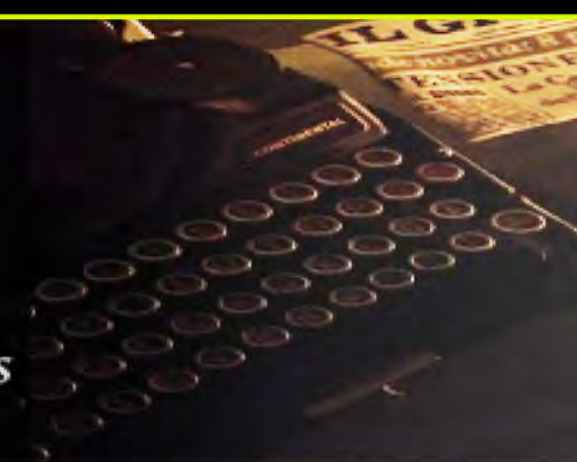


READING and WRITING in the

DARIK

A space for avid Black readers and Black authors



THIS MONTH:

MAGAZINE

FROM

BOSKO

TO



THE

BOONDOCKS



AND BEYOND

IYAPO'S NEAR FOUR DECADES LONG QUEST TO DOCUMENT

THE HISTORY OF
BLACK PEOPLE
IN
CARTOONS AND ANIMATION
IN
AMERICA

THE COMPLETE PREFACE & INTRODUCTION

Page 5

This we present a WORD SEARCH we know you'll LOVE!

Page 32

**News and Info about Completed and
Upcoming Projects and MORE Every Month!**

READING and WRITING in the

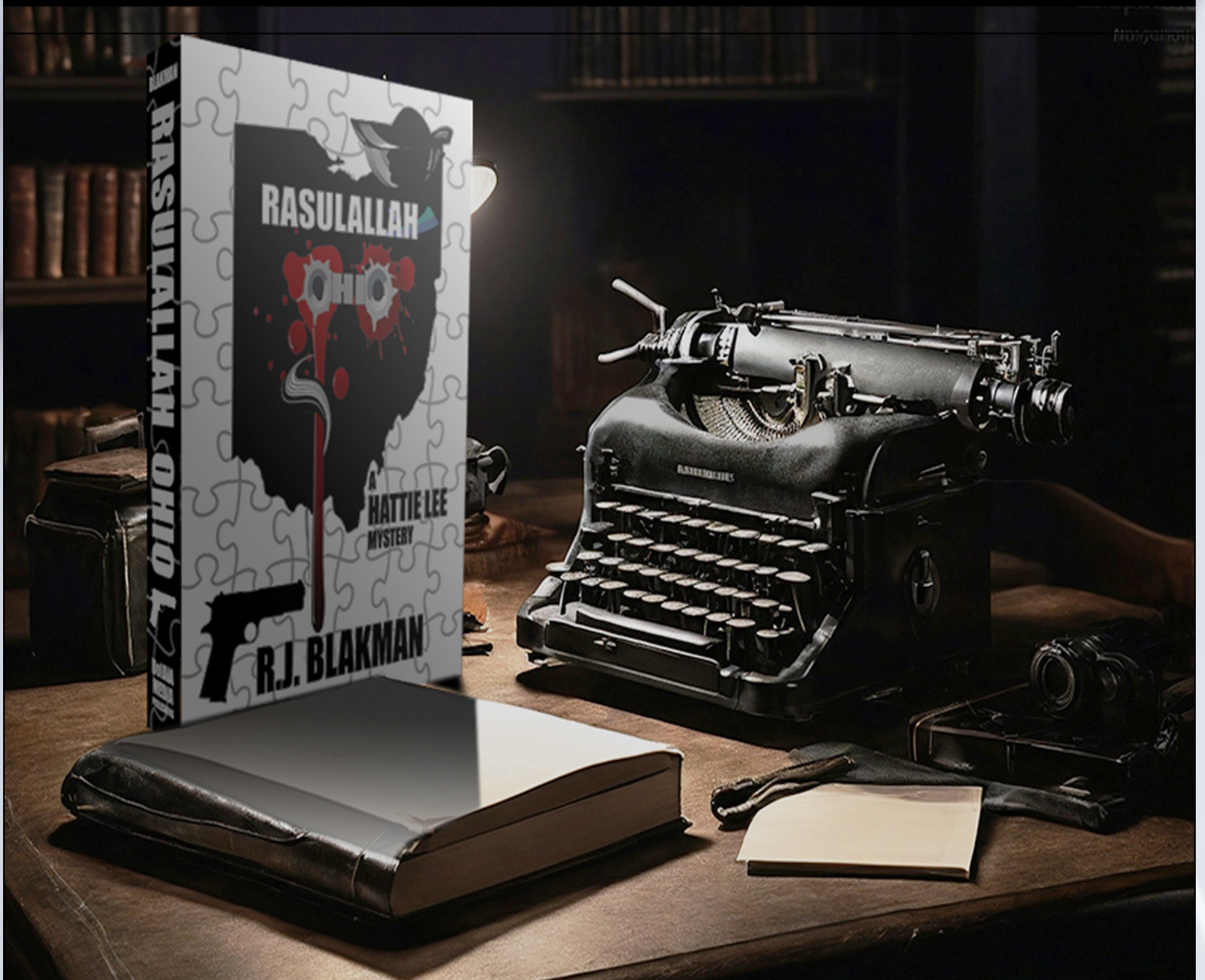
DARIK

A space for avid Black readers and Black authors

1960s Ohio

Hattie Lee and her husband Benjamin were building a good life and preparing to start a family in a town that seemed like a dream come true. In a country unsafe for Black people sat Rasulallah, an oasis hidden in plain sight.

But one night.. within less than an hour... their dream became a nightmare!
And Hattie was determined to find out why!



From R.J. BLAKMAN, author of the highly anticipated urban fantasy *The Dragons of Harlem*, comes a mystery that will make you laugh, cry, get angry and keep you guessing until the very end!

RASULALLAH OHIO: A HATTIE LEE MYSTERY

Available at: <https://iyapoyapa.com/rusulallah-ohio.html>

or click the image above for the direct link.

(Also enjoy a sneak peek at the full second chapter exclusively on the website)



MAGAZINE

CONTENTS

WELCOME! A Look at the Future Page 3

From Bosko to the Boondocks and Beyond Page 5

The Problems of Immortality (Complete Chapter 3) Page 23

September 2025 Word Search Page 32

Alright, Enough About ME! Page 45

WELCOME BACK!

We're well past the six-month mark for this year and a LOT has been going on. Between this month and last month, I've completed another novel--*The Redemption of Maxine Allison* (the book with the complicated production history)--and am nearly done with *Surviving the Worst*. If I can complete it before the 7th of this month, that will make four novels completed within two months!

I'll let you know next month whether I beat the clock or not.

I've once again picked up a work that I've been biting at for almost 40 years. I think this time I'm going to go on and see it through. The title of the book is *From Bosko to the Boondocks & Beyond: The History of Black People in Cartoons and Animation in America*. Yes, it has an EXCEEDINGLY long title. (A lot of which is the sub-title though.) will be my first non-fiction book, and I'm looking very forward to completing it and presenting to everyone. Enjoy the Preface and the Introduction of *From Bosko to the Boondocks & Beyond* PLUS the other goodie--the missing 3rd chapter from *The Problems of Immortality* which I didn't present last month because I was still working on it.

Blessings to you and thank you for being a subscriber!
Iyapo

A Look Back and to the Future!

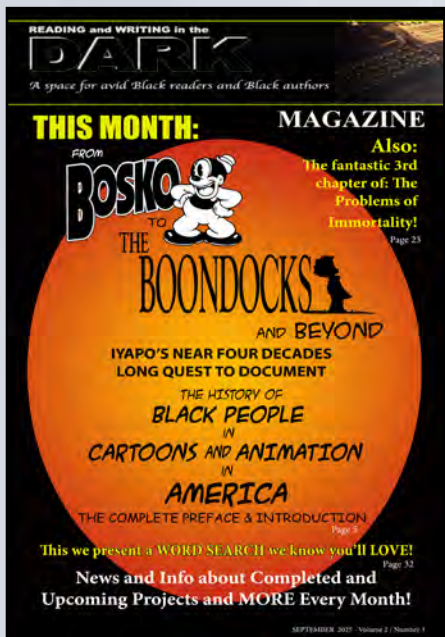
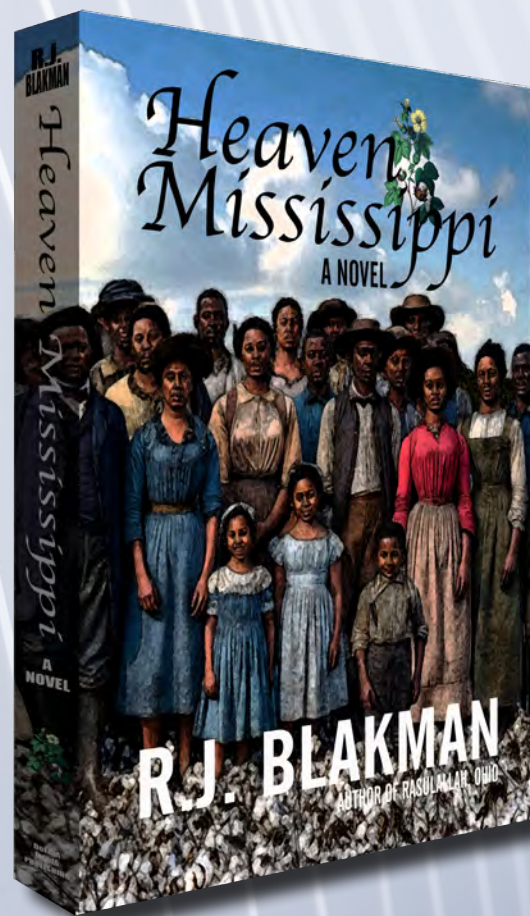
Ok, ok! Black people are sick and tired of reading and talking about our enslavement.

I get it!

So does R.J. Blakman.

There is no shortage of books and movies about the enslavement of Afrikans in America. The question becomes however, how quick should we be to dismiss a book because the main subject matter is chattel slavery as practiced in the United States? It is a tough subject that many of our people would like to just move on from and understandably so, but it is a fact of the history of our people in America. That said, *Heaven Mississippi* may not be what is considered a "traditional" book that takes place during enslavement. There are components of it that are unavoidable to highlight, else it could be argued that it would be a disservice to our ancestors who suffered, bled and died under that barbaric system.

That said, *Heaven Mississippi* is, as the reader will discover, a different kind of book. Blakman has nearly completed the novel and can't wait to get it into the hands of readers. He is promising something different with *Heaven Mississippi*, and from the way it looks thus far, R.J. Blakman is delivering! You can read a complete chapter from *Heaven Mississippi* in the July 2024 issue of the *Reading and Writing in the DARK Magazine*! So, check back here each month for regular *Heaven Mississippi* updates. To the right is the cover reveal! (A *RaWitDM* sneak peek.)



READING and WRITING in the DARK Magazine
Vol. 2 No.3
SEPTEMBER 2025

Iyapo Yapa
Writer/Layout/Editor-In-Chief

Angela Riley
Copy Editor

Iyapo Yapa
Layout/Design

Iyapo using Leonardo AI Graphics for Cover and some other additional graphics.

READING and WRITING in the

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A space for avid Black readers and Black authors

Could YOU survive?!

Five years ago, a cataclysm now known as THE COLLAPSE occurred. Dimensions merged with horrific results. It is now common to see creatures of myth, legend, and nightmare along with once long extinct animals populating the landscape. Carl, LaTanya and Lester, embark on a quest to find a lost book that can't change the madness of the new normal but may assist them and others in the now nearly impossible task of:

SURVIVING the WORST!

Click the image below to enter a world of action, adventure, science and horror on Kindle



Top reviews from the United States

Amazon Customer

★★★★★ **Cornucopia of Action, Sci-fi, Mystery, Horror and Heart palpatng suspense.**

Reviewed in the United States on November 5, 2022

I love the pace of Iyapo's stories. He is a true master story weaver. This story is a cornucopia full of action, sci-fi, mystery, horror and heart palpatng suspense. The way he transitions between dramatic and comical situations are remarkable. After the daring trio's exhausting battle with vampires, out manoeuvring alans and harpes, they make it home to a well deserved rest within the sanctuary of Hevan only to be disrupted by the the Versquake. How much WORSE can it get living in a unmanageable and unpredictable dimension?

Amazon Customer

★★★★★ **Best Zombies Ever**

Reviewed in the United States on November 1, 2022

Amazon took down my review of Melanin, so I hope this stays. This is not your ordinary Zombie tale. I haven't read such inventive horror in years. Yapa really knows how to weave a story to pull you in. I had to laugh at how much fun I was having while reading it. I would recommend this author in a heart beat because all of his writings are so good.

BOOK I - COMING SOON!



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION

PREFACE

I began writing this book nearly thirty years ago and between research, working, illness and other obstacles it took me much time to finally complete.

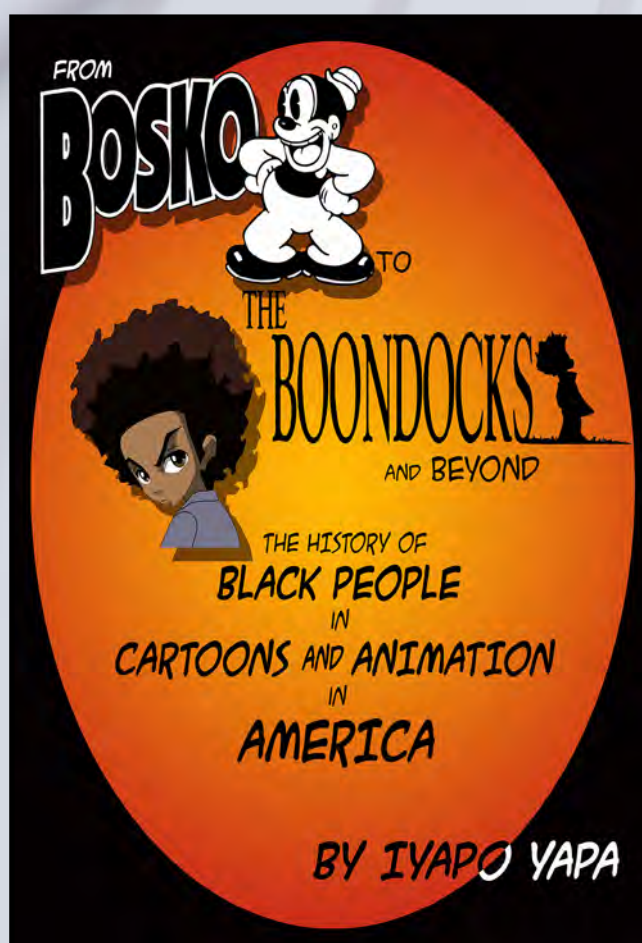
When I began this book, the working title was “From Bosko to the Boondocks and Beyond – The History of Afrikan Americans in Cartoons and Animation”. At that time, even in my late 30’s, I didn’t have a firm grasp on what it meant to be Black in America. but since then, through study and paying close attention to societal changes, I developed a clarity of mind in terms of my people.

As a point of fact, I was a conservative republican at the time I begin researching and writing this book I had been since the age of 17 (before I could even legally vote), and at voting age remained a registered republican well into my late thirties. As my knowledge base grew, and I came to see just how deeply anti-Black racism was woven within the republican party, my sensitivities and consciousness began to shift.

Unlike many people who become disenchanted with their parties, I did not run over to the opposing party. I never became a democrat. I have never been, nor will I ever be a democrat, just as I will never again be a republican. I can’t even say I’m an independent.

I became, what I call a “political atheist”.

I believe the entire system is corrupt beyond any ability to correct it. Therefore, I feel that myself, and others who think like me, uniquely see things for what they are since we have no political affiliation, nor loyalty to any party.

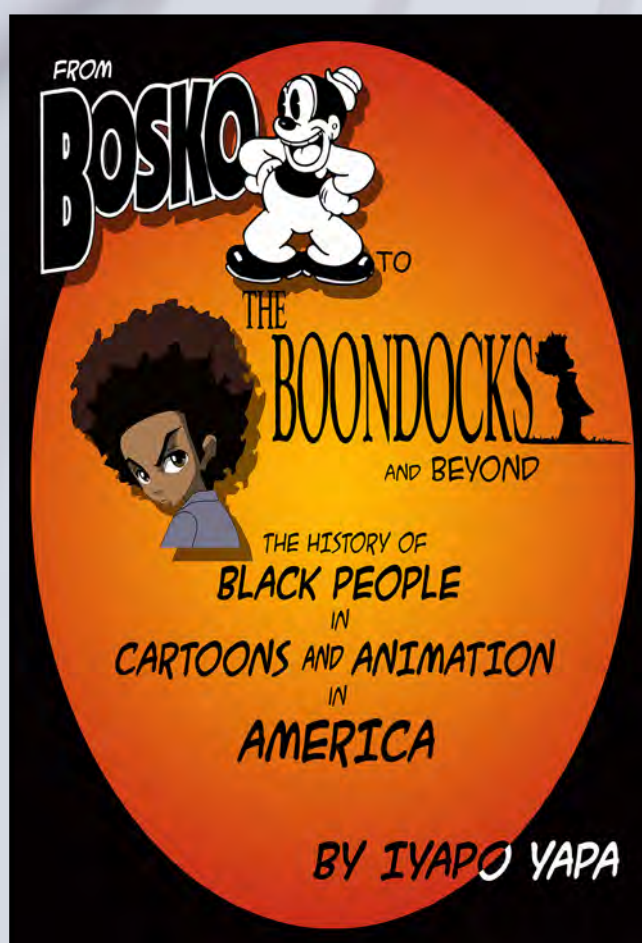


I digress. Through my studies and lived experiences, I learned, not a hatred for white people (though I would admit, for the sake of intellectual honesty I did develop what, as is termed in the present vernacular feeling “some kind of way” toward them), it was more so however, the fact that I learned a profound love and concern from my own people – and the DoEAiA (Descendants of Enslaved Afrikans in America) and diasporic Afrikans as a collective—a love and concern I did not have before, I say to my shame.



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

I no longer use the term “Afrikan American” due to its ambiguity and misuse. In my article, “All That Glitters is not Gold, and All That’s BLACK ain’t Afrikan American”, I list several reasons the term does not fit every Black American and can actually be injurious to the DoEAIa. (All Black people are not “Afrikan Americans”, Charlize Theron who is a white woman, being a prime example of this, being a naturalized American citizen, she is more “Afrikan American”, than say, the darkest skinned naturalized citizen from Jamaica would EVER be.)



