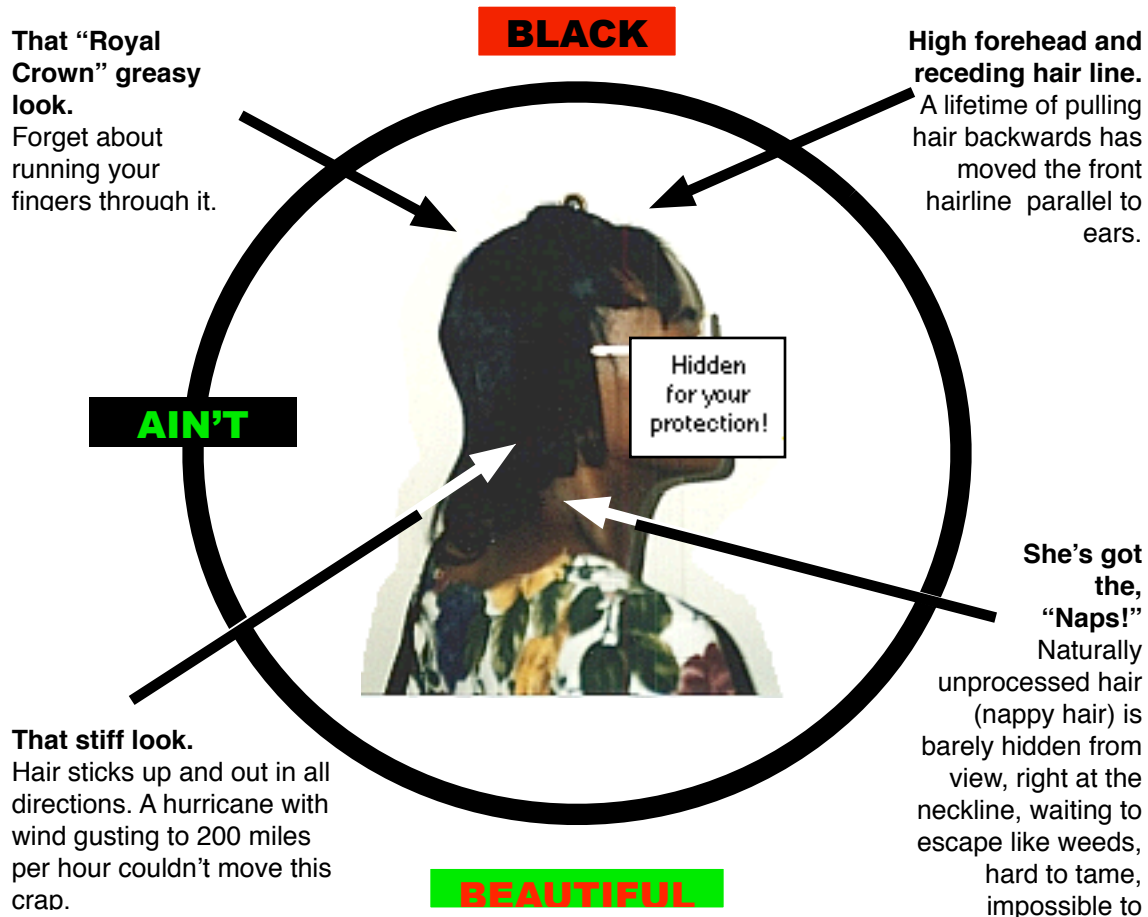


**“BLACK AIN’T BEAUTIFUL!”**

**HOW BLACK  
WOMEN ARE  
KILLING  
THE BLACK  
RACE**

**...WITH THEIR HAIR AND WHY BLACK MEN  
CAN’T DO A DAMN THING ABOUT IT**



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Ignore Luke 6:31

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*Dedicated with love to:*

*Dara*

**- be who you want to be -**



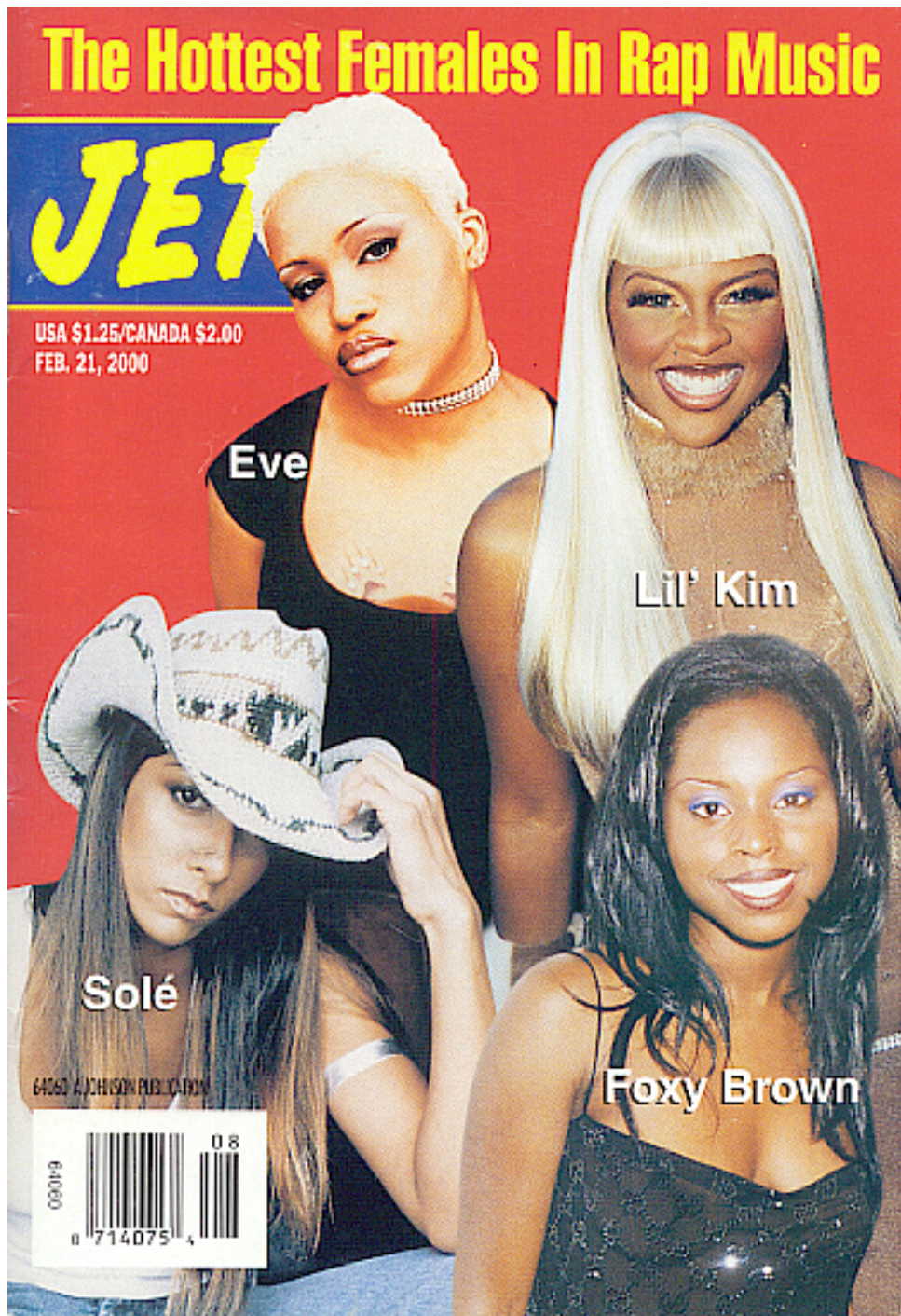
# How Black Women Are Killing The Black Race...With Their Hair!

(And Why Black Men Can't Do A Damn Thing About It!)

Imagine for a moment a different kind of history. What if Cameroon (it's in western Africa) and other African nations had conquered and colonized the world, including the United States, and made White people slaves. Realizing that *the dominate ethnic group defines cultural standards*, imagine that the *majority* of White women in the U.S. have their hair processed/curled in order to look acceptable to the ruling class - Black people! Now, flip back to reality.

Published in 1994, "Do Black Women Hate Black Men" is the controversial and intriguing title of A.L. Reynolds' assessment of contemporary relationships between Black men and women. While thumbing through a recent (February 21, 2000) issue of *Jet Magazine*, the answer to Reynolds' question is blatantly evident. No, Black women don't hate Black men. *More accurately, Black women - who may not realize it - hate themselves*, and this self-hatred is killing the Black race.





© 2000 Jet

## What the hell happened to looking Black and Proud?

Arguably, to title this piece “How Black Women Are Killing The Black Race!” is, well, ridiculous. Come on, how in the world could Black women be killing-off the Black race with, of

all things, their hair? You can't be serious? **Oh yes, I'm very serious!** The mere mention of the words "hair" and "Black women" in the same sentence is taboo in some circles - especially around water. As I anticipated, discussing this subject with most Black women is an unmentionable! Finally, let's pull the hood off and reveal the demon for what it is.

First, let's establish some reference points. Africa is a continent, not a country. It's important to establish this point of reference to those who embrace the "African-American" handle. For me, being "African-American" is as ludicrous as being "European-American." It's highly unlikely any U.S. citizen of French decent will embrace being referred to as an "European-American" over their very distinct origin from France. While my ancestors clearly came from "somewhere" in Africa (Ghana? Liberia? Cameroon? Angola? Ethiopia? Sudan?), I prefer to label myself Black, not African, because not knowing my true ancestry is exactly what establishes my *uniqueness as a member of a race without a country of origin* and, frankly, I don't believe anyone, especially descendants of former slave-trading White Europeans (the English, French, Spanish, Portuguese, Italians, etc.) should ever forget! After all, Jews will **NEVER** let anyone forget the Holocaust. Fair is fair. I'm Black, yes, but I'm also proud of the White in me and the Native American in me! The diversity in me matters. Among other things, "Black" is also defined as the inclusion of all colors and, frankly, when we *consider* all of the races blended into the former slaves of African origin, we truly have evolved into a *truly* unique race that's, yes, significantly "African," but also significantly Native American and White and Asian and so on. I view the many textures of Black hair as a wondrous, beautiful thing and not something to hide, disguise or be ashamed of. Our diversity matters!

Second, Black men and women share the same genetic code. Of course, there are always exceptions, but for the most part Black women have hair just like Black men. It ain't straight. It ain't blonde. And no matter how many times you see Oprah do her white-girl-hair-flip, realize, it ain't natural, it came out of a box. Unfortunately, in an attempt to acquire and maintain "White looking hair" for many Black women, if not most, one often wonders what the hell happened with the touch-up?

Third, there's nothing wrong with finding White people attractive. There's nothing wrong with valuing White standards of beauty. This project should NOT be perceived as a hatchet-job against White people. On the contrary, as important as it is to value and, to some extent, mirror the "standards of beauty" of the "ruling class," lets not lose sight that all people, all ethnic groups have perceptions of beauty. Unfortunately, self-esteem is severely compromised when ethnic expression or self-determination is subjugated - which is the history of the Black experience in the United States of America. Sadly, Black people - not White people - have been the single greatest perpetrators of derogatory images to being "Black and Proud" since the conclusion of the 1960s civil rights movement! For example, consider the "visual evolution" of Michael Jackson, Dennis Rodman, Ru Paul, and Lil' Kim.

Finally, "What about Black men?" Of course, no one is blameless, however, after the 1960s civil rights movement Black men chose a different path for "presenting" themselves which will also be assessed. I'll conclude with specific reasons describing - in detail - how Black women AND Black men are killing off the Black race. More than anything else, this book is about the loss of Black self-esteem.



# The Need To Be White?

Beginning with the proper historical perspective, prior to being captured and enslaved by the Spanish, Portuguese, French, English, et al, Africans wore their hair *naturally*. It wasn't called an "Afro". This was true for the majority of tribes throughout Africa, including civilizations as evolved as the Egyptians. Amongst the African tribes and civilizations special hair treatment and/or dress was usually restricted to the elite, the privileged, tribal leaders or for special occasions. It was either not practical or permitted for the general population to engage in special hair treatments. For both generation "X" and baby boomers please check your National Geographic issues over the past 100 years through today and you'll clearly see the majority of African men and women wearing their hair *naturally*.

Unfortunately, coming to America presented the rather immediate and long-term challenge of acceptance by White people. At its worst, White slave owners demanded their niggers to look less, well, niggerish. Black people had the option to acquiesce to White standards of beauty or face severe consequences which could include death. This complete overhaul of the Black body and, yes, MIND, meant the brainwashing of Black thinking to include the **proper White clothes** (rags and worn clothes for the field niggers and clean and pleated clothes for the house niggers), **the proper White food** (not so good food for the field niggers and the master's scraps for the house nigger), **the proper White religion** (out with tribal customs, beliefs and religion and in with Jesus Christ, Catholicism, and Christianity that permitted the rape of African women and Sunday morning church services admonishing adultery) and, of course, **the proper White appearance** (get rid of the "steel wool" look and change to a Madame C.J. Walker special).

In their article, "Black or White," Avonie Brown and Laura Liebarson detail the historical experience of the need for Black people to become White. As clearly documented in skin bleaching advertisements directed at dark skinned Black people during the 1930s and 1940s, it just wasn't "politically correct" to look dark and nappy (the other "N" word). Unfortunately, most Black people don't realize how *they've been manipulated* to straighten their hair, *and* to lighten their skin using chemicals or, as satirized in Spike Lee's 1988 movie "School Daze," by breeding primarily with lighter-skinned "wannabe" Blacks (or White folks) instead of darker-skinned "jigaboo" Blacks in order to acquire good hair and good skin?



Not until as recently as 1992 was the sale of across-the-counter skin-bleaching creams containing hydroquinone, which is toxic and a potential carcinogen, banned in South Africa. Nevertheless, there continues to be an international market for the sale of dangerous skin-bleaching creams specifically targeted to ethnic groups of color.

*Coerced* to lighten your skin and straighten your hair? In 1981's "Women, Race & Class" Angela Y. Davis wrote, "Sexual coercion was, rather, an essential dimension of the social relations between slavemaster and slave. In other words, the right claimed by slaveowners and their agents over the bodies of female slaves was a direct expression of their presumed property rights over Black people as a whole." As with the legendary Willie Lynch letter, this manipulation is vile. No, it's contemptible. No, it's despicable. No, it was and remains blatantly evil. It's also been very effective! If you're not familiar with the letter, it's presented below.

## **By Willie Lynch, 1712**

**Gentlemen:**

**I greet you here on the bank of the James River in the year of our Lord one thousand seven hundred and twelve. First, I shall thank you, The Gentlemen of the Colony of Virginia, for bringing me here. I am here to help you solve some of your problems with slaves. Your invitation reached me on my modest plantation in the West Indies where I have experimented with some of the newest and still the oldest methods for the control of slaves. Ancient Rome would envy us if my program was implemented. As our boat sailed south on the James River, named for our illustrious King, whose version of the Bible we cherish, I saw enough to know that your problem is not unique. While Rome used cords of wood as crosses for standing human bodies along its old highways, in great numbers you are here using the tree and the rope on occasion.**

**I caught the whiff of a dead slave hanging from a tree a couple of miles back. You are losing valuable stock by hangings, you are having uprisings, slaves are running away, your crops are sometimes left in the fields too long for maximum profit, you suffer occasional fires, your animals are killed off.**

**Gentlemen, you know what your problems are: I do not need to elaborate. I am not here to enumerate your problems. I am here to introduce you to a method of solving them.**

**In my bag here, I have a fool proof method for controlling your Black slaves. I guarantee everyone of you that if installed correctly, it will control the slaves for at least 300 years. My method is simple, any member of your family or any overseer can use it.**

I have outlined a number of differences among the slaves: and I take these differences and make them bigger. I use fear, distrust and envy for control purposes. These methods have worked on my modest plantation in the West Indies and it will work throughout the South for you also. Take this simple little list of differences, and think about them. On top of my list is "Age" but it is only there because it starts with an "A": the second is "Color" or shade, there is intelligence, size, sex size of plantations, status on plantation, attitude of owners, whether the slaves live in the valley, on a hill, East, West, North, South, have fine or coarse hair, or is tall or short. Now that you have a list of differences, I shall give you an outline of action -- but before that, I shall assure you that distrust is stronger than trust, and envy is stronger than adulation, respect or admiration. The Black Slave, after receiving this indoctrination shall carry on and will become self re-fueling and self-generating for hundreds of years, maybe thousands.

Don't forget you must pit the old Black male vs. the young Black male and the young Black male vs. the old Black male. You must use the dark skin slaves vs. the light skin slaves and the light skin slaves vs. the dark skin slaves. You must use the female vs. the male, and the male vs. the female. You must also have you Caucasian servants and overseers distrust all Blacks, but it is necessary that your Black slaves trust and depend on us. They must love, respect and trust only us.

Gentlemen, these kits are your keys to control. Use them. Have your wives and children use them. Never miss an opportunity. My plan is guaranteed, and the good thing about this plan is that if used intensely and properly for one year, the slaves themselves will remain perpetually distrustful.

Thank you Gentlemen.

---

“There can be no Black and White unity until there is first some Black unity.”

- Malcolm X

---

**The need to be White is *ingrained* into the Black psyche!**

- **So ingrained** that in 1905 Sarah Breedlove, better known as Madame C.J. Walker, became the first female Black millionaire with her famous metal heating combs and hair straightening products [<http://madamecjwalker.com>].

- **So ingrained** that in 1954, under the pretense of a \$250.00 "vacation" loan from a finance company, George E. Johnson established Johnson Products with Ultra Wave, a hair straightener for men [<http://www.sheen.com/history.htm>].
- **So ingrained** that in 1964 Edward and Bettiann Gardner founded Soft Sheen Products which became the #1 maker of ethnic hair care products in US and, rather ironically, in 1999 SOLD their company to Cosmair, a division of the White owned French cosmetics icon, L'Oreal. Obviously, the French believe they can do a much better job of selling the virtues of "how to look White by straightening the hair of Black women" than the previously Black owned company. [<http://www.hoovers.com/co/capsule/1/0,2163,42061,00.html>]. Here's a particularly ironic advertisement from L'Oreal that promotes both White *and* Black men to "reach for the bleach" and go blonde! Yeah, Blonde!

**Again, what the hell happened to looking Black and Proud?**

L' O R É A L PARIS

Féria™

Reach For BLEACH...

and Save \$3 On Féria Bleach Blonding!

Whether you bleach your whole head, bleach only the tips, leave your true roots, or go for a two-tone look, just remember one thing: It's all about you! With **Féria Bleach Blonding**\*, you can create any effect you want! Complete with **strong conditioning action**, this is one bleach that won't wreck or ravage your hair. Plus, now you can **save \$3** on your next purchase of **Féria Bleach Blonding** – so go ahead, express yourself!

Here are just a few EXPERT TIPS to help you express your own style:

© 2002 L'Oreal





<b>FEMALE</b>		Pro/St	Nat	Brd	Wig	UTD
TOTAL NUMBER	53	46	1	1	1	4

TOTAL PERCENT	100	<b>86.79</b>	1.89	2.17	1.89	7.55
---------------	-----	--------------	------	------	------	------

<b>MALE</b>		Pro/St	Nat	Brd	Wig	UTD
TOTAL NUMBER	59	2	45	2	4	6

TOTAL PERCENT	100	3.39	<b>76.3</b>	3.4	6.8	10
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Proc = Processed/straightened

Nat = Natural

Brd = Braided

Wig = Wig

UTD = Unable to determine

As represented in the February 21, 2000 issue of *Jet Magazine* approximately 87% of Black females process/straighten (chemical or hot flat iron) their hair while conversely only 3% of Black men do so. The clear majority of Black men elect to wear their hair naturally. Arguably, without actually interviewing and/or testing the hair of each individual photographed the validity of this survey is hardly scientific. Nevertheless, the results are easily duplicated or worse with the following publications: *Essence Magazine*, *Black Enterprise Magazine*, *Ebony Magazine* and especially *Sophisticate's BLACK HAIR Styles and Care Guide Magazine*.



Many Black women believe in order to look their best they must have processed/straightened hair. Perhaps, you've heard Black women make the following statement, "I'd rather be dead than go on a job interview with nappy (unprocessed, unstraightened) Black hair. I'll never get hired looking ghetto!" Enter Sophisticate's BLACK HAIR Styles and Care Guide Magazine with its primary focus to market, coerce, motivate, influence, promote, and sell hair care products to chemically straighten or color the hair of Black women in compliance with White standards of beauty. It's the best selling Black hair magazine and it's White owned.

© 2002 Associated Publications, Inc.

Take a close look at the history of Black women who've been "anointed" by White male controlled designers and magazine editors as fashion models. Historically and today, as presented in "Skin Deep: Inside the World of Black Fashion Models" [©1998 by former Black fashion model Barbara Summers], the clear majority of Black women who convey their "Blackness" do so with straight, processed hair. But shouldn't Black women who model for White owned fashion magazines like Vogue, Cosmopolitan, and Elle be expected to present themselves in a manner palatable to White audiences? Okay, then, if this makes sense, how do we explain the predilection for Black women to present themselves before Black audiences the same way they present themselves to White audiences? Easy. White advertisers continue to be the bread-and-butter for all Black oriented publications, Black owned or not. It's a sad statement when the majority of women from one culture systematically and blindly change their image - their hair - in preference and subjugation to another culture.

Arguably, you could say all cultures borrow from each other and the fact the majority of Black women straighten/process their hair is nothing more than a "cultural exchange." Okay, if this is true, where's the reciprocity? Answer: Blacks who conform to "White standards of beauty" are more likely to get employment and better treatment than those who don't comply. Unfortunately, some Black people make Herculean efforts to comply with "White standards of beauty" and, nevertheless, still look Black (or worse, like niggers). Do Black women really, *really* believe they have or can rebuild their physique to mirror compliance with the Doris Day Syndrome? What's the Doris Day Syndrome?

In his 1969 book, "Dwight Macdonald On Movies," the international critic metaphorically describes the *syndrome* of "White standards of beauty" as embodied in the form of legendary singer and actress, Doris Day:

DORIS DAY has become Betty Grable's successor as a sex symbol that offends no one and so does well at the box office. She is as wholesome as a bowl of cornflakes and at least as sexy. She has the standard American figure: long-legged, tallish (everything is on the -ish side) with highish, smallish breasts and no hips or buttocks to speak of. And the standard American (female) face, speaking in terms of aspirations rather than of realities: Nordic blonde, features regular, nose shortish and straightish, lips thinnish, Good Bone Structure. Miss Grable's chief physical asset was her legs, but Miss Day's is her face, showing the increasing timidity of our mass eroticism, from Theda Bara to Grable to Day. It is a face unmarked by experience, thus titillating the American male's Lolita complex, while at the same time, in contrast to Miss Grable's blank prettiness, it is full of Character, or maybe just Niceishness, so that it also appeals to the ladies. No wonder Doris Day is Hollywood's No. 1 box-office property. I suspect most American mothers would be pleased, and relieved, if their daughters grew up to resemble Doris Day. She has the healthy, antiseptic Good Looks and the Good Sport personality that the American middle class—that is, practically everybody—admires as a matter of duty. Especially the females. No competition.

Hum. The standard American figure. No hips or buttocks. Nordic blonde. Ah, yes, clearly, Dwight Macdonald was referring to Lil' Kim and her Black female contemporaries.



Lil' Kim by Colin Bell/Retna, from  
"Black Beauty: A History and a  
Celebration,"

© 2000 by Ben Arogundade

*Your common sense* should tell you that so called "standards of beauty" have less to do with the narrow minded belief that "White Is Right" and more to do with LOCATION, LOCATION, LOCATION. Where you were born is the dominant factor for defining your core values, in particular, sexual and religious. For example, just like the White race, many Asian cultures consider the "purity" of their race compromised when mixed with other cultures, particularly Black people. World War II and the Vietnam War left many Amerasian children throughout southeast Asia and these "mixed" people are typically ostracized. It's ironic for people to discriminate against people of mixed racial background, particularly when, as reported in the Denver Rocky Mountain News on May 2, 2000, a study *finally* mapped mitochondrial DNA [i.e., women] and Y-Chromosome [i.e., men] *and* proves the ancestral (original) human population lived somewhere in Africa and started to split up some time after 144,000 years ago or so. Hey, maybe miscegenation is nothing more than humanity evolving back to its original monoculture [a single, homogeneous culture without diversity or dissension] template! Realizing this, enlightened Black women and men shouldn't buy into the "hype" of White race "standards of beauty" and, instead, embrace their uniqueness, secure in their own identity, and without a need to be White-like.

# White Businesses Make The Most Profit On Making Black People Look White

## Is The Real Issue Sex, Or Race, Or Both?

Okay, maybe, just maybe sex, i.e., being female, is the bigger issue. The argument could be made that the profit-oriented White-male controlled cosmetics industry is targeting ALL women. Without regard to race, women of all races straighten, curl, die and do all kinds of things to their hair for whatever reason, even just for the sake of having fun. Okay, that's true.

And there's considerable pressure on Black women to fall in step with each other. Take the White and Black media-hyped pseudo-feud between legendary Olympic gold medalists Jackie Joyner-Kersey and the late Florence "FloJo" Griffith Joyner. In her 1997 book, "A Kind Of Grace" Joyner-Kersey writes, "Invariably they referred to her as glamorous and to me as conservative, and implied that I was jealous of her. I had no reason to envy Florence. I'm very secure with myself. But we were friendly, and we were teammates who supported each other. I choose not to put on a lot of makeup and jewelry or wear flashy outfits during competition. Off the track, I like makeup and nail polish and brightly colored clothes as much as any woman. When I'm competing, I'm engaged in a battle. And when you're in a battle, things sometimes get untidy."

Yet, unlike females of other races, the clear majority of Black females begin processing/straightening their hair as children and continue doing so up until death. This wide scale, systematic, blind obedience is not duplicated with females of any other race.

## Questions

1. Is it *really* that difficult to care for Black hair?
2. Does Black hair need to be tamed, whipped into shape, slapped to attention in blind homage to *standards of beauty* established by the great White father?
3. Since White European colonialism also devastated indigenous native American cultures in both south and north America, do the **majority** of Hispanic and Native American women practice a similar predilection to mimic White *standards of beauty*? Do the clear majority of Native American women on tribal reservations (yes, they still exist) bleach their hair blonde?

4. How come after so many years fighting for the right to be free and Black, how come despite fighting for the right to look Black during the heyday of the 1960s civil rights movement, how come after fighting for the right to be proud wearing our hair naturally, **how come Coretta Scott King still processes her hair?** How come?

