

Pride

U.Va.

THE BEST OF
TIMES: THE
90'S IN REVIEW

Photo courtesy of Black Fire UVA

EDITED & WRITTEN FOR BLACK FIRE

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In This Issue

We've proven the 1990s to be another successful decade so far – congratulations.

The stories we heard, the people we saw, the amount of passion that drives this school peaked during the 90s. Without the passion of the students, the keepers of the tradition, our University would not be where it is now.

We would like to dedicate the first issue of the renewed Pride Magazine to the students past, present, and future. All we ask from you all is to keep challenging society, administration, justice, and your own self.

We would like to thank the faculty and staff who have took a side with the students. Specifically, thank you Professor Harold who has opened the minds and eyes of many students. Your passion for the University is not necessary while working, but you voluntarily want to stand with the students.

In this issue, you will read about the lives of alumni such as Miss Cheryl Lundy Swift, and learn about the various ways to be involved. You will be able to reflect on your own personal memories of the University at the Black Bus Stop, within student groups, U.Va. athletics, and so much more. While you read you also may remember some musical gems, key literature, and fun fashion.

While reading, please allow yourself to be immersed in the setting. We want to bring an open discussion amongst students, which is why Pride Magazine cares about the voices of those unheard.

Thank you for your support for the new Pride Magazine. We hope you enjoy!

Sincerely,
Pride Staff

JOIN THE PRIDE STAFF!

Info Session: Jan 15th, 7:00 pm, OAAA office
Contact: pridemagazinestaff@gmail.com

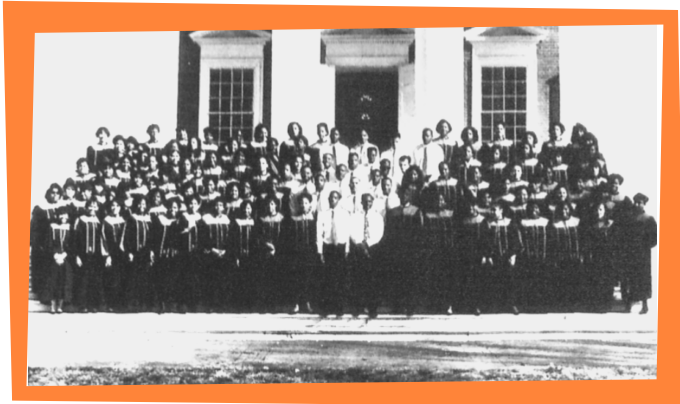
GROUPS ON GROUNDS GET INVOLVED

By Meaghan O'Reilly

The 90s were a golden era for black student organizations on grounds. From politics to theater, newspapers to business groups, black students were creating a community in every corner of the University. For some well-established student groups, the 90s marked their 20th anniversaries in existence. For others, the 90s were the first time that the student body was diverse enough to create certain student groups that represented the vast array of cultural identities within the black student population at U.Va.

Black Student Alliance

BSA celebrated its 20th anniversary on grounds in 1990. BSA continues to be a place of support and community for black students and aims to adapt to the many different cultures represented by black students on grounds. The BSA tackles important issues by hosting forums on race relations, raising concerns about the growing student population displacing Charlottesville natives, and the honor system disproportionately affecting black students. They also host comedy shows, an annual winter ball, and an ebony man and woman pageant.



Black Voices

Black Voices also celebrated its 20th year on grounds and continues to be both a spiritually and socially fulfilling outlet for many students.



Skandaline Newspaper

A black newspaper on grounds thrives and continues to publish seven times each year. Its mission is to “break the bonds of ignorance and lead the way to enlightened understanding inside and outside of the African-American community.”

GROUPS ON GROUNDS

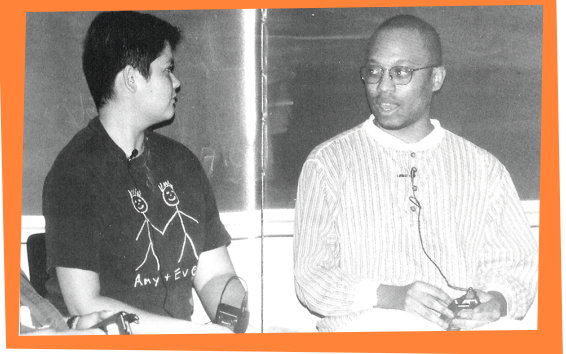


Paul Robeson Players

The theatre organization that focuses on black experiences. The players explore issues of race and gender, by performing student monologues in a show called "Black As We Are" about female perspectives of black ideas.

Fishbowl Conversations

Founded in 1997 by the First Year Council and the Minority and Women's Concerns Committee to discuss gender inequity, sexual discrimination, and racial problems. Students of all different races collaborate with other students, professors, and administrators to tackle important issues facing the community.



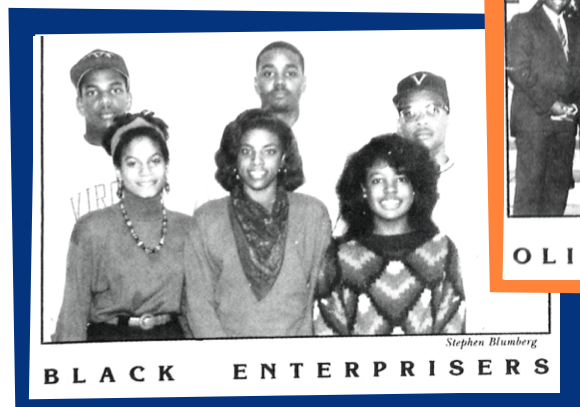
Association of African-Caribbean Cultures

Founded in 1991, the Association of African-Caribbean Cultures focuses on the goal of "emphasizing awareness of the African-Caribbean culture by acting as a contact organization for both the University and the community."

Black Enterprisers & the Oliver Hill Prelegal Society

Black Enterprisers is comprised of non-commerce students that serves as a networking system and a place where students can gain advice on interviews, resumés, and various career paths.

The Oliver Hill Prelegal Society facilitate talks with law students and law professors, hold mock trial events, and support black students as they apply for law school and legal jobs.



OLIVER HILL PRELEGAL

BLACK ENTERPRISERS



Black Bus Stop

In the Fall of 1997, University of Virginia students came back from summer break only to realize some changes have been made. Black students noticed that the University Transit Service (UTS) removed the stop at Minor and Monroe Hall. It felt like "a slap in the face," said Shaheed Minder. The Black Bus Stop is where you can hold others accountable, where you can know about what's happening for the weekend, and where you can find your family on Grounds.

"THE BLACK
BUS STOP
WAS LIKE A
MINIATURE
PARK.
EVERYONE
WOULD
HANG
THERE."

SHAHEED MINDER



Music of the 90s

By Liezl Vergara & Lauren McGlothlin

A Tribe Called Quest

Released in 1991, A Tribe Called Quest's album *The Low End Theory* is an iconic fusion between hip-hop and jazz, collaborating with jazz artists such as Ron Carter to add springy bass notes to tracks like "Excursions." In particular, "Excursions" has an **afrocentricity** that sets the tone for the rest of the album, with lyrics such as:

*Listen to the rhymes, then get a mental picture
Of this black man, and black woman fixture
Why do I say that? 'Cause I gotta speak the truth, man
Doin' what we feel for the music is the proof, and
Planted on the ground, the act is so together*

These lyrics place the importance of the African American experience at the center, alongside the importance of truth-telling and narrative control in their community. In the 90s and even today, it's **important** for African American artists to control their own narratives and cultural representations in media, as white hegemony often functions against them and exploits them in these spaces.

"Music, at its essence, is what gives us memories."

- Stevie Wonder

N.W.A.

Despite only being active from 1987 to 1991, N.W.A. is undoubtedly one of the most influential rap groups to ever enter the 1990s. With incredibly explicit and political lyrics, the group called out the War on Drugs, the police, and violence against African-Americans. There is nothing subtle to their sound; they are hardcore rap at its finest, influencing many rap and hip-hop artists from the 1990s to present. N.W.A.'s iconic song, "F*ck Tha Police" echoes these themes in their lyrics:

*F*ck the police!*

*Comin' straight from the underground
A young n*gga got it bad 'cause I'm brown
And not the other color, so police think
They have the authority to kill a minority*

Clearly, N.W.A.'s lyrics express the tendency for an oppressive police state to unfairly target African Americans, possessing the power to kill them with little repercussions -- unfortunately, this remains true for many African Americans in the United States, as evidenced by the murder of Michael Brown in August 2014.



