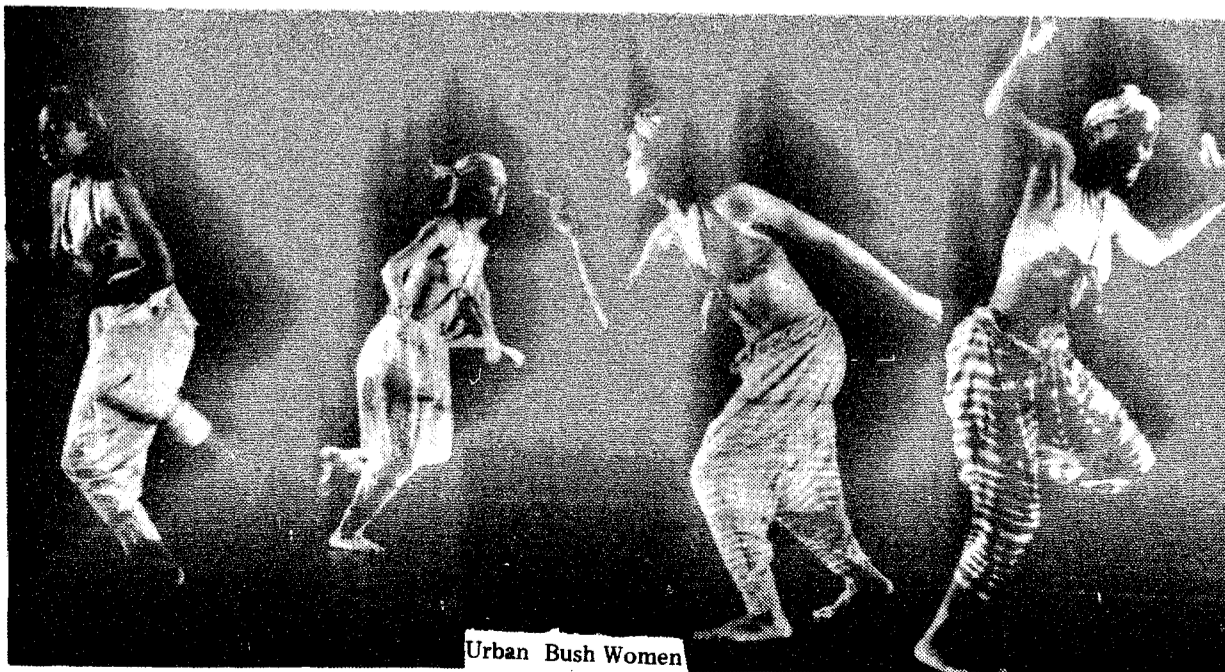
One of the most puzzling scenes was

"LifeDance I...The Magician (The Return of She), a duet between Zollar and drummer Tyler. Wearing combat boots a black gown, a big black cross hanging from her neck, she sat on a black chair, smoking a cigar drinking alcohol. Wide-eyed and nervously tapping her foot, she read from the Bible, cursing and raving like a crazed person, while Tyler's hypnotic drumming and humming got louder and faster. Zollar threw off the cross, stripped off her gown, and like a ritual, spat alcohol in four corners and painted her face with white lines. Next, she went into a frenzied dance, supposedly, free of all the rules of society.

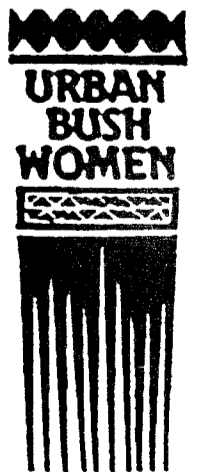
The last scene, "Wild Women Don't Get the Blues," consisted of lively singing and dancing accompanied by drumming. The song, "Goin' to See Aunt Dinah,"

was repeated from the first act but this time the women realized that "we ain't goin' to see Aunt Dinah, we are Aunt Dinah!" and that "Wild Women get their ways." Here, the women proclaim their spiritual sisterhood and the need to be aggressive in order to get results. "Oh, My Sister" and "Walk the Kneewalk, Dinah" were the titles of the other songs in the final act.

The african-style dancing combined with the drumming was the most energetic part of the production. Seeing how the performers genuinely put their hearts and soul into the dancing made the experience all the more intense and enjoyable. The evening came to an end with loud applause and some well-deserved shouts of "Bravo!"



Urban Bush Women



The Life and Times of Paul Kruger

by Scott Dinowitz



Paul Kruger

Paul Kruger had lived between the years 1825 to 1904, and was a South African politician and warrior. He resisted the British during the Boer War (which lasted from the years 1899 to 1902). He had lived upon the frontier, was not well-educated and was fairly simple in his ways while being very religious. His followers referred to him as "Oom (Uncle) Paul."

When he was born in the British Cape Colony, his full name was Stephanus Johannes Paulus Kruger. He and his family had moved during the Great Trek, when

many Dutch Boers would travel to the north to escape from the British imperialism. Kruger was a very influential hunter and fighter while in the north.

Kruger and his family helped put together the Transvaal, which would later become the new Dutch state of South Africa. After much fighting and general disarray of the British, the Transvaal finally received its freedom by 1884.

Kruger was also the President from 1883 to 1900 for that state. But when the discovery of gold had arrived, many foreigners who were generally referred to as Uitlanders had arrived. These foreigners were mostly British who had moved to that Republic. When major differences between the British and the Transvaalers arrived, war had eventually broken out with Britain by 1899. Kruger tried desperately to get some form of European aid but he was unsuccessful as he later died while he was sent in exile.

The frontier policy of Kruger was fairly conservative and was also limited to the incorporated border areas of the Boer settlement while trying to avoid the British encirclement. When the London Convention of 1884 marked the independence of the Transvaal area, it also gave the British some control over its external affairs. Being banned from the convention from expanding to the west or east, Kruger was a part of the formation of various border satellites: Stellaland and Goshen to the West, which England stopped him from annexing, and the New Republic (now referred to as Zululand) to the southeast, which he was allowed to incorporate in 1888. While allowing the absorption of talking Swaziland to the east in 1895, Britain stopped the efforts of getting an east-coast seaport for the deadlocked Transvaal.

Kruger wanted to keep the important characteristics of a rural Boer society while at the same time getting the wealth of the gold mines on the Witwatersrand, which were later opened in 1886. Being very suspicious of the foreigners who he thought wanted

to exploit his country's natural resources, in 1890 he said that they did not have the right to vote unless they had lived in the Transvaal region for over fourteen years.

By 1899, Kruger said under major pressure that he would reduce the requirement of voting to half the time or just seven years residence. Kruger also said that he'd rather have Netherlanders than Cape Afrikaners and eventually gave the Netherlanders very important positions in his governmental system.

By putting major taxes on the mines which would give his administration an abundance of money, Kruger really wanted to anger the Rand capitalists who had risky deep-level mining operations that were trying to overthrow his government by force 1895. This has been referred to as the Jameson Raid. They were especially annoyed by his practice of giving concessions to such peoples like Ed Lippert, who had a monopoly that highly increased the mining costs.

The attempts that Kruger wanted to split the Uitlanders by making a major wedge between the English-speaking labor and capital which led them to put more importance on the power of the vote. When Kruger said in March 1899 that he would remove some of the Randlord's grievances, they said that his proposals were inadequate.

When October 11, 1899 arrived, after many months of fighting, Kruger said his country would have war against England. His resistance was that of a person who believed in what he was fighting for. But by stopping to make the kinds of concessions to the Uitlanders that would have taken away their legitimate grievances, he thus allowed Britain to make a case for its supreme authority under cover for a defense of Uilander rights. Although the Boers had early successes during the war, England captured Pretoria on June 5, 1900. Kruger then later ran to Europe, where he tried to get some additional support from the Boers. He later died in Clarens, Switzerland, on July 14, 1904. He was put to rest in Pretoria.

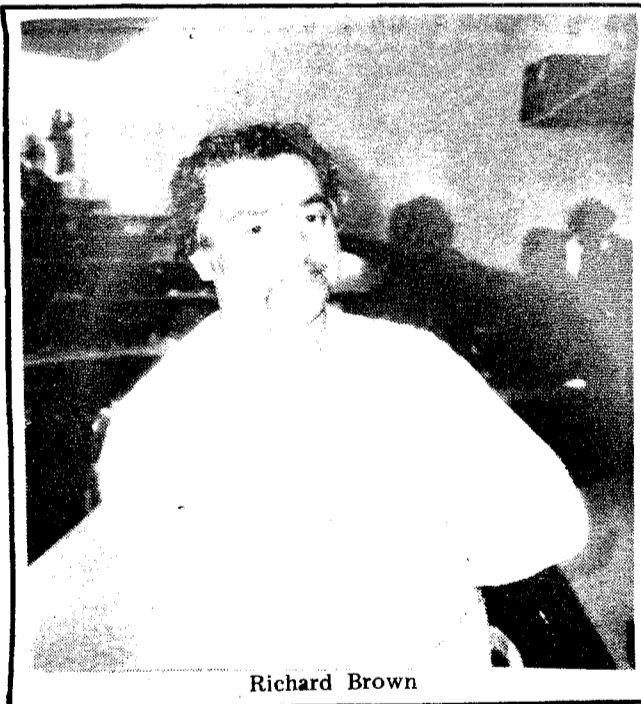
One of Stony Brook's More Mature Students

by Villard Bastien

I was sitting in my Caribbean Studies class, a course offered by the AFS department. The class is comprised of students from various backgrounds. One day I was thinking about how much I have learned from these students. I discovered that Richard, who sits next to me in class, was fifty years old and was graduating this year from Stony Brook along with two of his children. Learning about Richard was suddenly becoming more interesting than the class itself. I wanted to find out all I could about him, so I started talking with him.

