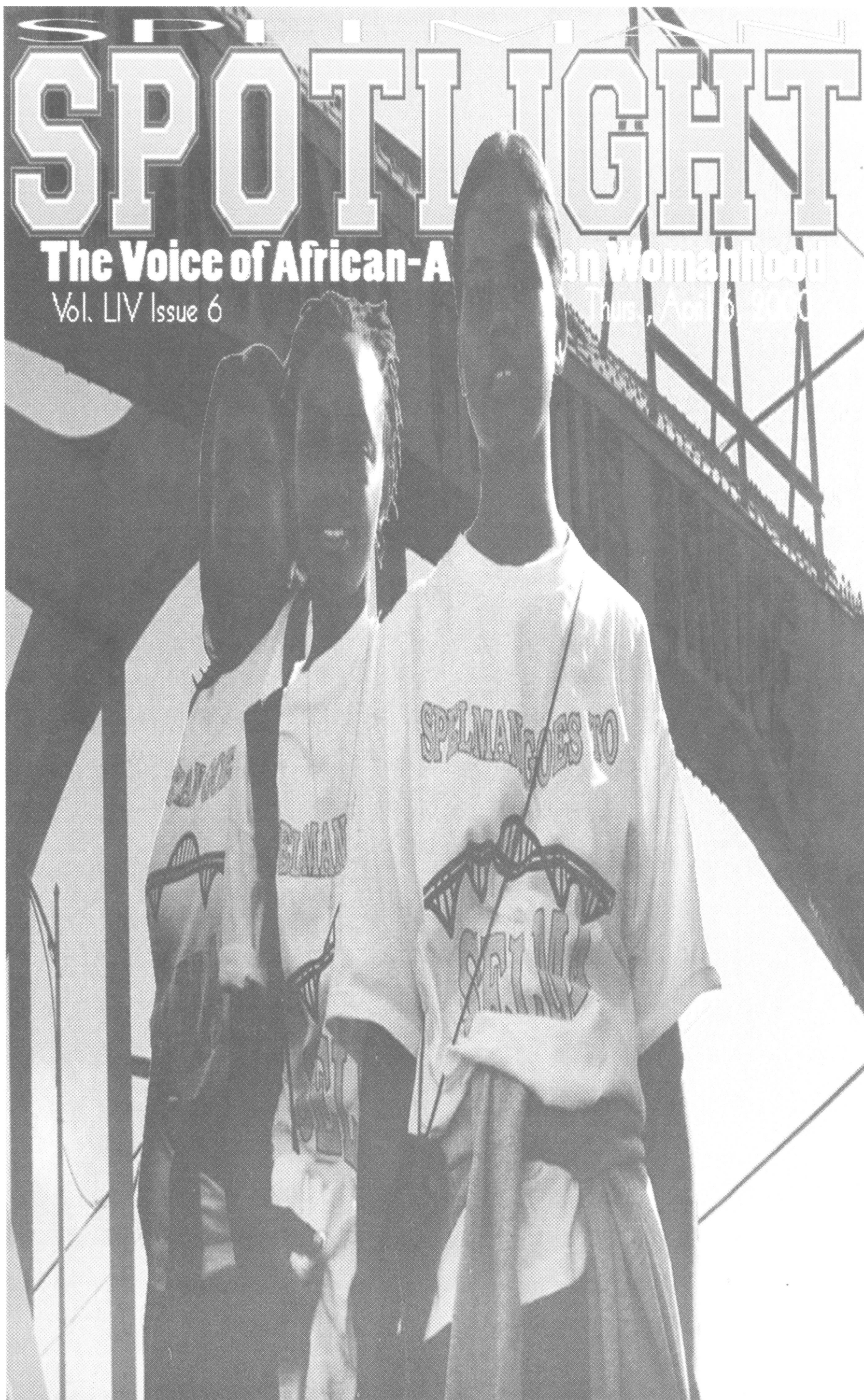


SPOTLIGHT

The Voice of African-American Womanhood

Vol. LIV Issue 6

Thurs., April 6, 2000



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We have had a lot of long
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tried our best but now we have
to tell ya, it's time to go!!!!!!
Special thanks to the Spotlight
crew...(you know who you are).
And special thanks to our
advisor Maria Mallory for all
of her expertise. We wish the
next year's staff of the Spotlight
much luck.

Best Wishes,

Mesha & Jamilla
Senior Editors in Crime

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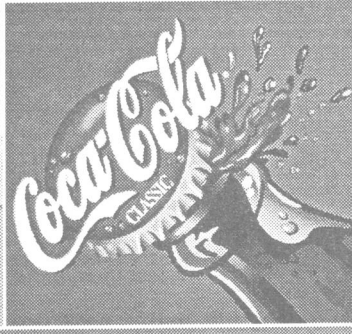
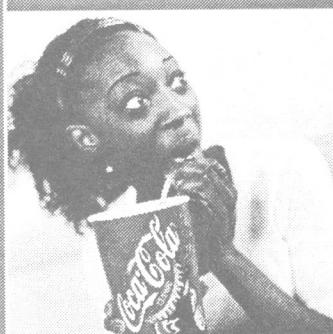
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Campus and Local

From Spelman to Selma: Diary of a Student

Larena Flemings
Contributing Writer

Recently, twenty-five
Spelman women joined



other participants in Alabama to commemorate the famous 1965 Selma-to-Montgomery voting rights march. On March 7 of that year, nearly a decade after the Montgomery bus boycott, over 500 marchers were beaten by police as they attempted to cross the Edmund Pettis Bridge and trek to the Alabama state capitol in protest of the large number of disenfranchised African-Americans.

Broadcast live on national television, the day of brutality became known as Bloody Sunday. Participating in the march re-enactment was part of a sociology class called *Selma Beyond 2000*, an interdisciplinary course surveying the Civil Rights Movement. Sophomore Larena Flemings shares her thoughts on this week-long experience with the Spotlight.

March 4, 2000: We arrived in Selma and were in the re-enactment parade in downtown Selma. Many people were surprised to see us, but were very receptive. After marching through Selma we participated in the Jubilee. Each of the students in the class was assigned to various booths, such as the technology booth which premiered new computers, the voter registration booth was trying to get people to register, and the hip hop booth showcased various artists.