### Answers

1. No.
2. No.
3. No.
4. Maybe she has bad hair?

### **It's Not Our [Black] Hair, It's Their [White] Hair. They Own It!**

Next time you hear the hype about Black owned businesses, think about the sell-out of Soft Sheen. Perhaps, more significant than the sell-out of Motown and BET, products from Soft Sheen and other Black hair care vendors played a major role in packaging an acceptable “White look” for Motown recording artists (processed hair et al). Frankly, White owned L’Oreal and Revlon entered the Black hair care industry because it made sense:

1. More so than any other ethnic group in U.S., the clear **majority** of Black females, from children through senior citizens, have their hair “done” or processed on average every three (3) to four (4) weeks - **throughout their entire life span**. It’s a built-in, captive audience. Just add up the dollars signs!!!
2. For the most part, there’s no competition. After establishing market dominance (via promotional efforts essentially confined to a *very limited* network of Black print and broadcast venues), there are no “big players” that are Black-owned-and-operated who can muscle in and challenge White owned cosmetic companies and White owned trade publications like *Sophisticate’s BLACK HAIR Styles and Care Guide Magazine*.
3. The attempt by Pro-Line and other Black hair care vendors to make a bigger “revenue generating” foot print by marketing their products internationally is, ironically “colonial” and, unfortunately, to be successful L’Oreal and Revlon have deeper financial pockets and the shrewd and savvy business acumen not demonstrated by Black hair care vendors. Put another way, White companies don’t have any problem *making money on the ethnicity of Black women* and owning Black oriented companies that sell Black hair care products [hum, ethnicity + owning = slavery?]. You can easily find Soft Sheen’s advertisements throughout the world, like in the French magazine, “Miss Ebène” [Translation: Miss Ebony]. Conversely, while Motown sold its artists under the banner “The Sound of Young America,” Black companies have not targeted the

manufacture and sale of hair care products *to and for White people*. Why not? History continues to repeat itself.

**L'Oreal**, owns and produces Dark & Lovely, StaSoftFro, Care Free Curl, Alternatives, Soft Sheen Optimum Care, Optimum, Wave Nouveau, Gentle Treatment, Ultra Sheen, Breakthru

**Revlon**, owns and produces African Pride (ironic,huh?)

**Alberto-Culver**, owns and produces Pro-Line Comb-Thru, Soft & Beautiful, TCB Hair Relaxer, Just For Me

After the big three (Soft Sheen, Johnson Products and Pro-Line) Black owned and operated cosmetic companies sold-out to White owned companies, the crumbs are left to the following much smaller Black owned companies: Bronner Bros., Luster Products, JM Products, Summit, Vitale and Dudley Products.

4. One would think that with so many young White people trying to look and sound Black that one or more Black owned companies would do like Disney, AOL-Time-Warner, GE and a host of Japanese companies - establish a consolidated company to jointly acquire and manage entire sectors of certain industries. Over twenty years ago, my letters in this regard to Motown, Stax, Philadelphia International and Solar records went unanswered. Where are these Black companies now? They either don't exist, are White owned, or are no longer actively engaged as a full service competitor. Compare this to the likes of:

- Seagram's Universal Records (the world's #1 music producer which owns A&M, Geffen, MCA, Universal, Interscope, Mercury, Island, London, Polydor, **Motown**, **Def Jam** and Hip-O, MCA Nashville, Mercury Nashville, Verve, GRP, Impulse!, Decca, Phillips and Deutsche Grammophon); or
- Sony's Columbia Records (the world's #2 music producer which owns Epic, Nashville, Sony Classical, Sony Wonder Records, Legacy Records, Columbia House (50%), WORK Group Records); or
- AOL-Time-Warner (the world's #3 music producer which owns Warner Bros. Records, Atlantic Records, Elektra Records, Reprise Records, Columbia House (50%), Time-Life Records, EMI Records, Capitol Records, Virgin Records, Chrysalis Records); or
- BMG (which owns BMG, Arista, RCA and 200 other record labels?)

[Source: <http://www.hoovers.com>]

# Free From Guilt?

Are all Black women at fault? **Frankly, no.** Prior to the 1960s civil rights movement it was inexcusable for a Black woman to appear in public without her hair “done.” I recall stories of how my mother was told by her mother (who was half-white) that Negro girls just didn’t go around without their hair processed. That was the standard. Frankly, it’s my perception that Black women and men raised prior to the 1960s civil right movement should not be held to the same standard of “Black is beautiful” as Blacks from my generation, the 1960s and after. After all, **we became enlightened and proud** to wear our hair naturally, right?

Now, what about Black men? Are they blameless? Well, not completely. True, Black men have demonstrated a similar practice of straightening their hair. It was rare to find a Black male performer without his hair “conked” (i.e., chemically processed) from the 1920s through the early 1960s. Doo Wop and “doo rag” were truly inseparable in the 1940s and 1950s. However, Black men eventually evolved out of their pre-1960s through mid-1980s hair-straightening, or grease & brush, or gerri-curl-wearing greasiness. In the 1980s, Basketball player A.C. Green, formerly of the L.A. Lakers, appeared to be the last hold-out wearing a gerri-curl in professional sports.

Of course, who can forget the classic scene in the 1988 film “Coming to America,” when a big wet, slimy, greasy spot was left on the sofa by the character, Darryl Jenks, played by actor Eriq LaSalle. White people in the theatre audience where I saw the film said very little, but Black people in the audience immediately responded by yelling a big Sunday-go-meeting “YUCK,” because they knew the blatant truthfulness of the scene as “witnessed” themselves on several occasions.

Here, take a look at an interesting historical fact directly from the cover of the December 1967 issue of Ebony Magazine that recognized “Natural Hair” as “The New Symbol of Race Pride!” Notably, no women were featured - intentionally! As stated in the article, the (civil rights) phenomenon that caught on with thousands of Black men was not duplicated by Black women who have, “...not been free to doubt the pervasiveness of the blond-haired, blue-eyed White woman as a sex symbol.”

Hum. Before presenting the Ebony magazine cover, let me first reacquaint you with the “pervasiveness of blond-haired, blue-eyed White woman as a sex symbol.” Surely, you’re familiar with...



**Marilyn Monroe**

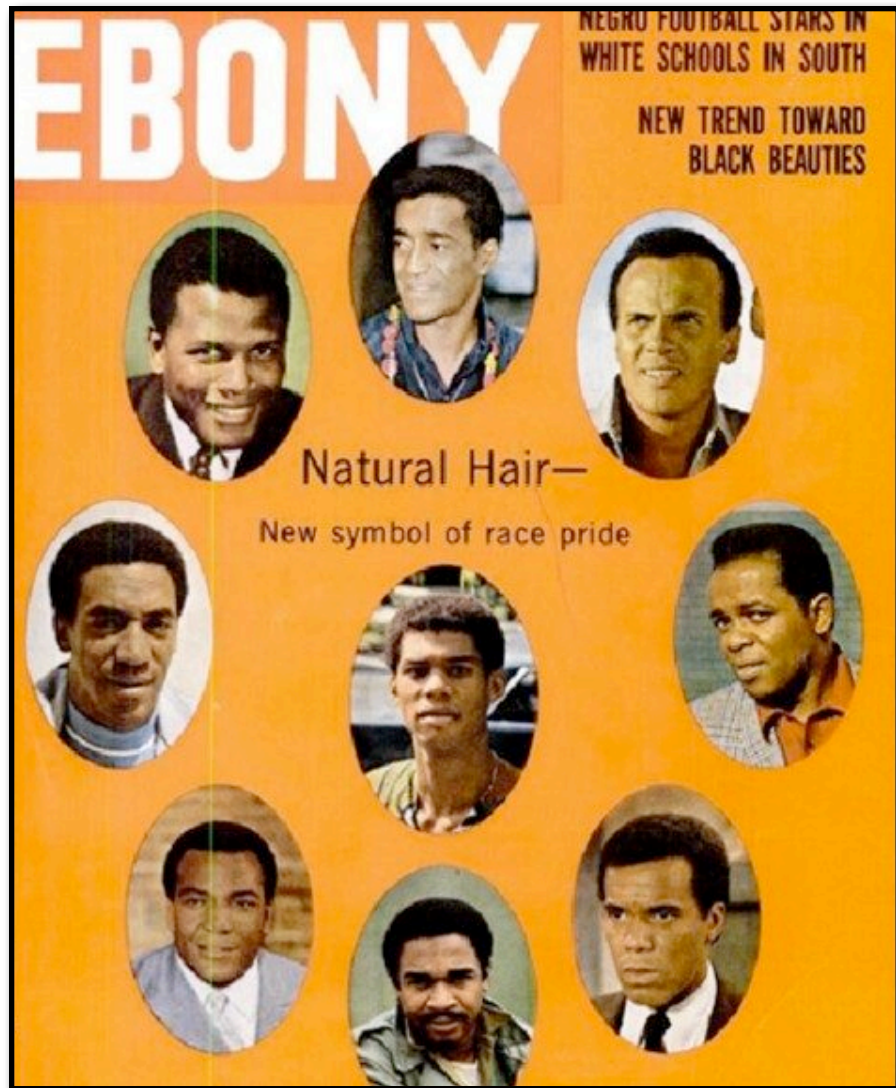
© 1949, 2002 by Tom Kelly (<http://www.marilynfineart.com>)

**Beauty is beauty.** Whether White or Black, color should not be the issue!

Now that you're reacquainted with White standards of beauty, let's move on by putting some additional things into proper perspective. The following events also occurred shortly before, concurrent, or shortly after the December 1967 cover of Ebony Magazine. December 1967 was less than two years after the assassination (February 21, 1965) of Malcolm X, four months before the assassination (April 4, 1968) of Martin Luther King, Jr., six months before the assassination (June 6, 1968) of Robert F. Kennedy, six months after the U.S. Supreme Court's "Loving Decision" (June 12, 1967) that finally made it legal for people of different races to marry in ALL 50 states, nine months (September 1968) before Diahann Carroll (wearing straight/processed hair in a stereotypical role as single Black mother) became the first Black woman cast



in a leading role in her own comedy series; ten months (October 1968) before Tommie Smith and John Carlos raised their gloved fists to protest U.S. racial policies at the 1968 Olympics; eighteen months (June 1969) before Jane Hoffman became the first (Black) woman of color to appear on the cover of Cosmopolitan magazine; and two years and five months (May 1970) before the first issue of Essence magazine. With this history in mind, at the height of the civil rights movement, THIS was the Black male image!



© December 1967, 2002 Johnson Publishing Company, Inc.

This was the emergence of Black (male) pride...back in the day...

In fact, throughout much of the 1990s the majority of Black males have embraced TWAs (teeny-wunny-afros), or cabadis, or baldness. Notably, unlike men of White, Asian, Hispanic other ethnic groups, the clear majority of Black men do not practice whipping or whirling hair from one side to the other side of their head to cover their baldness. It's just not natural and it doesn't work! So, with so many Black men wearing their hair naturally in the late 1960s, even James Brown realized the significance of an unadulterated Black image when, in March 1969, he *wisely* elected to wear his hair naturally [look at the album cover] when he released "Say It Loud I'm Black And I'm Proud!" Come on, do you realize how stupid, how ridiculous, how much of a two-faced, blatant contradiction James Brown would have appeared IF he had released this landmark song with his hair processed?

Yet, for whatever reasons, today, Michael Jackson, Billy Dee Williams, Rev. Al Sharpton, James Brown and other Black men continue to process their hair, and that's okay, because the "standards of beauty" for Black male hair evolved to standards defined by Black men. Unlike Black women, the clear majority of Black men do not systematically and blindly change their image - their hair - in preference and subjugation to another culture.

However, where Black men have "dropped the ball" has less to do with their "collective image" and more to do with what they haven't done as *individuals* to acquire, sustain and promote their own self-esteem. It's important for Black men to be proud of being Black, but being a proud man is more important. The following dialogue is between a Black son and a Black father from the 1967 film, "Guess Who's Coming To Dinner?" It was etched in my brain immediately after hearing it.

**"Dad, I love you. I've always loved you. But you think of yourself as a colored man. I think of myself as a man!"**

Sidney Poitier (John Prentice) to his father (Roy E. Glenn, Sr.) in the 1967 film, "Guess Who's Coming To Dinner?"

Written by William Rose  
Directed by Stanley Kramer  
© 1967 Columbia Pictures



The drama presented by this very daring and powerful film is that a “man,” John Prentice, who happened to be Black, wanted to marry a “woman” who just happened to be White, which created enormous despair and conflict for his old fashioned [Translation: Negro] father. Bottom line, without regard to the on-going controversy regarding mixed marriages, “Guess Who’s Coming To Dinner?” is ultimately about individual freedoms and the right to make choices that are not in preference and subjugation to anyone else or another culture. Notably, the film truly has a “rights of passage” feel and mirrors the onslaught of the changing times as characterized by John Prentice (Poitier) who wore his hair naturally versus his parents, legendary Black character actors Academy Award® nominee Beah Richards and Roy Glenn Sr., who wore their hair straightened/processed for their roles. If Poitier’s hair had been processed, his character would not have been perceived as a “man” genuinely in love with a “woman” but as a wanna-be, an Uncle Tom, and the film would have fallen flat on its face. In order for Poitier’s character to be perceived as a “Black man” and a “free” man he had to wear his hair naturally.

The subtlety of this film is remarkable as it discretely but powerfully places “freedom of choice” in direct conflict with “preferences and subjugation to another culture” and, as we transition to an enlightened generation with burgeoning civil rights, the film guides us to respect the values of previous generations and to be careful about placing guilt. A cultural evolution was beginning and, yes, you could see it in the hair styles of Black men and women.

# A Picture Is Worth A Thousand Words



**Photo © 1968, 2002 Associated Press**

Tommie Smith (center) and John Carlos (right) raised their gloved fists to protest U.S. racial policies at the 1968 Olympic Games [Notably, Black women did not present themselves with similar hair or stance during the 1968 Olympics.]

If you must point fingers, start with Black media, both Black owned and media managed by Blacks but White owned. The single greatest concentration of images of Black people who present themselves in compliance with White standards of beauty are found in Black media.

Here you frequently find the light-skinned, and straight and colored hair worn by Blacks often in excess and as the default. Conversely, and herein lies the agony and ecstasy of Black media, keep in mind many of these same publications have also been a positive force, often the only force, in presenting positive Black images. For all Black media, investigative reporting typically takes a back seat to features on entertainment and sports personalities, even when profiling Black business.

### **In Print**

On the print side, essentially there are only four publications that define and represent the Black American experience:

- Ebony magazine, founded 1945, [targeted at middle to upper income and older Black folk], and Jet magazine, founded 1951, [for middle to lower income (or class) Black folk], both from Black owned Johnson Publications.
- Essence magazine, founded in 1970, is targeted at Black women, from Black owned Essence Communications, Inc.
- Black Enterprise magazine, founded in 1970, [targeted at Black business, which evolved to be non-gender specific], from Black owned Earl G. Graves, Ltd.

Of course, there have been and are other publications aimed at Black audiences but Blacks and, more importantly, key White audiences (advertisers, businesses and politicians) place their money and confidence in these key publications because of their unchallenged monopoly and supremacy over Black America. Take a look at the photographs of Black women in these publications and you'll consistently find the clear majority do not wear their hair naturally.

### **In Film**

Although not generally acknowledged in today's politically correct America, just like the Black baseball league, Black people also had their own network of nearly 1,200 theatres throughout the United States [Source: The Tyler, Texas Black Film Collection, 1985]. During the 1920s through the late 1950s, as far as the White controlled media was concerned, the most accepted and understood "image" of Black people was as slave, servant, worker, singer, dancer, clown, or devout religion person. If Black people wanted to present themselves as something other than this, Black people had to do it in their own theatrical productions, concerts, theatres, and films. That's exactly what Black people did!

Films produced, marketed, directed, starring and seen by Black people were showcased in Black owned or managed theatres, clubs and various buildings in Black communities throughout the United States. Keep in mind, in the south where, like now, the majority of Black

people lived, it wasn't until the mid-1960s that Black people were *allowed* to enter White theatres or, if *allowed*, Black people were only *allowed* to sit either in the balcony or in the rear of theatres, and Blacks were *allowed* to use "colored only" wash rooms and water fountains. So, yes, out of necessity Black people created their own film industry that *allowed* the telling of their own stories, their own way. In "A Separate Cinema: Fifty Years of Black Cast Posters" [©1992 by John Kisch and Edward Mapp] you'll find an excellent book that documents the existence of a vibrant "Black owned and operated" film industry.

Perhaps, the greatest credit for the existence of a Black film industry goes to Oscar Micheaux and the Johnson Brothers' Lincoln Pictures Corporation for almost single-handedly producing, marketing, writing, directing and, in some cases, acting in films for and about Black people that reflected a more robust scope of the Black experience. Just like his Jim Crow (i.e., segregation) White counterparts, Micheaux's films featured Black men and women as cowboys, teachers, doctors, nurses, police officers, lawyers, and business owners. Ironically, even in Black owned and controlled films the clear majority of Black men and women wore their hair straight/processed.

After World War II America's cultural landscape began to change and with it the Black film industry evaporated. Black produced films didn't have the money to match the panache and polish of White films that began targeting the Black audience (while still continuing sanitizing Black films to avoid offending southern White audiences). Eventually, despite the pontification, propaganda and platitudes (PPP) associated with the "Black and Proud" 1960s civil rights movement, the Black cinema devolved into a White controlled cinema that thrived on stereotypical "Blaxploitation" roles of Black men as pimps and Black women as prostitutes. Yes, the new Black film movement brought some exceptions like the positive Black male image provided by Richard Roundtree's "Shaft," and similar roles by Jim Brown, Fred Williamson and a few others, but in the same breath the impact of films like "Superfly," "Willie Dynamite," "The Mack," and others can't be ignored.

### **It's Not Our [Black] Image, It's Their [White] Image. They Own It!**

**The end of a Black owned and operated cinema brought a cold reality:** White people own [visions of slavery?] the Black image lock, stock and barrel. Black people don't own any of the film studios, or film processing facilities or technologies [Kodak, Panavision, Technicolor, Super 35, Cinemascope, Dolby, VHS, Beta, Laser Disc, DVD, etc.], or domestic and international distribution systems, or television networks, or cable systems, or any visual media. Variety Magazine, which has been the absolute standard for reporting and communicating information about entertainment since 1905, was purchased in 1987 by Reed Elsevier, Inc., which is owned and managed principally by White males from Amsterdam, The Netherlands. It should come as no surprise that not one person on their large executive team [[http://www.reed-elsevier.com/new/fr\\_news.htm](http://www.reed-elsevier.com/new/fr_news.htm)] is Black - and they shape and define "Blackness in the media" for the entire world based on their perceptions. Sadly, the Japanese, who own Sony, which owns, Columbia Studios, has a greater ownership over Black video images than Black people. Black people should find this fact pretty pathetic.

However, in 1997, Emmy nominated actor, director and producer Tim Reid established the first and only Black owned and operated motion picture studio since the close old Black film industry. Located in Petersburg, Virginia, Reid's *New Millennium Studios* [<http://www.nmstudio.com>] has already been the home for major motion pictures such as "The Contender" from Steven Spielberg's DreamWorks, the ABC miniseries "Tom Clancy's Netforce," and films like "Asunder," which was completely created and financed by Tim Reid and his partners.

Personally, I'm looking forward to seeing "Asunder," and buying the DVD and soundtrack when they become available. Why? Tim Reid is a smart and talented man as demonstrated by his featured roles in "WKRP In Cincinnati," and "Frank's Place," and his vision to produce the critically acclaimed film, "Once upon A Time...When We Were Colored," and his production of the Showtime series, "Linc's."

One irony about Reid's *New Millennium Studios* is that White film companies and professionals (producers, directors, advertisers, etc.) have taken a greater interest in his solo effort than Black filmmakers. When interviewed on this subject Reid's response was particularly insightful:

*"A lot of Black people are afraid if they come and shoot here that the dominant culture will see that and think that they are aligned with the way that I think which is as an independent, thinking person. And people of color, in general, don't like to offend the dominant culture for fear of repercussions."*

*"We did what had not been done in over fifty-five years. But I think what you hear is not so much negative as it is just a sadness that the ultimate goal, the true dream of freedom when it comes to being able to control our images, will only be accomplished with support of other people. I dreamed a very large dream to be encompassing, not to be individualized. I didn't want this to be a vanity company that's just for the success of a few people. I want it to be a larger dream."*

[Source: [http://www.timreidproductions.com/news/bfm\\_spring-01\\_1.htm](http://www.timreidproductions.com/news/bfm_spring-01_1.htm)]

### **There Can Only Be One Image!**

Historically, and today, the image and impact of Black people in White controlled filmed and televised entertainment is best profiled in classic dialogue from the 1986 film "Highlander," "There can only be one!" And only one. When reflecting on his extraordinary career, Sidney Poitier has openly acknowledged that during the heyday of his career, from the mid 1950s to the early 1970s, he had no competition and held undisputed rein and selection of any acting role that might feature a Black male in a "leading" role. This monopoly had less to do with Poitier and everything to do with what White controlled Hollywood would allow. Even before Poitier, legendary singer and actor Paul Robeson was in similar situation but he became at odds with



both the White controlled entertainment industry and White controlled media and, after pursuing interests in Europe, he finished his career without the media fanfare previously bestowed upon him by America's White controlled media.

With the Black film industry gone, and having finally opened the door to allow Blacks greater participation both in front of and behind the camera, the White [male controlled] film industry found itself in a precarious situation of not being able to put the genie back into the bottle. The passage of Title VII and related laws made it illegal to discriminate on the basis of age, race, sex, religion, creed and national origin, and a shift in cultural politics made blatant discrimination taboo.

Blacks, other minorities and women wanted a bigger piece of the Hollywood pie. However, as far as Hollywood is concerned, for whatever reasons, Black films supposedly don't play well (make enough money) internationally, and with fifty to sixty percent of total box office receipts coming from outside of the United States its lousy business to risk millions of dollars with Black people in lead roles. Is it true that Black films don't play well? Consider the participation of Black actors and actresses in the following list of the top all-time franchise films.

<b><u>Film</u></b>	<b><u># of Films</u></b>	<b><u>Year Franchise Began</u></b>	<b><u>Gross in Billions \$</u></b>
James Bond	18	1962	3.57
Star Wars	3	1977	1.79
Jurassic Park	2	1993	1.53
Batman	4	1989	1.26
Indiana Jones	3	1981	1.19
Star Trek	9	1979	.99
Lethal Weapon	4	1987	.95
Back To The Future	3	1985	.94
Home Alone	3	1990	.92
Rocky	5	1976	.92
Die Hard	3	1988	.73
Beverly Hills Cop	3	1984	.69
Rambo	3	1982	.61
Jack Ryan	3	1990	.59
Superman	4	1980	.57
Terminator	2	1984	.56
Alien	4	1979	.55

Source: Variety magazine, May 24-30, 1999, © Cahners/Reed Business Communications

With few exceptions, Black people are featured performers in most of the above film franchises, but only Eddie Murphy, who is the single most successful comedian in film history, is featured in a leading role. Conversely, Black Talent News and the similar watch dog groups report that many Black films, like 1997's *Eve's Bayou*, made more money in foreign markets than within the United States.



Ayuko Babu is executive director of the Los Angeles chapter of the Pan African Film and Television Festival festival which was founded in 1992. Babu maintains the global Black audience is enormous. "In Africa there are 900 million," says Babu. "In the Caribbean, 15 million. There are three to four million black people in France, England, Germany, and the rest of Europe. So you're talking about a huge Black market of folks who are interested in what you are writing about." [[http://www.african.com/DailyArticles/index\\_20010126.htm](http://www.african.com/DailyArticles/index_20010126.htm)]

Nevertheless, to appease Black people and to avoid alienating White audiences a unique phenomenon was devised: for “smaller” films (typically with smaller budgets) that play better domestically [United States] than internationally [world-wide] its okay to feature Black people in leading roles, but for “larger” films (typically with bigger budgets) Blacks must be paired with a White actor to give the films better marketability and credibility. Here, take a look at just a few examples:

<u>White Actor</u>	<u>Black Actor</u>	<u>Film Title</u>
Beau Bridges	Bubba Smith	The Wild Pair
Jackie Chan	Chris Tucker	Rush Hour
Jackie Chan	Chris Tucker	Rush Hour 2
Nick Nolte	Eddie Murphy	48 Hours
Nick Nolte	Eddie Murphy	Another 48 Hours
Owen Wilson	Eddie Murphy	I Spy
Willem Dafoe	Gregory Hines	Off Limits
James Belushi	Gregory Hines	Who Killed Atlanta's Children?
Billy Crystal	Gregory Hines	Running Scared
Vincent D'Onofrio	Gregory Hines	Good Luck
Mikhail Baryshnikov	Gregory Hines	White Nights
Owen Wilson	Jackie Chan	Shanghai Noon
Steven Seagal	Keenen Ivory Wayans	The Glimmer Man
Gene Wilder	Richard Pryor	See No Evil, Hear No Evil
Gene Wilder	Richard Pryor	Another You
Gene Wilder	Richard Pryor	Silver Streak
Gene Wilder	Richard Pryor	Stir Crazy
Tommy Lee Jones	Will Smith	Men In Black
Tommy Lee Jones	Will Smith	Men In Black 2
Kevin Klein	Will Smith	Wild, Wild West

Notably, the Black actor typically performs as “second banana” or as the comic buffoon but rarely as an equal. As established during the 1930s, it’s the job of the White male actor to “carry” the film. Consider the career of comic actor Lincoln Theodore Monroe Andrew Perry, also known as "Stepin' Fetchit." Although actually never more than a bit player or novelty act, Perry’s characteristic big and bulging eyes, slow talking drool, scared of ghosts mentality, and shuffling and jiving banter was perceived by both White and Black audiences as the ubiquitous

image of Black people (and then came Richard Pryor, Eddie Murphy, etc.) and, sadly, the dominant image seen by most White people. Some sources say Perry was one of the highest paid actors, Black or White, during the 1930s and 1940s. Conversely, Perry, who primarily used his comedic talents in films produced and marketed by White people, was never as popular in the limited number of appearances he made in films featuring all Black casts that were also produced, marketed, and directed by Black people.

And what of Black women? Again, there can only be one. Like Sidney Poitier, Lena Horne also acknowledged her status as the “media favorite” for both Black and White audiences. Ms. Horne’s “good hair” and “light complexion” set the standard for her peers and successors like:

- Dorothy Dandridge, born November 9, 1923, died September 8, 1965, at 41 years of age, drug overdose; the first Black woman nominated for an Academy Award® for her 1954 performance in *Carmen Jones*.
- Diana Sands, born August 22, 1934, died September 21, 1973, at 39 years of age from cancer; fought to play classic stage roles typically performed by White actresses; won Outer Circle Critics Award for her 1959 role in *Raisin In The Sun*.
- Rosalind Cash, born December 31, 1938, died October 31, 1995, at 56 years of age from cancer; like Diana Sands, she successfully fought against playing stereotypical Black female roles; co-founded the Negro Ensemble Company in 1967; awarded the Phoenix Award by the Black American Cinema Society in 1987; inducted into the Black Filmmakers Hall of Fame in 1992.
- Halle Berry, born August 14, 1968, the first *half*-Black woman to receive an Academy Award® for Best Actress, and the first woman to receive a Best Actress Award for performing a nude scene.

