

Kwanzaa rites

By Modibo Komdom

Kwanzaa is the Swahili word which symbolizes the harvesting of the work of the people. Kwanzaa is the Celebration of the African American peoples' commitment to work for and to develop their community.



Kwanzaa member Gloria Hendry also did some detective work when she starred with Jim Kelly in "Black Belt Jones".



Actress Rosalind Cash, starring in "Amazing Grace".

Actresses Help (continued)

zation will grow, even when all 26 actresses are working in films with the regularity that they deserve. Because they've started something that they know is right and that they can't let go of because too many other people did before.

Kwanzaa is an African-American holiday, celebrating the peoples work and blessing during the past year and renewing the commitment of each individual to work during the year to come.

Kwanzaa is the time during the year when people take some time to focus on principles which we can use to guide us in our life's activities. The Seven Guiding principles are called the Nguzo Saba.

The Nguzo Saba is the basis for an African-American frame of reference. The Nguzo Saba helps us to identify and unite our directions. It also gives us as a people a cultural frame work.

The Nguzo Saba goals:

1. Umjo (Unity)—To strive for and to maintain unity within our families, our Communities, our oppressed people. Unity is very important within our communities, unity demands that we as a people work for the things which are Beneficial to everyone and not only the "I" part of ourselves. Unity is brought about by a strong serious commitment, understanding, patience, and love for self (our people).

2. Kujichagulia (Self-Determination)—We must speak for ourselves instead of having someone speak for us.

3. Ujima (Collective Work and Responsibility)—to build and maintain our Communities together, to make our Brother's and Sister's problems ours, Caring and working with our Brother's and Sister's to find solutions to the problems.

4. Ujamaa (Co-operative Economics)—To work together to build and develop our own stores and businesses and use their profit for the development of our communities.

5. Nia (purpose)—To make our Purpose the Joint Responsibility of the development of our community and our people.

6. Kuumba (Creativity)—To do anything to build and develop our community and our people.

7. Imani (Faith)—To believe with all our hearts in our people our parents, our teachers, our leaders, and to work for the victory of our struggle.

During Kwanzaa the home is colorfully decorated with Red, Black and Green. The colors represent the liberation, motivation and self-determination of black people, their blood, and the land of Africa.

During the seven days of Kwanzaa, one of the principles is used each day as a model for daily living. Each day as one Principle is recalled at the family gathering.

A candle is lit to symbolize enlightenment, as the family gathers to recall the principle of the day. A reading of a relevant message or article in a poem, a proverb or a historical message from a great teacher is cited.

The Hilltop, Howard University.



A.C. Hollingsworth, photo by Myron Herniter.

Kwanzaa artist-Renaissance Man

by MEL TAPLEY

If there were nominations for the "most likely candidate for the title, "Renaissance Man," Hostos professor Alvin C. Hollingsworth would be one of the frontrunners.

Like Leonardo da Vinci—one of the greatest of that group of versatile men of fifteenth century Florence—Hollingsworth wears many cultural hats.

The busy New Yorker, who casually jots down Einsteinian formulas as background pattern in some of his paintings, is an author of several books, has had his poetry included in several anthologies and his sculpture, paintings and drawings are widely exhibited here and abroad.

As a modern Renaissance man, he even explores TV as a medium. He was the author of an NBC television series, "You're Part of Art," which he also hosted with some of the leading artists and art administrators from several major museums as his guests. Scheduled for airing on NBC later this year is another program he has created, "The Creative Years of the Child." "Positively Black," an NBC weekly program about outstanding Afro-Americans, had a feature telecast on his work.

"A painter and artist must be seen and heard," he insists, "if the message they have is to be seen and learned." What better exposure than television.

Hollingsworth, who is a member of Phi Beta Kappa, the prestigious college National Scholastic Honor Society, and of Kappa Delta Phi, the Education Honor Society, is certainly an innovative and imaginative messenger of the arts.

Back in 1957, he was the first to come up with psychedelic painting, experiments in the emotional effect stirred by the juxtaposition of various fluorescent colors. The City College of New York presented him with its first medal for "Proficiency in the Arts."

Three years later, he constructed a room for art—a room that might have been a mini-showcase for Michelangelo. Special couches were provided so that gallery goers attend-

ing this unique exhibit could get in the right position to view Hollingsworth paintings clipped to the ceiling, a la Sistine Chapel's ceiling.

In the mid-sixties, after he had accepted an appointment as a teacher at the High School of Art and Design, he was teaching some classes also at the Pan American Art School and had won the Emily Lowe National Competition Award. Hollingsworth refused to let these honors encourage him to be complacent. Like other young artists of the period, he was recording his indignation with the way America treated minorities—his protest in vitriolic verse and acid acrylics and oils.

In several exhibitions of his paintings and poems he featured another version of his art room: a kind of protest package that had outer walls that were really graphic civil rights statements. A door actually made the spectator a part of the statements.

Not only was the protest theme continued inside the rectangular box, but the viewer was reflected in a mirror when he entered. An ultra-violet light caused this reflection to appear black.

"One of the duties of the artist," according to Hollingsworth, "is to force the viewer to apply his or her imagination to what the artist has done."

The main preoccupations in subject matter of this busy Hostos professor might add up to: protest, religious and scientific symbology.

With a personality that has the patina of the articulate, gregarious extrovert, various glimpses of Hollingsworth variety of subjects show that he possesses more than surface sensitivity. He blends his confidence in his message with an extraordinary ability and determination to project it that is unflappable.

Donation of finance and time coupled with posters in support of many community undertakings and political figures like Percy Sutton in his mayoral bid and Bruce Wright's judgeship campaign show that he is not devoting himself to just easel painting in his Grand Street studio in New York's SoHo district.