Therefore, I don’t use the term, not here, not anywhere.

In this book I focus on the DoEAIa because among even other Afrikans kidnapped from the continent and taken to places like the Caribbean and South America (and of course the United Kingdom, our story is unique in world history. I hear time and time again how, “Every race has been enslaved at one time or another.” however; the term “slavery” has a single connotation but is simultaneously equally nuanced. The chattel slavery that was the norm in the United States during the Trans-

Atlantic slave trade and the aftermath of it is like nothing the world had ever known before or since.

If I might use an analogy, suppose you were speaking to someone about a family member, and that family member was in a cancer ward dying of the disease which in them had spread and metastasized to all parts of their body and they was now terminal; only to have the person you were talking to, say, “Yes, well, a loved one of mine also has cancer also.” You instinctively pick up that this person said what they said to somehow at best minimize, and at worst,

dismiss your pain for the experience of your loved one.

However, what they did not mention is that the cancer they were referring to, for their loved one was a small, but malignant, tumor of melanoma on the tip of their nose, that will be surgically removed this week, and that should take care of the issue.

So.

Could it legitimately be said that both people have cancer? Of course. But are they both equal in severity, intensity or lethality? Absolutely not,



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

and to the point that the comparison of the two things are nearly, literally different things, though technically they could be categorized as the same.

Would you be at minimum, mildly offended?

The abomination and unimaginable, unrivaled brutality of slavery for Afrikans in America was nothing like the “Indentured Servitude”, “Punishment for breaking the law”, or even so-called-slavery experienced by other races who may have found themselves in the position of being “enslaved” by the “winner” between two warring factions, or by Afrikans within the Afrikan continent itself.

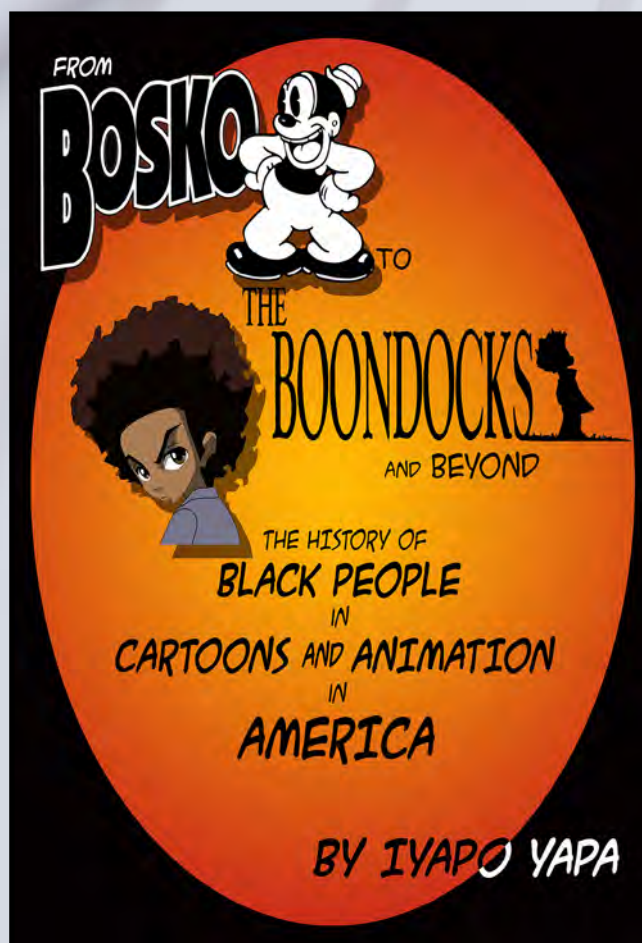
There is much research on the subject and readily available knowledge pertaining to American slavery and its marked differences from the slavery of other countries and cultures and its devastating aftermath. As much as I would like to elucidate upon it, that subject is a whole other book, for another time, and has already been written about and explained by noted ancestors

and scholars like Dr. John Henrick Clarke (Christopher Columbus and the Afrikan Holocaust), Dr. Frances Cress Welsing (The Isis Papers), Dr. Amos N. Wilson (The Falsification of Afrikan Consciousness), Dr. Joy DeGruy (Post Traumatic Slave

Syndrome: America’s Legacy of Enduring Injury and Healing), Michelle Alexander (The New Jim Crow), and countless others who could do the subject far more justice than I could ever hope to.

Since the time I started this work, we saw the election of Barrak Obama, who, was not a member of

the DoEAIa – but was touted as the “first Black president” based upon his skin tone and was subsequently elected for a second term. (Many others are still waiting for the first black president who is a member of the “DoEAIa”). As I researched and wrote I watched the trial and consequent acquittal of the murderer of young Trayvon Martin, along with the deaths of unarmed Black people who are murdered and continue to be murdered at the hands of police and in police custody at astonishing rates.





The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

In the United States Tamir Rice, Sandra Bland, Charleena Lyles, Alton Sterling, Philando Castile, George Floyd and far too many others had their lives savagely, heartlessly snuffed out for little or no reason at all at the hand of unfeeling, indifferent so called, “police officers” and an overzealous “neighborhood watch” race soldier.

Due to existing prejudices and disenfranchisement, a fire was re-ignited within the Black community at large, by the obvious disregard for the lives, security, rights, and dreams of diasporic Afrikans whose lineage, by force, became tied to the United States (I hasten to add there have been and are always the ‘faithful few’ freedom fighters who are carrying on the battle without notice by the Black population at large).

The journey of this book has seen the rise of a myriad of Black people and organizations using both grass roots “boots on the ground” activism as well as social media to seek solutions for the injustices and ultimate permanent underclass status relegated to Black Americans. The Black community still suffers the effects of a systemic racism and orchestrated

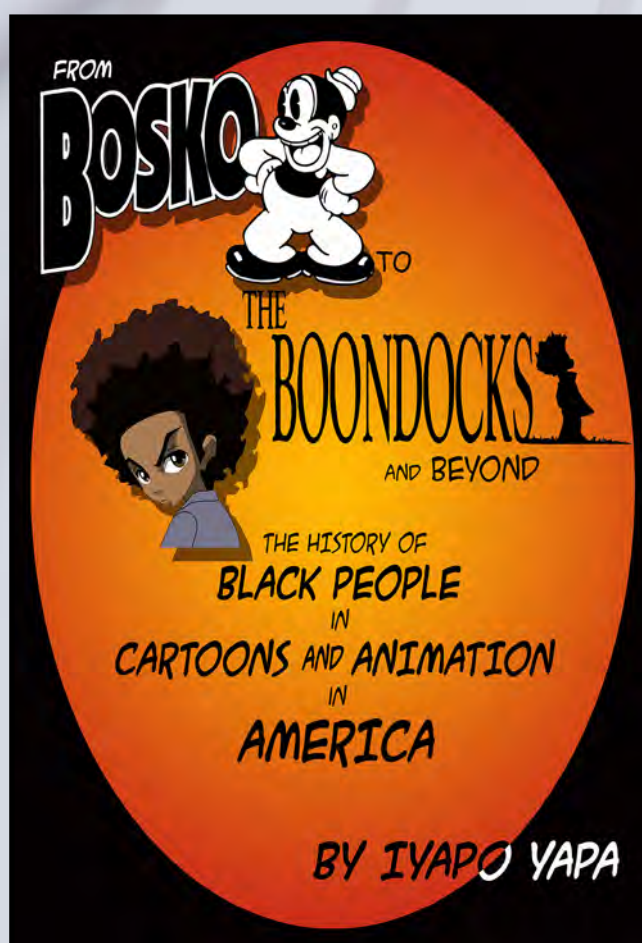
fragmentation that we are having obvious difficulty overcoming. Many have taken up mantels and further castoff cohesion due to the fact that we – Black Americans, in general, agree that something must be done to lift our people out of our present condition. Regrettably, the solutions for how to do so are almost as varied as we are as a people, thus resulting in a fragmentation of the black community.

Thinkers like Dr. Cluade Anderson believe the solution lies in “Financial Intelligence” using what he has termed Powernomics and lifting ourselves out of our

condition through entrepreneurship and circulating money within our own communities just as has been successfully done by other races.

However, even now, as of this writing, Dr. Anderson himself admits that, in his observation, at this point in time, it is too late. The window of opportunity that would have caused the type of change and benefit for Black people has closed and the time long passed of his Powernomics system to work.

Voices like those of Yvette Carnell and Antonio Moore through their social media movement, as well as





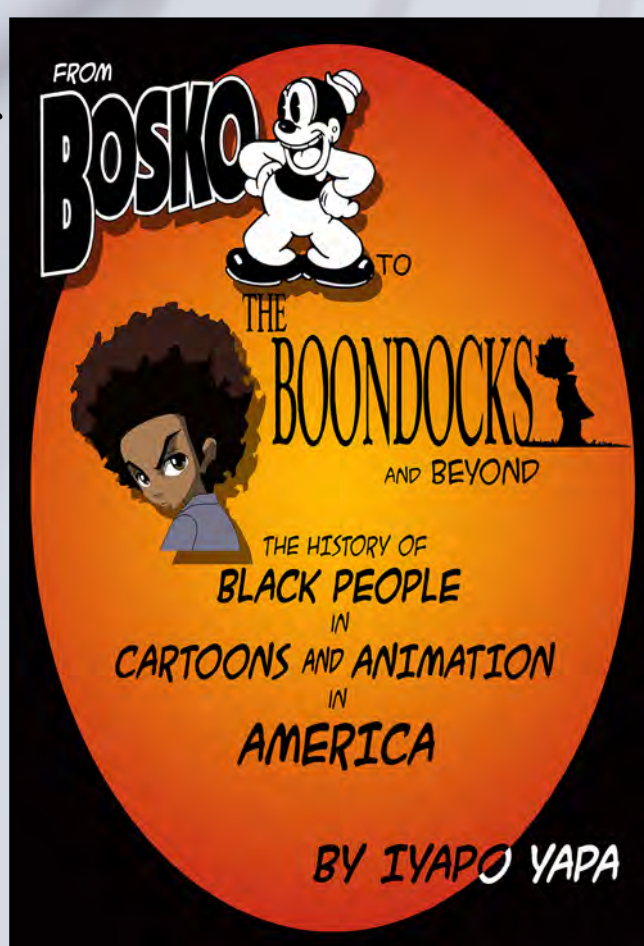
The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

media personality, author and documentary producer Tariq Nasheed with his own creation (FBA: Foundational Black Americans), espouse the belief that positive strides can primarily be made by the Black community through government intervention through legislation and a much needed program of reparations* specifically aimed at the DoEAiA (or as Carnell and Moore have termed it ADOS1. However, the narrow focus of both ADOS and it's more outspoken, militant offspring, FBA on reparations for Black Americans which is lineage based—though absolutely correct in its premise, is also, unfortunately resulting in the problematic result of creating a rift between members of those groups and people of Afrikan descent throughout the diaspora.)

Still others (of whom I count myself in the number), believe the solution lies in the approach of Marcus “Messiah” Garvey and in the “Pan Afrikan” movement, while established elder leaders like the minister Louis Farrakhan who teach that separation and self-sufficiency is the answer (dovetailing with the Pan Afrikan movement).

Though I land squarely in the camp that says the answer for the safety, security, and sanity of Black people (the DoEAiA in particular) is separation, I am equally persuaded that all true and sincere thinkers hold a piece, or pieces, of the complex puzzle that is the Black experience in the United States and ultimate resolution for diasporic Afrikans in general and DoEAiA specifically. There are movements such as New Era Detroit (with related chapters in Chicago and Atlanta at the time of this writing), and the New Black Panther party, who also seek positive change for Black people at both the community level and nationwide.

So, what does all of this have to do with cartoons and why is it important to know and study the portrayals of Black Americans in cartoons and animation and the history of it? Just as with any stereotype, such images can be used for the purposes of propaganda and to shape the thoughts and attitudes of a society not only nationally, but globally. As alluded to in Fredrik Strömberg's book *Black Images in the Comics – A Visual History* 26, he examines images of Black people in comics as interpreted by cartoonists from around the world.





The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

Interestingly, in countries like China and Sweden where there are few Black people, their perceptions and portrayals of Black people mirrored the images of Black people in American comics, animation, and illustration. Such images led a vast majority of cartoonists worldwide to portray Black people in the same stereotypical ways—with ink black skin, bulging eyes and white sausage-like lips.

Overseas those depictions of Black people may have been less out of any kind of racist feelings on the part of the cartoonists, (though there were some overtly racist cartoonists from other countries), as much as it was an ignorance of whom Black people were and how we were to be accurately portrayed—though that is only speculation on the part of this author.

It is also telling that even in other countries when Black people were presented in comics, the same epithets of “nigger” or their etymological equivalent was present, along with the use of “broken English” or “broken language” by Black people. Fear of ghosts - and the white man was common – whenever Black people were not portrayed as cannibals preparing to turn them into the

evening entrée¹, which was another standard theme in the comics of other countries.

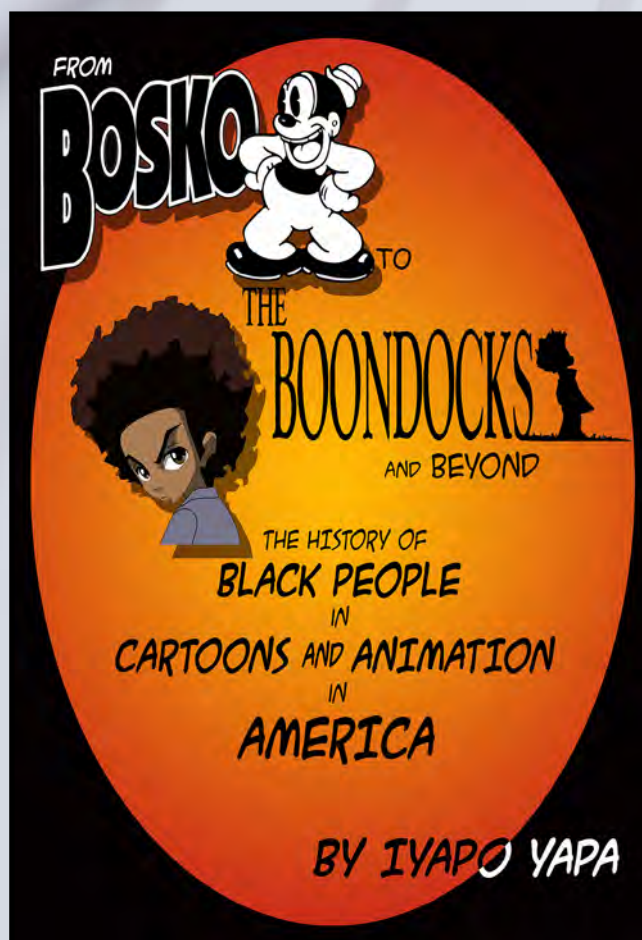
In her April 2013 Article, “Europe’s Hypocritical History of Cannibalism for Smithsonian.com, Sarah Everts states “More technically, cannibalism is not designated as illegal in Germany’s extensive criminal code: Until that point, laws against murder had sufficed to cover cannibalism.” (2013).

Ms. Everts article and subject matter is not an anomaly. Virtually ALL negative actions the Caucasian population attributes to Black people (rape, murder, laziness etc.), can actually be gauged to be far more prevalent among people of European descent.

Because of that fact and others, a thorough campaign of propaganda was launched against Black people from the time we arrived in the United States as property. All of which shows the power of how Black people were presented in the media and the global perception of our race.

Finally, the very title of this book

¹ Ironically, Afrikans were often portrayed as cannibals, but the data does not suggest that cannibalism was a societal norm in Afrikan culture, nor on the continent at large. However, instances of cannibalism within the communities of early European settlers in the United States (Jamestown, Virginia in particular), and in Europe in general are well documented.





The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

holds a double meaning. THE HISTORY OF BLACK PEOPLE in CARTOONS and ANIMATION in AMERICA is not only about our history as seen by America, but shows the progression of thought, status and history as it was lived by us.

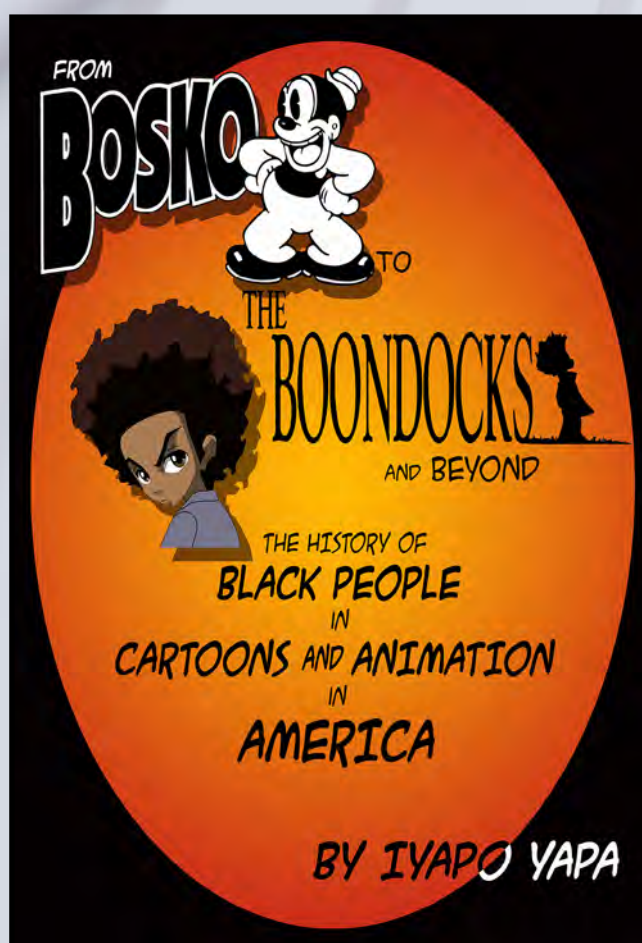
Title Plate from 1950's "Saturday Evening Puss"

As the scene unfolded the camera panned the house to the upbeat tune "Darktown Strutter's Ball", finally to rest upon what should have been an image of Mammy Two Shoes, the black maid who was Thomas's foil. After having watched the cartoon many times over the years I wasn't prepared for the sight that greeted me. My eyes widened in disbelief as I saw, not the big boned, boisterous Black woman, Mammy Two Shoes, but a nondescript, generic slender Caucasian woman.

INTRODUCTION

Why was I compelled to write this book?

Some years ago I was sitting in my living room preparing to enjoy a Tom and Jerry cartoon. The MGM lion roared, then faded, the familiar Tom and Jerry fanfare started and, as we all did, (before video tapes, DVDs, Blu rays, recordable media and streaming services gave us the ability to watch any toons we wanted any time we wanted), I waited to see which animated masterpiece I was about to be treated to. I smiled as the picture of Tom and Jerry filled the screen, then faded after the credits to the plate which read, "Saturday Evening Puss", one of my favorites.



