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From the editor's desk

Success.
This word means different things to different people, but it is something we all want.
Success is a very personal thing. To some, it is the attainment of wealth and esteem. Others see it as achieving life's goals. Yet others view it as an elusive dream.
Although we may not all agree on what it is, we all seem to know that only we can truly judge whether we have fared well in life or not.
IN ORDER to attain success, we must set our goals and vigorously pursue them. We must apply the same determination to succeed in our jobs as we do in school or any other pursuit.
It may be easier to start with short-term goals first, because these are less difficult to achieve; but we must also keep our long-term goals in mind. If we can attain the short-term goals, we will be one step closer to reaching the bigger ones. Don't forget: Success breeds success.
We must also take control of how we work toward achieving what we want. Often, it involves a lot of hard work and determination.

Succeeding in college

By Karen R. Hemminger

Brain-power is not the only factor necessary for succeeding in college; willpower and time management are just as important, according to an article in Black Collegian by E. Glenn Griffin, professor emeritus of English at Purdue University.
Below, Griffin lists seven common mistakes made by college students.

1. Always being Mr. Nice Guy — When your roommate pops in and asks you to go see a movie, and you have two chapters to read for class, you have to be able to say, "Tomorrow — maybe."

2. Going to class unprepared — Get acquainted with the material to be discussed before going to class. Otherwise, instead of integrating the lecture material with what you already know, you'll just be trying to keep up.

3. Reading chapters cold — Before reading a chapter, survey it. Take five minutes to get the basic ideas; have questions in mind as you begin to read.

4. Missing daytime study opportunities — If you have an hour between classes, use it. Scattered study, said Griffin, is often better than concentrated study, because the more times you work with something, the better you'll remember it.

5. Failing to get help quickly when you don't understand something — If you're having trouble understanding a subject, go for help immediately. Don't worry about appearing ignorant — the only stupid question is the one not asked.

6. Failing to rewrite or organize lecture notes after class — Take advantage of your thought-power after class, when material is fresh in your mind.

7. Highlighting passages indiscriminately — Never highlight sentences or phrases on the first reading. Scan the chapter first and get the big picture. Then go back and underscore selectively.

BUS needs more student input

Black United Students is an organization that strives to unify all blacks at Kent State University. Student leaders in BUS seek to identify relevant issues and take action when the well-being of students is negatively affected.

To better aid black students, BUS also presents social, cultural and educational programs.

Membership is open to any KSU student who identifies with the BUS philosophy.

Janice Taylor, president of BUS, said she is encouraging more students to get involved with BUS activities.

"Even though membership simply means to support BUS, we need input from students. They should be attending mass meetings and helping out on BUS committees," she said.

Several BUS committees are currently in need of volunteers to plan for upcoming events. These events include the Black History Month in February, the Ebony Achievement Awards in March, Think Week in April, and the Spring Leadership Program.

Taylor said BUS is also looking for an Elections Commission Officer to oversee next year's elections.

More information can be obtained by calling or stopping by the BUS offices in room 244 of the Student Center (672-7985) or Oscar Ritchie Hall (672-2300).

To Advertise
In
The Spectrum
Call
672-2300
Fighting apartheid in S. Africa

By Samuel Woluchem

As black South Africans are whipped, jailed and killed, they cry out for the world to see the torture and pain they are enduring. The rest of us cringe from the horrible images of violence on television and human rights groups are doing their best to keep the world informed of the apartheid reality. Congress recently passed a sanctions bill against South Africa, overriding a veto by U.S. President Ronald Reagan.

In fairness to Reagan, I must point out he has openly condemned apartheid. The disillusioning thing, however, is there are many people who readily condemn apartheid by word of mouth, but are willing to condone it for political reasons. To them, the issue is not the apparent injustice of the system and the human suffering that comes with it. To them, the issue seems to be their own political philosophies about who should run the government.

A WHILE BACK, I was alarmed when Robert Novak of Cable News Network's "Crossfire" stated that since black South Africans own more cars than Soviet people do, the South Africans must lead better lives than the Soviets and therefore, the South Africans should not complain about being mistreated. What troubles me is the use of this statistic to mislead the American people into believing that because some black South Africans drive cars, the quality of life of 25 million or so of them must be better than the Soviet's.

By R. Brown III

There is another twist to the apartheid story that involves television evangelists in the United States. Some evangelists, like the Rev. Jerry Falwell and the Rev. Pat Robertson, seem to believe morality and justice are somehow less important than political opinions when it comes to apartheid South Africa. Falwell occasionally uses his religious program as a forum for advancing the cause of the apartheid regime.

While democratic governments fight to unangle the world from the web of communism, they should not forget those caught in the deadly jaws of apartheid.

Black South Africans, to the best of my knowledge, have never demanded their God-given rights to drive more cars. What they are asking for is the opportunity to be full citizens in the country of their birth and to participate in its political process.

In the "Crossfire" show, Novak also said he would prefer living in South Africa as a black man than living in the Soviet Union as a white man. Although I too hope he never has to live in an authoritarian nation like the Soviet Union, I do not think Novak would ever want to live in a system where he is a third-class citizen simply because of his skin color. Would he like to live in a system where his children are constantly killed in the streets? A system where he may end up in jail simply for holding these ridiculous opinions of his? I doubt it.

What Novak and many like him do not see is that each time the United States and the West have forsaken black South Africans in favor of economic gains, the Soviet Union has courted the spurned black South Africans.

Spectrum Fall, 1986

Support is the key to more unity at KSU

By Russell Brown III

There is one thing students at Kent State University need to do: Give as well as receive. It may be expressed in many forms and degrees. This one thing is "support." Support is what we upperclassmen wish to give to underclassmen through our leadership. Support is what we, as residence hall advisers, attempt to actively manifest among our residents through personal contact and residence hall programs.

As a member of each of the aforementioned groups, I can say that outside of encouraging you to join our ranks, we simply need your support. Support is a valuable commodity. Consequently, its conservation has as much impact as its outreach.

THE PRACTICE of active support among floor residents can mean the difference between community respect and its associative neglect. Active support between Greeks and fellow students can mean the difference between perpetuating brotherhood and sisterhood or creating a subtle state of division. Finally, active support between upper- and underclassmen could mean the difference between academic matriculation and continued student attrition.

With regard to individual student needs, those of us who are part of student organizations and University programs will be there for you. This is a practice we have learned from those before us. However, I have several concerns. Can we rely on you for support, and will future generations be able to rely on us?

With support being such a valuable gift, there is no reason we have to strive to give it and beg to receive it.

A note of thanks

The Spectrum wishes to thank all those who helped us produce this publication. We also ask for their continued support in all future issues.

We would like to especially thank Louise Chylsta, who gave us valuable advice on composition and layout. Others would like to extend thanks to include Carl Schierhorn, from the School of Journalism; Gladys Boorden and the helpful individuals in the Department of Pan-African Studies; The Daily Kent Stater staff; members; and all those who stopped by the Spectrum office to lend a helping hand.

By Samuel Woluchem

Each time the Western nations have vetoed a United Nations Resolution against apartheid South Africa, the Soviets have voted for it. An old African proverb says, "a man in danger quickly learns to separate his friends from his foes.

