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BLACKWORLD

Published Bi-Weekly by Students from the State University of New York at Stony Brook

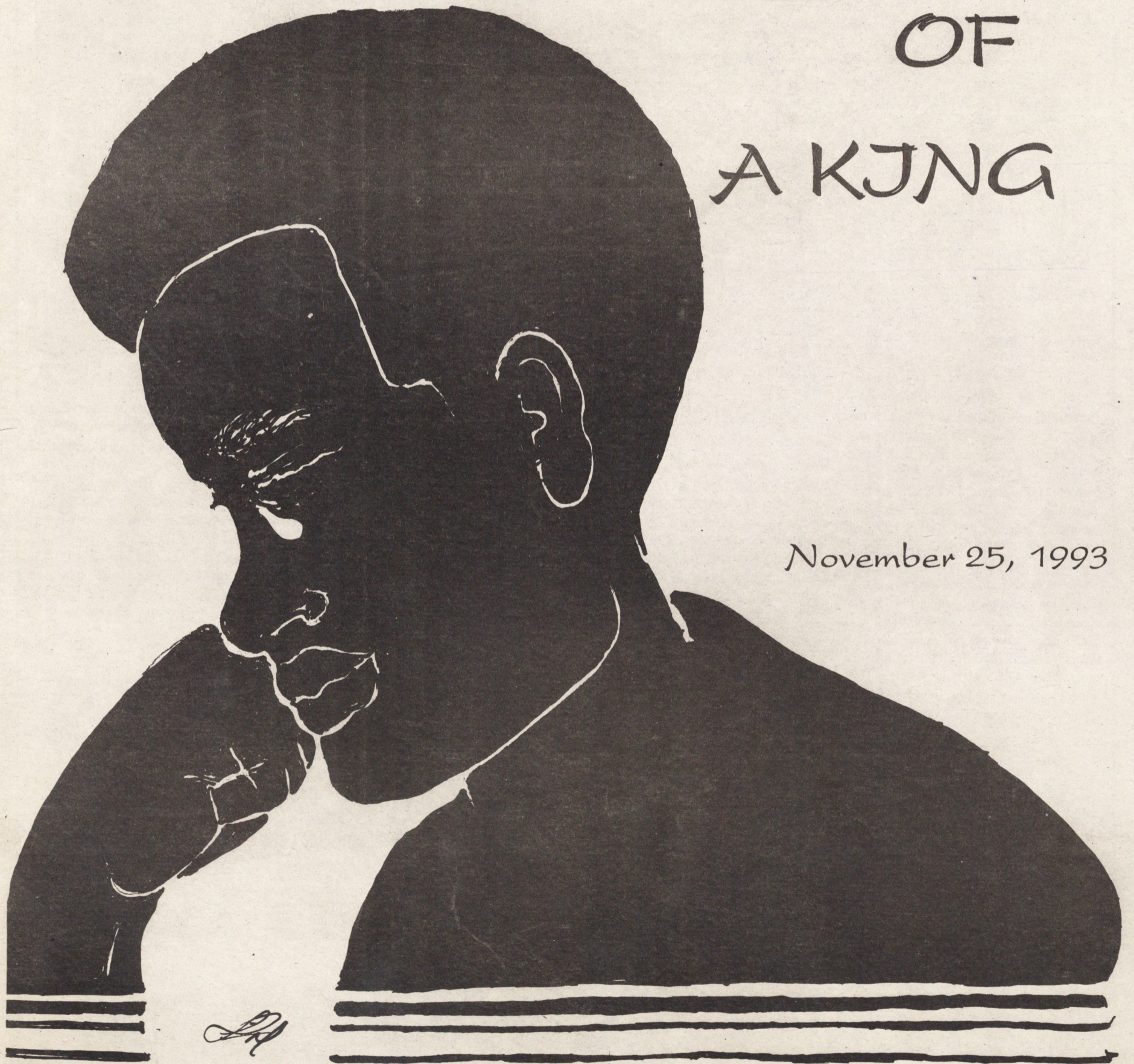
December 6, 1993

ONE NATION

Volume 28, Number 4

WE MOURN THE DEATH OF A KING

November 25, 1993



WHA'S HAP'NIN'!

12/6/93 - Monday - ASU and AASO Lecture on Liberia: Crisis and Causes. To be held in the Uniti Cultural Center at 8:00 p.m. Key speakers : Professor Vaughan and Reverend Amelia Stryker.

12/6/93 - Monday - Pottery sale in the Union fireside lounge

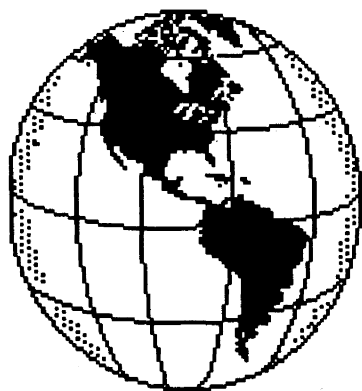
from 11a.m. to 4 p.m. Sponsored by the Union Crafts Center COOP. Will also be held on Tuesday December 7.

12/7/93 - Tuesday - Plant sale in the Union Lobby from 10 a.m. to 4 p.m. Will be held until Thursday.

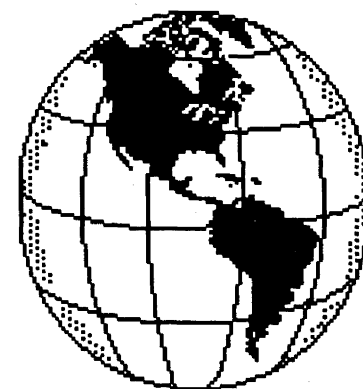
12/9/93 - Thursday - Stony Brook Jazz Ensemble will be performing at the Staller center at 8p.m. The program will include works by Thelonius Monk, Miles Davis, Charles Mingus, Charlie Parker and Duke Ellington and vocal works by Cole Porter, George

Gershwin and Irving Berlin. ADMISSION IS FREE.

DURING FINALS WEEK THE UNITI CULTURAL CENTER WILL BE OPEN FOR 24 HOURS EACH DAY FOR STUDENTS WHO WISH TO STUDY. REFRESHMENTS WILL BE AVAILABLE.-



News Briefs



by Natasha Christopher

Local:

The Photographic Center of Harlem Youth opened an exhibit at the Schomburg Center. There are eight students in this group and their ages range from eight to sixteen years of age. The pictures painted are color pictures by and about the youth of Harlem. PCH is the Photographic Center of Harlem, a community based, full service photographic learning environment, in central Harlem. For those interested in viewing the paintings, the Schomburg opens to the public on Monday, Tuesday, Wednesday from 12:00 noon to 5:30 pm and Thursday through Saturday from 10:00 am to 5:30 pm; (212) 491-2240 or 2207. The Schomburg Center for Research in Black Culture, is located at 515 Lenox Avenue

(on the corner of 135th street in Harlem).

National:

Philadelphia already plans Black History Month. It will commemorate Black History Month with an extensive series of major events including special exhibits at the Museum of American Art, The Philadelphia Museum of Art, Moore Gallery and the Afro-American Historical and Cultural Museum. Tours to New York, Chicago, Cincinnati and Baltimore will be taking place. Tours, films, family programs, lectures, symposia and gallery demonstrations are also planned.

Congressional Black Caucus Fellows:
For seventeen years, of young

Black scholars went to Capitol Hill to prepare for careers in public policy. They are called the Congressional Black Caucus Foundation (CBCF) Fellows. The program is designed to prepare minority graduate students and professionals for senior level careers in the legislative and public policy arena. The program also places emphasis on linking theory and practice, analysis and action. So far the program has provided 131 graduate students and professionals with a firsthand experience on how the United States Congress and federal government operates. For more information or an application, contact Norman Meyer, CBCF Education Program Coordinator at (202) 675-6730.

International

Nigeria's Head of State, Ernest Shonekan, called for a constructive dialogue targeted at resolving the political crisis in the country. Shonekan's dialogue stressed the importance of engaging in constructive dialogue with the actors to help put Nigeria back on track. Shonekan spoke at the New York Palace Hotel urging and reassuring investors that their business in Nigeria will be secure and that a market of over 90 million people, the prospects could never be better.

*** All of these articles were taken from the New York Amsterdam News. They are summarized.

HAPPY KWANZAA

From the staff of

BLACKWORLD

KWANZAA!

Not the Euro Traditions

by Lauristine Gomes

The UNITI Cultural Center presented its annual Kwanzaa commemoration during the week of November 28th, 1993. On Monday, November 29th, the center was host to Tehuti Ramesut, a priestess of the Kra Ptah, which is a Khamitic (the original Afrikan civilization) shrine. She shared her knowledge of Afrikan Wholistic Healing and answered questions on health concerns of people of color. Melanin and its uses were discussed. One major point was brought up that all of the colored community of Stony Brook should heed: melanin is an agent which helps to heal and rebuild the organs. We should be asleep between the hours of 11:00 pm and 7:00 pm because during these hours the melanin in our bodies gets regenerated.

On Wednesday, December 1st, Kwanzaa Merchants Day was held in the Union Bi-Level from 10:00 pm to 5:00 pm, featuring music by Smooth C. The vendors were scarce, and only dedicated students even bothered to look at the few items on sale.

The culmination of the UNITI Cultural Center's Kwanzaa '93 celebration took place on Friday, December 3rd in the UNITI Cultural Center. The night opened with the Gospel Choir singing the Black National Anthem, "Lift Every Voice and Sing". Then the Choir did renditions of "When the Saints Go Marching On", and "Gloria." The crowd listened reverently, and many an "Amen!" was uttered. Next were two poets from CUNY Hunter College in New York City. The first presentation was by a young man called Takala who is the President of Hunter's Black Student Union. His poem was called "Black David". It was about the

white-washing of Black historical figures in entertainment. He posed the question of what we would do if, in the 2000's, a new play about Malcolm X came out, starring a blond, blue-eyed Malcolm. His poem was timely, and the audience responded well to his interpretation of a very important subject. After her colleague Takala, another poet called Letta brought her talents to the stage. Her poem was a funeral dirge for the four little Black girls in a church in Alabama, who were "thinking of anything else but being bombed out of their skins." Her poem, like Takala's, was also critical of history, yet the metaphor brought the audience to the state of funeral mourners.