I was beside myself.

Someone had changed not only Mammy Two Shoes' ethnicity, but her voice as well. "Why not just colorize Citizen Kane while they were at it?" I thought. Even as I ranted I knew intellectually why the changes had been made to Mammy. The studios and stations had made the switch in the name of political correctness, (a term that didn't exist at the time of the change but was the driving force behind the modification none-the-less), and the newly developing propensity for Americans to seek to cater to sensitive ethnic groups and





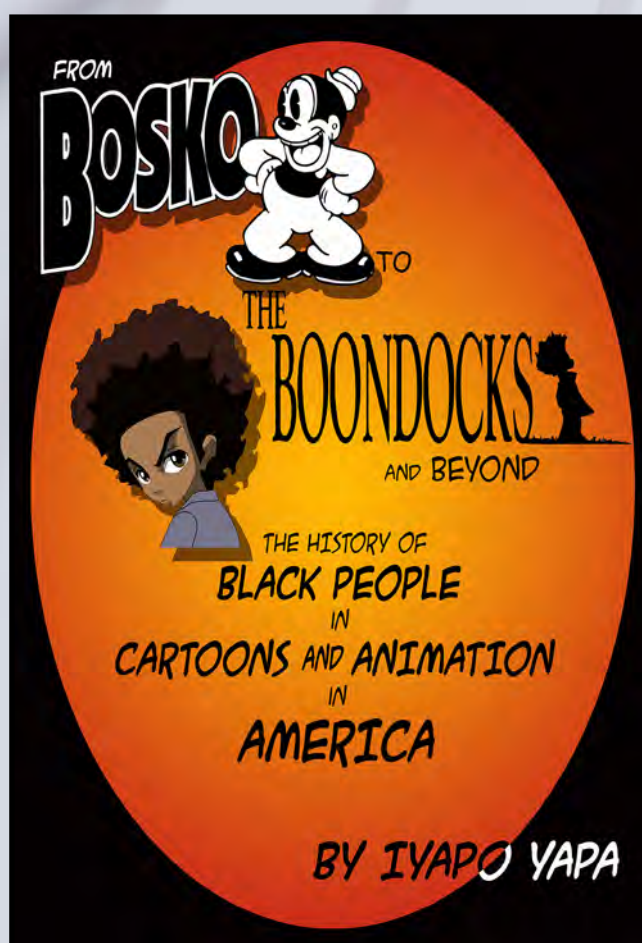
The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

not offend anyone in any way, even to the point of tampering with what some - like me - considered to be historical documents.

After I calmed down and thought on the matter I realized the images, actions and vocal styles of Mammy Two Shoes could be offensive to Black people as well as some people of other races, but I still found it to be no excuse for altering the film.

If the reason for the change was so the cartoon could be introduced to a new audience—a younger audience, I believe the change in content was acceptable. I don't think young children should be exposed to stereotypical images in classic cartoons or movies, unless of course there is someone who can explain to them what they are seeing. For example, a parent could explain saying something to the effect, "Unfortunately back in the early days of cartoons Black people were portrayed that way in the media. Those kinds of images are completely unacceptable today, but what we are seeing is a matter of record, and it was the state of the art at the time."

After many of the cartoons and comics I have seen depicting Black people during the early stages of the art the Mammy Two Shoes character is tame by comparison. I will be going extensively into the Mammy character, as well as many cartoons, which are presently banned from television and other media later in this book.



The original Mammy Two Shoes from the 1950 version of "Saturday Evening Puss" (voice actress: Lillian Randolph, Madam Queen on the Radio series, The Amos N

Andy Show and the Black character in the Christmas classic "It's A Wonderful Life).



The non-descript slender white female replacement (new sequences animated by Chuck Jones), from the 1960s version of "Saturday Evening Puss", (voice actress: June Foray of Rocky the Flying Squirrel and Witch Hazel fame).

READING and WRITING in the

DARIK

A space for avid Black readers and Black authors

The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

When I was young, I wasn't much of a reader, but whenever I got my hands on a book about cartooning and animation, and the history of same, I became an avid reader if for no other time than when I was devouring the books. I enjoyed the whimsy of it.

I enjoyed the flash and fun of it. Certainly, there were the stories of hardships, and struggles that various animation studios had to deal with whether it was Van Beuren, the Fleisher's, MGM, Walter Lantz, Famous Studios, Warner Brothers or Disney, they all had their unique hurdles to overcome. The obstacles usually dealt with financing, changing audience tastes, or the technical aspects of producing animated shorts and features.

Comic strip creators had to deal with the struggles of getting syndicated, producing daily comic strips (some adventures, others, daily gags), and above all, the dreaded editor/censors.

However, these were, as the Bible says, "common to man".

That said, the overall vibe was always one of enjoyment, fulfillment, innovation and an overall sense of

fun, especially when it came to the characters themselves and the subject matter!

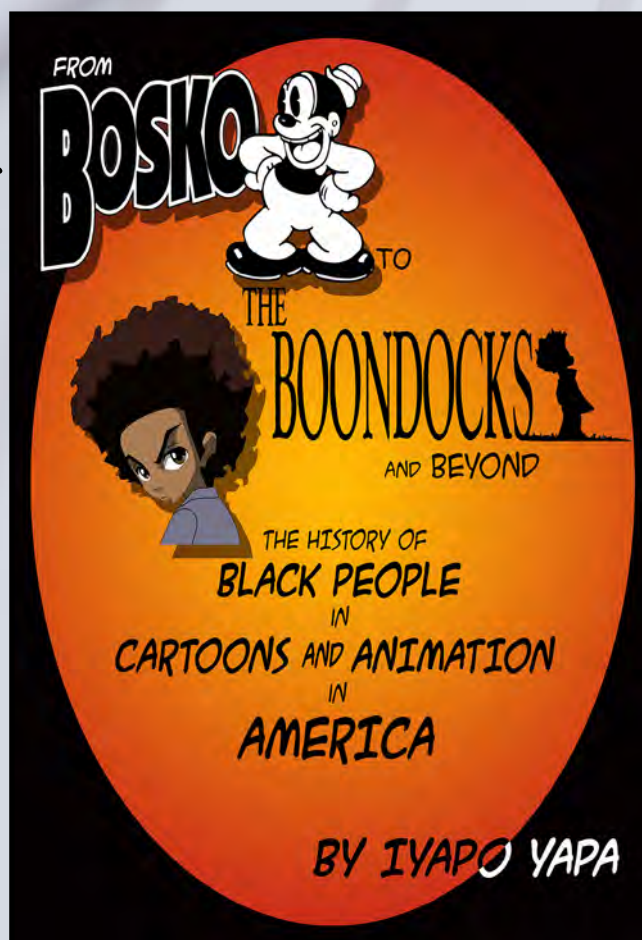
Enter, the Black cartoon character.

Black cartoon characters were as abused, maligned, mistreated and marginalized on the screen and page, as their flesh and blood, real world counterpart. The stories of these characters, their creators and other Black pioneers in the field always followed the same, sad trajectory.

I'm reminded of an interview I heard of Producer/Director/Actor Robert Townsend when

he discussed his upcoming movie *The Five Heartbeats* (still one of my favorite movies of all time). I'll never forget him saying how when he originally began putting together the story idea and drafting the script, his intention was to make the movie a comedy.

For background information he began having discussions with Black musical artists from the 50s and onward. According to Townsend, after he'd spoken to several groups and their members, and they told him about their experiences in the industry and on the road, he realized that what





The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

he was going to be making could in no way be a comedy. The story of the Five Heartbeats could only be a drama, if not a tragedy. (That last part was my words, not his).

I wrote all that to say that my experience followed the same trajectory as that of Townsend. My goal was to write a book about Black people in cartoons and animation and for it to be a fun, free wheeling journey just like the books on the subject I used to read as a child, teen and young adult.

However, the more deeply I researched the subject, the less fun and free wheeling it became. At one point it got downright depressing, and to a degree, frustrating.

It seems that in the United States, when Black people trace the roots of anything we do, be it in the arts, the sciences, medicine (as with black cardiac pioneer Vivien Thomas (1910–1985), food or anything else, ours always turns out to be a story of marginalization, oppression, suppression and struggle.

These stories are always followed by words, usually from those who participated in their

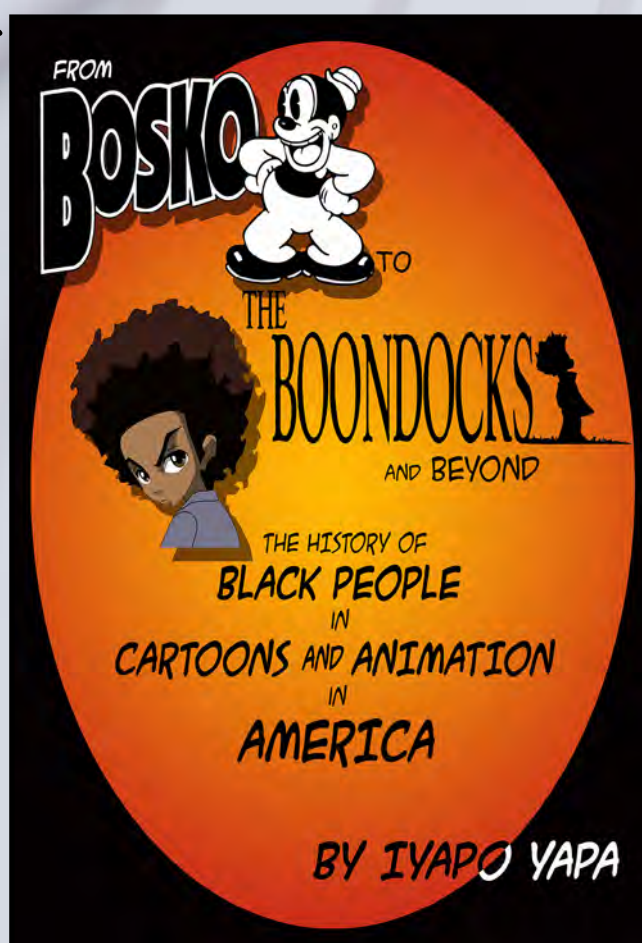
oppression, congratulating them for “overcoming”.

The empty gestures of their blatant hypocrisy and cynical praise strike me as insincere and deceitful. To have the very people who designed an entire system to hinder the growth of Black people, say in effect, “I admire you so much Black person for spending an entire lifetime overcoming the prejudice, racism, hardships and obstacles I set out before you.”

I find the entire thing profoundly grotesque, disgusting and personally infuriating.

I cartooned professionally for over 40 years and have always thought cartoons; comic books and comic strips were the most fascinating art form of all. I find their history to be tremendously rich. I have a deep love for that specific art form and spend much of my time studying it. Cartooning and animation are two of the few disciplines in which one can find elements of nearly all other artistic disciplines.

Look at the work pioneered and refined by Disney studios over the years for example. Just in the



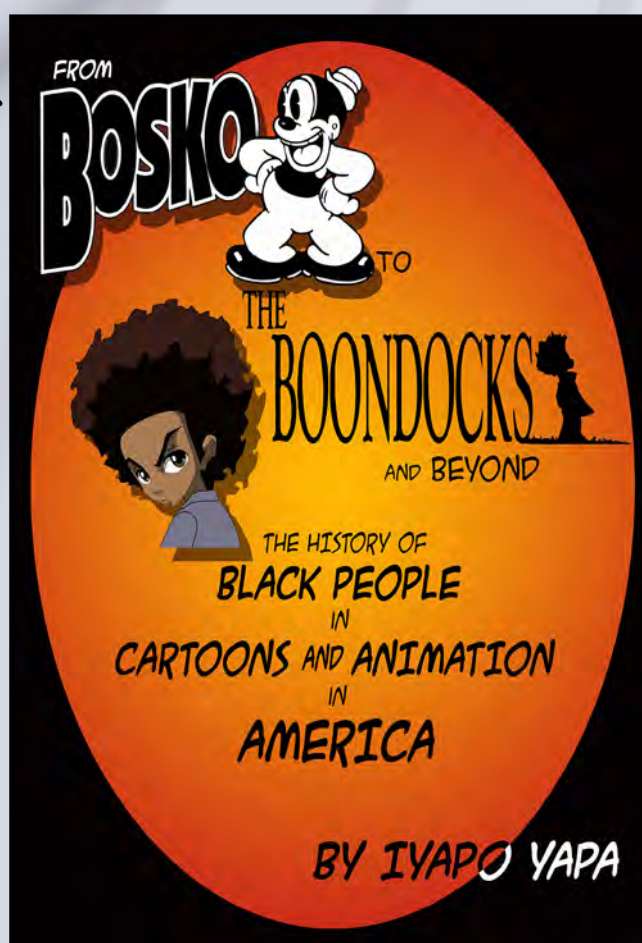
The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

motion picture Fantasia, there are elements of cartooning, fine art, impressionist painting, sculpture (the figures used to model characters and scenes), music, dance etc., not to mention the science and technical advances it took to physically create and film the work itself.

This book is a labor of love, but I also believe this text is a necessity. There are many books about cartoons in a wide variety of sub-categories, even Black people in cartoons and comics, but what I haven't found is any type of exhaustive book specifically dealing with the history of Black Americans in cartoons and animation; that is another reason why I have written this book.

Some of what I found was surprising, some shocking and some appalling, but never, never boring. After I began this endeavor, I quickly discovered that it was going to be more involved than I originally thought. With the wealth of information in documentaries, books, articles, interviews and the internet there is no way possible I will be able to cover ALL aspects of this subject, but I was determined to make sure this is the most authoritative, and exhaustive book I could produce on this subject.

As I continued to study cartoons, I became aware of just how much cartoons really do reflect the prevailing attitudes and feelings about Black people in the United States, or at least the media's depiction of our place in society at the time.



As I wrote this book, I realized that not only was I compiling a record of sorts, but also and perhaps more importantly, I was on a road of discovery, and I feel the reader is on this road with me. Because of the nature of the overarching themes covered in this book (the depictions of Black people in America in cartoons and animation),

it will be different than most books about the subject in print presently (with the exception, perhaps, of books dedicated solely to the field of political cartoons).

I know there will be images, ideas, and language, which will be disturbing and/or offensive, but as I alluded to before, the history and portrayal of Black people in cartoons and animation is what it is. To not look at it for what it is in the light of day and under that of truth would not only do a disservice to all those who suffered and continue to suffer because of the negative programming it perpetuated



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

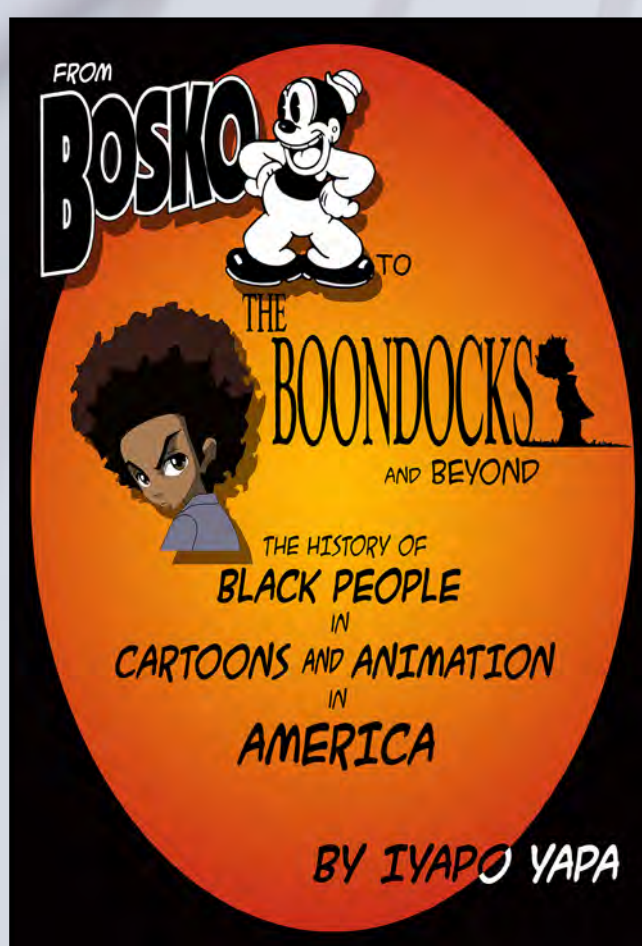
but would by extension make me an accomplice to the atrocities by proxy.

As images and stories of the holocaust are to Germany, the crusades and the Spanish inquisition to the Roman Catholic Church, and the slave trade and chattel slavery to the United States, these are parts of a history the perpetrators (and quiet as its kept—many of our own people when it comes to our enslavement and continued oppression) would just as soon sweep under the rug and forget. But these matters are an undeniable part of their respective historical records. Just as in our own lives we all have episodes we would erase if we could.

That said, when put into perspective, in the course of any growth there are mistakes made, and even gross wrongs and outright atrocities and abominations committed. Though no bell can be un-rung, any lesson learned from and used as a steppingstone to a deeper understanding and education is never wasted, or as said more concisely by the Spanish philosopher George Santayana, “Those who do not learn from history are doomed to repeat it.”

Though this book is titled, From

Bosko to The Boondocks and Beyond, this title is a bit deceptive. The book starts well before Bosko and well after the creation of the comic strip The Boondocks and its subsequent animated series of the same name.



The cartoon character Bosko was created in 1929 by Hugh Harman and Rudolf Ising for Warner Brothers Studios some six years before the first appearance of the studio's first major star Porky Pig. Before Bosko was unambiguously defined, it was never apparent exactly what the Bosko character was. Was he a dog? Some kind of big rabbit like Oswald the Lucky Rabbit but with short ears?

He looked a little like Felix the Cat too. In fact, Bosko didn't look much different from almost all the cartoon characters of that day. So, what was he finally? The first Bosko cartoon, “Bosko the Talk-Ink Kid”, a 1929 demo made to attract potential backers, ended the question as to the species of Bosko when he stepped forward and said, “Well, here I is and I sho' feels good!” He continues to speak and then shows off some of his talents by doing a soft shoe dance and playing the piano. Those and other



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

stereotypes (blackface, big bright lips), though unacceptable and offensive by today's standards did show Bosko to be a caricature of a southern black boy.

At the end of Bosko cartoons he would say in the final moments, with his Southern accent, "That's all folks." The catch phrase, which later came to be universally attributed to, and recognized after being stuttered by Porky Pig.