UNTIL THE RECENT sanctions, the United States had not endeared itself to the suffering black South Africans, whose pain runs deep and far. People in dire need, like the blacks in South Africa, do not hesitate to consider political philosophies. What they want is relief. Some people argue that economic sanctions by wealthy investors will devastate the South African economy. No one seems to recognize that for years, violence has devastated the lives of black South Africans. Others say sanctions don't work. Yet, we see how hard the United States slapped sanctions on Nicaragua and Libya. The question then is: Is it sanctions that will not work on South Africa or is it the Reagan administration that will not act against the apartheid regime?

By R. Brown III

There is another twist to the apartheid story that involves television evangelists in the United States. Some evangelists, like the Rev. Jerry Falwell and the Rev. Pat Robertson, appear to believe morality and justice are somehow less important than political opinions when it comes to apartheid South Africa. Falwell occasionally uses his religious program as a forum for advancing the cause of the apartheid regime.

In one segment of his television program, the "700 Club," Robertson asked why people were focusing so much attention on South Africa when they have ignored the plight of Biafrans, who are being persecuted.

VALENTINE'S DAY is a day of love, but it is also a time when many of us reflect on the meaning of love and relationships. The word "love" can mean many things to different people, but one thing is certain: Love is a powerful force that can bring people together and help them overcome challenges.

By R. Brown III

While democratic governments fight to untangle the world from the web of communism, they should not forget those caught in the deadly jaws of apartheid.

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What’s your pet peeve?

“I HATE orientation class. I’ve lived in Kent for 15 years and all of a sudden they decide I need a tour of downtown Kent.” — Ian Lucas, freshman, undeclared

“EVERYBODY PUTS DOWN Small Group. They say, ‘Oh, you live in Small Group. Is that off campus?’ I also hate the noise in the dorms. I think the people above me must tap dance at 3:00 a.m.” — Sue Urgo, freshman, nursing

“WHY ARE THE Bursar’s and Registrar’s offices so far apart? And why did they have to put that big flight of stairs between them?” — Glenn Klamut, senior, political science

“I HATE SHOPPING and having to fold the grocery bags after I get home. I also hate hairs in the bathtub...but I’m happy.” — Sharon Marino, senior, biology

“THOSE WINDS in the Student Center Plaza really scare me. I’m afraid that some day a big one is going to come along and carry me off to Kansas or somewhere...” — Anthony Ondruske, senior, journalism

Pan-African studies program named one of best in Ohio

The Center for Pan-African Studies at Kent State University has one of the four strongest black education programs in Ohio, according to Wiley Smith, director of the Communication Skills and Art Program, in the Department of Pan African Studies.

Smith said the department offers a major under the School of Arts and Sciences and minors in the school of Fine and Professional Arts and College of Education.

“We have remained constant in seeing that black students complete their education at KSU,” he said. “Because some black students have trouble understanding the methodology of writing English, the department teaches English classes to help them.

“Nowhere else in Ohio do you find English classes taught by any department outside the English Department,” he said. The Pan-African Department also teaches Kiswahili, an African language.

STUDENTS CAN ALSO get free tutorials and advice if they are doing poorly in their classes, he said.

The department has two communications programs, “Ebony Waves,” a radio program, and “Family Tree,” a television program. Both provide students with writing and broadcasting skills, he said.

Timothy Moore, the director of the Center for Pan-African Culture, said “We call ourselves the ‘Tylenol of the school,’ where blacks can come and cool down or talk to somebody if they feel closed in.”

He said they provide a place where blacks can feel comfortable and learn about themselves. “There is a need for African-American students to learn about our history and culture,” he said. “It is very easy for us to forget where we came from and get out there and get lost in the shuffle.”

Moore said the center sometimes organizes seminars, workshops and speeches by black professionals.

Smith said the department’s main goal is to discipline the students and prepare them for life after KSU.

Frat fights black attrition

By Karen Hemminger

Black freshman at Kent State University have the highest dropout rate of any ethnic group on campus. In a 1983-84 study, 51 percent of blacks at KSU dropped out during their first year, compared with 30 percent of white freshmen.

One program, sponsored by a fraternity at KSU, called “Guide Right,” was formed to help combat black attrition.

Created by Kappa Alpha Psi fraternity, “Guide Right” is part of a national service network sponsoring programs that allow college upperclassmen to give educational, occupational and cultural direction to pupils and students at the elementary, secondary and collegiate levels, said Kevin Heard, a senior criminal justice major and member of Kappa Alpha Psi.

The KSU “Guide Right” branch of the fraternity has a volunteer freshman sponsorship program, which was originally co-sponsored by Black United Students. “During the sponsorship program,” said Russell Brown III, a KSU senior marketing major and Kappa Alpha Psi member, “we work with black freshman and socialize with them so they become a part of the campus. We want them to have someone to talk to, so they don’t leave after one semester.”

The fraternity is currently sponsoring five freshmen and one sophomore.

“Guide Right” has also been involved in donation work and tutors local elementary school pupils every Saturday at the Progressive Education Community School of BUS. They have also made donations to the King Kennedy Center and gave food baskets to the needy in Ravenna.

Brown said the seven members of the KSU fraternity take pride in helping students who may need educational guidance. He said he enjoys talking to ninth-graders in Cleveland schools. “The high school student dropout rate in Cleveland high schools is about 50 percent. We need to catch them at this crucial time before they quit school. We try to encourage them to think about what they can do with their lives beyond high school.”
KSU Queen of Comedy

By Samuel Woluchem

Anita Baker's "Rapture" was playing softly on the stereo as Bertice Berry prepared for her comedy show at the Kent State University Rathskeller. She was eager to please the crowd, which consisted of friends, classmates and students. On this particular night, Berry, considered many things to many people, was about to show her talents as a comedienne.

She took the stage at the Rat and delivered an explosive act, which consisted of her observations about society and her impressions of popular female performers, interspersed with witty remarks. "Her impression of Tina Turner was devastating," said Pius Okigbo, graduate student in computer science.

Although she said she has always been funny, Berry didn't start performing until last January when Mike Veneman, a comedian friend and classmate, convinced her to audition for amateur night at Hilarities, a comedy nightclub in Cuyahoga Falls. "To her surprise, she won. She has been performing ever since.

Berry, a 25-year-old woman with dreadlocks, comes from Wilmington, Del. Her promotional biography said she was "born into a family of high-wire performers while her mother was in the middle of her routine." It also said "her father gave her an elephant for her first birthday." Both, of course, are slight exaggerations.

BUT BERRY is serious about her comedy. Although she might be called a newcomer in the business, she has auditioned for the television talent show, "Star Search," and has toured most of Northeastern Ohio and areas of Pennsylvania, Minnesota and Delaware. "I perform practically every weekend now," she said.

Berry said she stays away from obscene jokes. "My material is all positive for blacks and women," she said. "I am a spokesperson for everything I believe in, and if other people believe in them, fine."

She said she has developed a style that suits the kind of positive humor she wants to project. "I don't tell one-liners because I forget the punchlines," she said. "I do mostly stories and material on a level where everyone gets a message from it."

ALTHOUGH SHE occasionally runs into hecklers, Berry said she enjoys comedy the same. "With comedy I can reach more people and there is also more money in it, which enables me to help more people."