Wu-Tang Clan

Released in 1993, *Enter the Wu-Tang (36 Chambers)* brought New-York hip-hop back to prominence in the music world. This album greatly reflects systematic oppression and inequality, with incredible talent and ease

with iconic songs like "C.R.E.A.M.," "Method Man," and "Da Mystery of Chessboxin." The album, and all the songs on it, have many different voices to be heard: RZA, Raekwon, U-God, Masta Killa, and Ghostface Killah are just a few of the voices. *Enter the Wu-Tang (36 Chambers)* is one of the most highly regarded albums of the 1990s, and it's not hard to see why.

Tyler the Creator

From Tyler the Creator's 2019 album *IGOR*, "A Boy is a Gun" is a romantic but violent song, with piano-riffs and soft music behind the lyrics "don't shoot me down," "you so motherf****ing dangerous" and "you got me by my neck (a boy is a gun)." It's about bad romance, whether with a man, woman, or with the law, depending upon interpretation. The musical sound is similar to "C.R.E.A.M." by Wu-Tang Clan, which also features piano backing lyrics about personal relationships between people and the police. *IGOR* inverts our expectations for hip-hop music and the expression of violence, often providing something more nuanced and complex that seems to be more reflective of black attitudes towards romance and violence, which can't be expressed within a single artistic form.

Killer Mike

Released in 2012, "Reagan" can be found on the album *R.A.P. Music*. The song is highly political, as can be told by the title, and features strong lyrics condemning the war on drugs, the war on terror, and the police. Killer Mike raps,

*They declared the war on drugs like a war on terror,
But what it really did was let the police terrorize whoever,
But mostly black boys, but they would call us "n*****"*

And lay us on our belly, while they fingers on they triggers

Killer Mike continues preaching against Reaganomics, the prison system, and calls out presidents who invaded other

countries only to make the rich richer. The musical sound is heavy, electronic, and pounding to the ears, serving to reinforce the power behind the lyrics. It's very akin to the N.W.A.'s famous "F**k Tha Police," a song that takes no shortcuts to call out injustice against African Americans.

Childish Gambino

Released in 2018, Childish Gambino left the Childish behind when creating "This is America." One of the most popular songs of the year, the song even won Song of the Year at the 61st Annual Grammy Awards, and also won

Record of the Year, Best Rap/Song Performance, and Music Video. On YouTube, the music video for the song has been viewed over 600 million times. Gambino took a page from N.W.A.'s very established book, avoiding subtlety in the music video and lyrics. Gambino raps,

Don't catch you slippin' now

Look at how I'm livin' now

Police be trippin' now

Yeah, this is America

Guns in my area

All while shooting people and providing images of mass violence in the music video, with people dancing in the background. It's a powerful representation of the violence African Americans face in the current times, all while people look away from it. From the 1990s until now, black artists have been making a point to call out police brutality and violence, which no doubt resonated and still resonates with students at our University.



Photos courtesy of Vevo

PRIDE PLAYLIST

- 1 Excursions - A Tribe Called Quest
- 2 F*ck the Police - N.W.A.
- 3 C.R.E.A.M. - Wu-Tang Clan
- 4 A Boy is a Gun - Tyler the Creator
- 5 Reagan - Killer Mike
- 6 This is America - Childish Gambino

Powerful 90s Music

It's clear that since the 1990s, rap artists have been grappling with the issues of **police brutality, gun violence**, and **racism** for as long as these injustices have endured. Rather than showing steady racial progress, these albums speak to the terrifying endurance of institutional racism, and the **need for real, material change**. From *The Low End Theory* to *IGOR*, it's also apparent how rap artists have skillfully blended their musical styles with rather violent themes, often conveying the **complexities of systematic violence** against African Americans. As we continue to enjoy and consume rap music, it's important we actively acknowledge the important themes and issues that are touched upon in its lyrics, while also recognizing how music as a medium can be a tool for organizing and activism.

By Elle Carroll

Fashion is a way of **expressing yourself**, your **culture**, and your **personality**. For African Americans at the University, it is and was difficult to express unique and distinct cultures and traditions. 1993 marked a time of celebration, as the formerly known Black Ball was renamed to the **Nigerian Fashion Show**.

The Black Student Alliance created this event to honor and celebrate Black History Month. The models for the show are all University students, and the traditional Nigerian dress is all from **Sam Adewumi**, the owner of Nigerian Fashions and Fabrics. The fashion show is not only a way to expose more students to the culture and tradition of other students at the University, but it is also a way to bring the population of students together.

The growing diversity of the black community at the University opened doors for more integration and exposure to new cultures. **Food Migrations** and **Africa Day** were other events created to reinforce the positive change that the University was going through. Cheryl Lundy Swift, the BSA vice-chairwoman of programs, described the event as a **"celebration of culture."**

The renaming of the event from Black Ball to Nigerian Fashion Show paints a more **celebratory** and cultural picture, as the purpose of the event is to "target the community and the University to bring them together as a celebration of culture." Prior to the Nigerian Fashion Show, the University had limited events or ways to expose the UVa community to the **growing diversity** within the school. Fashion is a huge part of culture and community, and the Nigerian Fashion show marked one of the first events and public celebrations of a growing diversity within the school.



Photo Courtesy of BSA Africa Day promo video



Photo Courtesy of UVA Arts Africa Day Ad



Photo Courtesy of Cheryl Lundy Swift

90s FASHION

A DECADE OF SPIKE LEE

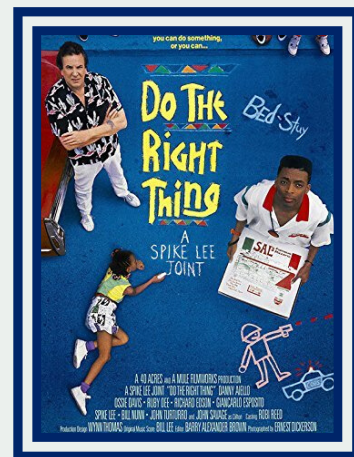
By Noelle Branch & Alekhya Peruri

Spike Lee is an American born film director, writer, producer and actor. Lee's production company, 40 Acres and a Mule, focuses largely on making films that explore themes of race, urban landscapes, politics, police brutality, and violence. Lee filled the amphitheater with faculty, staff, and students when he first visited the UVA campus on April 17, 1993. Lee is by far, one of the most socially conscious filmmakers alive today. As such, Spike Lee was all the rage for UVa students in the 1990s.

1989 - "Do the Right Thing"

Written, directed, and starred in by Lee.

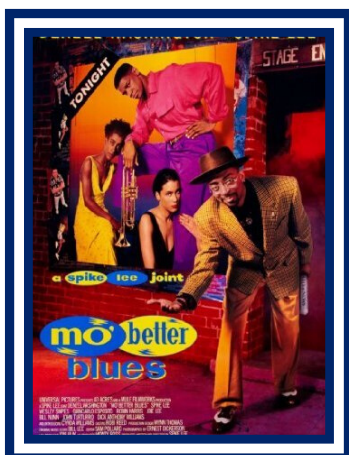
Lee tells the story of the hottest day of the summer, in an urban neighborhood of Brooklyn, NYC through the eyes of his character Mookie. Tensions rise throughout the day, as characters start to notice the lack of diversity on the walls of Sal's Pizzeria. Violence ensues, as Lee directs the movie to one of police brutality, loss, and racial consciousness. This movie set the stage for the decade to come, as Lee continued to make comments about race, place, and space in his other movies.



1990- "Mo' Better Blues"

Written, directed, and starred in by Lee.

The film is set in the urban landscape of Brooklyn, NYC and stars Denzel Washington as Bleek, a trumpet player in the popular "Bleek Quintet" Jazz band. "Mo' Better Blues" is about a jazzman, but it's not really about jazz -- it's about work, about being so wrapped up in your career that you don't have space for relationships and you can't see where you're headed.