After graduating from high school he participated in the Civil Rights Movement. Richard said he was active in defending many issues and he stood side by side with Martin Luther King, Malcom X and other important individuals. Richard tells me that he did not pursue his education after 1958 because back then Blacks were not considered college bound; they were stereotyped as people who went to trade schools and made low wages. Richard said he was tired of living under so many stereotypes. That is one of the reasons why he always had a dream to pursue his education and also why he and his family fought for black rights, he said. Richard believed that "If the ghetto was supposed to be his life, he would rather have no life at all."

Richard worked in construction for years. After an accident at the construction site, he was unable to work and was forced to collect workmen's compensation. While at home, Richard said he began contemplating on the dreams he had not fulfilled through the years. Since the thought of going back to school was always a priority, Richard decided to forget everything and live his dream by coming to Stony Brook, he said.



Richard Brown

Richard shared his feelings about education in great detail. He told me, that "One of the things which brings strength to an individual in this lifetime is education. . . with education one can earn a certain amount of dignity and respect." Richard also pointed out that, "If we were all educated maybe there would be less [cocaine] and crack addicts in our society."

Richard said he chose Stony Brook because he felt that it offered a well rounded education. In addition, the University is close to his home and is financially reasonable. Richard is a Fine Arts major. He loves what he does and has made many statues and canvases which reveal his talent, he said. One of his statues is the head of a dying slave, which he donated to the AFS Program. This piece will be displayed soon in the Afro-American Fine Arts library. Richard said he loves to express his feelings and that his major enables him to do so. The head of the dying slave is a perfect example. This statue was made to show how he felt about the way his ancestors were treated at the time of slavery. What captures the admirer are the expressions on the face of the statue. One could see all the pain the slave went through. Richard said he tries to influence his character on his children by constantly telling them to achieve as much as possible and to fight for their rights. Richards' oldest daughter Denise is finishing her graduate studies in business and his son Richard Jr. is finishing a bachelor of arts degree in Political Science. Both children are also studying here at Stony Brook. Richard says that his decision to go back to school has influenced his family immensely. Since he is attending school, he is practicing what he preaches to his children: "Do what ever you can to get an education. It will serve you for the rest of your life." Richard said he hopes to encourage the people of his own age who did not have a chance to get a higher education to go back and do so, that it is never too late to go back.

Richard plans to attend Hofstra University for his graduate studies where he will be trained as an Art Therapist.

The A.S.A. Cultural Exposé

by Regina Young

On Wednesday, Nov. 30 the African Students Alliance held what they called a "cultural expose"; a tribute to our African heritage and, in part, an illustration of the effects of slavery on the black African and on blacks around the world. The presentation consisted mainly of dance and poetry, but also included a skit done to poetry and a love song sang by Vincent Sykes, an A.S.A. member.

Of the dances there was "A Tribute to the Ancestors," a South African dance known as the "Bootleg Dance" which is done by the workers in the mines of South Africa to ease the tensions of a hard and dangerous day's work under hazardous and unhealthy conditions.

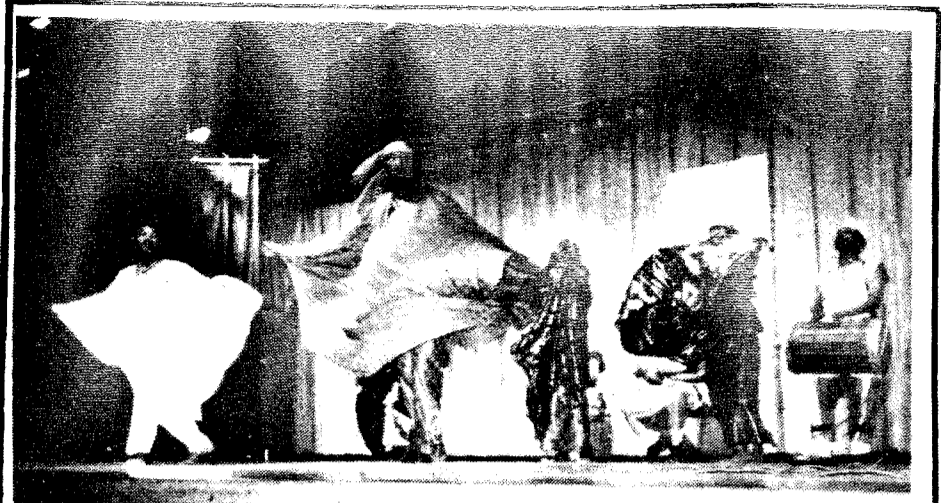
In this dance one worker leads the others in a chant while they all perform the steps. There were also dance numbers performed by A.S.A.'s special guests for the evening, the Kairaba Dance Company of Queens, NY, who did a number of traditional African dances to the beat of tribal drums. In addition to the dancing, the audience was also treated to a mini fashion that displayed outfits that are actually worn by people in Africa, not just put together to be seen on a model.

The outfits ranged from the everyday prints to the more elaborately tailored materials reserved for special occasions. There were eight outfits, all designed and put together by a member of the Kairaba Dance Company, who said, "African women are the most fashionable women in the world." From what was shown this night, she seems to be absolutely correct.

The poems read included one done by Sterling Brown in the 1950's called "Strong Man," which was all about what slavery did to those of African descent, particularly here in the United States. Another poem was read by a member of A.S.A. called "Dry Your Tears, Africa," the theme of which can be guessed from its title.

The skit done to poetry concerned a little slave boy in South Africa who dreams of someday becoming a warrior to fight for his freedom.

One part of the show that was especially enjoyed by the audience was the scene done "in the courtyard of an Ashante king and queen with dignitaries from all over



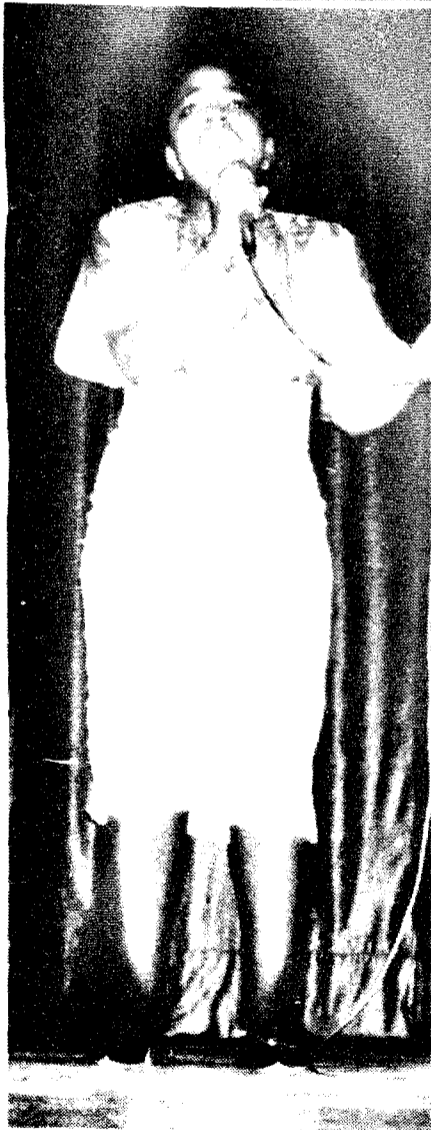
The Kairaba Dance Company

Africa," where students modeled clothes worn by the people in several different African countries such as Liberia, Uganda, Nigeria and the Sudan.

Another special treat was an Indian dance performed by Sunita of the Indian Association here at Stony Brook.

In some comments made about the organization itself, one of the Masters of Ceremonies for the night, Houda Amoakuh, said that the objective of A.S.A. was to show that Africa is not just a huge country with one common language and culture but is instead a continent with many diverse cultures and languages. This was certainly demonstrated by the show.

Star Search Finds Real Talent



Winner- Erna Metayer

the competition began.

The categories of Star Search 88' were: male vocal, female vocal, male models, female models and dance. In this years show, the modeling scene added lingerie instead of the traditional swimwear category. This added a sensual touch that was appreciated by all, especially the males in the audience.

The members of the audience, this year seemed very critical at some points in the show. One of the contestants found this to be hard to handle and chose to leave the stage. This situation was soon corrected when one of the MC's reminded the audience of the difficulty and courage that it takes for a contestant to come on stage. The MC's then asked the audience to be kind and to show some respect. Behavior of the audience was more respectable after this, and they very graciously received the contestant who before had left the stage.



Star Search Contestant

The female modeling competition was very exciting and also very close race. The ultimate winner of this category was Ms. Vanessa Green with Ms. Monica Caleb coming in a very close second. In the male competition, Mr. Carlos McDonald was the winner for the second Year.

One of the male vocals, Mr. John Walters, added a different touch to his performance, by having a piano accompaniment instead of recorded music. The audience seemed to really respond to this performance, and actually called out for an 'encore'. In this category-male-vocals-the winner was Mr. Robert Williams. Robert was a part of the new talent here on Stony Brook campus.

In the female vocal category, the winner was Ms. Erna Metayer who, Because of a problem with her music prior to the competition, sang a cappella.

One of the Women Intersted in Malik Melodies, Naala Royal, recited a poem which she wrote entitled 'We are Africans.' The poem was well recited and seemed to keep up with the spirit of Kwanzaa.

In the dance category, the nine members of the Performing Dance Club were Victorious. Prior to the announcement of the winners, closing remarks were made by Mr. Frederick Underwood, member of Malik Sigma Psi Fraternity Inc. Overall, with the exception of the delay in the begining of the show, Star Search 1988 was a success.

