



Whitney Houston Dead at 48

By Tiffany Thompson *Copy Editor*

To the shock and dismay of millions of fans worldwide, one of the most iconic and prolific recording artists of our time, Whitney Houston, was found dead at the age of 48 in her suite in the Beverly Hills Hotel on February 11, 2012. In a career that spanned a time period of over twenty years, she left behind a trail of record-breaking singles and albums as well as very successful films.

Although she ventured into the film industry, the global superstar with a thunderous voice of unmatched beauty was known best for her talents as a singer. Houston came from a family of performers that was heavily involved in the music industry. Her mother, Cissy Houston, was a gospel and pop singer, music icon Dionne Warwick is her cousin, and she was the goddaughter of the legendary Aretha Franklin.

She began her career by singing in gospel choirs as a teenager and went on to perform as a back up singer for many prominent artists until she was signed to Arista Records by Clive Davis in 1983.

Her debut album Whitney Houston, which included the three hit singles "Saving All My Love for You," "How Will I Know" and "The Greatest Love of All," quickly climbed the billboard charts and earned her a Grammy for best female pop vo-



cal performance. Her second album, Whitney, was released in 1987 to widespread critical acclaim and four additional number one singles, which made her the first artist to have seven consecutive number one singles. She went on to release four more albums, I'm Your Baby Tonight, My Love is Your Love, Just Whitney, and I Look to You, all of which sold copies that numbered in the millions.

As an actress, Houston's first role was playing Rachel, a pop diva superstar (not unlike her

actual life) co-starring next to actor Kevin Costner in "The Bodyguard." She also starred in "The Preacher's Wife" with Denzel Washington and was a part of a star-studded cast in "Waiting to Exhale." She contributed to the soundtracks of each movie, the most successful selling album being from "The Bodyguard" with the singles "I Will Always Love You," "I'm Every Woman," "Run to You," and "I Have Nothing."

Tragically, Houston is also well known for her turbulent and abusive relationship to singer Bobby Brown. The two were wed in 1992 and, over the course of their marriage, became the source of much ridicule and tabloid attention, mainly because of the couple's well-publicized dealings with drugs and battles with addictions. Additionally, Brown's incessant run-ins with the law and Houston's unwavering support of him throughout each fiasco painted a grim and negative image of them. Houston filed for divorce in 2006 and it was finalized the following year. In an ongoing battle against the addictions she developed during her lifetime, she participated in outpatient rehabilitation programs on numerous occasions.

Houston is survived by her daughter, Bobbi Kristina, two brothers, and her mother, Cissy. She has left a tremendous legacy of film and music in her wake.

Sources: Associated Press, *New York Times*

The Academic Excellence Fee: Friend or Foe?

By Simone Brown *Editor-in-Chief*

It seems that the Fee Wolf has struck again; this time on personal student accounts. As is the standard habit at the beginning of every semester, every student goes on their SOLAR account and checks to see whether or not they owe any leftover tuition money. Everything seems pretty much the same; there's the usual technology fee and the student activities fee, as well as others that help make the usual college experience much more enjoyable. However, as one scrolls down, there is a newly added charge in the bill: the Academic Excellence and Success Fee.

At the first sight of that ugly enough sore that is most of our tuition bills, the new charge was definitely something worthy of a double take. What many students were pondering upon first seeing it probably went as follows: What is this? How long have they been charging us? Am I

now being charged for how well (or not well) I'm doing in school? The answer to all of those questions lies in one term: SUNY 2020.

According to the Stony Brook University website, the new tuition plan NY/SUNY 2020 authorized into legislation a \$75 admissions fee for all four SUNY University Centers (i.e. research facilities, such as this school) for the 2011-12 academic year. For this semester, half of it, \$37.50 was billed to every student's account. Supposedly, this is supposed to be the answer for the \$80 billion in funding lost over the past four years. The primary reason for this new fee is so that SUNY schools with research centers will be able to hire more faculty and staff, reduce class size and time to graduate in addition to furnishing laboratories and libraries with the latest in state-of-the-art equipment.

As many of us had already seen just by walking around on campus, the recent cuts that Governor Cuomo had signed into law in the past year have taken a huge toll on higher education. Yet, instead of trying for a solution that prevents useful programs from being cut, such as ethnic studies and the arts and humanities, the state sees it fit to put the burden on students to fix problems that it should be dealing with. This is precisely the sort of grievance that was called to attention by the Occupy Wall Street movement as well as many of its sister movements, including one right here at Stony Brook.

The price of higher education is becoming increasingly difficult to bear. And still, the more money these institutions demand, the more programs and facilities are being cut regardless. As the economy starts its sluggish road to recovery, it is

important to remind ourselves that change needs to take place. Just as there needs to be more jobs here in America rather than outsourced overseas, there needs to be a system where a college education is more affordable. Nothing competes with a great college education, and so, maintaining an institution that prepares students for a competitive job market shouldn't compete with greedy self-interests of corporate ownership.

Sources: Stony Brook Bursar's Website



The other entity under a graduate's cap besides a head full of relative knowledge for a career field. Photo credit: Google Images

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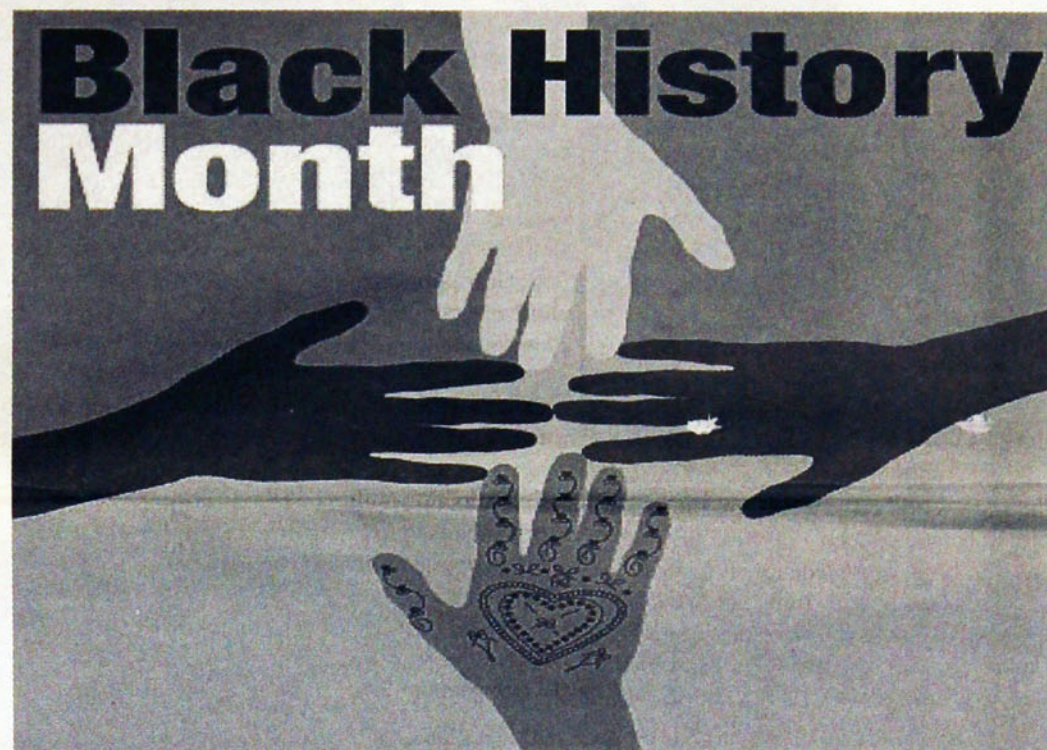
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Letter From the Editor:

Here we go again: a new semester, new classes and the old routine of scurrying across campus to make those classes on time. For some of us, it is our last couple months as an undergrad before graduation thrusts us into that unpredictable and fast-paced realm know as the "real world". The rest of us still have awhile before we finish, though our day of commencement continuously approaches. Nonetheless, whether you are working hard to finish for good or just for the semester (or just hardly working), we here at BlackWorld would like to ease that transition from a well-deserved break to the hustle and bustle of another school year with articles that entertain as well as provoke thought and discussion. Celebrate Black History Month with us as you read our Sankofa section that highlights the staff's excellence from the fall semester. Let's have a good spring!

Simone Brown
Editor-In-Chief



BLACKWORLD NEWSPAPER

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BLACKWORLD NEWSPAPER: OPEN HOUSE

On Wednesday, February 15th 2012 the 2011- 2012 Executive Board of BlackWorld Newspaper will be hosting our very first Open House Event! Come learn more about our history which dates back as far as 1974. We will be joined by special guest speakers and will play interactive games. It will take place on Wednesday, February 15th 2012 during campus lifetime in the Africana Studies Library (SBS Building room 224) so mark your calendars and build with us as we climb.

Refreshments will be served!

Don Cornelius (1936-2012)

By Simone Brown *Editor-In-Chief*

Another influential figure of black culture has passed on. Don Cornelius, the creator and host of the culturally phenomenal show Soul Train, died of a self-inflicted gunshot wound to the head on the morning of February 1. He was 75. Upon hearing of the news of his death, celebrities like Quincy Jones, Russell Simmons, Q-Tip, and many more spoke out about his influence upon black culture and his achievement in making it mainstream. His entrepreneurial skills became a template for other successful black businessmen and his innovation helped to give some much needed exposure to a lot of black musicians.



Born on the south side of Chicago, he started out working in the insurance business during the 1950s before going to broadcasting school in 1966. Wanting to break into the field, he made his dream a reality by working as a substitute DJ, filling in for other on-air personalities as well as doing a stint in the news department of WVON radio in Chicago. He made a switch over to television when he became a sports anchor and the host of the news program *A Black's View of the News* at WCIU in 1968. He got to know the owners of the station and later pitched them his idea of a music program. Using such influence, as well as \$400 of his own money, Cornelius created *Soul Train*, with the pilot episode airing in 1970. The show's title came from a promotional event that he had created a year earlier. Dick Clark's *American Bandstand*, a dance show that was hugely popular at the same time, but mostly showcased white musicians, inspired the idea behind *Soul Train*. Cornelius' brain child was aimed at the young, African-American demographic, with young dancers of said group cavorting to latest soul and R&B hits and rocking the latest fashions. The "Soul Train" line, which was characterized by dancers forming two well-spaced parallel lines so that others could come dancing down the middle, one or two at a time, also became a cultural phenomenon, quickly became a staple at parties everywhere.

Soul Train quickly became popular within a year after its debut. Sponsored by George Johnson of the Johnson Products Company, the show became broadcasted across the country. Every Saturday morning, black youth would wake up to a good-looking host with a deep, soothing voice and a dapper suit. That was the sort of persona that would come to be associated with Don Cornelius: "cooler than a fan." And with the man came the music: what made the show "the hippest trip in America" were the acts that were showcased. Through *Soul Train*, performers like Gladys Knight and the Pips, Stevie Wonder, the Jackson 5 and James Brown were able to obtain massive exposure to the American public. Generally, what the show sought to do was to broadcast black musicians who wouldn't have gotten featured otherwise on other shows.

The acts weren't just limited to soul and R&B performers, however. Rock musicians such as Elton John, David Bowie and Hall & Oats, were showcased in addition to reggae and jazz artists.

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The S.O.P.A. Act

By Maria Holmes

The Stop Online Piracy Act, otherwise known as S.O.P.A., became one of the most infamous and controversial pieces of legislation at the beginning of 2012. The bill was initially introduced in the House of Representatives on October 26, 2011. One of its main purposes is stated as such: "Authorizes the Attorney General (AG) to seek a court order against a U.S.-directed foreign Internet site committing or facilitating online piracy to require the owner, operator, or domain name registrant, or the site or domain name itself if such persons are unable to be found, to cease and desist further activities constituting specified intellectual property offenses under the federal criminal code including criminal copyright infringement, unauthorized fixation and trafficking of sound recordings or videos of live musical performances, the recording of exhibited motion pictures, or trafficking in counterfeit labels, goods, or services." The bill did not get as much notoriety until January 2012 when major companies such as Google began serious campaigning against it. Once the public gained knowledge of the possible implications of such a bill, a major anti-S.O.P.A sentiment fueled a movement to stop this bill from becoming a law.

The opponents feared that the bill was a tactic for censorship of the Internet. One of the most controversial issues in regards to this bill was that if enacted, the U.S government would have granted itself the right to extradite people outside of the U.S. so that they may be penalized for violating its terms. For many, this meant the power of censorship would far surpass the borders of the U.S. and reach out to nations that did not partake in realizing the bill and who may not agree with its policies.

The Internet has been virtually limitless since its creation, enabling many to have easy access to information; it has become an essential part

of the public's lives. That type of freedom raises concerns of what content is appropriate and who should be able to see it, which makes it necessary to have some level of control over such a broad media.

The question of what "intellectual property" is and how this could be defined also raised much controversy. Essentially, the language and definitions are too broad and an incredible amount of power would be granted to the government. Intellectual property could be used to as the basis for making almost anything a violation. Furthermore, the public was puzzled by the decision of Congress to focus on this type of legislature rather than other important issues such as jobs, healthcare, etc. The priorities of government appeared to be out of line with the needs of the public. Censorship or not, it was shocking that the government attempted to dedicate time to control the internet, while the public is still in need of many services.

The most outstanding by-product of the controversy caused by was the ability for the public to showcase their disapproval in such great numbers. An online protest to shut down thousands of websites on January 18th, 2012, was so successful that it stopped the bill from proceeding any further. It is estimated that as much as 75,000 websites were shut down, on the blackout of January 18th to prove what the internet would be like if this were to pass. This collective action was so impressive, that it proposes the question: why doesn't the public always unite so passionately for other issues? The power was in the numbers and the persistence of thousands of people. There exists the power that many often believe the American public does not have anymore, the power to change the government that does not comply with the ideals of its people.

Etta James (1938-2012)

By Simone Brown *Editor-in-Chief*

One of black music's most prolific singers, whose vocals and sassy attitude made her a unique talent, died on January 20, 2012. Etta James, born Jamesetta Hawkins in Los Angeles, California, started out as a church prodigy before recording her first album *The Wallflower* in 1954 and launching a full-fledged career in 1960. From there, she continued to enjoy enormous success throughout the decade, including earning herself a Grammy nomination in 1973 for her self-titled album and performing well into the latter years of the 20th century. She was 73.