**Question:** Based on past practices, is it possible for a Black woman to wear her hair naturally in a film and still receive an Academy Award®? Remember, the Academy Award is NOT a Black event, it’s an event entirely controlled by White people and it reflects standards of beauty established by their ruling class. Now, think about the Black women who’ve been nominated and who’ve received awards, could they have worn their hair naturally and *still* received an Academy Award®?

Best Actress	Role	Film / Released	Academy Award
Dorothy Dandridge	Factory Worker	Carmen Jones, 1954	Nominee
Diana Ross	Singer	Lady Sings The Blues, 1972	Nominee

Diahann Carroll	Maid	Claudine, 1974	Nominee
Angela Bassett	Singer	What's Love Got To Do With It, 1993	Nominee
Halle Berry	Waitress	Monster's Ball, 2001	Winner

Best Supporting Actress	Role	Film / Released	Academy Award
Hattie McDaniel	Slave, Mammy	Gone With The Wind, 1939	Winner

**Answer:** No, because both the actresses and the characters they portrayed are bound to standards of beauty established by the ruling class, and the ruling class has established that a Black female factory worker, Black female singers, Black waitresses, and Black female slaves *better not* have nappy hair. Now, Let's not fault Ms. Horne for her genetics, afterall, she had no decision in the selection of her parents. Likewise, Ms. Horne had absolutely no voice in the decision to cut her scenes out of films shown in the south for fear that White men might become aroused and pursue miscegenation [Translation: Conquest of Black women.].

### **Television**

And televised images of Black people are consistent with, if not worse, than filmed images of Black people. Perhaps, the best example of the historical and present day value of Black people on network television is presented in Spike Lee's 2000 film, *Bamboozled*. Produced, written and directed by Spike Lee, this film brilliantly and sharply satirizes the combined value of *Amos 'N' Andy* [originally telecast from June 28, 1951 to June 11, 1953, on CBS], *The Jeffersons* [originally telecast from January 18, 1975 to July 23, 1985, on CBS], *Good Times* [originally telecast from February 1, 1974 to August 1, 1979, on CBS], *What's Happening!* [originally telecast from August 5, 1976 to April 28, 1979], and a host of other TV shows that featured big fat domineering Black women [i.e., Hattie McDaniel-ish], shiftless and stupid Black men, and children with no particular sense of direction or parental guidance.

Over the years, the NAACP and other Black groups have complained about the lack of positive Black images and the scarcity of shows that feature Black people in leading roles, especially in dramas. A 1999 study commissioned by the Screen Actors Guild (SAG) reported that 16 percent of the characters seen on the six major networks [ABC, CBS, NBC, WB, UPN, and FOX] during the period reviewed were Black. In contrast, Black people make up 12.2 percent of the U.S. population.

Some Asian and Hispanic groups believe Black people are hogging all of the "minority" attention. They believe Black people are preventing other groups from getting their fair share. They have a valid point. However, it was Black people who lead the fight against slavery, Black people who lead the civil rights movement, and Black people who have made the most noise about Black images on television, both in front of and behind the camera. Asians and Hispanics

have benefited greatly from the Black struggle for racial equality but have largely been exempt from the consequences associated this struggle [slavery, blatant discrimination, murder, rape, no reparations, etc.]. Concerns by Asians and Hispanics about the quantity of Black images on television are misguided: Black people are not calling the shots!

The study also found about half of all Black characters appeared in comedies, compared to less than a third, 30 percent, of all White characters. As usual, the clear majority of Black characters appeared on just a couple of networks and only on a couple of nights. Currently, UPN and WB broadcast the most “all Black” programs. In the 1980s it was NBC, and in the 1970s it was CBS. Both CBS and UPN are owned by Viacom. Outside of television, some might call this practice “segregation” but within television its called “programming.”

Whether comedy or drama, musical or news, take a look at the images of Black women on television and you’ll historically and consistently find the clear majority do not wear their hair naturally before, during and after the 1960s civil rights movement.

### **The Internet**

For the much newer Internet based Black media, where information and the impact of information moves much faster, the control of information and images of Black people is also primarily under the control of White owned companies.

**www.blackfamilies.com** is owned by Cox Interactive

**www.blackvoices.com** is owned by Tribune Media [boasts 795,000 members]

**www.cybersoul.com** is owned by HBO [web site is no longer in operation]

**www.blackplanet.com** is owned by Asian Avenue [says it’s “The 3rd Largest Black Site On The Web!”]

**www.peeps.com** is owned by BMG [“peeps.com” is now a feeder to “getmusic.com”]

**www.defjam.com** is owned by Polygram [i.e., Universal]

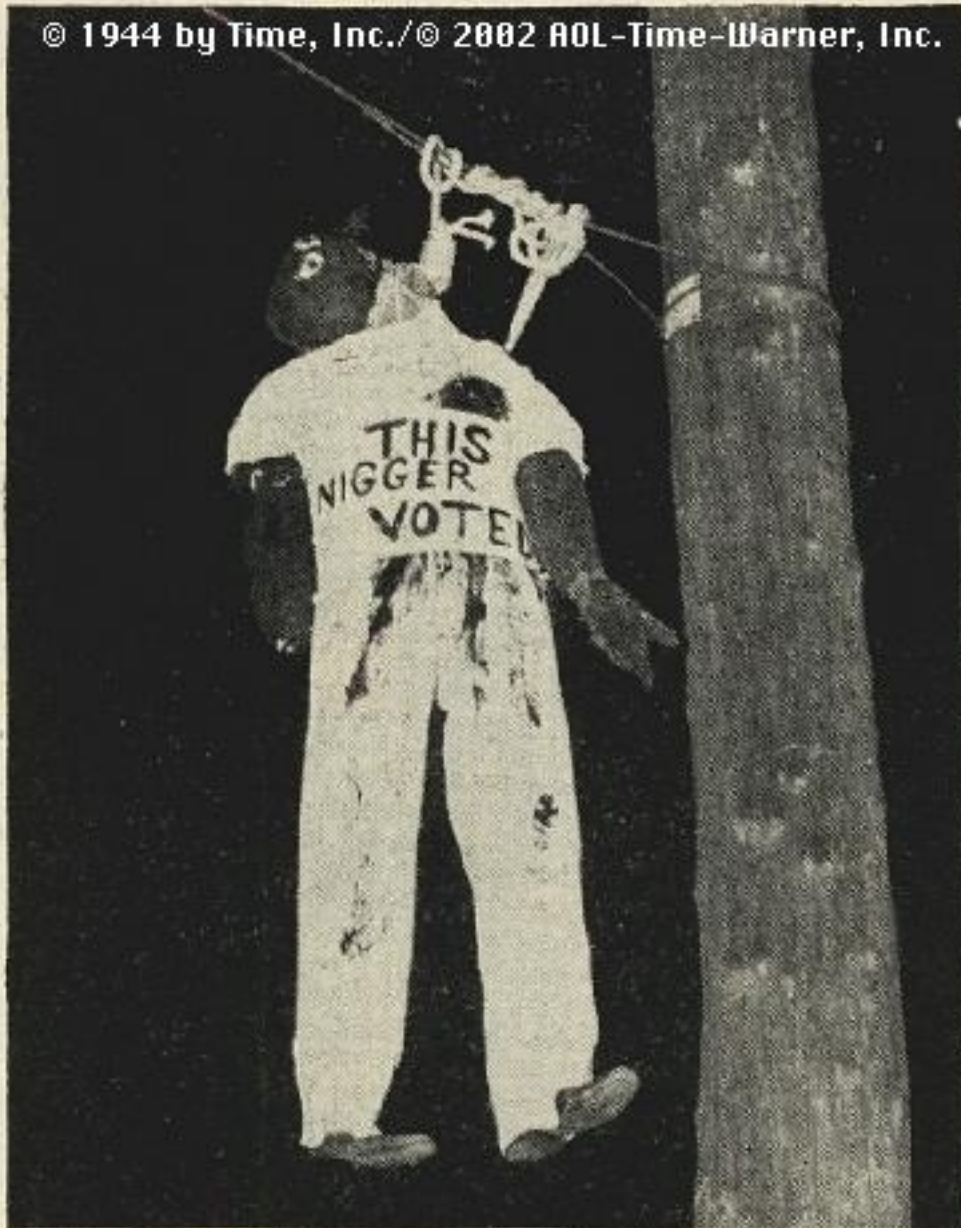
**www.netnoir.com** is owned by AOL (20%) [The web site is currently down and “reorganizing.”]

**www.bet.com** is owned by Microsoft/USA Network (50%) and Paramount (50%)

So it appears, that no matter how much things change, they forever stay the same. Therefore, if a picture is truly worth a thousand words...remember this one:

Source: Life Magazine, October 16, 1944, page 93

© 1944 by Time, Inc./© 2002 AOL-Time-Warner, Inc.



**THE KU KLUX KLAN** hung this effigy in Miami five years ago in an attempt to frighten the Negroes away from the polls.

# The Guilty Pleasure Paradox?

**FREE** - As free individuals we demand the right to express ourselves in our own unique way. Therefore, the desire to change our appearance, from time to time, is very understandable. Many women and men perceive one hair style as just too boring and elect to change hair styles as frequently as changing shoes or other parts of their ensemble. There's absolutely nothing wrong with this! Viva la difference! In fact, singer Joyce "The Bronze Blonde Bombshell" Bryant comes immediately to mind. What, you don't recall the Black "Marilyn Monroe?"



**Joyce  
Bryant**

Eve, Lil'Kim and the rest of today's hot young female singers don't hold a candle to Joyce Bryant. During a joint concert appearance, to make a bigger splash than her rival singer/actress Josephine Baker - who had already achieved legendary fame in Europe in the 1920s with dazzling nude performances...



**Josephine  
Baker**

...Bryant painted her hair with silver radiator paint, thus becoming her trademark. Unfortunately, within a year her hair all fell out. In later years Ms. Bryant acknowledged the incredible things people do in their youth.

Putting the folly of youth aside, the primary style of choice for the majority of Black women doesn't include wearing their hair naturally. Instead, hair must first be straightened (via chemical or hot flat iron) and then Black women pseudo-present themselves as "el naturalé." A



truly free Black woman wouldn't be chained to standards of beauty established by another ethnic group. FREE? Hardly.

**DUMB** - It's not unusual to hear any woman talk about how they "can't do anything" with their hair, but Black women give this statement a different twist saying, "My hair is just too damn nappy, you know, and I can't do anything with it unless it's straight." Again, it's a sad statement when the majority of women from one culture systematically and blindly change their image - their hair - in preference and subjugation to another culture, particularly when doing so also borders on poor personal hygiene.

*How often does a Black woman wash her hair?* Daily washing of processed/straightened hair is possible but not advisable. The general thinking is that daily washing removes body from the hair shaft making hair lifeless and flat. So, for most Black women daily personal hygiene means washing the face, hands, legs, arms, back, toes, feet, torso, derriere, sexually active areas, yep, everything *except* their hair on the top of their head. At risk for being slapped for attempting to run our fingers through what appears to be lovely, healthy hair, but given the build-up of grease and dirt, the bigger question is, why would any man want to run his hands through it? The paradox of freedom empowers Black people to embrace their FREEDUMB. Free, yeah, but dumb!

**Black women look like this!**

*Arguably, they could be perceived as Hispanic, or White!  
Black and Proud?*

**Black men look like this!**

*They can't be confused with any other males on the planet.  
Ask the LA police! They're Black!*



**Ebony Magazine**  
March 2000, Annual Women's Issue



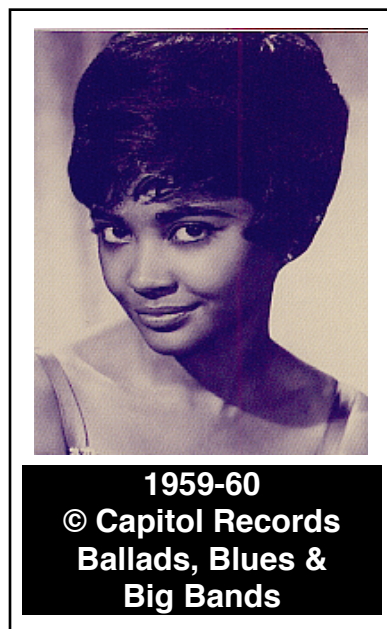
**Black Enterprise**  
March 2000

# Is “Blackness” Nothing More Than A Trend?

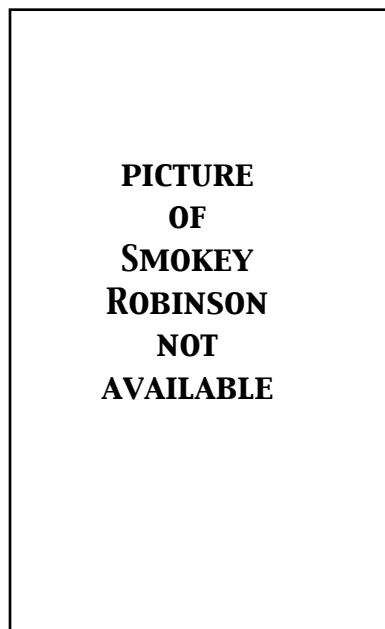
## Smokey vs. Nancy

According to the May 2001 issue of Essence magazine, with women like Macy Gray, Angie Stone, Jill Scott and other contemporary Black women wearing their hair naturally, the outdated concepts of “good” hair and “bad” have finally been banished from the Black beauty lexicon. Supposedly, natural hair attractions are finally getting their just due. “The Magazine For Today’s Black Woman” was the former slogan that proudly appeared above title on the cover of each issue. Perhaps, Black women wearing their hair naturally is just as trendy, and nothing more.

Let’s take a couple of minutes to look at the “visual images” presented of two legendary Black recording artists: one male and one female, both about the same age. I’m a big fan of both and, with few exceptions, I have all of their recordings. Nancy Wilson was born on February 20, 1937, and will be 66 years old in 2003. Smokey Robinson was born on February 19, 1940, and will be 63 years old in 2003. Taken directly from their publicly released albums, follow the chronological evolution of their hair and the overall “image” they presented. One more thing, the point of this exercise is NOT to judge how “Black” Nancy and Smokey have been but to determine to what extent “Blackness” is a trend. Look closely!

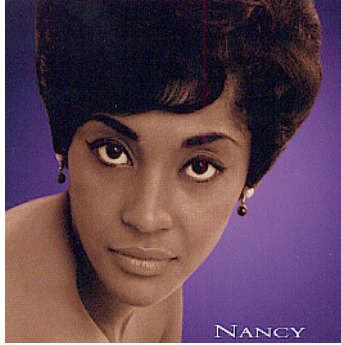


**Age: 22**



**Age: 19**





**1960-61**  
**© Capitol Records**  
**Ballads, Blues &**  
**Big Bands**

**Age: 23**

**PICTURE**  
**OF**  
**SMOKEY**  
**ROBINSON**  
**NOT**  
**AVAILABLE**

**Age: 20**



**1961**  
**© Capitol Records**  
**Nancy Wilson &**  
**Cannonball Adderley**

**Age: 24**

**PICTURE**  
**OF**  
**SMOKEY**  
**ROBINSON**  
**NOT**  
**AVAILABLE**

**Age: 21**



**1963**  
**© Capitol Records**  
**Hollywood-My Way**

**Age: 26**

**PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE**

**Age: 23**



**1964**  
**© Capitol Records**  
**Today, Tomorrow,**  
**Forever**

**Age: 27**



**1964**  
**© 1989 by Smokey**  
**Robinson**  
**Smokey: Inside My**  
**Life (McGraw-Hill)**

**Age: 24**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 28**



**1965  
© Motown Records  
Going To A Go-Go  
(w/The Miracles)**

**Age: 25**

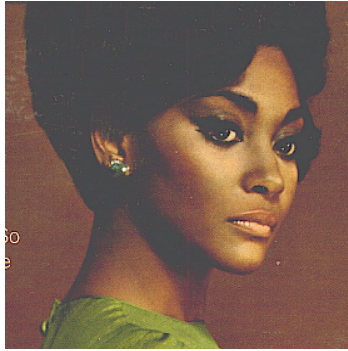


**1966  
© Capitol Records  
A Touch Of Today**

**Age: 29**

**PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE**

**Age: 26**



1967  
© Capitol Records  
Nancy: Naturally

Age: 30

PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE

Age: 27



1967  
© Capitol Records  
Lush Life

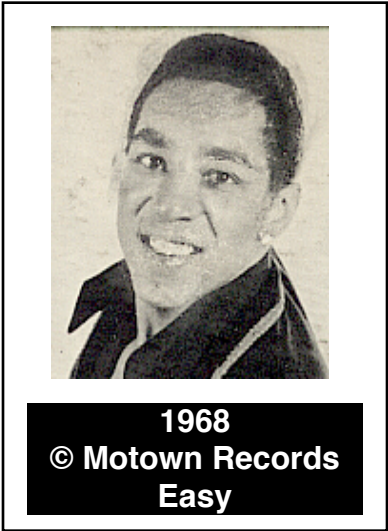
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PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE

Age: 27



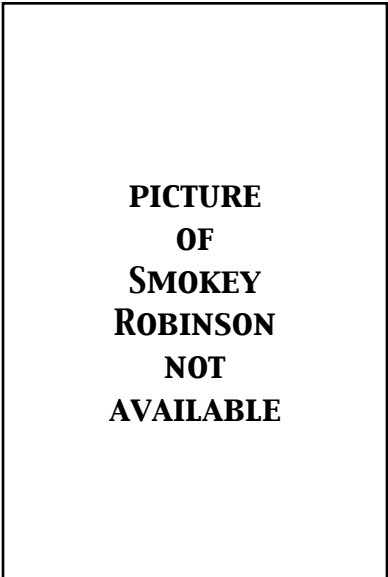
Age: 31



Age: 28



Age: 31



Age: 28



**1969**  
© Capitol Records  
**But Beautiful**

**Age: 32**



**1969**  
© Motown Records  
**Four In Blue**  
(w/The Miracles)

**Age: 29**



**1975**  
© Capitol Records  
**Come Get To This**

**Age: 38**



**1975**  
© Motown Records  
**Quiet Storm**

**Age: 35**





**1976**  
**© Capitol Records**  
**This Mother's ex-**  
**stepdaughter**

**Age: 39**



**1976**  
**© Motown Records**  
**Smokey's Family**  
**Robinson**

**Age: 36**

**PICTURE**  
**OF**  
**NANCY**  
**WILSON**  
**NOT**  
**AVAILABLE**

**Age: 40**



**1977**  
**© Motown Records**  
**Big Time**

**Age: 37**



**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 41**

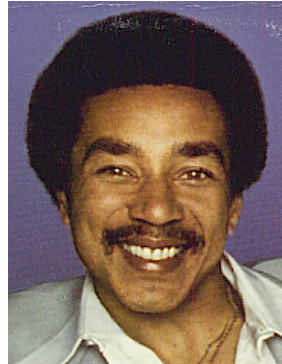


**1978  
© Motown Records  
Smokin'**

**Age: 38**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 42**



**1979  
© Motown Records  
Where There's Smoke...**

**Age: 39**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 43**

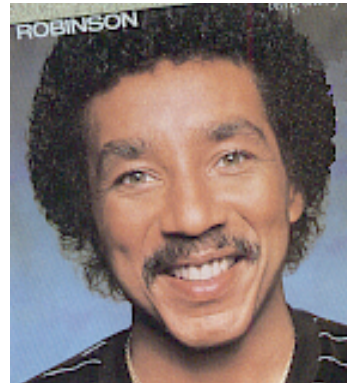


**1980  
© Motown Records  
Warm Thoughts**

**Age: 40**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 44**



**1981  
© Motown Records  
Being With You (Front)**

**Age: 41**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 44**



**1981  
© Motown Records  
Being With You (Back)**

**Age: 41**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 45**

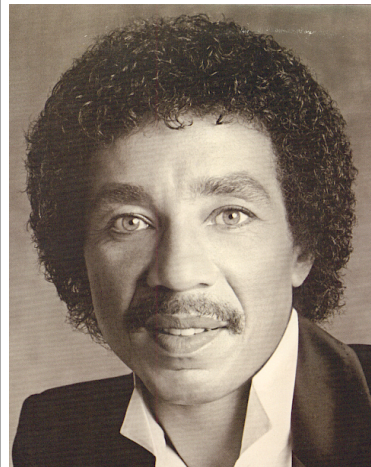


**1982  
© Motown Records  
Touch The Sky**

**Age: 42**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 45**



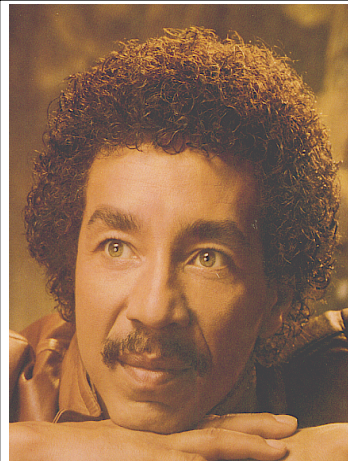
**1982  
© Motown Records  
Yes It's You Lady**

**Age: 42**



**1984  
© Columbia Records  
Ramsey Lewis & Nancy  
Wilson -  
The Two Of Us**

**Age: 47**



**1984  
© Motown Records  
Essar**

**Age: 44**



**1985**  
**© Columbia Records**  
**Keep You Satisfied**

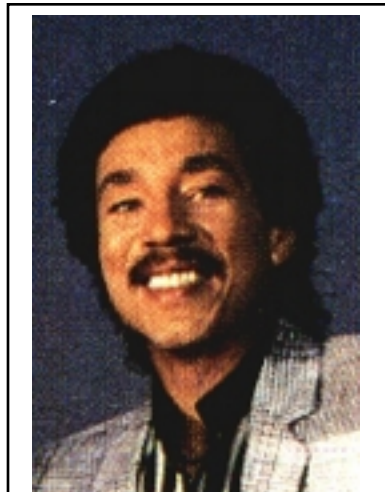
**Age: 48**

**PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE**

**Age: 45**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 49**



**1986**  
**© Motown Records**  
**Smoke Signals**

**Age: 46**



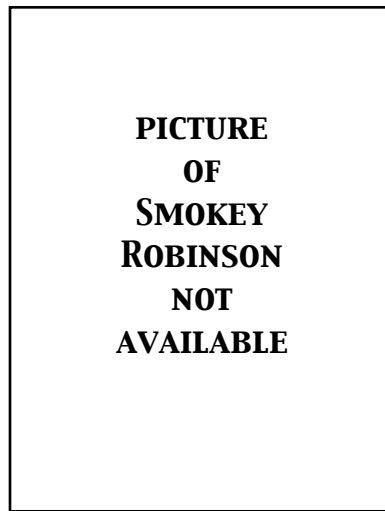
Age: 50



Age: 47



Age: 51



Age: 48





**1989**  
**© Columbia Records**  
**A Lady With A Song**

**Age: 52**

**PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE**

**Age: 49**

**PICTURE  
OF  
NANCY  
WILSON  
NOT  
AVAILABLE**

**Age: 53**



**1990**  
**© Motown Records**  
**Love, Smokey**

**Age: 50**





**1991**  
**© Columbia Records**  
**With My Lover Beside Me**

*Age: 54*



**1991**  
**© SBK Records**  
**Double Good Everything**

*Age: 51*



**1994**  
**© Columbia Records**  
**Love, Nancy**

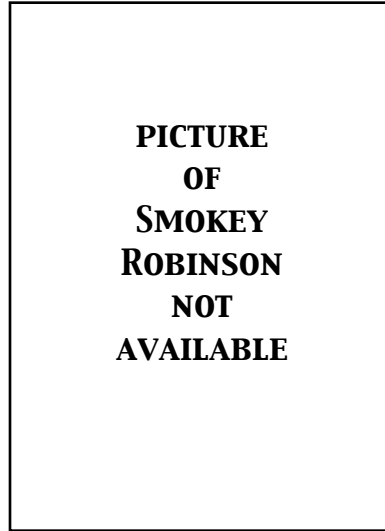
*Age: 57*

**PICTURE  
OF  
SMOKEY  
ROBINSON  
NOT  
AVAILABLE**

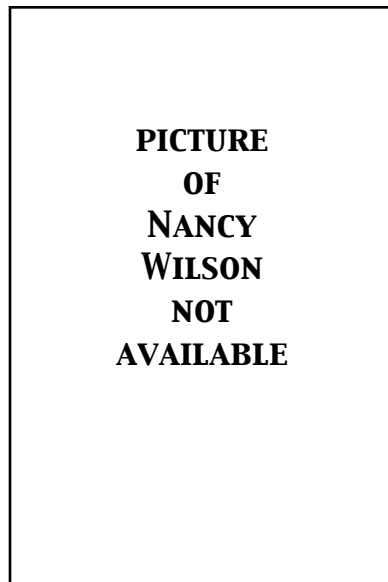
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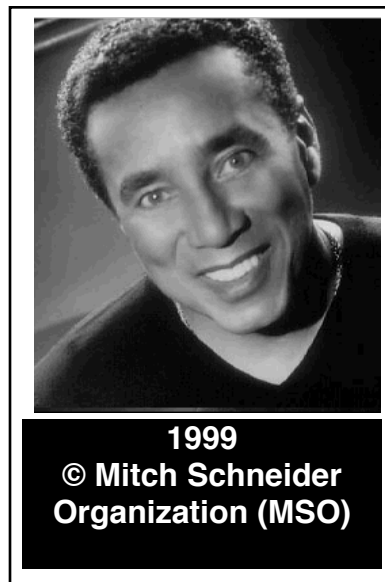
*Age: 60*



*Age: 57*



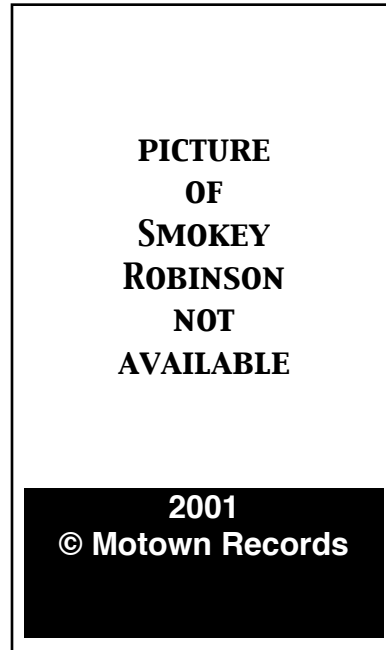
*Age: 62*



*Age: 59*



Age: 64



Age: 61

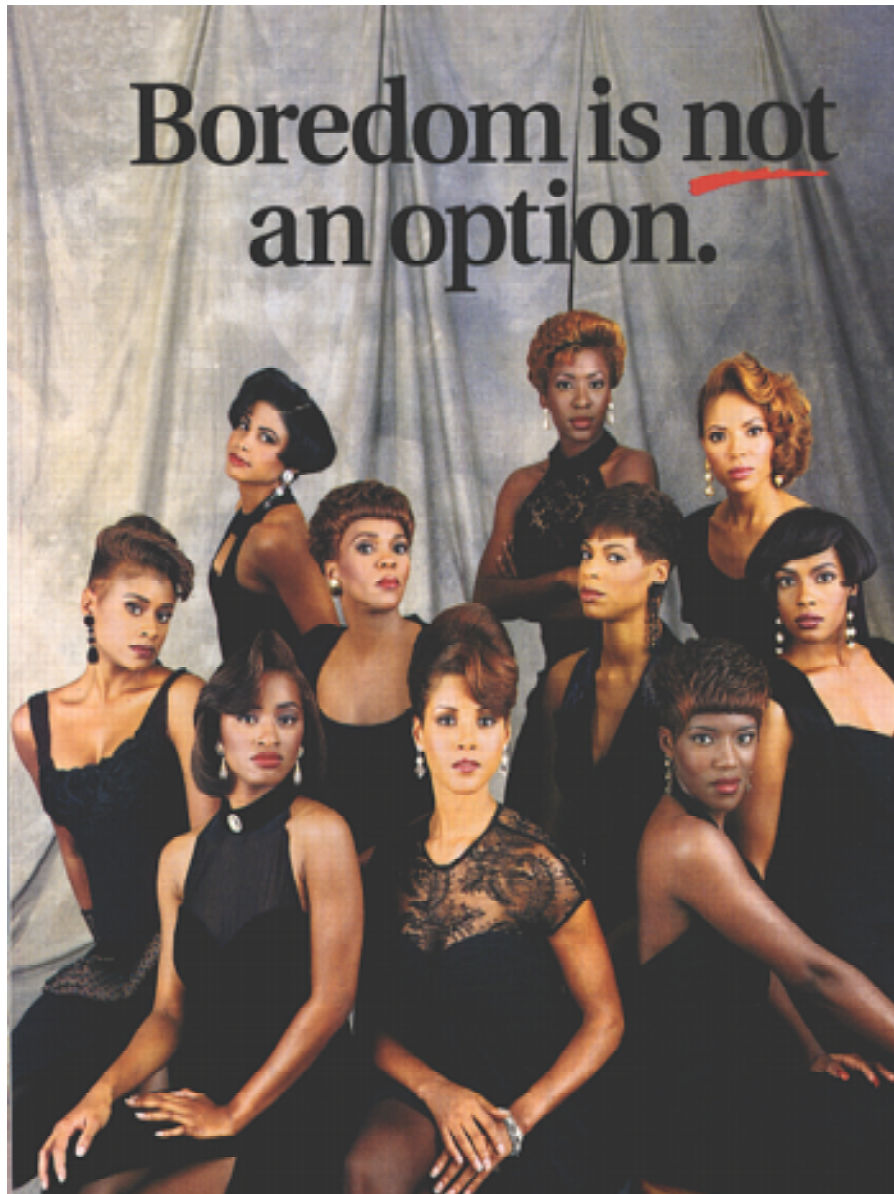
\_\_\_\_\_It's likely that, in some cases, the album photos were taken before the actual year of release. Yet, this process still provides an excellent visual history to two legendary performers and how their visual images might have been influenced by the times. So, is "Blackness" nothing more than a trend?