Becoming a comedienne has also brought her some not-so-obvious benefits. "When I would go home before, my mom wouldn't let me tell jokes," she said. "Now, when I go home, she wants me to tell jokes to everybody."

When Berry is not performing, she is busy studying. She is a doctoral student in sociology at KSU. She said she is determined to finish school, no matter how successful she gets in comedy. "It might take me two months longer to finish my dissertation, but I have come too far to give up now," she said. When Berry received her master's degree, she had a grade point average of 4.0. Now, she has a grade point average of 3.8. She has also gone through screening for a Fulbright Scholarship to study the effects of colonialism in Kenya, Liberia or Sierra Leone.

In class, Berry, who is on a University fellowship, often switches from student to instructor of sociology. She approaches her class with a sense of humor, finding jokes in things many people might find offensive. "Humor is as much an instrument of instruction as the textbooks," she said. "It makes it easier for them (the students) to understand."

IN CLASS, Berry illustrated a topic by telling a story: "I was walking home the other night and somebody in a speeding car yells 'nigger'. I know that person is one of you," she joked. "How many of you have done something like that?"

The class was quiet.

She went on to say people need to start changing their attitudes. She said if the person sitting next to the individual yelling "nigger" says nothing in objection, he is no better a person.

Her warm, informal teaching method seems to endear her to her students. One of them, Carl Wiegandt, a junior fine and professional arts major, said: "I haven't missed a class yet. I couldn't ask for a better instructor. She's got a perfect way of saying things that are really important in a comical way. It makes you see the sense in what she is saying. If she didn't tell them (the jokes), the class wouldn't be half as interesting."

Another student, Jennifer Brandt, a freshman education major, said, "Bertice makes you think more about what she is saying. She makes you relate it to life. She is really funny."
Watson after the shooting:

"It's such a tragedy for a young person...to go through this."

By Samuel Woluchem

"Life in a wheelchair has been very difficult. When I try to move, I feel like I'm being torn apart," said a former Kent State University student who was paralyzed from the waist down when he was shot April 26 in Terrace Hall.

Thomas Watson Jr., 37, was a graduate student in International Law when he was shot by Randal E. Enlow, 27, then a KSU senior business management major from Akron. The incident occurred because of a dispute between the two men over the use of a refrigerator. Immediately after shooting Watson, Enlow killed himself with a bullet to the head.

During the seven weeks he spent in Akron City Hospital following the shooting, Watson said he nearly died twice. The hospital stay was a "horrible experience" for him, he said, especially when he found out he was paralyzed.

SINCE HIS RELEASE from the hospital, Watson said his paralysis has brought him humiliation, grief and money problems.

"It's such a tragedy for a young person to have to go through this. Being paralyzed is one thing, but there are a lot of other problems that are so demeaning," he said. "I don't have biological control over my body anymore. This is really humiliating, especially in public."

In addition to humiliation, Watson said he suffers grief because of his physical condition. He said his legs are shrinking. "The meat is kind of falling out. My bones are beginning to protrude through my body. My feet are getting real dark; the meat on them is dying and developing sores."

Two bullets have been removed from his body, but he has to undergo additional surgery to remove more. "There are four bullets still in my body; two of them are lodged in my spine," he said, adding that he was shot six times, not four times, as was stated in earlier reports.

The hospital has been sending him bills and Watson said he doesn't have the money to pay them. "I've kind of been avoiding the issue of the bills because I'm trying to stay alive right now," he said. "I've pretty much been making it from day to day, while I've been waiting for some relief." He said the burden of the bills fall on him because no one has volunteered to help him pay for them.

Robert Beck, KSU's director of legal affairs, said the University has not helped Watson because it is not permitted by law to pay out damages. "People have to file in the Court of Claims in Columbus to get any damages," he said. "Even if a parking gate falls on a car, we know it's our fault, but we don't pay. They have to file with the court before we can pay." Beck added that there is no parallel between his example and the Watson case.

WATSON SAID he has not spoken to any KSU officials since the shooting; he has only spoken to lawyers for the University. "They don't know what my legal position is, so they're just trying to protect the University's interest," he said.

Beck said the University was contacted by Watson's attorney. His lawyer filed a motion to take Watson's statement because he was afraid his client might die. "They wanted to take an official statement from him, so that his estate can sue," he said.

"It's very early to speculate on his (Watson's) legal action because we haven't seen anything from him," Beck said. "They have indicated that a lawsuit against the University is possible."

Watson said he was advised by his lawyer to only discuss events that occurred after the shooting because of the uncertainty of the legal situation.

Earlier reports from the Daily Kent Stater quoted Paul Sebastian, who was a neighbor of Enlow and Watson, as saying the dispute started on Feb. 17, when Enlow was told by residence staff members to let Watson and others on the floor use his refrigerator.

Later, when Watson became ill after eating some food out of the refrigerator, he accused Enlow of trying to poison him, said Sebastian.

THE DISPUTE continued until April 23, when Sebastian said both men went to conduct court and were charged with acting as a detriment to others and to the University. James C. Baker, a KSU finance professor, said he heard the conduct court had given Enlow 48 hours to leave the campus.

Three days later, Enlow fired the shots that killed himself and injured Watson.

Since the shooting, Watson said his parents have been supportive. "What is hard for them is that I'm paralyzed," he said. "I know they all like to believe that one day I'll get up and walk, but the chances for that are slim."

Watson's mother, Alice, said her son's condition was a physical and mental strain on the entire family. "It's hard to put into words because it's one of those things you can't get used to," she said. "We don't want to feel sorry for him, but we are human."

Watson said learning to live in a wheelchair may be difficult, but "I'm doing the best I can."
Coping with rape

By Anthony G. Ondrusak

Yvonne and Mike had a good time at the party. They danced and drank with friends and enjoyed each other's company.

Now they are alone in Mike's car. Things start to get a little hot. Yvonne feels uneasy and tells Mike they should slow down, but Mike has other things in mind and is determined to get his way, no matter what.

If this scenario (a dramatization) continues and Mike forces or threatens Yvonne into having sex, he has committed a crime, according to Sgt. Thomas Etcher of the Kent State University Police Department.

Date rape is not new. Almost three-quarters of all reported rapes happen to people who know their offenders, and a large number of these rapes occur on dates or during casual meetings, Etcher said.

"IT MAKES NO difference whether or not the victim (Yvonne, in this case) knows her attacker, has dated him, or has had sex with him before," Etcher said. "If he forces her into sex, then it's rape."

Although rape is often perceived as a violent crime, violence isn't the only weapon a rapist uses. Anyone who uses deceit, drugs or intimidation to cause his victim mental impairment before having sex with her is committing a felony.

Women don't need a written description of the law to decide whether or not they have been raped. If a woman feels violated or abused, then she is probably the victim of a rape, Etcher said.

"We have found it is occurring at KSU, but the victims aren't coming forth," said Etcher. "They don't want to press the issue, but they have been raped."

Etcher also said there are support systems for victims of rape, including friends, resident hall advisers, Townhall II crisis volunteers, or professional counselors in Korb Hall.

