CORNER

A LUTA CONTINUA--OUR STRUGGLE CONTINUES!

By Kecia Cole

I realize that now, in 1989, the struggle of African-Americans seems to be one of getting dead presidents in our pockets. It seems to be attempting to make Dr. King's dream of walking hand-in-hand with White America a reality. The struggle seems to be getting the "best" houses in the "best" neighborhoods by getting the "best" jobs with the "best" firms. Yet do we actually know what the "best" is? Part of the struggle is finding the truth.

To many African-Americans the "best" is always the opposite of themselves and so the "best" becomes that which is more White. The "best" neighborhood is one that is all-White, and then we boast of being the "first" there. Why? We should be trying to build up and sustain our own neighborhoods, instead of pouring our money into a community that doesn't need it; or us. The "best" firms are run by, and have interests in people other than us. (The list goes on) And so we see that many African-Americans in the business community merely serve as modern day slaves with better wages and what nicer clothes. We as a people fail to see the obvious ramifications of the slave mentality that many of us suffer from. We need to create businesses that are of us, for us, and by us. We say that we are not slaves, yet what would you call a group of people dependant on another group for their definition of beauty, their culture, their interpretation of history, their morality and their ultimate economic survival? I call them slaves suffering from the delusion of freedom. And so the struggle continues for Ujima-cooperative economics.

The struggle continues in finding the real/story as opposed to his/story. A successful future cannot result from an unknown past, for like a tree without roots, a people without roots will fail to grow. And yet African people are blind to their immeasurable contributions to mankind. It was your African ancestors who built those wondrous pyramids, perfectly aligned with the universe, that are still a mystery to westerners today. It was EmHotep, not Hippocrates who came thousands of years later, who was the true father of medicine and could in fact perform surgery on people through his mind! Africans were the first navigators, the first astrologers, and the first mathematicians. This makes sense because they were the parents of civilization. The only savages were those Europeans that captured them, dehumanized them and created a legacy of slaves that still lives.

The struggle for us at this university, the operative word being universe, is to regain the knowledge of our ancestors that has been hidden as a result of slavery. We as a people are sleeping giants and the struggle is for us to wake-up!

I hope that this Spectrum will serve as an instrument to inspire you to continue our never-ending struggle. And to all those brothas and sistas down with the cause I say "A Luta Continua"(That's Kiswahili for the struggle continues).

-Peace, Power and Progress to the People!
By Kecia Cole

I glanced out of my eye and saw IT dangling from her neck. It was beautiful. It was wonderful. It was Africa. It was home I thought to myself.

The black leather medallion was small in size yet enormous in symbolism. Around her neck hung more than a necklace. Around her neck I saw the Black national colors of red, black and green instituted by Marcus Garvey. I saw the intelligence of W.E.B. Dubois. I saw the leadership of Kwame Nkrumah. I saw the power of Malcolm X. I saw the militancy of Angela Davis. I saw the eloquence of Dr. Na'im Akbar. I saw the pride of Louis Farrakhan. I saw all Pan-Africanists. I saw home.

Back to Africa, I thought. Back to the great land our people were torn from hundreds of years ago. I yearned to go home and find myself and my true identity because I knew it was not in the United States. Around her neck was the Alpha—the beginning of civilization. Around her neck hung the blood of the slaves; past and present. I was mesmerized with that small round remnant of the ‘60s. Needless to say I had to have one. I had to make sure that no one would ever mistake me for Huxtable. I was an African and I wanted everyone to know.

While visiting the Atlanta University Complex I saw a beautiful Rasta man with long dreads down his back. He was a street vendor, which in Atlanta was as common as fast food in Kent. The scent of his incense and oils immediately uplifted my spirit. He was also selling Africa medallions and of course I bought one and quickly placed it around my neck.

Suddenly I was engulfed with pride and a total sense of self. I was not American, I thought. My ancestors did not immigrate to this “land of opportunity” in search of a better life. My ancestors did not come over from England, killing the Native Americans and claiming this country as their own. My great ancestors were forced over here like animals to cultivate the land. Unfortunately in picking that cotton for the “massa” many of them lost themselves.

Africa has been portrayed by the media in such a negative way that my people did not want to go back. They did not even realize their great history. Many of them did not know that they came to the United States in 1619—that’s a year before the Mayflower. Many of them did not realize that their hands built the pyramids. That their navigators taught Columbus to sail. Or that Black
Jesus came to save the world.

I came back to Kent. It was cold and I wanted so badly to be back in Atlanta to feel the warmth that radiated throughout the city— even in the dead of winter (if you know what I mean). Christmas came and went before I started seeing something I hadn’t seen before. THE AFRICA MEDALLIONS.

Everyone was wearing them: Buppies, wannabees, greeks, jocks...everybody! People who a month before hadn’t even heard of P.W. Botha were sporting this grand continent around their necks. I had to ask—why?

James Christain, a sophomore communications major, is one of the many people at Kent and the entire country who is wearing Africa these days. He comments, “It’s making a statement that we as African-Americans do exist and that we do have a place to call home.”

As for accusations being made about the necklaces merely being fashion statements, Christain says that he is studying the history of the continent along with wearing it. “I study African history on my own so I can be literate on why I’m wearing the necklace. Many people are wearing them and don’t know why. I think it’s a fad for some people. I don’t want to put anyone down, but if you’re going to wear something with a meaning you should know what the meaning is.

James says that eventually he wants to go to Africa—the homeland of his people. “Everyone always dreams of going to Paris or England, but I’ve always wanted to go to Africa. Before I go to any foreign place I want to go there.”

Freshman Byron Eulenburg came from Lily White Berea, Ohio, to a rude awakening. But you have to ask, “Which came first, the necklace or the consciousness behind the necklace?” Byron explained that he got his necklace because, “I wanted to represent the whole new African-Americanism. We have to know the land base (Africa) and what it stands for.”

Steve Wynne, a jewelry major at Kent, is producing some large “dope” Africa necklaces that are selling faster than he can make them. He says that they really affect people’s self-esteem and racial pride. “As soon as people but on the necklaces their chests poke out instantly with a new sense of self. “People are really getting into it (Africa). One sista even closed her bank account to get one.”

He explains that medallions are a wake-up call of sorts. “I think it’s like a wake-up signal to all brotha’s and sista’s, to let them acknowledge their own self image, yet stand together in total unification.” But are they a political statement or a fashion statement? According to Eulenburg, “I wish people would not wear it for a fashion statement. When I first got it I didn’t know what time it was. It encouraged me to look more into my culture.”

As for making a profit Wynne claims that is not his main priority. “I keep my prices low because I’d like to see everyone wearing one.”

Psychology student Obadiah Israel can be seen around the Richie sporting his Africa medallion on a daily basis. He says, “My Anthropology professor can’t even look me in the face when I wear my medallion because it stands for something against America and against society. I’m not conforming to European standards and he’s afraid when I wear it. What he doesn’t know is that not only am I wearing it, but it wears me.”

Obadiah goes on to explain, “I think the necklaces are all right but we have to be totally cognizent of why we wear it—not only as an aesthetic piece of beauty but as an extension of our culture and who we are as African-Americans and great, mighty African people.