She started out as a gospel prodigy as a child and was singing on the radio at the age of 5. Seven years later, she moved to north San Francisco where she formed a group and was working with band-leader Johnny Otis. From there, the young singer moved back to Los Angeles in 1954 to record her debut album *The Wallflower* with the Otis band. It was originally titled "Roll with Me, Henry," but that was considered rather risqué at the time. That was the year that Jamesetta Hawkins became Etta James and her trio of singers were known as the Peaches, which was also James' nickname. She soon launched her career with the single "Good Rockin' Daddy" in 1955.

By 1960, James' career was in full swing. That year, she signed with Chicago's Chess Records where she recorded multiple hits, including duets with her then-boyfriend Harvey Fuque, ballads such as "All I Could Do Was Cry," "At Last," and "Trust in Me." What made James so timeless was the versatility of her vocal ability; she could work in a range of genres, from slow love songs to fast-paced rock-and-roll. She was able to demonstrate this with songs like "Something's Got a Hold On Me" in 1962 and 1966's "In the Basement."

She continued to record for the rest of the 1960s and well into the 1970s. Sadly, her heroin addiction impacted her both personally and professionally. Despite this, she continued to make new albums. In 1967, she recorded *Tell Mama* with the Muscle Shoals house band and the resulting collaboration earned the album many rave reviews. However, one of her biggest years was in 1973 when she received her first Grammy nomination for the album *Etta James*.

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Don Cornelius

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Throughout the 1970s, Soul Train increasingly diversified its performers as well as its audience; the dancers on the floor started to reflect this trend with people of different races dancing together to the biggest hits of the day. This was especially crucial in the 1980s with the growing popularity of MTV and the successful crossing-over into the mainstream by artists such as Whitney Houston, Michael Jackson and Prince. Nevertheless, the show continued to be a huge success. Cornelius also spawned the Soul Train Awards in 1987. It was created to highlight the achievements of African-American musicians that were often still marginalized by the mainstream music scene. That itself served as a template for two more specials bearing the Soul Train moniker: the Lady of Soul Awards, which honored the achievements of black female entertainers and the Soul Train Christmas Starfest.

Don Cornelius hosted the show from its first episode in 1970 until May of 1993 when he gave up his hosting duties and brought in guest hosts in a move to continuously freshen up the show. When asked why by the New York Times, he explained, "I had come to believe... that the era of the well-spoken, well-dressed Dick Clark, Don Cornelius-type in a suit and tie was over... I am just convinced that people want to see people on TV who are more like themselves." Soul Train continued to run until 2006, making it the longest running program in television history. He went on to receive a star on the Hollywood Walk of Fame in 1995 and recently the award show returned to air in 2009 after a two-year hiatus.

Sadly, despite his immense success, Cornelius wasn't without his troubles. He was arrested and charged with spousal battery in 2008, which led to a messy divorce from his wife Viktoria the following year. During such a critical time, he was also suffering from health problems that included a stroke and other ailments that required brain surgery. As his divorce was legally granted in 2010, the emotional turmoil took a significant toll on Cornelius. Finally, on February 1, 2012, at approximately 4AM, Los Angeles police discovered his body in his home. He was later taken to a hospital and pronounced dead.

For many, it was deeply saddening to hear of a cultural icon like Don Cornelius taking his own life that morning. A dark cloud now presides over the celebration of the beginning of Black History Month. Though he is may no longer be physically present, this man can be celebrated as one who helped to expose black culture and music to the mainstream, and one who set a template for many black entrepreneurs today. Don Cornelius will be sincerely missed, but his legacy will remain immortal.

*Sources: Biography Channel, Huffington Post

Occupy Nigeria

By Halimah Famuyide

The Occupy movement has made its way across the Atlantic to the West African country of Nigeria. A country with a population of 167 million, Nigeria stands as one of the most populated nations in Africa. The country has been rocked recently by heavy religious conflict, corrupt governmental actions, removal of the fuel subsidy, and much more. Following President Goodluck Jonathan's decision to remove a federal fuel subsidy, Nigerians took to streets of Lagos in protest. As the nation is ravaged by poverty, many Nigerians depend on the subsidy to purchase fuel at cheap rates. The removal increased the price of fuel from 65 naira per liter (approx. \$0.40) to 140 naira, (approx. \$0.87).

The Nigerian economy quickly caved. Considering that the majority of the country lives on an average of less than \$2 (USD) a day, the population was suffering. The elimination of the fuel subsidy catalyzed the Occupy movement into full force. On January 2, 2012, Occupy Nigeria protests began. Protests soon followed in the cities of Ojota, Kano, Abuja, and in the Nigerian Embassies in London, New York City, Washington D.C. and Belgium; bringing to the forefront grievances that have placed a dark cloud over the country for decades, such as government corruption, poverty, unequal distribution of wealth and police corruption.

The Occupy Nigeria movement has outlined their mission on the social networking sites such as Facebook and Twitter. Their Facebook page announces, "Let's join together in standing against corruption, poverty, police intimidation, unemployment and inequality of wealth in Nigeria." As with the Occupy movement here in the United States, the youth have taken an active role, a number of whom are young Nigerian Americans who currently do not live in Nigeria, but are working to see a change in their homeland.

Lolade Olayokun, the reigning Miss. Nigeria Independence USA, comments on her role as well as the role of the youth leaders saying that, "When the movement first occurred, many of us here in the United States were affected tremendously. As a result, myself, along with various Nigerian leaders, promoters, youth – and the list goes on – joined hands together to rally at the Nigerian house on 2nd Ave and 44th street in New York City... It most certainly is a great feeling to know that every effort put forward for the betterment of Nigeria was embraced."

The occupy movement has crossed oceans, and has created a network of people who are going through the same struggle. Only time will demonstrate whether Nigerians will succeed in their continuous effort to #OCCUPYNIGERIA.

The Puppy Bowl

By Khadijah Edwards *Circulation Manager*

As millions of Americans tuned in to watch the Superbowl, millions of Americans also tuned in to the Animal Planet's 8th annual broadcast of the Puppy Bowl. Although it may not have the same acclaim as the National Football League's Superbowl, the Puppy Bowl continues to grow in popularity each year. From its original debut in 2005, the show has managed to gain over ten million viewers to date.

The show, which airs each year on Superbowl Sunday, features a variety of puppies playing on a football field. Although the puppies are not arranged in teams, each puppy has the opportunity to score a touchdown by carrying any toy on the field to the end zone. In order to capture every moment of the game, the commentator uses a variety of instant replays as well as kiss cam shots in order to get dramatic close ups of the cutest moments. The puppies are given time outs for water breaks, falling asleep on the field, and as well as personal fouls which are cutely referred to as 'unnecessary rrruff-ness.'

Although the game goes on for approximately two hours, the puppies receive many breaks and are replaced when they either become too tired or simply uninterested in playing. Similar to its Superbowl counterpart, the Puppy Bowl features a 15-minute kitty half time show. During the show, the puppies are taken off of the field while the kittens take over. Although they don't sing or dance, for those who prefer cats to dogs, the kitty half time show brings together the best of both worlds.

Although the Puppy Bowl may seem like a show for crazy animal lovers, the puppies aren't just playing to entertain. All of the puppies in the game are from animal shelters and better yet, after the game ends, all of the puppies are available for adoption. Whether you're planning on adopting or just interested in watching, consider watching the Puppy Bowl next year. The time slots never interfere with the Super Bowl, and even if you don't watch the entire two hours, it's still an experience worth viewing.

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Club Spotlight: HAIRitage

By Sherain Inkumsah *Secretary, PRO*



Photo Credit: Shemeika Gooden

(Left to Right) Treasurer: Tanasia Swift, Shemeika Gooden, Bianca Bernardez, Ellice Peck

This month, different minority groups at Stony Brook are holding events in celebration of Black History Month. In light of this celebration, a new cultural club was introduced on campus by the name of HAIRitage. In the Spring of 2011, the members of the group came to the conclusion that there were no clubs on campus that focused on hair. They felt that hair is a part of fashion, and that Stony Brook has multiple fashion shows, but none that really incorporate hair. Therefore, they sought to create a club that informed the campus at large about their HAIRitage.

On February 7, HAIRitage presented their first General Body meeting, entitled "What's Your HAIRitage?" During this meeting, the members gave an informational on different types of hair. They also brought up the often-debated comparison of natural and relaxed hair. The Vice President of the club, Shemeika Gooden posed an interesting question to the audience, asking them what their definition of beautiful hair was. It emitted a wide array of answers with one of the attendees replying, "often time in the media, good hair is depicted as, in most cases, long, loosely curled or straight, however it is much more than that. To me, good hair can be of any texture so long as it is healthy and manageable." This essentially is

the purpose of HAIRitage.

According to Tanasia Swift, the current Treasurer, "HAIRitage is a club that was created to promote healthy hair through education, healthy living, and fashion." As a club, they hope to inform their audience on the many standards of beauty beyond what is portrayed in the media. On a reflective note of the program, the Treasurer also stated, "Our primary focus is to spread the word about the club and to teach people something new. So far, we have accomplished that. It went really well. I hope that there would have been more male involvement. HAIRitage is a gender neutral club." HAIRitage is also a club that is open to all cultures, races, and genders.

This semester, HAIRitage has a number of events lined up, including a Hair Expo, where hair stylists and hair companies will present their company products. There will be free give-a-ways and samples. They are also in the process of creating a hair documentary that will document the journey of different Stony Brook students towards healthy hair. Their General Body Meetings are held every other Tuesday at 8:30pm in SAC 309. HAIRitage is also looking for Public Relations Officers. If you are interested, you can speak to one of the Executive Board Members or contact them at HAIRitageSBU@gmail.com.

From Black Roots Everyone Grows

By Marly Fleurival

The opening ceremony for Black History Month which happened on February 1, 2012 was not only an inspirational push for the African American youth of Stony Brook to continue holding up the torch of education but also a reminder to pass the torch down to younger generations. As the main speaker Andrez S. Carberry said, "Don't hold the torch so close to your chest that your breath puts it out."

He encouraged African Americans who have sought and found the light of education to guide and mentor younger generations to do the same. The opening ceremony for Black History month was an affirmation that attaining a higher education is an incomplete accomplishment if it is not followed by leading and guiding others to do the same. Dr. E. Anthony Hurley opened the ceremony with a statement, "From the roots generated by Africana Studies everyone grows." The Dean of Students followed by introducing the main speaker, Andrez S. Carberry, who is a young man born in Kingston, Jamaica, but raised and educated in America. Andrez Carberry is now an accomplished lawyer and advocate for higher education.

"Don't hold the torch so close to your chest that your breath puts it out."

Mr. Carberry began his inspirational speech by explaining what Black History meant to him. "It is not only about the past, it is me, it is you, it is now." He continued to encourage everyone to remember the 400 years of slavery and countless lives lost everyday by the way we live and the opportunities we seize. Andrez has remembered and honored his forefathers of African descent through his many accomplishments and his eagerness and encouragement for other African American youth to do the same. He recalls moving to America because Jamaica had "limited options." Unlike those first generation immigrants who move to America only to forget why they came and to waste the opportunities their families migrated here to seek, Andrez willingly grasped the first opportunity

given to him, a standard education. He earned high grades and despite his guidance counselor's encouragement to attend a college that did not require high grades, he applied and later attended the prestigious Stony Brook University. Stony Brook University was only a stepping-stone to the plethora of accomplishments he would later achieve.

"The work here is not done. There are many ways to make our history. It is you, it is present, and it is now."

He recalled his first day at law school when he arrived with "a car that had no heat, a dent in the left side, and a boatload of debt from past tuition that had not been covered by financial aid or loans." He admits that law school was indeed a culture shock but despite that, he immersed himself into the new environment. Making it through college and law school was not enough for Andrez S. Carberry. His desire is to contribute to the history of Blacks. "I have not yet scratched the surface," Carberry said in a determined tone. African American students at Stony Brook University shockingly make up a measly 6% of the Stony Brook population, and according to Carberry it's not because there are not a large amount of qualified African American applicants enthused to receive a Stony Brook education. Carberry encouraged students of African descent to talk to deans, vice presidents, and boards of trustees to make sure the culture based organizations on campus do not remain underfunded or do not get eliminated. Carberry concluded that, "The work here is not done. There are many ways to make our history. It is you, it is present, and it is now." Carberry's main plea was an urge to African Americans who are currently in an institution of higher learning or who have received one to contribute to the history of Blacks by giving back to the African American community.

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Etta James

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It earned critics' appreciation mainly for its "creative combination of rock and funk sounds," according to Biography.com. In 1977, she completed her contract with Chess Records and signed on with Warner Bros. Records. In 1984, with a renewed public profile, James made an appearance at the opening ceremony of the 1984 Summer Olympic Games in Los Angeles. She released two more albums, *Deep in the Night* and *Seven Year Itch*, both of which received high critical acclaim, and in 1993, she was inducted into the Rock And Roll Hall of Fame; the same year that she left Warner Bros. and signed a recording contract to Private Records.

She continued to perform and record throughout the 1990s, with her album *Blue Gardenia* soaring to the top of the Billboard Jazz Charts. In 2003, James underwent gastric bypass surgery and lost over 200 pounds. A significant after-effect of the weight-loss, James was reported saying in *Ebony* magazine that year, was that she was able to "sing lower, higher, and louder." That same year, she released *Let's Roll*, which earned her a Grammy for Best Contemporary Blues Album. One year later, the same production team that helped compile that album was working with her on the next project. Her sons Donto and Sametto James, along with Josh Sklair served as that production team on *Blues to the Bone*. This got Etta James her third Grammy, this time in the Traditional Blues category. In 2006, she released *All the Way*, which featured cover versions of songs by James Brown, Prince, and Marvin Gaye. She also participated in a tribute album to jazz great Ella Fitzgerald titled *We Love Ella* in the following year.

James' career, as lengthy as prosperous as it has been, was not without its controversies and heartache. In 2008, the story of the early days of Chess Records was made into a film titled *Cadillac Records*, with Beyoncé Knowles playing Etta James. Knowles also recorded her version of James' song *At Last* for the movie's soundtrack. James had publicly supported the film, though she was reportedly miffed when she heard of Beyoncé singing her signature ballad at President Barack Obama's inaugural ball January 2009. The next month, she had told concertgoers in Seattle that Beyoncé "had no business...singing my song that I been singing forever." Despite the whirlwind of controversy that surfaced after the comment was made public, she continued with her performing schedule.