Photos courtesy of IMDB

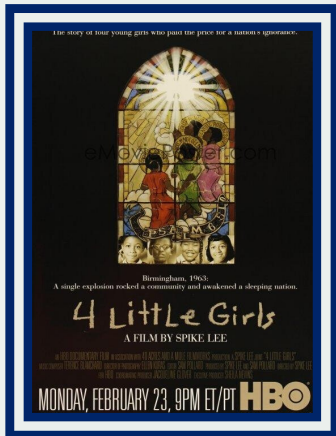
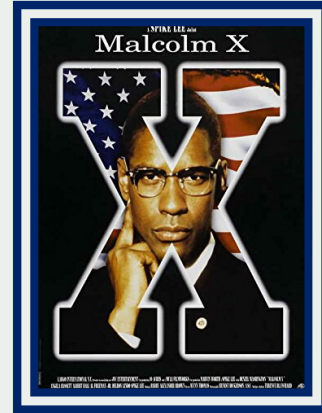


A DECADE OF SPIKE LEE

1992 - "Malcolm X"

Directed and screenplay written by Lee

Based on the autobiographical story by Malcom X and Alex Haley. The story tells the life of the Black Nationalist leader from his early years as a gangster, to ministry, and to his relationship with Islam. This film came at a crucial time as black individuals started reevaluating the history and story of the leader Malcom X and his contributions to the Civil Rights Movement. The film ends with MLK Jr's statement on Malcom's murder and the violence that caused it.



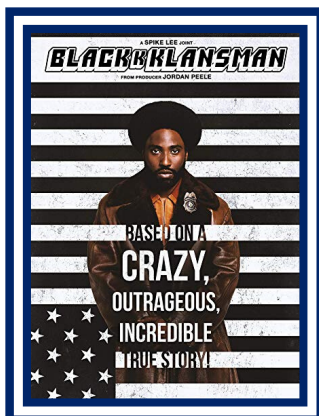
1997 - "4 Little Girls"

Documentary directed by Lee

The film recounts the tragic events that led up to the bombing of the black church in Birmingham, Alabama. At the height of the Civil Rights Movement, the four young African American girls who lost their lives became martyrs for the cause of justice and equality. The tagline of the film was "The story of four young girls who paid the price for a nation's ignorance."

2017 - Virginia Film Festival

Spike Lee returns to U.Va. for the Virginia Film Festival to discuss themes of Race in America. His arrival came at the immediate aftermath of the events of August 11th and 12th. His documentary film "4 Little Girls" and his iconic 1989 film "Do the Right Thing" were among the movies screened for the festival.



2018 - "BlacKkKlansman"

Directed and screenplay written by Lee

In 2018, Lee won his first Oscar for 'Best Adapted Screenplay' for BlacKkKlansman, after being "snubbed" for the past three decades. The film tells the powerful true story of the KKK, embedded racism in America, and a black police officer in Colorado who manages to infiltrate the local KKK. The film ends with a montage of Charlottesville/UVA in August of 2017, when white supremacists, Nazi's, and the KKK held a rally. Lee shows the tragic events with shaky footage of those who were present, violence that ensued from both protesters and counter protesters, and news footage, including the White House's statement. The film ends with a dedication to Heather Heyer, stating "Rest in Power."



of the 90s

By Noelle Branch & Alekhya Peruri

The Cosby Show

Cheryl Lundy Swift mentioned how this show was a must-see every week. It was a time where students could escape the realities of the world and laugh together.

"The Cosby Show" centers on the lives of the Huxtables: obstetrician Cliff and his lawyer wife Claire, their daughters Sondra, Denise, Vanessa and Rudy, and son Theo.

Based on the standup comedy of Bill Cosby, the show focused on his observations of family life.

Although based on comedy, the series also addresses some more serious topics, such as learning disabilities and teen pregnancy.



Family Matters

Policeman Carl Winslow has enough to deal with on the job. But when he gets home, he still has to handle kids, his wife, Harriette (whose character was first introduced on the sitcom "Perfect Strangers"), his mom, a sister-in-law and Urkel, the nerd next door who doesn't understand that he doesn't actually live with the Winslows.





of the 90s

A Different World

Denise Huxtable is in "a different world" -- predominantly black Hillman College -- in this popular "Cosby Show" spinoff. The show revolves around the struggle to make it through college



Fresh Prince of Bel-Air

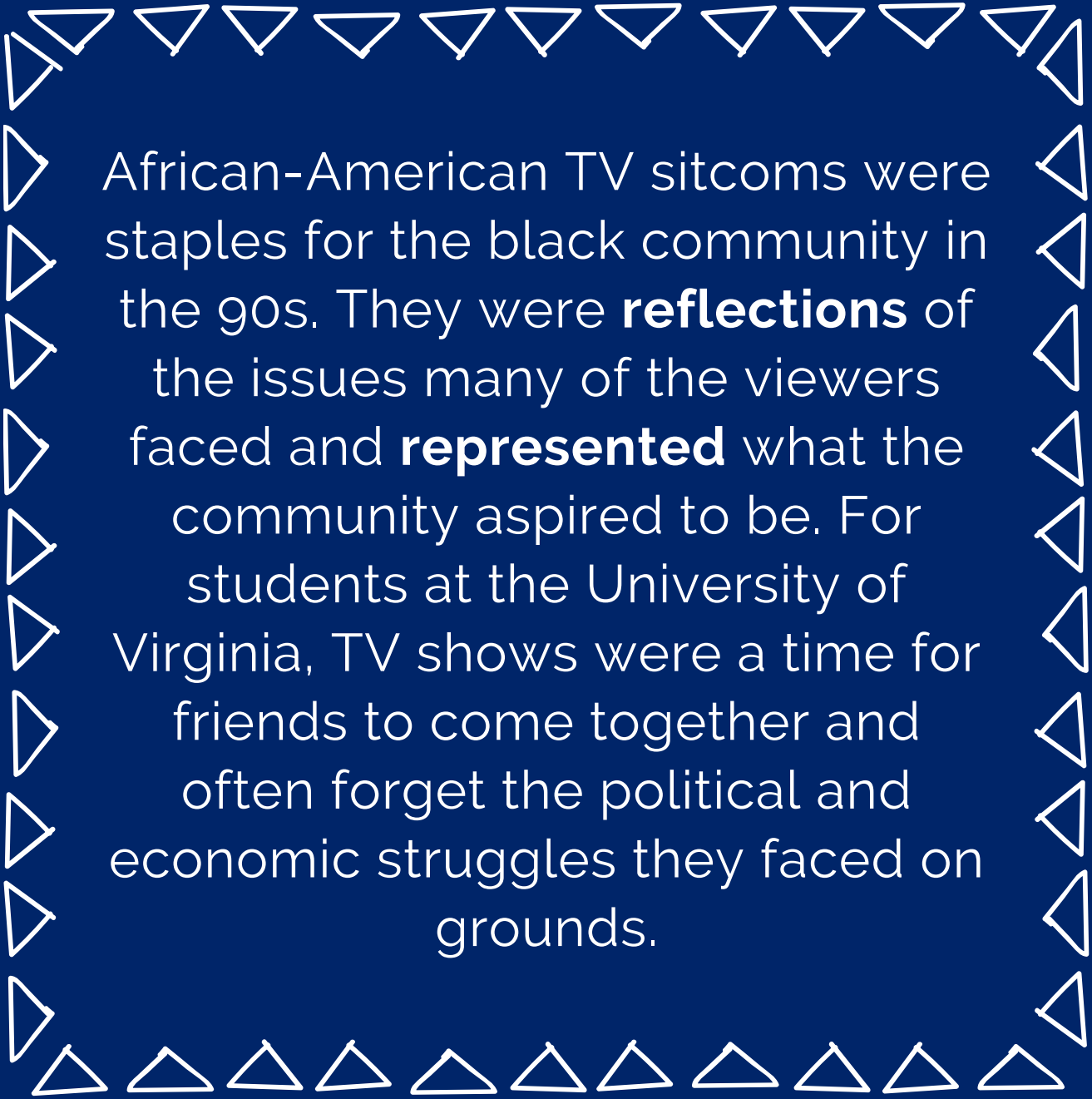
Will Smith more or less plays himself in this good-natured NBC sitcom. As the show's theme song explains, Will's mom sends him away from his rough Philadelphia neighborhood to live with wealthy Uncle Phil and Aunt Vivian in Bel-Air. Will often has fun at the expense of stuck-up cousins Carlton and Hilary.