Published in 1999, Hilary Mac Austin and Kathleen Thompson wrote "The Face of Our Past: **Images** of Black Women from Colonial America to the Present." The book contains a separate chapter on "hair." Notably, six of the ten photographs presented in the chapter feature women with processed/straightened hair and, there are no photographs of Black women wearing the natural or afro hair style popularized during the 1960s civil rights movement. Here's a 258 page book that chronicles Black women from colonial America to the present and it completely skips over the impact of 1960s civil rights movement on the hair of Black women. Was this an intentional omission or IS "Blackness" nothing more than a trend? Must be a trend.

Smokey Robinson clearly changed with the times. Prior to 1968 and from the start of the 1980s to the mid-1990s his hair was processed - perhaps in an effort to appear "youthful and contemporary," perhaps not. Nancy Wilson has consistently, and beautifully, had her hair processed for nearly sixty years. Again, both she and Smokey were raised prior to the 1960s civil right movement and, I believe, should not be held to the same standard of "Black is beautiful" as Blacks from my generation. With so many younger performers struggling to stay fit, let's not overlook how fit and attractive both Nancy and Smokey remain. I've seen both perform during the last couple of years and I can attest they look and sing as well as ever!

By the way, in her May 1985 article, "The Beauty Quest," Essence contributing editor Vertamae Smart-Grosvenor also said Black women had finally reached a comfort level to wear their hair unfettered and natural, but not like the "old Angela Davis style." I take exception to Smart-Grosvenor's derogatory remark about Ms. Davis' hair style.

Perhaps, in another 15 years the Essence readership will finally catch on and believe what they read about a so-called shift to naturalness. I doubt it. In each issue of Essence magazine, the clear majority of photographs feature Black women with straight/processed hair or advertisements encouraging Black women to purchase products to straighten or color their hair. White owned cosmetic companies continue to be a major revenue source for Essence.



© May 1995, Dark & Lovely/L'Oreal

Ten beautiful women, from light to dark, and not a natural looking Black woman among them. **Aren't Black women bored with trying to look White? Why don't they opt out?**



For the past couple of years, the trend for several high profile Black Women is to die, tint, highlight (whatever) their hair blonde. This is an interesting phenomenon:

1. Is this a move by Black women to defy White women? To show, even if it doesn't look real or natural, that Black women can be just a White?
2. Is this a move by Black women to show Black men, particularly those that date White women, that Black women can be just as blonde, just as White, just as desirable?
3. Is this a move by Black women to show White men that Black women can be just a blonde, just as White, just as desirable?
4. Is this a move by Black women to just do something different with their hair?
5. Is this a move by Black women to model Black standards of beauty to young Black males and females?
6. Is this a move by Black women to champion Black pride and beauty?



The sight of Aretha “Natural Woman” Franklin wearing a blonde hair-piece as she sang the national anthem at the 2002 U.S. Open Womens Final was a bit much. However, Ms. Franklin has as much right to have blonde color in her hair as U.S. Womens champ Serena Williams, right? By the way, isn't Serena Williams a lovely, shapely **Black** woman, who's also financially secure! You'd think any woman, without regard to race, would be envious and any man desirous. Serena didn't have blonde hair before her success but with her success she (and her mother) have become blondes. As a role model for young Black women who don't have her talent and money, does the blonde hair help?

Ebony © 2002  
Johnson Publications

# Some Personal Anecdotes

## The X-Wife

My first wife is Black. Even now, fourteen years after our divorce, I still admire that fact she was proudly Black. During the course of our nearly thirteen year relationship and afterwards she would process/straighten her hair for months, years at a time then turn around and for months, years at a time wear her hair *naturally*. Through it all, she was and remains a successful business woman who continues to interact with diverse corporate audiences as a Black woman, not a “wanna be.”

## I Can't Take It Any More

Looking back, I thoroughly enjoyed wearing my hair as long and as *naturally* as possible during the late 1960s and 1970s. I distinctly remember going to movies and hearing the displeasure of certain non-minorities sitting behind me and my date because they couldn't see around our hair. Of course, not wanting to be discourteous we'd be appropriately accommodating. As with so many Black people during and immediately after the civil rights movement of the 1960s, your hair was often perceived as an indication of your Blackness. For some, the bigger the natural - the more Blacker your image. Perceived as a “high-yellow” (with whatever that implies) Black man (I'm more “caramel” now), I couldn't wait to get my natural as big as possible. I just loved Angela Davis' beautifully shaped mane. One of the most fascinating things about the late 1960s is for the first time Black people started processing their hair NOT to look White, but to have the biggest and curliest “Fros” or pseudo-naturals. Being and looking Black was extremely fashionable. Personally, I opted out on having my hair chemically relaxed in order to have a LARGE natural. I believe in the daily washing of my *entire body*, which is not possible with relaxed hair. Yet, back then, as with many of my peers, after taking my daily shower I'd blow out my hair and...yo, yo, yo...I was ready.

In the early 1980s, while in my late twenties, I fell victim to the pressure of the gerri curl. Ironically, it was my ex-wife who subtly encouraged me to give it a try. At the time, my biggest concern was the fact that I had *always* washed my entire body - including my hair - every day. Plus, beginning in grade school through this very day, I run competitive track, roller skate and cycle year-round. I sweat. I sweat GOOD. Not washing my hair was a true concern of mine. About three or four weeks after I had my hair “done” the ex-wife came home and caught me with the clippers cutting my mane. She told me she knew it wouldn't last. She was right. I'm sure I was pre-haunted by the classic *gerri-curl-drip-stains-on-the-couch-scence* in Eddie Murphy's 1988 film “Coming to America.” Today, at 46, like so many Black men, I wear my hair as low as one can cut it without actually shaving my head bald. Occasionally, I let my hair grow-out but it's nice not having to deal with combs, grease and male-pattern-baldness.

## My Bi-Racial Ex-Stepdaughter

GENETICS - Aren't genetics interesting? It's utterly fantastic how some people get more or less of an ethnic trait than others. My ex-stepdaughter is a lovely young lady who'll soon graduate from college. Her biological father is a dark-skinned Black man, and her mother is a fair-skinned White woman who can't tan, she gets red. You got the picture? In fact, if you didn't know it, you'd never guess they were mother and daughter. Notably, my ex-stepdaughter didn't acquire Mariah Carey's golden locks. Oh, she has a full head of hair but it's curly, really curly (Black people who are not proud of their ethnicity would probably call it "nappy").

IF YOU LOOK BLACK, YOU'RE BLACK - My ex-stepdaughter has consistently received positive information about her ethnicity *and* the ethnicity of other people from me and *especially* her White mother. It's always been critically important to us that she be proud of her Blackness and her Whiteness (even though most people would never believe her biological mother is White). To this extent, she has easily been involved in more culturally diverse activities than any of her peers and most adults. Nevertheless, my ex-stepdaughter did struggle with her identity as a child growing up in a predominantly White suburb, attending a predominantly White public school, and interacting with and attempting to identify with her peers who did the White-girl-hair-flip thing *and she couldn't*. Being bi-racial was far less of an issue than having "Black" hair, but the fact her hair was genetically more Black than White has been and continues to be a struggle for my ex-stepdaughter. And frankly, it bothers me that "culturally" my ex-stepdaughter couldn't simply wear her hair *naturally*. Her hair became a MAJOR issue which, ultimately became the primary reason for writing this book!

IT STARTS EARLY - Most Black females begin processing/straightening their hair as pre-teens, during their grade school years and continue doing so for the remainder of their lives. It's an on-going, never ending didactic practice of Black mothers telling their Black daughters (and sons) that their hair is nappy and directly associating "nappiness" with seemingly every negative or evil connotation imaginable. But do White people, who have established the standard of beauty *and* the meaning of all English words also define "nappy" as something negative or evil? Nope.

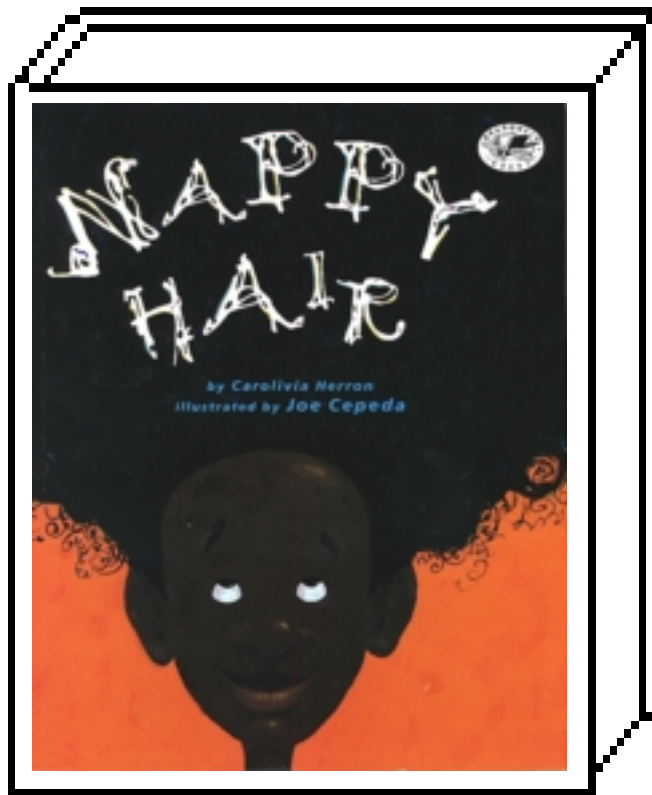
**nap·py** <sup>1</sup> (n^p2T) *adj.* **nap·pi·er nap·pi·est** **1.** Having a nap; fuzzy. **2.** Kinky; frizzy. [Source: © American Heritage Dictionary]

I'll never forget when, as a little boy, my mother would comb my hair and tell me and my brothers that our hair was nappy. It seemed and still seems ridiculous to scold and harshly criticize someone over something they have absolute no control. Case in point, White people who kill and discriminate against people who look like me for only one reason, a reason that I have absolutely no control over - the color of my skin. I'm Black and I had absolutely no involvement in the determination of my race. Deal with it and my hair! Unfortunately, (Willie Lynch-thinking) Black folk established their own definition for the word nappy. Here it is.



**nap·py** 1 (n^p2T) *adj.* **nap·pi·er nap·pi·est** 1. Having hair like niggers; Hair that is not straight or loosely curled and easy to manage. Hair that is not “good hair.” Tangled, beady hair, no matter how short or long. Hair that needs to be chemically processed in order to be perceived as acceptable to White folk. Extremely fuzzy hair that cannot be whipped to cover bald spots. 2. Kinky coon-like hair; frizzy spade-like hair. [Source: © Reynos’ Dictionary of the True Meaning of Words]

Of course, the above definition is both poignant sarcasm and true, but if “nappy” isn’t a bad thing why are female children raised as if it is? Here are a couple of recent, well-meaning children’s books aimed at Black girls that initially address the “issue” of Black hair - their ethnicity - as if there’s something wrong with it - nappy and wild. Ultimately, the idea of these books is to, hopefully, inspire Black girls to be positive about their self image. But why do Black girls need to be told their image is “nappy” and “wild.” Is this the best way to champion being Black and Proud?

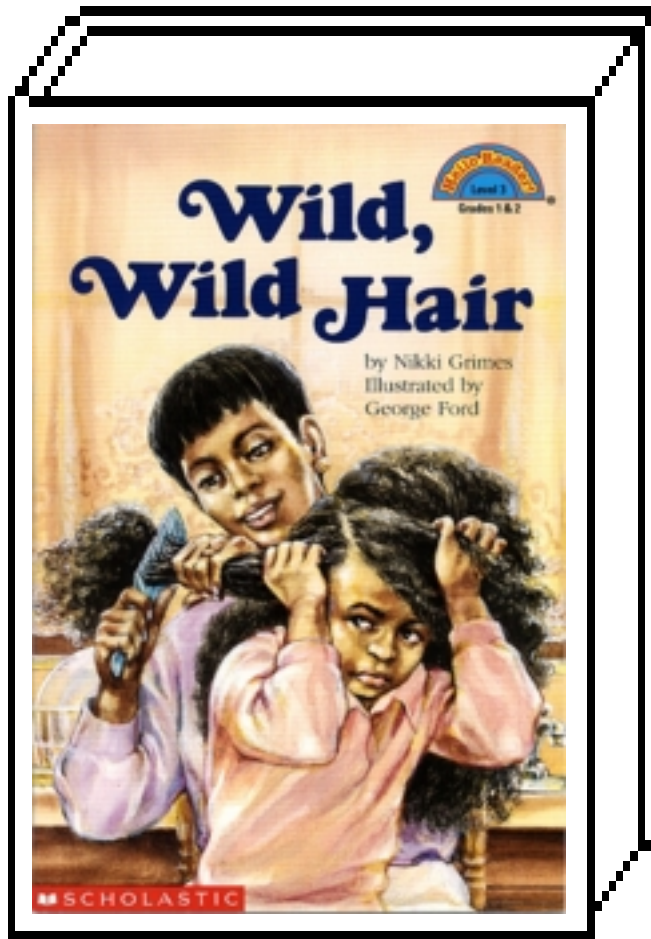


**THE STORY:**

Brenda is told by her Uncle Mordecai that she has the nappiest, the curliest, the twistiest hair in the family and Africa can't be blamed, because her hair was an act of God. Somehow, someway, the White

**Text © 1997 by Carolivia Herron**  
**Illustrations © 1997 by Joe Cepeda**

Or, like some genetic fault, perhaps, Black hair is somehow bereft of the essential elements that would tame it, suppress it, and give it a looser, straighter, more White-like quality?

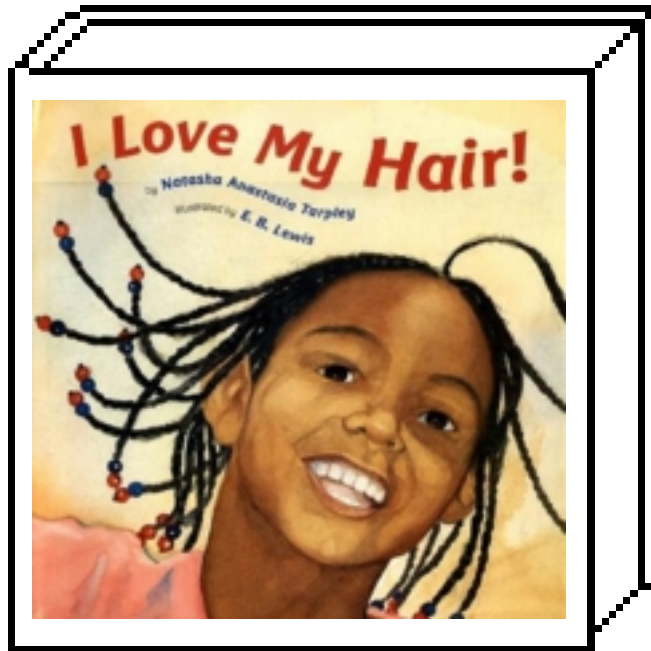


**THE STORY:**

Tisa, runs from her mother every Monday morning for fear of having her “knotty” hair braided, while her brother, Steve, teases his

**Text © 1997 by Nikki Grimes**  
**Illustrations © 1997 by George Ford**

There IS a certain simplicity in wearing one’s hair naturally, which includes avoiding the chemicals, grease, hot combs, and the constantly accumulating dirt associated with hair processing/straightening. How was my ex-stepdaughter to become comfortable with her own self image if we hid if from her? So, no, absolutely none of that “image altering” crap would be tolerated by me or her mother. Most importantly, we wanted our daughter to be proud of her image, all of it, including her hair! Unlike to two previous books, the following book is completely on target in presenting, very clearly, the advantages and beauty of having Black hair.



#### **THE STORY:**

Keyana sits patiently as her mother gently begins combing her hair and becomes uncomfortable when her mother reaches tangled places, but her mother explains why Keyana is so

**Text © 1998 by Natasha Anastasia Tarpley**  
**Illustrations © 1998 by E. B. Lewis**

**THE ULTIMATUM** - In order for our daughter to wear her hair as *naturally as possible*, a great amount of daily maintenance was required by her mother (combing it, braiding it, styling it, etc.). Unfortunately, I didn't grow-up with any sisters so, except for some really basic braiding, my entire knowledge of hair styling is focused on wearing it naturally. Ultimately, there comes a time when the parent must shift certain responsibilities to the child. Set to go on an out-of-state field trip with her sixth grade class, eventually the time comes when our child had to become responsible for her own appearance - to efficiently and attractively groom her own hair.

With nearly six months prior to the class trip, we gave her the following options: (1) learn to braid and style your hair by yourself; (2) have your hair processed/straighten chemically; (3) learn to efficiently and attractively groom and style your hair in some other fashion of your choice; or (4) if you decide not do any of the above, we will cut your hair so that you can easily manage it. Although we preferred she wear her hair naturally, we would have permed it if she wanted. More importantly, we wanted her to take some initiative for her own growth and development. Ultimately, she didn't make a decision by the scheduled deadline. That's right, we were going to cut the hair of a Black (oops) half-White but Black looking girl. What sacrilege! What scandal! We weren't bluffing. We cut her hair. But it wasn't easy.

**BLACK BEAUTICIANS** - There are no "Black" beauticians or barbers in our immediate neighborhood so we went into "the hood." Finally, after checking around, a place that might work was found. Unfortunately, I wasn't able to join them for the "event." Oops, was that a mistake. Here's what happened. My ex-stepdaughter stood there as the beautician pointedly told

her mother: (1) “That Black girl ain’t your daughter...” and (2) “No. You can’t cut her hair. We’ll perm it but it’s a mistake to cut a Black girl’s hair. You’re White and you don’t know what you’re doing.” To devalue a mother in front of her daughter is worse than poor manners, it’s shitty. Ironically, a White woman was more interested in presenting her daughter’s natural ethnicity than a room full of Black female beauticians. I repeatedly asked for the name and address of the beautician - so that I could have a “discussion” with them about their conduct, but neither mother or ex-stepdaughter would give me the 411. I still find this entire event disturbing.

I’VE GOT TO BE ME! (Psst. Thank you, Sammy Davis, Jr.!) - Finally, after many years of experimenting, my ex-stepdaughter seems to have come to peace with her hair and much of her self image. After many years of having her hair processed, or wearing braids (with extensions), now she’s wearing her hair *naturally*. It was completely her choice. No chemicals. No hot irons. She rather proudly likes the fact that her hair kinda “POOFS” out. Will my ex-stepdaughter ever process/straighten, braid, etc., her hair again? Yep, most definitely, and that’s perfectly okay! She now realizes IT IS perfectly okay to be herself. That’s great! Absolutely, GREAT! Unlike so many women of color, she knows it’s not necessary to systematically and blindly change her image - her hair - in preference and subjugation to another culture. She can be herself! Which means, frankly, she can call herself Black, or White, or Bi-racial or whatever. We’ve counseled her to realize that in her life she’ll face much bigger challenges than how she wears her hair, and we’ve encouraged her to use her duality as her advantage, not as a disadvantage!

RELATIONSHIPS: As “free” citizens of the world, people feel they have a right to have relationships with whomever, and they should. However, some people believe Black men covet White women based on “Willie Lynch” dogma that define “White as Right” and the White woman as the standard for beauty even if, as we sometimes see, it’s a rather unwholesome combination of a skinny Black man and an obese White woman. What’s that about?

Conversely, some believe that Black women covet White men based on “Willie Lynch” dogma that define “White as Right” and the White man as the standard for power, wealth and intelligence even if, as we sometimes see, it’s a rather unwholesome combination of an attractive Black woman and a moderately successful, average looking, if not ugly, White man. What’s that about?

Ultimately, people will have relationships with whomever and for whatever reasons. People who target relationships based on ethnicity are less interested in love and have a greater interest in politics. That’s their sole agenda! However, men and women who are “enlightened” openly acknowledge the existence and impact of historical and on-going racial and sexual discrimination, and should and do pursue relationships not with a goal to “maintain racial purity” or to enable miscegenation but for the simple fact of...**love for one another**. How can we ever fully embrace our humanity without embracing each other - hair and all?

The Photo Gallery

# Do You Have “The Look” ?



The “Imitation White girl 1960s hair flip stiff and greasy” look.



The “I wouldn’t put my hands through your greasy ass hair” look.



The “nappy neckline” look and the “your hair is so stiff that it sticks out in all directions” look..



The “I know I’m Black and - for right now - this is the natural color of my hair ” look.

Not Pictured

The “hair you purchased to make people think you have good hair” look.

The “you’ve pulled your hair back so many times that your forehead is now past your ears like Essence magazine editorial director Susan L. Taylor” look. Also known as the “receding hair line” look!

The “what the f\*\*\* did you do to your hair” look.

# How Black Women Are Killing The Black Race ...With Their Hair!

## 1. Black women are validating the standards of “White” beauty.

Sistas’ are you concerned about the Black man and White woman scenario? Common sense should tell you this: Why should an “emancipated” Black man waste his time with an “imitation” White woman when he can get a real one? A Black man doesn’t have to be O.J., or Montell Williams, or Harry Belafonté, or Sidney Poitier, or Bill Russell, or even me to get a White woman. You need to wake up and get real!

The counter measure: Be and look like what no other women on the planet can - a Black woman - with your own truly unique standards of beauty. Real men don’t want fake women and vice versa. *Real men recognize the intelligence and beauty in women without regard to their ethnicity.* Real women recognize the same qualities in men.

## 2. Black women are denying their own self-worth.

As marketed throughout the world, the image generally presented as the pinnacle, the highest standard of female beauty is? An Asian woman? No. A Native American woman? No. A Black woman? Again, get real. The White woman (whether blonde or brunette, with typically long flowing, silky hair) is the standard by which all beauty is defined. *Jet Magazine* continues to publish its rather amateurish weekly “Beauty of the Week” photo feature, but where’s *the serious attempt* to produce a *comparably high quality* Black version of the Sports Illustrated Swimsuit Issue? Where’s the calendar? Its been done before, was it profitable? Naw, never mind. After all, you know how Black people are about buying stuff?

The counter measure: Perhaps, The Artist said it best, “There’s nothing minor about you!”

## 3. Black women mimic White women.

Look at Oprah. She’s done quite well for herself.



The counter measure: A major viewer letter writing campaign to encourage Oprah to, from time to time, wear her hair *naturally*. Ha! She'd never do it.

**4. Black women raise Black boys to value White standards of beauty.**

Think for a moment of all the millions of Black boys who decade after decade see their sisters, mothers, grandmothers, and girlfriends having their hair straightened. Exactly what message are you sending to them? It's not "Black is beautiful."

The counter measure: Be a positive role model for self esteem. Be a role model for yourself, your family and for your uniqueness as a Black woman!

So, where are Black women who at least appear to be aware and comfortable with their own self worth, their own image? Where's the Black Renaissance Woman (BRW), a Black woman with the savvy to equally embrace the "White" world and, proudly, her own ethnicity? Of course, these women exist, but this is the exception and not the norm. In 1986, Alexander O'Neal recorded a song that can apply to any woman but, given the overwhelming dominance of White standards of beauty, consider the correlation of this song to Black women.