Howard University is one of the many schools that is experiencing a cultural renaissance of its students. Howard sophomore Rhea Young says the medallions are “everywhere...everyone has them. We are having a cultural revolution.”

If you have Africa around your neck...make sure it is also in your heart. Know the geography. Know the history. Know the significance. Know the leaders. Know the martyrs. In knowing these things you will begin to finally know yourself. And next year when everyone starts to put that Africa medallion in the dusty closet next to your father’s dishiki and your mother’s red, black and green afro pick--hold on tight to yours. Never let go of your home!
Curlee Holton is a graduate student in fine arts and an artist in residence in the Department of Pan-African Studies. He was featured in a one-man show in the Uumbaji Gallery in Oscar Ritchie Hall from February 1-28, 1989.

As I walk into the Gallery I am faced with a piece done in pastels called “The Alienated Self.” It faces me and looks as intense as I find myself looking at it. I stare at the piece studying each line individually. They are simple, yet subtle. Alienated, unimportant, hostile, distant, are just some of the words that define it. Curlee says, “The drawing is of a man divided within himself wanting harmony.”

As I continue through Curlee’s mind on canvas, I come upon “Mad Man’s Blues.” It looks like a happy man, or as Curlee commented, “A mad man dancing and singing to the music of his music making cane.” Maybe mad is all there is left to be. As I stare at the painting, I think maybe the mad man laughs at you and me because he knows the secret to happiness.

Another one of Curlee’s pieces “Searching Souls,” is a lithographic print showing faces that seem to be thinking, feeling, wandering, and searching. They are expressing very emotional experiences - making you think, touching you, making you search. To create a piece with such a message the artist had to be able to show what he feels as Curlee Holton the artist.

Howard Beach Do You Remember?

“Howard Beach” is drawn with the caption “Whites go on trial in chasing black to his death.” The piece shows a young Black boy
running from three hands; terror in his face, flaring nostrils, bulging eyes, mouth screaming in anger. His body is contorted trying to free itself from the groping hands which bring death. The hands still reach for their satisfaction and finally it is accomplished.

More Than Just Art
Curlee's work is more than just art. It is expressions establishing culture, feeling and a struggle within. It is a stroll through the history of Black people wanting and yearning to express themselves.

Making Love With Words
Speaking with Curlee was an experience in itself. In addition to art, I was exposed to the man and what he feels. Curlee says, "My main goal is to create art that touches you and kisses you."

The Power Within
"I believe everyone has the power to create," he says. "There is a quiet little voice inside everyone that is longing to come out. A voice telling you what to do, how to express yourself." One piece perpetuating this idea is "Silence is the Heart of Spirituality." The piece is contemporary but the message is old. Within each of us there is spirituality and the possibility of God speaking to us. For us to hear and understand what God is trying to tell us we have to stop and listen. This has been expressed in the Bible in Psalms 46:10. It says "be still and know that I am God."

Looking Inward
Curlee expressed his views on African-Americans with the word "We as a people are hurting. We need to look inward and embrace ourselves and heal ourselves." He adds, "We are looking outward and our wound is still gaping open, infected and hurting. Two pieces that convey this idea are "Martyrdom" and "Atonement."

"Martyrdom," which is the main piece in the exhibit, is extraordinarily powerful. Evil faces cover the background laughing, smiling, saying "I put you there." The subject's body hangs on. He seems to be consumed in fire. Upon his face are feelings of anguish and sorrow. He looks like he has a world of memories and there are things he wanted to say and do. His arms are strong and powerful as if they could fight forever, but his mind has chosen to give up the fight.

"Atonement," the second piece, has people whispering, darkened faces and hands clasped with men in prayer. It seems to be saying God is there, he will atone your sins for you.

Limitations and Boundaries
Here Curlee wants to go beyond the boundaries and limitations the world has dictated. He is saying express yourself. "White Terms" shows White supremacy as a large white space suppressing Black hands reaching for a chance to succeed. Curlee says "We are forced to live by the White man's terms."

Open For Interpretations
Curlee's piece entitled "Self-Portrait" is saying that he is open for interpretation. Look at his work and decide what it means to you.

He opens up another part of his life to the viewer in a piece called "Portrait of Glee" which is a portrait of his wife. Curlee says "The portrait shows something my wife does every day." It is a ritualistic act that Glee is comfortable with.

The inspiration for Curlee's next few pieces will be shamanism. This is a ancient practice in which we use the spiritual power within ourselves to accomplish goals. Curlee says, an example of this would be the Indians performing a rain dance or some type of healing dance. They were getting in touch with nature and their ability to heal themselves.

The first piece of this collection shows a raven, which is the mystical animal of shaminism featured in a metamorphosis to a man. In the lithographic print the raven has the eyes of a man, a breast representing nurturing and the hand of man in place of one of his claws. The piece symbolizes nature which is the bird and the social aspect of life which is man.

Curlee's work is currently showing in Martin Luther King Jr. Library in Cleveland Ohio, French Art Colony in Gallipolis, Ohio, and Theatre Art Gallery in High Point North Carolina. These exhibits will be shown until March 31, 1989.
Throughout history people of African descent have been called many names: the negro, Afro-Americans, and currently, Blacks. Now Jesse Jackson is trying to encourage “Black people” to call themselves “African-Americans.”

Speaker Ron Daniels agreed with the name change and said that black is a negative color and most certainly not a name for our people. If something is to be described as bad, you attach black to it. “The black sheep of the family.” And bad guys wear black. We associate white with purity, the good guy, chastity, and cleanliness. And we as “Black people” speak against ourselves everyday.

Daniels says that the reason we downgrade ourselves is because someone once put the idea in our heads that “Black” isn’t beautiful and it’s not accepted. Those in power determine what is beautiful. And since we are a powerless people we follow those in power. Many of us do not know that we can affirm who we are and where we come from without the government.

If we call ourselves African we have a new vision of the world. “Our identity becomes a base for our ideology.” When our ancestors were brought over here we suffered a “cultural-amnesia.”

We were de-Africanized. But now we have the chance to Africanize ourselves by calling ourselves African-Americans.

Many people don’t want to be associated with Africa, but we must realize that Africa is our land of origin. We have to ask ourselves some important questions. What is our responsibility to our brothers and sisters not just in America but across the world? Africa belongs to African people. We have to establish who we are and where we are going. “If you don’t know where you are going any road will do.” said Daniels? The race is dependent upon us.
HUEY P. NEWTON

Huey P. Newton was born in 1942 and co-founded the Black Panther Party for Self-Defense, which became one of the most feared and maligned activist organizations during the Civil Right Movement. Its objectives were to bring "power to the people," and to monitor the movement of police in an effort to establish mutual tolerance. He immediately became the target of police resentment and attack and in 1967 was indicted for murder of an Oakland policeman. He was convicted and imprisoned in 1968 with his conviction being overturned in 1970. Newton wrote the book Revolutionary Suicide in 1975.

KWAME NKRUMAH

Kwame Nkrumah was the first President of Ghana. He was a famous Pan-Africanist that wrote: "Crisis in the Congo," "Africa must Unite" and "Neo-colonialism, Last State of Capitalism."
By Jinida Ojiwawh

“Soul Train” done together with Family Tree on TV2.