EVEN IF THEY do not report it, victims of rape need to understand certain things in order to cope with the feelings of guilt and helplessness they might experience. Rape victims should consider:
- Being raped is not their fault. Sometimes people lose control over situations, but like everyone else, they are only human.
- Recovery from rape can take a while. There is no set time that it takes to recover.
- Rape victims are not alone. It can happen to anyone.
- Rape victims need to talk to someone in order to come to terms with their feelings. Whether the incident happened last night or two months ago, victims should not bottle up their feelings.
- Rape does not make a victim less of a person. People must realize being a victim is not dirty or disgraceful. We all have worth, but some of us have just had bad experiences.

Guidelines for avoiding rape

Date Rape: Guidelines to avoid getting into possible rape situations.

Guidelines: Women
- You have the final say over what happens to your body. Don't believe anyone who tells you otherwise. If you respect yourself, others will too.
- Avoid getting into situations that might be hard to get out of. Be alert to your surroundings. Don't let anyone take you somewhere you don't want to go. If you feel like you're being cornered, leave.
- Know who you're going out with. Don't be caught along with someone you really don't know.
- If you're drinking or partying, try to avoid being alone with a group of guys. Don't let them pour drinks into you. Know your limits.
- Don't be afraid to tell your date exactly how you feel about his actions toward you. Be consistent and assertive in your communication. Make sure your date understands when you say "no," you mean it. Use physical and verbal language to get your point across. If you don't want to be alone with a man, TELL HIM.

Guidelines: Men
- Respect the girl you go out with. If she says "no," respect that decision.
- Respect yourself. If you think the only way your date will have sex with you is if you force or threaten her, what does that say about the kind of person you are?
- Remember that forcing someone to have sex is considered a felony in Ohio. The clothes she wore, the way she acted, or your state of arousal is no excuse for rape. Is 10 minutes of sex worth 10 years in prison?
- A little fooling around does not mean you have the right to do whatever you want regardless of what the girl wants.
Older students balance many roles

By Sandra Gilliam

Jeanne Menich sat in class with her daughter, Heather, 6, cuddled in her lap. This is one of those days when Menich is caught between school and caring for her family. Instead of choosing one over the other, she decided to balance them by bringing little Heather to school. The professor did not appear too pleased with the young guest.

"This is one of the problems a mother has to go through when she goes back to school," Menich said. "You don't want to miss your class and you don't want to leave your child uncared for."

MENICH IS one of the "non-traditional" students attending Kent State University. These undergraduate and graduate students are above the age of 25 and many of them are working full-time and raising families.

About 18 percent of KSU undergraduates, or about 2,800 students, are non-traditional students, according to Lynda Best, director of the office of Adult Services. She said this is an increase of 3 percent since the 1970s. The percentage is higher for graduate students, she added.

While other students come to school just to study and have a good time, "the non-traditional students bring with them concerns about income and family," Best said.

Menich, 40, is a graduate student in journalism. She is the mother of three children, two of them have health problems. She sometimes goes to the doctor about 12 times or more a month, she said.

Edith Schneider, 76, a junior in economics, said going to school keeps her busy. "I can't stand leaving my dishes, but I leave them sometimes when I have work to do," she said, adding that she hopes to do private tutoring when she graduates. "I have to support myself," she says.

Gerald Lapka, 41, a graduate student in history and a divorced father of two children, said it is tough adjusting to being a student again. "I've forgotten the discipline," he said. "It's just a whole new ritual."

Lapka, who was a United Church of Christ minister, said he left church because he was burned-out. He now wants to be a history professor.

BEST SAID most older people return to school for three reasons: career change, career advancement and self-advancement.

Grace White, who said she is "65 years old, going on 29, because I don't feel 65," said she goes to school for her own satisfaction.

Menich said, "It's important that I am making something of myself, to make me feel better. If I don't keep myself up, I cannot keep my family up. When I feel better, I am a better mother."

One problem older students have is lack of time. Lapka said the hardest thing for him is trying to figure out how to do things he did before and still have time for school work. Tim Antil, who is taking a journalism course for certification to teach high school students, agrees.

"I'M JUST TAKING one class and my problem is time because I work during the day," he said. "Some allowances should be made for people with this problem."

Best said older students take classes more seriously. The grade point average for older freshmen is about 2.9; for regular freshmen it is 2.3, she said. The transition from the role of parent, spouse and worker to that of student is often difficult. Best said the College of Continuing Studies offers a class for returning students, which counsels them and helps them adjust to college life. She said the course, however, is "the best-kept secret on campus. Many of the students are unaware of the program and feel lost."

Adjusting to school is not the only problem some older students have to deal with. Some also have to contend with family and friends who may not understand their need to return to school.

HEATHER SAID although she enjoys occasionally attending school with her mother, she doesn't like her being in school. "I don't have time to be with her," she complains.

White, who has three grown children, said one of her sons thinks it is foolish for her to be in school.

Despite the lack of understanding among some people, most of the older students say they will continue pursuing higher education. "As long as I have my health," Schneider said, "I will keep going to school until I graduate."
By Anthony Ondrusak

Kent State University students were introduced to a variety of cultures during the Festival of Nations held Nov. 4 in the Tri-Towers gameroom.

The program, which was the final event of International Awareness Week, consisted of exhibition tables as well as food, music, and dress from many countries.

Jim Wims, area coordinator of Eastway and Tri-Towers and co-sponsor of the event, said the festival was a success.

"I keep hearing people talk about it and what they have learned," Wims said. "I feel everyone went away from the event with a greater awareness and understanding of other cultures."

Several hundred people visited the festival and were treated to a variety of programs aimed at increasing their international awareness.

International students and other representatives presented their countries through books, pamphlets, pictures, and artifacts on display at their tables.

Warren resident Peter Pawlock, who visited the festival with his wife Barb, said the international students were very open when discussing their countries.

"I especially appreciated the congeniality of the people and their willingness to discuss their feelings about their countries," Pawlock said.

Visitors were also able to sample many different foods and were entertained by musicians, martial artists, and craft makers.

The festival was part of International Awareness Week, which was sponsored by the Association of International Business and Economics Students (AISEC).

During International Awareness Week, speakers, films and art exhibitions relating to cultural understanding were presented at KSU.

AISEC's aim was to promote aspects of cultures people rarely hear about in the news, said Barbara Moore, Continent and Special Events Coordinator for International Awareness Week.

"There are a lot of aspects to other cultures other than the negative ones, such as terrorism," Moore said. "We wanted to present the positive aspects of the cultures without the hassles of political boundaries."

Garcha Singh, coordinator for International Student Affairs, said, "given the success of the festival, we are considering having a University-wide festival, possibly as early as next spring."
Renaissance Ball ‘86:

By Jonathan Akumoa

Despite fears that the new events policy would cripple the 17th annual Renaissance Ball of the Black United Students, the event turned out to be a success and a victory for the organizers.

“IT went exceptionally well,” said Vonzella Evans, the program director. “It’s one of the best balls we have had in recent years. We put in a great deal of work and it showed in what we had.”

The ball, held on Nov. 14 at the KSU Ballroom featured an evening of entertainment, which included singing, African dancing, comedy and a fashion show. One of the highlights of the night was the crowning of the Steve Middleton as the ball king and Yvette Gregory as the queen, while last year’s king and queen, O.J. Smith and Monica Kirkpatrick looked on approvingly.

The new king and queen will carry on the tradition of excellence and leadership in the black students body of KSU.