Kwanzaa

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The capacity crowd sat silently as they listened to poetry read by the Adelphi Reperitory Group. A member of the group recited a poem entitled "Men Just Don't Know," in which he reprimanded men for their mistreatment of women. Many women in the crowd clapped in agreement, while others uttered phrases such as, "Go on brother." A female member of the group recited a dramatic poem entitled, "The Bitch." The crowd was very moved by her and responded by giving her a standing ovation.

Members of the Kappa sweetheart court performed a skit that emphasized the theme of Kwanzaa. Richard Lallite read an original poem entitled, "Love of the Black Woman," where he praised their attributes.

Sheldon Bassarath appeared to be encouraging the first of the seven principles Umoja (unity). Before he read his untitled poem, he requested that the audience stand and hold hands in unity.

President of the UNITI Cultural Center, Orin Roberts read a poem entitled, "African Race." Naymie Renee read a monologue entitled, "Black Women's Speech" by Bea Richards.

The Sechaba dancers performed a singing-dance routine representative of African culture. The crowd clapped and cheered in response to their Gum-boot dance that resembled movements in the Greek step shows.

Joe de Jesus and Gerald Latham revealed their musical talent. de Jesus sang, "All is Fair in Love." and Latham sang "Amen".

Agnes Adu ended the evening by requesting that a member of the audience volunteer to perform their talent. Erna Metayer came forth and sang, "I'm on Your Side." The festivities concluded with a delicious feast.

by Linda A St. Rose

On December 3, 1988, The Family of Malik Sigma Psi Fraternity inc. Held its third anual Star Search competition. The show was held in the Unoin Auditoriur., and it began at approximately 7:00 pm.

The Masters of cermony were Mia P. Williams and Joseph T. Wilson. Gerald Latham, along with the members of the audience, started out the show with the singing of the Black National Anthem and ther

EDITORIAL

Davis Verdict Long Overdue

Some squawk at the recent acquittal of Larry Davis, the black defendant who injured six police officers in a Bronx shootout. Davis was charged with attempting to murder nine of the more than 30 police officers who had trapped him in his sister's apartment two years ago in connection with the deaths of four alleged drug dealers. Davis was also acquitted of these charges.

Davis charges that the officers were actually trying to kill him to prevent him from exposing corrupt police who had established relations with drug dealers. But, what's most salient about this case is the long-awaited slap in the face the jurors gave to New York City's Finest. No longer is a police officer's testimony considered gospel in the Bronx. On the contrary, it is held with high suspicion in the minds of the black and Hispanic community in the crime-plagued city.

This case sets a precedent. It boldly brings forth the fact that not all cops are on the right side of the law, but that many are opportunists who use the badge to shield their iniquity while they terrorize the neighborhoods they are licensed to protect.

More importantly, this case sends a message to the law enforcement agencies. It shows that we people of color are tired of the brutal treatment that police have shown us. It shows that we can unify and protect ourselves through the law from those

in positions of power which oppress us. It shows that we will reach out for another person of color when she/he is a victim of the cruel system. The case is indicative of the uncomfortable climate in New York City as well as the abrasive relations between its inhabitants and its standing army.

The ten black and two Hispanic jurors knew all too well the particulars of cases such as this one where cops make outrageous claims and jurors swallow them whole. Too many times have our youth been brutalized and thrown in jail for offences they may never have committed. And boy, are those sentences harsh.

It's about time the law began to work in our favor and it's about time someone squealed on those scandalous thugs in blue who have subjugated us for much too many years. This was a verdict long overdue.

This is our last issue of the Fall semester. GOOD LUCK ON FINALS AND GET READY FOR BLACK HISTORY MONTH!

Letters

by Orin Roberts **No Guns**

Guns and Public Safety is not a mix that the students of this campus desire. The last call for such a mix came after the most recent shooting incident we had on campus.

It was October 8, 1988. After a party, a confrontation occurred, which resulted in gunshots. Public Safety could not enter the immediate area of this incident due to the fact that they were not armed. Was this good or bad? If my memory serves me correctly, no one was shot as a result of this gun play, but we did get a lot of bad publicity (STONY BROOK CAMPUS). Could this have been any different? Could someone have gotten shot in a cross-fire of bullets had Public Safety had guns? Had Public Safety been armed, would this have averted the incident. Anyone with common sense can answer all of the above questions and come up with the same answer for this question--DOES PUBLIC SAFETY NEED TO BE ARMED AS A RESULT OF THIS INCIDENT? NO!

In addition to this, we can all remember the confrontation that occurred between Public Safety and students of Kelly D in the Union, the unprofessional way in which Public Safety acted, what IF THEY HAD GUNS? It is my opinion that Pres. Marburger would not act or react in such a disorderly manner, should he be a sub-

ject of verbal abuse. Would this be because of who he is or because of the office he holds? Likewise should a Public Safety Officer be more so because he or she represents authority.

Should the AD-HOC committee recommend GUNS for Public Safety or any long term security measures they should not be taken seriously! If such a recommendation is going to be made, which without doubt would seriously affect all students, staff and faculty, I would like to think that we all should have some input. Students, faculty and staff should be interviewed to hear their concerns, not through the LEG, the Senate or any such bodies but from a random cross section of the campus. Materials on Campus Safety should be researched, with an in-depth look at other Campuses that might have experienced the same problem. In addition, the fact that our Campus is made up of a variety of ethnic groups and a not so diverse Public Safety Dept. should be taken into consideration. The argument often used is that an armed Public Safety Dept. would better serve our needs, and also act as a deterrent. What stupidity! It might have been a valid argument had this Campus been the target of massive stick-ups, armed robbery and at least one Public Safety Officer that was hurt (SHOT!) in his or her line of duty at this University.

In closing, I respectfully ask those in authority, if being armed was such a

deterrent, why then is it that almost every bandit in New York City is armed and shooting. The most likely solution to our problem will be to prevent such individuals from having access to our peaceful and pleasant Community (STONY BROOK CAMPUS).

PUBLIC SAFETY DOES NOT NEED TO BE ARMED IN ORDER TO PROTECT THE STUDENTS' FACULTY AND STAFF OF THIS FINE UNIVERSITY!!!

PS: The original master plan of this university was for it to accommodate approx. 28,000 people, which is a far cry from its present state--yet Public Safety was not armed. WHY?

Criticizing the Caribbean

by Richard Edna

Two weeks ago on November 20th, I decided to attend the Caribbean Students Organization (CSO) fashion and cultural show. This proved to be a very delightful show, one which combined the fashion and cultural parts successfully.

The only problem was the people who were a couple of rows in front of me. These ignorant people were talking, (and rather loudly), about everything

besides the show. "How come everyone has braids?, Maybe I should get some!" was asked rather sarcastically.

"How come when a girl's hair gets thin on the sides, she combs it down to hide the baldness?" was also asked. More questions of that nature were asked throughout the whole show.

The part of their conversation which really upset me, was when Natalie Neita recited her poem "Life in a Boo York." All the poem was saying was New York is not all it is cracked up to be. This statement holds true for all people who are not native New Yorkers, from down south to the Carribean. These people, instead of listening to what the poem was saying, assumed that Carribean students were saying that the Carribean was better than New York. Thus, these ignorant fools started calling people "coconuts" and saying "If you don't like New York you can leave." I felt these people were uneducated and inconsiderate. Why come to a CSO culture show if you not going to respect the Carribean culture? You were not forced to come so why not stay home? It is people like these with their disgusting remarks that help to contribute to the rifts in the black community on this campus.

So, I'm saying to all those people who are guilty of this, "You are all black no matter where you're from, so you should attempt to understand rather than criticize another aspect of your black culture!"

Blackworld "KNOW THYSELF"

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Assistant Editor
Sheldon Bassarath

Production Manager
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Business Manager
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For Your Information