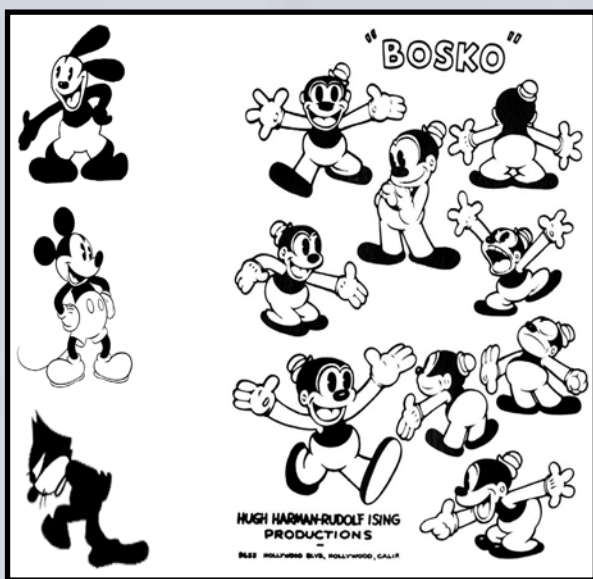
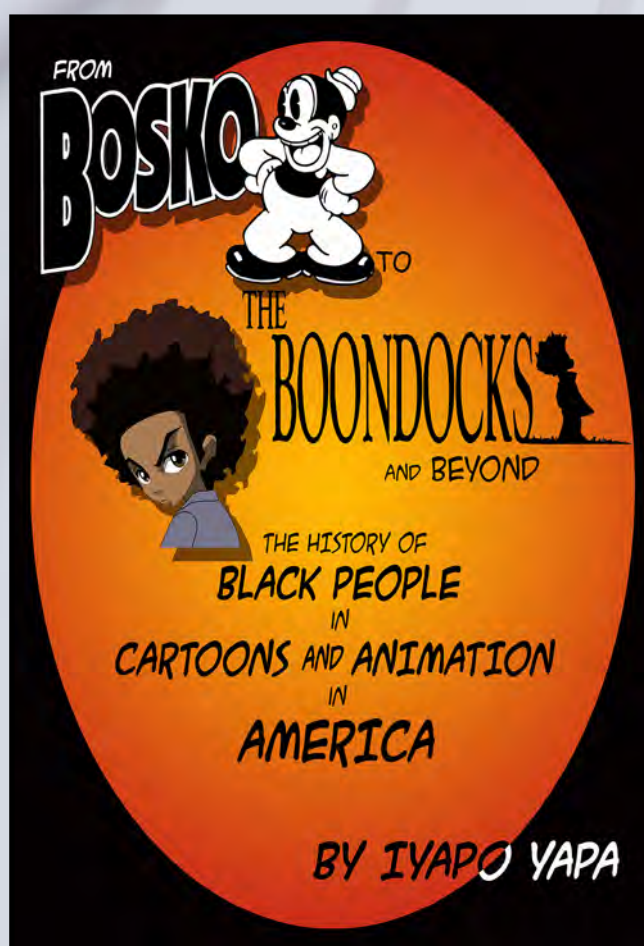
pre-civil war, the Antebellum period, because from these beginnings started the Black experience in the United States.

The reason I used Bosko as the title character is because he is readily recognizable if for no other reason than his resemblance to Mickey Mouse (the "Steam Boat Willie" version), and other characters of that era, and frankly because I thought the title, From Bosko to the Boondocks and Beyond, was snappier.

Also, the images on the cover show the stark contrast between the old and new depiction of Black people then and now.

Anyone who has ever read the Boondocks comic strip or seen the animated version can't deny that Aaron McGruder created something genuinely cutting edge. Love it or hate it, the Boondocks is

a thought provoking, hilariously funny and sometimes surprisingly poignant reflection of Black people's place in American society while dealing with struggles within our own culture.



Cartoons of the day were done in the same style. Oswald the Lucky Rabbit, Mickey Mouse and Felix the Cat all bore a resemblance to the character Bosko created in 1929 by Hugh

Harman and Rudolf Ising for Warner Brother's Studio.

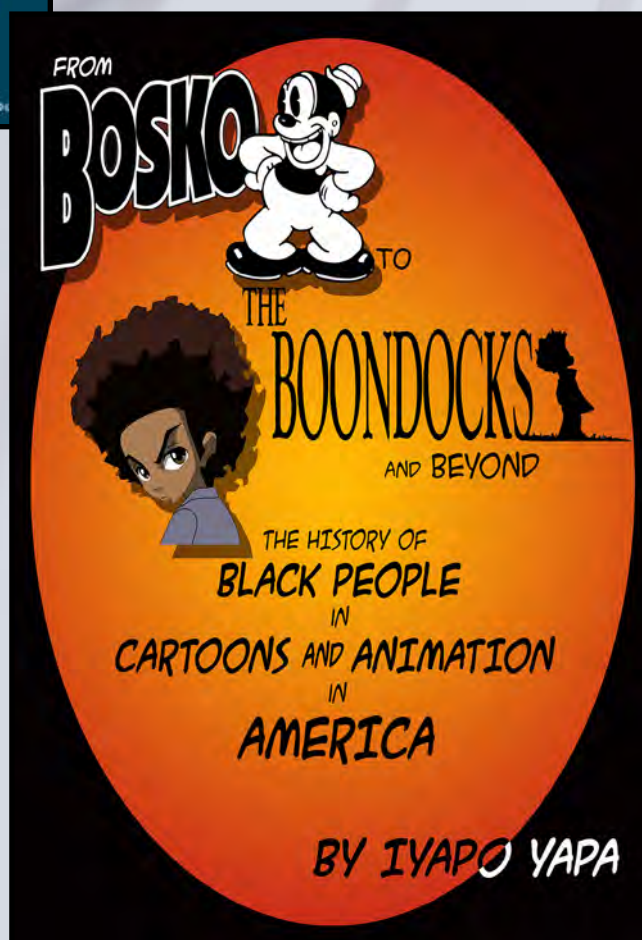
As stated earlier, the title, "From Bosko..." is misleading because the examination of the art in this book does not begin with Bosko. The book begins much further back with a look at the cartoons, and caricatures of Black people prior to the War Between the States, (the Civil war). I feel it is appropriate to begin the book

The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)



Huey Freeman (center) and the cast of the popular and controversial comic strip and animated series *The Boondocks* created by

Aaron McGruder.



I have poured over many volumes of work on various mediums on the subjects of cartoons, comics and animation, but it wasn't until I began this particular book that I realized for the first time there is something unique about the depiction of Black people in this medium that differs from the treatment of any other class in American society. Not only based upon the work (cartoons and animation itself), but also from the other side of the pen (The artists and creators).

Whenever I read about the art form and its characters, there is always somewhere, the stereotyped portrayal of minorities, elected officials, dictators, celebrities, religious figures and so on, but the outright cruelty, malice and disrespect with which

Blacks were, (and unfortunately in many cases still are), portrayed in popular media is undeniable.

As I pondered the implications of what I discovered, this thought more than any other resonated in my mind.

When the United States was dragged kicking and screaming into World War II after Japan bombed Pearl Harbor, the Japanese were stereotyped mercilessly in cartoons and animation, (especially in cartoons and animated short propaganda subjects about the war).

Nazis were also lampooned. When we

examine figures in our own society and from around the world whom Americans have a disdain for, (Hitler and the Nazis being a prime example), these people are caricatured and run over the coals harshly, as well they should have been.

However—when examining the cartoons of the time, just from a purely aesthetic point of view, during that same era, drawings of Hitler and the Nazis are nowhere near as vulgar or demeaning as those of American Blacks even though they were fighting side by side against a common enemy.

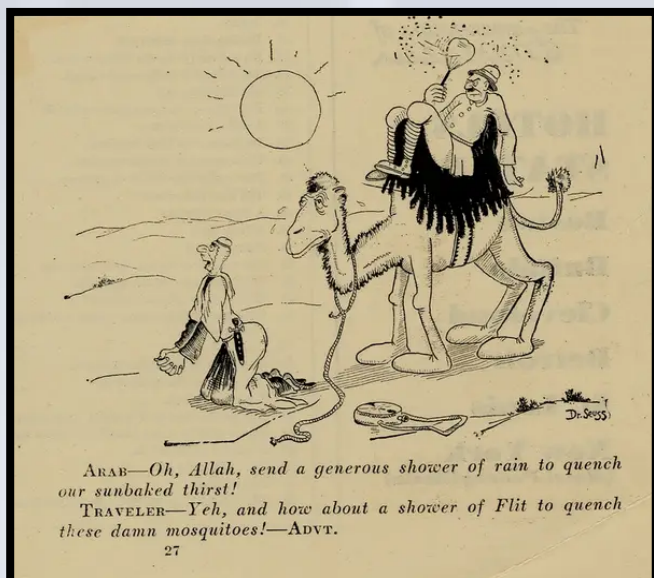
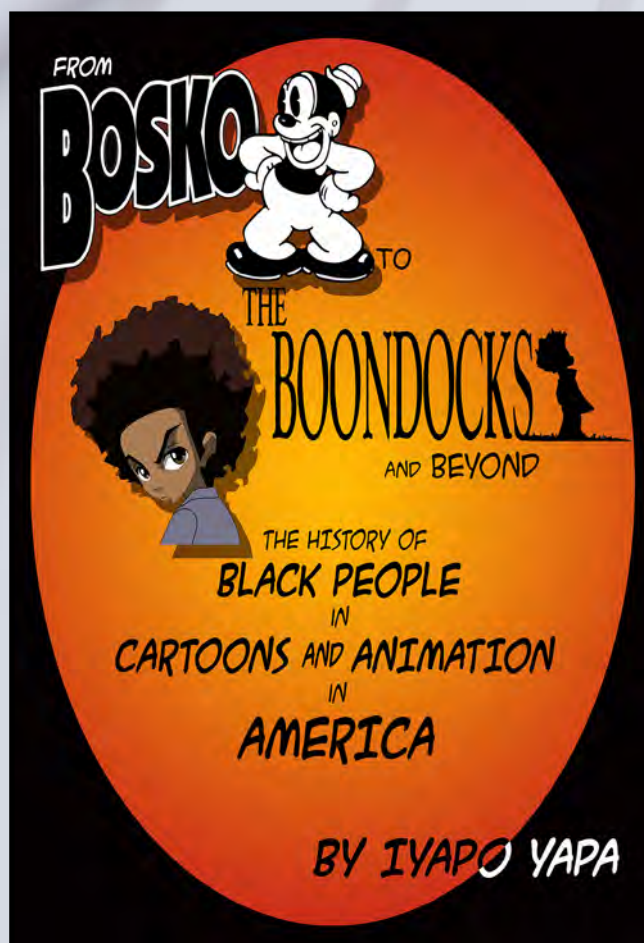


The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

To illustrate this, we need look no further than to the work of one Theodor Seuss Geisel, or as he is known by the general public, Dr. Seuss.

The How the Grinch Stole Christmas author had quite the body of work in terms of his depictions of minorities. But when it came to Black people specifically, there seemed to be a very explicit kind of vitriol and disrespect.

be Leopold the II of Belgium—or SHOULD be), the worst of the worst, and a random Arab individual, though not represented in a way that is not flattering, they at least look like cartoon images of human beings. Geisel’s portrayal of Black people, who are not enemies, are typically drawn as just this side of literal animals—complete with the seeming uncontrollable desire to eat human flesh.



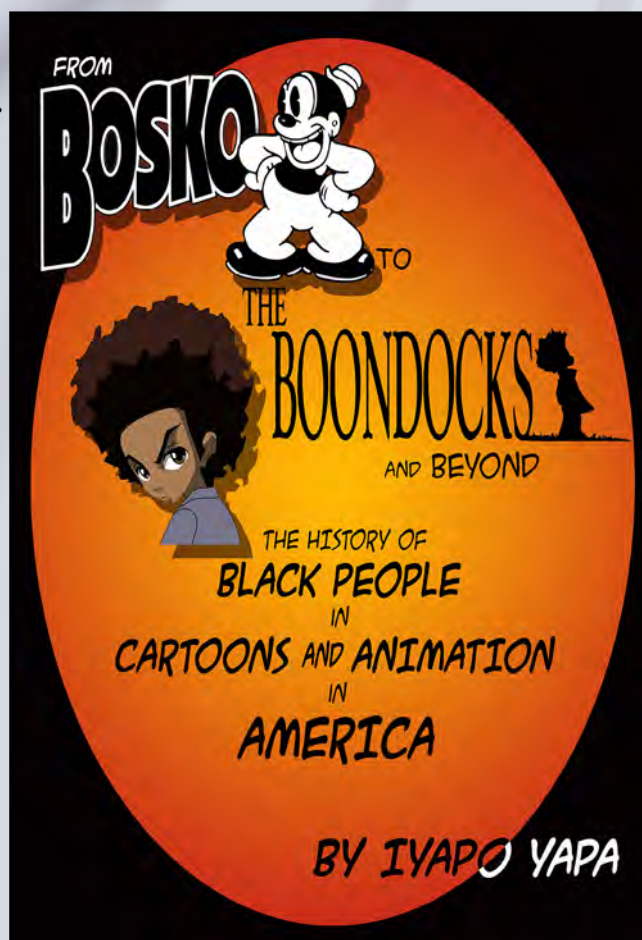
Above are illustrations by Suess of Hitler and Tojo, who are considered almost universally (by white people at least – for Black people, it would

I am fairly certain there are few Americans who don't have at least a cursory knowledge of the Tuskegee



The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

Airmen, (The first aerial fighting group composed completely of Black pilots). They were men who fought and died for the United States. Men who flew missions at the peril of their own lives and did not lose a single bomber they escorted. These same Black Americans (both Black men who served in all branches of the military and Black women who served as W.A.C.s¹ and nurses among other duties) were forced to give up their seats on trains for white Nazi prisoners of war for no other reason than the fact that the Nazis—the supposed, ENEMIES... were white.



Which begs the question (at least in my mind), within the construct of a system of white supremacy, were the Nazis considered allies in a separate, and larger war? Were they allies in a common war upon Black people, even if those Black people were so called, American citizens?

Many Black soldiers returned to the United States after having gone through battles and came out without a scratch (physically). After the war, they came home to face discrimination, and were met with racism, or ironically, in some cases,

after having survived a war overseas with their life, came back to the country for which they fought, and being lynched.

The questions which must be asked, are, when did Black people become the enemy and why? What did Black people ever do to deserve the kind of malice and disdain shown toward us in the media and society at large? What is the root of this visceral hatred?

In so much as the questions are legitimate and not only deserve, but demand answers, I realize, even as I ask them, that they are rhetorical.

Because, the answer is, of course, that our people did absolutely nothing to warrant the hatred poured upon us, nor the war waged upon us (which continues to this day).

The history of Black people in cartoons and animation in the United States is as rich and diverse as the Black community itself. The ingredients for the recipe of this history are made with equal parts images of ridicule and praise, heartache and joy, defeat, and triumph. Just as the Black experience in America can never really be understood without a knowledge of

1 Women's Army Corps

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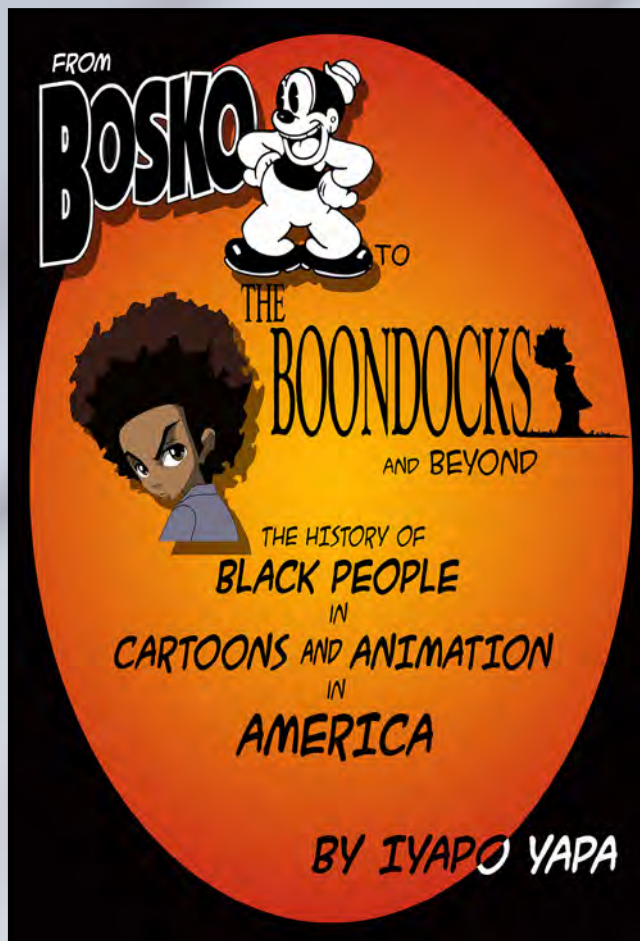
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The HISTORY of BLACK PEOPLE in CARTOONS & ANIMATION (Cont.)

the roots of slavery all the way through our people that omits this factor is to the election of Barrak Obama—in order to have a full understanding of the experience is nearly impossible without a knowledge of its evolution and growth in America. incomplete at best.

This experience can be examined not only in society at large, through media such as books, articles, news, cinema, and so on, we must also have at least a rudimentary



The reader of this book will find that their insight into the Black experience will be surprisingly enhanced when understanding and seeing the reflections of Black people as presented in cartoon form in different phases during the growth of the United States; because not only is the story of Black Americans in cartoons

and animation the story of a people— It is the story of America itself. and animation. Any discussion of



ADAREN M. LANE

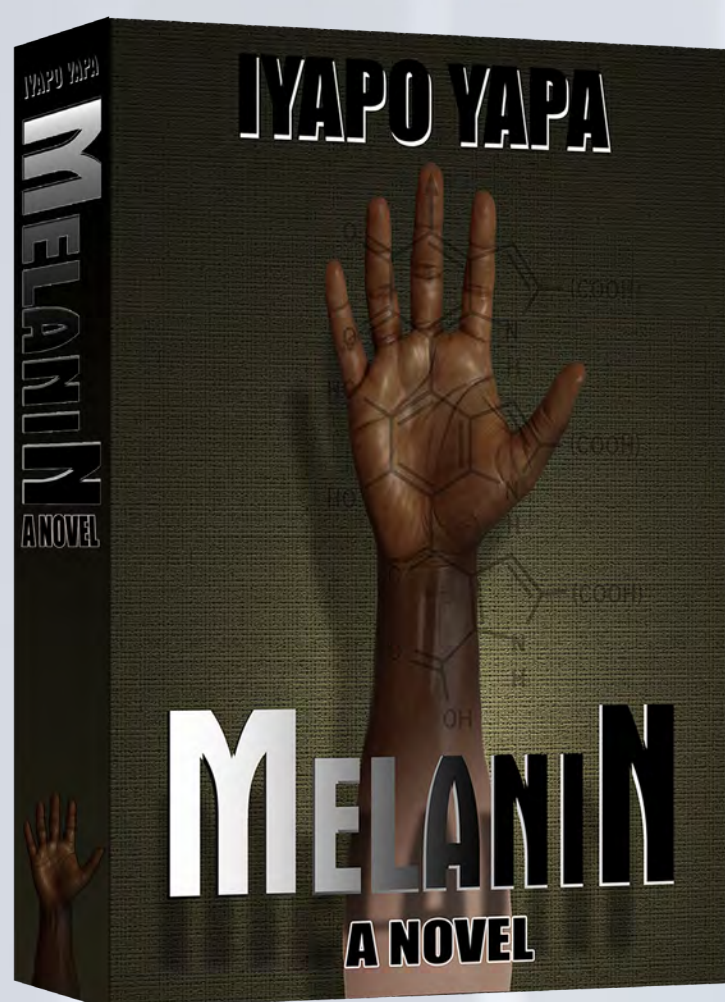
MAJOR MARJ MASON

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After two years,
MELANIN: A Novel finally
has a trailer!
(And it's an exciting one too!)
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purchase the novel!