**Fake**

Your name was Patty  
but now it's Kay

Girl, you seem to change it every day.  
Your hair was long, but now it's short  
You say: "I got it cut," but I don't see no hair upon the floor.

Whenever I go out with you I find out something new.

You're a fake, baby  
You can't conceal it.  
Know how I know, 'cause I can feel it.

You're a fake, baby.  
No rhyme or reason,  
'Cause in your mind it's lyin' season.

You had brown eyes, but now they're blue  
Those false eyelashes that you're wearin' too.

In bed this morning you called me Clyde,  
Alex is the name that I go by!



If women could be counterfeit, then you'd be it.  
You're a fake, baby  
You can't conceal it. . .

You're a fake, baby  
I've blown your cover,  
The jig is up 'cause I discovered -  
You're a fake, baby  
No need to hide it

Can't change my mind  
'Cause I've decided -  
You're a fake, baby  
And I'm disgusted  
The game is through and girl you're busted - fake!

Whenever I go out with you I find out something new.  
You're a fake, you always have a good excuse,  
But girl that ain't no use.

You're a fake, baby  
You can't conceal it. . .  
You're a fake, baby  
No rhyme or reason . . .  
You're a fake, baby.  
Fake.  
Fake!

*Recorded by Alexander O'Neal*

*Written by James "Jimmy Jam" Harris, III and Terry Lewis*

QUESTION: Are the millions and millions of Black women who systematically and blindly change their image, their hair, in preference and subjugation to another culture *fake*? I'm just raising the question. If it walks like duck, and talks like a duck...

MORE QUESTIONS: Sure, wearing only one primary hair style is monotonous and demands, from time to time, a change, but isn't it possible to occasionally remember that "BLACK IS BEAUTIFUL, TOO?" Is it possible to change the paradigm for Black self-esteem so that the majority of Black women spend more time looking Black-like instead of spending the majority of time altering Black hair to become more White-like?

*Good Hair - That's the expression. We all know it, begin to hear it when we are small children. When we are sitting between the legs of mothers and sisters getting our hair combed. Good hair is hair that is not kinky, hair that does not feel like balls of steel wool, hair that does not take hours to comb, hair that does not need tons of grease to untangle, hair that is long. Real good hair is straight hair, hair like White folks' hair. Yet no one says so. No one says YOUR HAIR is so nice, so beautiful because it is like White folks' hair. We pretend that the standards we measure our beauty by are our own invention - that it is questions of time and money that leads us to make distinctions between good hair and bad hair*

*- Bell Hooks, Bone Black: Memories of Girlhood*

Source: *The Face of Our Past: Images of Black Woman from Colonial America to the Present*, © 1999 by Hilary Mac Austin and Kathleen Thompson



The impact of “White Standards of Beauty,” is blatantly evident as represented with the October 31, 2002 issue of Rolling Stone magazine, *Women In Rock Special Issue*. The cover presented three women, one White [Britney Spears] (in the “center” of course), one Hispanic [Shakira from Colombia], and one Black [Mary J. Blige], all

# The Future?

Demographers Barry Edmonston of Portland State University in Oregon and Jeff Passel of the Urban Institute, a Washington, D. C. think tank project that by 2050 the percentage of the U.S. population that claims mixed ancestry - any combination of White, Black, Hispanic, Asian, Native American, etc. - will likely triple to 21%. For Asian Americans, the percentage able to claim some *other* ancestry in addition to Asian is expected to reach 36%, for Native Americans 89%; for Whites 21%; for Blacks 14%, and for Hispanics 45%. [USA Today, 9/7/99]



Ultimately, as presented in the feature story “The New Face Of America” from the Fall 1993 Special Issue of TIME Magazine [also, 1995 TIME Almanac, CD-Rom by Softkey], what we now commonly refer to as “Black people” is very likely to cease to exist. Genetically, let’s face it, Black people are NOT evolving backwards (i.e., closer to our African ancestry) but forward to an entirely new genetic matrix. Make a visual comparison of a randomly selected African from, say, Zambia versus a randomly selected Black person from Kansas. Unquestionably, you’ll find some very noticeable similarities but equally, if not more, you’ll notice some very distinct visual differences. For example, Africans are, on the whole, much darker than Blacks for the simple fact that breeding with White people (miscegenation) has not been as prevalent, whether involuntary (slavery) or voluntary.

© 1993 Time Magazine

As we evolve to the next millennium, continued inter-ethnic marriages and copulation will result in a further blending of our society making the United States the world’s truly first multicultural-multiethnic society. *This is already happening.* My ex-stepdaughter’s racial duality is nothing compared to the following example. What race do you call a child with the following biological parentage: the mother - born from a **White** father and **Black** mother; and the father - born from a **Chinese** father and **Native American** (Sioux) mother? Despite the “one-eighth drop of Black blood means you’re Black” standard from the era of southern Confederacy and slavery, is the child from this union *really* Black? Or, White? Or, Native American? Or, Chinese? Of course, this child must be **Hispanic!** (Smile!)

Here's a reality check: On Friday, March 10, 2000 the Office of Management and Budget released new guidelines to support the year 2000 census. The census forms have been expanded to allow respondents to mark one or more of 14 boxes representing six races and subcategories or "some other race" for as many as 63 racial combinations! [Associated Press, Genaro C. Armas, March 11, 2000] Say goodbye to the single-race categories of White, Black, Hispanic, Asian, and Native American! Case in point, during a 1997 interview celebrated golfer Tiger Woods was asked about his ethnicity and, to give equal credit to his Caucasian, Black, Indian and Asian genetics he penned the new term, "Cablinasian!"

As Black people continue to merge into the American society we will continue to lose our identity, our uniqueness. Yes, it's inevitable. My "Blackness" began with the introduction of my ancestors as slaves on the R.J. Reynolds' tobacco plantation. This I know from my family history. Yet, unlike Alex Haley, and like most Black people, I don't have a clue to my African origins. Western African? Northern Africa? Does it even matter? Plus, even if there is a desire by, I'm not sure by who, for the Black race to continue it appears unlikely. **Do the math!**

For example, based on current population trends the U.S. Census Bureau projects that Hispanics will replace Black people as the largest minority group in the U.S. by 2013, and again, by 2050 the percentage of the U.S. population that claims mixed ancestry - any combination of White, Black, Hispanic, Asian, Native American, etc. - will likely triple to 21%. Notably, I'm not projecting the extinction of the Black race as a quick and relatively painless evolutionary event. On the contrary, as demonstrated by the creeping destruction of the AIDS epidemic upon African people and to Black people in the U.S., and the destruction of the Black family, and the high mortality of Black people and continued drop in fertility, and the escalation and unyielding impact of miscegenation - expect the evolutionary demise of the Black race to be slow...and atrocious, and we'll see it on HDTV and read about it as it happens! We are already doing exactly that! Here's the real deal for Black women: In the absence of any changes, this is **why Black men can't do a damn thing about the death of the Black race!** If you didn't already know, consider the following statistics:

### **The Gloom and Doom**


*(Psst. Remember to propagate (reproduce) the Black race, it takes two to tangle!)*

1. From the August 1983 issue of Ebony Magazine, "Is The Black Male An Endangered Species?" - the Black sex ratio (the number of Black males per 100 females) has been declining since at least 1910 and was reported at a low of 89.7 in 1981. In the crucial marriage and childbearing ages of 25 to 44, the sex ratio is only 85.7. According to sociologist Robert Staples, if you exclude married men, imprisoned men and homosexuals, there is only one (1) acceptable Black male for every five (5) unmarried Black women.
2. Black males have the highest annual rate of death (per 100,000 population) by age, race and gender from conception to eighty-five (85) years of age. Yes, that's right,

from birth to 85 years of age Black males die-off faster than Black women, White men and women, Hispanic men and women, Asian men and women, American Indian men and women, and then, after 85 White males take over - primarily because there aren't enough Black men left alive after 85. [Source: Center for Disease Control, National Vital Statistics Report 1995, Vol. 43 (13) Table 4; and Deaths: Preliminary Data for 2000, Volume 49, Number 12]

*Here's a money making tip for all ladies: put some life insurance on your Black man because, statistically, it's a sure thing, better than Las Vegas odds, that a Black man is NOT going to survive you or, in many cases, your own children. But let's not replace true love with a how-to-become-a-millionaire-gold-digger-mentality. Nevertheless, one can imagine the gold-diggers rushing out there and before you know it Dan Rather's reporting, "Our top story tonight: There a sudden rush to marry Black men by women of all races. This phenomenon is taking the country by storm. Some reports even indicate that marriage options have been taken out on pre-teen Black males. For more on this story here's Ed Bradley who, having moved to a state that legally permits multiple marriages, is involved in a "time share" marriage with 100 women - all claiming to be Mrs. Ed Bradley. So, Ed, how's it hangin'?"*

United States, 2000: Annual Rate of Death By Age, Race, and Gender  
(Rates per 100,000 Population)



Age Group	White Female	White Male	Black Female	<b>Black Male</b>	American Indian Male	American Indian Female	Asian Male	Asian Female	Hispanic Male	Hispanic Female
Under 1	540.7	637.0	1,341.9	<b>1,627.9</b>	867.2	606.1	456.2	369.9	663.4	571.4
1-4	25.4	31.9	50.1	<b>60.8</b>	58.2	52.1	22.1	18.1	32.3	28.5
5-14	14.3	20.4	21.5	<b>30.0</b>	25.4	22.7	12.3	11.3	19.4	14.3
15-24	41.5	100.7	59.6	<b>181.0</b>	164.8	67.0	61.7	25	130.7	34.6
25-34	57.6	127.6	126.8	<b>270.7</b>	213.0	100.4	63.9	28.4	154.1	50.7
35-44	126.1	231.6	273.8	<b>454.2</b>	370.1	225.6	105.3	65.1	221.5	102.5
45-54	283.1	501.7	592.1	<b>1,054.6</b>	656.9	362.4	255.3	164.5	442.0	222.4
55-64	737.1	1,188.6	1,209.3	<b>2,162.6</b>	1,344.5	906.8	677.7	411.3	940.5	522.3
65-74	1,900.3	2,993.3	2,647.9	<b>4,058.1</b>	2,693.4	2,034.9	1,789.5	1042.8	2,118.3	1,326.5
75-84	4,871.1	6,924.1	5,947.8	<b>8,190.2</b>	4,460.1	3,565.5	4,451.7	2928.6	4,437.6	3,166.4
85+	14,957.9	17,294.4	14,351.1	<b>15,427.6</b>	7,328.1	5,949.5	10,647.6	8281.1	9,295.6	8,327.0
Age-Adjusted Rate	723.4	1,030.2	943.9	<b>1,371.3</b>	828.2	588.7	620.1	412.3	713.5	474.2

Source: U.S. Census

- From Savvy Magazine, February 1980, "Now that cries of Black-is-Beautiful have quieted down somewhat, interracial marriage is climbing back up, and Black men are crossing over at about three time the rate of Black women."
- In 1992, the infant mortality rate in the U.S. was 8.5 infants deaths per 1000 live births. The rate for White infants was 6.8 versus 16.7 for Blacks. Rates for both races have been declining over time but the differential continues to expand. The

Black rate has historically been twice the White rate, however, it has increased to 2.7 times the White rate and, as estimated by the Centers for Disease Control (CDC), it will be three (3) times as high by the turn of the century. [Black Health In The United States, <http://www-unix.oit.umass.edu/~kastor/walking-steel-95/ws-black-health.html>]

5. Only 2 percent of White children have high blood lead levels, but 12.2 percent of Black children have high blood lead levels. [Health Issues In The Black Community, © 1992 by Jossey-Bass, Inc.]
6. In the U.S., the AIDS case rate is six times higher for Black people than White people while the tuberculosis (TB) case rate is eight times higher. According to Jonathan Mann, a former director of the World Health Organization's AIDS program, in parts of the Bronx, New York, the AIDS rates are similar to some of the hard hit areas of Africa. [Black Health In The United States, <http://www-unix.oit.umass.edu/~kastor/walking-steel-95/ws-black-health.html>] *Given the high rate of AIDS-HIV throughout the African continent, it'll be interesting to see if the successors to our ancestors survive.*
7. In these United States of America, more Black men are in prison than in college. [The Black and White of Justice, Freedom Magazine, Volume 128]
8. As estimated by the National Institute of Drug Abuse, 12 percent of drug users are Black - but Blacks make up nearly 50% of all drug possession arrests. [The Black and White of Justice, Freedom Magazine, Volume 128]
9. For persons aged 45 years in 1994, the percent projected to survive to age 70 (to the year 2019) by race and gender is: White females 87%, White males 77%, Black females 77%, and Black males...59%. The percent projected to survive to age 85 (to the year 2034) by race and gender is: White females 44%, White males 24%, Black females 32%, and Black males...14%. [US 1994: Death by age, race, gender - <http://www.mindspring.com/~hlthdata/dpred45.html>] In 1994 this writer was 41 years of age.
10. The average age of death for Whites is 77 versus 71 for Blacks. In Colorado, in 1997, the average age of death for Whites is 77; for Hispanics, 67; and for Blacks, 64. Looking even closer in Colorado, in 1997 the average age of death for Black men was 59.5, compared to 61.5 in 1990. [Denver Post, 2/16/1999] It's probably not a good idea to be a Black male in Colorado. **This writer lives in Colorado but is open to relocation!**



11. As reported on CNN in 1996, more than 90 percent of all federal prosecutions for crack cocaine in 1995 were of African-American defendants.
12. Although Black income is at its highest ever, Black unemployment (at 8.9%) remains more than twice the rate for Whites (3.9%). [Newsweek, June 7, 1999] [Psst! - In 1989, the U.S. Supreme Court expanded the abilities of White males to challenge court-approved affirmative action plans even AFTER they take effect (Source: Associated Press, June 12, 2000)]
13. A June 1999 research study sponsored by the Federal Reserve Board and the Small Business Administration found that even after holding constant all variables, including credit history, White men were denied credit 26% of the time in the three years covered by the study, compared with **68% of Black men** and 52% of Black women. In concentrated markets - cities with fewer banks to apply it was worse! [The Wall Street Journal, November 23, 1999 by Josha Harris Prager and Paulette Thomas; Professor Ken Cavalluzzo, Ph.D, Wharton School, University of Pennsylvania - <http://www.msb.georgetown.edu/faculty/cavalluk/>]
14. Black men (28.5%) are six (6) times more likely than White men (4.4%) to be admitted to prison during their life. Based on current rates of incarceration, an estimated 7.9% of black males compared to 0.7% of White males will enter State or Federal prison by the time they are 20 years of age, and **21.4% of Black males** versus 1.4% of White males will be incarcerated by 30 years of age! [U.S. Department of Justice - (<http://www.ojp.usdoj.gov/bjs/crimoff.htm>); & [www.About.com](http://www.About.com) 1/10/2000].
15. Blacks are 7 times more likely than Whites to be murdered (from 1976 to 1997, 94% of Black victims were killed by Blacks!) *and* Blacks are 8 times more likely than Whites to commit homicide. [U.S. Department of Justice - <http://www.ojp.usdoj.gov/bjs/homicide/race.htm>].
16. According to the Agency for Health Care Policy and Research, hospitalized Black patients were less likely than their White counterparts to receive major therapeutic procedures for 37 of 77 conditions (48 percent). [<http://www.ahcpr.gov/research/may98/ra2.htm>]
17. Only the Black race can claim AIDS as one of the TOP 10 causes of death!

**Top Causes of Death in 1999**

**Ranked by Race**

	White	<b>Black</b>	American Indian	Asian	Hispanic
1. Diseases of the heart	1	<b>1</b>	1	1	1
2. Malignant neoplasms (cancer)	2	<b>2</b>	2	2	2
3. Cerebrovascular diseases (stroke)	3	<b>3</b>	5	3	4
4. Chronic lower respiratory diseases	4	<b>6</b>	7	6	8
5. Accidents	5	<b>4</b>	3	4	3
6. Influenza and pneumonia	6	<b>10</b>	8	7	9

7. Diabetes mellitus	7	5	4	5	5
8. Alzheimer's disease	8	**	**	**	**
9. Nephritis, nephrotic syndrome and nephrosis	9	9	**	9	**
10. Intentional self-harm (suicide)	10	**	9	8	**
11. Septicemia	**	**	**	10	**
12. Chronic liver disease and cirrhosis	**	**	6	**	6
13. Assault (homicide)	**	8	10	**	7
14. Human immunodeficiency virus (HIV) disease	**	7	**	**	**
15. Certain conditions originating in the perinatal period	**	**	**	**	10

However, only the White race can claim Alzheimer's disease. Black people lose their bodies, White people lose their minds!

Source: U.S. Census

18. For all persons, aged 45 to 65, Black men and women have the highest death rates from heart disease and cancer. [National Center for Health Statistics]
19. In 1996, 6 out of 10 jail inmates were of racial or ethnic minorities; Blacks made up 41% of this group, Hispanics 18%, and Asian, Pacific Islander, American Indian and Alaska Native 3%. Black people make up only 12% of the U.S. population. [U.S. Department of Justice, Profile of Jail Inmates 1996, Revised 6/4/98] In Chocolate City (i.e., Washington, D.C.), half of all Black men between the ages of 18 and 35 are in jail or in prison, on probation or parole, out on bond, or wanted by the police [Source: "THUG LIFE IN DC," HBO Television, May 2001]
20. The clear majority of people who control the criminal justice system are White - except for the prisoners. Surely you heard the old joke by now: "You won't find much justice in the criminal justice system - JUST US!"

	<u>% White</u>	<u>% Black</u>	<u>% Hispanic</u>
Judges	97	2	1
Lawyers	93	4	8
Police Detectives	80	11	9
Correctional Officers	66	28	5
State Prisoners	37	46	17

Source: Newsweek magazine, March 25, 1996; original data 1995 Bureau of Labor Statistics and Department of Justice

21. The number of Black persons sentenced to death increased from 813 in 1987 to 1,406 in 1997, an increase of 73%! Blacks who killed Whites were sentenced to death 22 times more frequently than Black who killed Blacks and seven times more frequently than Whites who killed Blacks. [U.S. Department of Justice, Capital Punishment 1997, Revised 1/14/99 from 12/13/98 release]
22. True, more White people live in poverty in the United States than Black people but, a greater percent of Black people (over 55% in 1959 versus 22.1% in 2000) have lived

in poverty in the United States than any other race. [Poverty in the United States: 2000, U.S. Census Bureau, September 2001]

23. In 1970, 90% of White kids lived in two-parent households, as did 78% of Hispanic kids, but only 58% of Black kids lived in two-parent households. In 1998, 74% of White kids lived in two-parent households, as did 64% of Hispanic kids, but only 36% of Black kids lived in two-parent households. [U.S. Census Bureau, Time Magazine, May 28, 2001]
  
24. “The Glass Ceiling” (a term popularized in a 1986 Wall Street Journal article describing the invisible barriers that women and minorities confront as they approach the highest level executive position in corporate hierarchy) will still be in existence as the Black race evolves...out of existence. A survey of senior level male managers in Fortune 1000 industrial and fortune 500 service industries show that almost 97 percent are White, 0.6 percent are Black, 0.3 percent are Asian, and 0.4 percent are Hispanic. **Black men** with professional degrees earn 79% of the amount earned by White males who hold the same degrees *and* are in the same job categories. Corporate hierarchy looks nothing like U.S. demographics where two-thirds of our population, and 57 percent of the working population, is female, or minorities, or both, and where women and minority men will make up 62% of the work force by the year 2005. [Fact-Finding Report of the Federal Glass Ceiling Commission, March 1995]
  
25. From a survey of nearly 11,000 women released Wednesday, July 24, 2002 by the Centers for Disease Control and Prevention, as reported by Laura Meckler of The Associated Press: Black women are least likely to marry and most likely to divorce, with more than half splitting within 15 years. Black women are significantly less likely to marry than White women. By age 30, 81 percent of White women have been married, whereas only 52 percent of Black women. **The report notes one explanation, that there are fewer Black men considered marriage material, given their high rates of unemployment.**
  
26. I could go on but, no...I'll stop here.

Why stop? What more needs to be said? Okay, how's this: Despite the “Gloom and Doom” above the U.S. Census *still* projects Black population will increase from 35.5 million in 2000 to 61 million in 2050. The 1990 population of 76% White, 12% Black, 9% Latino, and 3% Asian is expected to evolve to 52% White, 16% Black, 22% Latino, and 10% Asian by 2050. Then why suggest the demise of the Black race? Let's look at the U.S. Census projections closely.

The U.S. Census Bureau uses the following straight-forward equation, Cohort-Component Framework methodology, to project population growth:

$$P_t = P_{t-1} + B_{t-1,t} - D_{t-1,t} + M_{t-1,t} \quad (1)$$

where

$P_t$  = population at time t;

$P_{t-1}$  = population at time t-1;

$B_{t-1,t}$  = **births**, in the interval from time t-1 to time t;

$D_{t-1,t}$  = **deaths**, in the interval from time t-1 to time t; and

$M_{t-1,t}$  = **net migration**, in the interval from time t-1 to time t.

Source: [<http://www.census.gov/population/www/documentation/twps0038.pdf>]

As presented above, the U.S. Census Bureau uses three components to project population change: births, deaths, and net migration (military service, immigration, etc.). Data for these components is “hard” data acquired primarily from the National Center for Health Statistics (NCHS), and the Immigration and Naturalization Service (INS), U.S. military, and various municipal and state offices of vital statistics. The U.S. Census Bureau acquired “fixed-in-time” base data (April 1, 1990 through January 1, 1999) from these sources to, like the domino principle, cascade all subsequent population projections. There would be nothing wrong with this methodology if the U.S. population wasn’t evolving so quickly to become more diverse. Yet, this evolution compromises the validity of census projections leading to 2050 because they do NOT reflect any “real time” evolution in demography which occur AFTER collection of the base data:

1. These projections do NOT include the FACT that beginning with the 2000 census, U.S. citizens have the option of marking one or more of 14 boxes representing six races and subcategories or “some other race” for as many as 63 racial combinations, which includes six categories for persons who report exactly one race, and 57 categories for persons who report two or more races!
2. Extremely large chunks of “mixed” individuals are not captured in the population projections leading to 2050. Instead, the U.S. Census projections to 2050 are solely based on and in compliance with Directive 15 from the Office of Management and Budget (OMB), which placed ALL individuals within one of four major racial groups: (1) White, (2) Black, (3) American Indian, Eskimo and Aleut, and (4) Asian and Pacific Islander. However, the OMB established new guidelines beginning with the 2000 Census

that includes collapsing the 57 combinations of “two or more races” into seven mutually exclusive and exhaustive racial categories: (1) American Indian and Alaska Native alone, (2) Asian alone, (3) Black or African American alone, (4) Native Hawaiian and Other Pacific Islander alone, (5) Some Other Race alone, (6) White alone, and (7) Two or More Races.

3. In the 2000 census, for both Black non-Hispanics and Black Hispanics, a higher proportion of those reporting more than one race was under 18 years of age when compared with those reporting Black alone. Among the 1.4 million Black non-Hispanics who reported more than one race, 55 percent were under 18. Of the 33.9 million people who reported Black alone and not Hispanic, 31 percent were under 18. Similarly, among the 325,000 Black Hispanics who reported two or more races, 51 percent were under 18. In the years ahead, how will these “mixed” individuals report the ethnicity of their progeny to the U.S. Census Bureau? [Source: The Black Population: 2000, U.S. Census Bureau]

This is apples (existing census projections to 2050) and oranges (projections reconfigured to the new 2000 census guidelines).

But wait a minute, how can Black people “evolve” out of existence when the general consensus of the scientific community is that the global population will double - from approximately 6 billion now to over 12 billion before 2050? The demise of one ethnic group or race does not prevent the growth of other races or ethnic groups. Wal-Mart versus Montgomery Wards! Get it?

Look, Montgomery Wards [i.e., the Black race] used to be a major retailer in the United States. Wal-Mart [i.e., the new miscegenated race] didn't even exist when Montgomery Ward was founded. But now, Wal-Mart is the largest company (drum roll) in the WORLD, and has even pushed former number one retailer Sears back to number eighty-three (83) [Source: Fortune Global 500 Rank, ©2002 Time, Inc.] Oh, and Montgomery Wards doesn't exist anymore! If the Wal-Mart versus Montgomery Wards analogy doesn't work for you, then consider what happened to the indigenous people of North America (we now call them Native Americans or Indians) after White people “discovered” America and began conquest, colonialization and control. But we shouldn't confuse this country's nearly successful attempt at genocide with the indigenous people of North America with what appears to be the evolutionary elimination of a group of people who are not native to North America. Or, should we?

Sadly, even with the 2000 census a hint of racism lingers. For example, if a person with a Black mother and a White father elected to designate them self as neither Black or White, then why does the U.S. Census roll-up these bi-racial individuals into a (“separate but equal”) category of “Black or African American in combination with one or more other races” and commingle it with the “Black or African American alone” category? What standards have to be met for a group of people to acquire their own identity, self-representation? Hispanics somehow acquired this...er...right...even though, as established by the U. S. Office of Management and

Budget, Hispanics may be of any race - but more than likely are persons of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin. If language is the unifying commodity, then why not also account for the dozens of permutations produced from the commingling of both race AND language? Yet, perhaps, we shouldn't overlook a certain stereotypical historical fact: **Once a nigger...always a nigger!**

Additionally, the U.S. Census Bureau recognizes three well-know difficulties in calculating mortality rates:

1. How race and ethnicity is reported and classified is not consistent. This data is self-reported in the census, but it is NOT self-reported on death certificates!
2. How missing data are handled is not consistent.
3. How responses such as "other race" are handled is not consistent.

Clearly, there is inconsistent reporting of race and ethnicity between the two data sources -- death records and census records. There is convincing evidence that age-specific death rates (ASDR) for some race and ethnic groups, as currently measured, are underestimated. Unfortunately, the current methodology must be used until discovery and adoption of a more accurate data collection process.