BACK TO BACK REGGAE AND JAZZ

INI KAMOZE

*The Shocking Reggae
Sensation*

Friday, Dec. 9

Union Ballroom

*Tickets: \$5 on/campus
\$7 off/campus*

AND



Billy Bang

with his Quartet

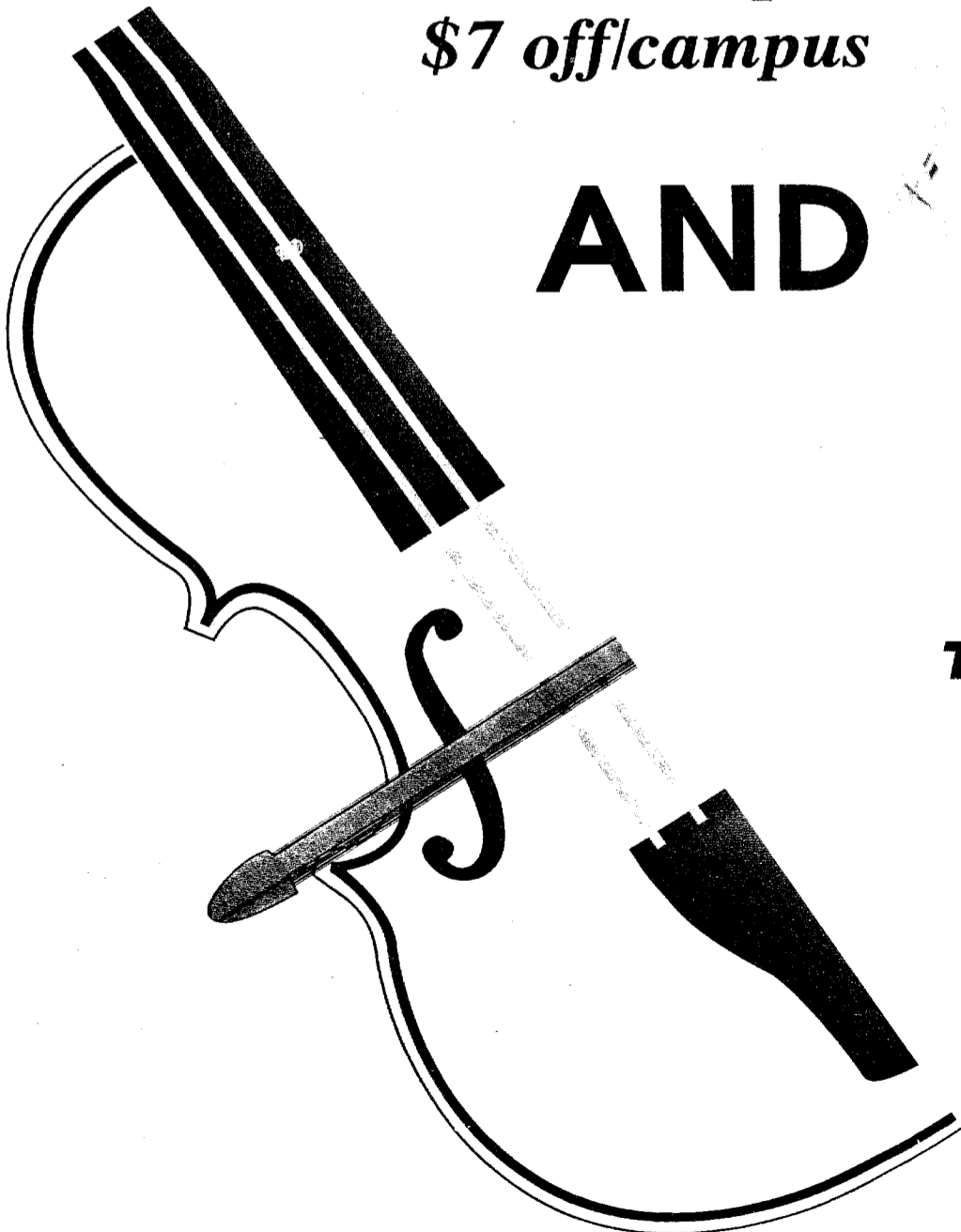
The Premier Jazz Violinist

Saturday, Dec. 10

Union Ballroom

***Tickets: \$3 on/campus
\$5 off/campus***

*** ALL TICKETS ON SALE
NOW IN UNION BOX OFFICE**



Rape Brought to Light by "Accused"

McGillis and Foster Star in Moving Film

by Nadine Paumbo

Rape is not a pretty topic. It is not a matter of sexual lust which causes a man to force a woman to submit to him. It is an act of violence. The movie *The Accused* raises this point along with many other pertinent topics. The movie, granted, is tough to watch, it is graphic, upsetting and exhausting. The viewer is not passive, but engages in the situations in the film. It can be grueling in certain scenes, but this is not a negative feature. The movie is effective for just this, its power to put the viewer in the experience, making him or her empathize with the victim of gang rape.

The movie is loosely based on the Massachusetts barroom rape case three years ago where a woman was gang raped on a pool table while a crowd watched and cheered. Jodie Foster stars as Sarah Tobias, the victim. In the film, Tobias is raped by three men on a pinball machine while a room full of men cheer, clap and egg them on. These men turn stomachs. The actors who played these roles were convincingly heartless and disgusting. In addition, Foster is amazing in her portrait of the victim, she is both powerful and vulnerably; childlike and womanly.

Foster offers a sympathetic view of a woman whose life was already difficult, and who used alcohol and drugs to cope with her problems. To smooth over the edges as she puts it. In fact, it is in this state she was in when she stepped into the bar—The Mill—on that fatal night. In her obliterated state she got out of hand, dancing a little too close, dressed a little too provocatively. This element in the movie was controversial (in the real case this did not occur) but raised an important topic. Many people in hearing her condition or behavior will assume she was asking for it. The film offers instead,

that granted, she used poor judgement, but no one, no matter how drunk, how sexy, how anything deserves, or asks for, or encourages a gang rape. There is no excuse, no one has the right to violate another person's body. The movie shows the viciousness in the attack, its violence and hatred of women. It shows how although Tobias danced in a sexy manner. She in no way deserved the disgusting rape that ensued. Again, Foster plays the role to perfection, she shows the woman as a victim.

Kelly McGillis gives a strong, yet lackluster performance in playing Tobias' lawyer, Kathryn Murphy. McGillis is sharp and compassionate, but she lacks intensity, and is clearly overshadowed by Foster's brilliant performance. The court system and victimization of the victim of a crime was raised, adding to the message of the movie. Tobias is questioned as if she committed a crime, to prove she was gang raped. Her moral character is on trial, she herself is not considered to provide a good witness for the crime committed against her.

These kind of issues continue to be raised by *The Accused*. Another major issue of the film is the role of the 'spectators' who watched the men rape Tobias. What is their responsibility for their actions and their inaction? Should people be prosecuted for cheering and chanting while a felony is taking place? The movie offers that they are in effect, as at fault as the rapists themselves. Also raised in the issue of witness' responsibility in testifying. What loyalties should they have and living with their own consciences are two points raised in that matter.

On the whole, *The Accused* is a film about rape. It



McGillis and Foster

addresses many of the issues concerning the blaming of the victim, injustices in the court system, the collapse of the victim's life, the role of those who saw and many other points. Here, along with the amazing acting by Foster and those who played the rapists, is what makes the movie successful and important. All should see this film, as a society which has a rape occurring every six minutes, and is still not capable nor compassionate in dealing with the victim. Perhaps with more films like this and more information about rape and its victims, this problem will begin to diminish.

Ini Sure to Be Irie!

By Kibret Neguse



Ini Kamozé

Many of you are asking just who is Ini Kamozé? You've heard of him, probably know a few of his tunes, but what of the man and the current sensation he

created with his unique style of reggae songwriting? Just what is it that attracts all genres of musical tastes; rockers, rappers, hip-hoppers, dead heads, punks, among others to attend a Kamozé concert?

Very simply, he relates to all, and unlike Bob Marley, fills that gap of musical preference that most progressive-minded people are seemingly unaware of consciously. Kamozé stands tall among the stature of reggae today. He's different. Where some are arrogant, Ini is confident. When some are trendy, he is fashionable. As one is quiet, Ini Kamozé is listening. You get the picture?

The young Kamozé burst onto the music scene in 1981 with his chart busting Ep, self-titled *Ini Kamozé* on Island record's Mango label. He gave Island two more releases, *Statement* and *Pirate* before leaving the company in 1986. Now Ini has his own record label in Jamaica, SELEKTA, and his own management firm, SEEN productions (Special Entertainment Enterprises). This year he also formed his own band The One-Two Crew to back him on tour and in the studio. On drums is Prince

Manning, Gizmo on guitar, Danny Thompson on bass, and Fox Stewart on keyboard. All are well known as respected musicians in Jamaica, and Ini

has surely selected the cream of the crop when it comes to fresh, new talent! Ini's latest release, *Shocking Out* (RAS records in U.S.) has been in the reggae top 10 for months and has been heralded the best reggae album of the year. This album is a formidable introduction of the current sound in Jamaican music to a world audience that may have a hard time deciphering the thick patois and high-speed DJ chanting that has dominated the reggae scene on the Island in the sun. Reggae's Rough royalty has managed to orchestrate Jamaican dance hell rhythms with a conscious musical message that makes one wonder why slackness (vulgarity) had to be prevalent these few years to keep reggae moving (in and out the dance halls)!

Ini Kamozé's message is intelligently abstract, poetically pleasant, and universally important, and may well be paving the way for the future sound of reggae music! But don't take my word for it. Attend the show tomorrow night in the Union Ballroom as Tropical Tokyo Joes and WUSB 90.1 FM welcome Ini Kamozé and his One-Two Crew

(fresh from a world tour) to the stage at Stony Brook and you too will agree that reggae's most compelling artists is indeed shaking up earth with music.

The following are excerpts from a previous interview with Ini Kamozé by Ras Mike live on WUSB 90.1FM during friday nights program ROCKIN' IRATION. Tune in this friday night from 7-9 pm when Ini and band will join Ras Mike again for an interesting and informative reasoning session just before the show in the ballroom.

*Hear WUSB's
Reggae Show:*

Rockin' Irations

Fridays

from 7-9 pm



Blackworld

Meets!

MONDAYS—

8:30pm



SISTER

My sister
Why is it that we speak no more.
Can we remember what exactly happened?
Was it my fault or was it yours!
No communication at all.
You respected me and I respected you.
We looked to one another
For help, guidance and comfort
And now we do no more.
My sister
What have we done to each other?
But I remember you
And I miss you a great deal.
Oh how I remember you so well.
The good times and the bad,
Yeah and what of them!
You are my sister and I your brother.
What could have caused this separation?
Can you remember?
Now wasn't it stupid or was it?

The King in me salutes the Queen in you!
Malik Ike

POETRY

impression

I admire you.
Not for the fine looks,
but for the fly mind.
When I look at you
I see the inner
Beauty, although
we have only just
Met.

SS.

I love myself
myself
MY---SELF
From my nappy
nappy
hair
To my charcoal
charcoal
toes
And although my skin isn't light
Or, my hair not straightened
You'll love me too
Because
I'm Natural

by Nikki Ivory

Sacred

Let us arise in this place One in mind
Together we learn our cultures,
Share and experience what we discover
in Ourselves we grasp the future

Once again we all are awakened
Black, Spanish, Caribbean, Sisters and Brothers,
Our aims are alike, we stand not divided
but Love side by side for True endeavors...

To make the difference of injustice
Our energy is diversity
Overcoming all restraints set on us.
Enshrine in our memory, It is due to
UNITE!