I was very frustrated at the lack of respect from the high school students at the Jubilee. When the Jubilee chairperson began to

explain the importance of this event they were not interested in her remarks, but more focused on the



performance of Jagged Edge. I felt deeply hurt and confused about this lack of regard for history. People were brutally murdered for our right to vote and this was only thirty-five years ago.

March 5, 2000: I, along with my roommate Jennifer, were chosen to be marshals in the parade with [President Bill Clinton]. This morning we were told our plans and stepped out wearing our "Spelman goes to Selma" t-shirts.

Upon arriving at the parade route we had to take precautionary procedures because of the President's presence. All bags and cameras had to be checked. The security measures were like something I had never seen before. FBI,

state troopers and police were everywhere. It was like something out of a movie. After getting checked and being informed of our plans we were able to cross the barricade to become marshals. There were a lot of civil rights figures there, such as Joe Brown, Andrew Young, Dick Gregory, Jesse Jackson and Martin Luther King III.

As marshals we met several people such as Rodney Slater, Alexis Herman, Gloria Steinem, and Julian Bond. After 15 minutes, eight people who were in the march 35 years ago began to walk across the bridge, followed by

35 years ago, and remarks from the President, we commenced across the bridge. My eyes started to swell with tears. I was amazed as I looked over the bridge and thought about the marchers being attacked, gassed, beaten to death and trampled. I felt a sense of homage to John Lewis, Hosea Williams and countless others who were willing to take beatings for my right to vote and my equality in the U.S.A.

When we reached the foot of the bridge, state troopers were lined at the side in a salute. Thirty-five years ago, those same state troopers were the ones

Dick Gregory addressed the school, I told the students how important it was for us as a people to vote, because people died for that right and we should not take it lightly.

As I was walking through the hot Alabama sun, I started mingling with the other marchers, who were in high school. It gave me a sense of renewal to see these high school students in a different light. I received a new hope after being disappointed at the Jubilee by the lack of respect from today's young people. These students were vividly aware of the civil rights movement and eager to change the state of the nation.

March 10, 2000: As my feet were just starting to get weary on Friday afternoon, we marched into the city of St. Jude, which is four miles outside of Montgomery. Thirty-five years ago the marchers were not allowed to stay in Montgomery churches because of safety precautions. St. Jude Catholic Church opened up its doors to the marchers and let them stay for the night.

As we approached, local elementary and middle school students met us as we entered the church. They had signs that read "Welcome freedom

President Clinton, Coretta Scott King, Jesse Jackson and John Lewis. This was a very touching moment.

who blocked, beat and accosted the marchers.

March 6, 2000: Today I was chosen to go to a



Photos courtesy Tiffany Simpkins

After a speech by John Lewis, who was one of the first protesters to be struck

local middle school to talk about the march. After Martin Luther King III and

marchers" [and] "We love you freedom marchers." It continued on page 8

Campus and Local

Dr. Johnnetta B. Cole Visits Spelman Former college president talks about activism

Jennifer Smith
Staff Writer

On Thursday March 30, former president of Spelman College Johnnetta B. Cole spoke as part of "Breaking Out of the Box," a week of events sponsored by Spelman's sociology and anthropology club, SASSAFRAS.

Dr. Cole focused on the "false dichotomy between scholarship and activism," saying that "good scholarship truly does not exist without good activism."

During her lecture, Dr. Cole challenged the audience to remember the "unsung heroes" who played a crucial role in the Civil Rights movement and various other activist events. "In the imagina-

tion of the black American mind, black women are rarely conceived of as scholars and intellectuals," said Dr. Cole. She continued by discussing strong female civil rights leaders such as Septima Clark and Ruby Doris Smith Robinson, who "went about activism that made things better for us."

Dr. Cole discussed today's student activism in the form of "community building" in which students become activists for the community by performing tasks such as tutoring a neighborhood child, or working in a rape crisis center. These "necessary and effective forms of activism" should be done by "showing respect for the community and their wishes," she said.



Jylana Sheats

Cole's personal activism is evident through service to various boards and associations such as The United Way of Atlanta, The Rockefeller foundation, Governor Roy Barnes' committee on school reform, and an ap-

pointment to President Clinton's commission. Also, Dr. Cole is presently working with Spelman professor Beverly-Guy Sheftall on a book called *Gender Talk*.

As a former anthropology major, Dr. Cole

said that the most important lessons she learned were how "simultaneously different and similar human beings are from one another" and that people must combat "intolerance and oppression in forms of racism, sexism, heterosexism, ageism, and anti-Semitism."

"We must not only 'break out of the box,' said Dr. Cole, referring to SASSAFRAS's theme for the week. "We must break it down, take off and fly."

Painting, Portobelo Style: Art instructor incorporates native culture into class curriculum

Mia Radford
Staff Writer

Associate professor of art Arturo Lindsay is teaching a new tradition of painting to students at Spelman.

Born in Panama, Dr. Lindsay began working in 1995 with a group of self-taught artists in his country known as the Congos. Descended from runaway African slaves, the Congos' painting "forge[s] a new tradition in painting that is helping to preserve the history and culture of the Congos while providing much-needed hard currency for this very impoverished community."

Besides the Congo painting workshops, Lindsay also created the Spelman College Summer Art Colony in Portobelo, Panama in 1997. Through the program, students spend two weeks abroad studying the works of Af-



courtesy Mia Radford

rican and Spanish painters.

Lindsay says the program gives his students "an opportunity to live and learn about the 17th century Spanish colonial village of Portobelo...[it] was seminal in the history of the African Diaspora in

South America as well as the development of Latin America," he says.

Last semester, the Department of Art, the African Diaspora and the World Committee, and the Ethel Waddell Githi Honors Program sponsored a series of Congo painting

workshops at Spelman. Directed by Congo artists Virgilio Yaneca Esquina and Ariel Pajarito Jimenez, the day-long workshops have been open to students with and without painting experience to create their own pieces under the guidance of the master artists. In addition, workshops this semester have been taught by Panamanian brothers Tito and Gustavo Esquina, artists-in-residence.

The Esquinas say that art has allowed them to preserve the history and culture of their Portobelo ancestors.