Although at one time Ebony Waves received funds from the Student Government, they haven’t received any money from the Student Government or anyone else in over a year and a half.

Now Ebony Waves relies on donations, word-of-mouth and flyer advertisements for support. The cause-and-effect aspect of Ebony Waves is that the lack of funds toward obtaining better equipment leads to poor reception which leads to the present low percentage of listenership, which leads to less student awareness, which eventually leads to less student support. (At least less than when first started).

Richard recalls an incident last year in which Ebony Waves planned a semi-formal dance, with a club-like, ‘Cabaret-style’ atmosphere to be held at a Holiday Inn. The event had support from WZAK 93FM. However, because of a greek affair on campus, only approximately 20 people showed up, according to Richmond.

He states, “It hurts when we (Ebony Waves) try to do something positive and get little support.” However, he is optimistic in his belief that, “It’s a cycle...we’ll come back up (to the status Ebony Waves held at the beginning).”

When Ebony Waves was first established, on staff were the president, vice president, secretary, treasurer and publicity chairman. Today, there is only the president and treasurer. Fortunately, Richmond is recruiting a new secretary and publicity chairman.

With a staff of about forty, Richmond feels the strength of the old Ebony Waves can be accredited to the “People who were dedicated and more involved.” Today’s Ebony Waves has an average staff of no more than twelve.

Although a limit of twelve students may take the Ebony Waves class for credit (under PAS Individual Investigations), anyone with communications majors or who just would like to play R&B, Urban Contemporary, Gospel, Jazz or Reggae music is welcome to volunteer.

Ebony waves can be heard on 7:30 a.m. or on TV 2 on any campus television in your television lounge.

Spectrum/Spring, 1989
Homelessness seems to be a problem that we are not concerned about until we become homeless ourselves. It is shocking to see that people tend to look down on the homeless. Most people believe that the homeless often include lazy individuals who do not want to work, single mothers who refuse public assistance, and drug addicts who do not want to seek help for their drug problem. They do not believe that the homeless can be members of traditional families, war veterans and former mental patients, all of whom are sometimes referred to as the unknown homeless.

Homelessness is a rapidly growing problem. It is important not to stereotype the homeless, but to take into account that a homeless person can be anyone who is unfortunate enough not to have a home.
Rap music emerged in the early 1970s in the South Bronx and has since become popular throughout the United States and parts of Europe. This article seeks to examine the relationship between rap music and traditional African music and to analyze rap's function in today's Black youth culture.

Upon initial exposure, rap might not seem to have anything in common with traditional African music. The former is highly stylized and is composed almost entirely of synthesizers and other high-tech equipment, while the latter is based on instruments from natural elements such as wood, bone, ivory, shell, animal skins and metals. But after further research, many similarities emerged. The rhythm, vocals and even dance styles associated with rap find their counterparts in West African music styles. Even the role of music in Black-American culture can be traced to Africa where it plays a very different part than does music in European culture. Based on this, we could expect to see similarities between the functions of rap music and African music as aspects of the same phenomenon. In fact, they can be seen as two extremes on a continuum of Black musical expression.

Dr. Halim El-Dabh is an ethnomusicologist at Kent State University. Born in Egypt, he is knowledgeable in many different African music styles. He helped confirm the hypothesis of a link between African and rap music styles. Dr. Butler, a Black musicologist also at Kent State University, was helpful in suggesting other sources with which to find further information on the subject.

Questionnaires were also distributed to twenty Kent State students to discover how they saw rap music. The questionnaires were divided equally between males and females, but were given only to Black students unless a White student was known to like rap music. Questions one through four were designed to obtain information about the respondent, and questions five through eight pertain to rap itself. The ages of the respondents ranged from seventeen to twenty-five and corresponded with students from freshman to senior status. In response to the question "Do you listen to rap music?", only two people said they did not and of those who did, most said they listened to rap daily. Responses to a question about hometowns were divided equally between urban and suburban with the remainder being from rural hometowns. The most
popular radio station by far was 93 FM WZAK; only one person out of twenty did not include it in a list of favorite radio stations. When asked if rap music has a specific message for Black youth, sixteen people said “yes,” two said “no” and two said it depended on the song and the rap group involved. The next question asked if they thought rap had any similarities with other Black American music styles or traditional African music. To this, nineteen people responded “yes” and one person said “somewhat.” Some named similarities with jazz and funk, while most gave comparisons to African music. When asked if rap provided a sense of community between their friends, fourteen responded positively, five negatively, and one person was unsure. Of those who responded in the affirmative, most cited the slang words which accompany rap as a unifying factor. Others mentioned dancing to rap at night clubs as a community event. The last question on the survey asks “Why do you listen to rap music?” Of the three possible answers listed, five said because their friends listened to rap, fourteen said it was great to dance to, and eleven cited clever lyrics as the reason why. Other responses ranged from “because I love it!” to “it gets my mind off other things.”

The grandfather of rap is said to be Clive Campbell, a Jamaican disc jockey, who worked at a disco in the Bronx called the “Hevalo.” Campbell was known for his style of not playing full songs, just the most frantic sections -- called “breaks” -- over and over. Those who danced to this were called “break dancers.” There is another story about the origin of break dancing. Afrika Bambaataa was a disc jockey and leader of a gang called the “Zulu Kings” who preferred music and dance to fighting. “When the Zulu Kings were challenged by a local gang, Bambaataa suggested they take a break from the usual fighting and compete by dancing instead.”

Yet however rap and break dancing evolved, we know that it came from the streets. It was not until the late 1970s that clubs and discos emerged catering to this hip-hop culture. Graffiti, ghetto blasters and a certain style of dress are all part of hip-hop.

“This subculture...is about assertiveness, display, pride, status and competition, particularly among males. Clothes are not only a part of this offhand cultural statement they are a kind of uniform for cultural challenge. Hip-hop is Black, young and ineffably, unflappably cool.” -- M. Goodwin

A DJ (disc jockey) not only plays records but performs the art of “scratching” or setting the needle down in the groove of a record and turning the disc back forth to get weird, repeated percussive effects. This technique was also discovered by a disc jockey, Theodore Livingston, while practicing at home. Besides DJs there are MCs who sing their own music or “rappers” who tell a story by “transposing street slang into chanted couplets. The words are spoken (or ‘raped’), not sung, over a stark, rhythmic base and deal with topics as diverse as unemployment and birth control.”

In 1979, the first recorded rap, “Rappers’ Delight” by Sylvia Robinson, became an international hit and marked the acceptance of this “street entertainment” into mainstream American consumerism. Clive Campbell may have been the grandfather of rap, but Kurtis Blow is definitely the father of rap. He became the first rapper to be signed to a major recording label, Mercury/Polygram Records, and to have a series of successful rap albums. Rap has evolved quickly over the past decade, and today is very diversified. Rappers borrow parts of other songs (from heavy metal to reggae), which they rap over, and rap can be anything from fast and loud to slow and funky.