The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt)

After walking within the same landscape for hundreds of years, there is no escaping the sameness of it. The act of walking itself turns into monotony at some point.

There were a few times Belle-Isle allowed himself to hope, if even for a moment, that even some hell hounds would appear to add some excitement. To shake things up.

Of course, he knew that wasn't something he really wanted. The bite of a hell hound wasn't something Belle-Isle liked to think about. He had been just nicked by one once, and the pain was excruciating and long lasting. He could only imagine what would have happened if the thing had fully bitten or mauled him.

As he sat, eating a Twinkie, Belle-Isle relaxed and thought about Tamarra. He didn't know where she was, or if she was even still alive. He hoped she was. Hope was all he had.

The landscape that was spread out before him reflected the way he felt inside, empty, barren, lifeless, joyless. Sometimes Belle-Isle believed that he could have reasonably dealt with the situation were it not for the sameness

of it all.

When he first started wandering, there was always hope that Belle-Isle would come across some people or some animals—which he did—but he would always outlive them.



The solitary man sat with his back leaning against a wall, as he had become prone to do, given that there could be hell hounds about. He munched on his Twinkie and looked at the dead space around him. He tried to think of movies he'd seen back in the day, back before the cataclysm that took away practically every form of media due to the absence of electricity.

Now everything was about thinking, with all the time in the world to do it.

Belle-Isle was deep in his thoughts and his own world, which was far and away better than the physical one in which he presently existed, so for that brief moment in time, he was oblivious to what was happening around him.

“Got any more of those Twinkies?” A voice came from beside Belle-Isle. Belle-Isle nearly jumped out of his skin as he immediately got to his feet and turned around to face whoever,



The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

or whatever had joined him! The only comfort he had was knowing it couldn't have been a hell hound. Hell hounds don't talk and if they did, they certainly wouldn't be asking for a Twinkie.

Belle-Isle stood and faced a slender olive-skinned man, about five feet eight inches tall or so. His hair was black and very straight, and he was clean shaven. Either he had found a way to shave, or he didn't need to.

He could be what would be considered by some as good looking. He wore a red baseball cap that was beaten all to hell, but the slogan for Quintin Cumming's presidential bid, Put America On Top Again adorned the front of it... for as much as Belle-Isle could make out the letters. He wore blue jeans, a dirty yellow t-shirt with the nearly completely faded picture of an eagle's head in front of a waiving American flag and a pair of what looked like black steel toed boots, though they could have also been army issue boots, possibly from an army surplus store if they weren't his from spending time in the military.

The men stared at each other for a moment. Belle-Isle was trying to

determine whether he was seeing a mirage or not. He saw the man before him as a man, but he also saw him in an objective way. Belle-Isle took him in. The way he looked, the way he was dressed, the expression on his face—which looked odd to him.

The expression didn't look odd because the man before him was an odd-looking man, but because he was the first human being Belle-Isle had seen in over two hundred years.

He saw the man in the same way as someone who lived in their home for years and knew every nook and cranny of it, but then took a vacation

for a month, and upon returning, had to get used to the way it looked once more, even if not a thing was moved out of place.

Belle-Isle had to wonder if he would be struck by the same sense of unfamiliarity if he were to find a mirror and look at himself. It wasn't until that moment that he realized he would again have to adjust to seeing another human being.

“Oscar Dominguez.” The man said with a smile as he held out his hand, which Belle-Isle took.”





The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

“Belle-Isle Sanford.” Belle-Isle said as they continued to shake hands as tears welled in both their eyes, then they pulled each other in close, hugged—and wept.”

* * *

Belle-Isle and Oscar spoke for hours on end after they were finally able to break their embrace. And why not? Each of them had centuries of stories to tell. One of the first things Oscar said to Belle-Isle was that he recognized the name. “Belle-Isle’s a place in Detroit, right? Or what used to be Detroit I guess.”

“Yes it is... was.” Belle-Isle told him.

From that moment on, Oscar started calling Belle-Isle Detroit.

After conversing for several hours, Oscar said, “Wanna go find something to eat?”

“Sure.” Belle-Isle said. “We can go to the Shop & Save.”

“Where’s there a Shop & Save around here?” Oscar said.

“’Bout sixteen, seventeen clicks west of where we are now.” Belle-Isle said.

“Clicks?” Oscar said, looking confused.

“Abouttenmiles.” Belle-Isle clarified.

“Oh.” Oscar said as he gave Belle-Isle’s clothes a quick once over. “Are you in the Marines or something?”

It wasn’t until Oscar asked him that Belle-Isle became conscious of the faded, just this side of shabby military fatigues he was wearing with a

pair of well-worn army boots and, his machete hanging by his side in a sheath like a sword.

“Army.” Belle-Isle said. “Was at one time. Special forces.”

“I guess that training really came in handy when you found yourself having to deal with all this.” Oscar said as he surveyed the surroundings as if it were his first time seeing them.

“I don’t know if there’s any kind of training that could have prepared





The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

people for this!” Belle-Isle said as he started walking and Oscar joined him.

As they walked Belle-Isle and Oscar lamented the absence of media. They had as many books as they could comfortably carry in their backpacks, but when it came to anything that required electricity, they were completely out of luck.

As they made their trek to the Shop & Save, Belle-Isle began to sing, as he had done often when he was alone so that he could retain his English and power of speech.

*“I know that you really love me,
But you can never be mine,
Maybe if this were another place,
And time.*

*I know that you really need me,
But I can't figure out why,
I'll never get the chance,
To share,*

Your life.

All I ever do,

Is thi—”

“All I ever do, is think of you!” Oscar blurted out. “Force of Habit, 1986!” Oscar shouted out.

“Man! What you know ‘bout Force of Habit?!” Belle-Isle said.



“Damn, Detroit!” Oscar said, “I like all that classic stuff. Especially Force of Habit! All I Ever Do is Think of You, All Played Out, Force of Habit, Who is Angela?, Shanna Brown, Jockolynn, Good Boys Don’t Wear Black... all those songs!”

“Shows how much you know.” Belle-Isle said smugly, “Who is Angela? and Good Boys Don’t Wear Black and Jockolynn were Rocky J’s solo songs after the group disbanded.”

Oscar thought about it for a minute. Yeah... yeah, that’s right. Rocky J did come out with all that stuff after the group broke up. I wonder what ever happened to him.

Belle-Isle again became grave as thoughts he was trying not to have in



The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

this moment began to creep into his consciousness. “It was four hundred years ago.” He said, with a note of sadness in his voice. “The same thing as happened to everyone else.”

“I don’t mean THAT Detroit!” Oscar said brightly. “I mean, you know, did he keep making music? Did he just retire or go into producing? What?”

“Oh... I saw on one of those, What Ever Happened To..., documentaries that he ended up getting married a few times and moved to Costa Rica. I think they said he became a writer. You know how it is with musicians and actors... they all think they can write and do other artsy things.”

“Ever read one of his books?” Oscar asked.

“Yeah, one. It was some Sci-fi thing I can’t remember the name of.”

“Was it any good?”

“As a writer, he was a damn good musician.” Belle-Isle said.

“Really? That bad huh?”

“Nah, I was just kidding.” Belle-Isle said. Then he searched his mind for thoughts about the book. He couldn’t for the life of him remember the name of the novel, but he did remember about



it. “It was pretty good.” He said finally. “It had a good premise and solid story, but the prologue was entirely too long and the book itself was long as a thoroughbred stud’s cock! It was a little pretentious and, definitely preachy... you know... kind of like he was a know it all or something. Rocky J had

this way of using five pages to say something a better writer could have probably said in a paragraph. His concepts and stories were good, but GOD, his books were sooooo freakin’ long!”

“Come on, they couldn’t have been as bad as all that.” Oscar said. “No? A few years after everything blew up, I went into the remains of a bookstore and found a stack of his books.

I looked at them and just shook my head. I thought, no way am I grabbing



The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

those! Those books are too freakin' long! And that was during a time when I was bored out of my mind and I had nothing but time!"

"Knock it off Detroit!" Oscar said as he burst out laughing, "Leave that man's work alone!"

"I DID!" Belle-Isle said as he started laughing. He then became quiet, but not stoic. "Now that I think about it, all jokes aside, I wish I did have some of his books now to pass the time."

"You and me both Brother." Oscar said.

"I miss movies and shows, and music." Belle-Isle lamented. Now that there's no more electricity and the batteries are all drained, there's nothing. I guess we could find a music store and I could grab a guitar and bring it along."

"You play guitar?" Oscar asked.

"Yeah... or I play AT it rather. I'm not very good."

"I play too!" Oscar said

enthusiastically. "I've been playing for years. I played with a couple bands. If we come across a music store and see some that aren't too wrecked, we can get 'em, and I'll teach you what I know."



"That'll work!" Belle-Isle said, perking up. "Deal! It'll be really good to hear music again. Besides my own voice... you know what I mean."

"About that." Oscar said, "You sing pretty good Detroit."

"Used to sing in the choir at my church." Belle-Isle said. "You know how it is."

"Yeah, I know."

As the men walked along and discussed music and where they could possibly find a music store that might still have instruments that were reasonably intact, they became more encouraged. They sang Force of Habit and Rocky J songs as well as every single one that would come to memory, putting together an after-apocalypse version of Name That Tune.

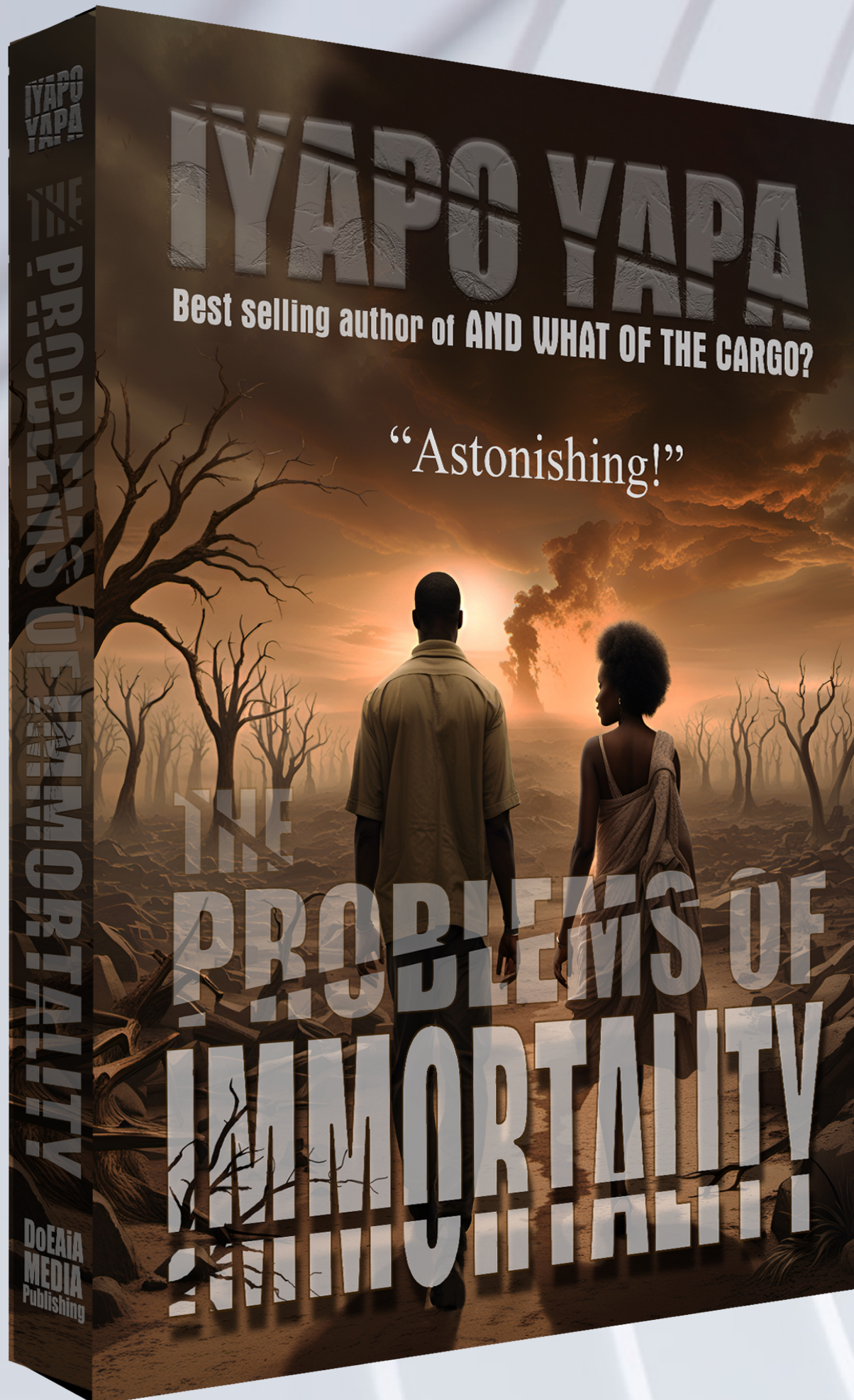
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The PROBLEMS of IMMORTALITY (CHAPTER 3 Excerpt) Continued

The world was still monochromatic and bleak, but right now, now that the men had each other for company, it became far and away more bearable.



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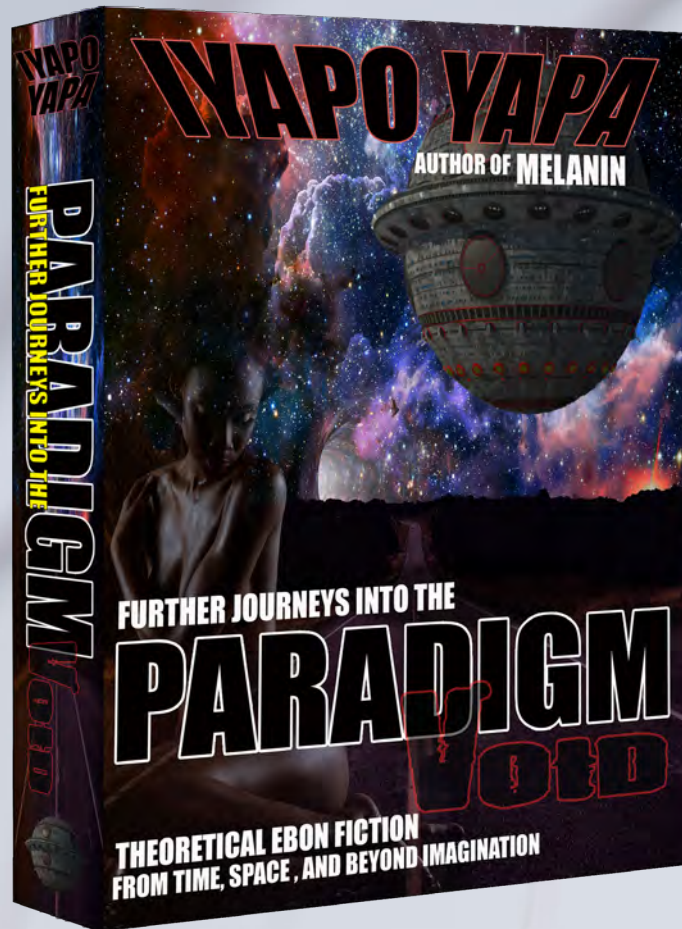
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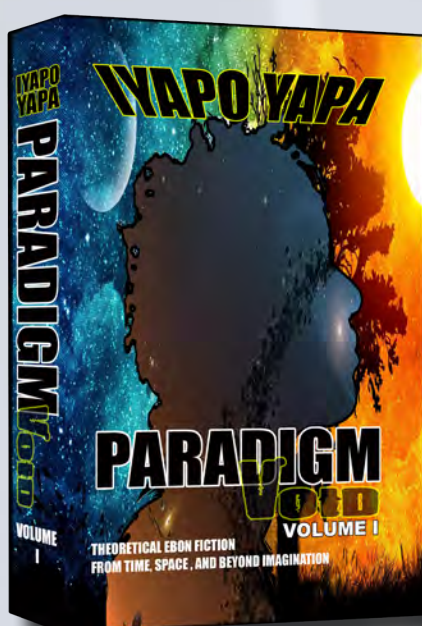


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**MAXINE
ALLISON**
A NOVELLA



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- What if the universe itself started taking measures to correct and bring balance to itself in terms of justice?
- What if time slowed down nearly to a stop ... but only for YOU?

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Here is your SEPTEMBER 2025 WORDSEARCH Puzzle!

This month's Word Search puzzle is all about past features of *Reading and Writing in the DARK* from the first issue when it was a newsletter, all the way through to July 2025, after it became a magazine. The clues to this one are the answers to last month's issue, so if you want to try last month's crossword puzzle, this may help you out. So, there it is! HAVE FUN!

CLICK ON THE IMAGE BELOW TO DOWNLOAD A PRINTABLE COPY OF THE PUZZLE!

SEPTEMBER WORD SEARCH 2025

W	R	Z	F	R	D	W	V	Q	A	H	F	P	U	Q	F	D	G	D	T	E	W	Z	V	D	T	J	Y	R	K	H	X	P	C	H	R	X	L	C	U
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RaWitD FEATURES!