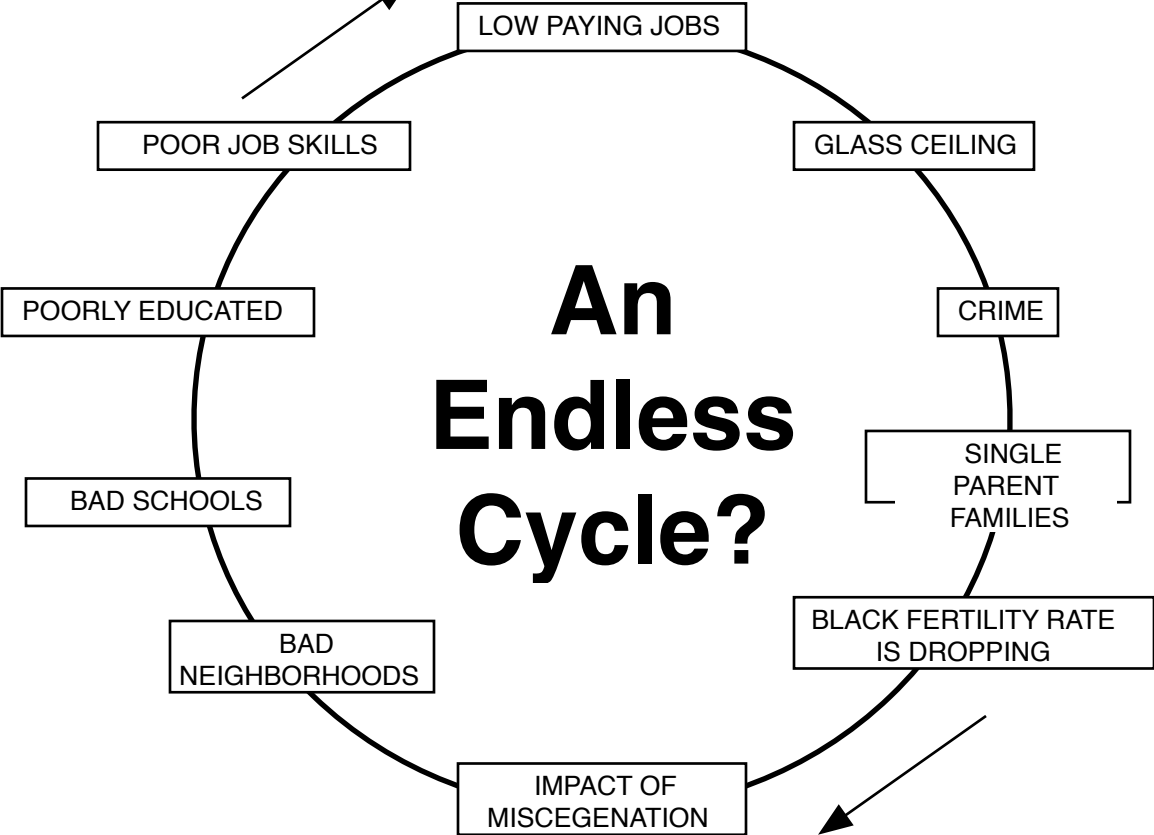
So, U.S. Census projections leading to 2050 and beyond are based on what was - and not what is - coupled with some inconsistent reporting of data. Plus, the current and future "trend" in U.S. demography projects much greater growth and evolution in the population of multi-racial individuals than an independent growth in the heretofore traditional Black race. Notably, the census data does provide a snapshot of two clear realities:

1. The Black fertility rate is dropping. Between 1989 and 1997, the total fertility rate (TFR) for the entire United States was 2,032.5 births per 1,000 women, a rate of 2.03. In order to sustain a race or ethnic group, a "replacement level" of 2,100 births per 1,000 women, or a rate of 2.10, is necessary. Between 1989 and 1997 non-Hispanic Whites have maintained total fertility rates ranging from 2.0 to 2.1, while non-Hispanic Blacks have ranged from 2.4 to 2.6. However, since 1993, non-Hispanic Black fertility has declined and converged toward non-Hispanic White fertility rates! This fact coincides with the breakup of the Black family, and fewer Black marriages between Black men and Black women and, like White people, as education and income increase Black people also have fewer children.
2. Miscegenation cannot be ignored. There is a new "blended" race of people in the U.S. Of course, bi-racial/multi-racial people have been around for millenniums, but now we can watch first hand as an increase in births resulting from relationships between Blacks and other ethnic groups (Whites, Hispanic, Asian, etc.) occur in much greater number and in greater variety to create entirely new ethnic groups.



# Survival

With an endless cycle of “Gloom and Doom” is survival of the Black race possible?



## The Black American Experience That Began With Slavery

Can Black people turn the tide of “Gloom and Doom” and revitalize their race or should Black people roll with the punches and resign to a point in time when the cliché “all good things must end” becomes a reality? Here’s a good point to introduce another equation, one for determining the rate of extinction for a given population. Is this possible? You decide.

The following equation represents the stochastic extinction model that predicts species extinction rates that depend on the distribution of species and rates of habitat conversion:

$$E = a \sum_{n=1}^y b_n c^n$$

where

**E** = number of extinct species;

**a** = total number of species that occurs in the area being considered;

**b<sub>n</sub>** = endemics (prevalent in or peculiar to a particular locality, region, or people) known to exist in multiple sites [a.k.a., the “distribution profile”];

**C** = land conversion factor (can either be the total proportion of land converted or a conversion rate per unit time); and

**y** = maximum number of categories considered

Instead of applying this equation to floral and other species, why not adapt it to predict the evolution of the Black population? To do so, we need two important pieces of information:

Question 1: Do we know the total number of species (distribution of species) that occurs in the area (The United States of America) being considered?

Answer: Yes! This information is already available through the U.S. Census Bureau!

*In 1910, 90 percent of Blacks lived in the South. By 1940, Black migration to other parts of the U.S. reduced the percent of Blacks living in the South to 77 percent. By 1980, the percent of Blacks living in the South was reduced to 53 percent. According to the 2000 U.S. Census, 54 percent of the Black population lived in the South, 19 percent lived in the Midwest, 18 percent lived in the Northeast, and 10 percent lived in the West. In 2000, the ten largest places (cities) in total Black population were: New York, Los Angeles, Chicago, Houston, Philadelphia, Phoenix, San Diego, Dallas, San Antonio, Detroit, Baltimore, Memphis, Washington, DC, and New Orleans; and*

Question 2: Do we know the rate of conversion (loss or gain) in total habitat (rates of habitat conversion)?

Answer: Kinda! Before anyone, especially the U.S. Census Bureau, can determine total habitat conversion (loss or gain in population) the following problems must be eliminated from the current data collection methodology:

1. Base data from April 1, 1990 through January 1, 1999 cannot be used;
2. Projections must include the FACT that beginning with the 2000 census, U.S. citizens have the option of marking one or more of 14 boxes representing six races and subcategories or “some other race” for as many as 63 racial combinations [systems must first be established to measure expanded racial diversity before enabling ;
3. The prevailing methodology cannot categorize any racial “mixture” containing “Black” as “Black” because, well, it’s RACIST. The “once a nigger...always always a nigger,” and “any part of nigger makes you a nigger” racist methodology isn’t applied universally by the U.S. government. What is the joining of a Asian and Native American? Once a chink, always a chink? Or, once a savage redskin, always a savage redskin? Even the U.S. Food and Drug administration recognizes that after Dole mixes orange juice, with bananas, and pineapples it’s no longer orange juice, and it’s not banana juice, and it’s not pineapple juice and, most importantly, Dole can’t market and sell its combo drink as orange juice because **IT AIN’T ORANGE JUICE**; and
4. The discrepancy between how data is collected and reported must be corrected.

So, yes, in the absence of any changes to the above “Gloom and Doom” or other contributing factors, it’s possible to actually project either the extinction or near extinction of the Black race. The Black fertility rate is dropping, miscegenation can’t be ignore, and the African “feeder” group is dying-off in great numbers. There will be *a point in time* when the failure of the Black race to repopulate itself results in the end of the Black race as we know it now.

Yet, perhaps, the demise of the Black race is a foretelling of the demise of all humanity. There are millions of people who believe the human race is doomed anyway because of one or more of the following reasons:

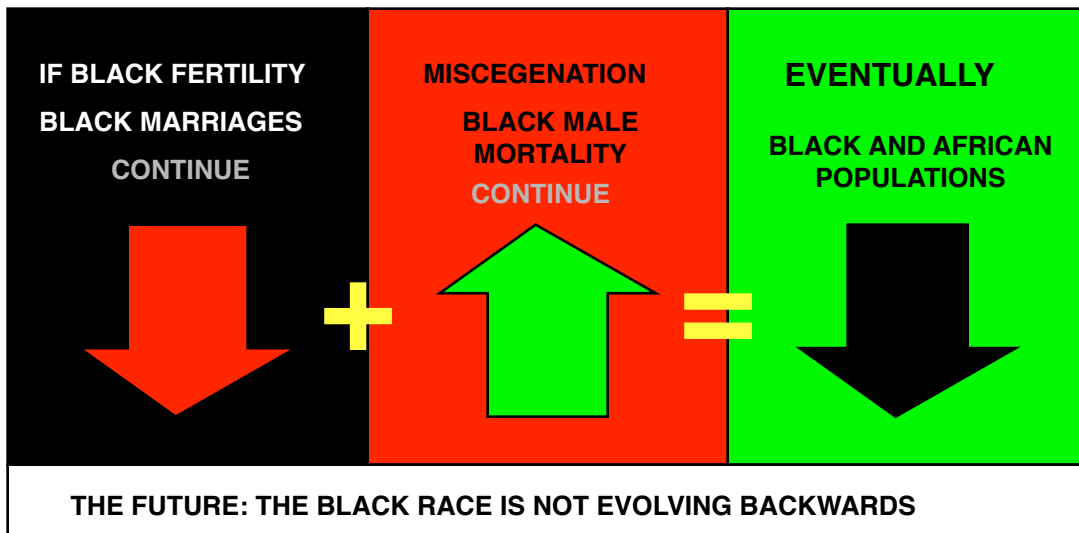
1. over population
2. nuclear war, biological warfare, terrorism
3. disease
4. environmental destruction caused by man (depletion of the ozone, pollution, etc.)
5. naturally occurring environmental destruction (volcanic eruption, asteroids, etc.)
6. technology disaster (resulting from genetic engineering, nanotechnology, etc.)

Life can have a different meaning when you’re able to tangibly perceive both your own demise and the end of your race or species. Surely, Native Americans saw the throngs, the great masses of White people entering their lands as *the* end to their way of life. The Mayan saw their society looted and ninety percent of their population die when White Spanish explorers brought polio and other diseases that killed them and ended their civilization. Likewise, the Spanish killed Inca leaders and pillaged Inca of its riches which quickly brought an end to this legendary

civilization. So, as the AIDS epidemic continues to lay waste to millions and millions of Africans, land will likely become contested and *to the victor goes the spoils* in an over populated future with an enormous need for natural resources and land. Oh, yeah, if the AIDS epidemic isn't eliminated don't be surprised to see new or "transitioned" African nations, including new White controlled African nations. No, I'm not suggesting conspiracy, just basic math.

Academic economist and intellectualist Thomas Robert Malthus (1766 - 1834) is noted for determining that human population tends to grow geometrically, while the resources available to support it tend to grow arithmetically. This principle suggests that an unchecked population will inevitably outgrow the supply of food available to fulfill its needs. Translation: Even in the presence of tribal and civil wars, the thousands of Africans dying from starvation on a daily basis - right now - would have a better chance of survival if their population growth hadn't exceeded their available food supply. Instead, humans continue to multiply in great numbers and, more than any other species, right now we consume more than 40% of the world's net primary productivity (NPP) - *the total food resource available on earth*. As both food supplies and available land dwindle, humans will have an even greater need to seize territory, particularly areas in dispute or transition. Have you ever noticed how White people have rebuilt and moved back into vacated urban ghettos *after* Black people have been, er...relocated?

That's life. Obviously, nothing lasts forever - like being Black and Proud! Yet, if Black people have no choice but to accept the demise of the Black race, why can't we at least be proud of who we are and how we look. Shouldn't it matter? Or, sadly, should we just throw in the towel ("Gloom and Doom") as we've done since the end of the civil rights movement? While searching for Black self-esteem, here's my simple equation for the evolution of Black *and* African people.



# The Black Male Image Is... Nothing But A Big Joke?

**Our sermon for ta'day:** *Despite White oppression and discrimination, ultimately, Black men must take responsibility for their own failure to attain and complete higher education, to get and keep jobs, to build their own industries, to stay OUT of the criminal justice system, and to sustain relationships. In the absence of this commitment to self, to continue to blame White people for on-going real or perceived oppression against Black people does nothing more than side-step the real problem: a lack of Black self-esteem.*

In his book "The Assassination of the Black Male Image," Earl Ofari Hutchinson, Ph.D, wrote, "From slavery to the present, Black men listened to White men savage, twist, malign, libel, batter, and mug them in conversation, books, and the press." As represented by the following unsolicited clip art image [Source: Unknown] bounced around on the Internet, the assault against Black men continues by linking (for the sake of humor?) the atrocity surrounding September 11, 2001 with three controversial Black men and one alleged psuedo-Black man, President William Jefferson Clinton.



Bin Strokin'



Bin Lyin'



Bin Cheatin'



Bin Bitin'

There's absolutely nothing wrong with poking fun at prominent Black men, particularly when they're done things (philandering, physical abuse, alleged murderer, etc.) that have an extremely negative impact on their prominence. But to associate the above Black men with Ben Laden who killed over 3,000 people isn't funny, particularly when the "race card" is being wielded to attack the Black male image (my image) by adorning their heads with a turban and a "Bin" nickname. If race wasn't an issue, then why not adorn men of other races with the "bin" look? I took major offense to what I perceived as a racist attack against Black men so I created and made the following JPEG image available for download (Touché!) at my web site:

<http://www.tripoetry.com/ComicsTRIP/13-Profiling/Profiling.htm>

**Original Humor submitted by a racist! - "Bin Brothers"**



Bin Strokin'



Bin Lyin'

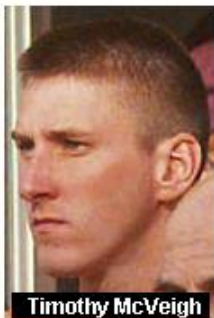


Bin Cheatin'



Bin Bitin'

**Realistic Humor that ain't funny about "Bin White Brothers"**



Timothy McVeigh

**Bin Killin'  
a bunch of  
people**



Dylan Klebold

**Bin Killin'  
students wit  
my buddy, Eric**



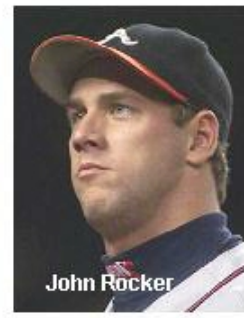
Eric Harris

**Bin Killin'  
students wit  
my buddy, Dylan**



Jimmy Swaggart

**Bin Cheatin'  
and reformin'**



John Rocker

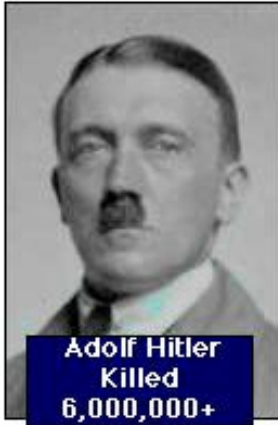
**Bin Bitin' Off  
More than he  
can chew!**

Yet, I still felt the need to raise the ante a little more, so I created the following JPEG image. Why? Five reasons:

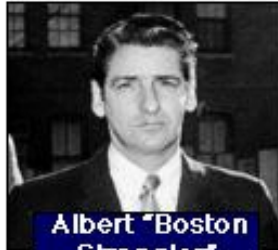
1. to demonstrate that White men, like any other class of people, can also be profiled;
2. because the best defense is a stronger offense;
3. sarcasm is a beautiful art, particularly when you can take it *and* dish it out;
4. I don't have low self-esteem; and
5. I am Black and proud!

Here, take another look at the following clip art image available for download at my web site [<http://www.tripoetry.com/ComicsTRIP/13-Profiling/Profiling.htm>]. Consider it a community service.

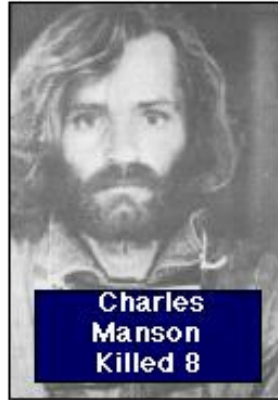




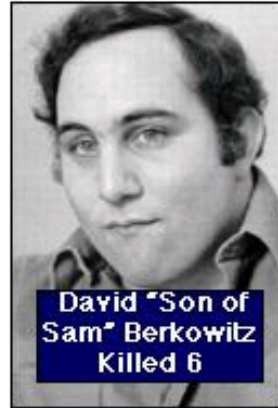
**Adolf Hitler**  
Killed  
6,000,000+



**Albert "Boston Strangler" DeSalvo**  
Killed 13



**Charles Manson**  
Killed 8



**David "Son of Sam" Berkowitz**  
Killed 6



**Rev. Jim Jones**  
Killed 912



**Jeffrey Dahmer**  
Killed 17



**Dylan Klebold**

**Jointly Killed 15 Students**



**Eric Harris**



**Timothy McVeigh**  
Killed 268



**Ted Bundy**  
Killed 36



**President Harry S. Truman**  
Killed 250,000



**Bin Laden**  
Killed 3,000+



**John Wayne Gacy**  
Killed 33

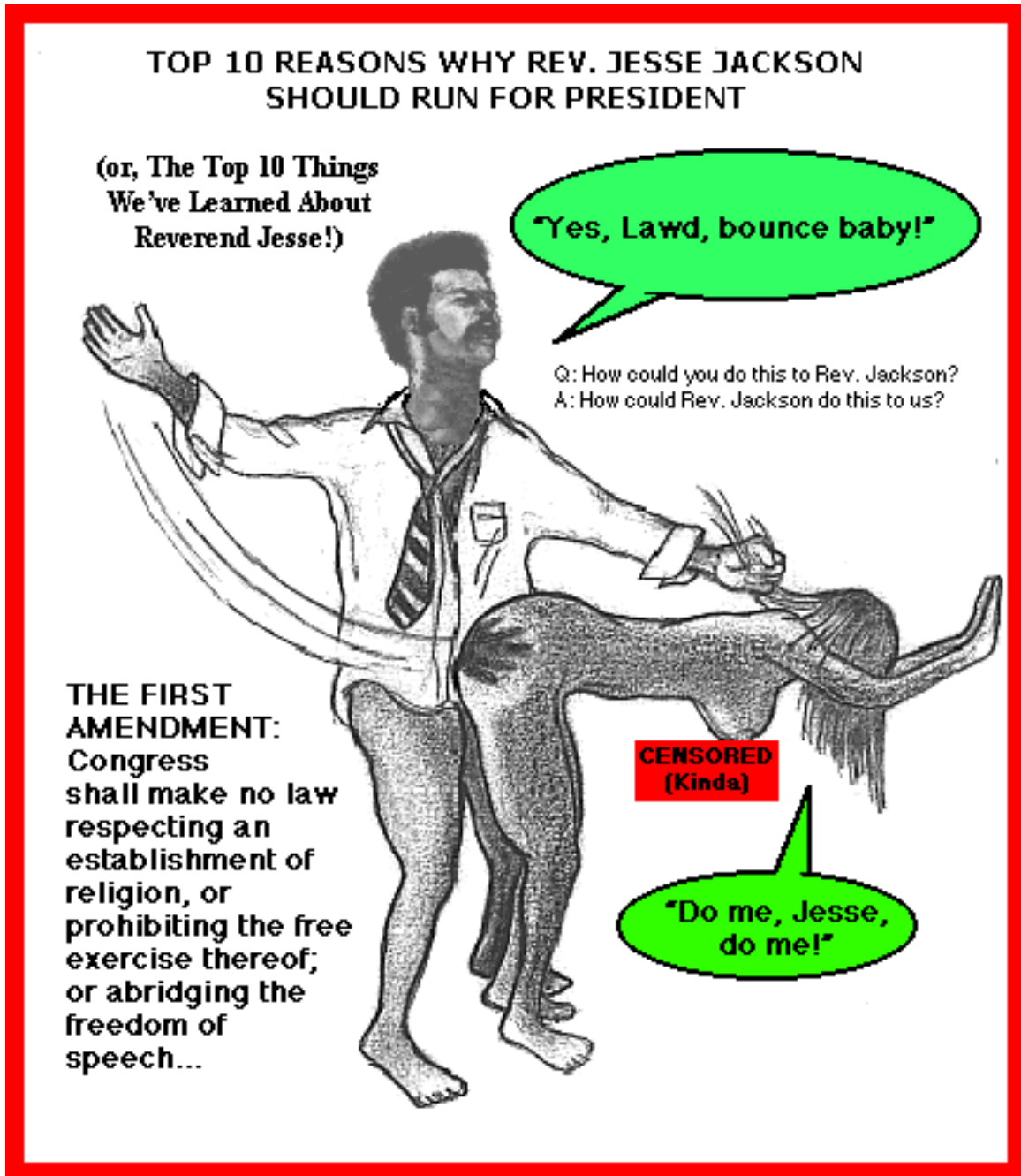


**John Rucker**  
Killed Respect



**Jimmy Swaggart**  
Killed Faith

Hutchinson presented another important observation in his book, "...now Black women were bad-mouthing Black men, too. Books. TV talk shows. Newspaper articles. Movies. Everywhere they turned Black women were talking about them. The things they said about them sounded suspiciously like the same things many White men said about them." Notably, Hutchinson also observed Terry McMillan wrote her ironically successful "Waiting To Exhale" as though Black America is a world without Black fathers and responsible Black men. So, I simply ask Black women and Black men, "How can we respect ourselves if we can't respect each other?" Now, here's where a blatantly sarcastic criticism of Rev. Jesse Jackson has value.



**TOP 10 REASONS WHY REV. JESSE JACKSON SHOULD RUN FOR PRESIDENT [or, The Top 10 Things We've Learned About Reverend Jesse]!"**

10. Remember, he was Clinton's "spiritual" advisor, so you know Rev. Jesse's well prepared for working with interns and making his way around the Oval Office.

9. Rev. Jesse told us, "I am somebody! I am somebody!" Yes, Rev. Jesse, you are somebody.

8. It's not enough to preach "safe sex" Rev. Jesse, you gotta do it! Can you say vasectomy? Contraceptives not contradictions. Condoms not condominiums. Like, yo, ya know what I'm sayin'?

7. Clearly, if need be, Rev. Jesse has other "tools" he can bring to the negotiating table.

6. You gotta admit, just to visualize Rev. Jesse spankin' that booty brings a certain smile to your face, a twinkle in your eye!

5. Rev. Jesse brings a whole new perspective to the phrase, "My baby's daddy!"

4. Like all great men, even Rev. Jesse has to occasionally dismount from his highly exalted horse!

3. Yep, he's a country preacher all right, you know, being so fruitful and multiplying.

2. Have you heard about Mrs. Rev. Jesse Jackson's new cover version of Janet Jackson's classic hit, "What Have You Done For Me Lately"????

and the number one reason why Rev. Jesse Jackson should run for President [and the number one thing we've learned about Rev. Jesse]

1. Rev. Jesse's got a little devil in him!

# Get One While You Can

Here ye, hear ye!  
Get one while you can,  
Get yourself a Black man  
The most virile in the land!  
Known throughout the world  
For his strength and his speed,  
And his fabled sexual organ  
That nearly hangs to his knees!

Here ye, hear ye  
Get one while you can,  
Get yourself a Black man  
Before he's less than a grain of sand.  
Watch him continue to evolve,  
And disappear right before your eyes.  
See the world's greatest disappearing act  
Along with the Black race's demise.

Here ye, hear ye  
You shoulda got one when you could,  
'Cause the humongous Mandingo warrior  
Is nearly gone for good!

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Without question, countless thousands of Black men have taken a leadership role in the struggle for civil rights, and to be leaders in other pursuits including science, sports, entertainment, medicine, business and other vocations. Is the impact of the Black male leader compromised or weakened when the Black male leader (authority figure) dies prematurely? For example, consider successful Black men, without regard to their vocation, and the impact they might have had IF they had lived to the average age of their White male counterpart.

As mentioned previously in "Gloom and Doom," Black males have the highest rate of death for ALL age groups - from birth to 85 years of age. Being a Black man, I was curious about this...fact, so I decided to compile my own list of successful or prominent DEAD Black men to get a ball park idea of Black male mortality. So, the methodology for compiling this data base is simple: from a variety of print and Internet sources, and on a first come, first served basis, record the name, vocation, date of birth, date of death, and cause of death of successful,

prominent or noteworthy dead Black men no matter how young or old, and without regard to their vocation (business, music, politics, sports, etc.). I made absolutely no effort to exclude or include anyone in the final list of 243 dead Black males. However, I readily acknowledge that placement on this list is subjective because some individuals might not be generally acknowledged as “successful or prominent” to all persons who judge such things. Nevertheless, the list is a “who’s who” of many of the greatest and most talented dead Black men in U.S. history. Most, if not all, of these Black men were leaders in their chosen vocation, which prompted me to ask the following question: *How can anyone truly lead if they’re not around long enough to lead?* Here, take a look. Then, as you review this list guess the average age of death for this celebrated list.