In Living Color

This series provides a platform for the many members of the comedic Wayans family. Popular recurring sketches include Homey D. Clown, the Homeboy Shopping Network, Men on Film and Great Moments in Black History





African-American TV sitcoms were staples for the black community in the 90s. They were **reflections** of the issues many of the viewers faced and **represented** what the community aspired to be. For students at the University of Virginia, TV shows were a time for friends to come together and often forget the political and economic struggles they faced on grounds.

U.VA. CAVALIERS SCORING BIG

The integration of the University of Virginia's athletics department has allowed many opportunities for talented black athletes. U.Va. football went to two bowl games, women's basketball team won the 1991 Final Four championship, and all around it was a great decade for the Cavaliers.



THUNDER & LIGHTNING

Terry Kirby
Heisman Trophy Candidate

1992 Cavalier Football Schedule

Month	Date	Opponent
September	5	Maryland (Point the Towel Orange)
	12	Ala.
	19	Georgia Tech
	26	Duke
October	3	Wake Forest
	10	Clemson
	17	North Carolina
	24	William & Mary (Homecoming/Scout Day/VolPak Day)
	31	Florida State (Parents' Day)
November	7	N.C. State (VSAC Day/Noah Day)
	14	OPEN DATE
	21	Virginia Tech

All dates subject to change.
Home Games in Bold.
For ticket information, call or write:
Virginia Athletic Ticket Office,
P.O. Box 2783, Charlottesville, VA 22903
(804) 924-UVVA or
1-800-542-UVVA toll free in Virginia

Poster Design:
Ron Martin, Martin Art & Design, Inc.
Photography:
Tom Garrow (Players)
Charles Shaffer (Lightning)
Printing:
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Photos courtesy of UVA Athletics Media Relations

Athletics

A CRITICAL LOOK AT INTEGRATING UVA ATHLETICS

By Rosie Johanson & Hunter Bleser

Athletics at The University of Virginia did not become fully integrated until the first athletic scholarship was awarded to African-American athlete, Stanley Land, on December 15th, 1969. Land was a defensive back on the Cavalier football team. This course of action followed the demands that were set forth by Student Council President, James Roebuck, in February of 1969, urging for the end of recruitment from segregated schools as well as allocating for a African-American athletes and coaching staff be included in the department. Continuing forward, African-American athletes began to find a place in other sports. For example, Al Drummond was the first African American basketball player to compete for UVa in 1972. He would later be followed by one of the most publicized African-American basketball players of all time, Ralph Sampson in 1979, who was at UVA during a crucial period of protest, and contributed greatly.

We continue to see the integration of African-American athletes within the Athletic Department. In 1995, the co-ed club rowing team became a female varsity sport. Head Coach Kevin Sauer has held his title up to this day [2019]. When speaking with him about his experience with racial diversity, he stated that he does not have the potential to be fully cognizant of all that goes on because he is not "a person of color" and he believes that is part of the problem with diversity inclusion in athletics. "People that are not of color don't see through their eyes as well as we should." We asked Jane Miller, Assistant Athletic Director and Senior Woman Administrator in 1992, "Are any racial advances that could still be made" stated "I would say that the diversity of coaches and administrators needs to improve." She would continue to state that this would include head coaches, athletic directors and departmental directors. She acknowledged the lack of diversity amongst staff that she herself was apart of. This shows that progress is still not to the point that it should be. **Both Jane Miller and Kevin Sauer noted that the advancement of acquiring an African-American female Athletic Director, like Carla Williams, would have never happened in the 90s. Both gender and racial discrimination may not have been severe as it was in previous decades, but it certainly was not equal.



Photo courtesy of UVA Black Fire

CONTINUED

"Sports are inherently skewed toward certain ethnicities."

- Coach Mike Curtis



Coach Mike Curtis, strength Coach for Men's basketball and former University of Virginia basketball player and captain also had some comments on the racial climate in athletics at UVA in the 90s and now.

When asked what differences in regards to racial diversity and treatment he notices at UVA compared to when he was an athlete, he responded, "Honestly from my perspective I was integrated into and navigated among all of the diverse communities during my time here as a student. I was lucky that I came from a suburban high school where I had already coexisted with multiple ethnicities and cultures before coming here"

Curtis continues, "I noticed some segregation at times from a distance, but I never allowed that to discourage me from meeting and interacting from people different than me."

When discussing the racial diversity of UVA now, he notes that he does not have the ability to observe the racial climate sufficiently because his observations are of the small amount of student athletes he works with daily and they all have great relationships with each other.

He also notes that the University is "essentially a micro-sample of our society" and thus we should expect to see some racial disparities in universities.

Finally, when asked if he thinks the university could do more to increase the racial diversity in athletics now, he said, "I think there could be efforts but the reality is that certain sports are inherently skewed toward certain ethnicities and socio-economic group.

"Education and discussion could probably be facilitated across sports and ethnic groups to help build understanding and relationships."

"So yes, there can be more done to foster interactions. I just don't know that you will be able to change the make-up of a team based on an objective centered on diversity."



CHERYL LUNDY SWIFT

an interview with a University of Virginia
Alumna



Photo courtesy of Cheryl Lundy Swift

Finding Yourself at U.Va.

By Katie Statler and Tori Webb

I was also part of the Peer Advisor Program which was started by Dean Sylvia Terry. I had an awesome mentor who really helped guide me to where I am in education today. I received a letter from her and then was able to mentor another First Year was incredible. It was cool to share experiences and you always had a friend looking out for you. As a Peer Advisor, we were held to high standards, having to turn in reports to show your interaction with the first years. It was an honor to be a part of that program. I had the opportunity to hear Dean Terry speak at Black Alumni Weekend. She talked about reading every single application and thinking clearly about who would be a fit in the program. This was full circle - not only were you just someone wanting to come to the University, but Dean Terry was a large part in getting me there.

Q: What were you involved with during your time at U.Va.? What drew you to those organizations?

I was a proud member of Black Voices and served as a leader in the organization as a soprano lead. I grew up singing gospel music, but also Black Voices had a great community. It was an opportunity to rejuvenate and connect with others. Thursday rehearsal was like "our Sunday" because we shared the same faith. It was a really fun time.

I was also the Vice Chair of Programs for the Black Student Alliance (BSA). I was interested in having an organization that was catered to me as a black person. Being at the University as a minority, I wanted to feel welcomed and have a sense of community. **I became more aware of who I was as a black person.** BSA brought guest speakers who educated us about the University and how to protest for our rights. One of the things that really stood out to me was the march from Gooch dorms to President Casteen's house. It symbolized that there were people here before us, who looked like us, and that we should honor them. **BSA was a great place to learn and grow as a person, but particularly as a black person.**

I also had the opportunity to be part of the Oliver Hill Pre-Legal Society. I believe that I was Vice President. I got an internship with the Attorney General's office that provided a lot of background and contacts for me. I also met Oliver Hill who was a prominent civil rights lawyer.

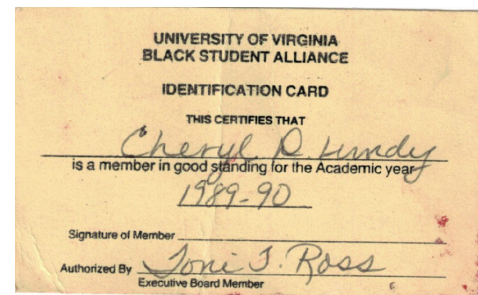


Photo courtesy of Cheryl Lundy Swift

Q: Do you believe that the University environment was conducive to your success as a student, particularly an African American student?

Yes, clearly it was- I made it out! I do think that it's important to note that in the 90's there were more African American students, which made things easier, but there were people who were there before us fighting to make the environment more conducive to our success. The students who were on grounds in the 70's were setting the stage and paving the way so that we [students in the 90's] felt more welcome.