Now that we know some of the specifics of rap and its culture, we can begin to look for parallels between it and African tradition. Unlike Western culture, “The world” is a powerful life force and has direct consequences in the material world. It is used in the transformation of the abstract into the concrete, and because music and speech are seen as aspects of the same phenomenon, music is equally powerful. Part of Africa’s oral tradition manifests itself in the value of being clever with words. One is respected if he can quickly produce a snappy retort to an insult, or get himself out of trouble with a silver tongue. Greenberg describes rap this way:

“...the music is the latest example of Black pride in turning a phrase. The custom can be traced to Africa, where tribesmen hold ‘men of words’ in high regard. In the same way that rap singers are admired for their rhymes, tribal leaders are madly applauded for their craftily-worded wisdom.” In fact, having a way with words can help settle a dispute between individuals in
Africa. Hostilities are aired by exchanging spontaneous and witty put-downs until one is declared the winner.

Part of this tradition was preserved in Black America in the form of a children's game called the "dozens." This game also involves the exchange of spontaneous verbal insults, but in rhyme. Some believe that rap emerged from this rhyming insult game and indeed that would seem to fit with rap's "street" origins. Many raps are written solely to extol the praises of the rapper himself and to condemn the inferiority of all others. Countless raps have been written to the theme of, "I'm the greatest and you ain't nothing."

Another aspect of African music found in rap is the element of call and response, in which one person sings a phrase and the group repeats it identically or alters it somewhat. The response can follow immediately after the call or can overlap it to create a complex layered sound. Either way, the effect is to unify the group, again showing the power of the oral tradition in Africa. In rap, the MC, talking over the music, would ask the dancers at the disco, "Who's got the beat?!" This call and response would be repeated throughout the song with increasing vigor to energize the dancers.

Not only do the vocals of rap have similarities with African music in their function and style, but the music itself does too. "Melody in African music is based on the choice and arrangement of tones derived from the sound of the spoken word...the African sound is strictly tied to the various African languages." This emphasizes the importance of the spoken word to Africans and dovetails with the qualities of spoken language, and therefore has more melodic freedom.

"African music lacks this melodic freedom...and, as a result, Africans have turned their creativity to the aspect of music that is not so tightly bonded to the spoken word: rhythm. Rhythm is to the traditional African musician as melody is to the Western musician."

Rhythm is equally important in rap music where melody is sometimes all but absent and the rhythm provides and maintains the momentum for the rapper. Of the eighteen people who said they listened to rap music, fourteen cited its danceability as one of the reasons why they liked rap. This tells us that although the lyrics are important in a good rap song, the rhythm is more influential in engaging and entertaining the audience.

In fact, even the style of dancing to rap rhythms has similarities with African dance. At first, there may not seem to be any structure to the gyrations of those dancing, but they are actually quite restrained by the limits of the beat. One may move as sporadically as he wishes as long as he stays in time to the music. Dancing to rap also involves much movement of the pelvic region and the keeping of a straight spine and minimal movement of the feet. These qualities are also valued in African dancers who exhibit maximum flexibility of the pelvis, erect backs, slightly bent knees and elbows and feet firmly on the ground. Although not identical, the two dance styles show similarities which are more than coincidental; both are dependent upon the rhythm of the music.

Another characteristic of African music and dance is the lack of separation between roles. "It has always been a communal art, without a clear separation of composer, performer, and audience. Rappers often compose their rhymes on the spot, thus combining the composer and performer roles, and the call and response phenomenon combines the performer and audience roles."
This lack of division reflects the nature of African arts and of African culture in general.

The element of spontaneity found in rap music also has its counterpart in African music. The role of griot in African society is important since they are responsible for preserving the society’s oral tradition. Not only do they memorize the songs, parables, proverbs, poetry, history and mythology of their people, but they “perform compositions of their own; making up the words as they go along. They extemporize with ease, using a huge wealth of stock phrases and metaphors that are combined and recombined in an infinite number of ways.”

These stock phrases and metaphors are not unlike those of the rap jargon used by rappers. We have found aspects of rap music, from the vocals to the rhythm and dance, that parallel African music and, being on the same continuum of musical expression, the two often serve similar functions. All music serves to unify the group from which it was created, but there are fundamental differences between African and Western musical traditions.

African music unifies through commonness of experience, whereas Western music unifies by transcending the mundane world and elevating humanity. L. J. New says of the indigenous music of West Africa, “It has played an educational role, sometimes directly as in children’s hygiene songs, or more often indirectly, as a setting for fables and proverbs that embody many basic Igbo beliefs.” The role of music in promoting hygiene is also exemplified in many rap songs, some of which advocate the use of condoms in preventing the spread of venereal disease. One song in particular, called “Protect Yourself” by the Fat Boys, delivers such a message.

New goes on to say that the involvement of the community in its music making contributes to the remarkable social cohesion of that society. Evidence suggests that rap music also contributes to the social cohesion of Black American youth in many ways. Rap addresses aspects of everyday life. Some songs give advice about sex, drugs, school, or relationships with friends or lovers. Other songs sympathize with and give encouragement to those who are down on their luck; the unemployed, the jilted lover, or the individual who feels hopelessly oppressed in this society. Although some raps are designed to glorify the rapper himself, and do not address issues of the Black community in general, it still functions as a unifying force. It represents pride in the art of rapping and in rap as a legitimate form of Black musical expression. Rap developed from Black culture, expresses Black culture and represents Black culture.

Rap not only unifies by singing about the common experiences of Blacks; it also provides a language of its own. Two youths who do not know each other can quickly communicate through rap vocabulary, being members of the same hip-hop culture. Of respondents who said they thought rap provided a sense of community among their friends, one-third cited the use of rap jargon as one of the reasons why.

Rap music, as an example of Black musical expression, unifies its listeners through lyrics about common experiences, and through the terminology specific to rap. It also unifies by exhibiting pride in rap as a Black art form and its function as a means of social commentary. Marc White, a recent alumnus of Kent, wrote a letter to the Daily Kent Stater about rap music in which he said, “Our music has always been a vehicle for expression and thought, of love, pain, hardship, struggle, praise and of the human condition.”

There is a link between traditional African music and rap music. Parallels exist in the vocals, rhythms, dances and functions of the two musics. Evidence also suggests that rap plays an important part in the lives of Black youth, and indeed, a whole culture has emerged from this music style. Music has always played a fundamentally different role in Black culture than music in the West has in its culture, and rap is no exception. Rap music may seem unlike traditional African music in its components, but its structure and function are very similar and, in that respect, they can be seen on opposite ends as a continuum of Black musical expression.

By Margaret Hughes
On February 28, the final day in Black History Month, I went to Bowman Hall to hear a man by the name of Robert Blecker speak about Black men in prison and on the streets, and the differences between older criminals and those of this generation. The lecture was titled "From the Streets to the Joint: A portrait of Black Criminals."

Some of Blecker's lecture consisted of tapes on interviews given by Black criminals in Lorton Central prison located in Virginia. Most of the lecture revolved around a five-time convicted armed robber by the name of John Allen. Allen is a friend of Blecker's and he also helps to conduct interviews given to other criminals in Lorton. The inmates are asked to give accounts of what it was like when they were out on the streets and how they perceive it to be now.

Listening to the tapes helped me to realize the dramatic and terrifying change that has taken place in the minds of Black criminals. No more is fair-fighting, or hand-to-hand fighting, common. Today, if you have a problem with someone you eliminate the problem, or to put it in more concrete terms—kill them.