The next year, James entered into her seventies with a struggle against various health problems. She was hospitalized for a blood infection along with various other ailments. It was later revealed that she suffered from dementia and she was receiving treatment for leukemia. In November 2011, she released her last studio album *The Dreamer*, which received considerable reviews. A few weeks later, a doctor announced that legendary vocalist was terminally ill. According to Dr. Elaine James (not relation to the singer), she was in the final stages of leukemia, and was also suffering from dementia and Hepatitis C. Her sons also acknowledged her declining health and cited that she was receiving care at her home in Riverside, California where she passed away on January 20th.

With a career spanning more than forty decades, it is no wonder that Etta James became one of the greatest vocalists to have ever graced American music history. Though she has passed on from this earth, her legacy and her music will be immortal for many generations.

Sources: Biography Website

Respect My Roots!

By Halimah Famuyide

Respect my roots! The African Students Union was established at Stony Brook University over 15 years ago. The exact year in which the cultural organization was established is unknown, but the student run group has been active under the Undergraduate Student Government for over a decade. Students may recognize ASU's 2011-2012 motto, "#Respectmyroots" on the black and grey shirts embellished with the continent of Africa spreading its "roots." The Public Relations Officer, Tiffany Bibby, coined the phrase. Tiffany Bibby explains, "I chose it because I feel that everyone's roots can be traced back to Africa. We should all respect and love one another and keep an open mind about Africa and all cultures of the world."

ASU's sole purpose is to promote and educate the campus community about the diverse African Culture. Despite the heavy presence of students of African descent, President Olajumoke Olabisi states, "You don't have to be African to join." She emphasizes that all are welcomed and encourages everyone of any ethnicity or background to attend and participate in ASU sponsored events or General Body Meetings. She also stresses the importance of family at every general body meeting. Dictating that once you are a part of ASU, you are officially a part of the ASU family. The Executive Board encourages its general body members to voice their ideas for any events or general body topics they would

like to see or participate in.

ASU hosts numerous events throughout the Academic Calendar Year. From the sunny start of summer break and until grueling pressure of finals week in May, the ASU Executive Board works diligently to organize and execute events to spread campus awareness of the African Culture. These events include the Bi-Annual King of Africa Pageant, Bi-Annual Queen of the Motherland Pageant, Taste of Africa Charity Banquet, Laugh 'Ur' Guts Out Comedy Show and most anticipated show of the Spring Semester, their annual Fashion Show. With the support of its dedicated members, participants and Executive Board, ASU has sold out every Fashion show since 2009. This year will mark the 15th Annual ASU Fashion Show. The ASU Executive Board stresses that this year's show will be filled with even more surprises, and promises that it will be abundantly filled with theatrics. There will be a surprise host, which they refuse to reveal until the weeks before the event.

The Fashion show will take place at Stony Brook University's SAC Auditorium on Saturday, March 24th as a part of ALL STAR WEEKEND, an annual collaboration with ASU, HSO, C.O.A.L.I.T.I.O.N and CSO. To experience ASU first hand, General Body Meetings are held every Thursday at 8:30pm in SAC 303. If you have any questions, you can contact ASU directly through email at Asueboard@yahoo.com.

STONY BROOK STUDENT SCHOLARSHIPS AND AWARD OPPORTUNITIES

Did you know that the Alumni Association awards scholarships ranging from \$500 to \$1000 to deserving students? Students who excel in academics, are campus leaders, or have made a difference within the University community may apply for these awards. Each award recipient selected will be recognized and also receive a monetary award at the annual Undergraduate Recognition Awards Ceremony on April 23, 2012.

To be considered, you must submit an application, a short essay, and a copy of your resume. You can apply for more than one award. However, only one application can be submitted for each award. For more information, including the eligibility requirements, and to apply on-line, click here or go to: www.stonybrook.edu/alumniawards. The submission deadline is 5:00pm on Friday, February 17, 2012. This allows time for you to apply in the upcoming weeks.

If you have any questions, please contact the Alumni Relations Office at (631) 632-6330 or send email to janet.masini@stonybrook.edu. You also can visit their office located at the William and Jane Knapp Alumni Center, Room E-1315 Melville Library.

Stony Brook Late Night: Valentine's Day Edition

By J.R. Yussuf *Managing Editor*

On February 7th, 2012 at 8pm in the SAC Auditorium, LASO (Latin American Students Organization) partnered with the popular Zeen, CLE Magazine, to bring the campus "Stony Brook Late Night: Valentines Day Edition."

The event was a forum in which questions & scenarios were posed to a panel of Stony Brook students and professionals, which included Emil Mequita, Brian Wade, Stanley Fritz, and Shantel Valentin. They answered questions that covered sex and relationship concerns, such as: Are one night stands making our relationships more and more superficial? What are some of the biggest double standards that get in the way of dating here on campus? If I'm allergic to latex, what is the safest way to protect myself [during sex]?

The panelists explained how to avoid breaking the bank for Valentine's Day, creative date ideas for Valentine's Day, and how to put the spark back into a mundane relationship. The purpose of the program was "to bring professional relationship counselors to Stony Brook to help give advice to college students right before they profess their love on the 14th [Valentine's Day]" as explained by the hosts of the event, Janice Hernandez (Historian of LASO) and

J.R. Yussuf (Editor of the sex and dating section of CLEMagazine.com).

It was a very interactive event as multiple audience members played games, asked the panel questions, participated in a raffle, and were given condoms and a Valentine's Day mix tape as they exited. It was an event filled with laughs, lovey-dovey moments for the sentimentalists at heart, and giveaways.

To get more information on Stony Brook's own Latin American Students Organization or CLE Magazine visit either of their Facebook or Twitter pages.

Stony Brook Late Night: Valentines Day Edition



February 7th 2012 @ 8:00pm

Stony Brook University
SAC Auditorium

Find out what's
going on behind closed
doors at SBU

Sponsored by

CLEMagazine LASO

Elect Her: Campus Women Win



Undergraduate Student Government, with the support of the Dean of Students Office and the American Association of University Women (AAUW), is pleased to announce that Stony Brook University has been selected for AAUW's Elect Her – Campus Women Win initiative.

AAUW's Elect Her initiative aims to close the long-standing political leadership gender gap by empowering and training women to run for office at all levels. The centerpiece of the initiative is Elect Her — Campus Women Win, in which AAUW, with the nonprofit organization Running Start, trains college women to run for campus elective office.

Stony Brook's training will take place on Friday, March 9, 2012. Up to 100 undergraduate students will be selected for the training.

"It's an honor to be among 13 universities chosen nationwide for this important training," said Dean of Students Jerrold L. Stein. "Giving more young women valuable experience of running for and serving on student government is a win-win for the university."

Elect Her was launched by AAUW in 2010 to expand the pipeline of women running for elective office. Women hold just 17 percent of the seats in Congress and 24 percent of seats in state legislatures. At Stony Brook, women make up 48 percent of the student body, but only 22.5 percent of seats in Undergraduate Student Government.

"There is a clear connection between service in student government and future political service," said Anna Lubitz, a sophomore at Stony Brook and the student liaison to the program. "It's our hope that this training has a lasting effect here at the university and beyond."

In addition to garnering the support of the Dean of Students and the AAUW locally, organizers at Stony Brook enlisted the allegiance of nine leading faculty and staff members from across the university, including Chief Deputy to the President, Dr. Tonjanita Johnson; Associate Dean of the School of Journalism, Marcy McGinnis; and Associate Dean of Students for Multicultural Affairs Cheryl Chambers. The 12 other schools chosen for the 2012 program are: Boise State University, Denison University, George Washington University, Georgia State University, Georgian Court University, Howard University, Louisiana State University, Stanford University, University of Louisville, University of Virginia, Washington & Lee University and Willamette University.

Kevin Hart visits SBU

By Maritza Myrthil

On the evening of January 31st, students stood in line anxiously waiting for the doors of Staller Theatre to open just so they could front row seats. What for? Kevin Hart!

USG welcomed back students to the new spring semester with a special comical treat: free tickets to see Kevin Hart perform his new skit "Let Me Explain" at Stony Brook Campus. Tickets for the show went on sale on January 25, and hundreds of students woke up early just to be first in line to get their "golden ticket." Vladimir Piersaint a true Kevin Hart fan was the first student in line outside of the SAC at 5a.m.

Kevin Hart is known for his Comedy Central stand up skits, "Seriously Funny" and "I am a Grown Little Man." In 2011, he released "Laugh At My Pain," a stand-up comedy movie that played in 300 theatres around the country. He has also appeared in many other movies such as 40-Year-Old Virgin, Death at A Funeral, and Scary Movie 4. He is also one of the leading characters in the film "Think Like a Man," which will be in theatres this spring.

One word to describe Kevin Hart's performance: raw. The comedian came clean about a lot of rumors that were spreading throughout the media regarding his divorce. Kevin Hart exposed the truth about his infidelity as he stated, "Lying ruined my marriage, I cheated." "I liked how he turned his divorce into a joke," says Piersaint.

"I loved Kevin Hart! I could not stop laughing,"

Kevin Hart also touched upon the difficulties that arise when you are a newly single man trying to enter back into the dating world such as, crapping on yourself while you are on a first date with a beautiful woman. He also told anecdotes about his children. "His jokes about his son thinking that he is Spiderman were hilarious," says, Jonathan Richardson, a junior at Stony Brook.

At the end of the night students had left Staller clenching their stomachs. "I loved Kevin Hart! I could not stop laughing," says Sybil Duvalsaint, a Biochemistry major.

Hip Hop & the 'N' Word By J.R. Yussuf (Op-Ed)

The well-informed acknowledge the negative circumstances that the 'N' word was created under. They acknowledge that its original meaning was born out of fear, hate and suppression and often discredit the context in which it is used nowadays, which could be supplanted to mean "brother" and is frequently used as a term of endearment. In the case of Hip Hop however, its roots, its original purpose and the circumstances under which it was created are all but forgotten and instead the context it used in nowadays is what people use to assess its worth. They are one another's mirror counterparts.

If all of these things are true (and they all are), how did we get to modern day Hip Hop? The Hip Hop that does degrade women is homophobic and is quite violent. The answer is big business and the ever present, yet transparent, crushing, rogue force that is capitalism. What we have in Hip Hop now is the same sound that existed with pioneers like Grand Master Flash, The Last Poets and KRS One. We also have people of the same color and therefore the same look. I'll even wager that newer artists are almost as talented as the pioneers were. However, because of the love of money that many people are afflicted with, mainstream Hip Hop artists no longer seek a way to stop the ravaging and killing of their people (by their own people and the government) with all their might and with the means they have: their minds and their music. They seek celebrity, bragging rights, and pleasure. And while the NYPD no longer terrorizes minority communities the same way it did in the 70s, the fight for one's mind is an ever-mounting war.

Here are common arguments posed once the conversation of Hip Hop is dug up in the presence of intellectuals:

"Hip Hop objectifies and degrades African-American women"**"Hip Hop promotes violence and ignorant messages in our youth"**

While yes, some of the arguments opposing Hip Hop are valid, generally most people disregard the clout and rationale Hip Hop poses behind the smoke and mirrors of capitalism. It's interesting that something which was created for the greater good by a minority (Hip Hop) has now been twisted into something that is widely thought of as being lewd, yet something that was created by a majority that

was base in its conception (the 'N' word) is now glorified among some minorities and defended, even.

Although Hip Hop has been dragged through the mud by capitalism to stand where it does currently, its imaginative efforts to channel violence in a non-violent way cannot and should not be disregarded. And in turn, the violent origin of the 'N' word should not be forgotten, even though some argue its path and meaning have both changed.

This month, thinking about the theme of Black History Month here at Stony Brook

"From Black Roots Everyone Grows," we must at least acknowledge the great impact to history that Hip Hop made and we must all continue to look back at its original purpose, be re-inspired by what it was and to seize back control of Hip Hop by only soliciting messages that take the war from the streets and into the mind, political sphere, and Black and Latino productivity here in the United States.

Hip Hop is a multi-billion dollar worldwide industry which has been adapted in various countries and cultures. Hip Hop was born in the Bronx, NY in the 1970s, fathered by Latin and African American gang members that rallied together because they saw their families, friends, and fellow gang members being held down and killed by the domineering strong arm of the NYPD, the government, and by rival gangs. Although these gangs were different from each other, these rival gangs looked alike to the outside world. What these gangs failed to realize at first was that they were fighting the same fight for respect and power, but warring with one another.

Leaders of gangs like the Latin Kings, amongst others, decided to take the war that didn't seem to have a beginning or an end off of the streets and into the pit; the pit being anything from a rap battle to MC-ing, a dance battle between B-Boys and Girls, or graffiti tagging. And in this, it can be said that one way of looking at the origins of Hip Hop is that it was a unifying force, made without the government's say-so, which was produced out of the streets and was against black-on-black violence as well as Latinos killing one another. Taking this into consideration can give one a much better perspective on the culture of Hip Hop and its hidden positive agendas.

Movie Review: 'Red Tails' By Brandon Bennett

With The United States down to their last line of defense, the Pentagon brass was forced to consider the use of untested African-American fighter pilots known as the Tuskegee Airmen. Due to racism, up until this point in the war, the young airmen were never used in the war and therefore were almost on their way to being sent home. Nevertheless, with the fate of the world resting on their shoulders, the Tuskegee Airmen did not disappoint.

The 2012 war film *Red Tails* directed by Anthony Hemingway from a screenplay by John Ridley and Aaron McGruder (creator of "The Boondocks") was inspired by the heroic achievements of the Tuskegee Airmen during 1944. The film stars award winning actors Cuba Gooding Jr. (Major Emmanuel Stance) and Terrence Howard (Cornel A.J. Bullard). Although the plot is dramatic and intense, it is often sensationalized to the point of predictability and becomes cliché. The plot of this film is very broad and instead of concentrating and developing important aspects of the script, the audience will be presented with many different dynamics. In addition the fact that film offers the shifting between many unrelated topics, these topics are rarely developed. Throughout the film, I found myself wanting to know more about the back-story and the prejudice moments each character may have experienced. As a result, I was unable to experience any emotion connection with any character.