C...Sheldon Bassarath
Kwanzaa '88



One In The Same

Our ancestors stem from the same place
whether we are from the mountains or islands
we are basically the same race

Observations are clear that as a people we are very proud
But it's a shame that we insist on segregating ourselves
We must stand united and let it be known aloud.

We have lived long enough to learn from our mistakes
To keep them from bringing us down
Let's try to progress for our and our children's sake.

Whatever happened to "United we stand, Divided we fall?."
Did we forget that it was our main goal
To achieve it to our fullest potential and standing tall.

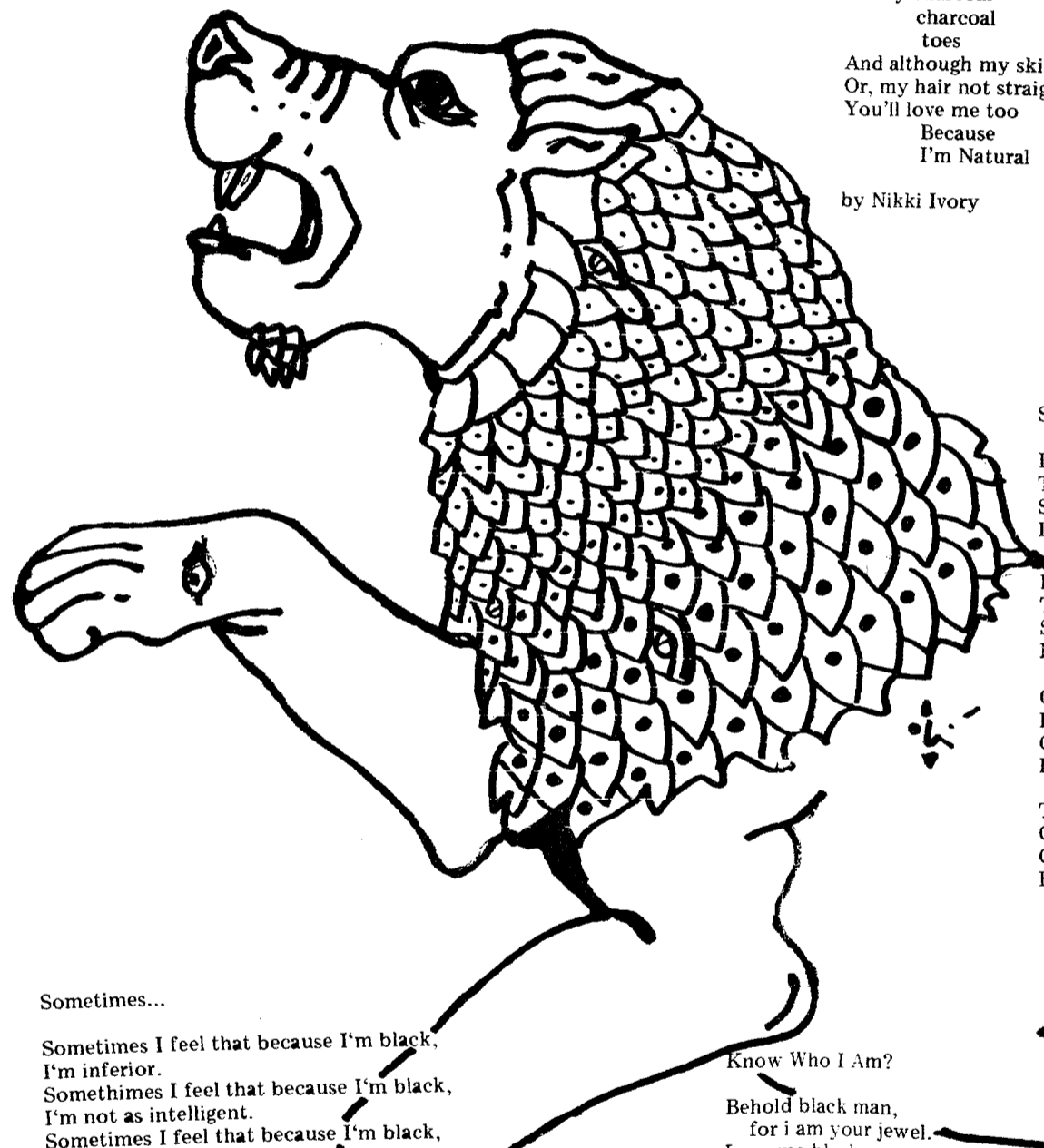
We must over come the fear of fighting to strive
We must forget our conceits and prejudices
Because when the "WE" exists the "I" can survive.

We find ourselves helpless and it can be very discouraging
Especially when not given a chance by those who put us down.
But we are the first to criticize our own instead of encouraging.

We must strive to grow in wisdom together
Because education outweighs them all.
And the learning goes on forever.

Shorty

The Blue in the Sky
Is Not the Color of My Eye.
And I Don't Even Care
That My Skin
Is Not As Fair.
Because
I Know Brown is Better.
MW



SACRED

Let us arise in this place ONE in mind
Together we learn our cultures,
Share and experience what we discover
In Ourselves we grasp the future

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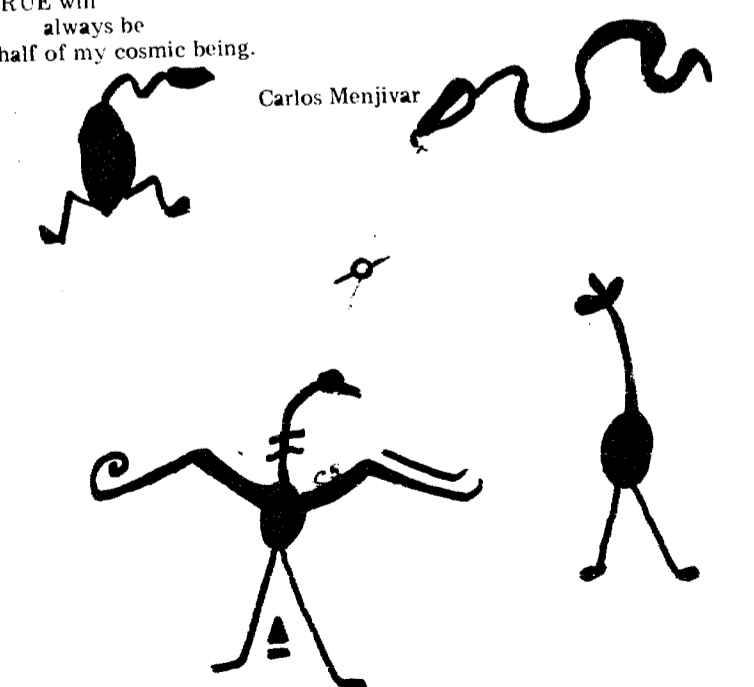
...And our souls travel Blindly,
without similarities
or affinity
falling, falling
in the immensity
of Being.

...And I remain
in the Labyrinth
of my abstractions
as our souls are lost
in the synchronicity
of one
opposed to the one aberration
of two.

Synchronicity you say-
I believe we have proved,
that theory today.
...Like the swan forever questioning,
the words are endless
answering
"just feel!"

...Feel: that TRUE will
always be
half of my cosmic being.

Carlos Menjivar



Sometimes...

Sometimes I feel that because I'm black,
I'm inferior.
Sometimes I feel that because I'm black,
I'm not as intelligent.
Sometimes I feel that because I'm black,
I'll never achieve.
Sometimes I feel that because I'm black,
I already have 3 strikes
Against Me.

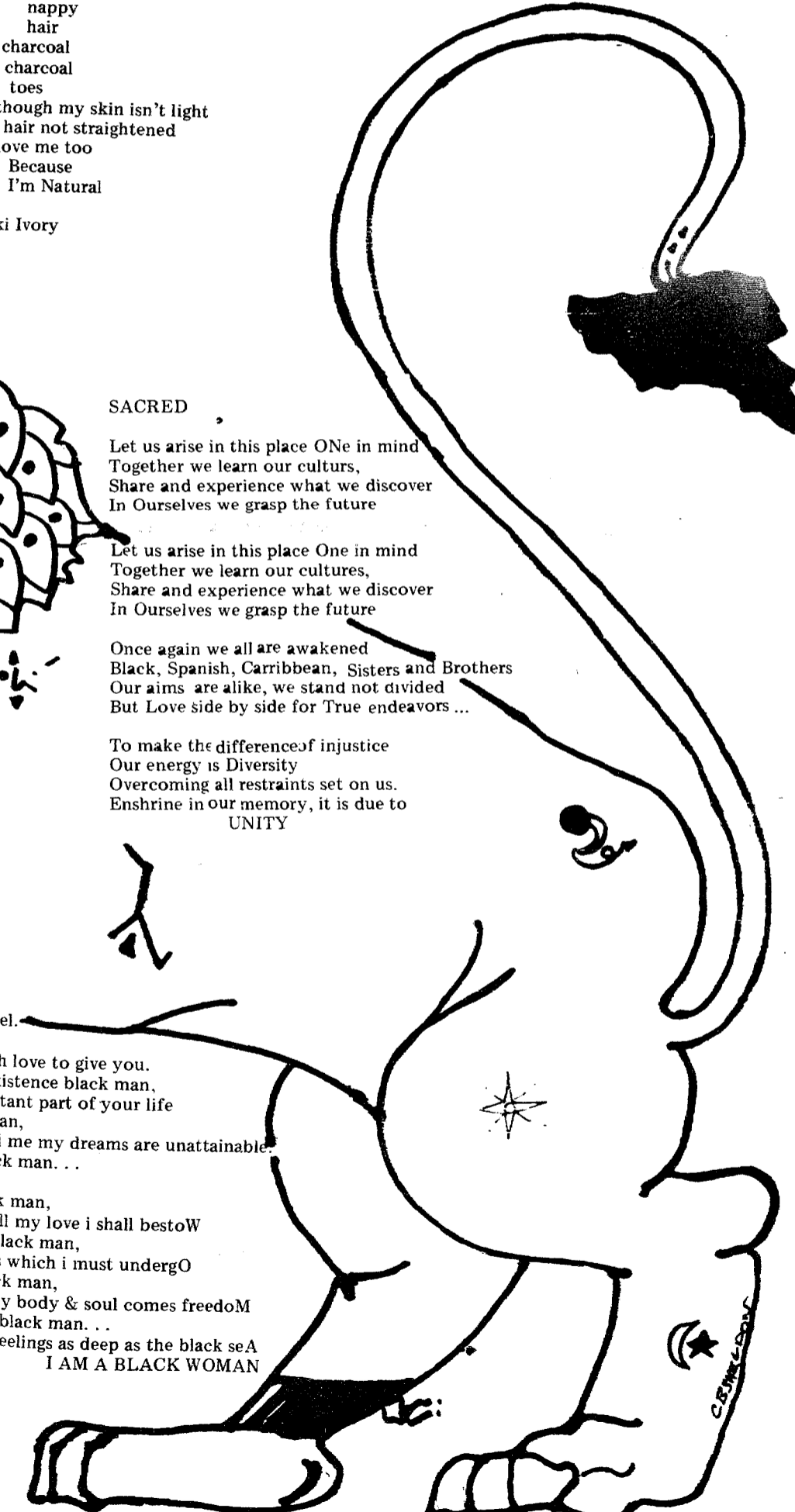
But,
Sometimes I think about
Malcolm, Rosa, Alice, Martin, Marcus,
Harriet, Imamu, Sorjourner, Thurgood
And others...and
I bet they felt the way I do
Sometimes,
But because they did not feel
That way All the time,
THEY ACHIEVED!
MZ