With a drum solo and a dance, Wally Aya's play "What is Kwanzaa?" began. Wally Aya was cast as Progress, a forward-thinking Black nationalist. The Kwanzaa Medicinal Band were cast in the two other roles of Bingus and Imani. Bingus' character was that of the typical, uneducated Black brother who only sees through Western eyes. However, Imani (the product of a childhood rich in historical lessons from her father) and Progress purported to change Bingus and his following of European trends into leading in African celebration. The play, through call and response, incorporated Kwanzaa's purpose as well as it displayed its richness as a family holiday for Afrikan people. The drummer and dancer in the band helped to bring the cultural feeling to a remarkable high. Wally Aya and The Kwanzaa Medicinal Band definitely were a show of Kuumba (the sixth principle of the Nguzo Saba, a Kiswahili word for creativity). The play showed an actual

candle-lighting ceremony which included TAMSHI LA TAMBIKO (the Libation Statement).

Kwanzaa is celebrated for seven days from December 26th to January 1st and is a cultural holiday based on Afrikan first fruits festivals. It was created by Maulana Karenga in 1966, and it comes from collective African principles which contribute to developing unity in the African community. The UNITI Cultural Center did a wonderful job as host to Kwanzaa '93 at Stony Brook and should be congratulated for a true show of Afrikan collectivity. The songs, poems, play and Caribbean food served after, were nourishing to the mind, body, and cultural spirit of all those who attended, and all left with a better understanding of "What is Kwanzaa?"

For all those who would like to learn more about Kwanzaa and its practice, I strongly recommend The African American Holiday of Kwanzaa, by Maulana Karenga and Afrikan People and European Holidays: A Mental Genocide by Ishakamusa Barashango. Listed below is the Nguzo Saba (the seven principles of Kwanzaa) which should be observed and practiced year-round by all Afrikan people throughout the diaspora.

THE NGUZO SABA

1. UMOJA (Unity)
To strive for and maintain unity in the family, the community, nation and race.
2. KUJICHAGULIA (Self-determination)
To define ourselves, name ourselves,

create for ourselves and speak for ourselves instead of being defined, named, created for and spoken for by others.

3. UJIMA (Collective Work and Responsibility)

To build and maintain our community together and make our sister's and brother's problems our problems to solve them together.

4. UJAAMA (Cooperative Economics)

To build and maintain our own stores, shops and other businesses and profit from them together.

5. NIA (Purpose)

To make our collective vocation the building and developing of our community in order to restore our people to their traditional greatness

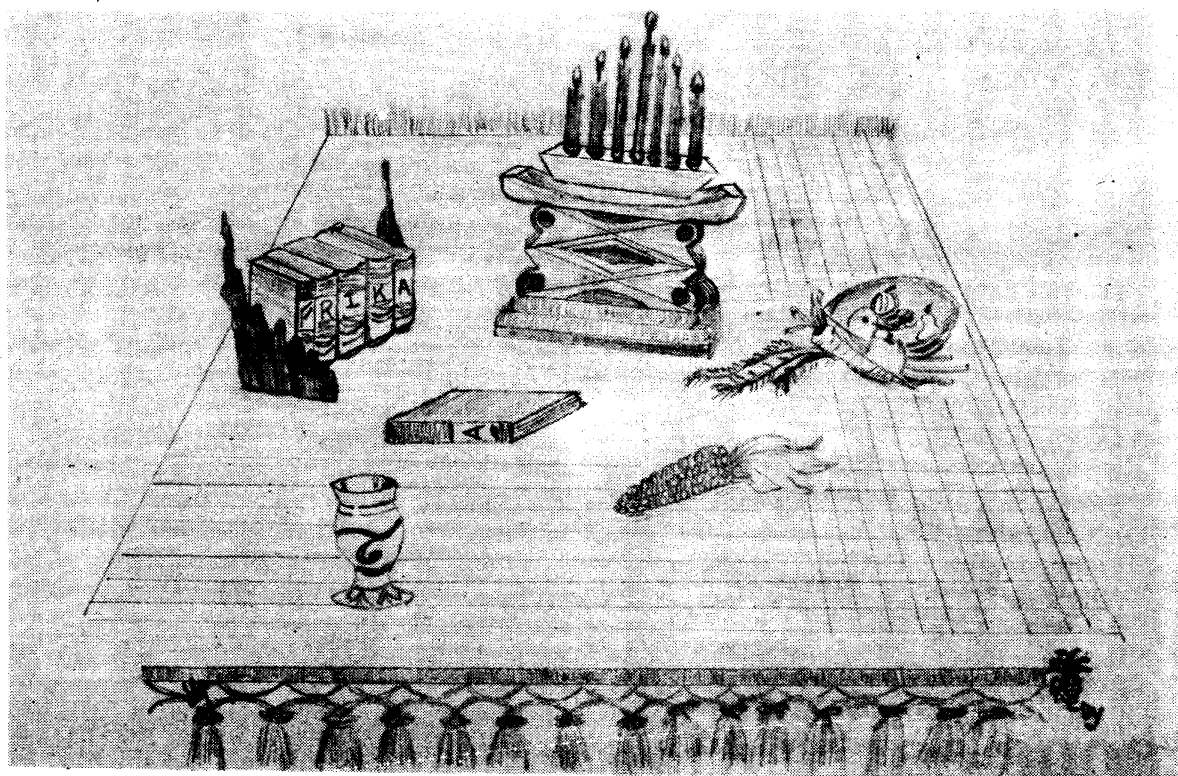
6. KUUMBA (Creativity)

To do always as much as we can, in the way we can, in order to leave our community more beautiful and more beneficial than we found it

7. IMANI (Faith)

To believe with all our heart in our people, our parents, our teachers, our leaders and the righteousness and victory of our struggle

(excerpt from The African American Holiday of Kwanzaa by Maulana Karenga)



The Stony Brook Master plan

by Annie Amankwah

When I volunteered to cover the Ground-Breaking Ceremony for BLACKWORLD, it wasn't really on my list of things to do on a Friday. I tried to coax my friend Daphne to go with me, but she had other things to do. I ended up going on the solo tip.

As I arrived at the tent (that had been set up the day before), I saw many people surrounding it. There were many coordinators, administrators, alumni and a handful of students. The students seemed as though they were obligated to be there rather than because they wanted to be by the expressions that were shown on their faces.

As President Marburger tried to start the ceremony, the voices of the GSEU (Graduate Student Employment Union) was drowning out that of President Marburger. The spokesman of GSEU jumped onto the elevated platform and complained about how the graduate assis-

tants and teacher assistants have no health insurance and haven't received a salary increase. What a start, wouldn't you say?

When Marburger finally did start, he gave recognition to those involved in the development of the New Student Activities Center, known to us students as the New Union. Many spoke about the New Student Activities Center including Vice President Frederick R. Preston, Student Polity President Jerry Canada, and Alumni of '73 Carole Weidman.

Vice President Preston described the New Student Activities Center as "StonyBrook Master plan". He told of how the idea came to his attention in 1986 and "7 years from conceptualization to groundbreaking". Mainly, he spoke of the benefits the campus will reap from it.

Next on the platform was Jerry Canada. He expanded on the benefits mentioned by Preston before. He told of the space it will have for "approximately

300" clubs on this large campus. After all the New Student Activities Center will have a glass lobby, a theater, a dining hall, a conference center, new offices for Student Activities, lounges, commuter services and even retail space. It will be so new, that a formal entry road will be constructed with drop offs near the entrance of the New Student Activities Center. All this will hopefully be completed by late Spring 1996. He also mentions that it will be more "accessible to commuter students", because of its central location. Bottom line is that the New Student Activities Center will be to "better the education outside the classroom and improve campus life."

The last speaker was Carole Weidman, Class of '73. She gave the New Student Activities Center a wellness center in memory of her dad, Eugene Weidman. The Class of '73 dedicated a commuter lounge to the New Student

Activities Center.

The actual Ground-Breaking was the administrators and some cheerleaders shoveling up some dirt, wearing white construction hats. The whole significance of ground-breaking is the beginning of construction and for us the construction of the New Student Activities Center.

I asked others their thoughts of the New Student Activities Center. Many students thought it was a good idea. Many can't wait. Unfortunately many of us won't be here (hopefully) to see the end project. But one student's response made me think, Dionne Griffiths said "...it's very nice but a waste of money. There are better things the money could have went toward." That's very true. It is costing millions of dollars to build the New Union while students petition against a 20% increase in next year's tuition. So think about it. Is it worth it? □

CHICAGO GANG TRUCE SUMMIT

by Sheri-Ann Best

Recently a number of national leaders including Rev. Jesse Jackson, the Honorable Louis Farrakhan, NAACP Executive Director Ben Chavis and Hebrew Israelite leader Rabbi Ben Ammi joined forces with local gang leaders in attempt to strengthen gang peace efforts in Chicago. This summit was sponsored by the NAACP and sanctioned by the National Urban Peace and Justice Coalition. This meeting is only one of three meetings inspired by a national meeting in May of 1992 in Kansas City.

Social and economic voids caused by a breakdown in family structure, failing social services, and failing churches are being filled by gangs. All of this and a combination of poverty, guns, and drugs is enough to turn any decent neighborhood into a gang's stomping ground. The fact that 25,000 people are forced, economically, to live in small areas produce gang leaders who are able to find followers who respect and obey them. This is what happened to Chicago's Cabrini Green, Altgeld Gardens, and Ida B. Wells housing projects. Today they are fighting back. Their efforts are a model for peace

that can be used throughout the United States.