Find out more about the Spelman Summer Art Colony on the Internet by going to <http://www.wcenter.spelman.edu/artcolony/artcolony.html>.

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Health and Leisure

Eating Disorders: Not just a "white girl thing"

Cynthia Daniels
Staff Writer

Surprisingly, studies show that eating disorders are now becoming evident in young African-American females, with those in college most likely to be affected.

Of the more than 5 million Americans suffering from eating disorders, college women between the ages of 18 and 22 have higher rates of bulimia than those females younger, not in college or over the age of 21.

A body image forum sponsored by campus organization The Peppers and health experts explored eating patterns and nutrition in the black community.

"This isn't an isolated white girl problem," said Dr. Pamela Scott-Johnson of the Psychology Department. "As we become westernized, our obsession with being thin becomes very unhealthy for us."

A number of Spelman students who attended predominately white preparatory schools confess to having negative images because of their peers.

Sophomore Hillary Williams shared her battle with her eating disorder at the forum. She said throughout high school, she considered herself "large" in comparison to her white classmates and urged women suffering from eating disorders to get help.

Nutritionist Carol Kelly advised the audience not to diet but to eat with a balance and variety.

"With diets, most people will gain 95 percent of their weight back," said Kelly. "While on a diet you will still have cravings that will distort your eating. Healthy eating works best," she said.

Comments from audience members conveyed their feelings that the media, role models, and culture were all factors in creating the image of ideal beauty; an image that not many African-American women fit. Here are some characteristics of eating disorders.

Anorexia Nervosa: Weight loss; intense fear of gaining weight or be-

coming fat; loss of menstrual cycle

Binge Eating Disorder: Uncontrolled eating binges at least twice a week followed by feelings of distress and guilt

Bulimia Nervosa: Recurrent episodes of binge eating followed by induced vomiting or large doses of laxatives; feeling out of control during binges; resistance to exercise and suggestions to become physically active; evidence of moderate severe anxiety during physical activity; Night Eating Syndrome; waking up hungry in the middle of the night and preparing a small series of meals.

"To cure this problem, we need to accept our own body sizes," said

Marilyn Hughes, a clinical director of Ladder to the Moon, a program that helps women who suffer from eating disorders.

Ultimately, women must examine their idea of beauty and feel comfortable within themselves in avoiding eating disorders.

Dining at Jason's

A. D. Williams
Contributing Writer

While you're putting together your spring wardrobe, put something new on your plate as well. Forget winter's steaks and hot bowls of chili. Do something more in character with spring; go to the deli-Jason's deli.

This Texas-based restaurant, which recently opened in the Atlanta area, has something for all tastes. The menu encompasses just about everything: soups and salads, subs and poboys, traditional deli sandwiches, and Jason's famous "super spuds". Most menu items are playfully named. There are the Plain Jane and Texas Style spuds. There's also Bird to the Wise, a deli favorite consisting of sliced turkey, New York-style pastrami, and Swiss served on an onion roll. The Italian Submarine is just that, a loaded sub sandwich with Italian fare. You'll notice a certain item on the menu known as the "muffaletta."

It is considered Jason's finest offering. All items are moderately priced from \$4.50 to \$5.75. Only the muffalettas reach the \$8.95 price range.

For the health-conscious, Jason's provides a "Healthy Heart" menu segment. The Heart Institute of St. Elizabeth Hospital (Beaumont, TX) approves each item listed. Other healthful selections are denoted by red hearts or green check marks.

The deli's atmosphere is casual, although you'll find everyone there from couples to business professionals. The waitstaff is casual and attentive. Simply tell the friendly individual in the serving line what you'll be having; he or she will pass it along to fellow co-workers. You pick up your order and pay.

Feel free to dine outside if the temperature persuades you to do so. Try one of the scrumptious desserts in a bowl of ice cream, a gratis. Don't just

continued on page 12

Spelman Jaguars on Way to NCAA

Jennifer Smith
Staff Writer/Sports

Spelman College's basketball team, is on its way to becoming Division II members of the NCAA. The process of becoming a Division II member entails four years of provisional membership, with Spelman in its second year.

To become official members of the NCAA, the Jaguars must comply with meeting team quotas and having the support of Dr. Manley. This makes them eligible to participate in tournaments and competitions. Recently, the Spelman Jaguars were featured in a Channel 2 News program which discussed development of the athletic department as a whole in preparation for the NCAA.

"[Being accepted into the NCAA] is something that needs to be done so Spelman will be respected for its scholar athletes," says senior Paula Harmon, a biology major who plays forward and cen-

ter.

"Athletics should have a purpose...they shouldn't just be something that we do every night," she says.

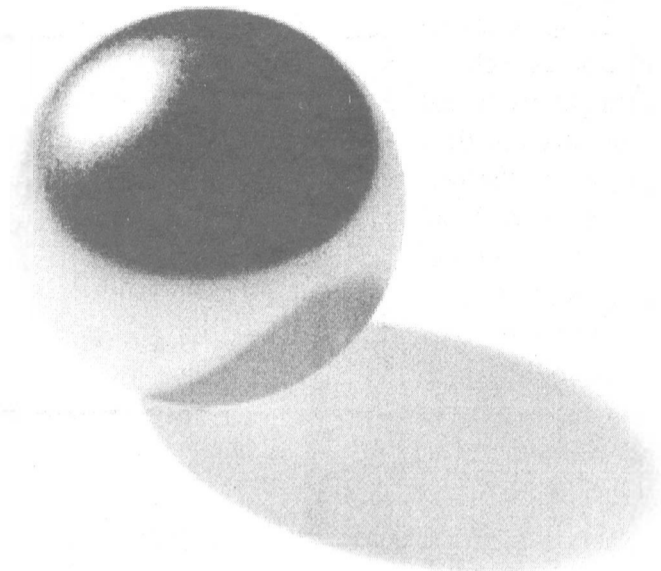
Increased administrative support has also helped the Jaguars. "When I came in freshman year, I felt like everyone was against us," says Harmon. "But Dr. Manley was real, and I appreciate the help she gave the department. She didn't make us jump through any hoops to obtain funding, like we've experienced in the past."