Know Who I Am?

Behold black man,
for i am your jewel.
Love me black man,
for i have so much love to give you.
Acknowledge my existence black man,
for i am an important part of your life
Console me black man,
for many will tell me my dreams are unattainable
Know who i am black man. . .

Cherish me black man,
because upon you, all my love i shall bestow
understand me black man,
for there are changes which i must undergo
unchain me black man,
for with release of my body & soul comes freedoM
know who i am black man. . .
i am an entity with feelings as deep as the black sea
I AM A BLACK WOMAN

by Michelle E.



Vision Hispana

Nuestra cultura es nuestra espada y escudo

Editorial

Visión Hispana mantuvo su escudo alto todo este semestre progando la cultura Hispana en la universidad por los medios periodísticos de Blackworld. Nosotros en Visión Hispana estamos muy agradecidos a la facilidades dadas por BlackWorld. Estos servicios de BlackWorld han unido más a las minorías aquí en Stony Brook.

Visión Hispana empezó el semestre con la serie de países hispano americanos el cual no ha terminado porque quedan más países por cubrir. Agradidamente este continuara el semestre siguiente con el mismo proposito.

Al semestre finalizar, marca el segundo semestre que Visión Hispana tiene en función y casi en su primer aniversario. Gracias a sus fundadores Carlos Menjivar y Luis A Gomez, Visión Hispana existe hoy en día y continua trabajando con fuerza gracias a sus editores de el semestre del año 88, Ramón Pimentel, Clarman Cruz y Frank Anderson.

Este esfuerzo culturístico se mantendra en años venideros si se sigue con el mismo espíritu y proposito que Carlos y Luis empezaron Visión Hispana. En esta y ultima edición de el semestre tendremos una pagina de poemas. Poemas de todas clases, amorosos, politicos, controversiales etc.



PODRÁ EL TIEMPO ENTRE TÚ Y YO

Me dijiste que nada cambiaria, que todo quedaria igual, que el lapso de tiempo correría tan rapido como la corriente en el mar que la distancia no seria tan lejos y y todo quedaria igual.

Pero no, todo fué una mentira: Una mentira bonita llena de esperanzas y a la vez muy cruel porque me esta partiendo el alma.

Los segundos se convierten en minutos, los minutos en horas, las horas en dias y los días en meses; poco a poco sin darme cuenta me estoy resignando a compartir tu amor con el tiempo, porque el tiempo es mi rival, el que lentamente me esta quitando tu amor.

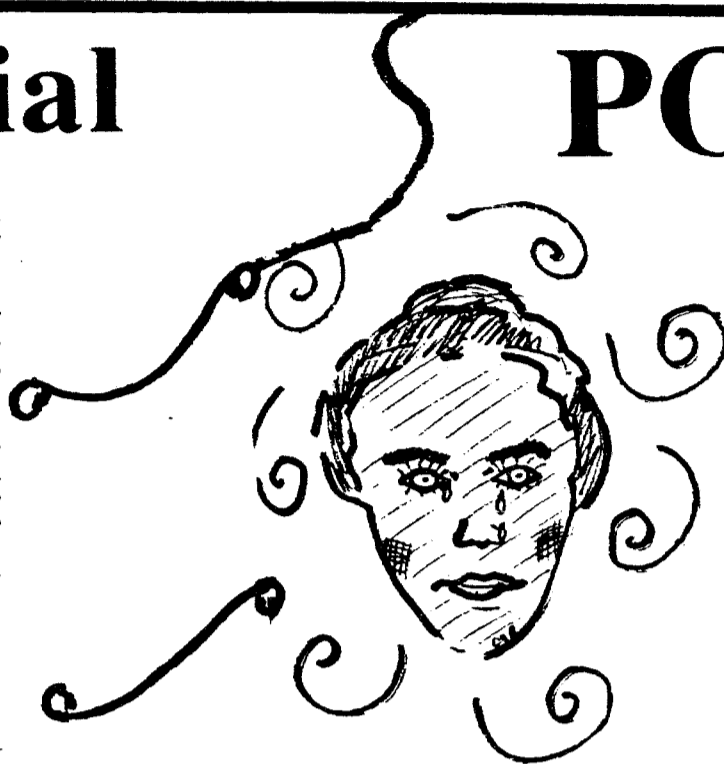
Pero, quien podra más, el tiempo que esta entre tú y yo o yo quien te quiere con locura?

POR NORMA PORRAS

EDITORS:
Ramon Pimentel
Frank Anderson
Clarman Cruz



POESIA



LA FACILIDAD QUE FATALIDAD

castillos hechos de arena por no buscar piedras El viento los sopla con el viento vuelan

Sin castillos me quede ahora solo me duele castillos que eran de otro rey quize yo copiar

Los castillos del otro rey fueron contruidos con inteligencia estos tomaron tiempo, Los mios fueron muy rapidos y ahora solo quedan tristes recuerdos.

Pero no me doy por vencido empiezo a construir mis castillos en piedra en otras tierras, tierras que sean solo mias

POR RAMON PIMENTEL

NIÑEZ OLVIDADA

Quejidos de hambre llegan a mis oidos niños descalzos pidiendo pan

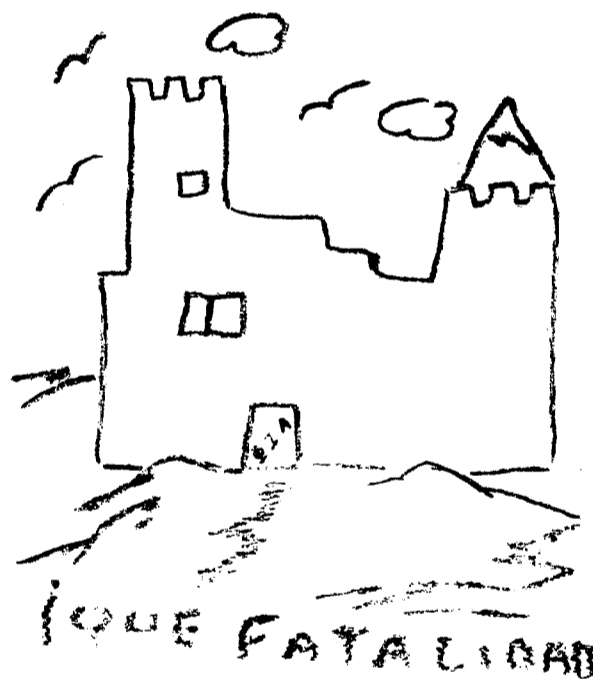
Dios mio por que ellos y yo no, por que tengo zapatos y pan y ellos no

Lloran y lloran sin cesar por favor Dios mio no deje que se mueran sin aprobar pan.

Dios mio sufro al verlos llorar! no tengo riqueza y ahora te pregunto como lo he de ayudar

Dios mio que mundo tan frio e insensible tan lleno de crueldad por que los altos en la sociedad no le pueden dar pan?

POR CLARIBEL PEREZ
(esto es soló fragmento del poema)



VISION

Las imagenes impegadas en mi mente flotan en un laberinto de razonamiento y sentimiento. Tratando angustiosamente de buscar un rayo de luz en las tinieblas, La realidad se transforma en ilusion y la ilusion en un sueño.

La vida es una ilusion de la realidad un intricado vivir en un constante sueño.

Carlos Menjivar.