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WORDSEARCH CLUES

STORY

MAXINE

KNOT

MELANIN

AND

NOVEL

FIRST

SECOND

DARKLY

RASULALLAH

STORAGE

SHADOW

VOID

HEARTBEATS

HARLEM

CHAND

SECRET

EYES

PARADIGM

EMANCIPATION

HAPPY

CARGO

DRAGONS

LAQUITA

IMMORTALITY

DARKNESS

FLY

SURVIVING

JOURNEYS

MONEY

SUNDOWN

BUCK

EMOTION

EULOGY

TALES

WORST

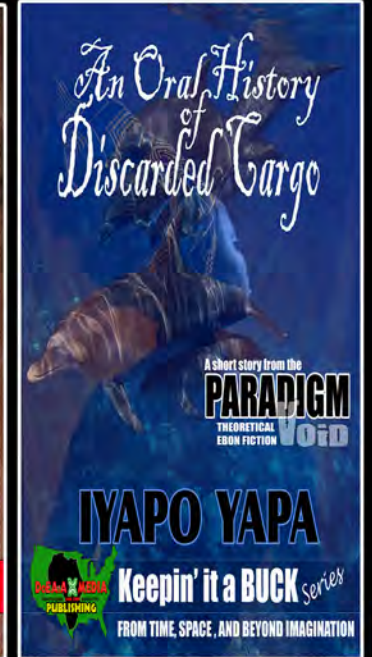
REDEMPTION



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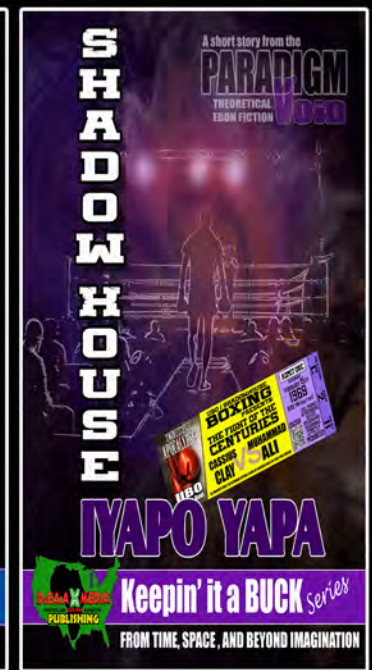
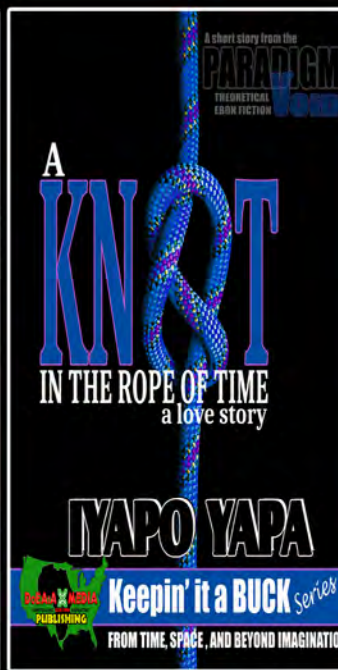


IT IS TIME TO JOURNEY INTO THE **PARADIGM VOID** ONE STEP AT A TIME.

EACH SHORT STORY IS DIFFERENT. EACH ONE THOUGHT PROVOKING & MIND BENDING.
EACH ONE ONLY **A DOLLAR!** AVAILABLE RIGHT NOW ON: **amazon**



Keepin' it a BUCK series



Also, Keepin' it a BUCK series TWO: Stories from Further Journeys into the Paradigm VOID is out NOW!



Also remember:

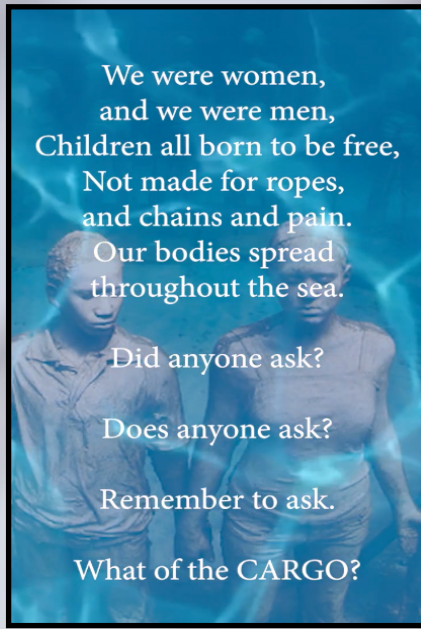
ORAL TRADITION talking books are also coming soon! Click the image to the right to hear a sample, of one of our talking books. Yes, it's still in its VERY rough form as we experiment with getting it right, but the story is still fun as all get out! So give it a listen and let us know what you think!

You can send your thoughts to: comments@iyapoyapa.com



There are now **THREE** And What of the **CARGO?** Trailers for you to watch!
 Just click on the image to view.

Original Trailer



Music Video Trailer

Full Extended Trailer



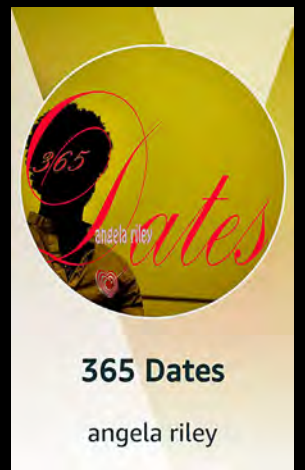
I'd like to say a big **THANK YOU!** To everyone who helped all three of my books to spend some time at number **ONE** on Amazon's **BEST SELLERS** list!



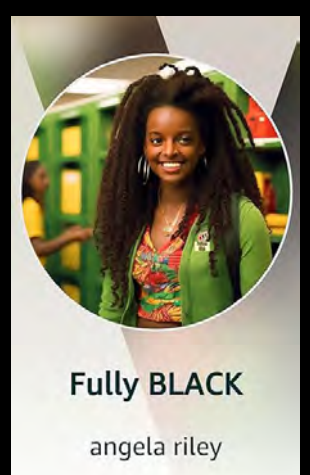
FIND AFFIRMING SELF LOVE AT:

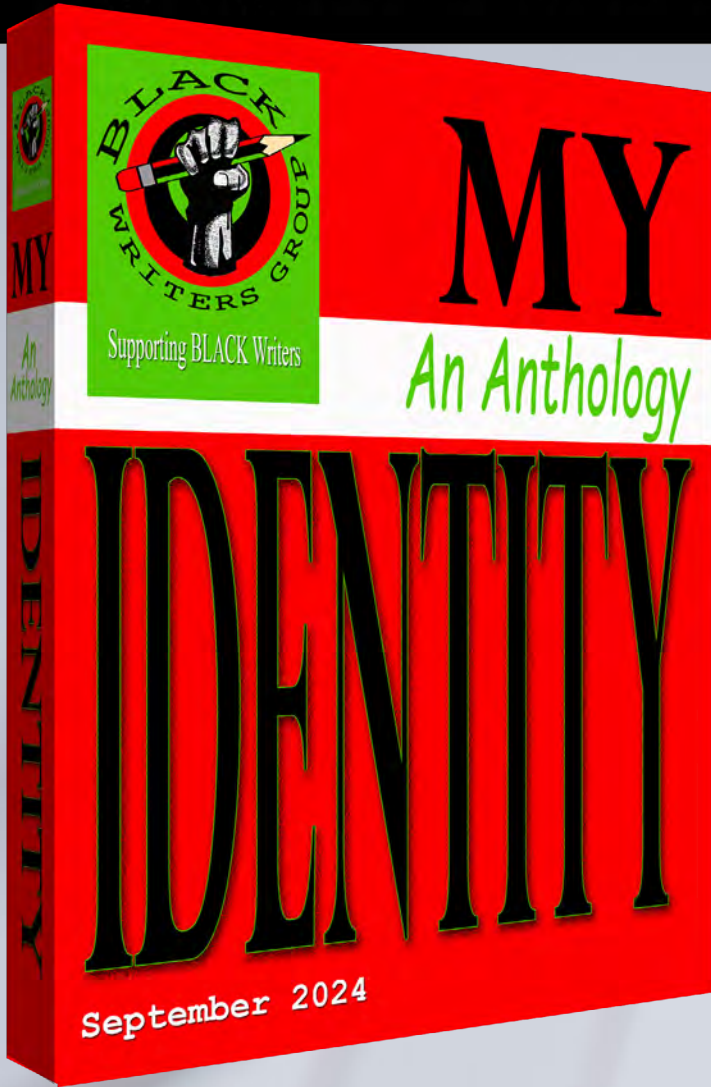


CAN LOVE SET US FREE?



COMING SOON!:





MY IDENTITY QR CODE
OR
Click the image
to the left for
the book.



Black LOVE QR CODE
OR
Click the image
to the right for
the book.



MY IDENTITY & BLACK LOVE ANTHOLOGY

Talented Black writers give you their insights in these Black Writers Group publications, *My Identity: An Anthology* and *Black Love Anthology*. The subjects, writing style and personal observations are as varied as the writers themselves. From essays to poems to affirmations to videos, they are surprising, inspirational, & even possibly unsettling. One thing is certain: after reading and experiencing these volumes, you will come away with food for thought as it pertains to Black love and identity, what they are, and what they mean.

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So, who knew I was a cartoonist before I became a writer?

Take a minute to check out some of my work online at:

<https://iyapoyapa.com/cartoonist-illustrator.html>

or just click the image below and it will take you straight there!



Everybody needs a hobby!

Mine is playing and composing MUSIC!

For me, playing and composing is one of the most relaxing and fullfilling things I do with my spare time (when I HAVE

some spare time). You're welcome to check out some of

my songs at: <https://iyapoyapa.com/music.html> or

you know the deal... just click the link below. ENJOY!



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R.J. BLAKMAN

R. J. Blakman is a mystery writer, a writer of non-fiction and an all-around truth seeker. Blackman tries to look at things on a deeper level and whatever he finds, he tends to write about it with no sugar coating.

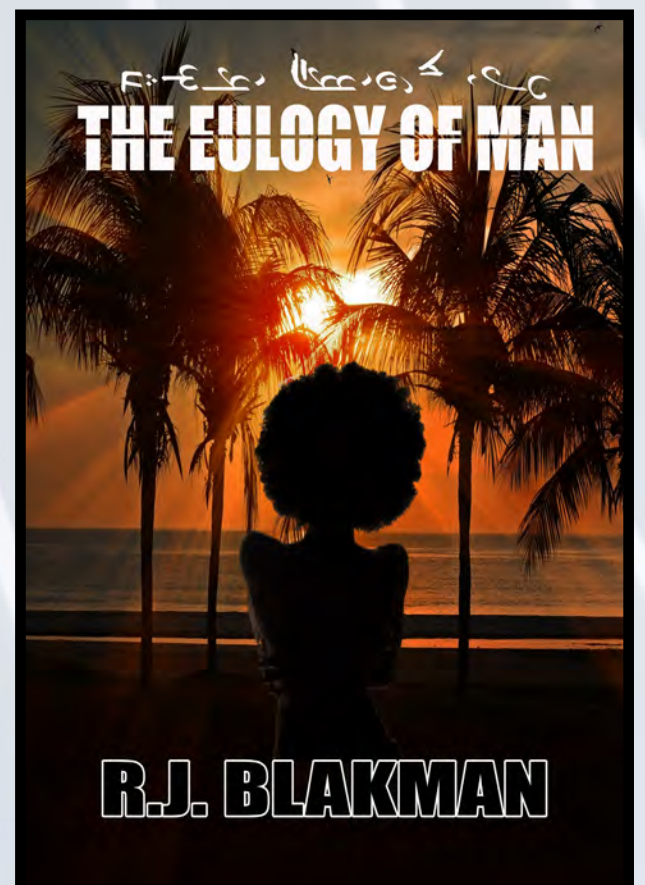
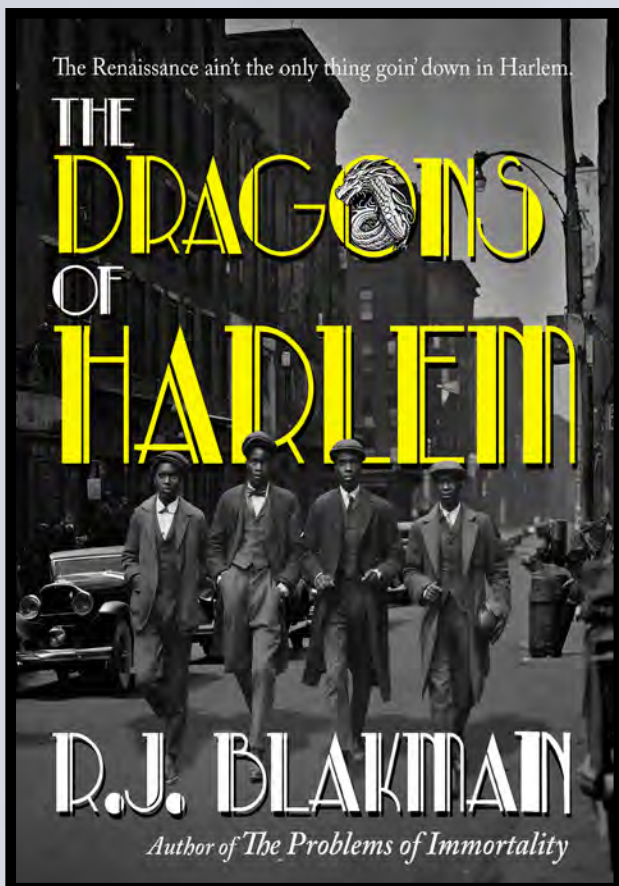
As a practice, Blakman seeks out truth and goes wherever that truth leads him, even if uncomfortable.

He tends to like working on more than one project at a time, so while he's hard at work on *RASULALLAH, OHIO* he is also working feverishly on his unique take on eternal life: *The Problems of Immortality*.

R.J. Blakman was born in Central America and had one sister. He currently lives in the place of his birth with his beautiful wife Maria. R.J. Blakman can be reached by email at: rjb@iyapoyapa.com

UPCOMING BOOKS BY

R.J. BLAKMAN



ENTERTAINING,
ENGROSSING,
THOUGHT PROVOKING!

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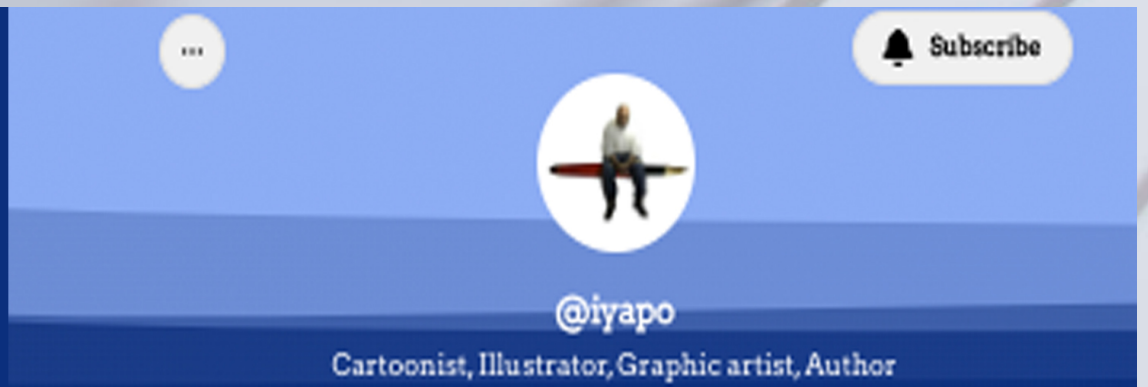
Find Iyapo at:
Linktree*

At any given time I am producing some form of ProBlack centered content.

After releasing my work to the public, sometimes, locating it can be a challenge.

But now with LINKTREE, there are direct links to my books, art and my social media presence. Linktree is your one stop (1 CLICK) shop for all things IYAPO!

Just click the image to the right and it will take you directly to Linktree and all that I have to offer!



Books and Writing by Iyapo Yapa

Enter the world of
IYAPO YAPA
where you can find my
books, art, and music!

The FULL website is best
viewed on a computer or
tablet. The site is ROBUST,
so be prepared and ENJOY!

IYAPO'S WEBSITE



What if becoming genetically and phenotypically Black was the only thing that could save your life?

"Melanin is an uncompromising and timely tale of speculative fiction, brimming with thought-provoking ideas and imaginative twists."

- Brandon Massey, award-winning author of The Quiet Ones and Dark Coater

MELANIN: A Novel



It began during the transatlantic slave trade... but it ends NOW!

AND WHAT OF THE CARGO?
is a tale of love and hate,
tears and triumph, suspense
and horror that leads to an
unimaginable conclusion.

And What of the CARGO?



An anthology of short stories in the realm of Theoretical Ehon Fiction from time, space and suspense beyond imagination.

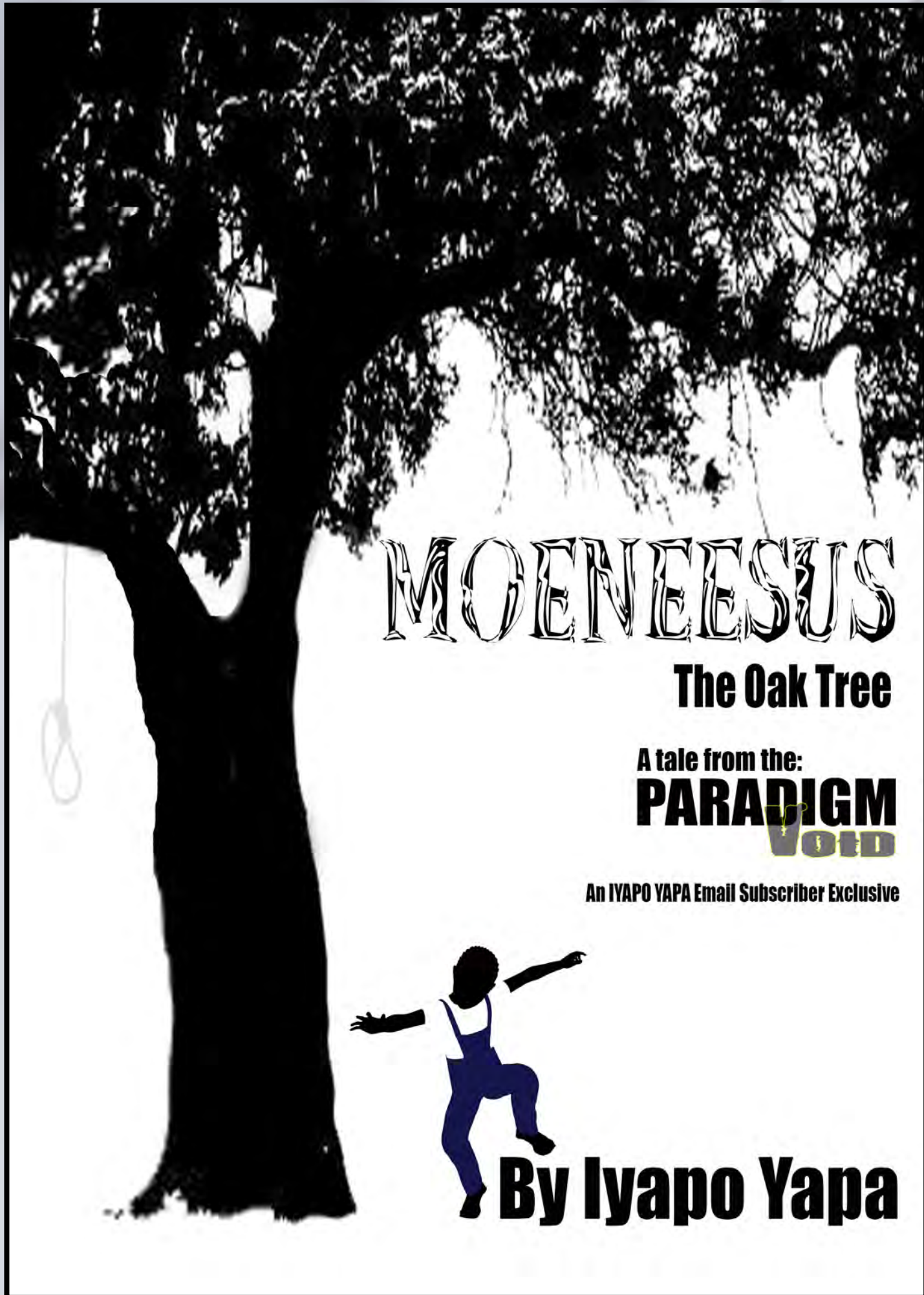
STEP INTO THE VOID!