Some critics of the Summit believe that the peace efforts will fail due the fact that similar efforts in the 1960's actually strengthened gang activity. Today's efforts differ from those of the 60's because they were initiated by the gang leaders themselves. Cooperation from the source of the problem is a giant step towards ending the problem. Positive results can already be seen in the projects. Violence and drug-dealing are down. The gang leaders are now advocating education, building the community.

Not only do the leaders want to keep the peace, they want to make productive citizens out of the existing thousands of gang members and those who are still thinking about becoming gang members. Jobs, proper housing, educational programs, and a new development plan are needed desperately. The restructuring and reconstituting of the African family, African values and the African community are needed in order to achieve these goals and fully remove gangs from Black communities. □

Dorm Conditions

by Jewel Stafford

On a college campus, where the identities of many are unknown, the most valued element is safety and privacy. For safety and privacy to be ensured, security measures have to be established. However, on certain dormitories on this campus, the safety and privacy for some residents is not as secure as it should be.

The disturbing reality of the dorm conditions at Stony Brook is that some dorms in the women's residents halls in G and H Quads have only combination (simplex) locks, not the key (Best) locks. The fact of the matter is that many valuables items are under the sole protection of a simple combination lock. But why? According to Scott Law, the assistant director of residence programs, the reason for having only combination locks dates back to when Irving and O'Neil were first built. Unfortunately, the original plan was to use only the simplex locks. However, as other dormitories were built, the double protection of simplex and best locks were installed. Law does agree that maximum protection requires the use of double locks, and states that within the next couple of

years double locks will be installed.

There are questions as to why the combinations in dorms on women's halls are easier to get into. Law sincerely believes that all combination locks provide the same number of possibilities, therefore, the probability of figuring out the combination is equal for every lock.

Another disturbing aspect of dorm conditions is the difficult combination locks that are found on our mailboxes. Is it just by coincidence that the mailboxes are more difficult to the actual rooms? Sad enough to say, it is just purely coincidence. Whatever the case may be, it is becoming more tedious to open the combination mailboxes. Scott Law agrees that many individuals have always had problems opening their mailboxes.

The reason for the concern about dorm conditions is due to the fact that only when substantial security methods are established will people begin to feel safe and when people feel safe, they become comfortable in an environment that suits everyone. □

STRAIGHT UP

Higher Education: We Can Get in But We Can't Get Out!



Photograph by Charles
Valembun

by Sean Joe

How is it that this university, which has students who have scored a 1000 plus on their SAT, only graduate 47% of their students? In comparison to the national average of under 42% of African Americans graduating from four year institutions (Digest of Educational Statistics), Stony Brook's completion rate is statistically better. African American students here at Stony Brook graduate at the same rate as white students; 45% of our students obtain their degrees.

Small numbers of African Americans are able to go to college, and even smaller number come out. Only 45% of our students are graduating, which mean more than half of all entering African American students fail out. It is a shame that a top university such as Stony Brook is unable to provide the support that will enable more of its student to persist? Why are African American students on predominantly white universities across the country not persisting in greater numbers? Retention effort have been put forth by many institution to deal with the high attrition rate of African American students. When I speak of retention, I am referring to what a university is doing to ensure the success of its students. Even when an institution is willing to offer more resources to undergraduate endeavors, it often lacks clear direction on how best to expend these resources.

Why should this be important to you? Our student body is caught in a cycle of mediocrity. We come into these universities with high dreams, and many of us leave untrained, under-developed, and for the most part unfocused. Schools are

used to socialize and control a nation's population. The educational system produces what it needs, and in our case it doesn't view the contributions of our people as a necessity. This is evident because of the "savage inequalities" that exist in this nation's eurocentric, male-centered model of education. Many articles and endless inquiries has already been devoted to the factors that affect our success, but for this discussion I would like to deal with it more concretely. Researchers tend not to look at the irregularities in performance outcomes, that is, how is it that some African American students are able to persist at these universities. We have all heard the saying "It is not where you're from but where you're at."

F O R
the sake of clarity I will use Stony Brook as an example of a typical predominantly white state university, because its where we are at. There are many factors that affect the attrition rate for various cohorts of African American students. I have **c o n d e n s e d** these factors into four basic areas which are listed below:

- Previous academic preparation of the students
- Positive acclamation of the students to the university
- The level of Student Support Services at the institution
- The level of motivation given to the students

Previous academic preparation

Institutions can offer remedial assessment and interventions for its students. Remediation has a negative connotation impacting on the students' self esteem, and students are often in the institutions for more years than necessary. I recognize that many African American students were not afforded the necessary foundations for academic success. That is why it is impossible to assume that in a few courses the institution will be able to provide students with the necessary foundation they need in order to take full advantage of their college experience.

Positive acclamation of the students to the university

Stony Brook fails to recognize the values and norms of the student culture as important factors which should be assessed and interventions developed to ensure that academic issues are not antithetical to the student culture. The African American student body places high value on their cultural development, and see it as an essential part of their college experience. Students are taught by other students to get involved in cultural organizations. They are rightly supported by the faculty and staff, who demand visible levels of cultural programming and a movement for diversity throughout all levels of the university. The African

A m e r i c a n
faculty and staff are actively promoting the cultural development of our students and has successfully instilled this in the student culture.

Y e t
the same emphasis or synthesis has not **b e e n** achieved

when it comes to academics. The African American student body, faculty, and staff have not found the way to collectively address academic issues with the level of involvement and demand that is afforded to our cultural needs. We, at this current time, recognize the importance of our student academic success, but we are unable to instill in the student culture a pattern of behavior which will result in better academic performance of our students. The culture of African American students on predominantly white universities doesn't provide incoming students with a more positive academic orientation. Students are not taught as a part of their socialization that there are certain academic expectations that their peers and various members of the university community expects of them. I think that this is the critical difference between our student cultural and academic development. The lack of synergy between the importance academic success, which has obviously been articulated to them throughout their lives and its link to the acclamation process of the university. The

students are taught the importance of sustaining the movement for the expression of African culture, but we haven't found a way to integrate the student into an academic movement.

The level of Student Support Services at the institution

Sink or swim

The university is unable to provide students with a first year experience which can assess their needs and provide the necessary services. The students are not properly supported once they enter the university. They fail to provide the necessary student support services that are needed during the students first crucial four semesters at the university.

Financial Support

This issue is often difficult to address. Many of our students spend a great deal of time, anxiety, and stress trying to meet their financial needs. Our student are faced with grave financial concerns. Many of them receive some form of financial aid, but this is true for most students. In contrast to their white counterparts our students tend to suffer more. That is why many are unable to devoted their full attention work This issue can be expounded upon, but the bottom line is that the African American community must address it.

The level of motivation given to the students

The university initiatives are not assessing and targeting the motivational levels of students as a part of the student learning experience. The university culture doesn't reaffirm the self esteem of incoming African American students. Many don't develop the necessary level of confidence to maneuver the institution. There are those who develop a level of cultural consciousness while at this institution, who later become frustrated, depressed as they identify the system as an oppressor and don't value their participation in the education process. These attitudinal issues are not assessed and intervention developed to addressed the students needs.

Students Culture

Freshmen orientation initiatives doesn't provide a positive orientation for African American students into the student culture. The eurocentric values and norms that are prevalent and transferred during the student orientation to the university are not conducive to the student's academic performance. Many of the students

"The current student leadership, faculty and staff of African descent must come together to collectively address the issue of retention on this campus."

CONTINUED ON PAGE 10

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**WE ARE
ONE
NATION!**

EDITORIAL

Greetings Brothers and Sisters,

We have come upon the last issue of the semester. Firstly we must all take the time out to recognize and to mourn the loss of Brother Marlo. He was some one's child, some one's nephew, some one's role model, some one's mate. But above all he was a king, as all Black men are kings located somewhere along the path of self-recognition, self-definition and self-fulfillment. Some of us knew Marlo well. Some of us did not know him at all. Some of us remember him by his dog, Zeus. Some of us remember our laughing with him at Def Comedy Jam. But how well we knew him or remember him is not the issue. We must always mourn the loss of a family member, of a comrade, of a Black man. We must mourn the loss of each and every Black man who dies before he has completed his life cycle, in the psychotic violence of this American nightmare. We must recall his name and hear it spill out of our mouths in the sweetness of prayers. We must resurrect his Blackness in our own waking states as we live our Black living, seeking out the original Black path. We must know and own that Blackness as we whisper his name and resurrect him in tears. BLACKWORLD mourns the death of a king.

We must apologize to you, our brothers and sisters, that we have not reached you as often as we would have liked this semester. We opened this semester with the restructuring of the paper. We are still in that process. Interestingly enough, we do not have many of the same members as we began with. But that is alright. In so far as the connection is made and the link holds steady, we will continue along the cycle that is life, picking up here. The ability and the courage to transform, to change hands, to grow are essential for endurance and survival. BLACKWORLD moves on, surviving, resurrecting into the horizon.

Some of you have come out to support the paper in various ways. Some have written for the paper. Some have come out and bought food at our cake sale. Some have simply read the paper. But that's not enough. Brothers and Sisters, BLACKWORLD is your paper, your own Black voice on this pale campus. BLACKWORLD brings you the information that is prevalent in your cultural organizations, your communities, in your nation. We warn you of their trickery that seeks to deceive and defeat you. We tell you what is going on with our Black people across the Atlantic. We speak to

and of our Black realities. It is, thus, essential that you become more involved in BLACKWORLD. Stop expecting someone else to get the information and assess it for you. Get the information and share it with the nation. That is how we all take care of it. Support your organizations! Support yourselves!

Finals are a mere week away. The UNITE Cultural center will be open 24 hours. Turn these Caucasians out. Black man, Black woman you are of the first civilization. You were the first priests, the first doctors, the first judges. You were the first scientists. You created math, language, culture. You were the first to bow your head to the Creator. What we learn in these institutions are very watered and bastardized versions of what we've always known. There is no reason why we don't excel. We have the capacity. We have the greatness. Let us recall discipline and do well.