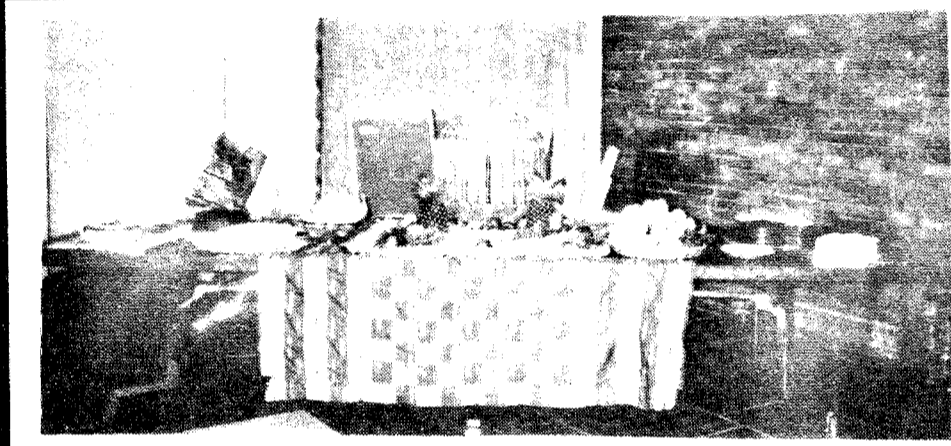
FELICITACIONES A LOS HERMANOS DE

PHI IOTA ALPHA

LOS INTOCABLES
LOS INVENCIBLES
LOS CACIQUES
LLEVANDO EL AZUL,
TOJO,
GLANCO, Y ORO CON
HONOR.

KWANZA 1988

photo collage by Mia P. Williams



Keep The Black Family Strong



By Racheal Boatswain

Kwanza is a harvest celebration, a family tradition, where brothers and sisters come together to celebrate their accomplishments, history and goals. We as a Black community came together on Friday, December 2, 1988 and joined in this gallant celebration. The event was both entertaining and educational.

We have received a response from the Black community because of the sensitive subject matter that the Adelphia Repertory Performing Group addressed, the Black woman.

Brothers and sisters you must not forget that the Black woman is the nucleus of the Black family, whereas the Black man holds the key to family stability, which in turn is the key to civilization. "The dismantling of any civilization begins with the destruction and separation of its basic survivor cells - the family," says Thomas Meloncan. Family survival may be the most important question facing Blacks today.

Do not look upon the skit, "Sisters of a Darker Hue" as being biased, because it uplifted the Black woman and not the Black man. Look upon the skit as one that granted one community a long overdue message, the need for communication between the Black man and Black woman.

An apology is sent forth to those who were offended by the language used in the skit, but it was a production attempting to tell it exactly like it is.

In the future we would appreciate it if you would forward your suggestions to us prior to an event, rather than after in order to satisfy the wants of the community.

The Campus Racism Epidemic: Will This Cancer Spread to Stony Brook?

by Dwayne Andrews

There is a new but familiar face appearing on campuses across America. This entity laid dormant for twenty years but has gradually become a part of America's universities. Racism in Collegiate America has returned and with its ugliest face ever. According to the December issue of Ebony Magazine the National Institute Against Prejudice and Violence (NIAPV), a Baltimore based watchdog organization, has documented racist incidents on 130 campuses since the 1986-87 school year and last year the NIAPV issued a bulletin entitled "A Wave of Violence Strikes U.S. College Campuses." Why has racism become so blatantly overt again and could SUNY Stony Brook be its next victim? The answer to the former is complex and I will address and analyze the reasons in this article but the answer to the latter is a simple and definite YES!

The racist acts that have occurred across the nation have been violent and senseless. At the Citadel in Charleston, South Carolina, a Black freshman was harassed by five White cadets dressed up as Ku Klux Klansmen. They forced their way into the room, shouted obscenities at him and then left him the ultimate symbol of their ignorant hate: a burning paper cross. An all-white fraternity at the University of Pennsylvania was shut down after it hired two Black strippers to perform while fraternity members shouted racial epithets. Earlier this year at the University of Mississippi, the Phi Beta Sigma House, the first Black fraternity house one Ole Miss Fraternity Row was gutted by an arsonist. One of the most senseless incidents occurred last year at the University of Michigan. WJXX, a campus radio station received a rail from a student who requested air time to tell some jokes: "What do you get when you cross a Black and a groundhog?", asked the caller. "Six more weeks of basketball season. Incredibly the deejay told the caller to continue the "humor" while he searched for a laugh track. "Why do Blacks always have sex on their minds?," asked the caller. "Because all their pubic hair is on their head." These incidents are just a few examples of what is going on across the country. Other schools such as the prestigious Dartmouth Coll-

ege and Princeton University, Smith College, Indiana University, Perdue University of Colorado, Wellesley College, Vanderbilt University, Penn State University and the University of Virginia have had racial tensions flare up. Physical abuse, racial graffiti, jokes and fliers are products of this new growth of racism.

I believe the main reason for this upsurge in racist acts and also the main reason why SUNY Stony Brook name will be added to the long list of campuses where blatant racism exists is that what happens at a University is a small reflection of what happens in the larger society. Racism is being tolerated on a national and local scale.

The Reagan Administration which has been in office for the past eight years is largely responsible for this new wave of racism. Reagan has attacked affirmative action and civil rights programs and has appointed Supreme Court judges who are also opposed to these programs. These actions lead people to believe that it's acceptable to overlook the problem of racism. The White House is supposed to set the trends for the rest of the country and I can not recall President Reagan doing one positive thing for Black America and the example he is leaving will certainly result in problems down the road.

Locally, race relations are in pieces. In New York City we had Mayor Koch publicly attack our most prominent leader Jesse Jackson. Mayor Koch has followed Reagan's lead when it comes to dealing with Blacks. Other incidents including Howard Beach, Tawana Brawley, the 113th Precinct, Larry Davis and Michael Griffith, have changed the local racial climate and kept Blacks aware that they are not truly equal to their white counterparts.

Stony Brook, being made up of students from all over New York State, no doubt has racists attending it. It's only a matter of time until one of them comes up with the idea to do some harm. Since racism is tolerated on the national and local scale, this student will probably feel that he can commit an ignorant act and get away with it. All it takes is one motivated jerk to spread his foolishness to a couple of mindless friends and then BAM!, a potentially dangerous situation (see: Hitler, Adolf and Jones, Jim).

I talked to several students and many of them felt that the racism bug won't colonize here. Lennox Bryson, a junior, summed up most comments when he said "I feel that the potential for racial violence at Stony Brook will be low in the future...Stony Brook has always had many different racial groups and they get along pretty well." This is true but like I stated before, all it takes is one person to wreak havoc. Others claim that any bigot would be scared of attacking a Black because the Black community here is so close and this campus is so close to the city and many other predominantly Black neighborhoods. This notion is false; racists don't use reason, they do what they want without thinking. They are not afraid of the repercussions even though any jerk that partakes in a racist act is a coward. Also, many of the aforementioned universities are located near and some in Black communities. The point I am trying to make is that it will happen here sooner or later, so be prepared.

There are steps we can take to try to prevent a very ugly situation. I suggest that there should be a forum at which leaders of different student organizations would be invited to attend. At this forum, views of different ethnic groups could be discussed and those in attendance can relay these views to the members of their respective groups. Maybe this will help people understand each other. We as a people, should also protest any form of racism vehemently. The recent "Blackface" incident got away easily. Next time we should not be so forgiving and understanding. Blacks on this campus should stand strong together and stop being in their little cliques. We are already a minority, why make our numbers any smaller by being divided? Finally, Blacks should stop calling each other Niggers. I myself am a culprit of this crime. We have understand though, that if white people see us doing this they are going to do the same.

If I alarmed anyone with this viewpoint, I'm happy. Some of you need to open your eyes and realize that racism is a real problem that won't go away by you keeping your eyes closed. Be prepared for it to get worse before it gets better.

Our Opinions

By Shirell Roeback

Q: What kind of features do you think could improve the quality of Blackworld?



David Greene - Freshman, age 20,
Undecided: "Personal interviews,
columnists."



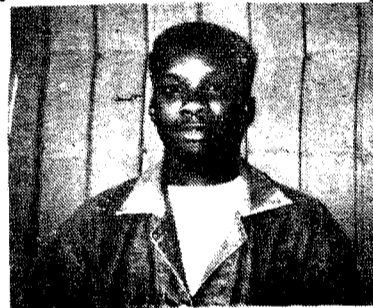
Odalis Smith - Freshman, age 18,
Undecided: "It should have more
artists and less advertising."



Tonya Carroll - Freshman, age 18,
Bio-Chemistry: "An advice column
dealing with people's problems."



Raine Joseph - Senior, age 21,
Social Welfare: "I feel a 'Dear Abby'
column would definitely add a bit
of spice."



David Lawson - Freshman, age 18,
Undecided: "It should be much
more radical!"



Kurt Jones - Senior, age 22, Social
Science: "A comic strip conveying
the ideas and problems of Stony
Brook campus."