Everything that I had thought about my generation on a superficial level is now spelt out quite clear to me: The majority of today's young Blacks have virtually no concern about human life especially the lives of other Blacks.

Now I'm not here to psychoanalyze my generation of Blacks. That's not why I wrote this editorial. My purpose is to bring to light different reasons for my priority—mixed-up generation so that we as a whole can begin to change what is happening in today's young Black minds and turn it around to make a positive outcome.

The breakdown of the Black family is, by far, one of the top reasons for this desensitized generation. We have no values in our homes. How can we have values when we are out on the streets? No one is home to teach the children—most parents are too busy with job responsibilities or with individual problems. Therefore, their values and standards of importance are formed from what they learn from their peers.

Blacks have placed an incredible importance on money. Striving to have the big expensive car, most expensive clothes, and most luxurious house, we have lost sight of what is really important. Success is not the figure of numbers on your paycheck; it is the feeling of satisfaction and peace within yourself. Success is the feeling that the Black children of today will be strong leaders of tomorrow. So we will go by this definition of success and we will find that we are, by and large, nowhere close to successful.

According to my generation, money is God. The girls look for the guy with the most of it, and the boys try to live up to this standard and compete with each other, and will do whatever they need to do to get it. Hence, we have crack. We destroy our other Black brothers and sisters for money; enslaving them to a drug to make a profit. Then, we kill each other over the territory to sell it in.
Freshman scholarship athletes entering college must carry a minimum 2.0 grade-point average in college prep courses and score at least 700 points out of a possible 1,600 on the SAT (Scholastic Aptitude Test) or 15 out of a possible 32 on the ACT (American College Test) to be eligible for varsity athletics. “Partial qualifiers,” those athletes who meet only one of the requirements, are not eligible for athletics but may still receive their scholarships.

It’s the law.

Or should I say bylaw 5-1-(j), more commonly known as Proposition 48. Mandated by the National Collegiate Athletic Association, Prop. 48 was put into effect in 1986 and some said that it would revolutionize the world of college athletics.

But there are some people out there who are trying to change all of that. Enter proposal 42. It states that an athlete must meet both requirements of Prop. 48 or their scholarship is terminated for that freshman year.

Now how does this little rule of the NCAA affect you already willing and able college students?

Simple. Many are calling proposal 42 another form of racism. They say that standardized testing is culturally biased and discriminates against the student-athletes that are away from the mainstream of academics. The students in the inner-city schools and low income families are not equally represented in college entrance testing. And Kent State was one of only two Mid-American Conference schools to vote in favor of the proposal.

Supporters of proposal 42 argue that college is a place to learn and the new proposal puts the “student” back in the term student-athlete. In theory the proposal is supposed to set a new standard for students to strive. Borderline students will realize that they must make the grade and they will do so. Kent State athletic director Paul Amodio said that proposal 42 was a logical and expected progression of the intent of Prop. 48.
The proposal gained much notoriety, however, when Georgetown University's coach, John Thompson, single-handedly fought its implementation into the rule book. Thompson boycotted coaching his basketball team in two games. And then others began to jump on the bandwagon. John Chaney, basketball coach for Temple University, has called the proposal racist and many other coaches and athletic directors began voicing opposition. As a result NCAA officials have delayed action on proposal 42 until January 1990.

Still the question remains: Is proposal 42 a racist proposition?
Fact. At Division I schools, college Blacks account for 36 percent of all football players and 52 percent of all basketball players. Fact. Ninety percent of all the athletes affected by proposition 48 are Black.

Fact. Black students score lower than Whites on standardized tests. Average scores for Black students on the SAT's are 737 as opposed to 935 for White students. On the ACT the averages are 13.6 for Blacks and 19.6 for Whites.

And fact. Education in Clearview, Montana, is not the same as Cleveland, Ohio.

Culturally biased? It would seem that way. The NCAA places great emphasis on a test score. Many times a poor test score is not the result of lack of intelligence, but lack of education. And in reality education is not the same from coast to coast. So why is there a standard test for all students to take? Well, society hopes that by the time a student leaves high school he should be able to become productive in college. But we know better, don't we?

Not all high schools have the same goals. At some high schools, attending college is a workable goal, while at others just being able to graduate is an accomplishment in itself. That's how it is and proposal 42 will not change this sad situation overnight. The responsibility lies with the high schools and with the family. Students need to be told when they are in junior high school what is expected of them. Then and only then will such measures as proposal 42 have a chance to be successful.

As it stands right now, Prop. 48 gives a student the opportunity to attend college, proposal 42 would not.
Africa's worst problem is the fact that most of her people do not know who they are. African descendants (Africans) all over the world have an identity crisis.

They suffer from amnesia. It seems as though they have little or no knowledge of their past because their culture has been stripped from them, like everything else. The people of the Motherland will continue to be oppressed, unless they learn the TRUTH. "The truth will set you free."

"The Dark Continent," as they say, is portrayed by the media in a negative light. They dwell on problems such as famine and Apartheid. Negative television depictions such as "Tarzan" have created many misconceptions, such as the people of Africa being savages and heathens. Yet Africans were responsible for the first civilization, as well as many other "firsts."

Africans were brought to America as slaves and were not permitted to read, write or assemble.

This was because the master's plan was to keep the slaves divided and ignorant which would ensure his dominance over the dependent slave. As one can see the plan worked and is still working in today's society.

The indigenous people of Africa were denied their history, culture and identity. It is said that knowledge is power. Throughout history, the powerless have been controlled by the powerful. This is the reason Africans are oppressed.

The offspring of the slaves and their children rarely return to Africa. They have no reason to want to go back home. The majority of the material printed about the homeland is false, and most of the valuable information is just left out. Other people have made it difficult for the original man to learn his true history.

The Europeans are experts on "divide and conquer," and that is why African people are calling themselves so many different
names. Not only do they suffer from amnesia, but schizophrenia as well. They are Blacks, Negroes, African-Americans, "niggers" all at the same time. Talk about confusion! Why can't Africans be Africans? They are Chinese, the Russians are Russians and Europeans are Europeans. There are no Russo-Americans or Euro-Americans.

The African's worst problem is that he does not know his true identity, history or culture. He is involved in a world that is not his own. The corruption in government promotes the failure of the African. You can see rampant poverty, crime, violence and racism in America—a place where Africans are an endangered species. Are they self-destructing?

The answer is no! Africans do not know enough about themselves to self-destruct. The African is being destroyed by outside forces (white supremacy). There needs to be a radical change.

To "know thyself" is essential and the African must be educated not re-educated. He has never been taught, only trained. Once they discover their true identity, Africans will begin to unite in order to build a strong African nation. This is the only way for them to make any real progress.

Power to the African people!
By Jinida Ojiawu

Over the years, families have changed due to social, economic or psychological reasons. But the Black family has probably changed for the worse--or is there a light at the end of the long dark tunnel?

The migration of Blacks from the South to the North, Social-Economic changes, modernization, sex, poverty, the Black woman, and the Black man have been to blame for the decline of the Black family, according to Dr. Arlene Barnes-Harden and Ebony Magazine (August, 1986).

According to Ebony Magazine, from 1971-1986, 113% of Black families were headed by females. According to an article titled “Fathers Who Walk Away” of the same source, fathers are sometimes forced to leave the home because of welfare restrictions, as well as their not having intentions of becoming part of the family.