To become king, Middleton beat another contestant by performing an African dance and to become queen Gregory beat one other contestant with her rendition of a Billy Holliday tune, “God bless the child.” The rest of the court consisted of Steve McIntyre, who won as prince, and Lisa Boone, who won as queen.

The host, Kevin Heard “MC Chill”, and hostess, Bertrice Berry kept the crowd in good spirit with their humor and wit. Heard, an upcoming recording artist and student of KSU, and Berry, a delightfully funny comedian guided the night’s activities in an easy-going manner, occasionally involving the crowd in brief stints of laughter and humor.

ALTHOUGH THE new campus events policy threatened to cut attendance to the ball by cutting down on the time and forbidding off-campus advertising for the ball, black students responded in fairly large numbers, said Evans. About 450 students attended the ball.

Much of the success for the ball was due to hard work by the organizers, said Evans, who added that they were able to turn the ball into a delightful evening. “We were able to finish everything, have a dance and still get out of the ballroom on time,” she said.

BLACK STUDENTS also wanted to make to make the ball a success to create a continuity and keep the tradition alive. One attendant, David Love, summed up the evening with these words: “I’m glad I came because if we don’t support ourselves, how can we lobby for others to support us?”
Wynton Marsalis:

King of Swing

By Karen R. Hemminger

With trumpet in hand, the man in the baggy, gray suit approached center stage. After plunging back to see if his band members were ready for their cue, he raised the instrument to his lips and began a soft, smoky composition called, "J Mood."

The musician appeared oblivious to everything but the notes floating out of his trumpet. After finishing the song, he gave a slight nod to the cheering audience. Without uttering a word, he led his band into the next tune.

This is Wynton Marsalis. THE SERIOUS musician has no time to play a world-traveling jazz hero for his adoring fans. He knows the audience gathered in the KSU ballroom came to see him for one reason — to hear powerhouse jazz, delivered in a style similar to that played by trumpeters Dizzy Gillespie and Louis Armstrong in the 1930s.

Only after the first set of five songs did Marsalis speak to the audience. He ran through the names of the tunes he had played, some self-written, and gave a special mention to Ray Noble's "Cherokee," first made popular in 1939, by Gillespie and saxophonist Charlie Parker.

During the second set, Marsalis and the members of his three-piece back-up band performed several upbeat tunes. The fans seemed to appreciate Marsalis' quick-paced, jazzy rendition of the Duke Ellington standard, "April in Paris." They clapped in unison as the performers played in perfect harmony.

The song that highlighted each player's individual style was a cover of Gordon Jenkins' ballad of doubt, 'Goodbye.'

The tune began with a slow, solo introduction by pianist Marcus Roberts. As the dim, red lighting grew more intense, the bassist, Robert Hurst, joined in. The music swelled as drummer Jeff T. Waits tickled the cymbals.

As MARSALIS joined forces, he took advantage of the opportunity to demonstrate his extraordinary talent, carefully accenting each note that floated out of his trumpet. Halfway through the song, he knitted his eyebrows, gathered a blast of air between his cheeks, and led the band into a snappy, boisterous portion of the song, giving the ballroom the atmosphere of a street-side juke-joint.

Before finishing his last set, Marsalis spent some time chatting with the audience. When a fan approached him and shook his hand, the usually serious Marsalis was amused. As the man, who appeared hardly able to control his excitement, sauntered away, the trumpeter observed, "My man says I'm cool, so it's got to be true. You look like a truthful man."

By about 10:30 p.m., after telling the audience, "We hope you all continue to go out there and check out all the different kinds of music," Marsalis and his sweating band members left the stage.

ALTHOUGH the audience gave him a one-minute standing ovation, patiently awaiting an encore, they would not have their wish fulfilled.

After the concert, about 40 people had the opportunity to shake hands and speak to Marsalis and his band at a reception held in a third-floor room of the KSU Student Center.

More than 46 minutes of signing posters and napkins, the slightly weary-looking Marsalis sat down for an interview.

Confident and opinionated, the bespectacled trumpeter immediately began preaching the gospel of the swing. During the concert, he mentioned the importance of swing in jazz music, saying, "We're up here trying to play jazz, trying to swing. That's the key to the music — swinging."

In earlier interviews, Marsalis said this message is not merely designed to psyche up his fans. He believes his purpose as an entertainer is to put the swing back into the music.

MARSALIS said the swing in jazz disappeared when musicians in the 1970s focused pop music with the traditional jazz of the 1930s. Marsalis said when the marriage between an "art form," as he calls jazz, and pop occurred, the swing was lost.

With his own music, Marsalis said he tries to revive traditional jazz. During the 1930s, he explained, jazz became an art form because the musicians conceived, constructed, refined and delivered the notes as they arose, while presenting them in a logical, precisely planned manner.

Marsalis said it was his classical training on the trumpet that made him so obsessed with perfecting jazz construction and delivery. A trumpeter since the age of 12, he played classical music with several orchestras throughout his ten years.

He said he began playing the trumpet, however, not out of an interest in classical music, but because, after listening to his father Ellis' collection of jazz albums from the 1930s, he decided he wanted to be a jazz musician.

At 13, when Marsalis decided to seriously pursue trumpeting, he applied to and was accepted at the New Orleans Center for Creative Arts, a school for gifted, young musicians, his father, a classical pianist, now teaches jazz improvisation there.

EVERY WEEKDAY, he rode a bus twenty miles from his hometown, Kenner, La., into New Orleans.

At the institute, he was instructed in classical trumpet theory. Unlike some young music students, Marsalis said he did not become bored with playing Bach and Mozart. "I got into it because I dug the music," he said in a press release. "Plus, I had always heard that black people couldn't play classical. That's bullshit — music is music."

By the age of 16, Marsalis, born Oct. 18, 1961, the second of six children, won a music competition to play with the New Orleans Symphony Orchestra.

In 1979, he graduated from New Orleans' Benjamin Franklin High with a 3.85 (out of possible 4.0) grade point average and a National Merit Scholarship.
Marsalis

Two enthusiastic students socialize with reception in the KSU Student Center.

His next stop was New York City’s Berkshire Music Center. After studying there for one year, he moved on to Manhattan’s Juilliard School of Music on a trumpet scholarship.

He spent his spare time playing bit parts in the pit band of the Broadway show, “Sweeney Todd.” He also performed with the Brooklyn Philharmonic.

Soon, he was noticed by 65-year-old drummer Art Blakey, who asked him to join his group, the Jazz Messengers. Marsalis toured Europe and Japan with the group, building a reputation as a musical prodigy.

In 1981, producer Herbie Hancock proposed he and Marsalis make an album. Within one year, the album “Wynton Marsalis,” produced by Hancock, sold 100,000 copies.

Within the Next two years, Marsalis completed two albums that would solidify his place in jazz and classical trumpeting. Simultaneously, he released a jazz album, “Think of One,” and a classical album, “Haydn, Hummel and Leopold Mozart — Trumpet Concertos.” At the 1984 Grammy Awards, he set a precedent as the first artist to be nominated simultaneously in both the jazz and classical categories. He won both categories.

After winning his awards, Marsalis formed his own four-piece jazz ensemble, released two more albums and toured extensively. Each album has sold more than 200,000 copies, 10 times the average for a successful jazz record.