The plot of the film was centered behind the constant conflict behind two best friends and roommates Joe "Light-

ning" Little (David Oyelowo) and Martin "Easy" Julian (Nate Parker) who are battling their own personal demons. I was disappointed to see that the romantic relationship between "Lightning" and a local was the most developed aspect of the film. I was also dissatisfied to see the film only offer one emotional scene between Lightning and Easy. Not to mention, the acting in this scene was surprisingly subpar at best. This brings me to my next issue.

I felt that most of the actors were over acting. The over-acting in the movie gave *Red Tails* somewhat of a Broadway feel. Cuba Gooding Jr. was the only actor who delivered a solid performance. All the other actors seemed as though they were trying too hard and this caused the majority of the scenes to come off unnatural.

It saddens me that the first and only full feature film about the Tuskegee Airmen was a disappointment. Despite the fact that this film was produced by George Lucas (creator of *Star Wars*), the quality of this movie was below acceptable for me. As a young African-American that is proud of accomplishments of my predecessors, I was not pleased with this movie. In more ways than one, this felt like a sympathy movie. In other words, our cries for a movie on the Tuskegee Airmen were finally answered not with a classic like *Gladiator* but with a subpar film. Nevertheless, the production of this movie is a step in the right direction and I am hopeful for more films that promote black history. I just hope they are better than this film.

Music Review: "Glory" - Jay-Z ft. Blue Ivy Carter

By Maritza Myrthil

On January 7, 2012, music world's superstar couple Jay-Z and Beyoncé welcomed their first child, Blue Ivy Carter, into the world. Like many famous artists such as Stevie Wonder, who wrote "Isn't She Lovely" to celebrate the birth of his daughter, and Lauryn Hill, who created "To Zion" which she dedicated to her son, Jay-Z quickly hit the studio two days after her birth to release a rap tribute for his daughter called "Glory." As a multi-platinum artist, notable record producer, and successful entrepreneur, Jay-Z has accomplished many great things in his lifetime, yet on this song he proclaims that his greatest accomplishment is his daughter. Also, on the hook of the track he conveys the indescribable joyous feeling that comes along with fatherhood. He raps: "The most amazing feeling I feel Words can't describe the feeling for real Baby I paint the sky blue My greatest creation was you."

Within the song, he also reveals some information regarding difficulties that he and Beyoncé dealt with while trying to conceive. In the beginning of the first verse he says, "All the pain of the last time, I prayed it was the last time." He also alludes to "false alarms and false starts" and a miscarriage that occurred. "Last time the miscarriage was so tragic we was afraid you'd disappear But nah baby you're magic," he raps. He ends the song cleverly with some lyrical word play of the concept of destiny and his wife's old musical R&B group 'Destiny's Child.' He raps, "You're a child of destiny, you're the child of my destiny You're my child with a child from child of Destiny's Child That's a hell of a recipe.... Glory Glory Glory"

Nonetheless this is a beautiful rap record that embodies the exuberant emotions that any new proud father must feel towards his baby girl. At the end of the track, Jay-Z decided to feature Blue Ivy's cry on the instrumental making her the youngest artist to debut on Billboard's top music chart.

Poverty Has Tears Banquet

By Tiffany Thompson *Copy Editor*

On Saturday, February 4, 2012, the campus organization Poverty Has Tears hosted a banquet in the Student Activity Center's Ballroom B. The purpose of the banquet was to raise awareness about hunger and homelessness in our nation and the executive board creatively arranged an atmosphere that replicated the class systems that exist here in the United States. The room was divided into three areas: the left side, which represented the upper class, had ornately decorated tables replete with sparkling cider, fine quality table covers, and other elegant provisions; the right side, which represented the middle class, had nicely arranged tables with plain tablecloths and a few decorations; the middle of the room had chairs which were set up in a U formation, which represented the lower class. When you walked into the room, you were made to choose a number that designated which class you would be in for the remainder of the night.

The main speaker for the evening was the Executive Director of St. John's Bread & Life Outreach ministry, Anthony Butler, who spoke about the problem of hunger and poverty in New York and how his organization seeks to remedy it. Bread & Life, which services the Brooklyn and Queens areas, began when a few nuns saw the growing need for food sources and started handing out sandwiches after mass. Today, they offer a number of soup kitchen and pantry services to meet the demand of the hungry and homeless. Butler discussed why he stays in this line of work, citing that "it takes more than just wanting a good feeling to keep a program like Bread & Life in operation. While there is a great amount of hard work and dedication involved, there are many uplifting incidences that occur to remind you of why such work needs to be done." Butler told a story of a young, poor, homeless man who gave a \$20 donation to Bread & Life. When the director asked with concern, "Why are you giving us this donation? You're homeless and you clearly need all of the spare money you have." The man responded that he had won a \$500 scratch off ticket and he felt that it was the right thing to do.

Throughout the evening, the executive board treated attendees according to their social class status. Those in the upper class had menus at their table and simply had to write down what they wanted and one of the staff members would bring it to them. They ate first and had their pick of whichever foods were offered and even had

ice cream for dessert. The middle class was second in line for food and while they too could choose whatever they wanted to eat or drink, they had to go up to get what they wanted and serve themselves. The poor class was last to eat and was only afforded rice and beans with water despite there being more than enough food for them to eat as well.

At the end of the program, representatives from each class discussed what it was like to be separated in such a way, which fostered a profound discussion about the disparities of wealth in today's society. The crippling psychological effects that poverty has on one's self-esteem and self-worth were topics of discussion. Attendees also spoke about why hunger still persists today, attributing it to the fact that many people don't have hunger as an immediate concern and are blinded by their personal needs and circumstances. Others said that many feel that they are not obligated to help others and that the problems of the poor or low class are not their own problems.

As a problem that should never be ignored, we still somehow manage to sweep hunger and poverty under the rug. In all, the banquet did an admirable job of bringing these critical issues to the forefront of the student body's collective mind; forcing us to face them head on.

If you wish to get involved and make a difference, you may visit the Bread & Life's program at www.breadandlife.org. Poverty Has Tears has weekly meetings on Monday nights at 7:00pm in the Union Room 226. If you have any further questions or would like to get involved on campus, they may be contacted at phteboard@yahoo.com. Some of their upcoming events include:

Valentine Bears:
February 6 – February 14, 2012

Tabling for the Trip to New Orleans:
February 15 – March 21, 2012
During campus lifetime
(12:50 – 2:10)

Trip to New Orleans:
March 31 – April 8, 2012

100 for the Homeless:
May 2012

Literature & School Supplies Drive:
Summer 2012

Homeless Shelter Visitations:
Summer 2012

A LETTER FROM THE UNITI CULTURAL CENTER:

Dear Colleagues and Friends,

On behalf of the Office of Multicultural Affairs, we invite you to attend the UNITI Cultural Center Open House & Photo Contest Unveiling on Wednesday, February 15 from 11 AM to 3 PM.

Since its inception in 1982, the UNITI Cultural Center (UCC) has served as a center to support the diverse student population of our campus community. Over the years, the UCC has moved to various locations on campus, and is currently located on the first floor of the SB Union in Suite 135. The UCC is home to a student lounge and meeting spaces that can be reserved for cultural programs, meetings, and events.

Join us as we showcase the finalists of the 3rd Annual Culture Captured Photo Contest. Cast your vote and help us select the winning photographs to be displayed for the 2012 calendar year! The campus community is invited to participate in the open judging from 11:00am-1:30pm. The four winning photographs will be revealed between 1:30-2:00pm. All are invited to attend; refreshments will be served.

Come join us for the
UNITI Cultural Center

Open House



Photo Contest

Unveiling
Refreshments will be served

UNITI Cultural Center, Union 135

Wednesday, February 15th

Public Contest Judging: 11:00-1:30PM

Winners Revealed 1:30-2:00PM

Sponsored by the Office of Multicultural Affairs

Love Your Hair, Love Yourself

By Janay Brunson

Ask an unassuming Black female with a perm why she processes her hair and she will undoubtedly and without fail respond by saying "It's just easier." You watch as she becomes uncomfortable, feeling as if you're judging her because you yourself are natural, but you're not judging her on any level. Feel a sense of pity at this mentality because fairly recently you were probably in her shoes.

Chances are, you too permed your hair once every two months for years and would frown with disdain at the sight of any new growth that would expose you for the sham that you were. Because the new growth signals your natural hair desperately trying to shake off the oppression you place on it only to be put in its place by the creamy crack.

The creamy crack that smells, itches and burns all so you can run a comb through your hair with "ease." But they're right. It IS easier. It is easier to suppress your African roots in favor of the white assimilating mainstream society standard of beauty. It is better to fit in with white, Hispanic and Asian hair. And who wouldn't want long flowing hair like everyone else? Why should our hair have to be a different texture coiled and nappy? With these questions comes the notion that your hair is somehow less attractive than others'.

The perm you rake over your head signifies the discontent with yourself and tells all who witness that you aren't proud of your lineage and that you feel a sense of inferiority to the dominant culture. I have no answers for our differences but just maybe instead of shamefully covering the one characteristic other than our skin that sets us apart we as strong Black women could celebrate the beauty in our hair.

Straightening your hair should be a hairstyle not a lifestyle. Make it one of your choices next to braids, twists and a fro. Let your hair breathe a sigh of relief and what's more feel proud to stand out from the rest. Nothing feels better than catching someone staring at you natural styles with curiosity and genuine interest. After all, what could be more beautiful than exuding confidence and love for yourself and every part of your body the way it was meant to be.

As for perms being easier, this is simply not true. Less time and maintenance goes into natural styling. However if this is your sole argument it's worth noting that nothing worth having and enjoying should come with ease but instead hard work, love and dedication. And of course you could do with the extra \$60 in your pocket that you're no longer spending on perms or wash and sets every month.

Black Roots

By Tiffany Thompson *Copy Editor*

In the 21st century, not many topics are more hotly debated in the black community than a black woman's hair and how she wears it. It seems to me that no other race or ethnicity of women is as bound to judgment based on the style of her hair than women of African descent. While it is important to acknowledge the history of the creation of certain styles and the fact that they subscribed to a canon of beauty that was based on an ideal woman with white (Caucasian) characteristics, it is nevertheless equally important to recognize that this is the 21st century and modes of thought have come a long way.

For those who may be unaware, a perm is the colloquial way of referring to getting a chemical treatment that straightens your hair. That being said, it is just as much of a grievance to assume that a black woman with natural hair is an Afrocentric, black power promoting wealth of cultural appreciation and knowledge as it is to assume that a black woman with a perm is a self-hating cultural sell out who is buying into white beauty because she is ashamed of her roots. It's baffling to know that a simple hairstyle is so loaded with such colossal judgment and can be so divisive and culturally detrimental.

Much like everything else in contemporary culture, it is all about convenience. Many women who choose to go natural do so either because it is less expensive for them, their hair was reacting badly to the perms and became brittle or weak, or because they like the thickness or texture of their unpermed hair. In the same vein, many women who choose to

get perms do so because it is easier for them to maintain it or they prefer the texture of their hair when it is straight.

In today's day and age, most black women are well educated on the history of perms, what they can do to your hair, and the fact that initially, natural black hair was typecast as hideous and undesirable, which led to the development of permanent straightening. In the same vein, we should also consider that women of all ethnicities, whether they are white, Hispanic, Asian or otherwise, get extensions, change the texture of their hair from curly to straight or from straight to curly, or otherwise treat their hair as well. Yet, we do not say that white women are trying to be "more white" when they get extensions, or that she is trying to be "more black/exotic" when she gets a perm that makes her hair curly. We do not convict the Latina for dying her hair any color that is not her natural hue. We do not define any women of any other ethnicity as cultural sellouts when they alter their hair in any way, even though they are all, presumably, changing their hair to match the standards of beauty of contemporary society. That standard might be their own, independent of society's dictations, or it may be their own, inclusive of society's dictations.

Why then, must we condemn black women who wear their hair in one style or the other? Why must we insist that one hairstyle is superior to another instead of simply accepting that everyone has a right to express themselves in whichever style they see fit? I submit this is yet another way that women of

BLACK HISTORY, REALLY?

By Adrian Anderson *Historian*

In the spirit of Black History Month, the United States, specifically people of African descent reflect on the past and embrace pride for their culture. The scope of black pride and achievement is almost entirely focused on the Civil Rights movement. A time period in which protests and countless acts of civil disobedience, martyrdom and self-sacrifice awarded Blacks the civil rights and sovereignty they were systematically denied of for hundreds of years. The Civil Rights Acts of 1964, and countless other civil rights and segregation related legislation were hallmark achievements for the American democracy, but was it really an achievement for Black people? Better said, can you really say Black people achieved anything other earning respect for the race?

Many people are quick to say Black History Month is a celebration, of the civil rights black people earned, and of those individuals who fought for these awarded civil rights. Perhaps for some it's just an issue of syntax, but many people (concerningly people of African descent) truly do not understand the underlying and covert notions expressed when they say "earned our civil rights". Saying earned civil rights conveys the thought that, we didn't deserve those civil rights, and through various actions we earned them. The reality however is that, White Americans, utilized racism, hate and prejudice, to systematically deny us these rights for hundreds of years. Thus the lack of any civil rights prior to 1964 weren't because of any inherent inequality, but rather the denying of these rights.

The famous comedian/actor/producer Chris Rock took a break from being funny and sat down to discuss this issue seriously with Q Jian Ghomeshi, host of CBC Radio. When asked "How do you feel like the country has changed?" Rock confidently states "Um, you know white people have gotten less crazy." He goes on to explain himself in saying "They can say its progress...but when you say theirs progress, your acting like what happened before wasn't crazy." "But it's crazy, to think your better than somebody... to say black people made progress would be to say we deserve to be segregated... we didn't suddenly deserve to eat with white people."

Besides the issue of syntax, and hidden meanings there is much to be said about the content of "Black History" Month. Throughout the education system, millions of Black children are being taught about their history, and learning that it begins on a slave ship departing Africa to the Middle Passage. Why is it that the deep history of African Kingdoms, heroes, along with scientific and medical accomplishments, remains unscathed in the American education system? In a period where many Blacks refuse to acknowledge any their African heritage, it could very well be possible that the only education of Africa they have is of slavery, poverty, epidemic disease, and war. Black people are continuously denied their history, and in "Black History" month nothing is different. If the real Black History, and real Black accomplishments such as complex medical practices far more advanced than contemporary European powers, or heroes like Shaka Zulu, or the lustrous Kingdom of Timbuktu, people of African descent would be more proud of their heritage, and thus identify with it better.