Being an African-American person is tough, but I think that what the University did and what the people who came before us, like Sylvia Terry and Rick Turner, did was instrumental so that we had a voice. They also place big organizations like OAAA, the BSA Office, and the Luther Porter Jackson office which were instrumental in making sure that we were taken care of.

BSA felt like a home to me. When the Black Bus Stop was vandalized, the black community came together and it was cool that the University allowed us to do that and have that moment. When we demanded in divestment from South Africa, we had a place to do that, **we were always pushing them.** I wonder what would have happened if we were not pushing them and protesting.

Having champions for you was the key component of making sure I felt welcome and comfortable. Mike Mallory, Rick Turner, Sylvia Terry and I all had personal connections which fostered a sense of community for me. **What gets you through is having a community and having that community to fight with you and for you.** Mike Mallory worked on grounds, but I know he was a key person who was always working in the background, he was awesome.

I do think that the folks that came before us demanded that there be a place for us at the table. They sacrificed and set that table for us so we could thrive.

There were people and communities reminding us that we had a place there, a right to pursue an education. I love this University.

Q: What was your favorite event that you attended at the University during the 90's and why?

A favorite event is hard, I'm so put on the spot! One event that I was incredibly proud of was a cookout-Black Out where I was one of the founders! I heard that it still happens, and I think that is so awesome! I had used the idea from my high school where we did something similar, and I wanted to bring that here. We involved all African-American organizations and although it was off grounds, we had lots of support in the U.Va. community. Essentially, the event was held during my fourth year and for me, it came full circle. Here, I started and I was not part of any organization and now I have become a part of awesome

Possible Sponsors Proposed Donations	
1. Council Of Black Student Leaders--200.00	→ Cheryl
2. Black Student Alliance--100.00	→ Alfred
3. Black Voices--300.00	→ Cheryl
4. Afri-Carib--150.00	→ James
5. Office of Afro-American Affairs--600.00	→ Ean
6. Black Fraternity Council--100.00	→ Alfred
7. Alpha Kappa Alpha--100.00	→ Cheryl
8. Delta Sigma Theta--100.00	→ Ean
9. Sigma Gamma Rho--100.00	→ James
10. Zeta Phi Beta--100.00	→ Alfred
11. Kappa Alpha Psi--100.00	→ Ean
12. Omega Psi Phi--100.00	→ James
13. Phi Beta Sigma--100.00	→ Alfred
14. Diversity--250.00	→ Ean
15. Oliver W. Hill--250.00	→ Cheryl
16. JAAR--100.00	→ James Ean
17. Black Enterprises--200.00	→ Cheryl
18. Black Pre-Med--150.00	→ Alfred
19. Black Christian Fellowship--100.00	→ James Alfred
20. Minority Concerns (Student Council)--200.00	→ James
21. Mahogany--100.00	→ Ean
22. Kenni Johnson--100.00	→ Cheryl
23. First Class--50.00	→ James Cheryl
24. NAACP--50.00	→ James

organization where I made friends, colleagues, sisters and brothers. All these organizations contributed to allow us to have this event. **We just got together, cooked out, and had an event as a community;** we had a lot of fun! Since it was my fourth-year, it was a great thing to allow me to say goodbye to so many people. I remember looking around and thinking how awesome it was to be part of this event and this community- it didn't matter if you were from the east or west coast, north or south, all that mattered was being friends and being with one another and having a great time.

Q: What song or artist did you enjoy during your time at U.Va.?

Chante Moore's "Precious" comes to mind. One of my own personal favorites because I listened to that song fourth-year while writing all my final papers. When I listen to that song it allowed me to focus. For every year, there is a group of songs that I can think of, there is no one song or artist which can accomplish this. The song "Optimistic" by The Sounds of Blackness had a unique sound and was inspirational. It was about not giving in or giving up.

Finding Yourself at U.Va. with Cheryl Lundy Swift

Q: What was the hardest racial challenge you faced as an African American at U.Va.?

I was personally called out in class. I was running late to class, and I was the only African-American student in the class. It was in a classroom that was not too deep, so you could see all of the students. Before I continue, I am a dark African-American student, there is no way you could mistake me for someone that was not black. Anyways, when I came into class the Professor was telling a story about his son playing in a reggae band and he asked, "are there any black people in here? Oh, there's one in the back! Sit in the back, Rosa, sit in the back!"

I remember the pressure of what do I do: do I say anything back, do I leave the room? Everyone else in the room was having that same feeling- some left, some were bright red, and some just looked at me. After class, I went straight to OAAA to meet with Rick Turner. When I told him what happened, he immediately met with me and we arranged a meeting with my professor.

I have to say, there are many times that I do not notice that I am the only black person in a room, and sometimes I do and I am slightly uncomfortable; however, before this moment I wasn't uncomfortable in that class, but here in that moment, I was being called out for no reason. I was **reminded that I am an African American person at a predominantly white university**, but it also reminded me that I belonged here, even if people think that they can call you out or make fun of you.

When I met with my professor, he begged me not to drop his class, telling me "you are going to get an A." This was insulting to me because I did not want to get an A, I wanted to earn an A. I dropped the class.

Q: Do you have any specific memories surrounding the Rodney King verdict or the Martese Johnson arrest?

Yes. I remember watching the Rodney King footage in Lewis dorms. I was watching, and felt like I was having an out of body experience because it looked like photos during the Civil Rights Movement. I remember feeling really **nervous and scared** about it. I remember the community came together and talked about it.

While we were protesting the University to divest from South Africa, we had members sitting in the Rotunda who had been roughed up by the police. At U.Va. there had been many run-ins with the police for people peacefully protesting. There is still a divide and it is sad. It is important to learn about these issues because there was a Rodney King before a Martese Johnson, but **there are many other black men who have endured this kind of oppression.**

I had a chance to meet Martese during Black Alumni Weekend. He is a part of Kappa Alpha Psi and he told his story. I bought a t-shirt that had something on it to support him. When I saw the footage, that is something that broke my heart into a million pieces because I had walked in those places.

We need to begin to get back to truth and allow people to be who they are and accept them - **if we do not know who they are, we need to learn who they are.** There is no room for violence and intolerance, and although we have a long road to go, when we have these things that occur, it evokes dialogue that must happen. Out of these tragic moments comes opportunities for togetherness and understanding. While we want these things to happen less and less, we need to seize the moment and have these tough conversations.



Finding Yourself at U.Va. with Cheryl Lundy Swift

Q: Did you encounter any difficulties with the diversity within blackness?

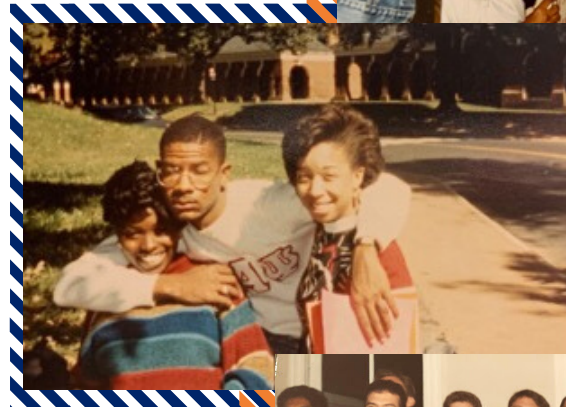
I am certain that it existed, I did not personally experience it. People do not think there is diversity within Blackness and it couldn't be farther from the truth. That's what I love about U.Va. and being part of BSA because I got to experience diversity and there was no problem with that. There was a conversation about "what is black?" In terms of issues, I personally did not experience it.

Q: What does the term self-segregation mean to you?

For me, you choose to be with a particular group over another group. Like, when you go into the cafeteria, you may see whites sitting with whites, and blacks sitting with blacks. I believe one goes where they are comfortable. Like interests sit with like interests. At a university where there are few of me, I sometimes self-segregated but it wasn't intentional. The term always has a negative connotation. We need to ease up and we need to allow people to be comfortable. Back then, I remember there being a black eating time. You went to dinner around this time so you can see one another. As long as that segregation does not cut you off from understanding other people and your acceptance of them - it's key. It is important to challenge yourself and get to know others who are not like you.

Q: What advice would you give to students who are still attending the University today?