Marsalis is unperturbed by all the notoriety, saying the awards “don’t mean anything. I don’t even speak on that stuff.” He said all he wants to do is play jazz.

Marsalis chooses band members who follow his philosophy. Bass player Watts, who has been with Marsalis for four years, longer than any other band member, said, “Even though we get to travel all over the world on our tours and see interesting things, we’re here to play music. As long as we have that, nothing else matters.”

Some reviewers describe Marsalis as part of a growing trend of young musicians who have resurrected the jazz of the 1930s. Marsalis strongly disagrees, saying, “A trend means lacking in substance. Nazism was a trend. It was new and everybody went for it.”

He said the kind of jazz he plays has been around since 1898, and today, it is part of a heritage, not a trend. Marsalis wrote a February Ebony article, “Why We Must Preserve Our Jazz Heritage,” in which he called for a national effort by blacks to preserve the art form. He said jazz sets a standard for black performance and “expresses a negroid point of view about life in the 20th century.”

Marsalis said his personal hero is a man who sought to preserve the black heritage — Martin Luther King Jr. “Martin Luther King,” he said, “is the greatest man in this century. He’s been reduced to a reverend now, but that’s not what he is.”

When asked if he would like to contribute as much as King did to the black cause, Marsalis simply answered, “I will do what I can.”

African Folk Music

By Samuel Woluchem

The crowd of about 150 people waited in anticipation, some not knowing what to expect of an African music concert.

When the performance began, the audience greeted the entertainers with skeptical silence. It was certainly not the rock and roll, rhythm and blues or country music most of the racially mixed crowd was used to.

By the end of the concert, however, the crowd became one with the entertainers, joining them in an African song of lamentation. Many of the audience members went home with a different perspective on African music; the performers had given them a lesson in African folklore.

The Featured guest artist for the evening was Adesanya Adeyeye, a music graduate of Kent State University. Adeyeye performed traditional African music on the drums and three different types of African instruments. He was accompanied by Halim El-Dab, a music professor at Kent State University.

The recital, held Oct. 2, began with Adeyeye singing “Iya” (mother), a song children from Yoruba, Nigeria sang to their mothers in appreciation of their love and care. He followed with “Kerege To Fo,” a Nigerian song used to cleanse the spirit before meditation.

El-Dab played an Egyptian song, “Tefnut,” which is about the goddess of moisture. He deftly shifted from an African igbo guitar to a bamboo flute. Later in the song, he added two more instruments, both made of clay, producing music full of color, tone and texture.

The two performers also played music from Zimbabwe, South Africa and Egypt, as well as two improvisations. El-Dab explained that most African songs have deep meaning. For instance, “The Hunter,” is a song about the dialogue between a hunter and an animal before the hunter kills it. “The hunter’s aim is to preserve the animals,” he said. “He only hunts what he needs.”

Spectrum Fall, 1986
KSU increases efforts to attract minorities

In an effort to intensify its drive to recruit more students, Kent State University has initiated many programs to attract qualified blacks.

The Oscar Ritchie Memorial Scholarship is one of the programs used to attract black students. Admission's Officer Stanford Baddley told black parents at Oscar Ritchie on Parents Day, "The key is awarding the scholarship in the junior year of high school," he said. "We are sending a message to the students early."

KSU ALSO sponsors a visitation program that allows high school students from the Northeastern Ohio area to visit the campus for one day and familiarize themselves with the campus atmosphere, Baddley said.

Many schools are competing for the top students in the state, and many of them are looking at the KSU program to see how it works, he said. "By Kent State setting this precedence, we have put ourselves in the forefront."

For those students who do attend KSU, the school intends to retain them until they graduate, Charles Green, assistant vice president for academic and student affairs said. "Students should understand that the staff would come to their assistance if they need help," he said. "It's important that students feel that this University is concerned about them and will make it conducive for them to learn."

HE SAID IT is important for students to prepare for college during high school so they come to college with a sense of what they want. "Those who prepare well will always succeed," he said.

Faculty Senate will set up a committee to look into problems of racism on campus, he said, and "anyone practicing racism will be sent out."

Financial Aid Officer Rita Smith told the parents there is financial help from their office for those who need it. "But we cannot help unless we are contacted."

Often parents apply for financial aid when they are not qualified to receive it, she said. However, they can always apply again later, when they are eligible. "Sometimes regulations change, or people lose their jobs or die, let your financial aid office know about things like that," she said, because it might affect eligibility.

She advised parents to send in the forms on time. "Financial aid is awarded on a first-come, first-serve basis, so the sooner you apply the better," she said.

What's your most embarrassing experience?

"I WAS HELPING my boyfriend with his job of watering the KSU golf course one night. We were driving a KSU truck through the course when a car began following us. It followed us for nine holes before the police lights went on and they pulled us over, right in the middle of the golf course. The policewoman realized her mistake, but she was so far into the course that she got lost on her way out!" — Janice Fuchs, senior, secondary education biology

"WE WERE EATING in front of Domino's one night when some girls told us that a dog was eating our pizza. We turned around to find some guy on all fours barking at us and tearing up our pizza box! I'm sure glad I don't know that guy." — Anthony Aulisi, freshman, pre-medicine

"IT WAS LATE and my roomate, Steve, wasn't back yet, so I figured it was safe to bring my girlfriend up to our room. About 1:30 a.m., he popped into our room with his aunt and uncle. Steve said he knew he was in trouble when he saw two pairs of feet sticking out from beneath the blankets." — Glenn Klamut, senior, political science

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Quiet moment

As dusk was settling over Kent, senior photojournalism major Peter Phun captured this student enjoying a moment of quiet reflection.

Spectrum Fall, 1986
"The Africans"
A controversial delight

By Samuel Woluchem

"The Africans," a controversial Public Broadcasting Service documentary, is the subject of a three-credit class being held by the Department of Pan African Studies and The College of Special Programs.

Edward Crosby, chairman of the Department of Pan-African Studies, said the department decided to offer the course because "it is time we got varying opinions on Africa."

"The Africans," a $3.5 million production financed by WETA-TV, Washington, D.C., and the British Broadcasting Corp., has been the center of controversy mainly because of the point of view of its African narrator, Ali A. Mazrui. An official from the Reagan administration said the program was propagandist and offensive. Lynne Cheney, chairman of the National Endowment for the Humanities, called it "an anti-Western diatribe." The NEH helped finance the program, but demanded that its name be stricken from the documentary.

Mazrui, a Kenyan, is a world-renowned political scientist who received part of his college education from Columbia University. He now teaches at the University of Michigan and the University of Jos in Nigeria, Africa. In a Washington Post interview, he said: "I was invited to look at Africa as an African. As I was addressing a Western audience, the last thing I wanted to do was pander to Western prejudices."

Crosby said some people do not like the program because "it does not conform with what they have been trying to put across about Africa." He said Americans have always been given the impression that Africa cannot manage itself.

"All we see are the hungry, and if they are not hungry, they are corrupt," Crosby said. "Then along comes Mazrui, who looks at the roots of the problems of contemporary Africa, and there is controversy." Felix Ekechi, a Nigerian-born professor of African history in the KSU history department, said the program is interesting. "It is exposing Africa in a different light," he said. "It is especially important because an African is presenting Africa to the world. It has never been done before."