Can a color be trademarked? Christian Louboutin seems to think so...

By Leah Shaw

A stacked stiletto heel, a voluptuous curved arch, a thick platformed toe and that oh-so-coveted red sole. Christian Louboutin, the French shoe whisperer that creates shoes sexy enough to make any self-endearing shoe-a-holic faint from admiration, is known for his classic red-bottomed sole. From the "Bourge Patent" leather boots, to the "Eugenie Satin Ivory" peep toe pumps, the color of the bottom is like a red street-light: a traffic stopper that coos at all passersby, "Yes I am a Christian Louboutin exclusive. Stare at me. Adore me."

The designer, who had little formal training in drawing and the decorative arts in Paris, wanted to make shoes that made women feel confident and empowered. He created a red-bottomed stiletto and had that color trademarked in 2008. It may not seem like such a big deal, being the color of such mass-market brands as Coca Cola and Target, but in the high stakes, fussy world of high fashion, it's enough to create a lawsuit. And that's exactly what happened. In 2011, the designer who has made shoes for Chanel, Yves Saint Laurent and who counts Princess Caroline of Monaco as his first customer, filed a lawsuit against Yves Saint Laurent claiming their red "Palais Pump" and "Palais Slingback" with matching red soles infringed on his trademarked red sole.

In late January, the federal appellate court began hearing the case, according to The Washington Post. But how does the law protect trademarks in fashion? And can a color be trademarked?

According to the U.S. Patent

office, branding is fully protected. If a company puts out a slogan, image, or name, it is protected. In the case of organizations like The American Red Cross, whose logo is a simple red cross, or Red Bull, which has two red raging bulls running towards each other, those rights are protected. However, fashion design is not. It's a grey area in which one designer's idea turns into another's interpretation which becomes another's inspiration, etc., etc.

Nevertheless, Christian Louboutin has done a lot to brand his red soles. He believes it's enough to monopolize the color and is seeking \$1 million in damages to do it. A recent report in the New York Times claims that trademarks protect design features that are "functional," which includes aesthetic appeal. But in copyright law it's precisely the non-utilitarian and functional appeal of clothing and shoes that isn't protected in design. Therefore, fashion is caught at both ends in a catch-22. Functional trademarks, like the red sole are protected, yet the design isn't—and that's what Louboutins are—a design.

To bring Yves Saint Laurent under fire for creating a purely aesthetic design may seem futile, but the designer has capitalized on the raging appeal of the contrast of his certain shade of red, to the color of the shoe. If Congress moves to favor the French shoe maven, he will have completely changed the game in which a brand can have complete copyrights to a certain color. It would be a ruthless move—much like the vixen, siren-red bottomed stilettos he makes.

Club Wear Dilemmas...Solved!

By Christella Francois *Treasurer*

It is almost fashion suicide to show up to an event dressed un-accordingly. Recently, it seems as if the dress code for the club and nightlife scene is confusing for the masses who are showing up in anything from business attire to sweat suits. If the event has a dress code, what deems it acceptable to make an appearance in an ensemble that doesn't satisfy the code? Ladies: sweatpants, headscarves, cover ups meant for the beach, and prom dresses or heels should NOT be considered or even brought out of your closet if you plan on going to a club. Gentlemen: club flyers and common sense tell you not to wear gang related flags, construction boots, duRags, and sagging pants when pursuing night life activities. Some don'ts are listed below to aid those troubled club-goers the next time they are considering going out to enjoy their city's nightlife.

Ladies:

- Don't wear overly tight or loose clothing that is inappropriate for your body size and type. Slightly larger females should not be squeezing into shoes or dresses meant for adolescent girls in the 8th grade. Slim and under females should not have their ribs exposed in a bra and skirt.

- Don't forget to check the weather. Beach clothing is not appropriate in February, whether it was 60 degrees in the afternoon or not. Leave the bathing suit top at home and opt for a classic cut crop top instead if your midriff must be shown.

- Don't wear super high stripper heels if you know there is a chance that you might take them off in the middle of the dance floor. A lady should never part with her heels. You and your heels are, in a sense, married for the night, so even if your feet begin to bleed or your ankles twist...never take off your shoes!

- Do opt for a lower heel with a platform in the front or a simple wedged shoe.

- Don't show all of your goods at once. As with everything else in life, moderation is key.

- Do choose one great asset for the night and show it off. The rest should be left to the imagination. Having everything hang

out all at once could send the wrong message.

- Do keep your hair intact. Ponytails or extensions shouldn't hit the ground before you do. A sleek pulled back look always works. Loose hair has the tendency to fly away and get pulled without your permission. It might be helpful to bring scrunchies and hair ties.

Gentlemen:

- Don't come in your favorite team's jersey tucked into your jeans. We all know who won the Super Bowl. Any sport paraphernalia is not acceptable unless the party is sports themed.

- Do always choose a button up over a turtleneck sweater or t-shirt. Silk button up shirts are always a no. Instead, opt for a casual cotton button up.

- Do wear all black sneakers, as they are appropriate at most places. Casual Sperry-like loafers are pleasant and so are church or boat shoes as long as they are not paired with a silk shirt or jeans. If you wear jeans, opt for a dark wash and if you must have sneakers on, once again opt for a darker pair.

- Don't wear super skinny jeans. If you plan on dancing, this particular style of jeans is usually uncomfortable to move in. Choose a fitting but loose style if you get my drift. They should be loose around the legs but still fit your waist.

- Don't wear saggy business attire. This is a horrid fashion faux pas. There is no reason that your corduroys, slacks, and khakis are sagging to the ground. Your goal is to get noticed, not criticized. Pull your pants up and have a belt sitting on your waist. It does no harm to actually have your pants fit

- Don't wear sunglasses unless, again, it's stated as part of the dress code. Nightlife means after dark, so wearing sunglasses will impair your vision as it darkens an already dim locale. Covering your eyes may lead to bad decisions and overall corny-ness. Taking off the sunglasses in the middle of the event may also scare the ladies who had no idea what was hiding behind them.

Black Roots

Continued from page 10

the black community propagate their own denigration. As a black woman, an assault on a black sister's choice for a style of hair is an assault on yourself. To say, "You are addicted to that 'creamy crack' because you are ashamed of your roots" is only another way to say, "The way you wear your hair is less beautiful than the way I wear mine, because my style indicates pride and yours indicates embarrassment. My beauty is better than yours and you should know that. My black is better than your black." This is the greatest of travesties.

As R&B/Soul artist India Arie so eloquently phrased it, "I am not my hair/ I am not this skin/ I am a soul that lives within." The level of beauty one possesses should never be defined by one's hair. Cultural pride should never be assessed based on outward appearance. The black community would do better to acknowledge that the freedom of expression is everyone's right. Adding your (frequently inaccurate) judgments on a woman's character based on her hair, skin, nails, clothes or any other physical attribute is a titanic step backwards. Self-expression is everyone's inalienable right; however, condemning someone's form of self-expression because it does not fit into your rigid confines of beauty is not. There is no cultural merit in that.

Seawolves Triumph Over Maryland-Baltimore County in Men's Basketball

By Brandon Bennett

At 17-7, the Seawolves Men's Basketball team is off to their best conference start in the program's history and continued their streak by winning their eighth straight game overall and 13th at home with a 80-68 victory over the Maryland-Baltimore County (UMBC) Retrievers. Going into Thursday's game with five straight road games against all non-conference opponents except for one, the Seawolves left their fans with a great performance. The win puts the Seawolves in a position to clinch the No.1 seed in the America East Conference with a victory over Vermont on Sunday.

School spirit was at a premium with students, faculty, and community residents filling the Pritchard Gymnasium well before tip off. The energy level from not only from the players but the fans was especially high this night and this was evident in sophomore Anthony Jackson's career high performance of 17 points. Jackson was named America East player of the game. Senior Bryan Dougher chipped

in with 16 points while senior Dallis Joyner and junior Marcus Rouse both added 14 points. Joyner had a team high of eight rebounds and junior Tommy Brenton had seven assists. On the other end, Chase Plummer led UMBC with a team high of 18 points.

After the first half, no team seemed to take control and pull away, but with the Seawolves down 43-38 in the second half with 15 minutes left, Jackson hit a three point shot, which seemed to spark a run. Rouse followed up with a jump shot of his own to tie up the score. The score was once again tied up with eleven minutes and fifteen seconds left in the game when the Seawolves scored 8 straight points to give themselves a real lead that was maintained until the end of the game.

"It was a great game and I was happy to see one of the most exciting games of the year," sophomore Sean Melendez said. He also added, "The crowd involvement was like no other tonight and I was ecstatic to see the Seawolves take home the win."



SBU's Marcus Rouse shoots a three-pointer over UMBC's Brian Neller.

Photo Credits: Joseph D. Sullivan, Newsday

Major rout in SBU: Women's Basketball By J.R. Yussuf Managing Editor



Junior Sam Landers in the game against UMBC Retrievers.

Photo Credit: Stony Brook Athletics

Wednesday's game against University of Maryland Baltimore County (UMBC) was jam packed with ebbs and flows when the Women's basketball team faced opposition from a team with a tight offense and defense. With 9:35 minutes left in the first quarter, things were looking rather ominous with the SeaWolves trailing 8-18 and it showed to be a rocky start with the SeaWolves trailing the UMBC Retrievers by as large as 14 points at one point.

However, thanks to the joint effort of the SeaWolves and the powerhouse that is senior Tamiel Murray, number 12, and her guarding abilities, they were able to close the point gap. Senior Destiny Jacobs, number 42, made a smooth basket, bringing the score to 17-25. UMBC made a shot with less than 3 minutes left in the first quarter. Junior Sam Landers, number 22, sank a three pointer with 1:30 left and aided in the slow climb to the top. The score was 29-24 UMBC at the half.

"A few players were really on their game and were pretty good but you could tell they still needed to be developed. They all needed to be more aggressive,"

The second half started off looking hopeful for the SeaWolves as they had a five-point gap to close however, they failed to hold onto the momentum. The

second half of the game continued on like this, with the SeaWolves rising and falling, rising and falling. With 4:40 left in the second half, the score was 43-56 UMBC. The formidable offense of the Retrievers overwhelmed the SeaWolves' defenses, with over seven 3-point shots made against the SeaWolves throughout the game. The score was 63-45 UMBC with 2 minutes left. The final score was 51-63 UMBC.

"I know they could have played better," says Shemeika Gooden, Health Care Management Major, senior, and steady supporter of the team. "A few players were really on their game and were pretty good but you could tell they still needed to be developed. They all needed to be more aggressive," Gooden continued.

Maybe the SeaWolves will have better luck in their next home game against the New Hampshire Wildcats on Saturday February 18th 2012..



What Happened With That: The Fashion Scene and Its Fate

By Simone Brown *Editor-In-Chief*

We've all seen them: guys and girls with asymmetrically cut hair dyed in all sorts of colors, wearing more eye makeup than a black-and-white silent film star. They wear shirts with all sorts of weird images like robots or unicorns, dressed in tight skinny jeans over some Vans or Converse Chuck Taylors. Oh, and let's not forget that they dress almost completely in black.

So, what gives? Are they punk, goth, or do they just like to believe that it's Halloween every day of the year? The answer is simple (or possibly not): they are part of a movement that spawned off of subcultures nearly two decades ago, which was a growing trend among young people. Yet, in recent years, it has been on a noticeable decline. Could it possibly be because of the newly emerging "hipster" trend? Or is it because the style became so mainstream that the whole idea of being the "outsider" didn't possess the same meaning as it had before? When one looks at it either way, it can be agreed upon that rocking the "emo" look (which is what that style of dress is called) just doesn't seem to be the "in" thing anymore. Thusly, here is the question to ask: where exactly did this trend come from and what turned people onto it in the first place?

Being strongly influenced by the goth and punk movements, the emo look was meant to convey an idea of uniqueness by deviating away from what was deemed as mainstream. Along with the black clothing and the chains being linked onto all sorts of clothing, the elements of this style are also characterized by the glam (scene) styles as well as causal (street) styles. A great example of such mixing of influences is that of the bright colors, such as pink, electric blue, yellow, or red, fixed against a black background, usually a t-shirt or a pair of sneakers.

Another aspect of this trend is wearing t-shirts with logos of favored bands, i.e., My Chemical Romance, Taking Back Sunday, or Tokio Hotel, or

catchphrases; once again, these are also printed against a black background. Bottoms are generally black, very skinny jeans that are worn with a spiked black belt and flat-bottomed shoes like Converse Chuck Taylors, Vans or Enties. The hair is styled with an asymmetrical, layered cut, usually darkly colored and contrasted with a brighter hue (usually blonde or red, but fluorescent colors are also favored) with a sweeping bang across the face. Makeup is worn by both sexes to express the idea of teenage rebellion through androgyny, which in itself professes the theme of alternative thinking and self-fulfillment. The ideal look involves the heavy use of eyeliner to reflect melodramatic mood of a lot of the music that is synonymous with the style.

This style of fashion was meant to express rebellion against mainstream society's repressive view of "normalcy." This philosophy was obviously taken from its goth/punk roots, but what distinguishes it from its predecessor subcultures is that it managed to become immensely popular with the mainstream. With fashions that are so outlandish and eye-catching, it was no surprise that stores like Hot Topic and Torrid started appearing in shopping malls all over the country. Perhaps this is what led to its waning as a popular trend; when a subculture becomes too exposed and catches on in popularity with mass culture, corporations will devise ways to continue to sell it to said masses, thus diluting the original purpose of its creation.

Consequently, it has been reduced to something superficial and is no longer a significant entity of expression of rebellion; furthermore, it is a sign of mindless conformity. Nevertheless, should one choose to revert to distancing themselves from the mainstream, it is important to know that one is doing it for the personal satisfaction, rather than to flow with the collective mind. It is through that simple process that trends are created.

Denmark Vesey: A True Commitment to Reform (1767? - 1822)

By: Sherain Inkumsah *Secretary, PRO*

Before the passage of the thirteenth amendment, slavery existed as a legal institution in the United States. Most slaves during this era were of African descent and were held by white owners, and given their status as foreigners were seen as inferior and the boundaries placed upon slavery were harsh and inflexible. This made it hard for Blacks to break through this barrier to experience reform. Despite these hardships, African American freedom fighter Denmark Vesey was able to defy this adversity, planning one of the largest slave rebellions in the United States.