Experience everything that the University has to offer. Take advantage of every opportunity, do things that challenge you, things that you have always dreamed of but never told anyone. I would say to get to know someone different. To question yourself, be in a constant state of inquiry. Be the best version of yourself that you can be - acquire those skills so you can go out into the world and make a difference. Pursue anything that you want to do. School is such a great time to explore and know who you are. Get to know your friends, best friends, because they turn into family and I have gotten to be with mine for 30 years. I am a better person knowing them and being loved by them.



PLAP 434 - U.Va. Politics

By Julia Thompson, Angelica Fasano, & Ryan Peterson



Photo courtesy of Ashley Iwigs cville.com

BSA BOYCOTTS LITTLE JOHN'S

In 1999, two male UVA students, on leave from the University, were in Little John's Delicatessen when they overheard a security guard make derogatory comments to a group of African-American women. Confronting the guard, the men were arrested and removed from the store. Claiming the arrest was racially motivated, BSA boycotted Little John's until the manager apologized.

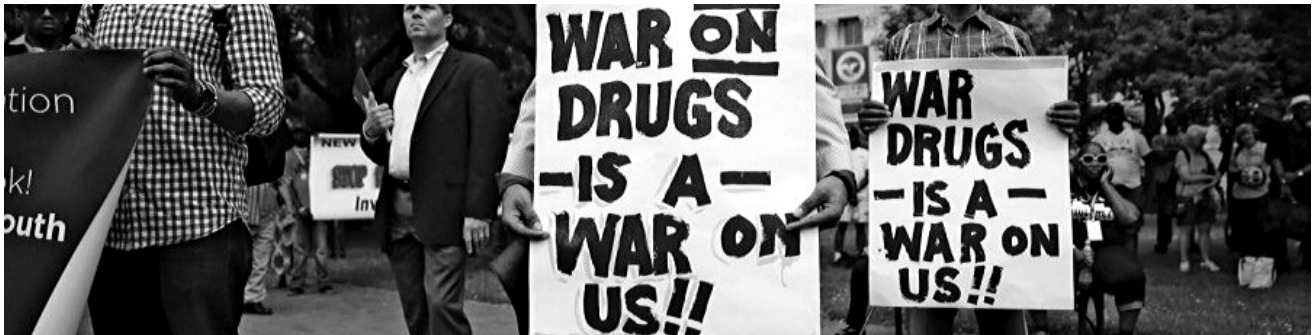


Photo courtesy of GRIQ Photos

THE WAR ON DRUGS, IS A WAR ON US

In the 1990's Clinton became the Republican standard-bearer for the War on Drugs. His Violent Crime Control and Law Enforcement Act of 1994, gave the facade of equality- a drug is a drug no matter who is selling it- but statistics paint a different picture of the results of Clinton's policies. It provided \$9.7B in funding for prevention programs and law enforcement training. Racist police training resulted in an increase in African-American arrests, and mandatory minimums increased sentences for even the most trivial drug charges. Incarceration rates increased and African-American and Latino men filled the cages. At the turn of the century, statistics showed that 1-in-3 African-American men would likely be sentenced to life in prison. Latino men's statistics showed 1-in-6 being sentenced to life in prison. White males were only 1-in-17. Black women were 1-in-18. White women were 1-in-111.

PLAP 434 - U.Va. Politics

FREE NELSON MANDELA

In the '90s, the rise of Pan-Africanism and shifting demographics at U.Va. brought new organizations and events that were formed such as the Black Empowerment Association, the Nigerian Fashion Show, and Africa Day which formed to recognize diversity within blackness. There was also engagement with international issues such as the arrest of Nelson Mandela, which can be seen in the publication of Black Student Alliance's 1990 Pride Magazine.



Photo courtesy of Pride Magazine 1990

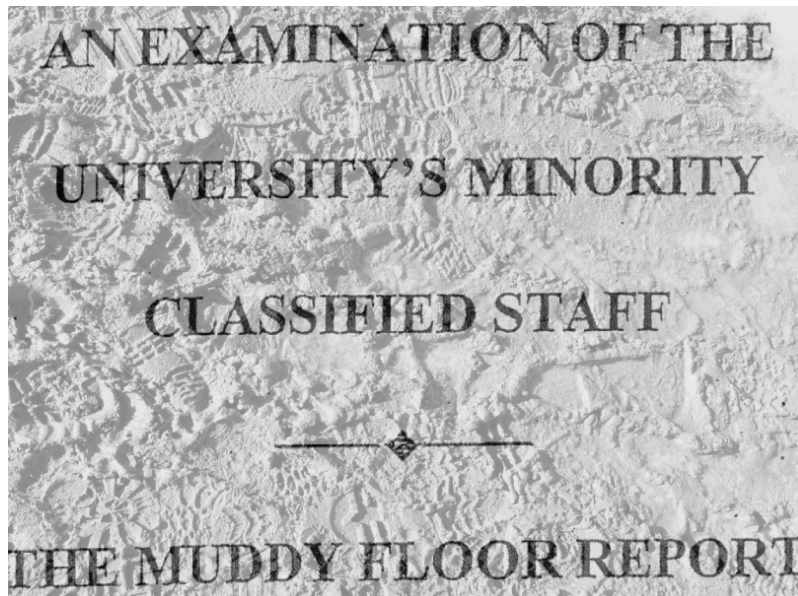


Photo courtesy of The Muddy Floor Report

CLEAN UP ON AISLE 3

The Muddy Floor Report in the '90s provided an examination of the university's minority classified staff. Some of the recommendations of the report cited were: that a pre-hire review be instituted in order to increase the number of African Americans in executive and managerial roles; a more centralized system for the recruitment of African American workers; a formalized mentor program for African American staff; and an extensive training program for grooming African Americans for management and supervisory positions.

HOW MUDDY IS THE MUDDY FLOOR REPORT?

A Breakdown with Important Facts Every U.Va. Student Should Know

By Trish Reese & Isabelle Lotocki

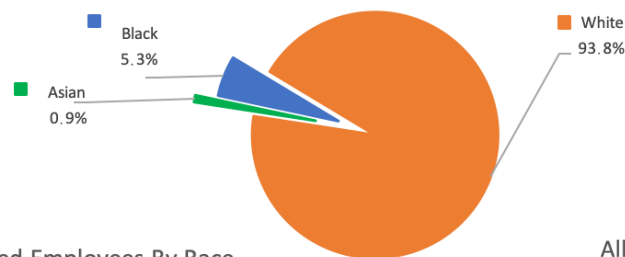
The Office of Equal Opportunity Programs published “An Examination of the University’s Minority Classified Staff,” also known as the Muddy Floor Report, after analyzing employment disparities, particularly for African-American classified staff. The overall analysis consisted of a few components: workforce analysis, availability analysis, and utilization analysis.

The workforce analysis describes six job groups, known as EEO categories that include:

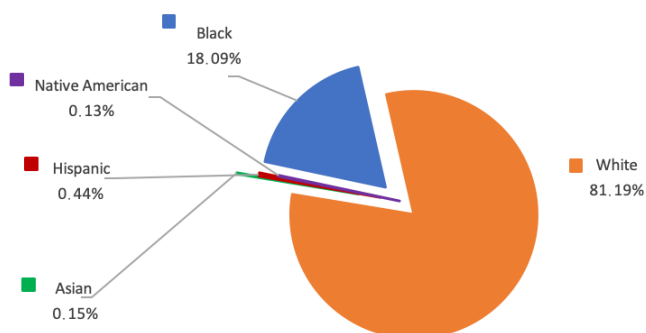
1. Executive, Administrative, and Managerial employees (1.6% total classified workforce)
2. Professional Non-Faculty employees (33.3% total classified workforce)
3. Secretarial, Clerical employees (27.3% total classified workforce)
4. Technical, Paraprofessional employees (15.5% total classified workforce)
5. Skilled Crafts employees (7.3% total classified workforce)
6. Service/Maintenance employees (14.8% total classified workforce)

The most revealing disparities appear when looking at the Executive, Administrative, and Managerial employees and Service/Maintenance employees and can be seen with the help of graphs below.