Head Coach LaVon Mercer, notes the importance of not only increased funding but student participation for the athletic department. "The department has put things in place and created a solid foundation, but we need more support from the student body," he says, referring to the fact that "only 15 or 20 people" attend each game. One way the department may choose to increase the student turnout

is by having Spelman games prior to Morehouse games in Forbes Arena.

When asked what makes the Jaguars special, Mercer says: "They are willing to give their time to basketball while keeping academics in place. It's about commitment. It's very easy to criticize, but hard. its to do something."

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Opinions/Editorials

"Strip Tease": Reflections on an AUC treasure

Beth Perry
Staff Writer

Upon visiting the AUC as a curious and excited high school senior, one of the first things I wanted to know was where everyone went to kick it. My host, being the learned Spelman woman that she is, listed the obvious places: Market Friday, club ESSO and Studio Central, Lower Manley parties, basketball games, various campuses including Emory and Georgia Tech, and the 17-mile-long walkway that she affectionately referred to as the Strip.

"The Strip?" I asked, not sure what to think.

"Girl, the Strip is always packed," said my friend. "Every night.

Couples walk up and down the promenade holding hands; guys sit on the benches and holler at every girl that walks by. It's great. The Strip is where everybody comes to chill."

That night my friend took me to this mystical place, and within the few hours we were there, I had met over 4,000 people. "Wow," I thought to myself. "I'll never be bored if I come to school here. If worse comes to worse, and I can't find anything to do one night, I'll just come to the Strip!"

A year went by, and I found myself locked up for a week during Freshman Orientation, eagerly awaiting a chance to get out and meet some new people. The Olive Branch AUC

Party was great, and the Strip that night was even better. And in the following days, it remained packed with hundreds of

club. Guys with fresh fades, tight cornrows, S-curls, and half-permed Afros posted themselves at various spots with pens

looks of deep concentration on people's faces as they debated whether or not they were hungry enough to trust eating any type of meat at Stegall's?

And what about the party promoters who ran up at least thirty times within ten minutes to hand you the same flyer over and over?

And of course, there's my personal favorite: the bench outside Club Woody, which always had the same six people sitting on it talking nonsense twenty-four hours a day.

For the entire week before school started, we rocked the Strip like pros, the way preceding students always had--the way it was supposed to be. And we had fun, right?

continued on page 12

For the entire week before school started, we rocked the Strip like pros, the way preceding students always had--the way it was supposed to be.

excited students cutting up or just chillin' out until 3 a.m. before exchanging phone numbers in order to continue the conversation in their rooms. Girls, dressed in everything from tube tops to sweatpants, flocked through the gates as if they were going to a

and paper ready.

I know you all remember laughing every time someone tripped over the sudden uneven spot to the right of the sidewalk a few steps after the Strip's entrance and unsuccessfully tried to play it off.

Who could forget the

Got Beef?

Exploring the tension between AUC schools

Daria Hall
Staff Writer

What's up in the AUC? Why is it that every time I turn around I'm reading an article about someone dissing another school, comparing AUC schools, or responding to negative comments about a school? I know—you're probably thinking "not this again"—but if it continues to be a topic of heated debate in every publication throughout the AUC, then it is a problem that needs to be resolved and soon. It seems that everyone has formulated his or her own opinion—so here's mine.

Let's face it. Every school has its rival. There will always be that school that you will try to beat academically and athletically. We must acknowledge the fact that even though Clark Atlanta University, Morehouse College, Morris Brown College, and Spelman College are considered part of the Atlanta University Center, each school remains a

unique and separate institution of higher learning. Yet each institution has a common goal, which is to educate. Each has its own set of traditions, beliefs, problems and strengths. Therefore, the hostility, favoritism, dislike, and tension that has grown out of these stereotypes have been developed by each school individually.

Many of the stereotypes presented here in the AUC developed during Freshman Orientation Week. You come to a new school, with a new environment and new people. You are vulnerable as a freshman, because you are the new kid on campus. So what do you do to gain a better understanding of your new surroundings? You listen and ask questions, right? I know I did.

And what I heard sometimes was not that intriguing. Other people's perceptions came into play and since you didn't know any better you began to believe things that you did not yet understand. Like

what's the deal with Morris Brown? Am I really supposed to find and marry a Morehouse man? Tuning into other people's conversations, particularly those of the upperclassmen, and listening to gossip heard from friends, teachers, and family all contributed to your own perception of the AUC. I must admit that I played into some of them. Before I began to talk with other students from Morris Brown I would brush the school off so easily as if it didn't exist.

However, I soon learned new things about the school. Did you know that Morris Brown is the only school in the AUC founded by African-Americans? Or that a part of their campus was used for the Underground Railroad? I truly understand now as a saying of my mother: "Ignorance spoken with certainty is certain to be believed."

While I am on the subject of Morris Brown I think it only fitting to dis-

cuss their response to some comments made about them in a fairly recent edition of Morehouse's *Maroon Tiger*...Doesn't it feel like the animosity between the schools is beginning to turn a tad bit ridiculous and childish? I think it was only a matter of time before Morris Brown would get fed up and take action, bringing to attention the beef between the schools. Every school's SGA President responded to the situation, including Morehouse, which of course was expected, but has it resolved the problem? Unfortunately, no, but at least it got everybody to think more about social problems in the AUC.

And what about us, Spelman? Are we just a bunch of leather jacket, Express Jean-wearing gals who want to "change the world"? If that's what Morehouse thinks then they have another thing coming. Why don't we tell them the real deal, which is that we are not all snob-

bish, materialistic, save-the-world hypocrites.

We all have our differences, but let's not turn them into headlines for an article in a newspaper. We need to know when to call it quits with the bragging, nagging, gossiping, and preaching.

However, we can't completely bash Morehouse and the *Tiger* for their comments, because the problem begins and ends with us, the students. While students who read the article were offended by some parts nobody really made a move against it. If it weren't for Morris Brown standing up, would anything have been said? Or would we have been angry for a moment, brushed things off and continued on like it didn't happen?