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If you are a **READING AND WRITING IN THE DARK** subscriber and haven't read your free copy of **MOENEESUS THE OAK TREE**, what are you waiting for?! Relax and take some time to read a great story from the the **Paradigm VOID**! It may make you smile, it may make you cry, but either way, you are going to enjoy it.

READING and WRITING in the

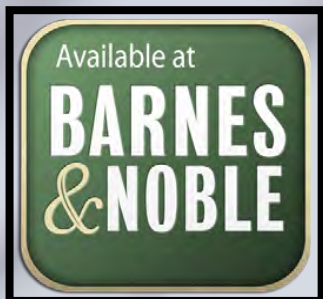
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Click Below For:

And What of the CARGO?



AVAILABLE NOW!

And What of the CARGO?

Buy it now on Amazon

“Kylah Mbaye of the Zahnoka people, lay as silently and still as she could, halfheartedly petitioning the ancestors that at least for one night she would not be spirited away and taken above deck to endure yet another in a procession of endless rapes. Another woman would have long ago given in to despair--but Kylah--in the face of such crushing odds against her and her people within the bowels of this floating nightmare, knew that eventually, this voyage would not end well... for her captors.” And so it began. AND WHAT OF THE CARGO? is a tale of love and hate, tears and triumph, suspense and horror that leads to an unimaginable conclusion.

“The Atlantic crossing, or “Middle Passage,” as it was called by European slavers, was notorious for the number of deaths incurred, averaging in the vicinity of 15-20%”

— Walter Rodney. How Europe Underdeveloped Africa

Much is rightly said and written about the enslavement and fates of Afrikans who were kidnapped from their homeland and transported to the Americas and other lands along the Middle Passage. Absent however is an expanded examination of the fate of those who did not make it through the journey. Whether victims of an inability to survive the unimaginable environment in which they were forced to occupy, or due to murders while attempting to revolt, or by simply jumping overboard, choosing death as a better alternative to chattel enslavement.

What of those ancestors in the depths of the oceans, and what of their souls and spirits. Or to put it bluntly—what of the CARGO?

What are readers saying about And What of the CARGO?

“This story is an exceptional horror tale of what happens when displaced restless souls whose spirits sought to exact restitution from those who prospered from their demise are ignored. The reunion and collaboration between the historical and modern families to bring about justice for their stolen legacy was gripping.”

- Amazon Review

“Mr. Yapa is one of the most imaginative writers out there. He handles controversial subject matter with grace and maturity. He offers powerful insight on one of the most important topics of our era: the Atlantic slave trade and modern-day racism. In this story there is retribution for evils - past and present. There is blood, dismemberment, horror, anger, rage, justice, hate, love, passion, politics, wealth, and finally reconciliation and peace. What a journey. I Loved it. And yes, it did scare me - It scared me a lot!”

- Gwen

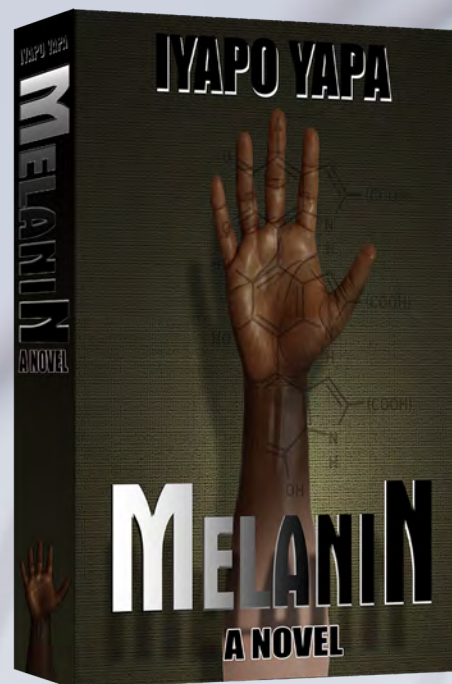
“Yapa weaves another story this time interwoven with historical references. I was on my seat with every chapter. I don't want to give it away but....revenge is sweet when served dead. And I can't get over how different each of his offerings are. Read his Vella's and you'll see what I mean. Another great book by Iyapo Yapa. A must read!”

- Amazon review

You can also read it for FREE if you have

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MELANIN: A Novel



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MELANIN: A NOVEL

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Due to a series of man-made radiological catastrophes, the non-Black population of the planet becomes susceptible to a highly virulent form of melanoma and has to choose between becoming Black (phenotypically and genetically), or almost certain death.

MELANIN: A NOVEL examines a world where Black people are realizing they are once again truly free. What does it mean for Black people to be back in their rightful place, after centuries of subjugation, marginalization and terror? What does it mean for Black people to no longer be under the boot of a system put (and kept) in place to use and keep using them?

Conversely, what happens to those who have only known control and dominance for centuries as the tide is turning? How do they react to the knowledge that they are powerless to stop the turning tide as the field becomes genuinely level, and the system of white supremacy utterly collapses around them?

On top of that, is a threat to the world at large that is so horrifying no one could have imagined it!

goodreads

What are readers saying about MELANIN: A NOVEL?

“Melanin is an uncompromising and timely tale of speculative fiction, brimming with thought-provoking ideas and imaginative twists.”

- Brandon Massey, award-winning author of *The Quiet Ones* and *Dark Corner*

“Iyapo Yapa has earned a place among the great science fiction writers with *Melanin*. The plot twists will keep you reading long after midnight. As well the imagery is captivating. Replicating the Black experience, you are drawn into the story as if you are there.”

- T.J. Riley, author of *The Path to Brightness*

“The whole world needs to read this book!”

- M.A.D.M. Precious, author of *Michelle's Story* and *Loving Betrayal*

“Every Black person needs to read this book!”

- Gwen B

“It was exciting! I stayed up a few nights wanting to see what was coming!”

- Ayoka B.

You can also read it for FREE if you have

Kindle Unlimited!

You don't need a Kindle to read it, you can download the free Kindle app from your Android Store or from the Apple Store and read Kindle content on your favorite devices!

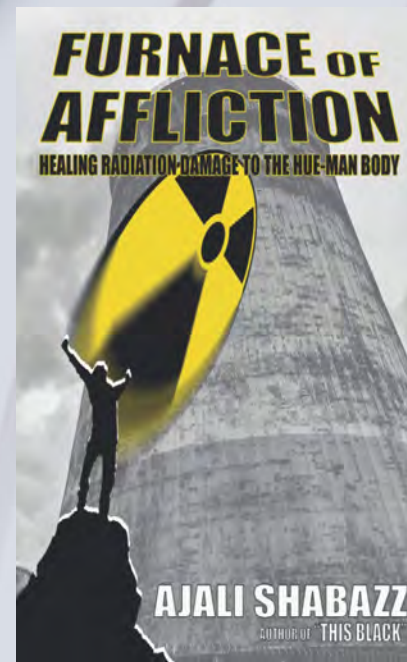
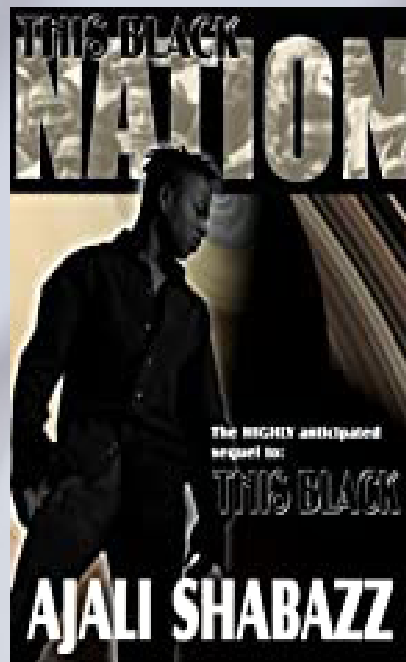
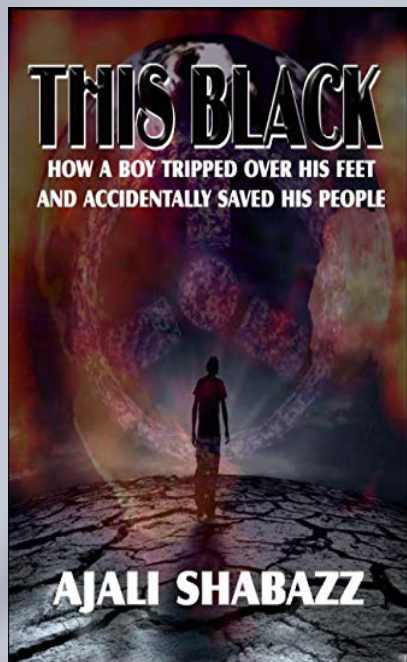
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Books by:

AJALI SHABAZZ



Author of: *This Black* - *This Black NATION* and *Furnace of Affliction!*

The Reading and Writing in the DARK Podcast Interview!

You don't want to miss this discussion with this new POWERFUL voice in PRO BLACK FICTION in the genre of Theoretical Ebon Fiction, and Non Fiction!

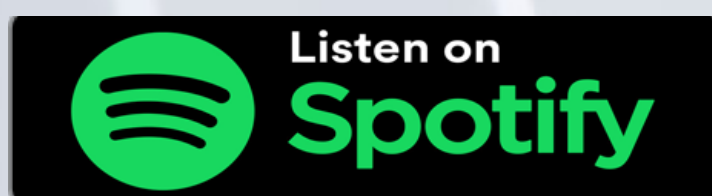
Listen to the interview on  by clicking the link below:

<https://www.spreaker.com/show/a-conversation-with-author-ajali-shabazz>



Did you know there is also a READING and WRITING in the DARK PODCAST?! Well there IS and you can tune in to it and listen just by clicking the block to the right.

You can also hear the READING and WRITING in the DARK podcast on:



CLICK THIS BLOCK TO LISTEN TO THE

READING and WRITING in the

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podcast!







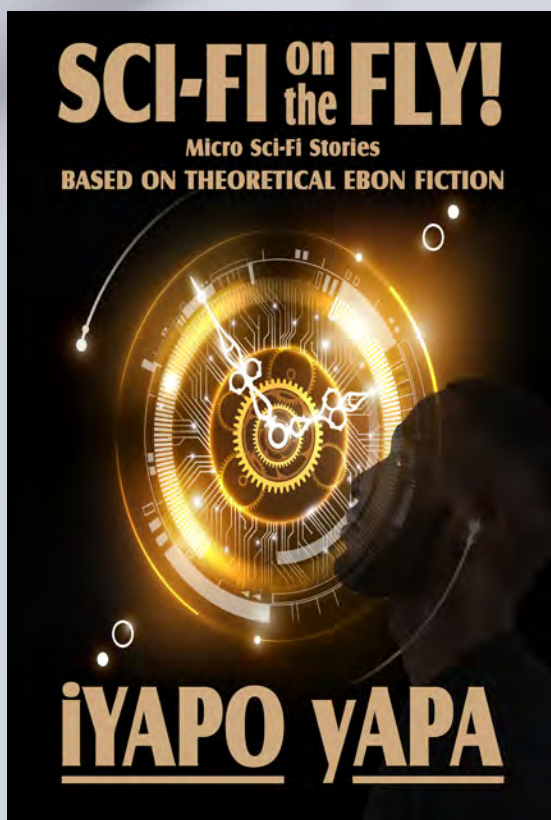
Have You Checked Out My Blog Yet?

Catch up and keep up with what I'm pondering and seeking to figure out when it comes to this interesting experience we're all having here.

My blog is the place where I talk about what's on my mind and don't worry too much about the formatting or typos - it is, pretty much, my raw perceptions and analysis of what is going on around me.



[CLICK THE LOGO ABOVE TO VISIT MY BLOG](#)



Flash fiction is a genre of fiction, defined as a very short story. While there is no set word count that separates flash fiction from more traditional short stories, flash fiction stories can be as short as a few words (while short stories typically run for several pages). Flash fiction is also known as sudden fiction, short-short stories, micro-fiction, or micro-stories.

Got a few minutes or a good story? That's all you'll need.

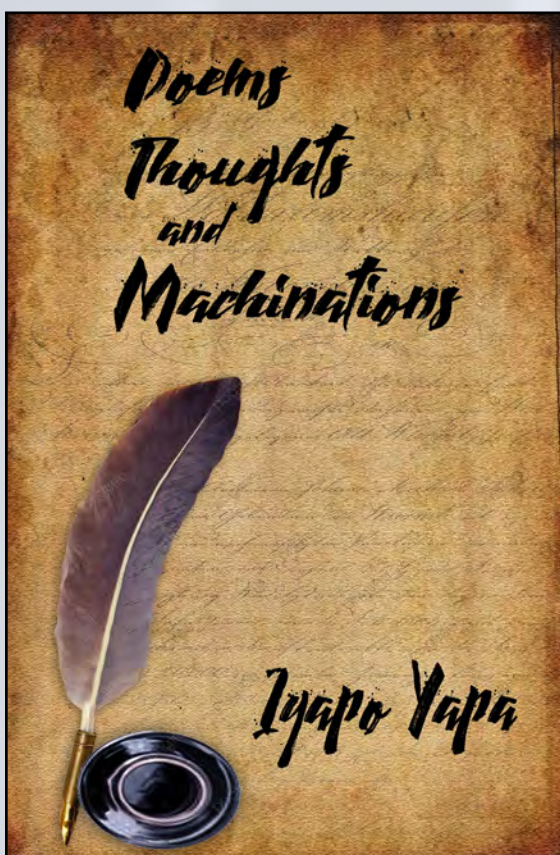


The title says it all.

Sometimes I think all people wax poetic whether they write it down or not. For the most part I think everyone has times of reflection and seeking deeper meaning in things.

Here is where I write it down in verse and many times without traditional structure.

Always seeking.



READING and WRITING in the

DARIK

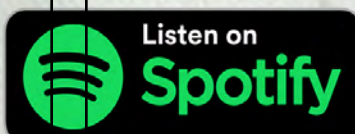
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Two writers
Two Mics
&
Plenty of Banter!



While Black

THE PODCAST



ANGELA R. RILEY

Author of *AFFIRMING SelfLOVE*

AYOKA B.

Author of *LOVE at SECOND SIGHT*

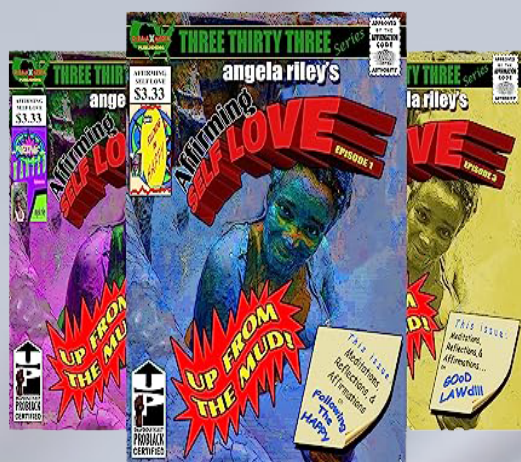
Click ANGELA to Watch or Listen on YouTube
Click AYOKA to Listen on Spotify

READING and WRITING in the **DARIK**

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Alright, enough about ME!

ENJOY READING & SHARING, for the first time or all over again,
THESE OTHER AUTHORS & THEIR WORK.

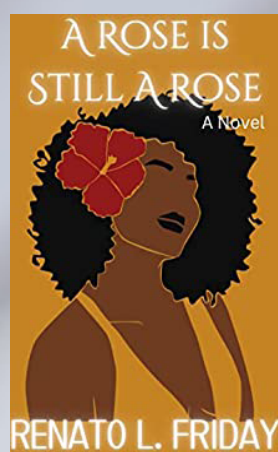


Affirming Self Love (Graphic Non-Fiction SERIES)

angela riley

SelfLOVE Meditation, Reflections, & AFFIRMATIONS Series...

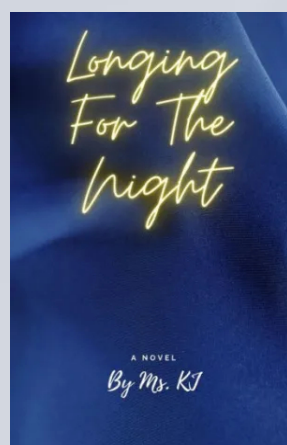
With a new book released each month, this “Graphic Nonfiction” series is filled with love for BlackUs. Each episode opens with a short essay exploring a theme such as “Following the Happy” or “Plan & Reflect” and culminates with a dynamic collection of affirmation. You’ll have a beautiful time meditating and reflecting on the monthly theme as you AFFIRM Self Love.