Crosby said there is another program on television, also called "The Africans," but it is not wrapped in controversy because it was made by a European, Basil Davidson. "So the controversy is over who is qualified to speak for the Africans," Crosby said. "They (the Europeans) can speak for us, but we are not able to speak for ourselves."

Despite criticism, Crosby said Mazrui's "The Africans" is a good program because it brings out the need for discussion about what is happening in Africa.

"Any piece of scholarship can be attacked from many angles," Crosby said. "When we look at parts of things, each of us can find something we can criticize. But when we look at something in its totality, the criticisms become minor."

According to the Washington Post, one particular portion of the program that has been widely criticized is the last part of the nine-hour series. This part of the program talks about Libya and portrays Libyan leader Moammar Quadafi as a statesman of his people.

Crosby said this part is particularly revealing because when most people talk about Libya, they do not perceive it as part of Africa. But when Mazrui talks about Libya, he refers to it as part of Africa.

Ekechi said it is irrelevant to the program whether Americans like Quadafi or not. "What is important is how his people view him," he said, adding that there are different perspectives on Quadafi. "The fact that he was the chairman of the 'Organization of African Unity' indicates that Africans don't dislike him as much as Americans do," he said.

Mazrui said he "wanted to show that there are aspects of the Quadafi saga that the West is not conversant with."

Crosby said Africa will be as pivotal in the future of the world as it has been in the past because most of the world's important minerals are there.

People should see the program regardless of what they have heard about it, said Ekechi. "I'm not suggesting that everybody should like it. I'm saying they should see it and evaluate it from their own point of view."
By Timothy Fenner

Black people have come a long way in the movie business. Today, respected black movie stars like Richard Pryor, Eddie Murphy and Whoopi Goldberg can only look back and shake their heads in dismay at the way black actors and actresses in the past were cast in stereotypical roles, such as Mamie, the maid in “Gone With the Wind.”

Blacks in the 1980s have more opportunities to play starring roles in movies. Talented black actors have succeeded in dispelling the myth that films featuring blacks don’t make money in the box-office. Recently, Pryor directed “Jo Jo Dancer: Your Life is Calling,” a box-office success with an all-black cast. “The Color Purple,” another popular movie with an all-black cast, was nominated for eleven Academy Awards. “Beverly Hills Cop,” starring Eddie Murphy, is among the 10 highest grossing movies ever.

SINCE THE EARLY 1900s, when the first film by a black man, “The Railroad Porter,” was released, black movies have played an important role in the movie industry. The good movies exposed the plight and hardship of the blacks and helped to reshape people’s attitudes; the bad ones cast them in the stereotypical roles of nannies, housemaids and chauffeurs.

In most of the black movies made before 1930, the actors were whites whose faces were painted black. Blacks fought these stereotypical attitudes by producing their own movies, which cast them in a better light. “The Realization of a Negro’s Ambition,” was produced by and starred a black man, Noble Johnson. Though they were few and far between, black films continued to be made. Black film producer/director, Oscar Micheaux was one of those who kept producing black films in that era.

But despite his efforts, only 199 all-black films were made between 1917 and 1950, an era when Hollywood made thousands of movies, and most of these were made for white audiences.

THE ADVENT of sound in films was a landmark for black people. For the first time, it was no longer enough to paint a face black. The roles now demanded a certain realism in acting and speaking that could not be easily camouflaged. Blacks had to play blacks on film.

However, this did not improve the parts they played. Black actors and actresses had to fight to break out of stereotypical roles.

The casting of blacks in leading parts did not become popular until the 1960s, following the civil rights movement and black consciousness. Harry Belafonte, Sidney Poitier and Sammy Davis Jr. were among the first black leading men.

Today, with the emergence of this new breed of actors, directors and producers, blacks are hailing an era of involvement in movies unequalled by earlier generations.
Activist's films feature social themes

By Karen R. Hemminger and Anthony Ondrushek

St. Clair Bourne is one of those individuals whose life influences his art.

Bourne, a documentary producer/director who creates works with social-consciousness themes, said he grew up a child of the 1960s. During this time, civil rights was in its infancy and Martin Luther King Jr. was the champion of the black movement. Radical black groups like those led by Malcolm X, were springing up all over the nation. Black activists were upset with their treatment by whites and wanted people to know about it.

In 1968, Black Journal, a television program on Public Broadcasting Service, highlighted national current affairs, focusing on black leaders, activists and social issues.

THE PROGRAM, produced by Bourne, won an Emmy Award and Bourne won the John Russworm Citation for "excellence in broadcasting." Bourne was suddenly in the center of the black movement for cultural and political change in the United States.

Since 1968, Bourne has continued to create programs about issues and people who work toward cultural and political change. His best-known film, "In Motion: Amiri Baraka" reflects Bourne's vision. The documentary follows Baraka, a writer, poet and spokesperson for the black-consciousness movement in America, on his poetry-reading tours. It also documents Baraka's 1981 arrest in New York City, following him in the two weeks prior to his sentencing in federal court on charges of "resisting arrest." In the movie, Baraka claims the arrest was a "vicious and politically inspired attack" aimed at curbing his radicalism.

Bourne showed this documentary, along with another of his 31 films, to a crowd of about 30 in Oscar Rithie Hall on Nov. 5.

"The producer/director said the purpose of "In Motion" and other social-consciousness films he has created, is "to let people know that we (blacks) are here and we are doing things.""

BOURNE SAID he identifies with the activist/artist he documented in "In Motion." A self-proclaimed "radical activist" himself, Bourne was expelled from both Georgetown University and the Columbia Film School in the late 1960s, due to his radical activities in the black-consciousness movement.

In 1968, he graduated from Syracuse University. Shortly after, he began working on "Black Journal." Since making the television program, Bourne, 43, has made 30 films and documentaries, most dealing with changing cultural and political trends and the black movement.

Bourne recently completed "The Dreamkeeper," a performance documentary about American poet Langston Hughes.

"I make films about American black people," Bourne said. "I try to make films that are true to my beginnings.

"I spent three years working on a higher-education film for black youths, but I had problems," he said. "How would I make a film telling blacks to go to college and be like the people they don't like? I realize these problems and I try to confront them."

Bourne said he is not afraid to present the truth about issues. "In films like mine, all that matters is the truth," Bourne said. "If you capture reality as much as you can without distorting it, the truth will come through.

"Sometimes my films make people argue because of the black political slant in them," he added, "but this is how I teach people about blacks."

In addition to his production experience, Bourne is a media theoretician and educator. He has taught at Cornell University, served as guest lecturer at UCLA's Theater Arts department and was a film consultant for the World Black African Festival of Arts and Culture in Nigeria in 1975.

Bourne is currently editing "Bright Moments: A Media Guide and Reader," about about independent filmmaking.
Satellite interview with Alice Walker

Shades of “The Color Purple”

By Anthony G. Ondrusek

Ask Alice Walker why she called her novel The Color Purple and she’ll give you two reasons: purple is the color of spiritual healing and it is a color few people notice in nature.

“IT’s really not a rare color,” says Walker, “but it often goes unnoticed. When you do find it, you’ve found a beautiful thing.”

Over the last three years, both Walker’s Pulitzer Prize-winning novel, The Color Purple, and the movie adaptation of it have generated a controversy regarding the author’s portrayal of black men.