In spite of that, Dr. Barnes-Harden argues that there are two sides to the dilemma. She feels that society sometimes is too hard on the Black man. “The black man will always raise some one else’s children. That’s a positive.” Barnes-Harden’s statement reflects on the idea of traditional African societies in which the father played a tremendous role in not only raising his own children (sometimes by more than one wife), but also looking after the children of his community. For example, in traditional West Africa, a father was closer to his nephew than he would be his own son, according to “I Sought My Brother,” a video documentary on a traditional West African community which migrated to Surinam, South America (1974-76).

Dr. Barnes-Harden believes that Black mothers as well “can be at fault. They must raise the boys to be men. What does a woman know about manhood?” She quotes from They Stole It But You Must Return It by Dr. Richard Williams, in saying: “When Black females raise their sons, they encourage characteristics that they don’t like in men.”

Sociologists, social research workers, psychologists, and perhaps other reliable sources assert that children who grow up in one-parent homes (primarily headed by females) will most likely end up: with no positive role models, involved in crime (more than one who was raised in two-parent home), and other disadvantages. Some state that growing up in a female-headed household can be most threatening to young men. For a boy growing up in a female-headed household, there is most likely no male role-model to represent how men should behave, or to give incentive for marriage.

Fortunately, however, one person has proved that theory wrong. Karl (not his real name) is an example of the typical Black male youth of inner-city Cleveland in that he was raised in a female-headed household. A seventeen-year-old major here at Kent, his parents were divorced when he was eleven years old.

“It was hard being raised without a man around, but my mom’s boyfriends made up for father’s
A questionnaire was issued to randomly-selected Black students on campus, regarding their family status. Of 21 females, 12 were raised in two-parent homes. Nine of them were raised in one-parent homes, all of which were headed by their mothers. Of the females, 18 wish to marry and/or have children.

Of the 11 males, seven were raised in two-parent homes. Four of them were raised in one-parent homes, three of which were headed by their mothers. Ten wish to marry and/or have children.

Some of the most redeeming qualities of the Black family today, according to Dr. Barnes-Harden, are the "continued extended family, which is the greatest support; adopting other members (kin or non-kin) into the home; and that we still hold on to our elderly, no matter how poor we are." She believes those qualities are instinctive cultural values which Blacks have carried from Africa.

The myth of the Black family lacking family tradition, and coming to America without sense of morality and background of stable sexual relationships, which was featured in an article in Ebony Magazine titled: "Ten Biggest Myths About the Black Family by Lerone Bennet, Jr., was just proved incorrect by the practice and acknowledgment of the qualities Dr. Barnes-Harden mentioned.

Another myth mentioned in Bennet's article was that the Black family is always characterized by strong domineering women and weak absent men. Again Dr. Barnes-Harden's response to that myth is: "the Black man's decrease in roles exaggerates the role of the Black woman being dominant." Barnes-Harden explains how modernization and the move from the South to the North have also played a part in portraying the Black woman as dominant.

"After the move to the North (cities), domestic jobs became more available to Black women. There were very few jobs for Black men because Black men posed more of a threat than Black women. Economic positions also began to split up families."

In essence, the situation which was the target for television documentaries such as Bill Moyers' The Vanishing Family, print media, social and psychological research workers, and which Ebony labels "perhaps the biggest crisis Blacks have faced since slavery," seems to neither improve nor to worsen. It can only be expected that Black youth of today keep in mind a goal to prepare a better place for our children of tomorrow.
Brandon Mack, 4, is the youngest student in the Progressive Education Community school. His mother, Angela Mack, said he is very shy in his day-care group at Children's Village, in the United Methodist Church on Main Street in Kent.

Brandon is only one of three Black children in his day-care group, according to Mack. "He still doesn't talk to the teachers in his day-care, but he does interact with the children there," she said.

Brandon has been attending the PEC school since September 1988. His mother enrolled him so that he could interact with other Black students.

"I want him to learn what Black is," she said, "and to interact with other Black children."

"At the PEC school, Brandon plays with other children and talks with the teachers," said Mack. His assertiveness is developing through attending the PEC school she said.

The Progressive Education Community School is able to offer an educational opportunity free to area Black children because of the resourcefulness of the school's administrators and a group effort of other campus organizations.

The school meets every Saturday in Oscar Ritchie Hall at Kent State University during the regular school year.

"The PEC school was founded on principles that instill a sense of community and self worth in the Black child," said Robert Johnson, community affairs chairman for the Black United Students and Assistant Principal of the PEC school.

It started as an experimental tutorial program in 1968. Black students of Kent State University responded to the lack of cultural education for Black children in the Kent and Ravenna area, according to Edward Crosby, director of the Pan-African Studies Department.

"In the early 1970's, the program went from a tutorial-based education into a full fledged school and was renamed The African-Lib School," said Crosby. "The school began to develop a progressive curriculum and was renamed Progressive Education Community School."

This year marks the 20th anniversary of the PEC school, and in the first month of classes here's what the children have had for lunch: Week 1: A spaghetti lunch provided by a Ravenna Church. Week 2: Bologna on white bread, generic potato chips, and Kool Ade. Week 3: Sack lunches provided by the children's parents. Week 4: Potato chips, candy, and fruit punch provided by a Kent dormitory, in a Halloween Program.

The PEC school lunch is missing nutritional items that would otherwise be required in public schools.

These are the components of lunch as required by the Federal Government and as listed in the 1984 Food Buying Guide which is used by school nutritionists: 1 cup of Milk, 2 ounces of Meat or Poultry or Fish, 3/4 cup of Vegetables and/or Fruits, 1 slice of Bread. The PEC school's lunch menu is substandard due to budget constraints, according to Johnson.

The school is funded by the Undergraduate Student Senate, through the budget of Black United Students. This year the PEC school budget is $14,000, according to Edward Crosby.

The food program for the PEC school still suffers because the money that goes to the school from the Undergraduate Student Senate is budgeted for expenses other than food.

Every Saturday, the school must provide transportation to and from school for the students.

"Although our drivers are volunteers, we still have to rent the vans to bring the children to school and take them home," said Johnson.

The money also has to go towards cultural field trips along with school supplies such as pens, pencils, textbooks, and art supplies. This year there have been two field trips to the Cleveland area.
The staff of Fletcher Residence Hall has sponsored activities for the children of the school. These activities include African mask making, a celebration of Kwanza, an African holiday, as well as a Halloween party for the children, including trick or treat activities.

The programs sponsored by Fletcher Hall are categorized as philanthropic or humanitarian programs by Kent State University, and are funded through the Residence Services department.

Each member of the Fletcher Hall staff has co-sponsored an activity for the PEC school, and each program has supplied the children with food and drink. The staff learned about the PEC school from Shelley Crosby, principal of PEC school.

“We wanted to do something that was an ongoing effort,” said Sue Pietrangelo, a resident staff adviser at Fletcher Hall. “It’s on campus and directly related to the University.”

Black Fraternities and Sororities also contributed to the PEC school. Johnson is also a member of a Black Greek organization. Members of Delta Sigma Theta Sorority Inc. and Zeta Phi Beta Sorority Inc. have also provided lunch for the students. Alpha Phi Alpha Fraternity Inc., has also contributed money, according to Johnson.