Let's be honest. We all know that those stereotypes have been circulating long before the *Tiger* decided to publish anything. Now the SGA presidents of the AUC claim

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OPINIONS/EDITORIALS

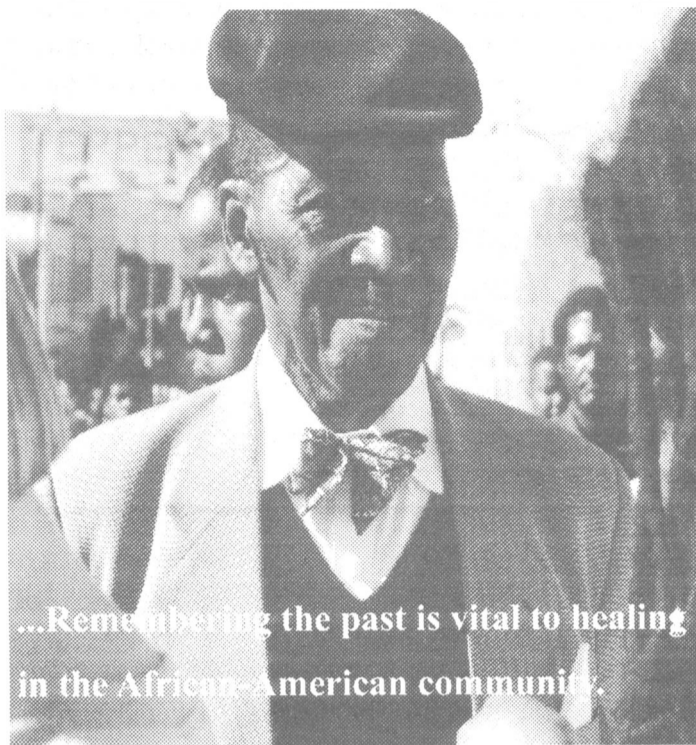
Remembering the Past

Marching is part of healing for blacks

Iyabo Kwayana
Contributing Writer

On Saturday March 3 at four forty-five a.m., fifteen minutes before the chartered van filled with Spelman students was to leave the parking lot to begin the journey towards Selma, Alabama, I was fast asleep. When I woke up it was almost seven o'clock and I soon discovered that the darkness outside was due to rain clouds and not the early hour.

I was faced with the task of getting to Selma. I knew I had to go. Not just because it was a requirement of the class I was enrolled in — Selma Beyond 2000 — but because



...Remembering the past is vital to healing in the African-American community.

I knew I wanted to be there to witness such an event. I felt that my being a part of this event would give

me more insight into past struggles and see their relevance to the struggles of this generation. Well, I

made my way to Selma by Greyhound hours later and my experience throughout the remaining six days was definitely remarkable.

Spelman's "Selma Beyond 2000" course is centered primarily around the events leading up to the 1965 march from Selma to Montgomery. By weaving current social issues and concerns into class discussion, the class demands that participants don't get caught up in the idea that the struggles are over.

In recent days scholars have found that a person's ability to heal is directly linked to their willingness to remember the traumatic events of the

past. [Remembering the past] is vital to healing in the African-American community.

The class is structured around the notion that each person is both a student and a teacher. To gain a full understanding of time period and everything that led up to the march, the course is divided into four areas of study, each of which is significant in shaping the movement: history, religion, the role of women and children, and political strategy.

The march from Selma to Montgomery gave the class the opportunity to journey back through time, holding on

Continued on page 12

How the Voting Rights of Prisoners Affect Minorities

Nyambura
Staff Writer

Suppose you were to suddenly lose your right to vote.

Highly improbable you say? Unconstitutional? Recently, the Supreme Court voted on a proposal challenging a prisoner's right to vote. The precedent for the prisoner voting privilege was set in a 1998 court case. The new proposal, suggested by Republican Donald Stritch, would add an amendment to the constitution saying that a convicted felon "may be denied the right to vote" while incarcerated. Stritch contends that he is taking a moderate approach to felons and voting rights saying "there is something to be paid for" when it comes to voting and prisons. In efforts to support his proposal, Stritch offered what he called "future scenarios" in regard to inmates and elections saying, "Maybe someone would run for State House... and

a state trooper might have to accompany them." However, the point was made that guns aren't allowed on the House floor.

people go to prison." Gordon is not alone in his opposition to the proposal. Claire Ebel of the New Hampshire Civil Liberties

Only 94,515 black women are registered to vote in Fulton county as compared with 115,572 white women.

Joshua Gordon, the lawyer who represented inmate David Fischer in a battle to gain the absentee ballot from the city of Rochester, New York, has been fighting avidly against the proposed bill. Two years ago a Superior court judge ruled in Fischer's favor, giving convicted men and women across the nation access to the polls and use of their constitutional right to vote. Gordon argues "prisoners are married, have children, own cars and have bank accounts. These interests don't fade away when

Union argues "the issue becomes, do you want them to come out of prison better criminals or better citizens?"

With American prisons filled to capacity with African-American and Latino men and women, this issue should be of the utmost concern to those who will be affected most by its implementation, the "minority" population. As Gordon put it, "here we have a group of people who want to vote and we're taking it away."

While the right to

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From Spelman to Selma

continued from page 3

was at this point that I began to look at myself as a freedom marcher. It gave me pride to realize that these children looked up to me and my fellow marchers as people who were a part of the ongoing struggle for equality.

March 11, 2000: From St. Jude, we embarked on our march into the city of Montgomery. We walked four miles, traveling into the communities and picking up residents on the way. People stopped their cars, came out of their houses and watched in awe. We carried signs, sang songs and had a renewed sense of freedom on this rainy day.

As we marched to the capital, I had mixed emotions. A week earlier over 500 marchers walked to this same capital to protest the Alabama confederate flag being taken down. How far have we really come since that day, thirty-five years ago when those freedom marchers made it to the capital on a journey

much more difficult than ours?

While walking back to the bus I felt a sense of pride. I had traveled the same path as my ancestors, 35 years before. Even though they slept in campgrounds and feared for their lives, and we slept in hotels and were guarded, we walked for today's social injustices. As Spelman women, the ball is in our court. We have the power to change the nation. We can't just sit around and talk about change; we must be at the forefront of change.