Finally, my people, I wish you all a safe and prosperous winter vacation. I wish you all Peace! I wish you all a Happy Kwanzaa! (Stop celebrating the Caucasian's holidays! You have your own!) Strength in the struggle. Habari Ghani! ☐

LETTER TO THE EDITOR:

To the Editors of BLACKWORLD:

"Sista Ta Sista: Fever" (November 10, 1993) raised a number of interesting points about self-esteem and interracial dating. As a feminist, I well understand the desire of my oppressed sisters to determine their own identity and resist dominant cultural paradigms. The sister's editorial justly criticizes a Eurocentric measure of masculinity; the ownership or conquest of "property" — slaves or women! — is both morally repugnant and inevitably bound to fail as proof of one's "manhood." Babylon feeds all of us with the message that we can buy what we are lacking inside; but true self-esteem, whether you're black, brown, yellow, white, or red, man or woman, gay or straight, is the sense that you are valuable and worthy, the way you are, at any moment. It comes from within. Likewise, when interracial dating is an attempt to build up self-esteem or masculinity, it also is doomed to fail.

Nowhere else, perhaps, except under apartheid, has the self-esteem of Black people been so purposefully attacked as in this country. It is doubly urgent, therefore, that Black men and women struggle together to resuscitate their enormous cultural heritage. This battle must be fought on many levels, and the interpersonal one is no exception.

I agree, so far, with my sister's analysis, but I object to one point: why does she have to attack my physical characteristics? I am a white woman, and there's no way around that fact. Western ideals of beauty are no doubt more oppressive to my Black sister than to me; but even for me, as for most women, they are an unrealizable standard! I ask my sister, Is it in a genuinely African spirit that you ridicule my body? What I always admired about West Indian culture was its celebration of seemingly all body types; this seems subversive and truly resistant to Western norms. The bitter description of the white woman's body (as she was "worn" on the African's arm) is neither constructive nor fair.

Elisa Leibowitz

UMOJA '94 IS COMING

SISTA TA SISTA: Satan Seeds

Greetings to all My Sistas
And to all My Brothas
Greetings to all My People

by Aliyyah Abdur'Rahman

I speak to and of my mothers who were dragged, their nails clawing at the floor, to open places on the ship where each crew member took his turn raping her. I speak to and of my mothers who had Massa's fingers forced up her every penetrable orifice on the auction block. I speak to and of my nameless Black mothers who were raped by Massa's sons, his brothers, his cousins, his father, his overseer. I speak to and of my mothers forced to bear children for this rapist brute. I speak to and of the Black man forced to be a slave breeder for Massa. I speak to and of the Black man called to take part in the brutal rape and destruction of his mothers. I speak to and of the Black man who in a fit of powerlessness assaults the one even less powerful than himself, his



woman. I speak to and of the Black man who so shamefully turns his back on his own sacred Afrakan manhood, opting for the pathetic, perverse, pornographic manhood capable of raping the woman who bears the face of his own origin. I speak to and of my mothers and their daughters forced on their backs kicking and shrieking while some man pushes his fist-like penis in her, up her. I cry for my women.

I knew that eventually I would have to deal with the issue of rape in the Black community, how it got there in the first place and how it is preserved. It is perhaps the most painful article I will be writing. But it is also so clearly and so tragically apart of the experience of Black womanhood. Obviously to understand most dynamics in the Black community we must return to the plantation, on which it began and existed for the majority of our stay in this country. We will do the same with this issue. Let us recognize that wherever the Caucasian has put his pale foot and subjugated, decentralized, eliminated, systematically brutalized, marginalized and oppressed the people (and that is everywhere on this earth), he has made his primary sport the rape of the native women. He institutionalized the rape of Black women during slavery by passing a law that said that all children born to slave mothers were themselves slaves. This way his rape of Black women benefited his pocket. In addition to this he forced Black men to mate with their women, to breed

more slaves. This seems to be apart of his perverse voyeuristic psyche, evident today even in his pornographic culture. The stage is, thus, set for one of the most destructive practices in the Black family and in the psyches of Black men and women.

But we cannot blame the White man for Black men brutalizing their women. No amount of violence in the home, no amount of anger, of desperation, no amount of self-hatred, no amount of sexual frustration can excuse the sexual abuse of Black women. It is the responsibility of our community and of our Black men to understand that despite America, despite the European's domination and madness, despite our sufferings, despite our crippled relationships, despite

the crisis our nation is in, each and every one of us is a human being. Each of us has a certain freedom to choose what we will and what we will not do, in the context of any situation. The Creator has given this to all man and woman.

It is unfortunate that we live in a society in which men are not held accountable for the rape of women. Only 75% of rapes are reported. It has been estimated that a rape occurs every six minutes and that one of six women will be raped in her lifetime, one in three on a college campus. And it is extremely difficult to get a conviction for rape. It is inherent in Western culture which blames women for tempting men, evident in the story of Adam and Eve. But this is not our culture. These judicial systems are not ours. These morals and values are not ours. We must recall ourselves. The Black man is the first man, the noblest man. The Black man of the Twentieth Century is qualitatively no different from the Black man of Antiquity. It is his responsibility to recall, to resurrect his character, his nature, his nation.

Rape is destructive to the Black family. It ruins the woman, her psyche. It causes her to devalue herself, her self-worth. It disrupts the maturation of her sexuality, her womanhood. The result is a maladjusted, pained Black woman, struggling to heal her wounds and recover her

CONTINUED ON PAGE 10

BLACK HOLE AT A GLANCE

by D.L.

Stop Look, as well as Listen. I sees dis kid walkin, so I stops talkin. . . to myself. Eyes catch contact, but no faces turn. Good God Almighty, I'm being pressed, stressed, a test. I know he tries not to flex. He must be takin me for a sucker (part-time). I stand coz I realize I'm about to commit a crime. You chose to violate, while i'm mindin my own, elevating my dome, of consciousness, so now you getz violated. Turnaway quickly, swiftly, before its to late. Does he understand? I guess not, coz you continue to keep

both eyes on me, you chose not to flee, so your downfall cumz while your body numbs wit fear. You should've opened your third eye silly boy coz if you did, if you saw, if you realized, if you thought just for a moment, if you said mmmmm. . . you would have seen and you would have been keen to dis. . .

Step bac, bac up, look away and stay away, you about to fall jack, down da hill, my head is filled wit violent tendencies. You should not have entered this realm, this domain, this space. The circle can't be deciphered; not to be understood. The flava's can't be cheked wut da hek. I don't know you, so why you tryin to know me you see? My mind's mangled, tangled, in disarray, but dats not why, you about to die! I'm pullin out kid Duck down Run down da block coz a glock I'm quick to pop 2 to 3 to 4 to 5 times in your direction. I'm pushin up da clip, makin my finga press da trigga so I can hear da sounds of da click, click, click. . . Dick. . . You don't want dis but you got dis. You don't wanna have to pay da price for my inner-rage so think twice and don't chek me, chek yourself Blackman!

I take aim; precision is professional, I squeeze wit pleasurable ease. BLOOD! Thick red blood on my clothes, blood on my shoes, blotches and droplets of blood on my face; do I feel disgraced? HELL NO!

DAMN! another brother lies dead in da street
DAMN! another brother lies dead at my feet

DAMN! another brother I'll be soon

to meet; Again

The time is now dawn, I wipes my face with my forearm, but I don't feel alarmed coz its not the first time, I moves on, feeling like I was never born, feeling forlorn, knowing my soul has no form, knowing I will never, ever mourn. . . anyone! (disappears in blue black nite). (Meanwhile down on da pavement) - So

here I lie to die. Shot not by the other, but by the brother, in a pool of my own vital fluids over a glare, a stare, a dare. I ask myself why?



Ask yourself why! Shot dead over a glance, shot dead once more over toes on a pair of timbos, shot dead again over the Blackwoman, Bumped-shot dead, money-shot dead, jealousy-shot dead, crossfire-shot dead! Why do I continue to get killed over and over and over once again over.

-Stop Look as well as Listen-

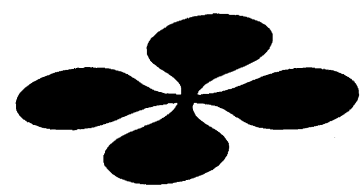
D.L

Signs out

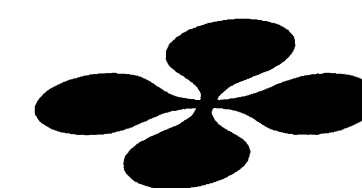
After thought - ___ I would just like to recognize and appreciate those who chose to venture in the depths of the **BLACKHOLE**. Though majority was fiction and fantasy. To a certain degree, there is a sense of realism and identity behind it all, which I think we can all relate to or know of someone that can. I am hoping nothing was misunderstood or misinterpreted. And if you had a problem with anything DATS YA BIZZNESS, and you can kiss anything thats between my toes (just kiddin)! On the real to real, I enjoyed writing this piece of art as well as telling everyone "YO READ **BLACKHOLE!**" To all who don't know in the direction I swing, continue to pitch for D.L never strikes out. To all Brothers and Sisters on this place we call a college campus, peace to you all and enjoy your f@king break!

-BLACKHOLE MOVES ON-

I must mention that this article was written several months prior to the recent and tragic loss of Marlot Versailles, and I chose to leave everything as is. I offer a prayer to the Creator for Marlot and his family. For his soul is in a better place now.