<u>Black Male Public Figures</u>	<u>Profession, Genre or Affiliation</u>	<u>Age at Death</u>
Abernathy, Rev. Ralph	Minister, civil rights activist	64
Adderley, Cannonball	Musician	47
Adderley, Nat	Jazz Musician, Cornet	68
Aikens, Charles	Tap Dancer, Choreographer	59
Ailey, Jr., Alvin	Choreographer, Dancer	59
Alphonso, Roland	Ska & Reggae Musician	68
Ammons, Gene	Jazz Musician	49
Anderson, Eddie "Rochester"	Actor, singer, on TV's Jack Benny Show	71
Armstrong, Louis	Musician	70
Ashe, Arthur	Tennis player	50
Atwater, Lee	Politician	40
Baldwin, James	Writer, Playwright	63
Banneker, Benjamin	Mathematician, astronomer	75
Basie, Count	Musician, Composer	80
Basquiat, Jean-Michel	Artist	28
Benton, Brook	R & B singer, musician	57
Blackwell, Otis a.k.a., John Davenport	R & B, R & Roll Musician, composer	70
Blake, Eubie	Musician, Composer	100
Blakey, Art	Jazz Musician	71
Bowles, Thomas "Bean"	R & B musician, composer	74
Bradley, Tom	Mayor of Los Angeles	81
Broadus, Bruce "Damian Dame" Edward	R & B Musician	30
Brown, Charles	Blues Musician, Pianist	76
Brown, Ray	Jazz Musician, Bass	76
Brown, Ron	Secretary of Commerce, Civil Rights	55
Bunche, Ralph J.	Civil Rights, Politics	68
Caldwell, Ronnie	R & B musician, The Bar Kays	20
Calloway, Cab	Big Band, Jazz musician-composer	87
Cambridge, Godfrey	Comedian, Actor	44
Campanella, Roy	Baseball player	72
Canegata, Leonard Lionel Cornelius a.k.a. "Canada Lee"	Boxer, Actor	45
Carey, Zeke	The Flamingos	68
Carmichael, Stokely (Kwame Ture)	Political Activist, Black Panther	57
Carr, James	R & B Musician, "Dark End of the Street"	59
Carver, George Washington	Scientist, Educator	79
Chamberlain, Wilt	Basketball player	63
Chambers, III, Roland L.	R & B Musician, composer, arranger	58
Cherry, Don	Jazz Musician	59
Clark, Sonny	Jazz Musician, Pianist	32
Clarke, John Henrik	Civil Rights Historian	84

Clayton, Harold Lee	Musician, Composer	53
Cleaver, Eldridge	Political Activist, Black Panther	62
Cleveland, Rev. James	Minister, gospel musician, composer	58
Cole, Nat King	Musician	48
Coltrane, John	Musician	41
Cooke, Sam	R & B singer, musician	34
Cosby, Henry "Hank"	R & B musician, composer, Motown	74
Cosby, Henry "Hank" R.	Legendary Motown writer, producer, etc.	74
Crocker, Frankie	Legendary New York Radio DJ	63
Crothers, Scatman	Actor, Musician	77
Cunningham, Carl	R & B musician, The Bar Kays	19
Curtis, King	R & B musician	38
Daniels, Billy	Singer	73
Davenport, Willie	1968 Olympic Track Champion, Hurdles	59
Davis, Jr., Sammy	World's Greatest Performer	64
Davis, Miles	Jazz Musician	65
Davis, Sr., Benjamin	1st Black U.S. Army General	93
DeBarge, Bobby	R & B singer, musician	39
DJ Dr. Rock	Background, sound, "Force MDs"	TBD
Doggett, Bill	Musician, member of "Ink Spots"	81
Dorham, Kenny	Jazz Musician, Trumpeter	48
Douglas, Frederick	Civil Rights	78
Augustus Washington Bailey		
Draffen, Jr., Willis Lewis	Bloodstone, lead singer	56
Drew, Charles	Surgeon	46
Drew, Charles Richard	Surgeon, Educator, Scientist	46
Du Sable, Jean Baptiste Pointe	Explorer, Founded Chicago, Illinois	73
DuBois, William Edward Burghardt (W.E.B.)	Civil Rights	95
Dunbar, Paul Laurence	Poet, Novelist	33
Eckstine, Billy	Big Band Singer	79
Edison, Harry "Sweets"	Jazz Musician, Trumpeter	84
Edwards, Bernard "Chic"	R & B Musician, member of "Chic"	43
Ellington, Duke	Musician, Composer	75
Ellison, Ralph Waldo	Author, Novelist, Editor	80
Evers, Medgar	Civil Rights	38
Farmer, Art	Jazz Musician, Trumpeter	71
Fields, Richard "Dimples"	R & B singer, musician	58
Foxx, Charles	R & B musician, "Inez & Charles Foxx"	59
Foxx, Red	Comedian, Actor	69
Franklin, Melvin	The Temptations, bass singer, lead	52
Funches, Johnny	Lead singer, The Dells	63
Gaye, Frankie	Marvin Gaye's younger brother, singer	60
Gaye, Marvin	R & B Singer, musician, composer	45
Gillespie, Dizzy	Jazz Musician	75
Glenn, Sr., Roy E.	Actor, "Guess Who's Coming To Dinner"	57
Gordon, Dexter	Jazz Musician	67
Grant, Earl	Jazz Musician	39
Green, Grant	Jazz Musician, Guitarist	48
Haley, Alex	Arthor, "Roots"	71
Hamilton, Roy	Singer	40
Hampton, Fred	Civil Rights, Black Panther	21
Hampton, Lionel	Jazz Musician, Vibraphone	93
Handy, William Christopher "W.C."	Musician, Composer	85
Harris, Eddie	Jazz Musician	62
Hartman, Johnny	Singer	60
Hathaway, Donny	R & B singer, musician	33



Hawkins, Coleman	Jazz Musician, Tenor Saxophonist	65
Hawkins, Jay "Screamin'"	R & B singer, musician	71
Hayes, Bob	Track star	59
Henderson, Fletcher	Jazz Musician	55
Henderson, Horace	Jazz Musician	84
Henderson, Joe	Jazz Musician, Saxophonist	64
Hendrix, Jimi	Rock Musician	28
Hines, Earl	Jazz, Big Band Musician	79
Homer, LeRoy	Pilot, Flight 93 on 9/11/01 in Pennsylvania	36
Hooker, John Lee	Blues Musician	84
Howard, George	Jazz Musician	41
Hunter, Ivory Joe	Blues musician	60
Hutton, Bobby	Civil Rights, Black Panther	17
Ingram, Rex	Actor	73
Isley, O' Kelly	Singer, Isley Brothers	48
Jackson, George	Civil & Political Activist, Writer, Felon	30
Jackson, George	Record Executive, Motown	95
Jackson, Milt	Jazz Musician, Vibraphonist	77
Jackson, Walter	R & B Singer, musician, composer	45
Jacobs, Marion "Little" Walter	Blues musician	38
James, "Sylvester"	Singer	41
Johnson, Noble	Actor	96
Jones, Phalin	R & B musician, The Bar Kays	19
Julian, Don	R & B Musician, "The Meadow Larks"	62
Kador, Jr., Ernest "Ernie K-Doe"	R & B Musician, "Mother-In-Law"	65
Kendrick, Eddie	The Temptations, falsetto, lead	52
King, Jimmy	R & B musician, The Bar Kays	19
King, Jr., Martin Luther	Minister, civil rights activist	39
Kirby, George	Comedian, Actor, Impressionist	71
Kirk, Roland "Rahsaan"	Jazz Musician	41
Kirkland, Kenny	Jazz Musician, Pianist	43
Lampkin, Charles	Actor, 1st Black in SciFi film	76
Lance, Major	R & B Musician	53
Lewis, Reginald	Businessman, LBO of TLC Beatrice	50
Long, Shorty	Musician	29
Louis, Joe	Boxer	67
Lovejoy, Ronnie	R & B Musician, singer, composer	51
Lunceford, Jimmie	Big Band Musician	45
Lundy, Stevie D.	Singer, "Force MDS"	TBD
Lymon, Frankie	of "The Teenagers"	25
Lynch, David	singer, "The Platters"	76
Marshall, Thurgood	Justice, U.S. Supreme Court	85
Mayfield, Curtis	R & B singer, musician	58
Mayfield, Percy	Blues musician	64
Mayo, Whitman	Actor, "Grady" on TV's "Sanford and Son"	71
McCoy, Van	Musician, Artist, Composer, Producer	36
McDuff, Jack	Jazz Musician	74
McNair, Ronald E.	Astronaut, Physicist	35
McPhatter, Clyde	The Drifters, lead singer	40
McPherson, Don	The Main Ingredient, lead singer	30
McRae, Teddy	Jazz Musician, Tenor Saxophonist	91
Melvin, Harold	of "The Blue Notes," lead singer	58
Micheaux, Oscar	Producer, Director, Actor	67
Middlebrooks, Ralph "Pee Wee"	R & B musician-singer, Ohio Players	TBD
Mills, Donald	The Mills Brothers	85
Mills, Harry	The Mills Brothers	69
Mills, Herbert	The Mills Brothers	77

Mills, Jr., John	The Mills Brothers	25
Mobley, Hank	Jazz Musician, Tenor Saxophonist	56
Monk, Thelonious	Jazz Musician	64
Montgomery, Wes	Jazz Musician	43
Moore, Johnny	The Drifters, lead singer	64
Morgan, Lee	Jazz Musician, Trumpeter	34
Morris, Greg	Actor, "Barney" on TV's "Mission Impossible"	61
Morton, Jelly Roll	Musician, Composer	50
Moses, Jr., Pirkle Lee	Lead singer, The El Dorados	63
Muhammad, Elijah	Religious Leader	78
Navarro, Fats	Jazz Musician	27
Nelson, Mercury	Singer, "Force MDs"	30
Newman, James "Jimmy"	Son and Manager of Gladys Knight	37
Newton, Huey P.	Political Activist, Black Panther	48
Nicholas, Harold Lloyd	Legendary Tap Dancer, brother of Fayard	79
Notorious, B.I.G.	Rapper	25
Oliver, Sy	Big Band, Jazz musician-composer	78
Owens, Jesse	Track star	67
Paige, Satchel	Baseball player	76
Parker, Charlie Yardbird	Jazz Musician	35
Payton, Jr., Lawrence	The Four Tops, composer, lead singer	59
Payton, Walter	Football player	45
Pepper, Art	Jazz Musician	57
Perry, Lincoln Theodore Monroe Andrew	a.k.a. "Stepin' Fetchit," Actor	84
Pitchford, Lonnie	Blues Musician, Diddley Bow	43
Porter, Art	Jazz Musician	36
Powell, Adam Clayton	Minister, civil rights activist	63
Powell, Bud	Jazz Musician	42
Prysock, Arthur	Big Band, R & B Singer	69
Rasulala, Thalmus (Jack Crowder)	Actor	51
Ray, Harry	The Moments, lead singer	44
Redding, Otis	R & B Singer, musician, composer	26
Reynolds, Teddy "Cry Cry"	Blues Musician, Pianist	67
Robeson, Paul	Singer/Actor	77
Robi, Paul	singer, "The Platters"	57
Robinson, Bill "Bojangles"	Tap Dancer, Actor, Singer	71
Robinson, Jackie	Baseball player	53
Robinson, Max	1st Black new anchor (ABC-TV)	49
Robinson, Sugar Ray	Boxer	68
Rollins, Howard	Actor, TV's "In The Heat Of The Night"	46
Rowan, Carl T.	Syndicated Journalist	75
Ruffin, David	The Temptations, tenor, lead singer	50
Satchell, Clarence "Satch"	R & B musician-singer, Ohio Players	56
Schomburg, Arthur A.	Civil Rights, Historian	64
Scott, Dred	Civil Rights, Lost to U.S. Supreme Court	63
Shaw, Woody	Jazz Musician, Trumpeter	44
Sheen, Bobby	R & B Musician	59
Silas, Louil "Silas Records president"	produced New Edition, Jody Watley, etc.	44
Smith, Ocie Lee "O.C."	R & B Musician, composer	69
Staples, Roebuck "Pops"	R & B, Gospel, "The Staple Singers"	85
Stewart, Billy	Jazz Musician, Vocalist	33
Stewart, Jermaine	R & B singer, musician	40
Stitt, Sonny	Jazz Musician	59
Strayhorn, Billy	Musician, Composer	52
Stroke, Woody	Actor	80
Tachie-Menson, Michael	R & B Musician, "Double Trouble"	30
Tatum, Art	Jazz Musician, Pianist	47

Taylor, Johnnie	R & B Singer, musician, composer	62
Tex, Joe	R & B singer, musician	49
Thomas, Rufus	R & B Musician	85
Thomas, Tommy	Actor, Musician, Saxaphonist	42
Thomas, William "Buckwheat"	Little Rascals child star	50
Til, Sonny (Erlington Carl Tilghman)	The Orioles	56
Townson, Ron	The 5th Dimension, member	69
Troutman, Larry	Zap	54
Troutman, Roger	Zap	47
Tupac Shakur	Rapper/Actor	25
Turner, Nathaniel "Nat"	Lead America's greatest slave revolt	31
Turrentine, Stanley	Jazz Musician	66
Turrentine, Tommy	Jazz Musician	69
Walker, Aaron Thibeaux "T-Bone"	Blues Musician, Guitarist	65
Walker, Junior (Autry De Walt Mixon)	Jr. Walker & The All-Stars	64
Washington, Albert	Blues musician	63
Washington, Booker T.	Civil Rights	59
Washington, Harold	1st Black mayor of Chicago, Illinois	65
Washington, Jr., Grover	Jazz Musician, Tenor Saxophonist	56
Watson, Johnny Guitar	Musician	61
Webb, William Henry "Chick"	Jazz Musician	30
Wells, Junior	Blues, Jazz Musician	63
White, Ron	The Miracles	57
White, Slappy	Comedian	74
Williams, Joe	Jazz Musician	80
Williams, Paul	The Temptations, baritone, lead singer	39
Williams, Tony	Jazz Musician, Drummer	51
Williams, Tony	Lead singer, "The Platters"	64
Williamson, Sonny Boy	Blues musician	34
Wilson, Dooley	Actor, Musician	59
Wilson, Flip	Comedian	65
Wilson, Jackie	Singer, musician	50
Witherspoon, Jimmy	Blues musician	74
Wright, Eric "Eazy E"	Rapper, NWA	32
Wynne, Phillippe	The Spinners, lead singer	43
Young, Coleman	Mayor of Detroit	80
Young, Jr., Whitney Moore	Civil Rights activist	50
Young, Lester	Jazz Musician	50
Young, Mighty Joe	Blues Musician, Guitarist	72

**Average Age of Death      56.88**

Prominent Black Males < 40 to 100 [Cause of Death data on 79 of 117]		
Rank		%
1	Heart Attack	22.78
2	Disease	18.99
3	Homicide	17.72
4	Accidents	15.19
5	Drugs	8.86
6	Stroke	8.86
7	AIDS	3.80
8	Suicide	3.80

Prominent Black Males Under 40 [Cause of Death data on 35 of 46]		
Rank		%
1	Homicide	31.43
2	Accidents	25.71
3	Disease	11.43
4	Heart Attack	11.43
5	Drugs	8.57
6	Suicide	5.71
7	AIDS	2.86
8	Stroke	2.86

Did you guess correctly the average age of death for this group of Black men is approximately 57 years of age? Again, this is not a scientific assessment, but a glimpse of the limited life span of *many* Black males. As expected for even this group, the number one cause of death for Black men under 40 years of age is homicide.

Doesn't this have a negative impact on leadership? What expectations do or should Black boys have of Black men? Should Black girls have any expectation that marrying a Black man, at any point, will last? For the clear majority of Black women, planning on living in their 70s and 80s with a Black man is, well, foolish.

Pointing fingers and blaming White people is NOT the answer. Isn't it about time Black people took responsibility for their actions, including the vestiges of all subliminal messages brainwashed into the Black psyche that began in slavery (the Willie Lynch-isms)? Of course, Black people can't ignore historic and on-going discrimination, but why not finally rise above it?

Tupac, Sam Cooke, and Marvin Gaye were not shot and killed by White folk. White men aren't recording songs calling Black women bitches - Black young men do this! And the failure of Black men to maintain a healthy, drug free, crime free lifestyle is, ultimately, the failure of an individual, **free**, Black man.

So, take a good, deep look in the mirror my much younger Black male brothers. And look again. Do you really think you're **leading** your own brothers and peers best by calling each other, "NIGGAR!" What do you think, homey?

Oh, but wait a minute. Keeping in step with classic Willie Lynch-ism dogma, Black women have also fallen into the muck of niggarrism (great word, huh?). Released in 2000, consider the eloquent lyricism of "Bitter" recorded by the enchanting and beautiful Chanté Moore.

### **Bitter**

I remember the times we shared and I remember the long phone calls at night  
You used to say the sweetest things  
But today my phone rings and I wish that you would just stop talking  
I can't take this anymore  
You broke my heart and now I know for sure  
You're not the man I thought you was  
Compromised myself enough  
Now its time to stop living this lie now  
Don't follow me home...**nigga**  
Stop ringing my phone...**nigga**  
Just leave me alone...**nigga**  
I wish you well but right now I'm just bitter  
Why did you come into my life  
You didn't plan to do me right  
If you didn't mean forever more  
What's you get wit me for

No free nook...it's not yours anymore now  
Don't follow me home...**nigga**  
Stop ringing my phone...**nigga**  
Just leave me alone...**nigga**  
I wish you well but right now I'm just bitter  
You make me sick...**nigga**  
I hate your dog...**nigga**  
You made me write this song...**nigga**  
I wish you well but **I'm gonna find another nigga**

*"Bitter" Performed by Chanté Moore, From the CD, "Chanté Moorexposed"  
Written by Phillip Stewart, Chanté Moore, and Katrina Willis  
EMI Blackwood Music Inc., and ASCAP/EMI April Music  
Breezeville Music-Songs of Peer, LTD  
All Rights Reserved, © 2000 MCA*

Ms. Moore did not elevate her "B" level status as a recording artist by releasing crap like "Bitter." As with similar niggerism songs written by her male contemporaries, Moore's "Bitter" doesn't capture the more serious impact of Billie Holiday's "Strange Fruit" that agonizingly recites the aftermath of a Black lynching?

### **Strange Fruit**

Southern trees bear strange fruit  
Blood on the leaves  
Blood at the root  
Black bodies swinging in the southern breeze  
Strange fruit hanging from the poplar trees  
Pastoral scene of the gallant south  
The bulging eyes and the twisted mouth  
The scent of magnolia, sweet and fresh  
Then the sudden smell of burning flesh  
Here is a fruit for the crows to pluck  
For the rain to gather  
For the wind to suck  
For the sun to rot  
For the tree to drop  
Here is a strange and bitter crop

*Originally sung and recorded by Billie Holiday  
Lyrics by Lewis Allan*

“Strange Fruit” captures the very serious importance and consequences of being referred to as a “nigger.” Holiday takes Allan’s lyrics and captivates your attention without using the word “nigger.” Moore does nothing more than embrace Willie Lynchism. Yes, I understand Moore has an American right of freedom of speech but, if you’re going to use the “N” word why not use it with surgical precision as have Curtis Mayfield, Gil Scott Heron, or the Last Poets?

**Who’s really, REALLY holding Black people back when we,  
Black people, call each other nigger far more than White people do?**

**Who’s really, REALLY holding Black people back when we,  
Black people, allow White owned companies to profit  
from Black people calling each other nigger?**

Yet, it’s Black men who’ve really dropped the ball. In chapter three, “White Businesses Are Making The Most Profit On Making Black People Look White,” the failure of Black businesses to develop and maintain market dominance was briefly detailed. Let’s personalize this concept a step further by focusing solely on Black men and, in particular, professional Black male athletes. Question: Why focus on professional Black athletes? Answer: They are role models and in many cases they are millionaires.

For example, when you realize that approximately 95% of professional basketball players are Black men...and most of them are millionaires...what would happen if, at the end of their current contracts with existing White owned teams, if ALL current Black professional basketball players pooled their money to create their own league. Plus, concurrent with creating a Black owned and operated league, the Black owned and operated league establishes exclusive first option contracts with all Black high school and college athletes so, at the close of their academic careers, they could sign-on to a professional basketball career that empower them not only as athletes but as part owners also! They’d never get this opportunity with a White owned team. Think about it. Think about it again.

Afterall, through their own process of selection White people [plantation owners] have already established the Black male athlete [the crop] as, by far, the best at playing the game of basketball, football (65% of all professional football players are Black), track (the clear majority of world records are held by Black men)], etc., and any attempt to “counter program” with a league of all White players would immediately be seen as much less than second best. Of course, White owned professional teams will do everything possible to prevent creation of a Black owned and operated league, as would the White owned media. And, yes, many Black men will refuse to join a Black owned and operated league because of “Willie Lynch” inspired dogma that still has Black people turning against each other. Hey, everybody knows Black people can’t manage businesses - just ask Master Willie Lynch! This is just one example why there remains a need for a truly independent Black owned and operated media.

For Black men, dreams of a Black owned and operated professional basketball league are as fleeting as the continued existence of most Black men. So, you’d better *Get One While You Can!*

# Culture: The Greatest Black Export

Accepting the “Artist of the Decade Award” at the Soul Train Music Awards on March 4, 2000 the Artist said, “A select few of us will do well. The majority will not. So as a people, we’ll be considered a minority. But stop - let’s take a moment and look at ourselves. There’s nothing minor about u. U r a blessed people. U’re the most talented on Earth and u r still grateful. That is y upon winning in their game, u always thank God. 2night eye would like 2 ask one favor of u. Image what we’ll all be like in our own game. Peace and love4oneanother.” Yes, Prince, there’s nothing minor about us! And there’s nothing *wrong* with our hair.

Ideally, wouldn’t it be wonderful if the evolution of Black people into the new multiethnic-multicultural society included not only our success in music, arts, science and business but also a proudness for our *genetically unique physiology*. Black women, what’s so wrong about being proud of our ethnicity? Can’t you be proud of your *natural* appearance, your *natural* beauty? Or, subliminally, will you continue to sustain the legacy of the Willie Lynch letter?

The “old school” in me just *has* to say this one last time:

## **SAY IT LOUD, I’M BLACK AND I’M PROUD!**

Umph, wit’ yo bad self

Say it loud

**I’m Black and I’m proud!**

Say it loud

**I’m Black and I’m proud!**

Looky here, some people say we’ve got a lot of malice

Some say it’s a lot of nerve,

But I say we won’t quit movin’ until we get what we deserve!

We’ve been buked and we’ve been scum

We’re been treated bad, talkin’ bout as sure as you’re born.

But just as sure as its takes two eyes to make a pair, uhh

Brother, we can’t quit until we get our share.

Say it loud

**I’m Black and I’m proud!**

Say it loud

**I’m Black and I’m proud!**

One more time...



Say it loud  
**I'm Black and I'm proud!**

Uhh.

I worked on a job  
With my feet and my hands  
But all the work I did was for the other man,  
And now we demand a chance  
To do things for ourselves  
We've tired of beatin' our heads against the wall  
And workin' for someone else!

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Ohhhhhh!

Oh, wee, you're killin' me.  
All right, uh, you're outta sight  
All night, so tuff, you're tuff enough  
Oh, wee, uh, you're killin' me, oh

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

And now, we demand a chance

To do things for ourselves

We've tired of beatin' our heads against the wall  
And workin' for someone else!

Looky here, there's one more thing I'd like to say right here.

Now, we're people, we like the birds and the bees

But we'd rather die on our feet

Than keep living on our knees!

Say it loud

**I'm Black and I'm proud!**

Uhhh,

Say it loud

**I'm Black and I'm proud!**

Uhh,

Say it loud

**I'm Black and I'm proud!**

Lordy, Lordy, Lordy

Say it loud

**I'm Black and I'm proud!**

Ohhhhhhh!

All right now, good God,

You know we can do the *Boogaloo*

Now we can say we'll do *The Funky Broadway*

Now we do...uh

Sometimes we dance, sing and we talk

You know I'll jump back and do the *Camel Walk*.

All right now

Oh, right...uhh

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Let me here ya!

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Now, we demand a chance

To do things for ourselves

We're tired of beatin' our heads against the wall

And workin' for someone else!

Uh.

*You know, we are people too, we like the birds and the bees*

But we'd rather die on our feet

Than keep living on our knees!

Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

Let me hear ya, uh!

Say it loud

**I'm Black and I'm proud!**

Uh!

Say it loud

**I'm Black and I'm proud!**

Ohhhhhhh!

Oh, wee, you're killin' me

All right, uh, outta sight  
All right, uh, you're outta sight  
Oh, wee...ohhhhh naw....  
Oh, wee, you're killin' me  
Oh, wee  
Oh, wee  
Oh, wee  
Oh, uh...  
Say it loud

**I'm Black and I'm proud!**

Uh.

Say it loud

**I'm Black and I'm proud!**

Good God, I feel it.

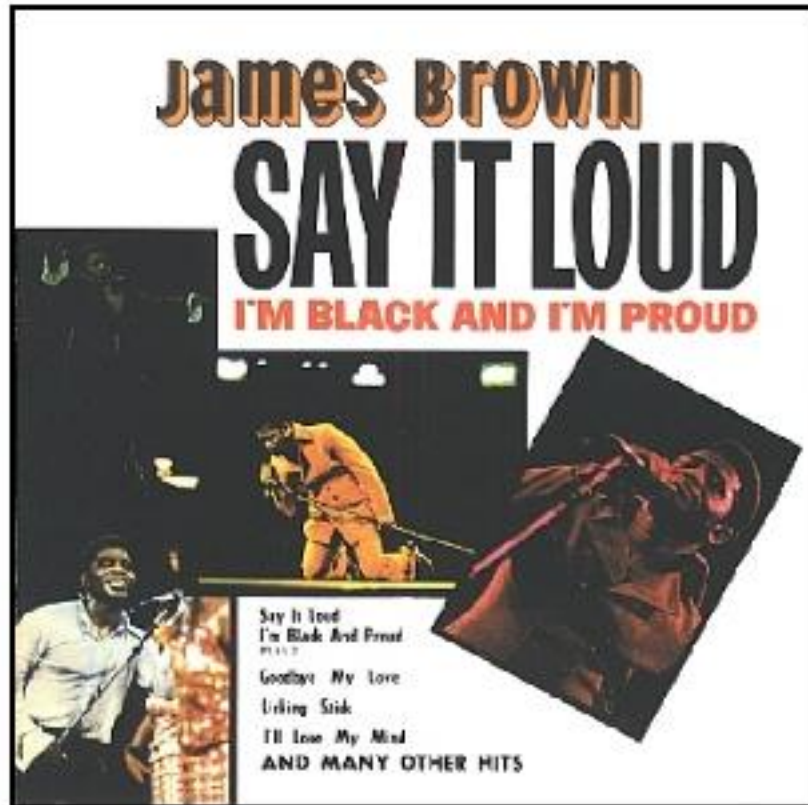
Say it loud

**I'm Black and I'm proud!**

Say it loud

**I'm Black and I'm proud!**

*Written by James Brown and Alfred Ellis  
from the 33 & 1/3 record album - King Records, KS-1047  
from the CD - Polydor, 42284 1992-2  
from the Box Set "Star Time" Polydor, 849 108-2  
Trio Music Company/Fort Knox Music (BMI)*



(Purchase this recording! If you already own it, buy it as a gift for others.)

**The Bottom Line:** Ultimately, this book is not about Black Women and their hair but about a much bigger issue of Black self-esteem - or lack of it. Sure, Black people can go around signifying about the fact, not opinion, that generally Black people can jump higher and run faster than people from other ethnic groups. Sure, Black people can go around signifying about having fuller lips, bigger asses, sexual organs and other physical characteristics. Sure, we can go around talking trash about being better than this and that and so forth and so on. However, it's a major mistake to confuse genetic differences, which are particular to and compliment all ethnic groups as advantages or disadvantages, as a symbol of Black self-esteem.