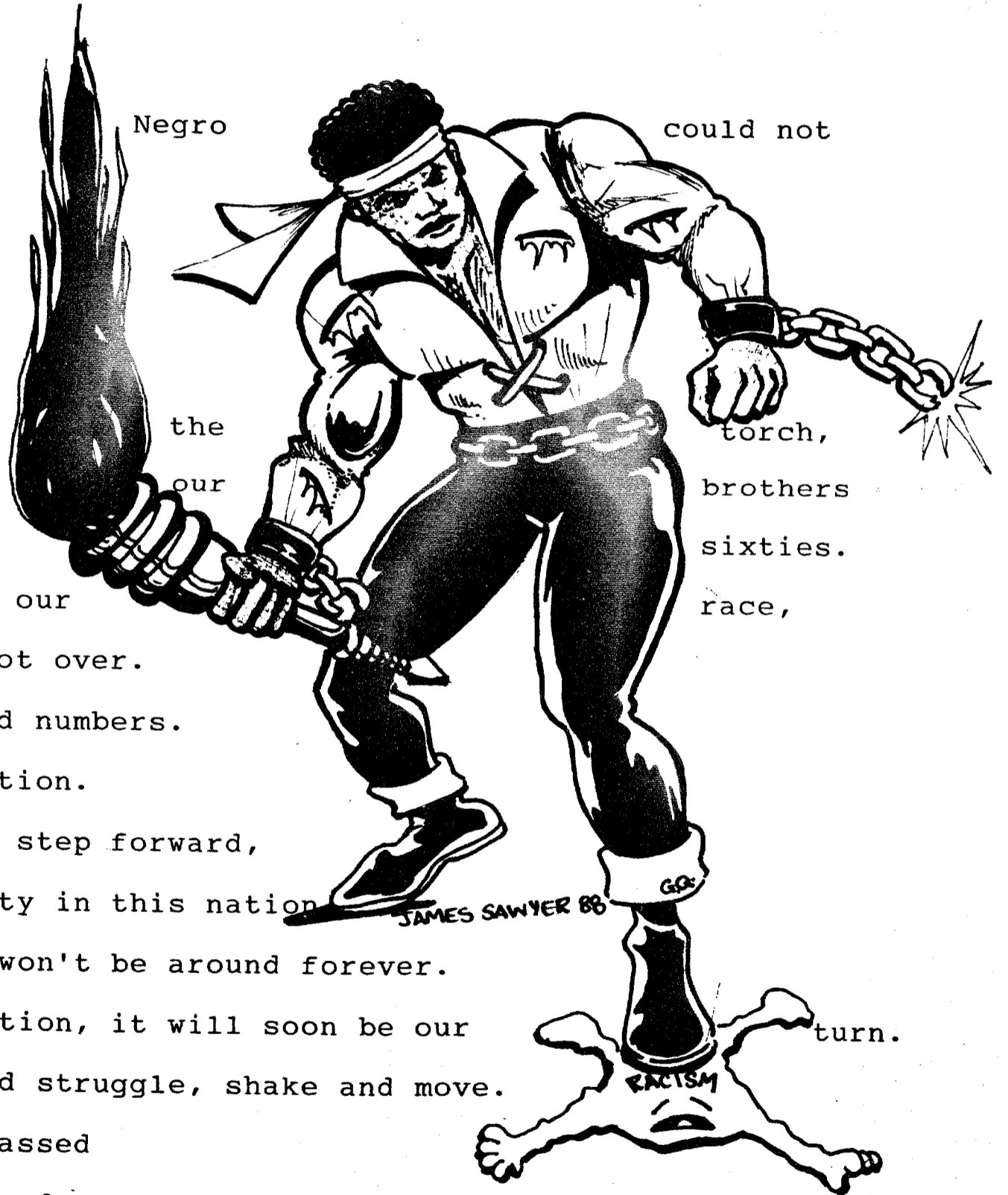
Mary E. Watson - Senior, age 21,
Psychology/Pre-Med: "Maybe a touch
of color to brighten up the paper."



Immacula Romulus - Junior age 21,
Economics : "I feel there should be
a comic strip or a question and
answer column."

The Torch Has Been Passed

Leaders,
a long great line
of our fathers and mothers,
Who fought and struggled for what we have.
From Tubman to King,
From Seales to X
The strength of the Negro could not
be stopped.
But we are not
totally free,
And may never be,
If we don't pick up the torch,
That was passed by our brothers
and sisters of the sixties.
We are the future of our race,
The fight is still not over.
We have the minds and numbers.
But many lack motivation.
Which one of us will step forward,
To lead us to equality in this nation
Jesse and Farrakhan won't be around forever.
We're the new generation, it will soon be our turn.
Make waves, fight and struggle, shake and move.
The torch has been passed
Are you the one to lead us to the light?



For Your Information



A.A.S.O
AFRICAN AMERICAN
STUDENTS ORGANIZATION

**PRESENTS A
SPIKE LEE Double Feature:**

1. **She's Got To Have It**
2. **Joe's Bed-Stuy Barber Shop**

WHEN: TUES. DEC. 13th, 7 P.M.
**WHERE: ROTH CULTURE
CENTER**



- Ex member Black Panther Party
- 4 yrs. formal education, Hunter College
- Founding chairperson, Harlem Chapter Black United Front

The Dynamics of Leadership —
AASO & the NAACP
present Charles
Barron giving a talk
on "Self Determination,
Self-Respect,
Self-Defense"
(Malcolm X)

Date: Monday, Feb. 6th
8:00 PM in the Unity Cultural Center
7:00 - 8:00 Open House for both organizations.



THE DISTINGUISHED LADIES
OF
ZETA PHI BETA SORORITY INC.
PRESENTS:
**THE LAST PARTY
OF THE YEAR!!**

- WHERE: Stony Brook Bi-Level
- WHEN: Dec. 9th (Friday)
- TIME: 9:00 - until.
- COST: \$3 w/SBID \$6 w/o \$1 off before 11 pm

- * EXHIBITION STEP SHOW BY ZΦB AND OTHER AFFILIATED ORGANIZATIONS.
- ** PHD- \$2 ALL NITE (S.B.)

KIMAKO'S BLUES PEOPLE

808 South 10th Street
Newark, New Jersey 07108
(201) 242-1346

SAT. DEC. 10TH: SAFARI EAST
VISHNU WOOD TRIO. ALSO
POET DAVE HENDERSON
SAT. DEC. 17th:
JIMMY ANDERSON QUARTET

- * KIMAKO'S WILL BE CLOSED SAT. DEC. 24th AND SAT. DEC. 31st
- * RE-OPEN NEW YEAR SAT. JAN. 7

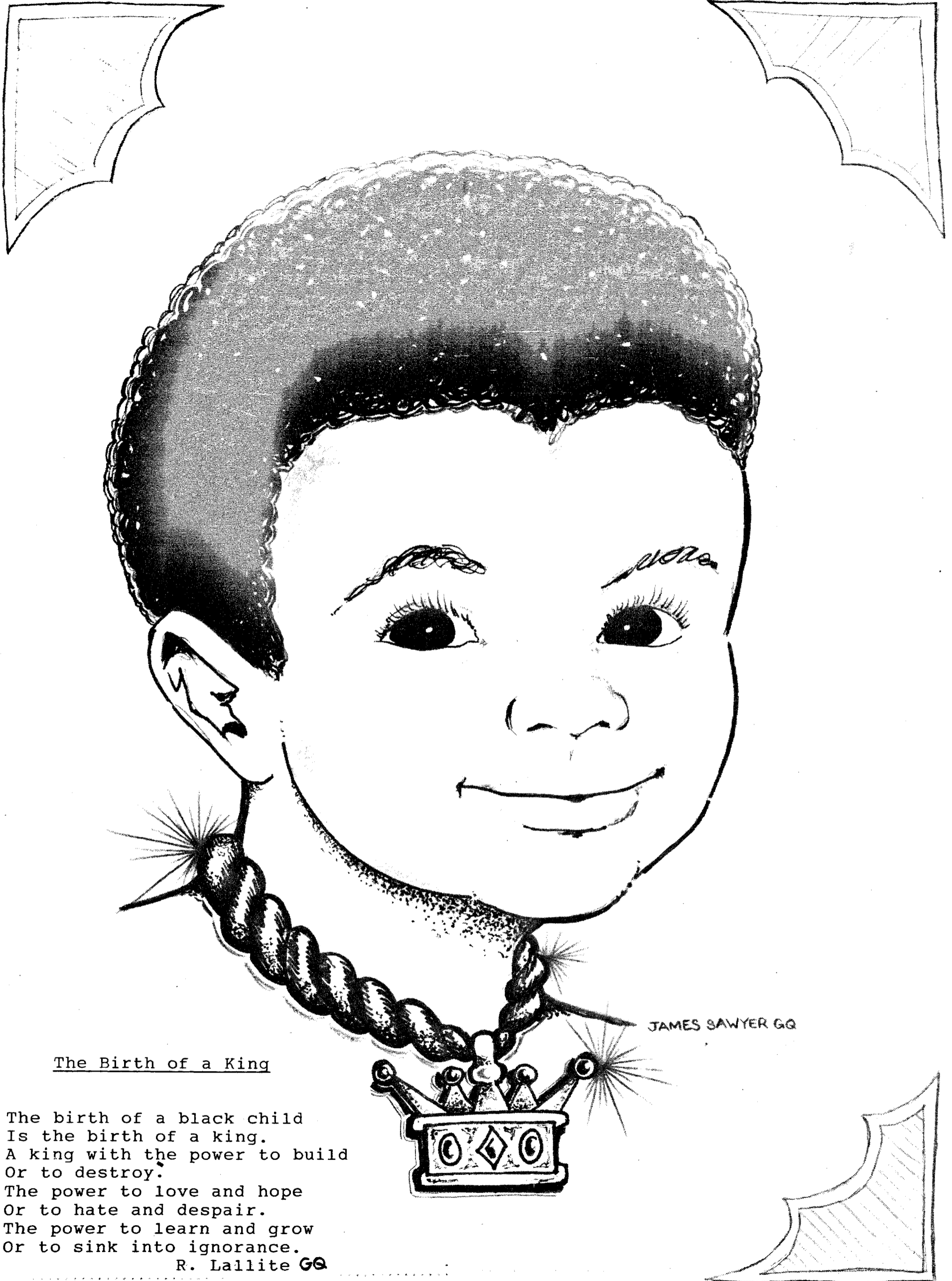
*IF YOU WANT TO LISTEN
TO THE BEST IN CLUB,
HOUSE AND RAPP, TUNE
IN TO:*

CLUB USB

*EVERY THURSDAY NITE
12 - 3 A.M. ON*

90.1 F.M.

THE FIRST STATION IN THE 90'S



JAMES SAWYER GG

The Birth of a King

The birth of a black child
Is the birth of a king.
A king with the power to build
Or to destroy.
The power to love and hope
Or to hate and despair.
The power to learn and grow
Or to sink into ignorance.

R. Lallite GG