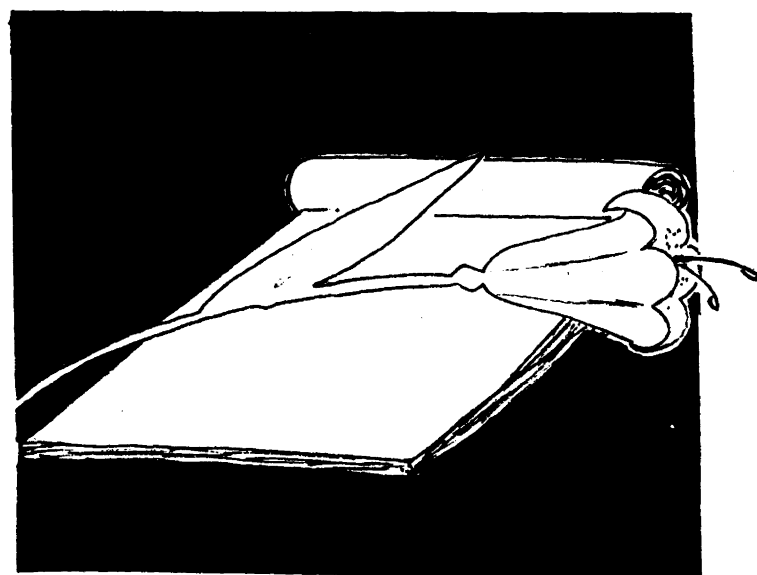


rhapsodies



I want to write about the unnatural death
of a young man ...
eating himself for courage in secret
until he vanished
bleeding to death inside.

—Audre Lorde
excerpt from poem:
Eulogy for Alvin Frost



Black On Black Crime
(Malcolm X Speaks from the Grave)
by Errol A. Cockfield, Jr.

My brothers stared at me with hate
And I noticed their skin was also black
I really couldn't appreciate
My brothers' sudden harsh attack.

But I still love my brothers.

My brothers laughed and threatened me
While I taught them in ghetto slums
But while I fell I couldn't see
Which brothers' guns had left me numb.

But I still love my brothers.

My brothers came to bring me death
While I stood in the Audubon
And as I sent them my last breath
My brothers gladly carried on.

But I still love my brothers.

I love them 'cause this mighty land
Taught them their inhumanity
I love them 'cause their gentle hands
Were guided by racist insanity.

I will always love my brothers.

Bad Motherfucker

I put a gun in a 2 year olds hand
And you shoulda seen him
Sayin' "Pow-pow" like a bad guy
Yeah, like a bad motherfucker

And I held it for him
So he could get his finger around the trigger
The safety on, 'cause I ain't a fool

Yeah, he'll be a bad motherfucker
Takin' shit from no body
Puttin' such a scare into motherfuckers that
They won't even *think* of standin' in his way

Yeah, I'll get rid of that gigglin' shit he's doin'
Bad motherfuckers don't smile
And he won't be needin' them
Blocks, crayons, colorin' books, number books and such
Bad motherfuckers only got one thing to learn
And ain't got time to be dreamin' shit up

Yeah, go to your mother
So she can make you big and strong
Then *I'll* make a man outta you

A man who won't even let shit like —
grandmothers
mothers
mothers-to-be
little kids
kids with dreams
kids with futures
kids with kids
fathers
sons
brothers...

brothers...

Nothin' ... stand in his way.

— I put a gun in the hand of a murderer.

Susan Arauz

The Spirit of Arrogance (Brothers dyin' over stupidity)

When you stepped on my sneakers it was really my pride
You better remedy the situation or we could take this out-
side
'Cause I am THE MAN and you are not
If I had a gun I would have taken a shot
But since the gun was yours
I tried to pause
As you shot my running back.
Another gone
'Cause he was a pawn
of me not cutting him slack
So I exit to enter another body with the speed of a Nova
It may not be sneakers next time
As I leave one behind
To start the cycle ova'

Chaka Phaire

Knowledge Is a Bitch

-I'm a zoo animal
And I can't do a damn thing about it
-The funny shit is - I'm not the only one
I'm just one of the few that knows
-And that's what so fucked up
'Cause knowledge is a bitch
-Especially when you can't do anything with it
-I've witnessed my kind be natural within their natural
environment - even though I've only witnessed this on TV
-But it still makes me wonder how and why I'm held captive
Isn't this some shit
-I'm concerned though, 'cause I'm a natural animal that needs a
natural environment
-And it's only getting worse
I've come to realize that I'm trapped within this societal zoo,
but *at least I know that*
-'Cause I'm not the only one

Stanley Cadet

When We Kill

When We Kill
ourselves
the triggaz don't feel for a next nigga
When We Kill
our dreams
the streams of tears are clouded and murky
When We Kill
our hoods
the wood of life is decayed and deserted
When We Kill
our noise
the boyz in da hood are silenced w/silencers

"Arm yourself or harm yourself!"
revolutes into
arming for harming
The nigga who lacks a trigga
but owns a face
carved from BLACK stone
Mr. trigga man
are you a bigga man 'cuz you can
shatter a BLACK stone
into pulverized pieces of powder?

When the caps fly
an image is bucked down
flesh is fucked round
the combo of bullets, concrete, and
chalk
Review the question
Review the question
Review the quest

Hate of you is hate of us and we and I
H U R T
When BLACK is no more
and you-us—we-I
can envision BLACK through only
BLACK limos
BLACK veils
BLACK bodies in white chalk lines
BLACK families wailing under
BLACK men lost
paying the cost of

the BLACK TEC 9 on the waist line...

WHEN WE KILL!

Lauristine Gomes



1117

THIS WAY FOR BLACK EMPOWERMENT

Is Development Possible?



by Dr. Lenora Fulani

On November 5, 1993 I had the honor of introducing Dr. Fred Newman, my colleague and dear friend, to some 600 social service workers, educators, students, community organizers and just plain folks who had come to hear his annual lecture, which is sponsored by the East Side Institute, the national center for training in the non-Eurocentric, anti-psychological therapeutic and educational approach known as social therapy which he began developing more than 20 years ago.

The topic of Dr. Newman's talk was "Creating Our Lives." I want to tell you about it because I believe that his discovery of an approach that can reinstate development in children and adults is of crucial importance to our people at a moment in history when psychologists and educators are echoing the economists who say that development has reached a dead end.

The underlying racist message of that statement, Dr. Newman pointed out, is that the reason development is over is that who we're trying to educate now are chil-

dren of color. Much of the educational and academic elite in this country believe that these children, our children, are not as educable as white children. But Dr. Newman and his colleagues—I am very proud to be one of them—don't believe that racist myth and don't believe that our children can't grow. It's precisely that self-serving and profoundly racist assumption which we are challenging.

Social therapy takes its inspiration from the work of Lev Vygotsky, a Russian Jew who in the years just after the revolution of 1917 challenged all the assumptions that have been the basis of the Western "science" of Psychology since the 19th century.

A central assumption of that Psychology is that human development is something that happens to, and in, individuals. (Not surprisingly, the "normal," "model" individual in this scheme represents those who dominate Western economy, society and culture: rich white men.) But leaving aside the moral and political objections to this assumption, there is a huge scientific problem with the notion of individual political objections to this assumption, there is a huge scientific problem with the notion of individual development: that's not how it happens, Vygotsky said. For evidence, he looked at how very young children develop, and in particular how they learn to speak in a "conjoint activity" with other people. It's the same in all societies: babies babble, and "experienced" speakers—older children and adults—talk back to them, relating to these "inexperienced" speakers as members of the speaking community. We do this by encouraging the little ones to do something "in advance of" themselves (to talk

without "knowing how"); they are included in the community of speakers in such a way that they are able to imitate those who already know what to do. As adults we don't interpret, analyze or explain what babies "say" to us when they babble. We "complete" their thoughts for them. (When a baby says "Baba," we say: "You want your bottle!")

Interpretation, analysis and explanation are all expressions of the competitiveness that structures "normal" adult conversation, regardless of what we are saying to one another; typically, how we talk to one another isn't developmental because we are not building—completing—something socially, but competing individualistically; we listen just until we can take "our" turn, to be able to say what we have to say.

The point is that human beings develop socially, with other people, or we don't develop. That's why there can't be a "science" of human development, a psychology, unless it rest on the social nature of our species; a "psychology" based on the assumption of individual development is a myth.

"So we sought to find a way of creating a learning approach, a therapeutic approach, which was fundamentally committed to development and, therefore, fundamentally dedicated to the socialness of human beings," Dr. Newman told his audience. "What we have discovered, after many years of work by many dedicated people, is an approach to children and adults which has the capacity to reinstate development. If human beings cannot continue to grow, if human beings cannot continue to develop, they cannot get better."

On the following afternoon, 250 people practiced learning to talk the way babies learn to do it—by "completing" rather than competing with each other—and in doing so caught a glimpse of what Dr. Newman and his colleagues mean by reinstituting development.

For if we don't find a way to reinstate development, Dr. Newman said, "We are doomed. At this moment in history, the very question of continued development is being raised. Can we create a global environment in which human development can continue?"

It takes a lot of guts to ask that question these days—and even more to devote every waking hour, as Dr. Newman has done—to come up with an approach that makes it possible to say YES in response to it. Which is exactly what makes the Federal Bureau of Investigation and other who have attacked him so hostile.

It's no coincidence that our enemies call us a "cult" (That's what they call any group of people who don't go along with their psychology and who have managed to avoid being destroyed, or drugged into obedience, as a punishment.) The "cult" label is meant to scare millions of our children and drive millions of people to drink and do drugs (of the legal and illegal variety).

You see, if we aren't a "cult," and if Dr. Newman isn't a "guru" who forces people into "blind obedience," then something else must be going on. That something else is the troublesome (to the powers-that-be) possibility that millions of people in this country (and around the world) might be highly responsive to the new psychology that Dr. Newman, I and our colleagues are creating. □

CONTINUED FROM PAGE 5

STRAIGHT UP

who are orientation leaders promote the importance of the aspect of student life that they value, which for the most part are not similar to African Americans. The situation doesn't change too much if the ethnicity of the orientation leaders are changed. In fact these students are more likely to provide a negative depressive concept of student life. The change will prove insignificant without a process that assesses and values the African contributions or the contributions of any other ethnicity. The current orientation process turn off many Africans because they feel that their cultural and social needs will not be met at this university. Thus, many of

us seclude ourselves to reaffirm our own heritage. We focus on our own cultural clubs and organization activities and events and few bother to go beyond that experience. This is augmented by the fact that the present student culture doesn't promote the self-efficiency of African American students. Why is it that these predominately white campuses are not using the current literature to address these areas of concern that the literature clearly speaks of?