ARTS AND ENTERTAINMENT

Final Destination a Guaranteed Thriller

Natalie Brown
Staff Writer

Alex Browning (Devon Sawa) is no ordinary high-school senior. Regular teenagers do not have the ability to foresee their own ill-fated futures, nor do they have the power to change them. But Alex Browning, an unwitting clairvoyant, is different. He sees things. Bad things.

Buckled in and ready to leave on his senior class trip to Europe, Browning has a premonition in which the plane explodes, brutally killing all of them. Hysterical, Alex tries to warn everyone, but no one believes him. Instead, Alex, along with 6 others, is kicked off the flight for disturbance of peace. Minutes later, the aircraft ignites into flames.

By saving his own life as well as the lives of six others, Alex has interfered with destiny, but soon learns that death has a definite and precise plan for everyone. And that his in-

terference is only temporary.

Final Destination, also featuring Ali Larter as Clear, a young woman

romance but Destination has a deeper philosophical issue interwoven amongst the blood, guts, and tears: are humans in control of



Shane Harvey/New Line Cinemas

who has similar instincts to Browning's, and Chad E. Donella as Browning's best friend, is more than a typical Generation Y thriller. True, it comes complete with the usual thriller components of nail-biting suspense, brutal deaths, an innocent

our own destiny, or is there really an ultimate, unalterable plan for all of us? Less superficial than its thriller counterparts, Final Destination is well thought-out, and well worth seeing. [Warning: not for the faint-hearted].

Romeo Must Die: buy the music

Najeema Washington
A & E Editor

Heavily laden with Timberland tracks and driven by two releases by Aaliyah — "Try Again" and "I Don't Wanna" — the soundtrack to *Romeo Must Die*, the movie being heralded as "the black *Matrix*", helps to redeem the film's shortcomings.

Released on March 28th, the soundtrack was executive-produced by Aaliyah and Timberland. While Aaliyah probably would have liked the soundtrack to serve as her reintroduction into the R&B kingdom, other princesses — specifically Destiny's Child — have found their way into the castle. "Perfect Man," which of course highlights Beyonce's vocal talents, is yet another little-girl-trying-to-be-grown track. With an eclectic combination of drum beats and computer-generated rhythms, Beyonce sings, "He was what I wanted/ Exactly what I needed/He

was what I fanaticized." Then she goes on to sing about a well dressed, curly-headed cutie who actually asks her what she is thinking. What, a man who cares about your feelings? Possible only in fiction.

Ginuwine delivers the same this-girl-is-about-as-sexy-as-I-am message in "Simply Irresistible": "That is you/that is me. Can't wait to be physical. I want you/You want me." Can you imagine the video?

But don't be fooled, this isn't a "girlie" soundtrack. Mac 10 and BG of Cash Money have cameos on two separate tracks. Mac 10 fits in well, but BG sounds uncomfortable without the backup of his Hot Boyz.

With the help of Joe, Destiny's Child, and Aaliyah, the *Romeo Must Die* soundtrack fits in well with the current trend of successful music to urban movies. Even if you didn't enjoy the flick, you'll be dancing to the music.

The Buckhead Blackout

Najeema Washington
A & E Editor

Buckhead, Atlanta's famous bar district, has been the subject of controversy the past few months, and currently is in danger of losing millions of dollars due to recent actions taken by Atlanta lawmakers. While violence in the area has increased significantly, including three murders, patrons and business owners are upset about legal actions that are affecting the social climate and profitability of the Buckhead district.

The latest incident involves So So Def rapper Da Brat, a.k.a. Shawntae Harris, and another female. A Chicago native, Da Brat has lived in Buckhead area for about five years, and faces a felony charge of aggra-

vated battery after a conflict in a club with Rezue Robateue. After a battle of words, Da Brat is alleged to have struck Robateue with a pistol or shot glass in the Buckhead club The Chili Pepper in early March. A court appearance is scheduled for the rapper for April 13th. Meanwhile, Da Brat's third album, *Unrestricted*, is scheduled for release on April 11th.

But the story doesn't end there. On March 12th, five people were injured outside of Da Brat's Buckhead apartment complex. A limousine was struck by gunfire thirteen times as passengers were leaving the complex. The passengers, not associated directly with Da Brat, believe that their limousine was similar to one that the rapper is known to use,

and therefore, the incident is one of mistaken identity in a failed retaliation.

African-American patrons are not the only

ones feeling unwelcome. Many restaurant/bar/club owners are being hit with fines for violations of fire code regulations. And be-

cause of a regulation stating that an establishment that receives more than fifty percent of its profits

Continued on page 12

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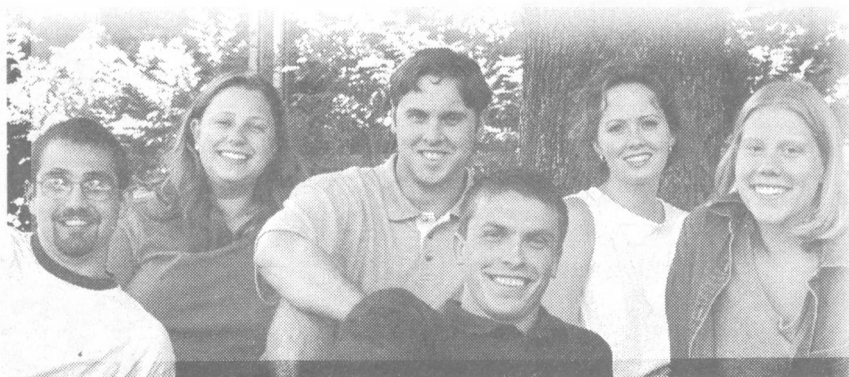
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ARTS & ENTERTAINMENT

And the Winner Is...Not Black

Black actors still struggle in Hollywood

Natalie Brown
Staff Writer

Well, by now we all know who left the 72nd Annual Academy Awards with an Oscar. How many of you kind of guessed that Denzel Washington wouldn't when fellow Best Actor nominee Kevin Spacey of *American Beauty* popped up in the shower in Billy Crystal's opening performance?