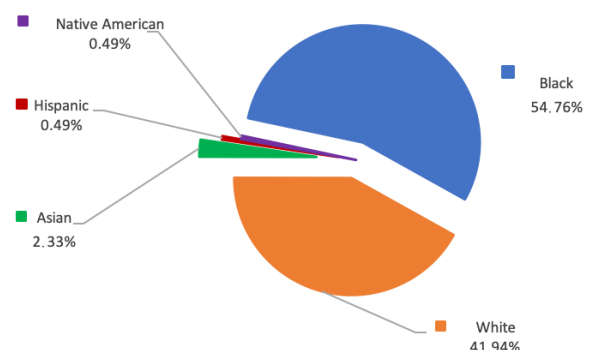
Executive/Administrative/Managerial Employees By Race
(Race, Percentage)



All Full-Time Salaried Employees By Race
(Race, Number, Percentage)



All Service/Maintenance Employees By Race
(Race, Percentage)



MUDDY FLOOR REPORT CONTINUED...

The Executive, Administrative, and Managerial categorized employees constitute the smallest number of jobs held in the classified workforce at 1.6%. The total number of employees is small, while the **race discrepancies are amplified**. Asians are represented at 0.9%, African-Americans at 5.3%, and whites at 93.8%. Native Americans and Hispanic workers are not even represented. Whites are overrepresented in this category, whom represent the highest paid and skilled staff category, with other minorities represented at a disproportionately low number.

An excessive number of black employees are in the service/maintenance job category compared to their overall representation as U.Va. employees. The service/maintenance job group constitutes the lowest paying classified position. The position represents 14.8 % of the classified workforce. Black employees represent 17.6% of the classified workforce, yet they make up 54.8% of the lowest classified staff jobs. Other specific EEO category comparisons show that **African-Americans are clustered in the lower levels and significantly absent from upper level jobs.**

The report additionally analyzed the classified staff of Health Care Professionals (HCPs) and classified staff employees with regarding the grade and race of the employees. This additional report mirrors the previous results: **African Americans make up the majority of the workers in the four lowest classified non-HCP grades, and the higher the grade, the lower the chance an employee will be African-American.**

The report looked at the **Glass Ceiling Commission** study, which showed that the “muddy floor” present at the University reflected a national trend of **underrepresentation of African-Americans in upper level positions and overrepresentation in lower level positions** in America. The University has repeatedly failed to steadily and substantially increase numbers of African-Americans in Professional non-faculty positions and Health Related Professional non-faculty categories. Exploring the work climate through performance evaluations and disciplinary actions also indicate disproportionality. Black workers **consistently received lower performance ratings** compared to their white counterparts. Additionally, the number of written disciplinary actions and standards of conduct terminations overly represent black employees.

Written Disciplinary Actions (1992-1995)

Year	Total	White	Black
1992-93	185	52% (96)	48% (89)
1993-94	193	62% (120)	38% (73)
1994-95	178	58% (103)	42% (75)

Standards of Conduct Terminations (1992-1995)

Year	Total	White	Black
1992-93	18	33% (6)	67% (12)
1993-94	24	33% (8)	67% (16)
1994-95	24	50% (12)	50% (12)

All sourced from Office of Economic Opportunity Programs. An Examination of the University's Minority Classified Staff 1996.

Recommendations to ameliorate the problems highlighted, the Office of Equal Opportunity Programs include:

1. The creation of a pre-hire review to increase the numbers of African-Americans in the Executive/Managerial and Professional Non-faculty job categories
2. Put in place a more effective and formalized plan for the recruitment of African-Americans
3. The institution of a formalized mentor program to help groom current African-American supervisors for upper level management positions
4. The institution of a formalized mentor program to help groom current African-American supervisors for management and supervisory positions
5. Creation of a yearly review and statistical analysis of performance review for each race by major business units
6. The institution of a follow-up review for African-Americans leaving HCP positions and African-Americans vacating any positions that fall within the Executive/Managerial or Professional non-faculty job categories
7. The creation of an ombudsman position

The 90s EMPLOYMENT PROGRESS

By Virginia Crusier & Ashley Weldon

The 90's: Looking Back at Employment Progress for African-Americans

The past decade has seen greater national political progress for African-American men and women. In 1990, Douglas Wilder was elected the first African-American governor of Virginia and Clarence Thomas was confirmed to the Supreme Court in 1991. For women, Mae Carol Jemison became the first African-American woman to travel to space in 1992; in that same year, Carol Moseley Braun became the first black woman to be elected to the United States Senate. The decade has seen a linear increase in employment opportunities for black men and women. Yet, it is clear by looking at the national employment data, that there is still so much progress to be made.

Unemployment Rate, 1970-1998



The unemployment rate for African-Americans spiked at 14.2% in 1992 before steadily decreasing to a low of 8%. Yet, compared to white and hispanic individuals, black people had and continue to have much higher rates of unemployment throughout the 90's. In 1994, black unemployment hovered at around 12% while it was around 10% for Hispanics and 6% for whites. The percentage of African-American men and women in technical jobs is also much lower than white men and women; in 1990, black men and women constituted 9.9% and 16.6%, respectively of professional/technical positions, while white men and women compromised 17.2% and 21.9%, respectively. While the percentage of black men and women working in professional positions has increased since the passage of the Civil Rights Bill, they are still outpaced by white men and women in this and other sectors that require a professional degree.

Post-Grad Opportunities

LPJCC and the OAAA Graduate Program

The Luther P. Jackson Cultural Center has been integral in meeting the needs and interests of African-American students at U.Va. As part of the foundation's mission, it strives to carry out programming, services, and resources that will directly contribute to the educational opportunities open to black students. The Center connects together black faculty, students, and community members to enrich and help the Charlottesville community.

While LPJCC supports extra-curricular student life, it also supports the development of knowledge and education for African-American students through a variety of diverse programs. Some programs include the Teaching Resource Center for future black educators, graduate orientation, and pre-professional sessions to open students up to the wide opportunities presented for them after graduation.

One particular program that helps increase exposure and enrollment for black students interested in graduate schools is the OAAA Graduate Program. This program has helped to both encourage African-American students to go on to graduate school or professional schools at U.Va., and to provide orientation and retention programs for students to remain at U.Va.

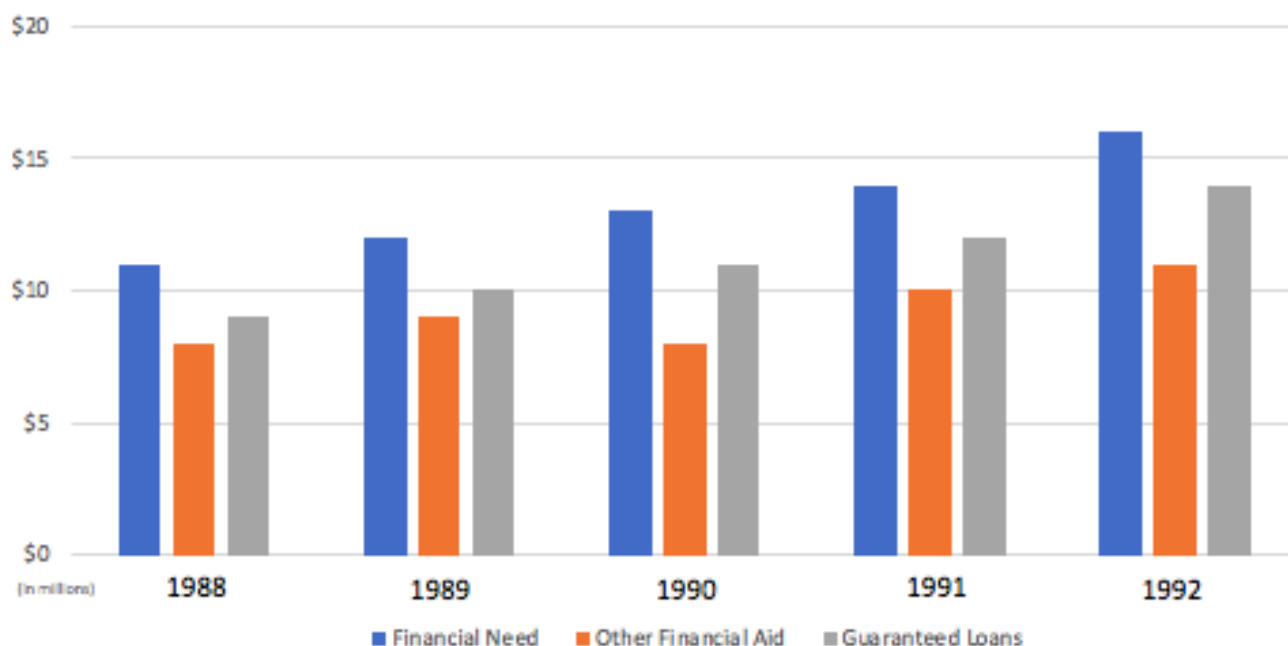
Peer Advisor Program Continues to Make an Impact

Established in 1984 by Sylvia Terry, who would later become the Assistant Dean of the Office of African American Affairs, the Peer Advisor Program was created to help incoming first-year black students transition to the social and academic environment at UVA by having an upperclassman assigned to them, who would be their mentor.