A lot of the literature that I have read still asks why it is that on campuses where many of our students are not persisting, how is that some of them do. I am one of those students who did persist. I was able to persist because the factors that I mention were addressed, even though it was my own assessment that enabled me to seek out the counseling, mentoring, and

support that was required. I am raising these issues because I believe that as students we must take more responsibility for our fates.

We shouldn't wait for this university to fix something that we can solve ourselves. The current student leadership, faculty and staff of African descent must come together to collectively address the issue of retention on this campus. Our communities are in the worst situation every since slavery, and if we don't develop a process of change, we are not going to make it. Straight up. □

humanness. We have enough struggles. We don't need any extra. There is no way that I can ever convey how horrible the experience of rape is. It is oppression in its most outwardly physical expression. Rape is the subjugation of a woman, the stealing of a most sacred sweetness, the violation of the most natural law. It is the forcing of filth into and throughout a woman's physical and spiritual womb, leaving Satan seeds behind to rot her.

**We Must Protect and Preserve
the Black Woman!!!**

In Love and in Struggle,

CONTINUED FROM PAGE 7

SISTA TA SISTA

HETEP! □

PERSONALS

<p>To Shane, HAPPY BIRTHDAY! From The 222 Crew</p>	<p>To my sistas, Sexy Thangs! - Jackie (Chun-Li), Wanda (Miss Too Fly), Lauristine (Big Dread), Shane (Street Fighter), Tee (Study girl), Althia (You Go), Lisy(represent), Tenika and crew (Just Dope), Keisha (Sexy, Sexy), Neshanda (Big Gal!), To my boosters (Boosta Step!) and of course to everyone I forgot - My heart is wit ya!! The Will-ster</p>	<p>To Shiek, Pablo, Spliff, and River, S-my brother, I love you. Go home to your nana. P-stop going to Mc Donalds without me. S- It was only a contact high. R-U broke my heart, but we're still cool. Love Red Hook</p>	<p>Peace To Heads On Da Yard, Keep it on and Flowin. To all da smitties... Represent , Spliffington</p>
<p>Farah, My big sister, I'm glad I didn't listen to the hype. You're true blue. I love you and don't ever change Little Puerto Rican Jazz</p>	<p>Sophia, Happy belated birthday. Stay sassy.... "Hopen up di door, I say" Love Ya Annie</p>	<p>To my best Shimmie Sham, Stop dissing me for Ghandi. I wuz here first. Just kidding! You know I'm here 4-ever. Love 115C</p>	<p>To all my girls, Jackie H, Erica B, and Kim. I love you all, but don't be jealous because I love my Emeka more. You sweetie Tracy</p> <p>Next time don't run, just snuff him back. . Punks run around to get back up.</p>
<p>To all of you creepers, I see you creepin, so just keep on creepin. Keep up the good work Fellow Creeper</p>	<p>Eddie, Did I get the Job...(Done)? Tiffany</p>	<p>April and Adukay, Thanks for looking out. You guys are true friends. Mind you, Pa dow, you got DEEP, Uh-Uhhh, cutsie and all that. Little Puerto Rican Jazz</p>	<p>Tanya, We here, cool it on the ethnic jokes, especially on Curtis' funky room!! Me</p> <p>To Big Div; Big Vim; Big Wally, A crazy what up From Hen Lover</p>
<p>To the crew, The original players from the Himalayas. The old macks from way back. Keep your heads up. Don't believe the hype T.O.P.</p>	<p>To everyone, Keep the spirit, Keep the power and make us strong A.S.</p>	<p>To the Book crew and my girls, Annette & her right arm , Wandine and her telephone crew, Phillip, Ainsley and the security posse; Peace Love and Harmony! Alexis Hunter</p>	<p>To R.F.P. Hey love, just remember theres "lots of loving" in these "sacks" that u can "handle"</p> <p>Ev, I know you've seen Harry lately, but I haven't, I miss him, and I think the girl who used to have Mohawk does too. Tell him to watch his back Luv Mia</p>
<p>To Orlando, Good Game From: The Girls</p>	<p>What up to all my people, If we keep our heads up we're in there. Big K.W.</p>	<p>Jason, Thank you for being there for me and understanding. I know who my true friends are and you're one of them. Love always, Farah</p>	<p>To Kam, Congratualions on everything Ev & Mia</p>
<p>To everyone, Don't read me. I said don't read me. Come on stop reading me. Thank you (Not really) I'm so crazy, MAM</p>	<p>To Lisa P Happy Birthday baby (11/4) Hope it was enjoyable. Say hi to Jordan. Annie!!!</p>	<p>Monica, This is a letter of eviction. You must move from Langmuir to Gray A.S.A.P. Tisha</p>	<p>Yo Yo, This is for all the crazee wack funky boys out there. I'd like to give a shout out. Sig Ep in the house. Also to all the girls in the city who signed my BVDs- I luv Ya, and to all the babes at Stony Brook- You in the place to be. Natty Boy Neil</p>
<p>Jazz, To a person who proved herself to be a true friend. I'll always be here for you. Your Big sis, Farah</p>	<p>Tiffany Wassup. How was the basketball game? Slam Dunk!!! Kim.</p>	<p>WOP, Let me tell you something. It has only just begun. Havoc - Dead. Confusion - Dead, Destruction - Dead. Love - Must be amongst us. Its an open path. Hand in hand we can walk down it harmoniously Wifey</p>	<p>To Jean, Je Vais Te Tuer</p>
<p>A phat shout out to da "aaa-yo...aight" , "da original Benedict D-3 crew: Sheronda, Daphne, Lashawn, Sophia, Mary and me---Claimin' set for the nine-tre.</p>	<p>I'd like to give a crazy phat wutz up to "da crew", Sheronda, Daphne, Sophia, Mary, Kamika, Dayna, Lashawn, Selenge, and Sheri-Ann U Know Who</p>	<p>USB Dwellers, When the sun shines in your eyes, don't worry, theres always someone on the prowl that can provide a little shade for you. But when the times become a little too dismal, you better run for cover or you might just become infected with "Shady-osis" From "Help pull up all shades foundation.</p>	<p>To Joan, Amma, and 95% of girls on campus You all need to take a class in minding your f___ing business 101 Musa A</p>
<p>To the brothers of James A-3 Stay away from those devils T.O.P.</p>	<p>Sasha, Boo did what??.To Who?? Kim</p>	<p>To Mike, I never thought I'd see the day when you would become so Chez-D. Thas aight, I wuz jus waiting for the shadiness to come to light Smitty</p>	<p>To Bart and the crew, Thanks for looking out for Ms. Jackson and Ms. Phillips. Keep looking out, we will always be your sistas Toufi - Jo Jo</p>
<p>To "Ribbon", Ever heard the saying "curiosity killed the cat?" Your weeks are up. Its time to fess up. Alexis Hunter</p>	<p>To Crew 222 DL Will - Stop looking around and lick the nuts Hollis - Megan and Priscilla are in there next year. Chicks for kicks til 96, kid. Hartley - Say ya prayas cuz ya dont know when I'm cumming Jackie - Pork & Beef were never your thing but you could NEVER say NO to a chicken wing L.G. - You're too much, I can't dis. Gimme my shirt back. Luv ya Shane - a.k.a. Venus, a.k.a. Sucks a.k.a. My Dick!! Happy Birthday. Guy</p>	<p>To the Langmuir posse & all other peeps(Annie), Gun without a limit Kim</p>	<p>2 The Group Of Nutz At 222 BE BLACK, BE STRONG, PLAY ALL NIGHT LONG ARR-ITE! The Wonderous</p>
<p>Adukay and April, I know beyond the shadow of a doubt, that you both will always have a place in my heart. Thank you for being there. I love you both! Farah</p>	<p>Monica, Your greedy ass can't live on eggs and cheese alone.. Lisa, Gonna miss your drama Guy</p>	<p>Mike, Kim and Miggety 10-23 Kim</p>	<p>Deare'z Giggles Missing you. (I tried hitting you once. Just kidding.) I'm waiting only for you as I wait for our starry night to come again MAM</p>
<p>Jewel, Keep your head up. Kim</p>	<p>Special shout out to, Adukay, Farah, April, Annie, Sharon, Kim, Butter, Niece, and Big Little Tisha. Tanya</p>	<p>To Beezo Happy B-day, babe (11/24) To TJ Happy B-day, munch (11/29) Remeber me when mine comes along Annie</p>	<p>To our brotha, EEE 93. To the brotha with the beats and the rhymes. You are a true person to the race and to us Toufi - Jo Jo</p>
<p>WAD UP A-222 Irving Crew Represent, Shell and Shanty, Big Dread, Fro-Joe, Jackeeeee Be my girlfriend, Peace and Love to Swan and Dara, AAA-yo Guy- Pass it on! Carla Carey, Butter Lips - Smooth-K, Vron-ski, Brown Rice, Shane and Hollis - One-count, Eric-GET DOWN! and of course the Will-ster. Hartley</p>	<p>Baby Sweetie, I love you. Even though we argue too much, the two years have been worth it. Cutiful & Precious.</p>	<p>Big up to: The Dungeon Masters; 2001, 2005; 2000; 2065; 2066 From Jukcy</p>	<p>To all the undercovers, No respect due to the undercovers. Stop fakin' the funk. Be true to the culture. Sak Pase HSO! Haiti - Toufi</p>
<p>To my brothas, Always and forever - Dan the dashing, Hollis the Horny, Guy the Galiant, Mike (Butterlips), Kay (Fly-Guy), Ju-Ju (Mr. Model), Vron-ski(Super Pimp), Ricky (Pretty), Joe(Afro), and of course All Ball Crew - Got Ya'll Backs! The Will-ster!</p>	<p>To the dynamic women of Crimson & Cream, I love you all dearly. The Tres! OO-OOP!</p>	<p>To all y'all muthaf___in' creepers, B-ware, all eyes are watchin' RSP</p>	<p>To those adorable ladies who live across the world, never change, never grow palm trees. K.W. and the crew</p> <p>To Renee, Yukie, Selma and Shayne Good luck on your exams</p>

CREATIVE ARTS

Cultural Show Review

by Farah Joseph

On Friday, November 19, 1993, the Caribbean Students Organization presented their Annual Cultural Show. The Caribbean Day started with a bang. I was anxious to see how the show would be presented. As usual, the show started late. The fliers said that the show would begin at 7:00 PM, but it started at 8:15 PM. I believe that the audience learned from past experiences and knowingly arrived after the posted time.