Born in 1767, Denmark Vesey was a slave who was brought to the United States. No records exist of Denmark's origin, although scholars speculate that he was either born in West Africa or St. Thomas, an island in the West Indies. In 1781, a slave trader by the name of Captain Joseph Vesey purchased Vesey. He was one of 390 slaves whom Captain Vesey brought from St. Thomas to Haiti, and then to a French colony called Saint-Domingue. After his captain sold him to a new owner, he was put to work in a sugar plantation until one day he faked an epileptic seizure. A slave who suffered from epilepsy was of little to no use on a plantation, so his new master returned him to Captain Vesey.

Given that Vesey was unsuited to do heavy labor, the captain made him his personal servant. During this time, Vesey realized the many horrors of slave trade as he sailed with the captain on his voyages between African and the West Indies. In 1783 when the captain decided to give up his slaving voyages and settle in Charleston, South Carolina, Vesey went with him. He remained the captain's slave for the next seventeen years.

In 1800, Vesey won \$1,500, and with the money, he purchased his freedom as well as a carpentry shop. Over time, he grew to become a very skilled carpenter and his business went so well that he eventually grew quite wealthy. In 1816, he and three other freed slaves established a black Methodist church in Charleston, SC and by 1820, the church had about 3,000 members. He then became a minister of the church, and settled down comfortably with his

wife and children.

Since Vesey left San-Domingue after spending a good part of his youth there, he continued to take interest in the slave rebellion within the colony. After a long period of rebellion, slavery in that colony was eliminated and in 1804 San-Domingue became the independent nation of Haiti. Inspired by the slave rebellion, Vesey wanted to lead a revolt of his own in South Carolina. He encouraged his congregation to rebel against their owners. With his strong power and influence, in 1822, over 9,000 slaves and free Blacks and Charleston got together to form one of the biggest slave rebellions in American history. However, before anyone could take action, slave owners were informed by their loyal household slaves of Vesey's plans and his entire revolt was ended before it could begin.

On June 23, 1822, Vesey was hung for plotting to overthrow slavery, along with forty-five of his co-conspirators. His death heavily impacted the black community in South Carolina. Immediately after his death, the state of South Carolina implemented strict new laws to limit the movement of slaves and to prevent free blacks from entering the ports.

Even today, the story of Denmark Vesey lives on within arts and literature. Vesey was mentioned in Martin Delaney's 19th century novel, *Blake*. He was also the subject of a 1939 opera named after him by novelist and composer Paul Bowles and was mentioned in the 1974 novel *Roots* by Alex Haley. His hard work and perseverance has also paved the way for civil rights leaders. Although he experienced backlash and hatred, he kept his commitment towards helping his people and died for what he believed in.



What to do with 'it'?

By Eartha Jn. Baptiste

Being engulfed in an American culture makes it difficult to perceive that there are regions in this world where being black is not tied to an aspect of racism; aspects which include fighting it, overcoming it, tolerating it, surviving it, and never having to experience it. Racism appears to be an ever present 'it' that shadows and at times defines what it means to be an African American. And then there are immigrants, like myself, who grew up with a somewhat different experience. I come from a place where blacks are not the minority, but rather the majority.

There is equal opportunity for education up to the college level and opportunities beyond that are subjective. You may face discrimination according to political affiliation, sex, gender perhaps, maybe even age, but race was not an 'it' for my culture. I moved to the U.S. four years ago and throughout those years poverty, lack of education, the glass ceiling, Malcolm X, Martin Luther King Jr., President Barack Obama, Oprah, you tube videos entitled "Top 60 Ghetto Black Names" all became representations of the aspects of the 'it' for myself; representations of overcoming it, tolerating it, etcetera.

I also began to analyze the influences that these representations had on my thinking. Not only did I internalize the opinion that the perceptions of the outside world regarding my day to day actions would be a representation of my skin color first, rather than of my personal self, but also how the weight of that opinion allowed me to perceive different acts of humanism in my day to day life, as acts of racism.

What is it like for the African American who has lived the stereotype? What is it like for the black man who has been successful and has been categorized as the 'sell out'? A considerable amount of psychological research has used a middle class, white male, as the model for normal, and as the model for what defines abnormality.

Nonetheless, I have perused through a few studies focusing on racism and its effects on the everyday black man; keeping in mind that I am not attempting to fully answer the preceding questions but to only begin to explore

how African Americans are affected psychologically by this 'it.' In an online article entitled "Perceived Racism and Mental Health among Black American Adults: A Meta-Analytic Review" it was suggested that exposure to racism significantly and negatively affects the mental health of blacks.

The more frequent that exposure is, the more detrimental the impact of the exposure is mentally. It also suggested that levels of life satisfaction and self-esteem are lower in comparison to levels of distress for those who experience high levels of not simply racism, but of perceived racism. What effect does this have on the development and progression of various black communities?

"The Enduring Significance of Racism: Discrimination and Delinquency among Black American Youth" article, suggests feelings of racial isolation results in feelings of low efficacy among the African American population. In an article published by Pittman (2011) it was also suggested that racism is only one of the problems that is faced by many black communities. There is crime, poverty, high unemployment rates; factors which may lead to anger within the households and communities and anger which may manifest in the face of racism, anger which contributes to rates of distress, depression and crime in black communities.

What can a black person do? Ignoring racism does not eliminate the issue and facing it may be detrimental to our mental health. However, is it detrimental because we are challenging it, being exposed to it or detrimental because of the manner in which we are challenging racism; the manner in which we are exposed to it.

Is racism the responsibility of only those being afflicted? Is racism the 'it' by which the afflicted communities are defined? Is there a solution? How have those who have surpassed the boundaries defined by race, done so? In looking towards a solution, it might be helpful to reflect on what Oprah Winfrey once said: "I don't think of myself as a poor deprived ghetto girl who made good. I think of myself as somebody who from an early age knew I was responsible for myself, and I had to make good."

The West Indian Day Parade

By Cadene Thomas

"I love Soca!" This is what is heard when walking down the parkway on September 5th, 2011 for the Labor Day Parade. Mas costumes, West Indian flags, and stilts are what you see on the parkway as every West Indian country comes together and unites as one.

Stony Brook's own Caribbean Students Organization (CSO) is one of the many groups that were present at the parade. Stony Brook students participated in playing mas, which is dressing up as a masquerader in elaborate costumes and dancing to a carnival band. Participants dressed up and walked

down Eastern Parkway with the band. This year, CSO played mas with a band called Exotica. The band leader and designer for all the costumes was Ricardo Lorick.

"Stony Brook's own Caribbean Students Organization (CSO) is one of the many groups that were present at the parade."

His mass camp and committee members (which included CSO's own Chanelle Husbands) designed all of the costumes. The mas presenta-

tion was named "La Bal De La Masquerade" and was based on the theme of Marie Antoinette.

There were ten sections in all. CSO's section was comprised of "Days of Pleasure" and "L'Opera" which represented Marie Antoinette's love for the theatre. Costumes were made with festive, vibrant colors and elaborate head pieces. Everyone looked great and enjoyed themselves. It was a definite success! CSO hopes to make playing mas an annual tradition, so look out for opportunities to joining the fun in the future. Thank you to all who participated and made it exciting and worthwhile!



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Bringing in the New Semester: The 2011 IFSC BBQ

By Simone Brown *Editor-In-Chief*

The first week of school is never easy; one must now wake up knowing that they once again have to adhere to a schedule and be confined to a desk in between some walls with some homework. Yet, on that beautiful late summer day of August 31st, the air was lively with the smell of a grill cooking and the grounds in front of the Student Activities Center were colored with tables and shirts stamped with the Greek letters proudly representing a fraternity or sorority. The annual Inter-Fraternity and Sorority Council (IFSC) Welcome Back BBQ sought to take the drag out of that dull first week. Students were treated to an afternoon of music and food, as well as a chance to gather information on the many organizations that participate in many worthwhile campaigns on and off campus. These active young people not only gave details on what their groups did around the community; but they also gave extensive accounts on how they had formed on the Stony Brook campus and their plans for this year. Here are the histories of a few organizations that are going strong this (and every) semester:

SIGMA LAMBDA BETA

I had the pleasure of interviewing Vice President of the Pi Chapter, Jacob Laguerre, to obtain information on this socially and culturally active organization. This group is an international fraternity with ten chapters all over the United States. The purple and white colors blaze proudly with a strong sense of community service and spreading understanding of Latino culture. Every year they host a Victor Correa CPR Day to raise awareness about getting CPR certified. It was dedicated in honor of Brother Victor "Ziggy" Correa Ortiz, a Stony Brook University alumnus who had drowned wading off the shores of Puerto Rico where he visited family. They had hosted a Welcome Back barbecue of their own on September 4 with Sigma Lambda Upsilon and there is also the 20th Annual Latin Block Party to be held in the spring.

SIGMA DELTA TAU

This enthusiastic group of sisters is involved in various on and off-campus fundraising throughout the semester, including philanthropy projects every Wednesday for PCAA (Preventing Child Abuse in America) and Breast Cancer walks. The sorority was also set to participate in an event later that night geared toward educating students on Greek life on campus. Sisters Saskia-Myre Denis and Renee Prevosto also informed me of a philanthropy-functioned softball game with another organization later this semester.

SIGMA IOTA ALPHA

The Beta chapter on this campus is one of the first Latina sorority at Stony Brook. Established in 1990, this group has made a strong commitment to community service and cultural understanding. Their "Camp 1 Heartland" Banquet, which is held every November, raises money for kids affected by HIV/AIDS. One year, they were able to raise \$1500; as one can see, this event produces a major turnout every year that it is held. Social Chairwoman Crystal Mendez and President Stephanie Montero also informed me of a pending "Do Something" event for September 17 as well as a Facebook contact to expand their reach.

SIGMA GAMMA RHO

This international organization is under the National Pan-Hellenic Council (NPHC), a coordinating body for historically African-American Fraternities and Sororities. It was founded on November 12, 1922 by seven school teachers at Butler University, a predominantly white campus in Indianapolis, Indiana. It has chapters in England, Africa, Japan, Bermuda and Hawaii. Alumna Shineka Barnett of the Lambda Tau Chapter on campus was able to give the group's mission statement: "Quality Over Quantity"; individuality is also key element of participation. They are dedicated to providing community service, which also includes educating and motivating youth. One such program is Project Reassurance; a program geared toward

educating and motivating pregnant teens. Another example of the group's dedication to the preparation of young people is Project Penny-We-Savers, which teaches junior high school students a significant life practice" budgeting. A few more events they have hosted is their usual open house, Fraternity/Sorority Night and a program called Head Start, a seminar that gives to in-coming freshman.

MALIK FRATERNITY INC.

MALIK Sigma Psi was founded on May 13, 1977 on the C.W. Post campus of Long Island University by fifteen young college men. This organization was based on the concept of African fraternalism, which teaches that African peoples are the founders of civilization and created the institutions of higher education and scholastic study. From there, it also teaches the historical and cultural influence of the African Diaspora around the world, including in Latin America, the Caribbean and other African nations. Henceforth, a significant goal is to inclusively reclaim the legacy of African contribution to Western Civilization (and like every organization on campus, it is open to all races and creeds; the immediate concern is cultural understanding). Shomari Johnson, and undergrad member, was able to detail some events this chapter does on campus; last semester, they did a fund raising stroll on Circle Rd. for the victims of the earthquake in Haiti and they plan to do it again this semester for the earthquake victims in Japan. The organization also holds information seminars and talent shows, but a significant event is the **Malcolm X vigil which is held every spring around their painted stone near the Student Union.** It is a ceremony honoring the life of one of the most prolific black leaders history had ever known whose beliefs mirrored those of the group's philosophy: one of pride and one of reinvention of man through education.

The writer would like to personally thank everyone who had helped participate in order to make this piece come to light.

Ballin' For Somalia: The Basketball Tournament with a Cause

By David Ali

On September 28th, 2011, SB UNICEF invites you to participate in their exclusive Somalia fundraiser: Ballin' 4 Somalia! basketball tournament. Registration is \$40 per team and \$8 an individual player. Teams consist of three to five players and may request additions if space permits. The tournament will take place at the West Apartment Courts at 3pm. The winning team will be refunded their registration fee along with an additional \$40 cash prize. Other prizes are available.

All proceeds and donations will be directed to the UNICEF Somalia Relief Fund in light of the famine. Currently, over seventy-five thousand children are dead. This report was deemed an under-estimate by the United Nations, and by the end of this month, over three-hundred thousand more children are expected to perish.

We stand before you in hope of bringing this number to zero. We relentlessly advocate and ask for your humble donation to save a child's life. With \$1 a child may survive from life-saving food treatments UNICEF is ready to distribute. We ask that you help to get it there. For any and all information regarding this tournament please e-mail us at sbunicef@gmail.com or call at (631) 786-8961. Register your team today!

Sponsors include MALIK Fraternity, Inc., African Student Union, The Muslim Students Association, The Undergraduate College of Leadership and Service (LDS), The Community Service Club, Distressed Children International, Islamic Relief, and many more! "unite for children"

Look out for tabling in the SAC and Union Lobbies!!

The Lock May Finally Be Opened

By Anson M. George

After 148 days of no basketball, but instead failed deliberations between the National Basketball Players Association and NBA team owners, the 2011 NBA Lockout may finally be over. On November 26, fifteen hours of negotiations resulted in a tentative deal that includes a 66-game basketball season beginning on Christmas day and players resuming the use of team facilities starting December 1. Since the beginning of the lockout on July 1 of this year, The NBA, its players and its fans saw – or didn't see – training camps, 114 total preseason games, and 16 of the 82-game season cancelled. In addition, upwards of \$200 million was lost from the preseason on top of the millions of dollars in lost wages

and 400 NBA jobs. The owners, team employees, arena workers, and local businesses – everyone is affected.

Not surprisingly, the fourth lockout in NBA history had the owners and players divided on the issues of revenue sharing and the structure of the salary cap. The six-year deal made after the previous lockout of the 1998-99 season was set to expire on June 30, 2005. However, a deal was met before another lockout could occur. This deal guaranteed players 57% of basketball related income (BRI) and lasted another six years – until June 30, 2011.

Because the league claimed it was losing \$300 million per year, it wanted to reduce 40% of players' salary (about \$800 million) and set a \$45 million per team salary cap.