Additional financial support comes from bake sales sponsored by the Black United Students, according to Crosby.

Despite PEC school’s budget constraints, it is still able to offer a specified cultural and educational experience to the Black children of the Kent and Ravenna areas.

“The purpose of the PEC school is to provide a Black education for the children of the Kent and Ravenna areas,” said Johnson.

A Black education focuses on the history of the Afro-American race.

The students range in ages from 4 to 14 years old, and this year there are 45 students attending the school, but there have been as many as 60 students enrolled in previous years according to Mrs. Crosby.

“The thing we are really excited about this year is our curriculum,” said Mrs. Crosby, “In addition to the basic skills of reading, writing and arithmetic, we also offer Kiswahili, physical education, mechanical drawing, and history.”

The expansion of the curriculum is largely due to the different backgrounds of the teachers. This is the first year that mechanical drawing and Kiswahili, an African language, have been offered as part of the curriculum, according to Mrs. Crosby.

All ten of the teachers are Kent State students who volunteer their time, and none of them are Education majors. The teachers make lesson plans during the week and are committed to the school from four to five hours every Saturday.

Parents are happy that they can send the children to the PEC school. Many Black children in the Kent and Ravenna areas have little contact with other Black students in their school environment.

“It’s not just benefiting the children who attend the school. It’s benefiting the students who teach as well,” said Mrs. Crosby.

“As far as history is concerned, you get a lot of culture back that you miss,” said Stephanie Price, a teacher and former student of the PEC school.

Obededom Green, a teacher at the PEC school, sees the PEC school as an opportunity to pass on his knowledge and promote self-esteem.

“A lot of these students come from broken homes and single parent families,” he said, “and their parents may not have the opportunity or the time to sit down and teach their children about history.”

Green says that the children need to internalize their history. He says that they can find role models by learning history.

“I try to promote the things that they want to be in life,” said Green.

“What I have learned is that anyone that has a strong background of history, has a strong perception of the future,” he said.

By Patrice Miller
Donald Woods

By Carol Beaty

He had never realized that a few minor changes could make such a difference. The image, peering intently out of the mirror, seemed even through the eyes of it’s owner--to be a complete stranger. So far, all it had taken was a tube of jet-black dye for his hair and the simple removal of his glasses. The final touch, a priest’s outfit, completed his disguise. Moments later, he was to find himself crouched on the floor of his silver Mercedes Benz. His escape had finally begun. No longer would he be, a prisoner in his own country and home. His freedom, would finally be restored.

Still in exile today, eleven years later, Donald Woods continues his struggle against South Africa’s oppressive system of apartheid. Woods, a White South African journalist, was arrested for the publishing of details about the death of his friend Steve Biko. Biko, a leader of the Black Consciousness Party in South Africa, died under suspicious circumstances while being imprisoned in one of South Africa’s jails.

Woods, then editor of a South African newspaper - the Daily Dispatch - was banned from writing, speaking publicly, being quoted in the press, and being in a room with more than one person (other than immediate family) at a time. Agents of the government read his mail, bugged his home, and kept him under general surveillance both day and night. The threatening of his youngest child, then a five-year-old, led to the escape of both him and his family to London.

Woods has traveled all over the world speaking to governments, college students and “wherever people will listen,” about the problem of apartheid. Cry Freedom, a film released in November of 1987, is based on two of his books: Biko and Asking for Trouble. Saturday February 18, Woods came to Kent State University to talk about his film, as well as to continue to “generally try and raise hell” about what’s going on in South Africa. He believes that “many Americans think the problem has been solved,” when in reality “apartheid is getting worse.”

He says that there are both similarities and differences between Blacks in America and Blacks in South Africa. “Black Americans have a constitution which promises to guarantee Black rights. South Africans’ constitution excludes them.” Another difference is that “Black South Africans are a majority, they have a right to government.” As far as similarities go, he stated that the racism involved in each is the same. For both groups, the struggle continues. “When Dr. King was murdered, the struggle in America only got half way. You can’t say we have passed a law and you’re going to be equal and then expect to be equal.”

In response to the question on what he was taught in school about Blacks, Woods said the following: “The whole world is ignorant about Africa; it’s part of this kind of preferred history....We never really were taught about Black history.” The only thing they were taught was that “the Whites came here and there was no one here except the savages who stole the cattle...we accepted that...my whole generation was brain-washed.” Woods, says he was conditioned to think that Blacks didn’t deserve to be treated as equals. He was taught that Whites had a right to rule South Africa. How did he “break” this attitude? “I began to change my attitude through experiences at Law school...it was a very slow process...traveling also helped, but the final thing was meeting Steve Biko.”

Woods started out by criticizing Biko. “I started off attacking him in my editorials...the Black Consciousness was something I really didn’t understand....Finally, I began to realize that it was getting Blacks to stop accepting White images of themselves.” Woods’ attitude changed when he finally agreed to sit down and have a talk with Biko. When asked if Biko could be compared to Malcolm X, Woods responded, “I don’t know a lot about him (Malcolm X), but I do know Biko was for violence if non-violence didn’t work.” Woods now feels the same as his wife when she says, “We Whites got to learn to know our place (in South Africa).”

What can we do about apartheid? Woods, suggests the following: “Write powerful people, we need to do more than just condemn, we need to take practical steps. Secondly, write to Nelson Mandela, this makes the government aware of the International awareness....also, support groups on campus that raise up issues concerning places such as South Africa.”

As far as American policy is concerned, Woods feels that it “[looks] to be helping the oppressors....there’s a strange mismatching of policies against American ideals.” Woods also feels that some of President Bush’s ideas aren’t too realistic. “Bush has said that Black South Africans shouldn’t turn to violence, but the use of violence to free yourself is an old American tradition....”

As for the solution of apartheid, Woods suggests the following: “The solution is the same as that of George (Washington) and the rest of your founding fathers.” Though Woods feels resistance is needed, he says that Americans have “a chance at lessening the violence with strong sanctions.” Lastly, he says Americans should be “implementing...Your people are to busy reading each other’s lips.”
Sekou Toure

Sekou Toure was a most avid Pan-Africanist and socialist who argued that Marxist theory must be adjusted to fit American realities. He became President of Independent Ghana and refused to allow his nation to remain within the French sphere of influence. He said “We must Africanize our nation and get rid of the negative features and misconceptions inherited from an educational system designed to service colonial purposes.”

Maulana Karenga

Maulana Karenga established the first non-heroic Black holiday in the United States called Kwanzaa on September 7, 1966 (Kwanza meaning “first” in Kishahili). He also established the 7 principles of blackness or nation building called Nguzo Saba:

Umoja-Unity
Kujichagulia-self-determination
Ujima-collective work and responsibility
Ujamaa-cooperative economics
Nia-purpose
Kuumba-creativity
Imani-faith
Mr. Brian Washington and Timothy Moore discussed the problems of the African-American male on Black men's day. The Black male is disappearing in the home, universities, census, and the work force. He is most likely to be expelled, mentally retarded, or emotionally disturbed. He is most likely to choose the military or trade schools than apply to college and continue his education. The Black male makes up 1/2 of the prison population. And he is most certainly losing ground in the business community. Mr. Washington says, “The opportunities are wide open for Blacks at all levels.” There is a need for Blacks in economy, marketing, telecommunications, and journalism in the business sector.