Nevertheless, C.S.O. was not liable for the delay. The delay was due to the participants in the show. They were skeptical about how their performance would be displayed and whether or not their performances would be seen at all. However, this delay did not ruin the show or the audience's mood.

Eamest Alexander, C.S.O. president, apologized to the crowd for the setback and thanked the crowd for coming out to support C.S.O.

The show began with Angela Alvey singing the Black National Anthem. Angela's voice was strong and uplifting. She sang the anthem with passion and emotion. The first scene featured a poem by Sue-Ann Messan. This poem,

"The Ghetto", illustrated how society treats the youth who are from the ghetto. It portrayed how the ghetto is seen through the eyes of the community. This poem cited the oppression, the hatred, and the discrimination in the ghetto. This poem was not only serious, but also funny. It was said in a Jamaican dialect, which made it difficult for me to understand every word, but I understood the theme of the poem. Sue-Ann recited the poem with feeling, which caused the audience to enjoy the poem even more.

The second scene was a play, "No Sucker Allowed Presentations presents: A Love Thang", by Curtis Easley. This play was about the way society creates images that men should be aggressive, domineering and hard to control, and keep their women under foot. It explicates the myth that society has projected into our communities. Men are forced to portray a macho image which proves their manhood to their peers because, if they don't, they are considered a "sucker". This play brought forth laughter from everyone's mouth. This hilarious play was performed by the following students: Curtis Easley, Antione Daniels, Ivette

Yambo, Joanne Pierre-Louis, and Irene Orantes.

The third scene was a dance contest that did not bring forth any contestants with the exception of an adorable little girl, Akilah Mandisa Browne. Since she was the only one with enough courage to participate, she won the dance contest. She was very cute, and she stole the audiences' heart. The next act was the H.S.O. (Haitian Students Organization) dancers, dancing to "Souvent" (Remeber) by Zenglen. The dance consisted of three girls and three guys, who were graceful and gave a radiant performance. The dancers used the stage efficiently and were in sync with their movements. They were full of life and energy (making me proud of you, my Haitian brothers and sisters).

After the illustrious dance, Bellamus and Horsehead performed. Their performance (in actuality it was their lyrics) excited the entire crowd. Their lyrics were aimed at women's sexual areas and what they do with those areas. In my opinion, their lyrics were not degrading, but their display was unnecessary. There was no need for the young lady to be on

stage during their sexual remarks and gestures. However, from the crowd's reaction, they seemed to have enjoyed it. At the end of the act, Juliet Virgin apologized on behalf of C.S.O. for the degrading remarks. The scene that followed was a poem, "Love Letter", written by Louise Bennet. This poem was recited by Sue-Ann Messan. It was about a young woman writing to her boyfriend, in which she is hinting at a proposal. This poem was also in a Jamaican dialect, which (as I mentioned before) I could not completely understand, but the crowd got the message.

The last act was the C.S.O. dancers dancing to "A Little Bit of Wine and Invitation." The songs had the audience dancing in their seats, but the dancers themselves did not show any emotion or enthusiasm. The dancers acted as if they didn't want to be there at all. (All they had to do was smile.) The dance itself was not very creative, but, in all, it was not bad.

The Cultural Show ran smoothly, even considering the delay at the beginning of the show. I think the audience enjoyed the show and would come out to support C.S.O. again. □

THE QUEEN SPEAKS UP FOR THE LADIES

by Sheri-Ann Best

"Who you calling a bitch?" This is the powerful question being asked by millions of young black women nationwide. Rapper/actress Dana Owens, also known as Queen Latifah, is the woman that can be credited for raising the consciousness of today's young women. In her current single, "U.N.I.T.Y." (which is from her latest album, "Black Reign"), Queen Latifah speaks directly to the black community. Basically, "U.N.I.T.Y." addresses the concept of respect, respect for the black woman from the black man, and most importantly, respect for black woman from herself!

Ever since the first African, female slave stepped onto American soil, Black women have been unduly labeled and perceived as sex objects, with no sense of moral values, and an unrelenting libido. Of course, this was and is not true, but the myth still exists today and is being believed by some of our black brothers. This

is illustrated by many of today's rap lyrics and general street lingo. In the same way that the media reinforces negative stereotypes of black men, rap lyrics reinforce the stereotype that "bitches ain't shit but hoes and tricks". To make matters worse, someone had the nerve to put this "catchy phrase" on t-shirts and sell them on the streets. Dr. Dre's song is just one example of the blatant disrespect of black women by the black man. Unfortunately, there are more. Apache is looking for a "Gangsta Bitch". Ice Cube is having a good day because "Kim can f@*k all night". Wu-Tang Clan's Method Man has himself a shorty and he's "about to go and stick it". In his song "I Get Around", Tupac was back to get wreck and give "all respect to those who break their neck to keep they hoes in check", but now he's telling black women to "keep [their] head up". It's hard for a black woman to keep her head up when the black woman, the

first woman and mother of all people, is stripped of her dignity, pride, and history, and reduced by being called a "hoe" or a "trick".

To women of all races, U.N.I.T.Y. is a breath of fresh air. It gives relief to our ears from all of the "bitches", "hoes", "hoochies", "stunts", and "tricks" that we have to listen to everyday. It says, "No, this is not true! This is not all that I am and you brothers have got to stop saying that." "U.N.I.T.Y." tells that 6 year old girl who hears it on the radio that she is worthy and to let no one tell her differently. It tells that 19 year old young woman who dances to it at a party, that she is above being labeled as a "bitch" and to let no one demean her by calling her one. It tells our mothers and grandmothers that we respect their womanhood and strength, and are honored to be fruits of their wombs. As Latifah so eloquently puts it, "You gotta let em know, you ain't a bitch or a

hoe". The song is also saying that before anyone will listen to you and respect you, you must first respect yourself! That is most important.

In "U.N.I.T.Y.", Latifah tells the black community that we can only rise together as a people when men and women work together. There's no room for strife or inner conflict. The black man was put on this earth to uplift the black woman. Likewise, the black woman was put on this earth to uplift the black man. However, there are too many external forces that aid in our own destruction. "How can I lift you up, black man, if I am made to feel so low, that I can barely get my shoulders off the ground?"

The next time you hear some one call a female a "bitch" or a "hoe", turn around and see who they are talking to. It just might be your mother! □

•••••

GOSPEL FEST '93

Keith Walker

On the evening of November 13, 1993, the Stony Brook Gospel Choir hosted their very first Gospel Fest featuring collegiate choirs. The show started promptly at 7:30pm with the opening prayer delivered by M'tchaka Warren which set a warm family-like mood for this spiritual event. The mistress of ceremony was a Ms. Gail Watson who, with her vivacious voice, encouraged participation from the audience.

The Stony Brook gospel choir made it's entrance with the song, "Come Let Us Sing". Then Stony Brook musicians assisted the small Binghamton Choir who made a valiant effort to please the audience. The Stony Brook musicians had not had any previous rehearsals with Binghamton Choir and still did a wonderful job. Next Ms. Alexis Hunter graced the audience by doing great justice to "Amazing Grace". Ms. Hunter with her passionate vocals, received and deserved

a standing ovation.

There was such a spiritual feeling in the Staller Center that evening. Following Ms. Hunter's solo performance was SUNY Albany's choir. They, with their female percussionist, moved the audience with three selections. Following Albany was SUNY New Paltz, who uplifted the audience after the intermission with "Joy". Their second selection led by a young gentleman, was so very powerful. They got the crowd jumpin' and clappin' their hands. It was a very energetic performance which reminded us that one does not need to be in church to let the spirit move them. Next was FORTRESS, a group comprised of four members of Stony Brook's choir. Their beautiful performance proved that the choir is full of talent. Three students represented Pace University's Choir and were aided by Darcell Crone, Stony Brook's talented

percussionist and Glyndon Sangster, the choir's gifted keyboard player and pianist. C.W. Post's choir also had a portion of their choir perform in support of Stony Brook's Gospel Fest. Following C.W. Post was Dominisa Hurley, an alumni member of Stony Brook's choir, directing "Jesus Is the Light" for Stony Brook's spirited return to the stage. This selection was spirited and energetic.

The finale featured the visiting choirs and Stony Brook's choirs joining to form a Mass choir and to perform "How Excellent". It was a fitting ending to an excellent evening.

The entire Gospel Fest could not have happened without the selfless help of hard working individuals. The directors, musicians and choir members worked hard to present the campus with a spiritual evening. The Concert chairs, Sean Bollers and Susan Arauz labored to insure the

success of the concert and the comfort of the visiting choirs. Several of the invited choirs needed over night accommodations and choir members, as well as the Stony Brook campus community, welcomed the guests warmly. Many of the visitors were appreciative of the hospitality extended to them and gave tokens of thanks to their hosts. They were pleased by their experience at Stony Brook and are looking forward to the next Gospel Fest. Allan Inkles, who donated the Staller Center's Main Stage to the choir, deserves a great deal of thanks. Susan DeCarva of C.O.C.A. provided one hundred and fifty tickets for the visiting choirs to attend the campus movie and is acknowledged for making the choirs feel at home. Last but not least, the President of Stony Brook's Gospel Choir, Johnny Walters is recognized for lending to the success of Gospel Fest '93!