Looking back on the program 15 years after it first began, it is clear that it has made a huge impact on helping students acclimate to U.Va., finding a place to belong at the University, and exposing them to educational and employment opportunities. Through the intricate network of faculty, mentors, and community members, the Peer Advisor Program has helped African-American students feel prepared to tackle the social and educational challenges they may encounter at U.Va., and prepare them for future employment and academic opportunities. The diverse group of Peer Advisors, who are members of UJC, Honor, Resident Life, the Pre-Legal Society, and more, expose students to an array of interests to become involved in their current time as undergraduates and give them options to pursue in their future careers.



Undergraduate Needs vs. Administered, Need-Based Aid



INCREASINGLY UNAFFORDABLE

By Trish Reese & Isabelle Lotocki

The 1990s at U.Va. saw college begin to become less and less affordable, and more of a financial hurdle for many families. **Tuition grew rapidly in the '90s.** During the 1989-1990 school year, tuition and required fees for an in-state student was \$2,708. By the 1999-2000 academic year, that figure rose to \$4,130, a 53% increase in tuition and fees over the course of one decade.

The spike in tuition that was apparent in the '90s and continues in present time was not paired with effective financial aid. In 1992, more than half of the black students at U.Va. received some type of financial aid. Yet, as financial aid was increasingly insufficient in the '90s, fewer and fewer black students attended U.Va., even as the size of the University grew. 1991 saw 347 black first-year students arrive to U.Va., in 1992 that figure decreased to 312 black first-year students.

U.Va.'s increasingly hefty price tag related directly to who could attend the University. In the fall of 1991, there were 1,366 African-American undergraduates, in the Fall of 1999 there were 1,240 African-American undergraduates. This gradual **decrease in the enrollment of black students at U.Va.** continued throughout the 1990s, and is still relevant today.

Above is a graph recreated from a Cavalier Daily article published September 1st, 1992 showing financial need in comparison to aid in the late '80s and early '90s. The graph shows financial aid creeping higher and higher for U.Va. undergraduates from the years 1988 to 1992. Guaranteed loans rose steadily alongside financial need, although remained under the level of financial need for all years. The category "Other Financial Aid" also rose, but was not on par with financial need.

LITERATURE & THE APARTHEID

By Emma
van Beek



Desmond Tutu, Nov 5, 1998

In celebration of the newly published South African Constitution in 1994, promulgated by President Nelson Mandela - who was released from prison only four years earlier - it is essential to reflect on the past five decades of racial injustice the Apartheid brought upon Black South African citizens. One way in which we can honor and learn from those affected by the Apartheid is by reflecting on the important works of Black South African literature that fought against the systematic discrimination and disenfranchisement of any non-white citizen.

CRY, THE BELOVED COUNTRY

by Alan Paton

Published in 1948, *Cry, the Beloved Country*, is a political fiction that highlights the plight of Reverend Kumalo who travels to the city, Johannesburg, from his small province in South Africa in hopes of finding his son, Absalom. Throughout his search for his son, Kumalo witnesses the great social and economic disparities between Black and White citizens due to the Apartheid. The novel shows the brutality of apartheid, but despite its portrayal of despair in South Africa, it still offers hope for a better future.

KAFFIR BOY: THE TRUE STORY OF A BLACK YOUTH'S COMING OF AGE IN APARTHEID SOUTH AFRICA

by Mark Mathabane

This autobiography, published in 1986, highlights Mathabane's impoverished childhood in Apartheid South Africa and how he survived throughout this time. His grandmother eventually works for a White family who introduces Mathabane to literature and tennis, two things that eventually become extremely significant in his life. *Kaffir Boy* features Mathabane's relationship with White people in South Africa, and the challenges this creates.

BURGER'S DAUGHTER

by Nadine Gordimer

Published in 1979, *Burger's Daughter* is about anti-Apartheid activists in South Africa. It was originally banned by the Apartheid-era South African government for its content. The book is about a White girl, Rosa, whose parents both died in prison after being convicted for treason for trying to overthrow the Apartheid government. While Gordimer is not Black, she touches upon important aspects of Apartheid-era South Africa and White anti-Apartheid activists.

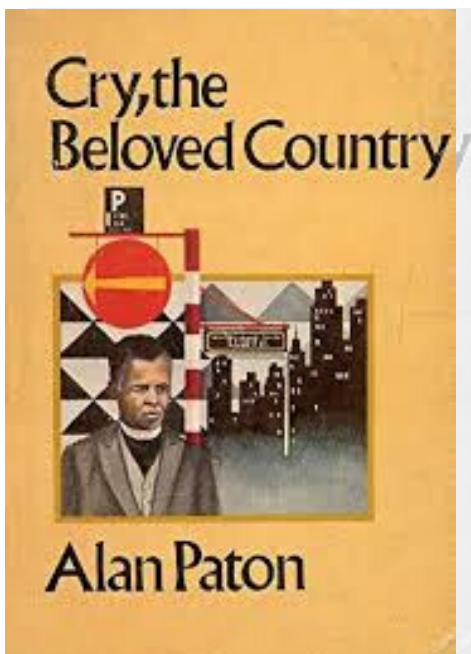


Photo courtesy of Scribner Publishing.

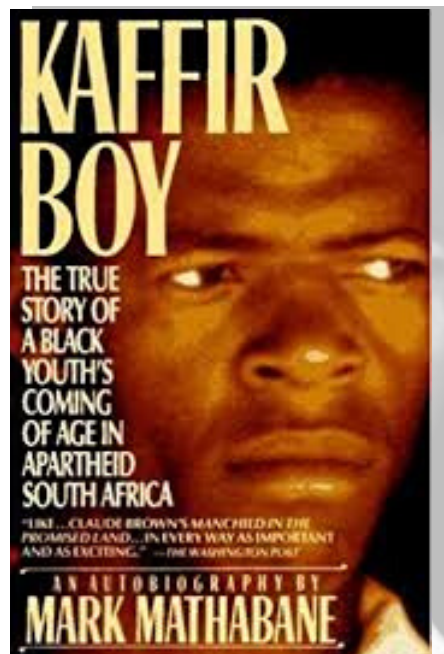


Photo courtesy of Macmillan Publishers.

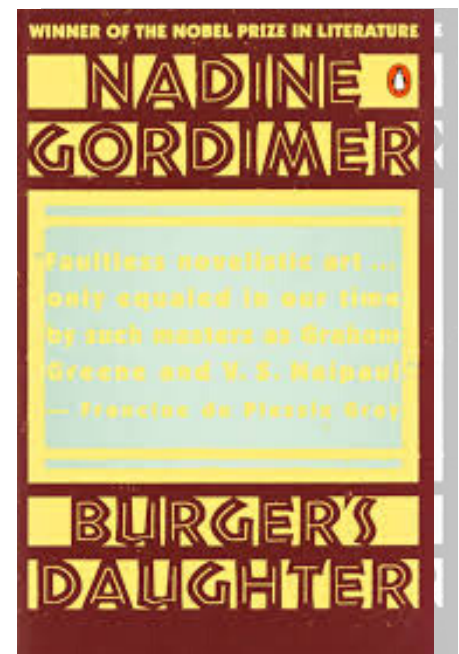


Photo courtesy of Penguin Random House LLC.

Pride

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