Timothy Moore stated that the cultural "plight" of the African-American male and female ends when we study our culture. We must realize that we come from a land of kings and queens. The psychological plight ends when the male stops wasting his mind, because a mind is a terrible thing to waste. According to Moore, to end the spiritual plight, he must realize that we all came from one source and prayer is the way to get in touch with that source. This and only this can end the plight for the African-American male.

On Black Women's Day, Dr. LaFrancis Rogers-Rose lectured on male-female relationships. She stated that before you can try to decide if you have a loving relationship, you have to decide if you love yourself. Dr. Rogers-Rose suggested that making a list of the qualities of an ideal relationship would be helpful. She added that it is very important to know what we want out of a relationship, but there is no such thing as a "perfect" relationship.

"If you don't know what you're looking for you'll take anything that comes along." If the romance turns sour, find out what's wrong with that individual relationship. Don't make the mistake of making a generalization like "All men are no good" or "Women are all alike." As African-Americans we have to decide how we're going to make it together.
Cleopatra Don’t Look Like Liz Taylor

Struggling not to put too much stress on one word sentences
I attempt to help you understand
the intensity of my emotions.
(Stressful one word sentences
stress on my brain)
How can I possibly explain
to you what it’s like
to look in a mirror
and see a collage of history.
Strength runs through
my veins. Blue thin veins
in my arms that represent
the sad condition of my people.
I push myself closer
to the mirror to see my eyes-
dark, like my skin.
I think of the negativity
that has always been placed
on darkness.
Bad guys wear (are) black.
All the oppression and corruption
I see around me is chlorox clean. The good guys - (they must be,
they wear white, right?)
stripped me of my Homeland,
stripped me of my pride,
and self-respect and self-love.
Setting their standards of beauty
to mess up the minds of my race.
I look at my nose - wide and bul-
bous -
and reminisce about how I always
wanted
it to be thin and long like Kelly’s.
She was beautiful. (She was white.)
I look at my hair, the tight curls
that I have fervently tried to make
straight.
I pressed and brushed and pulled
and submerged it in chemicals
that
would’ve killed roaches after fallout.
All in the name of beauty,
because beauty is always Euro-
pean.
Always. I push play on my cas-
tette
player and listen to Malcolm’s
melodious deep voice pour out of
the speakers.
His “Message to the Grassroots”
about
a revolution. About how we fight
in everybody
else’s revolution. We fight to save
the little
oriental babies and we fight to
save the little
white babies, but our babies are
dying under the
scourge of the ghettos and the
drugs and the
mindlessness of this land that
your ancestors
brought us to.
And Uncle Sam wants you, Uncle
Tom, to change
the ideals of those headstrong
niggers, and if
you won’t shut them up, we will.
And “Pow!” there goes Martin and
“Crack!”
there goes Malcolm and I look
around
to see who will lead me to my
country,
to myself, and I see the children -
Oh,
the children with their shiny Su-
zuki jeeps
with the smoked glass windows
and their
fist-thick rolls of money that drip
blood,
my blood the blood from my
veins, on the
sidewalks beneath them. And I
see them smiling
in their ignorance and reveling in
their oppression,
like the house slave gloating to
me,
the field slave, because he’s got
the better
clothes than me and he’s got the
better car
than me because I’m too stub-
born to
sell out.

And I look back in that mirror as
the
tears roll down my face and I say,
“And the Egyptians ain’t white...”
We Have A Job To Do

We have
a job
to do
yeah that's
me & you
Our ancestors
from antiquity
to present
day conditions
carry on

Take our
history and
give it
full force;
the knowledge
that's needed
to make
this world
what our
ancestors laid
the groundwork for

We are
local gods
living wherever we
do live.
Remember.
I say
remember
we have
a job
to do and
that be
me & you.

Freedom vs. Apartheid
(While listening to Brutus)

Apartheid exists
because consistency is null
& void when
it comes
to African
Americans, Euro-
pean Americans
& Native Americans
protesting this
government's
involvement in
Azania's politics.

Societies consist
of people wanting
to control
themselves,
especially people of color
residing in
one's hometown.

At Ziggy's Party

music spinnin
thru poetic
interludes
reggae rend-
ditions of
ancient con-
ditions learnin
to make
a new
the archaic
ways of
yesterdays

music spinnin
in my ears
thru atmos-
spheres of
solitude
we come
together
to come
together and
the band
plays on...
**Speak Your Mind**

**By Marcus Jones**

Nate

"I honestly feel there's no color. It makes me feel bad when people tell me I talk or act white. But I really don't care what people think about me."

"J"

"A lot of Blacks told me that Risky's and the Draft House were racist, but I have a great time. Also there are no barber shops for Blacks here in Kent."

Kim

"I don't think a white artist should have won a Black (soul) award. It's hard enough for Blacks to get any recognition anyway. George Michael should have gotten the pop rock award."

Jenny

"I dated a Black guy in Texas and it wasn't as...people were more open. Here, Blacks are friends with Blacks and Whites with Whites."

Gabriel

"Most professors (especially white, female professors in political science and journalism classes) encourage white students to contribute to discussions and debates but not Black or foreign or especially African students. They don't want us to even bring up political views in class. Our grades will probably suffer from it."

Shannon

"I feel to each his own but not for me. There are just too many Black men around to want a white man. And the same with Black men, there are just too many Black girls on campus...it's good we have Pan-African studies and B.U.S. because they give us a chance to know one another. Some other colleges don't have anything like it."

Sly

"I dated a Black guy in Texas and it wasn't as...people were more open. Here, Blacks are friends with Blacks and Whites with Whites."

Lisa

"I went to register for the B.U.S. elections. I wrote my name down and was made fun of cause people didn't know what I was (race). I'm Puerto Rican. My boyfriend is white and he doesn't have many problems. Most people think racism comes from only whites, but it takes two to make problems. It people would intermingle instead of separate there's no reason not to get along."

Simon

"Blacks think of me as an oreo. They look at me and whisper and don't care. Really I'm not comfortable around Blacks, but I'm used to it (Blacks). It's all right for frat boys to mess with white girls, but I'm not a frat boy so I'm not a brother. I'm an oreo."

Chris

"I was offended in one of my classes racially, religiously and personally. But I'm afraid to say because I know my grade would suffer. But I ain't no monkey."

Troy

"I don't keep to myself, but I know where I belong. First I'm a human being then I'm Black. I feel unclassified. I love punk, but now I'm into acid house. I like who I am, but people judge me and they don't even know me. If people would just give people a chance..."
Marcus Garvey started a U.S. branch of the Universal Negro Improvement League in 1916. This Jamaican born Pan-Africanist established several objectives through the U.N.I.A.: A Universal Confraternity among the race, a central nation for African people, Black educational institutions, and better conditions for Africans everywhere. His organization owned the Black Star shipping line, restaurants, newspapers and groceries during the 1920s. Garvey was responsible for popularizing the Black national colors of red, for the blood of Africans; black, for the color of our skin; and green for the rich African land.