A Tribe Called Quest

by Dorothy Jackson

A Tribe Called Quest's much anticipated third album, *Midnight Marauders*, hit the stores Tuesday, November 9th. They also appeared on the front cover of *The Source's* December issue. Those who are true hip-hop fans have at least one of these by now. But if you don't have the funds, and want to know how Tribe came off, i'm gonna tell ya' ...

They did. Each track (there are 14) is all that. The cuts are full of bass and smooth rhythm. And for those of you rap fans who care about what the artists are actually saying, these lyrics will leave

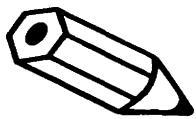
you with the realization that rappers don't have to degrade Black women to come off. Their skills are what are to be admired, not the subjects most rappers are talking about which turn out to be a total disrespect of the Black community. Tribe sticks to their own storytelling ways instead of trying to follow the current trend of gangsta rap. Unlike other artists who are coming out with their second and third albums with only money on the mind, Tribe stays true to the game. The only track that might seem to be a hard song, is "Sucka Nigga", but it's actually about Q-

Tip's disdain for the constant, negative use of the word nigga by those trying to perpetrate. "I be hating sucka m.c.'s and sucka niggas, posin' like they hard when we know thier damn card." And those are only the first two lines. Tip and Phife do get deep a few times, but they're mostly funny and upbeat.

Midnight Marauders is a little different from Tribe's previous two albums: *The Low End Theory* and *People's Instinctive Travels & The Paths of Rhythm*. Phife rhymes more than he did before. His solo, "8 Million Stories",

shows his skills in the same way "Butter" did, only better. Q-tip flows better than he did before in "Electric Relaxation", a love song as smooth as "Bonita Applebum". They definitely didn't fall off.

So, if you're a Tribe fan, or a hip-hop fan, you need to dig deep into your pockets for the loot. \$7.99 isn't that much to pay for music that has beats, rhymes, and positivity. The tape is "precise, bass heavy and just right", just as the advertisements said it would be. Don't sleep on A Tribe Called Quest's third album, *Midnight Marauders*.



Etchings



AFRICAN STUDENT UNION

- Representatives from NYPIRG discussed the tuition hike all SUNY schools are about to undergo.

- Monday December 6th, ASU hosts lecture with Professor Vaughan:

Topic: Liberia: Crisis and Causes, at 8:00 pm in the Uniti Culture Center. AASO will also be co-sponsoring the event. The key speaker will be Reverend Stryker.

- ASU is currently looking for contestants for the 3rd Annual Miss African Pageant for the spring of '94. For any information contact SherryAnn Marshal at 2-3305, Dale Alexander at 2-3306 or Marialma Goba at 2-4558.

- ASU is also having a food drive for the Eastern Farm Workers, if you have anything to donate, please contact either Dale, SherryAnn, Marialma, or Sean at 2-3456.

- "Michel" Lamine Savane did his presentation on Senegal. Meeting adjourned at 10:15pm.

ATTENTION:
AFRICAN-AMERICAN, LATINO &
NATIVE AMERICAN STUDENTS.
THE DESTINY COMMITTEE IS
ASKING FOR YOUR RESPONSES
TO THE SURVEYS AND YOUR
AUTOBIOGRAPHIES.
PLEASE HAND IN ASAP TO THE
AFS DEPT.
THIS AFFECTS YOU!!!!!!

ARE YOU A DECEMBER
GRADUATE?
WELL THE AFRICANA STUD-
IES DEPT. HAS KENTE
STOLES FOR A MERE \$10
IF YOU WOULD LIKE ONE
PLEASE CALL THE AFS DEPT.
(2-7470)
HURRY BEFORE THEY'RE
GONE!!!!!!

Latin American Student Organization

- Youth Empowerment Day did not occur on November 18. It has been rescheduled to February 17 due to problems out of our control.

- The semiformal will be either in March or April either in the ballroom or gymnasium. A live band will be performing.

- Latin week will be held either in March or April. Some ideas for this event are a comedian, salsa band, dominoes contest and a softball game.

When Tensions Arise

A Look at the Conflict Between Blacks and Latinos on Stony Brook.

This article does not necessarily reflect the views or opinions of the BLACKWORLD staff.

Many would find it hard to believe that tensions can exist between Blacks and Latinos on campus and all too often the discussion of such a topic in public is taboo. However, to deny that a problem does exist would only add fuel to the fire and will lead to severe repercussions in the future. The two communities have coexisted for a good number of years and share similar struggles and objectives. Nevertheless, the rise of separate "cultural identities" amongst Blacks and Latinos has clashed more than a few times. For Latinos, this cultural identity lies in their African, Indigenous, Asian and European roots. Many Latinos have been acknowledged, however, for their African roots only, to the extent that they have

been told by members of the Black community at Stony Brook, some which are staff and faculty, that there is no such thing as being Latino, that you are Black! To accept this would be accepting the notion that you partially exist, that the other traits they you are made up of are inconsequential and have no bearing on you as an individual. What's worse is that some Latinos "fit in" easier than others into either the Black or White communities, and many times they will "drop" the Latino in them to accommodate their peers. Fortunately, the one thing that many Latinos have come to realize over the past couple of years is that they do not wish to be assimilated into either the Black or White communities, that to do so would dismember Latinos as a people and pit *hermano contra hermano*.

Another topic which has not only

caused tension between Blacks and Latinos on campus, but rifts amongst Latinos as well, is the representation (or lack of) in organizations geared to meet their needs. Over the past couple of years on Stony Brook, many Latinos have felt that there has been a loss of representation for them in these organizations, and have been the cause for Latinos to seek representation in their own fashion. Many of the Black student leaders in these organizations (and even some Latino student leaders) have not defended or represented the concerns for the Latino community or their events, particularly Hispanic Heritage Month. Particularly disturbing is that some of the Black student leaders in these organizations have claimed that certain functions must receive funding because they are "traditional events" and everything else is not. Meanwhile, not

one of these "traditional events" are geared towards the Latino community or any other ethnic group other than the Black community.

There is a definite problem that does exist, but that doesn't mean that it can't be solved. We must adjust to the fact that both communities have similar needs and wants, but that the method in which we will achieve these goals will be different. We must respect each other's similarities as well as our differences and support each other in our endeavors. But most of all, we mustn't fight over the same miserable piece of the pie that has been handed down to us by those who want to see us disunited, but fight for a bigger slice!

This article was written by Fernando Tirado for ¡StonyBrook en ACCION!

Dedication

In Your Memory:

Although your life was short lived, you've touched us all in your own special way. No matter what the situation was with a person, you were guaranteed to put a smile on their face. It's a tragedy that we lost a positive black brother to such a violent act. What hurts most of all is that your life was taken from you by a brother of your own race. It makes us think about what we're doing to each other.

MARLO, your memory will always be with us. We'll never forget you and that million dollar smile of yours.

In Your Memory:

We dedicate this to you.

From the Original Benedict D3 Crew.

(Daphne, Sheronda, Sophia, Annie, Dayna, Lashawn, & Mary).

*We'd also like the readers to take a moment of silence and remember our dear
brother*

Marlot N. Versailles.

Nou Pa Ka blye !

Charles Valembum

Memories of Marlo

Why The Gun?
by Dwight Brown

One shot, two shots
Heard in the night
Thoughts of pain
Thoughts of death
So close, I lost my breath

One shot, two shots
Fired in the fights
Wounded rounded up
And now the violence
Would stop.
Why did it begin?
Knowing no one would win.

One shot, two shots
Was to be a night of fun
But how could it be if
They brought a gun?



Hear this word that the Lord hath spoken against you,
O children Israel,
against the whole family which I brought up
from the land of Egypt saying
you only have I known of all families of the earth:
There fore I will punish you for your iniquities. . .
Shall there be evil in the city and the Lord hath not done it?

Amos 3:1

I am the man that hath seen affliction by the rod of His wrath
He hath led me, and brought me into darkness, but not into light. . .
He hath build against me and compassed me with gall and travail. . .
Also when I cry and shout He shutteth out my prayer
He hath enclosed my ways with hewn stone
He hath made my paths crooked. . .
He hath turned aside my ways and pulled me in pieces:
He hath made me desolate
He hath bent his bow and sent me as a mark for the arrow. . .
It is of the Lord's mercies that we are not consumed,
because His compassions fail not. . .
The Lord is my portion, saith my soul: Therefore will I hope in him.
The lord is good unto them that wait for him,
to the soul that seeketh Him. . .
For the Lord will not cast off forever
But though He cause grief, yet will He have compassion according to the multitude of His mercies. . .
Thou drewest near in the day that I called upon thee
Thou saidst fear not.
O Lord, thou has pleaded the causes of my soul,
thou hast redeemed my life.
O Lord, thou hast seen my wrong: judge thou my cause.
Thou hast seen all their vengeance
and all their imaginations against me...
The lips of those that rose up against me,
and their device against me all the day.
Behold their sitting down and their rising up; I am their music
Render unto them a recompence, O Lord,
according to the work of their hands.
Give them sorrow of heart, thy curse unto them.
Persecute and destroy them in anger
from under the heavens of the Lord

Lamentations 3:1-66

Marlo

A quiet storm locked inside a mahogany shell

Why is your soul not at rest?

A soul so deep and starved for love and nourishment

A soul so pure and yet so worldly

Marlo, why are you not a peace?

Mind, body and soul synchronized into a special being called Marlo.

Special because although you have had bad times

There is a ray of hope that shines behind your eyes

Remember my Haitian-Afrikan Amerikan Prince

In order to attain your kingdom you must as all Princes pass thorough trials
and tribulations of boyhood to manhood to kingly wisdom

So my love, every obstacle or downfall should not be allowed to cause intense pain

It should magnify and add strength to your foundation

It is these strengths that must help strengthen your soul

I will and always will be your SOULMATE

What we have is very special!

Remember a friend is two souls dwelling inside one body.

Thank you for my Valentine's Day and Birthday gifts.

Love Always

"Ton Amour"

Traci

Letter from the personal collection of Ms. Traci Collier