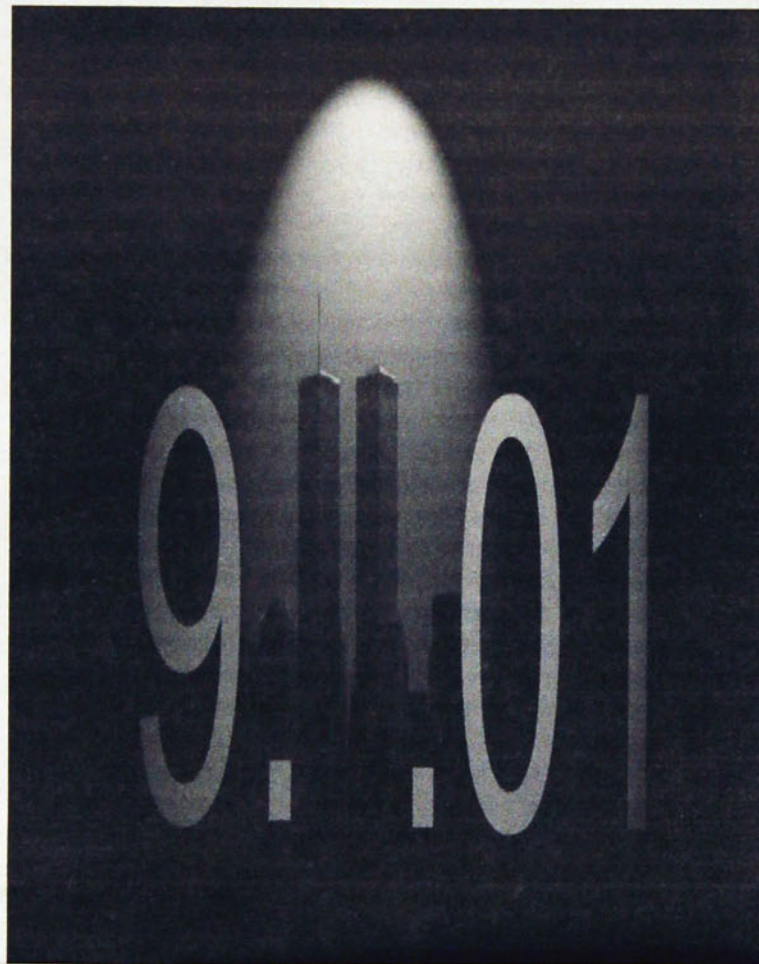
New York Remembers: The Wang Center 9/11 Memorial Wall

By Simone Brown *Editor-In-Chief*

This year's anniversary of the September 11th attacks holds a special significance; ten years ago, 15 hijackers used our own commercial aircrafts as weapons against us and changed a nation forever. New York suffered an immense amount of casualties, totaling nearly 3,000, followed by Washington D.C. as well as those brave passengers on Flight 93 that went down in Shanksville, Pennsylvania. "New York Remembers: 9/11 Ten Years Later" was a fitting display that sprawled two panels of wall with artifacts as well as pictures from that infamous day that paid tribute to those lost and served as a reminder of the heroism that took place in the face of horrific tragedy.

One of the most prolific pieces of the artifacts from that day was a printed aluminum mural that originally hung in the World Trade Center subway station. The orange spray paint spelled out the word "OK" and signified the date 9/15; four days after the towers had collapsed. Rescue workers were able to pull this from the wreckage and make their mark in the area. This display was a powerful reminder of how such an ordinary Tuesday morning suddenly became a day to be written down in history. Another piece was a slab of a fire truck from Ladder 3 Company 3 that honored the 343 FDNY workers who had perished on that day; 12 from that Ladder Company alone. The memorial wall filled with names of the missing that hung next to the piece was a reminiscence of the sorrowful atmosphere that had blanketed the city as round-the-clock efforts of search and rescue from Ground Zero took place for months.

Perhaps what garnered the most attention was the wall-to-wall timeline display which hung in the background as guest speakers, including Samuel I. Stanley, current president of Stony Brook University, and State Senator Lee Zeldin, commemorated the piece. With a written introductory commemoration by Governor Andrew Cuomo, the timeline detailed the history of the building of the two symbols of our nation that were attacked that day: the World Trade Center (a symbol of our economic power) and the Pentagon (an example of our country's military strength). From there, another panel listed the activities of al-Qaeda from 1992 up to September 9, 2001 as a detailed history of terrorist



attempts against American interests. The last three sections were a piece-by-piece account of the tragic events that unfolded that infamous morning. Visitors could see clear photographs of the first plane hitting the North Tower at 8:46AM as well as other photos of the devastation of the Pentagon, the sites of the Flight 93 crash in the field in Pennsylvania and the thousands of New Yorkers fleeing for the lives in the wake of the devastation in Lower Manhattan. The final panel was a picture of the tributary lights that lit up New York skies from the hallowed ground of the attack sites.

In front of the timeline panels hanging above the fountains in the Wang lobby was the U.S. flag from FDNY Engine Company 6 which was located only blocks from the World Trade Center. Six firefighters were dispatched that day. Of those six, four were killed when the towers collapsed.

"This display was a powerful reminder of how such an ordinary Tuesday morning suddenly became a day to be written down in history."

The names of those dead were Lt. Thomas O' Hagan, Paul Beyer, William Johnson and Thomas Holohan. The two survivors were firefighters Billy Green and Jack Butler. This particular flag was significant because it was draped over a pedestrian bridge that was being towed away from the wreckage. Since the days and weeks following 9/11, it was hung outside the engine house for nearly a year. Though it was torn and faded, the flag served as a reminder for the destruction and devastation that enveloped New York City that day; but more so, in its present state in the lobby, it serves as a memento of the resiliency of New Yorkers and the rest of the American people that chose to rebuild and to remember those lost in the face of immense violence and catastrophe.

Paying Tribute: The Memorial

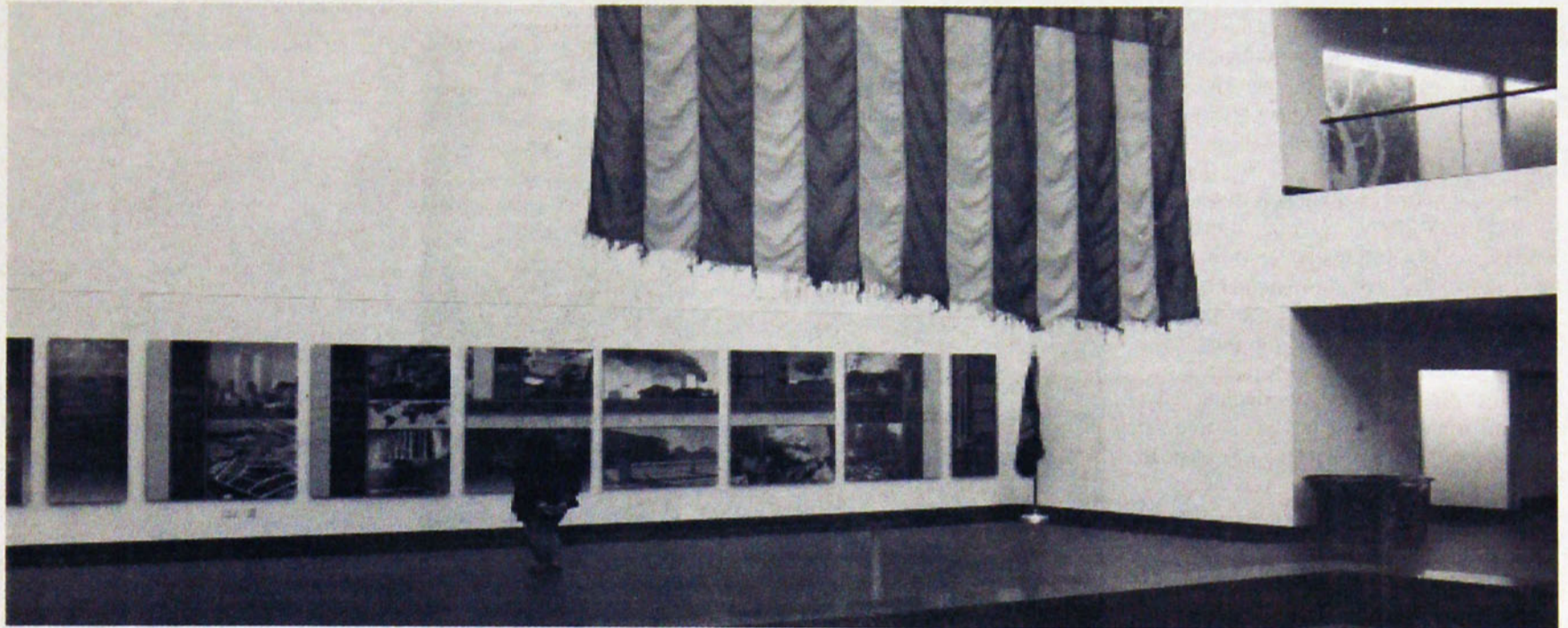
By Bushra Mollick

An eerie, patriotic silence rang through the Skylight Lobby at the Charles B. Wang Center of Stony Brook University on September 11th as onlookers gazed at the New York Remembers Exhibition. Stony Brook University is one of 30 statewide locations that are hosting the memorial. The exhibit offered a large time-line dissecting the events of the day 10 years ago. At 8:46 AM, Flight 11 had flown into the North Tower of the World Trade Center. By 10:30AM, both towers had collapsed. Of the 2,819 people who had died, 21 were Stony Brook Alumni. Norma Reyes, Assistant to the Chair Department of Chemistry viewed the presentation with her family. "It's important that we have this. I brought my little ones over, I thought it would be great to see the artifacts. They cannot conceive what happened but they know a lot of people died," Reyes said as she held her baby daughter. "We are very fortunate to be one of the 30." A large, torn American flag draped over the area, one that had been initially hung in front of Fire Department of New York's Company 6 Station for over a year to commemorate the fallen. It unfortunately seemed as though some students were unaware of the school's efforts to bring attention to the tragic event. Junior Afrin Howlader stated, "I only learned about the

memorial today, which is a shame. I think the school should have made more of an effort to inform students of this event."

That being said, students and faculty halted and paid their condolences at noon on September 12th, when the university held a 10th Anniversary Memorial Commemoration. Held at the Memorial Arch by Javits Center, people silently listened to prayers offered by several religious leaders including Rabbi Joseph S. Topek, Director of the Hillel Foundation for Jewish Life, Reverend Brenda Ford of the Protestant Chaplain and Sanaa Nadim of the Muslim Chaplain. The ceremony had then traveled to the Student Activity Center. Officers, army men, and a band of bagpipe players marched in unison down the Academic Mall followed by 21 volunteers, each of whom each held a bouquet to represent the 21 lost alumni. The gathering stopped traffic as bustling students traveling from class to class froze in somber speechlessness as they realized the purpose of the procession. The ceremony had ended with the readings of the 21 lost alumni, and a performance of "God Bless America". God Bless America indeed.

We Will Never Forget



In loving memory

Of all those who perished,
Including Alumni of Stony Brook University.
You will forever be emblazoned on the hearts of the community and the nation.
May you all rest in peace...

Social Security By Diara J. Townes

Social Security was an act created by the federal government in 1935 under President Roosevelt as a social insurance program. It's designed to help the elderly, the impoverished, the unemployed, widows and fatherless children. It was passed by Congress as a part of FDR's New Deal. Medicare and Medicaid are also aspects of Social Security that were added later to provide health insurance to people over age 65, people who have permanent or congenital physical disabilities, and for people and families with low incomes and resources, respectively.

Social Security is the largest government program in the world and has become the greatest expenditure in the federal budget. In 2010 there was a total net increase in assets of \$68.6 billion. Over the decades of its existence, the Social Security program has collected \$2.6 trillion in assets. According to the Social Security Administration, this program is estimated to keep about 40% of Americans retirement age or older out of poverty. However, the total income and interest that's been

earned on its assets is calculated to break even with the program's total costs in 2023.

This is expected to occur because of the aging Baby Boomer generation. Millions of Americans will be entering retirement and the program's annual dollar surplus is decreasing. There aren't as many taxpaying individuals in the workforce due to the Baby Boomers producing fewer children. Increased unemployment in all age groups is not aiding the situation either. At the current rate there are

less than three taxpayers per retiree, whereas in the 1950s there were 16 workers per retired individual.

Medicare is one of the larger financial issues afflicting Social Security. This extensive program has an increasing rate of consumption that will drain an estimated 60% of income taxes in 2040, leaving only 40% to keep the rest of the government running.

There are only three viable resolutions to this financial predicament: Congress can raise taxes in order to bring in billions of dollars of necessary revenue, they can cut some of the programs within the federal assistance act to make up for the losses, decreasing the benefits for future retirees, or the program can become privatized. People would have the freedom to take their own retirement money and invest them in money markets and personal retirement accounts. This method could potentially allow for a higher return than government-invested funds, depending on the individual's discretion.

There is not much time to solve the issues of Social Security. With unemployment so high and the economy not growing at an optimal rate, the future of social security for the current and future generations is grim.



Sources: Social Security Reform Center

Shorter University

By Khadijah Edwards

The first Amendment of the U.S Constitution guarantees the freedom of religion as well as the separation of Church and State. Although this Amendment was initially introduced in the late 18th century, almost three hundred years later, the separation of church and state is still a heatedly debated topic. In the NY Daily News article, "Shorter University in GA. requires employees to sign pledge saying they are not gay." Philip Caulfield explains the current issues facing the alleged secular nation and its principles.