If Black people were truly self-aware and confident with Black images wouldn't less time and money be spent on "things" that don't nurture being Black and proud? For example, who do you think buys the clear majority of rap music? It's not Black people! Oh, yeah, it's White people, typically 18 to 25 year-old White males [This Business Of Music: The Definitive Guide To the Music Industry © 2000 by William Krasilovsky and Sidney Shemel] who, yes, are driving around town listening and rapping to so-called "Black" rappers who refer to their Black brothers as nigger, nigger, nigger and who refer to their Black sisters as bitch, bitch, bitch. Black self-esteem? Here's a commentary I submitted at Bob Davis' outstanding web site, Black owned, Soul-Patrol.com:

## **Sounds Like, But It Ain't Music!**

Date: Tue, 30 Oct 2001

From: Reynos

Thank you, (Soul-Patroller), for your recent commentary [Soul Patrol #802, Subject: soul-patrol: Take Our Music - We'd Rather Rap & Shake Boody!] on the Black culture or, perhaps, the de-evolving state of Black culture. I completely agree with your observations. Additionally, we should also consider the following:

1. White people buy more RAP MUSIC (Black music) than Black people. It's not our music - it's their music! They control and own the companies, contracts, artists, distribution, marketing, manufacturing, research and development, licensing, publishing, retail, e-commerce, and airplay. Prince, who wore the word "slave" on his face while in dispute with Warner Bros., learned his lesson the hard way - it wasn't his music, it was Warner's! As if it mattered, Master P's company is but a drop in the ocean. Remember this point the next time you see White boys driving their cars and loudly blasting their speakers while rather eloquently mouthing "nigger, nigger, nigga" to the benchmark phrase of most rap lyrics AND the poignant, pathetic reminder that he's still the master and we're still his slave. With so much history available to today's young Black people, it's a shame they don't "get it." Many seem to prefer to refer to themselves and each other as niggers - even when in the immediate company of White people - than to elevate their thinking, broaden their horizons, and own companies instead of working for one.
2. Black owned major media conglomerations (music/film/theatrical companies like Motown, Stax, Solar, Philly International, BET, etc.) no longer exist. Everyone please send a big "shout out" in particular to Bob Johnson and Berry Gordy who collapsed their companies under White rule instead of building, buying, and developing partnerships, etc., (just like White folk do) to expand their operations. What if...what if...if Motown in its prime had merged with Johnson Publishing and Johnson Products and Stax and Philly International and Black Enterprise and BET and so forth? Can you say AOL-Time-Warner? Can you say Viacom, Sony, Disney, etc.? Can we seriously expect to effectively manage the (Black) images that media export to European and other countries when we DON'T OWN THE MEDIA pipelines?
3. There are no guarantees in life and, ultimately, we must accept responsibility for our own success and failure. Let's not bash White people. We shouldn't blame White people, or Japanese, or Jews, or Hispanics or any other race or ethnic group for successfully managing their affairs. Instead, shouldn't we believe that a robust Black media would promote a greater appreciation for

Black beauty, values, lifestyle, etc. Yes, without question, Black people have and probably always will be trend setters. Yet, not even Elvis or any other major White performers who openly took their "act" from Black people had a desire to actually "look" Black. Perhaps, the most successful Black performer of all time (Michael Jackson) would have been more comfortable with his own (Black) self image IF a stronger Black media existed.



*Left to right, photo 1 (by Alex Berliner/Visages/Colorific!), photo 2 (by Rex Features), and photo 4 (by Steve Sands/Outline/Katz) from, "Black Beauty: A History and a Celebration," © 2000 by Ben Arogundade; photo 3 from, "Michael Jackson: Dancing the Dream," © 1992 by Michael Jackson; photo 5 © 1999 TV Guide Magazine Group, Inc.; photo 6 © 2002 by TV Guide Magazine Group, Inc.*

4. Watching the current media awards shows (Vibe, Soul Train, MTV, American Music Awards, Grammys, etc.) hell, one might think any damn fool could be a major star today - most of the songs sound the same, same beat, same monotone rhythms, same lyrics, etc. What's missing is "musicianship" or, said differently, an ability to convey through song human feelings and expressions. I don't watch award shows because I learned not to expect "musicianship" from the bulk of today's younger artists. Yes, there are exceptions like Maxwell, for example, who actually writes songs that don't all sound alike. And even though many K-12 public schools no longer have music programs a person doesn't have to be able to read music in order to write and produce it. Barry White doesn't read music. Isaac Hayes doesn't read music. Frank Sinatra didn't read music. There are countless major musicians who sing or play instruments but are unable to read sheet music but they still brought enormous "musicianship" to their craft without sampling James Brown, Motown, Chic, Marvin Gaye and nearly every other major star from the 60's, 70's, 80's and 90's because they lacked "musicianship." Where do today's young people go to develop and polish their musicianship, to hone their craft in the absence of the old chit'lin circuit of the 1930s - 1960s, local clubs featuring live bands,

Motown, and other media or entertainment sources? Oh yeah, they watch music videos on BET!

As an urban resident, I often ride the bus. Sitting across from me yesterday was a young Hispanic man, probably 17 or 18 years of age, who turned on his small portable boom box. Of course, it's clearly posted that playing loud music is prohibited but he turned it on anyway and began listening to his rap music and the benchmark "nigger please" phrases began pouring out of the speakers. I said to him, "Would you play do my a favor and turn your music off?" He responded, "Why?" I said, "Because it's offensive to me to hear the word nigger!" He said, "Oh." and turned off his music.

**And we wonder why people still call us "nigger!" Please.**

-----

There's absolutely nothing wrong with White artists "covering" Black music or vice versa. For example, The Isleys Brothers interpreted songs by several White artists including Seals and Croft, Neil Young, Cosby Stills and Nash and others. However, The Isleys have CONSISTENTLY recorded music for the VALUE of the music and have never DEVALUED the ethnicity of the creator(s) of the songs they sing. Similarly, Hall & Oates, Tom Jones, Mick Jagger, The Righteous Brothers, Janis Joplin, Tina Marie and other White artists have recorded music written by BLACK people with great appreciation and acknowledgment to talent and genius of Black artists. Conversely, The Isley Brothers, Smokey Robinson, Isaac Hayes, The Temptations, Ray Charles, Marvin Gaye, Stevie Wonder and many other Black artists have recorded music written by White people with great appreciation and acknowledgment to their talent and genius.

Unfortunately, it appears today's young people just don't comprehend the "White colonial landscape" of today's popular music that takes from Blacks and doesn't give much of jack back. Now, right about now some readers are commenting, "What about Elvis? Didn't he steal Black music?" Hey, leave Elvis alone! Frankly, there are just too many "true" stories about the things Elvis did or didn't do to or for Black people. More importantly, Elvis and his White contemporaries Johnny Ray, Buddy Holly and even Pat Boone (who didn't think very highly of "Black music even though he covered it) never used the "N" word in their recordings. No, it took today's Black people to use the "N" word on ourselves. Sad. Pathetic. Where's the self-esteem. Yo, bloods, with a special "shout out" to Eminem, here's my original poetic lament to a loss of Black self-esteem.



## **White Boy Got Up On Stage**

White boy got up on stage  
So White and right,  
So full of rage

Damn, you'd think he created the phrase,  
"Makin' money!"  
Was all I heard him say!

White boy front'n and  
Makin' money off da Blacks  
He says, "Rap'n is where I've always been at."

I can't stand - this illiterate crap,  
From Ebonics-speaking rappers  
Who think they're "all that!"

White boy makes Ebonics sound stupid  
But he's gonna pull the honeys  
'Cause bitches think he's cupid

Real women just...stay away!  
"Just say NO!"  
Is what I hear them say!

But there's this White boy up on stage,  
He ain't crazy 'cause he's getting paid *and*  
"Makin' money!" *and* getting' laid

M & M melts in your mouth and not in your hands  
White boy ain't givin' back shit,  
Do you Black people understand?

Black boy got up on stage and got booed!  
When you "boo" at a mirror you "boo" at you!  
Self-esteem, baby.  
Self-esteem.

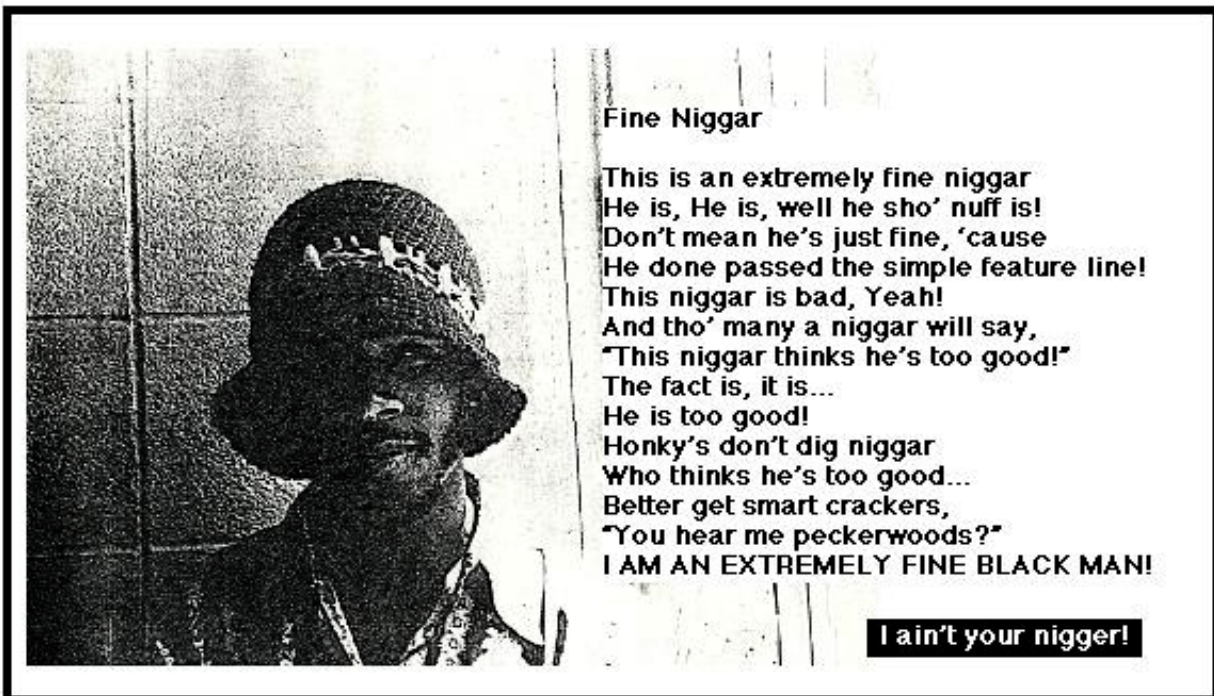
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# Whud Up Wit' That?

Imagine for a moment a different kind of history - but you can't. What really happened, happened. **Take deep breathe, because this is intentionally going to be a long, long paragraph. Why? Because because Black people and Native Americans had no choice but to take this all in via one unending, uninterrupted, ongoing, perpetual experience. Here goes!** As defined by incestuous White privilege of the Doctrine of Discovery by Pope Alexander VI in 1493 which established spiritual, political, and legal justification for colonization and seizure of land not inhabited by Christians, and the Treaty of Tordesillas in 1494, the Spanish began slavery in the Americas in 1517. Then, the Dutch began their slave trade in 1619. Next, White men, who had previously fled England, sought freedom in the Americas where they eventually created their own country in 1776 and, in their statement of independence declared, *"we hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."* Then, concurrent with their new found "White-Is-Right" freedom, these free "American" White men accelerated their colonization of the Americas through the genocide of Native Americans along with supporting their former English countrymen in the capture, transportation and sale of more Black slaves than ever before. On Sunday mornings many of these White men prayed to God while beginning the process of miscegenation by raping Black women the night before. Amen and hallelujah. In 1808, the importation of slaves was outlawed but over 250,000 slaves were still illegally imported between 1808 and 1860. [Translation: It became illegal to bring niggers into the United States but White men could still produce niggers from their existing crop of niggers since slavery wasn't illegal.] Then, in 1850, Congress passed the fugitive Slave Act that gave slave holders the right to reclaim slaves who escaped to other states. Next, in 1857, the U.S. Supreme Court ruled in the legendary Dred Scott Decision, "once a slave (nigger), always a slave (nigger)" even when a slave escaped to a free state. On April 12, 1861 the Civil War began. In 1862, slavery was outlawed in U.S. territories. The Civil War ended in 1865. In 1870, the 15th amendment to the Constitution was established giving Black men the right to vote, but that really wasn't the case because many southern states *still* refused to allow equal representation so it took passage of the Voting Right Acts of 1965 to finally give all Black people the right to vote, kinda. You see, Congress, which remains primarily a "White man's club" must again vote to decide if Black people get to vote beyond 2007. Some view this as nothing more than a minor technicality and have said extremely negative things about Camille Cosby's mention of it in her 1998 written statement regarding the murder of her son, Ennis William Cosby by Mikail ("I shot a nigger. It's all over the news!") Markhasev in 1997. However, let's look at Ms. Cosby's bottom line statement: "NO OTHER AMERICANS ARE SUBJECTED TO THIS OPPRESSIVE NONSENSE." If "all men are created equal" why must Black people continue to be treated as separate but equal? In 1873, my great-grandfather, Abraham Lincoln Reynolds, Sr., was born on the R.J. Reynolds tobacco plantation. Then, in 1896, the U.S. Supreme Court upheld the Plessy v. Ferguson case which

validated the concept of “separate but equal.” I was born in 1953. Before my great-grandfather died in 1965 he never forgot or forgave White men for selling his two brothers, Harry and William, into slavery. Wait a minute, **whud up wit’ that?** Let’s not be naive, just because the speed limit is 55, that doesn’t stop people from speeding. Likewise, just because slavery was abolished, that didn’t stop all people from engaging in the slave trade.

Now, given the aforementioned history, and unless I’m consciously or unconsciously embracing the Willie Lynch mandate, why in the world would I allow anyone to refer to me, especially Black people, as a nigger? I wrote the answer to my question twenty-eight years ago when I was in college!



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We *should* be proud of our hair, our noses, our butts, and so on. These are things to champion and not disguise, subjugate or have removed. One last time: It's a sad statement when the majority of women from one culture systematically and blindly change their image - their hair - in preference and subjugation to another culture. The default, the standard hair style for the clear majority of Black women has absolutely nothing to do with presenting themselves *naturally* and being Black, but everything to do with being compliant to White standards of beauty. Deal with the truth. Do you really believe White people are fooled by the pseudo-Whiteness of Black people? Come on, how many times do you need to look at Michael Jackson to realize the obvious answer to this question?

In the meantime, perhaps all Black people should begin to face the inevitable demise of the Black race. Again, let's face it, Black people are NOT evolving backwards (i.e., closer to our

African ancestry) but forward to an entirely new genetic matrix and our feeder group, Africans, with an average age of death in the low 30s in some African countries, are dying-off in great numbers due to AIDS.

- Are Black people evolving themselves out of existence? *Well, yeah! Don't think it can't or won't happen. Should it?*
- Why be concerned about racial pride if the Black race is slowly evolving itself out of existence? *Perhaps, we shouldn't!*
- Before Madame C.J. Walker's hair straightening crap became *the* salvation for Black identity and self-esteem in White America, was there a general consensus among Black people that presenting ourselves naturally was ugly, inappropriate or derogatory? *Let's thank Willie Lynch for empowering Black people with the now intrinsic belief that WHITE IS RIGHT! So, get that nappy ass hair outta' my face!*
- If Black people have no choice but to accept the demise of the Black race, why can't we at least be proud of who we are and how we look. Shouldn't it matter? Well? Well, shouldn't it?

Black women, the majority of whom process their hair, appear to genuinely perceive their self-worth is enhanced by NOT presenting themselves naturally. After all, why would an educated, self-absorbed, affluent Black woman, who wisely refuses to associate with Ebonic speaking Black men, want to be seen wearing her hair in a style she's been taught to believe as "Ebonic" looking hair?

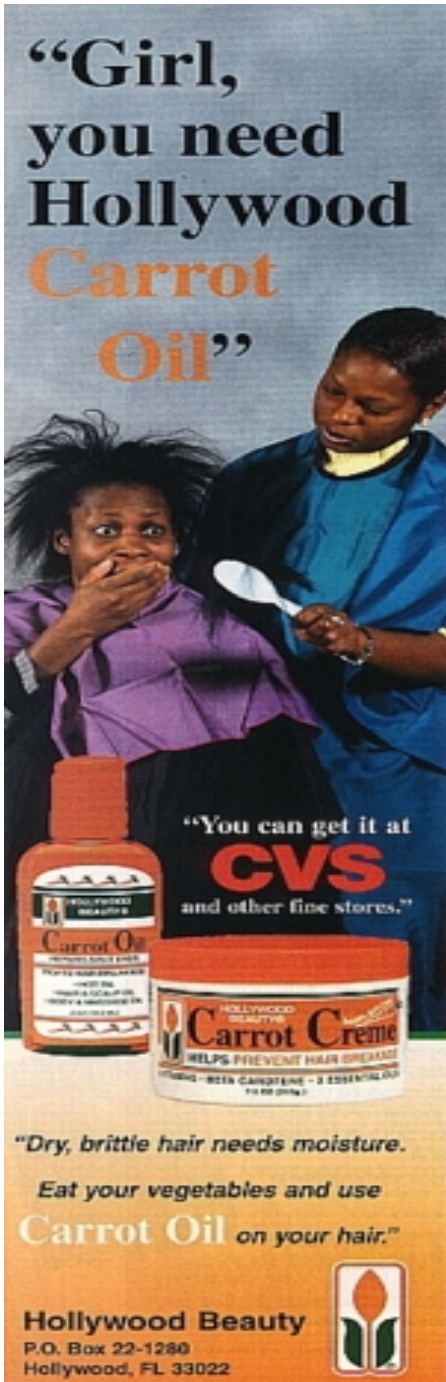
In summary, the evolution of the Black race doesn't support a stronger ethnicity but a weaker one. After considering the scientific data and the ever changing Black cultural experience, I believe the ultimate demise of the Black race is a foregone conclusion but, of course, you're welcome to disagree. Without regard to my commentaries, the aforementioned facts require your objective consideration.

On balance, the absence of a powerful Black self-esteem hasn't helped, doesn't help, and the same inequities ("Gloom and Doom") that have shaped and define the Black experience in America have not gone away. Again, it's not my contention that the majority of Black women must discontinue applying chemicals and other...stuff...to their hair in order to represent their Blackness or to champion the Black experience. I see nothing wrong with any woman changing her hair style. But, unlike Black men, the *majority* of Black women have abandoned their natural hair and established "White standards of beauty" as their default hair style.

Now, don't think after reading all this that I'm against mixed relationships and miscegenation. I'm not. You haven't been paying attention if you hold this perception about this book or me. Frankly, miscegenation makes ethnocentrism [a belief in racial superiority] look ridiculous. People have and will continue to find people of all races attractive and

desirable, and this is a good thing. We can't avoid or deny the impact of miscegenation. For the record, I value the uniqueness of all races and ethnic groups, but I resent and I'm completely against anyone or any effort to present any characteristic of my Blackness as derogatory. Period.

Look in a mirror my sisters, the "natural" you is still in there, *somewhere*.




**“Girl,  
you need  
Hollywood  
Carrot  
Oil”**

**“You can get it at  
CVS  
and other fine stores.”**

**“Dry, brittle hair needs moisture.  
Eat your vegetables and use  
Carrot Oil on your hair.”**

**Hollywood Beauty**  
P.O. Box 22-1280  
Hollywood, FL 33022



**If we don't  
find our own  
natural  
beauty  
attractive  
- why should  
anyone else?**

© Hollywood Beauty

# Amen - The Politics and Religion of Hair!

Imagine for a moment a different kind of history. Imagine what might have happened if ALL people who worship God had “treated others as they would like to be treated?” Based on a belief in a fair and just God, and a corresponding belief to treat ALL men and women equitably and without regard to age, race, sex, creed, national origin, disability, ethnicity or religion, would world history have been different if ALL people who believed in God, treated ALL people equitably?

Imagine for a moment a different kind of history. Imagine what might have happened if people from ALL free and democratic republics “treated others as they would like to be treated?” Based on a belief that ALL men *and women* are created equal and endowed with their creator with certain inalienable rights, and without regard to age, race, sex, creed, national origin, disability, ethnicity or religion, would world history have been different if ALL people who believed in a fair republic actually treated ALL people equitably?

Well, the only thing we can do is imagine a different kind of history because the reality of the Black historical perspective hasn't been particularly equitable either politically or religiously. Here, take a look at the combined evolution of politics and religion from my family's unique perspective of five (5) generations of ministers dating back to slavery.



b. 1955  
Rev. Wayne Maurice Reynolds, Sr.  
Also, high school track coach



b. 1928  
Rev. Dr. Everett Spencer Reynolds, Sr.  
Also, President Omaha-Branch NAACP, and President, Community Telecast, Inc. - Channel 22 Omaha, Nebraska



1903-1959  
Rev. Clarence Crosby Reynolds, Sr.



1873-1965  
Rev. Abraham Lincoln Reynolds, Sr.



18??  
John Reynolds  
Slave on the R.J. Reynolds tobacco plantation



1700s  
"Slave" on the R.J. Reynolds tobacco plantation

Family:  
2 brothers

Older brother, Trip, is a Human Resource Manager. Oldest brother, Everett, is Manager, Program Operations at (cable) Community Telecast, Inc. of Omaha, Nebraska

Laws and Events that occurred since the

Family:  
Family:  
3 brothers, 1 sister

Gwendolyn, sister, is a retired nurse and widow; Clarence Crosby, Jr., is a medical doctor; John W., (d. 1999) was CPA/Tax Accountant; Virgil (d.1971) was lab technician and musician.

Laws and Events that occurred between

Family:  
2 brothers, 1 sister

His younger brother's (Rev. Abraham Lincoln) foot was broken and Whites refused medical care which result in one leg becoming shorter than the other; oldest brother was Alonzo.

Laws and Events that occurred between the

Family:  
2 brothers  
sold into slavery

Laws and Events that occurred between the

F a m i l y :  
"Roots" undiscovered!

Laws and Events that occurred between the

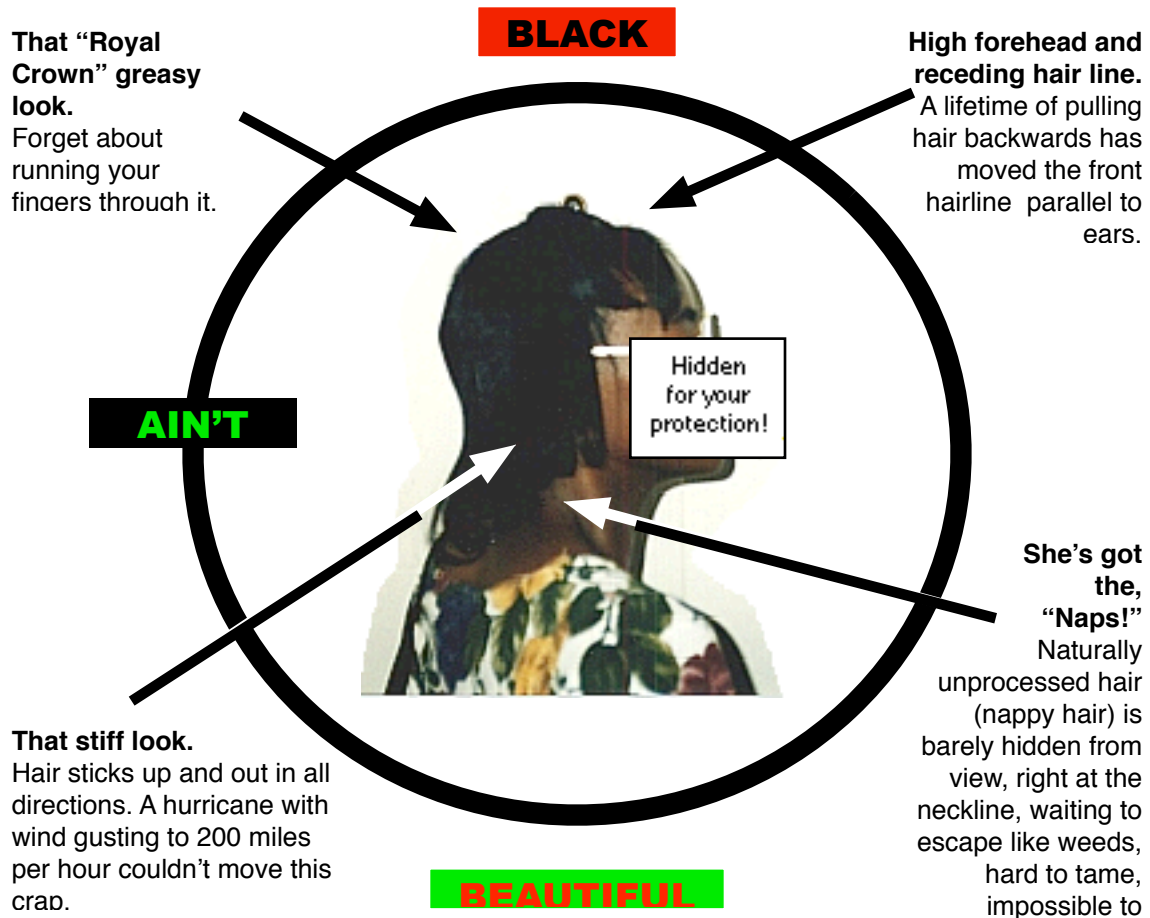
F a m i l y :  
"Roots" undiscovered!

Laws and Events that occurred between the

birth of Wayne M. Reynolds	birth of Everett and son, Wayne M. Reynolds	birth of Clarence and son, Everett S. Reynolds	birth of Abraham and son, Clarence C. Reynolds	birth of (slave) John and son, Abraham Lincoln Reynolds	birth of "slave" and son, John
1963, Equal Pay Act prohibits pay differences on the basis of sex.	1933, Prohibition ended (21st Amendment).	1909, NAACP charter organization is formed.	1896, Plessy v. Ferguson "separate but equal" upheld by U.S. Supreme Court	1808, importation of slaves outlawed 1808-1860, but illegal importation continued.	1619, slavery introduced in the U.S.
1964, Civil Rights Act, including Title II and Title VII	1935, Social Security Act	1919, Prohibition began (19th Amendment)		1831, Nat Turner's slave rebellion in Virginia (he's killed)	1776, Declaration of Independence on July 4, 1776
1965, Executive Order 11246 first used the term "affirmative action"	1941, Japan bombs Pearl Harbor	1920, 19th Amendment gave women the right to vote		1852, "Uncle Tom's Cabin" published	1791, Bill of Rights
1965, Voting Rights Act Supreme granted the vote to all Blacks in U.S.	1941, U.S. declares war on Japan			1857, "Dred Scott" decision	o f U . S .
1967, affirmative action amended to include women.	1941, Executive Order			Court established that slaves are not free when taken to free states and slaves could not become citizens.	
	8802, outlawed racist hiring policies in the defense industries for all federal contracts.			1861, Civil War	
	1942, U.S. forcibly moved 110,000 Japanese-Americans into detention camps for 3 years.			1863, Emancipation Proclamation (not communicated in Texas for two additional years).	



# Do You Still Find This "Blackness" Beautiful?



**Ain't Nothin' Beautiful About A Loss Of Identity.**

# 'Nuff said!