Of course, there aren't enough black actors and actresses being recognized for their contributions to the Hollywood community. An eleven-year-old can be nominated for Best Supporting Actor (not that Haley Jo Osmond wasn't great in *The Sixth Sense*), yet there were fewer than five blacks honored with a nomination. When Halle

Berry won a Golden Globe for her portrayal of Dorothy Dandridge, she said, "I finally feel a part of Hollywood and that feels so good." She has been working in Hollywood for well over nine years. Berry also told the press that she hoped winning the Golden Globe would open more doors for her career. Her talent has been recognized, but has Hollywood realized that there are a lot of other actors and actresses that have been looked over because of the color of their skin?

The Academy has begun to recognize black talent only at an excruciatingly slow pace. In 1996, only one African-American was nominated for an Oscar: Dianne Houston was nominated for directing the live-ac-

tion short film *Tuesday Morning Ride* out of 166 nominees. That was the year that Jesse Jackson called for a protest of the Awards. Jackson did note the positioning of Whoopi Goldberg as host, Quincy Jones as producer, and Denzel Washington as a presenter; yet he still felt that the industry needed to change. Since then we have witnessed Cuba Gooding, Jr.'s win for *Jerry Maguire* and this year's nods for Washington and Michael Clark Duncan for his role in *The Green Mile*.

But can the Academy be held solely responsible for its scarce recognition of black actors actresses?

Junior theater major Katrina Griffin believes that the blame also lies within the Black community. "As an actress, I be-

lieve blacks are underrepresented, but it is also time for black producers, directors, and screenwriters to create films worthy of Academy Awards," she says. Black and white audiences enjoyed movies such as *Friday* and *The Best Man*, but do these films compare with past Academy Award winners and nominees such as *Shakespeare in Love* and *Saving Private Ryan*?

More blacks must work to make their own place in Hollywood. On the other hand, a film such as *Malcolm X*, wonderfully directed by Spike Lee and superbly acted by Denzel Washington, was passed over by the Academy. So is the problem just the lack of quality black films, or is there automatic

bias on the part of the Academy towards any black film? Ask yourself this: Had Cuba Gooding, Jr. played the same dynamic role from *Jerry Maguire* in, let's say, *The Best Man*, would he still have won an Oscar?

Maybe 2000 is the year for change. Perhaps there will be more Oscar-worthy projects being created by blacks and other minorities. Network television is starting to add black characters to its formerly lily-white shows (albeit by force). Perhaps Hollywood will finally listen to its audience. Still, it is the duty of black actors and filmmakers to work on projects that will show Hollywood that minorities will not continue to be ignored.

20 Questions

Making the transition from Jamaica to the AUC a little smoother. By Damali A. Booker and Ann Onymous

1. How many of y'all wanted to spend that last \$27 so you'd have to stay in Jamaica? 2. Who let beef die? 3. How many people got their feelings hurt? 4. What happened to "What goes on in Jamaica stays in Jamaica"? 5. Why do you think that because you had him freshman year and dumped him sophomore year you could hold onto him in Jamaica? 6. Did the TWINS get it? 7. Why was this your third senior trip to Jamaica? 8. And how many jobs did you work to get there? 9. Don't you have to be a political figure before there can be a political scandal? 10. Who lived the Bob Marley experience? 11. How many of y'all stopped talking to each other when you got back? 12. Why was the hot tub not hot at 3 am.? 13. Is it me or have a couple of our Morehouse brothers been holding out on us? 14. Has your Bob Marley CD started skipping from repeat yet? 15. Where have all those fine CAU men been hiding all these years? 16. How many of y'all were in church Sunday trying to repent for your sins in Jamaica? 17. She graduated in December, lives in Tennessee, didn't go to Jamaica, but why does she know all of your business? 18. Who was praying on the way down that 60 foot cliff in Negril? 19. Did you keep your eyes open? 20. Is anyone actually going to open a book between now and graduation?

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ARTS & ENTERTAINMENT

The Twisted Life of an American Psycho

Natalie Brown
Staff Writer

What's the most disturbing movie you've ever seen? *The Silence of the Lambs*? Or perhaps the classic thriller *Psycho*, with Anthony Perkins as the disturbed Norman Bates, wins that title? Well, *American Psycho*'s Patrick Bateman, the wealthy Manhattanite with homicidal tendencies, makes Norman Bates look like an amateur psychotic. Bates could learn a few lessons from Bateman: add an ax, tack gun, chainsaw, a little Whitney Houston, and maybe some Phil Collins into the picture, and you have the perfect murderer.

American Psycho lets us in on the secret world of the 1980s Manhattan elite with Bateman as the twisted tour guide. The parties are boring, the con-

versations meaningless, and relationships are based on who can screw whom. Basically, it's boring. Bateman has just one too many Armani suits to make him happy. Instead, it has pushed him over the edge.

What distinguishes one person from another in this world where cocaine is like water and women are used and discarded like tissues? In Bateman's case it is his work in murders and executions (or maybe it was mergers and acquisitions) and he truly works hard at his job. And then there are his obsessive-compulsive behaviors that range from washing his hands with gloves on to filling out every clue on a crossword puzzle with the word "meat" or "bones". Bateman also knows every fact about 80's music greats such as Huey Lewis and the News, Phil Collins, and Whitney Houston, as

well as the great serial killers of the past such as Ted Bundy and Son of Sam. Why not dazzle your victims with 80s pop trivia? Make them relax, have a drink, and prepare to inflict your darkest dreams and fantasies upon them.

Christian Bale (A *Midsummer Night's Dream*, *Little Women*) plays the part of Bateman to cruel and unusual perfection. Early in the making of the movie, Leonardo Di Caprio was rumored to be playing this part; but strikingly handsome and charming with a hint of deviousness in his gaze, Bale truly is Bateman. Rounding out the cast are notable actors such as Willem Dafoe, Jared Leto, Reese Witherspoon, Samantha Mathis, and Chloe Sevigny. The film was released by Lions Gates Films, which also released last year's film

Dogma.

Warning: there is a lot of blood in this film and it is sexually explicit, however, it is tastefully filmed, accenting the point of the movie instead of being excessively perverse. As Bateman states, "I guess I'm a pretty sick guy," he reveals all of the horrors of his mind to his lawyer on an answering machine message. The derangement of Patrick Bateman's mind is clearly apparent as the movie ends in an enigma: what is fantasy and what is reality?