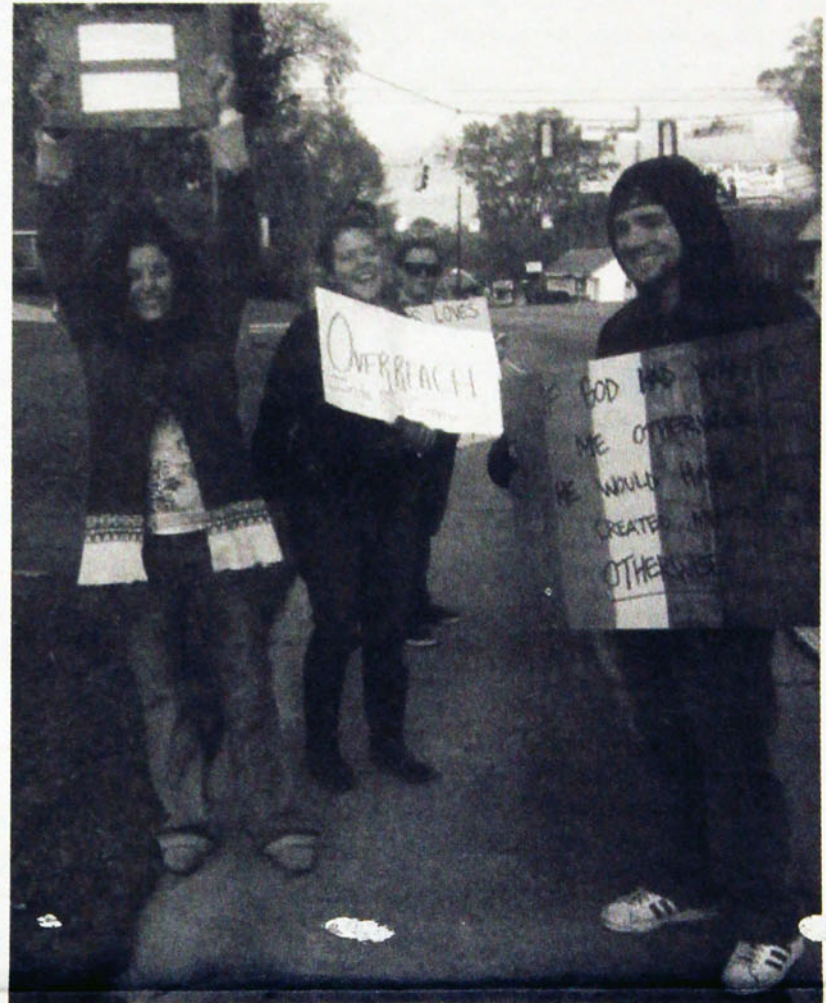
The recent appeal of "Don't Ask Don't Tell" (DADT) is sufficient proof that despite the constitutional stance on equality, legal equality in practice is restricted to heterosexual couples. Although the repeal of the DADT policy made headlines, lesser known issues of homophobic policies often go undetected. As the aforementioned article notes, Shorter University, a private Christian institution in Georgia has recently asked its employees to sign pledges rejecting homosexuality. Caulfield states, "Employees who sign the pledge promise to reject homosexuality, as well as premarital sex, adultery and other behavior the school says violates the Bible's teaching." Furthermore, he notes, "Don't Dowless, the school's president, told WSBTV that teachers and administrators who don't sign the pledge could lose their jobs."

Although private institutions do not receive federal funds from the government, they are still expected to abide by nondiscriminatory practices mandated

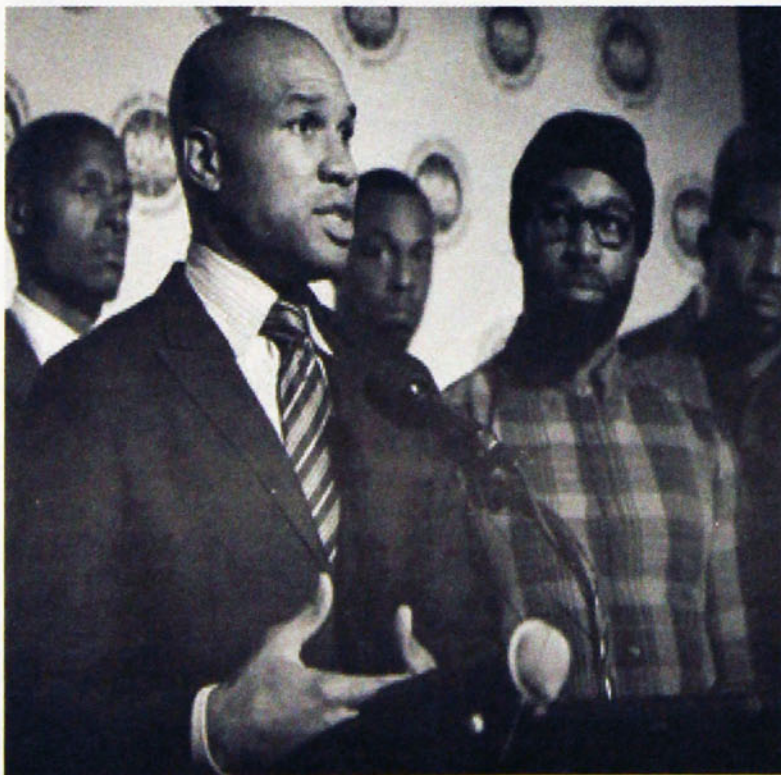
by the law. Although the marginalization of homosexuals in the United States prevents powerful groups from advocating on their behalf, if a private religious institution refused to hire based on race or ethnicity, would the reaction to their discriminatory policies be the same?

"In a nation enamored on equality, any policy that contradicts these principles should be met with outrage regardless of who it affects."

In fact, one Shorter University student alluded to Martin Niemöller's famous quote, "First they came for the communists, and I didn't speak out because I wasn't a communist. Then they came for the trade unionists, and I didn't speak out because I wasn't a trade unionist. Then they came for the Jews, and I didn't speak out because I wasn't a Jew. Then they came for me and there was no one left to speak out for me." In a nation enamored on equality, any policy that contradicts these principles should be met with outrage regardless of who it affects. However, because the 'Don't Ask Don't Tell' Policy was publicized heavily and still took over ten years to repeal, there is little hope for the less publicized discrimination at Shorter University.



Above: Local students of Shorter University actively protesting the educational institution's discriminatory practices. Photo credits: Project Q Atlanta; Huffington Post



Above: Derek Fisher, NBA Players Association President and Los Angeles Lakers point guard, speaks to reporters after meeting with owners to discuss a new labor deal on Sept. 30, 2011. Photo Credits: SB Nation

Continued on pg. 19

'The Lock May Finally Be Opened' Continued from pg. 16

The players refused but did agree to reduce their share of the BRI from 57% to 54.3%. For the owners that wasn't enough, resulting in the second longest NBA lockout in history.

It seems that the players had more to lose by not playing, and both sides finally gave in. Further negotiations need to occur on other issues like the age limit for the draft and NBA D-league player exchange rules but once the deal is finalized, players will receive 51.2% of BRI this year and anywhere between 49-51% depending on the BRI in future seasons.

The real winners? Us! The fans! We no longer have to hear about superstars like Deron Williams and Tony Parker playing overseas but will finally get to see them on the hardwood in our own arenas. Unfortunately, we'll have to wait until Christmas day to enjoy our presents of our favorite NBA match ups.

ASK CHRISTELLA

By Christella Francois

The "Terrible Texter"

Is it ok to get mad over not getting a text all day?

Who you are to your significant other is the determining factor for whether you are able to get mad over a text, BUT there are exceptions one should acknowledge. If you haven't heard from your boyfriend/girlfriend all day, keep in mind that is 24 hours, and I would say let him or her have it. Then again, the whole situation could be diffused if you would have just sent a text to initiate a conversation in the first place. Texting as form of communication is such a sensitive topic these days. People would rather text than call and some are just extremely terrible at receiving and sending texts. It honestly also depends on who you are dealing with. If you know your boyfriend or girlfriend is a terrible texter, don't make the situation worse by sending them angry texts on top of the text that you had sent previously. Chances are you'll get aggravated and start a ridiculous fight. If this is your significant other, just text them first if that is your mode of communication. Calling someone never hurt, either. Now, if this is your "friend" or someone you're "talking to," I would advise you to take it easy. This is not your husband/wife or boyfriend /girlfriend, therefore not hearing from them in a few days isn't abnormal. In fact, I would expect it. If it bothers you that much, take initiative. Be the bigger man/woman and communicate.

The "Ride-or-Die" and the "Pushover"

What's the difference?

Let's begin with a definition of "Ride or Die." I would say that this is a girl who is down for anything and everything. She has your back whether it is school related or street related and often, it isn't something you need to ask her to do. Your "Ride or Die" just knows. I've heard your "Ride-or-Die" supports you financially, but most importantly, the actions of a "Ride-or-Die" are reciprocated. The "Ride-or-Die" talks back as well. She doesn't take garbage from anyone, not even her significant other. Now, the Pushover girl is passive. She doesn't speak up when she should. She gets stepped on and her text messages get ignored. The Pushover girl is constantly asked to do things and it might even bother her inside but she's passive, so she doesn't verbalize her problems. The Pushover also supports "him" financially but that action is usually not reciprocated. The biggest difference I can see between the "Ride-or-Die" and the Pushover are the actions performed by each being reciprocated. The "Ride-or-Die" does a lot for you because she loves you and expects the same in return if she were ever in need. The Pushover does whatever you tell her to and she doesn't expect anything and her "man" usually doesn't see the need to do anything for her.

To submit your own Ask Christella questions, send an e-mail to blackworldnews@gmail.com

AFRICAN BURIAL GROUND U.S. NATIONAL MONUMENT EXCURSION

Must Provide Your Own Transportation

(Long Island Railroad to Atlantic terminal Brooklyn or Penn Station, Manhattan then 4 or 5 Subway to Brooklyn Bridge, City Hall) Meets 11am at 290 Broadway (one block from City Hall)
Registration time: Friday, February 17, 2012 at 11am at entrance.
Facilitator: Dr. L. H. Owens

GSA's African Burial Ground project began in 1991, when, during excavation work for a new federal office building, workers discovered the skeletal remains of the first of more than 400 men, women and children. Further investigation revealed that during the 17th and 18th centuries, free and enslaved Africans were buried in a 6.6 acre burial ground in lower Manhattan outside the boundaries of the settlement of New Amsterdam, which would become New York. Over the decades, the unmarked cemetery was covered over by development and landfill. Managed by GSA, the overall project is a testimonial to a positive and collaborative partnership between many parties

Fill out registration form in the Africana Studies Office by 2/14/2012



2012 BLACK HISTORY MONTH

From Black Roots Everyone Grows





WEDNESDAY, FEBRUARY 1
Black History Month Opening Ceremony
12:40 pm to 2:10 pm, SAC Ballroom A

MALIK Fraternity Presents
"A Rising Voice: Black in Latin America"
10:00 pm to 11:30 pm, SAC Room 303

WEDNESDAY, FEBRUARY 8
Department of Africana Studies
Open House
9:30 am to 11:30 am, Richard B. Moore Library, S-224 Social & Behavioral Sciences

Blackworld Newspaper Open House
12:40 pm to 2:10pm (Campus Life Time), Richard B. Moore Library, S-224 Social & Behavioral Sciences

Black Womyn's Weekend and Omega Phi Beta Sorority Present
For Colored Girls (Film)
8:00 pm to 11:00 pm, Science & Society (SSO) Lounge, Lower Level, Ruth Cafe

THURSDAY, FEBRUARY 9
Provost's Lecture Series: Aldon Morris
"W.E.B. Du Bois: The Unforgotten Founder of American Sociology"
4:00 pm, Humanities Room 1006

Each One Teach One
7:00 pm to 9:00 pm, Center for Leadership and Service (LDS Center), H Quad

FRIDAY, FEBRUARY 10
Delta Sigma Theta Sorority Presents
"DSTiny Fulfilled: Stroll Competition"
7:00 pm to 11:00 pm, SAC Auditorium

SUNDAY, FEBRUARY 12
23rd Annual Black History Month
Mass and Dinner
5:00 pm to 6:30 pm, SB Union Ballroom

MONDAY, FEBRUARY 13
Haitian Students Organization Present
"HSO CreoleFest"
8:00 pm to 11:00 pm, SAC Ballroom A

Black Womyn's Weekend Presents
"Two Can Play That Game"
9:00 pm to 11:00 pm, SAC Ballroom B

WEDNESDAY, FEBRUARY 15
UNITI Cultural Center "Culture Captured"
Photography Contest
11:00 am to 3:00 pm, UNITI Cultural Center, SB Union

Film: Black in Latin America Series - A Closer Look
12:50 pm to 2:15pm, Latin American and Caribbean Studies Center, SBS Bldg. N-320

THURSDAY, FEBRUARY 16
Student African American Brotherhood Chapter (SAAB) Open House
7:00 pm to 9:00 pm, UNITI Cultural Center Lounge, SB Union

SATURDAY, FEBRUARY 18
FuFiL-A-Wish
2:00 pm to 5:00 pm, SAC Ballroom B

TUESDAY, FEBRUARY 21
She's Mad Real: Popular Culture and West Indian Girls in Brooklyn
11:30 am to 12:30 pm, Richard B. Moore Library, S-224 Social & Behavioral Sciences

Black History Month Spoken Word/Open Mic Contest
7:00 pm to 9:00 pm, Tabler Arts Center Black Box

Film: Thunder Soul
7:00 pm, Staller Center for the Arts

MALIK Fraternity Presents
"The Malcolm X Vigil"
9:30 pm to 11:00 pm, Tabler Arts Center Black Box

WEDNESDAY, FEBRUARY 22
Changing the Course of HIV/AIDS, One Life At A Time
12:00pm to 2:00pm, SAC Ballroom A

Student African American Brotherhood (SAAB) Chapter Rap Session: Defeating Common Stereotypes
7:00 pm to 8:30 pm, UNITI Cultural Center Lounge, SB Union

Black Womyn's Weekend Presents
"A Journey Through Our History"
9:00 pm to 11:00 pm, SAC Ballroom B

THURSDAY, FEBRUARY 23
BFSA and a Dialogue with Artie Shertzer, President of the United University Professions (UUP)
12:00 pm to 2:00 pm, School of Social Welfare Lounges, Health Sciences Center

MONDAY, FEBRUARY 27
BFSA Annual Food Tasting Event
11:30am to 1:00 pm, Level 3, Galleria, Health Sciences Center

Black Womyn's Weekend Presents
From Slavery to "Freedom"
9:00 pm to 11:00 pm, James College Lounge, H Quad

TUESDAY, FEBRUARY 28
Community Service Club Presents
"Black History Month Showcase"
5:30 pm to 6:30 pm, James College Lounge, H Quad

2nd Annual Black History Month Unity Forum
7:00 pm, SAC Auditorium

WEDNESDAY, FEBRUARY 29
Black History Month Closing Program
5:00 pm to 11:20 pm, SAC Ballroom A

For more information about the Services provided and Black History Month events, visit the Web site: www.stonybrook.edu/blackhistory

This calendar is funded by the Office of Multicultural Affairs and the Office of Diversity and Inclusion.



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