“IT’S A PUZZLE to me that people see men in The Color Purple as negative roles,” Walker said during a live interview, broadcast to Kent State University’s Henderson Hall, via satellite, from San Francisco.

About 100 people attended the Nov. 5 broadcast at KSU, which included phone-in questions from students around the country.

“I don’t see men as being negative in my book,” Walker said, “I see all of the people in The Color Purple as parts of me, and positive in relation to their ability to change.”

The Color Purple is a novel containing letters written by Celie, a black southern woman. In the letters, she describes constant mental and physical oppression by the men in her life. Celie eventually finds love in another woman, who teaches her to stand against the abuse she suffered throughout her early years. This is one woman’s triumph over brutality and sexism.

THE NATIONAL ASSOCIATION for the Advancement of Colored People has accused Walker of casting black men in negative roles in her book. In response, she said, “I did what I had to do — they do what they have to do. I’m an artist, so I can’t expect everyone to love my work.”

Walker said she wrote The Color Purple because she wanted to retain the memory of black ancestry. Black ancestry is full of struggle; some blacks made it and some didn’t, she added.

“THeir struggle is my struggle,” she said. “If I rescue them, I rescue myself.”

Walker’s personal history has also been one of struggle. In 1820, her great-great-great-great grandmother, a slave woman who lived to be 125, walked from Virginia to Eatonton, Ga., while carrying her two babies.

Walker, 42, began her life on a white plantation, where her father worked as a share-cropper. The family often lived on less than $300 a year.

SHE BEGAN WRITING when she was eight years old to combat loneliness.

“There was never really a place for me to be me,” she said, “so I found a refuge in writing.”

In 1961, Walker accepted a scholarship from Spelman College, an elite black woman’s college in Atlanta. Two years later, she transferred to Sarah Lawrence College in Bronxville, New York. She spent the summer of 1964 traveling in Africa. In 1966, she graduated from Sarah Lawrence.

She became active in the civil rights movement in 1966. She also completed her first book, a collection of poems called Once, which she wrote following a traumatic abortion she had while attending Sarah Lawrence.

WALKER HAS since published two collections of short stories, four collections of poems, three novels and several essays.

Walker is a powerful force in women’s literature and said she relates well with the black female’s approach to value systems. This is evident in her book, In Search of Our Mother’s Garden, a collection of “womanist” prose.

“Womanism” is a term Walker said she gives to black women with a purpose.

She said she likes the term “womanism” because it evokes images of an aggressive woman with a purpose. She joked that the word reminds her of the pose strong, black women use when they’re trying to get across a message. “You know what I mean. The posture, the hand on the hip and saying, ‘Honey, don’t you get in my way.’”

Although the woman's movement is a strong force now, she said, women should continue to work toward total equality with men. “If we are supportive of each other, there is nothing we can’t do; there is no end to our love and strength.”

Art by Shirley Sterling
Tumbling to the top

By Todd C. Burkes

East Brunswick is a “mostly white town,” Middleton said, so he only had to deal with stereotyping from whites when he was in high school.

**BUT WHEN HE** came to KSU, he had to cope with the same type of behavior from blacks. He said this has been a little more difficult for him to deal with.

“A few of the (black) people I talk to say ‘go ahead, that’s really good,’ when they find out I’m a gymnast,” he said. “Comments like that make you feel really good and make you work that much harder.”

Other blacks, Middleton said, “either take me as stuck-up or say, ‘he’s a black person, but he’s a white person,’ because I’m constantly seen with the white people on the team.”

“It’s natural for you to become friends with people you’re in the gym with for so much time,” he commented.

Middleton said he doesn’t feel he can spend his life trying to satisfy everyone; gymnastics and his studies take up almost all his time.

In the future, when more blacks are involved in the sport, black gymnasts may not have to deal with this issue, Middleton said.

MIDDLETON SAID there are few black gymnasts now because, “If you’re black and you want to make some money, you’re not going to think of gymnastics, you’re going to go to basketball or football.

“People’s perception of the sport has something to do with it too,” Middleton said. “Gymnastics is often thought of as a ‘fairy’ sport or something that isn’t manly.”

He said perceptions about the sport and the danger involved keep most young men away from it. “The sport is very dangerous. I’ve had sprained necks, ankles and stitches everywhere. People weren’t made to flip around and fly through the air.”

Injuries in other sports are different, he said. In those sports, the athlete knows there is only a chance of being injured if something abnormal occurs. A football player can fumble without hurting anything other than his pride, Middleton added. For the gymnast, however, injury will be the direct result of most mistakes.

“One in a while you just get lost in the air,” he said. “You panic, and if you’re not ready for it, you get hurt.”

“You don’t know when it’s going to happen, but you just know that it will,” he added. But Middleton is not worried about injuries. He simply says, “I’m used to it.”

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Cowboys

It's romantic the way cowboys do it
Outlaws know the way, too
So what do we do?
We make them wait.

"Take a number please."
"Choose your means."
"Will it be the chair, or perhaps, the needle?"

Both ways are easy, we say.
"No pain, promise."
"It's quick, really."

Then, we watch
We watch
As bodies convulse
We watch
As bodies pretend to sleep
Only to stiffen
Crying in silent pain...

By Shawn Traylor

Death

To look at you from far away,
What pleasures your eyes display.
To hear your voice above the crowd,
Although you never spoke out loud.

I know your thoughts,
I feel your dreams,
Desire flows through me
Like water in streams.

We never touched, never kissed
But somehow, inside,
I knew it would be
Like this.

To feel your embrace
Warms my soul.
You kiss my face
I turn ice cold.

My dream shatters
Like broken glass.
You are not my golden lass.

By Ofosu Ampomah

Never offer your heart

For in your eyes
No longer love,
But only a mission
As if a dove.

Your goal to possess me,
To break me down.
If only you knew
The powers within me.

Passion sometimes
Left alone,
Is sometimes
Saving your own soul.

Remember children.
For I speak the truth.
It is too late for mine.
But save your youth.

By Wendy Ellis

Marchers Floating

The wind pierced; the trees shiv-er-ed,
And the earth trembled, whilst the batons whispered
No — You don’t!
The tear gas laughed, mocked, then smiled
Beckoning us to challenge its leprous might.

Black and beautiful, chanting songs of freedom
Arms raised, fists clenched in determination.
Little Mandelas; Tutus; Ghandis marched — No!
Not marched — We floated along tirelessly
Like a buoy on the troubled Indian
Refusing to release our anchors of reality.

Undeterred, in a tidal wave, we swept;
The voice of liberation cowered not "No — You don’t!"
Nor — "Challenge me if you can."
But Botha’s dinosaurs — Haven’t they told you yet —
Time mends all physical wounds.

By Sathish Govender
KAPPA ALPHA PSI FRATERNITY, INC.

Leaders of Men                      Servants of All

To unite college men of culture, patriotism, and honor in a bond of Fraternity;
To encourage honorable achievement in every field of human endeavor;
To promote the spiritual, social, intellectual, and moral welfare of members;
To assist the aims and purposes of Colleges and Universities;
To inspire service in the public interest.

First row: Frank Grant Jr., Polemarch; Quintin T. Aden, Dean of Pledges; David “Cody” Collier, Treasurer.

Achieved Highest GPA Among Active Greeks, Spring 1986...and still striving!