A Rose is Still a Rose

Renato L. Friday

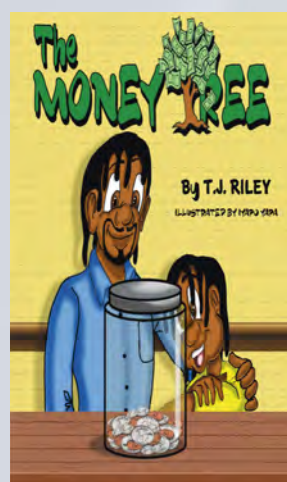
Rose thought life was going great: she was engaged, had a beautiful set of twin girls, a recent trade school graduate, and a new job right around the corner. Unfortunately, her fiancé, David, turned out to not be what she needed, and she chose to break things off. In the midst of her failing relationship, she met a man named Falcon, who ironically turns out to be her new boss. They quickly go from acquaintances to lovers, which opens up a fire pit of drama. Then comes Landon, a self-made millionaire, who is very humble about his accomplishments. He shows her all the things she was lacking while with David, and ultimately proposes. Naturally, Rose is scared to fall for Landon and accept his proposal due to David’s lies and Falcon’s toxic choices, but she takes a chance and allows Landon to love her the way she needs. Will her love for him forsake the feelings she’s still harboring for Falcon, or will she give into temptation?



Longing for the Night

Ms. KJ

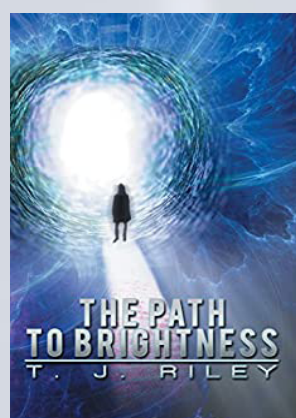
Inspired by the poem Goblin Market by Christina Rossetti, two young sisters face the trials and tribulations of the hood in this coming-of-age story about the harshness of living in South Central Los Angeles.



The Money Tree

T.J. Riley / Illustrated by Iyapo Yapa

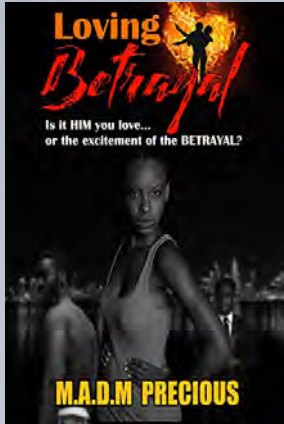
Every child wants money to buy something, right? Our hero does too. But, his father has a surprise, a Money Tree. Join the fun journey to find out how to grow your own money tree.



THE PATH to BRIGHTNESS

T.J. Riley

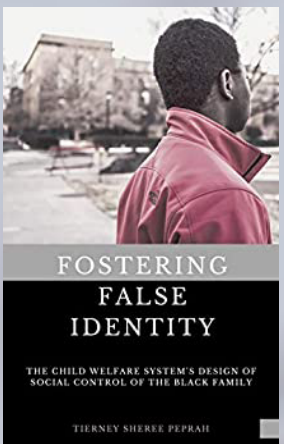
Fatima, a young woman, has a near-death experience. When she awakes from a coma and recovers, she has mystical powers. She begins to see auras and experiences life with her new abilities. For the clever character, Fatima, life is about to dramatically change. Follow Fatima's journey as she tries to convince others of the astounding esoteric knowledge she has brought back from beyond the veil. However, there are some that wish to stop her from sharing an ancient secret. A secret that will change life on earth, forever.



LOVING BETRAYAL

MADM Precious

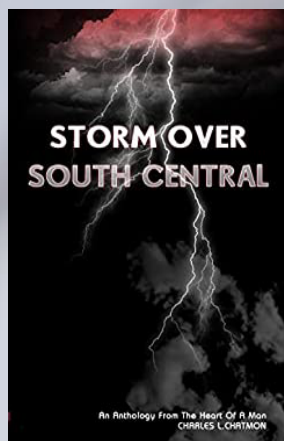
When Michelle met Michael, she thought that she found the love of her life. She was young and coming out of a bad marriage. A single parent of two children, she was scared, broke and had no self esteem. Michael seemed perfect, except for one little problem...



Fostering False Identity: The Child Welfare System's Design of Social Control of the Black Family

Tierney Peprah

THE ORGANISM OF RACISM IN THE UNITED STATES CRAFTS VARIOUS SYSTEMS MEANT TO ACHIEVE ONE OVERARCHING PURPOSE, that is to ensure that peoples and groups designated for an inferior existence pose little to no threat to the social structure of wealth and privilege that is propped up on their backs. These systems are allowed to exist, oftentimes unchallenged, by propagating dishonest descriptions of why these systems exist. Many people are without the proper means to challenge these systems, camouflaged as being charitable or in the public interest, for their unjust outcomes. In Fostering False Identity, the American child welfare system is explored as such a system. While the child welfare system is portrayed as a moral arbitrator in the abuse and neglect of children, in actuality this system was formulated for the specific purpose of regulating disenfranchised populations by removing children from those communities to assimilate them into White society. Thus assimilated, they are believed to pose minimal threat to the social order. Fostering False Identity will explore this phenomenon through a lens of Black liberation and self-determination of African families who are consistently victimized by this system.



Storm Over South Central

Charles L. Chatmon

The Storm has been unleashed, which means it's time to share what's inside the much anticipated anthology by author Charles L. Chatmon.

Chatmon, a refreshing voice in the world of modern poetry and author of *The Depths of My Soul* & *The Voices of South Central* returns with engaging short stories and thought provoking poems.

Read *Storm over South Central* and discover the thoughts he writes about in this volume filled with verses and tales of despair, stories of hope. It will also reveal a lot about American society – its strengths, its flaws and its people. This is a literary journey you will enjoy taking.



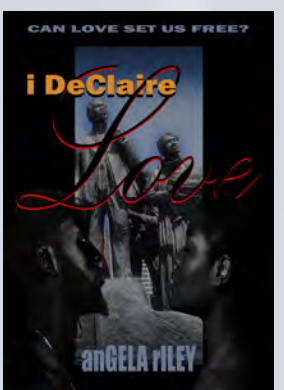
RELAY

Charles L. Chatmon

A high school track relay team is in the hunt for their ultimate goal. When tragedy strikes, the team bands together to capture a dream they've had since childhood. Totally within their grasp, they must come together as one to achieve the final victory. Along the way, they face personal challenges that threatens to derail their dreams - and their lives.

Explore the saga of the Appleton High School varsity track team as they compete to win a championship they have worked hard for - with difficulties along the way.

ALSO KEEP AN EYE OUT FOR THESE AUTHORS/STORIES -formally on KindleVella-IN OTHER PLACES!



I DeClaire Love

Angela Riley

DeClaire and Tyrone meet and sparks fly. They fall in love with each other quick, fast, and in a hurry. It seems to good to be true. But is it? Is it safe to love? Are there any “good” rules when it comes to love? Do we have to fight for love? Are there always games being played when it comes to love? Is simple, sane, “old-fashioned” love out of style? CAN LOVE SET US FREE? *** New Episodes Weekly!



The Love X TamuTamu Agency

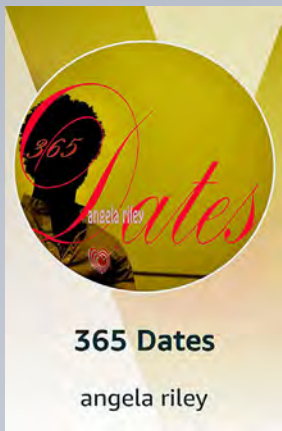
Angela Riley

Love is natural but it ain't always easy. And Mama Tamu should know! She is a 91 year old match maker who has run “The Love X TamuTamu Agency” for FIFTY years. She has personally experienced and been a witness to all kinds of love. And, as she says, “Love is more than a notion!” Follow along as she stands up for and works to support and encourage the natural flow of Black Love.

READING and WRITING in the

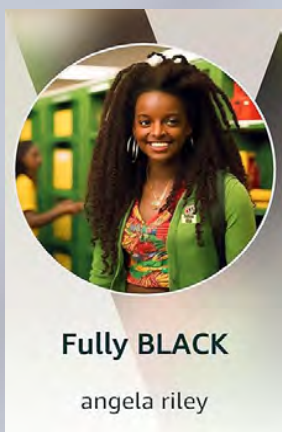
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365 Dates
Angela Riley

Single again, after my first divorce, one day I had a new thought: I WANT TO DATE. And... NOTHING. No one came knocking on my door to woo me. No one approached me when I was out wanting to court me. Nobody asked friends/family to be set up with me. Just crickets! So, thinking that maybe my goal was to vague--I want to date.--to make anything happen, I decided to pursue a HUGE goal of going on 365 dates. Not 3, 5, or 6 dates but three HUNDRED and SIXTY-FIVE dates. So...LET'S GO!



Fully BLACK
Angela Riley

Because she is IN LOVE, talented dancer and homeschooled student Makena enrolls in the elite Fullson High to be closer to Marshall.



Be sure to take some time to visit my website at:

<https://www.iyapoyapa.com> - or just click the image to the right!

There are a LOT of things to see and interact with! There are also a couple special surprises hidden in the site. They aren't marked, but if you take a little time to search for them, you'll defiantly be pleasantly surprised!

Books by IYAPO YAPA

MELANIN
A NOVEL

PARADIGM VOID
SHORT STORY COLLECTION

The Redemption of Maxine Allison
NOVELLA

And What of the CARGO?
NOVEL

INTERCEDERS

Further Journeys into the Paradigm Void

WE STORY ALL

Imagine a World with the "LANIN" UNIVERSE

Books BY & ABOUT BLACK US!

in the works

THEORETICAL SIGN FICTION

I have always enjoyed Sci-Fi and what is now called "speculative fiction", but missing from the genre was any real representation of our people within those landscapes. Certainly, there are the Octavia Butler, Stephen Barnes and Tananarive Due out there, as well as the Brandon Montoye's (mostly) horror and suspense, and now, new on the scene is Agni Szustak and others. But still, our people have been woefully underrepresented in the genre. When we are present, we are often in the category of "tokenism"—a character I have rejected. Why? Because just as with the much celebrated, fictional "Black Panther"—the term was coined by a white man (Mark Dery) how, exactly how did THAT happen?! It is odd and disturbing to me that every other race seems to have the ability to control their own narrative and terms pertaining to them, but when BLACK people seek to do so, it's seen as some kind of a problem. That said, part of being Unapologetically Black, or PRO Black means that we seek our own terms and control of our own narrative, future and direction, thus, I use the term "THEORETICAL SIGN FICTION" to describe much of my work.

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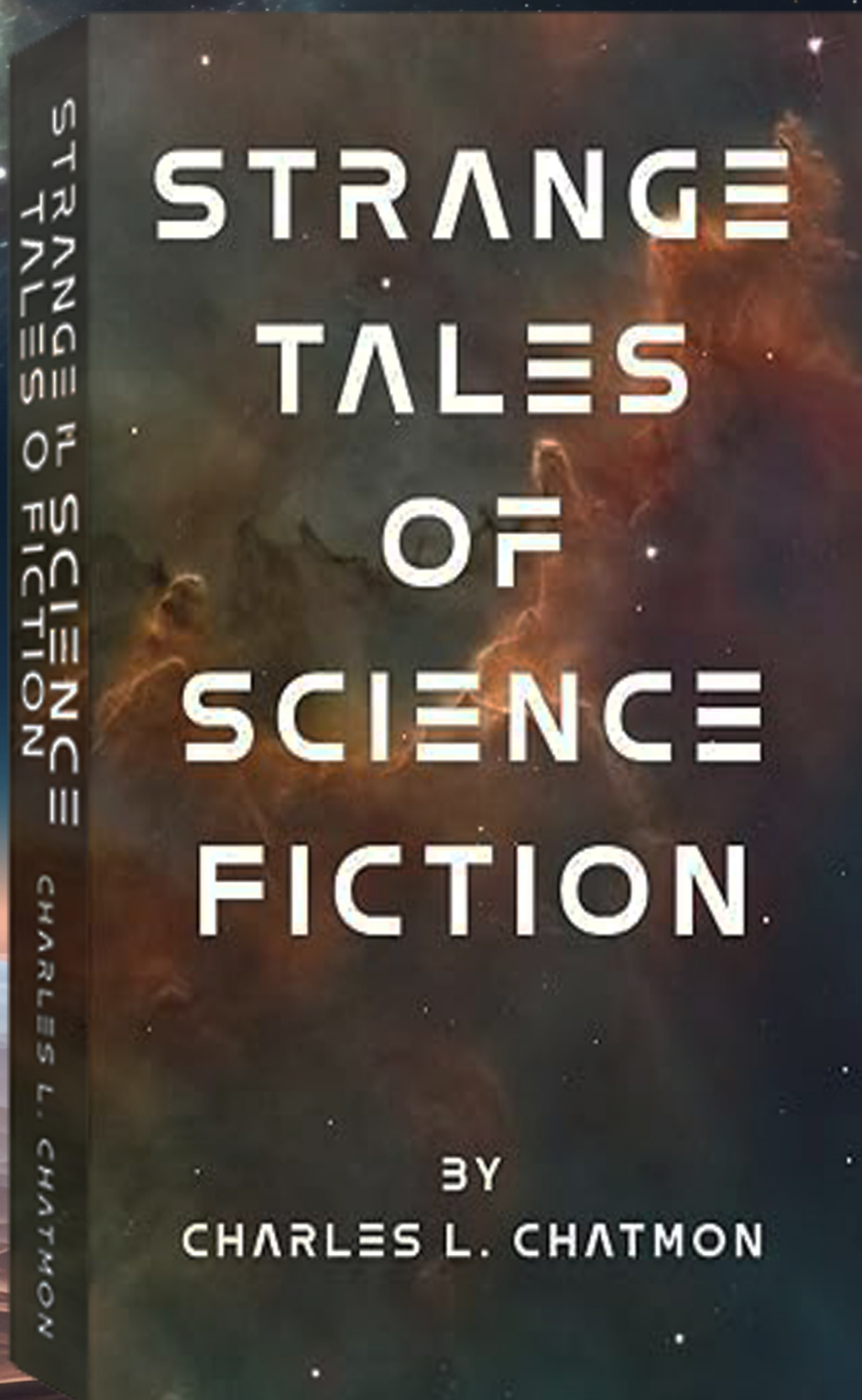
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STRANGE TALES OF SCIENCE FICTION IS AVAILABLE NOW!

In this anthology of weird tales of sci-fi, you will discover:

Who would have thought an alien species of warriors would have the fight of their lives against an army from earth? What's going on behind the walls of a movie studio that looks suspicious? Why are two highway patrol officers chasing after a stranger escorted by a couple up the California coast? What is up with a man who suddenly turns invisible and how it changes his world - plus, who are the men from a corporation chasing after him?



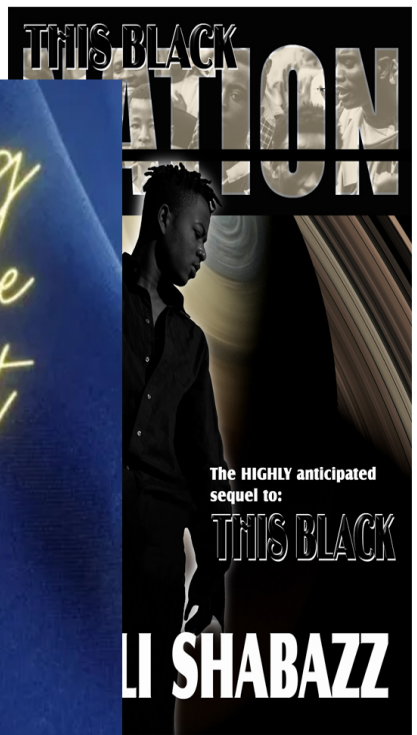
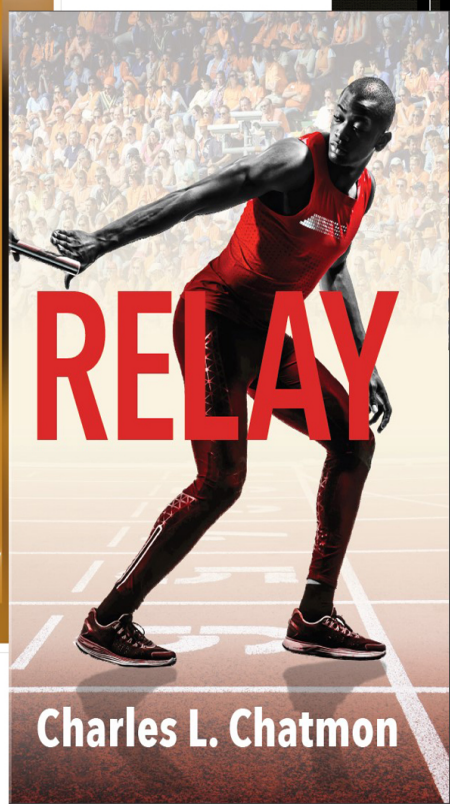
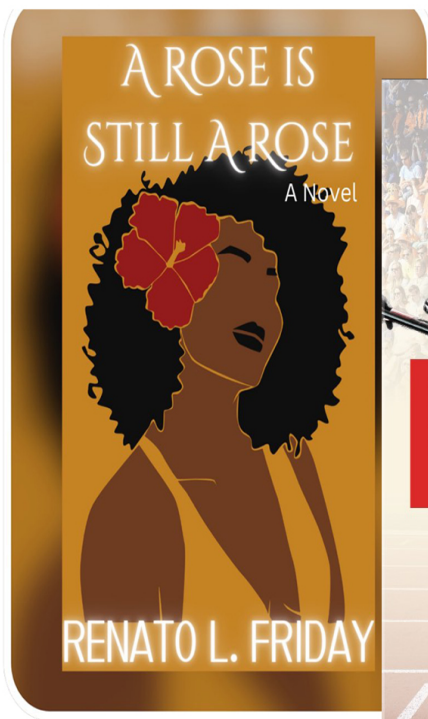
CLICK ON THE BOOK ABOVE TO PURCHASE ON AMAZON!

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AUGUST CROSSWORD PUZZLE 2025

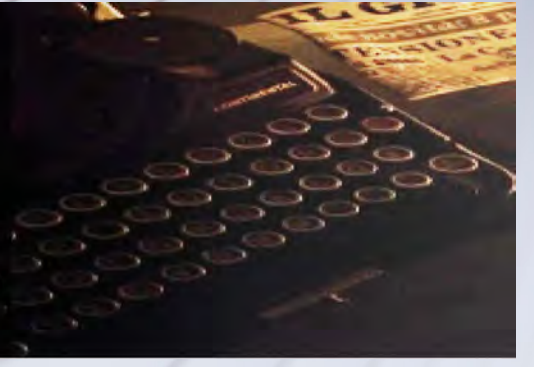
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SOLUTION**



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IYAPO YAPA

Tales of the
MONKEY'S PAW



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BE CAREFUL WHAT YOU WISH FOR!



Keepin' it a BUCK *series*

SHORT STORIES of HORROR and SUSPENSE



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A NOVEL



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