This film, based on the novel by Bret Easton Ellis, can be viewed as a social commentary with Bateman representing the most foul and base human being of all. Clothes have more meaning to him than life and success can be achieved by killing the competition (literally). He is the perfect monster suc-

cumbing to his wildest desires and indulging in his privilege. Bateman is untouchable almost to the point of being invincible. By the end of the film, he is even likable. As surprising as that is, he is so charming and charismatic that you almost pity him and what being wealthy and successful has driven him to do. Almost.

When Singers Try to Act

Rashida Rawls
Staff Writer

With more recording artists trying to act, someone has to step back and ask: is it really worth trying? In *Romeo Must Die*, we witness yet another recording artist's unsuccessful attempt.

Starring martial arts master Jet Li and recording artist Aaliyah, *Romeo Must Die* is an action-packed yet distorted version of Shakespeare's *Romeo and Juliet*. Playing the part of Han, Li woos the audience with his breathtaking kicks, spins, and other gravity-defying martial arts moves as he works to avenge his brother's death. Trish, played by Aaliyah, one day happens to get into a cab that Han is stealing. Somehow, she joins Li on his

quest to avenge his brother.

But back to the recording star turned actor/actress critique. Since *Romeo* is Aaliyah's first feature presentation, perhaps an average performance is to be expected. It is disappointingly obvious that she strains really hard to squeeze out that one tear during those highly emotional scenes. This is unfortunate, since her character is sassy and independent -- a role that would seem to fit Aaliyah perfectly.

On the other hand, DMX -- another artist turned actor who stars in the film -- actually does a decent job for his limited screen time. Despite this fact he shows no potential for playing diverse roles. From romantic movies to suspense thrillers, DMX seems to be secure in his

bad boy thug roles.

With the success of movies like *Friday*, starring rapper Ice Cube, *Independence Day*, starring rapper Will Smith, and *Belly*, starring rappers DMX and Nas, it is no wonder that other artists want a chance at the silver screen. However, not everyone has been blessed with the gift of acting. So if Romeo dies, it's because Aaliyah's acting killed him!

Beef from page 7

that they will work together to try and resolve these issues between the schools; but do you think that is enough? They cannot do it alone. Righting the wrong begins right here in the mix of the student body.

How do we solve the problems at hand? J.C. Love II, the new Morehouse SGA President, has some good solutions. We the student body should become more active in student government programs, not just homecoming. We should take part in AUC Council activities beyond attending their parties at club Studio Central. We should look more into how Operation Olive Branch is structured, because truthfully this is where the beef begins. These are all key elements to controlling the stereotypes that have gotten way

out of hand. We the students must act now.

Things in the AUC will only begin to change when you as an individual begin to think on your own, do your own research and then formulate a valid opinion. Keep an open mind by not just focusing on the negative, but by looking at a controversial topic from every possible angle. This will help to make you a better person. You decide.

Voting from page 8
 vote for certain Americans is being debated, the question remains: Are you taking full advantage of your own right to vote by being an informed and registered voter? According to the *Voter Registration Statistics of Active voters by Race and Gender for Fulton County as of 3/1/2000*, only 94,515 black females are registered to vote in Fulton county as compared with the 115,572 white females polled as registered voters in the area. Luckily, with presidential elections around the corner, the Spelman community has yet another opportunity to let its voices be heard.

Remembering from page 8
 to the spirit of resistance our ancestors exhibited. In the process we learned much-needed lessons from the pain of our past through the endurance and persistence of our bodies and minds. To say that the experience touched each per-

son in the group deeply would not be an exaggeration. It is hard to convey the sense of commitment to activism the class and marchers engendered in some participants and reinforced in others. We plan to use our newfound memory attained through the class and the march as a corrective force to affect change in our communities.

Buckhead from page 9

from food is considered a restaurant, one hundred bars in Buckhead have been closed by law. Businesses that obviously operated as bars had falsely claimed to be restaurants in order to keep doors open on Sunday. African-American patrons feel specifically targeted by this move, since Sunday nights are a popular night for blacks to frequent Buckhead.

Are blacks to blame for patronizing businesses that falsify licenses and

permits? Or are greedy bar owners just as responsible for the violence caused by their patrons? The Atlanta chapter of the NAACP is monitoring the Sunday closings after several complaints. The unsaid yet popular opinion is that blacks are responsible for the downfall of the area.

Mayor Bill Campbell has taken a low-key position on the Buckhead crackdown. Representative Bob Holmes feels that "the perception of a black mayor cracking down on an entertainment night for black people is not an image the mayor would want to project." The Sunday blackout of bars and restaurants in Buckhead more than likely will result in the loss of profits for owners. Residents of the area will have one more quiet night, but African-Americans will continue to flock to the area.

Jason's Deli from page 5

change your wardrobe, change your activities, vary

your meals. Enjoy!!

Jason's Deli is located at 5975 Roswell Road in Sandy Springs. (I-285 East to Roswell Rd., exit 17).
www.jasondeli.com

Strip Tease from page 7

So I ask you: Why did we stop? Why is it that after 9 p.m. the Strip now looks like a ghost town out of an old Western?

I swear that while walking back from the library one night, I saw tumbleweed rolling up the center of the promenade after a sudden gust of wind.

And I promise that if you stand silent and still for more than thirty seconds, you'll hear crickets chirping, even in the dead of winter.

I have better things to do, says a Morehouse student who can't remember the last time he went to the Strip. According to Spelmanite Naima Glenn, the only existing proof that the Strip ever thrived is the fact that those same six

stragglers are still hanging on the famous Club Woody bench recycling the same dumb pick up lines.

What is my point? We're letting a valuable commodity slip away. But does it have to stay this way?

Let's make it like it was. Bring the Strip back!

I want to challenge all of you soldiers who are about something to help preserve one of the AUC's most essential historical venues.

Dress to impress, and be at the Strip for a reunion on Monday, April 10 at 10 p.m. I'll be there in a tube top and sweatpants (joking), struggling to hold 200 flyers, watching people trip as they first walk in, wondering if that brown thing my friend is eating is a hamburger or a fish sandwich, thinking of creative ways to avoid giving out my real phone number, and waiting for you.

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