



Gov. Deval Patrick listens intently as presidential candidate Barack Obama stirs a crowd of supporters on Boston Common. Though Patrick acknowledged his friendships and professional relationships with other Democratic candidates, the governor officially endorsed Obama last week and introduced him at Tuesday night's rally. (Lolita Parker Jr. photo)

Team Unity councilors at risk in at-large race

Yawu Miller

The city's four councilors of color were out in Dudley Square Monday morning, greeting morning commuters with a small army of volunteers holding a multicolored barrage of signs bearing their names — Charles Yancey, Chuck Turner, Felix Arroyo and Sam Yoon.

As commuters streamed by on foot and in cars and buses, the candidates and soldiers in the Team Unity campaign repeated "Vote November 6th" like a mantra. As they packed their placards into volunteers' cars, Yoon examined his own maroon-and-white sign.

"We should put 'November 6' on these signs," he said to a volunteer. "Right across the bottom."

Yoon's voice betrayed an unease that's buzzing among political activists in Boston's black, Latino and Asian communities.

While at-large councilors Arroyo and Yoon are fighting to hold onto their seats, there seems to be little awareness of the Nov. 6 election in communities of color.

In contrast to the 2005 election cycle, when challengers Patricia White, Matt O'Malley, Ed Flynn and John Connolly vied with Yoon to knock off an incumbent with well-funded campaigns that garnered attention in the daily newspapers, this

year's race has flown largely under the radar.

Because there are only nine candidates for the four at-large seats, there was no preliminary balloting in the at-large race, a development that has the at-large candidates running in relative obscurity.

The apparent lack of electoral awareness is not atypical in an off-year with no mayoral or presidential race on the ballot. In fact, it's the norm. Black, Latino and Asian voters

have long been considered less likely to vote in off years than their counterparts in the voter-rich, predominantly Irish neighborhoods of South Boston and West Roxbury. Ditto for white progressives in communities like Jamaica Plain and Back Bay.

"Felix and Sam don't have

a strong geographical base," noted Giovanna Negretti, executive director of *¿Oíste?*, the statewide Latino political organization. "You can't say they can win with Roxbury and Jamaica Plain."

Observers are questioning whether second-time challenger Connolly, who finished fifth in the 2005 at-large election, will bump off Arroyo, Yoon or Stephen Murphy, all seen as vulnerable.

Connolly has aggressively courted votes in communities of color and with white progressives.

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Observers question whether challenger John Connolly can bump off Sam Yoon, Felix Arroyo or Stephen Murphy — all seen as vulnerable.

Niagara forum spotlights need for renewed activism

Talia Whyte

One hundred years ago, 800 concerned African Americans gathered in Faneuil Hall to discuss the political and social issues afflicting blacks at that time.

Topics discussed at the meeting — one of five organized by W.E.B. Du Bois as part of the burgeoning Niagara Movement — included the alarming rate of lynchings of African Americans in the South and the need for a progressive alternative to Booker T. Washington's more passive, accommodationist viewpoint of

African Americans in the post-Reconstruction era. The Niagara Movement became a springboard for many other civil rights efforts to come.

Another group of African Americans convened at Faneuil Hall last Saturday, at a gathering organized by the Boston chapter of the NAACP. They came together not only to commemorate the Movement's centennial anniversary, but also to address problems plaguing the community today.

Dr. Robert Hall, director of African American studies at Northeastern University, said that while blacks have made a great deal of progress since

the Niagara Movement, many of those complex problems — poverty, unemployment, disproportionate involvement with the criminal justice system and others — are made more complex by the ugly insistence of racism, whether direct or indirect.

Hall referenced one example: the recent controversial statements of Nobel laureate James Watson, the renowned biologist and winner of the 1962 Nobel Prize in physiology or medicine for his role in discovering the double-helix structure of DNA.

The 79-year-old Watson, who is *Niagara, continued to page 23*

Iconic photog Jones a 'window to the world'

Jin-ah Kim

Lou Jones is a living witness to the history of photography.

His hair now shines silver, a testament to more than 30 years spent traveling the world as a corporate, editorial and commercial photographer. Twenty years ago, there were about 10,000 commercial photographers in the U.S., by Jones' count, and the number is still the same today — despite the fact that nearly as many newcomers jump into the field every year.

"[There's] a big turnover, a lot of people don't survive," he says. "Commercial photography is one of the last havens. You don't have to be licensed. You can just run down to Best Buy, pick up a cheap little digital camera, walk outside, put a flash card in it, and call yourself a photographer. You can get a result without much effort.



Photography legend Lou Jones has earned frequent acclaim for his corporate, commercial and artistic work. (Jin-ah Kim photo)



Jones' vivid photography — showcased here in this breathtaking shot of hurdlers vying for 110-meter gold during the 1988 Summer Olympics in Seoul, South Korea — has made him an Olympic mainstay for more than 20 years. (Photo courtesy of Lou Jones)

"But above-average, creative, abstract, communicative photograph is just as hard to get as it's ever been."

Jones' ability to produce that sort of evocative work has kept him thriving throughout a career spanning more

than three decades. Now, he plans to spend more time working on books and exhibitions, like "Every Color Has a Different Song," a showing at Pine Manor College's Hess Gallery that ended yesterday.

After having his work shown in some of the country's largest and highest-profile galleries, Jones welcomed the opportunity to bring this show — which featured images taken around the world in a celebration of diversity — to the smaller space on Pine Manor's Chestnut Hill campus.

"I like small galleries because they are intimate," he says.

That affinity for intimacy runs through Jones' work, and his workspace.

Neighbored by colossal, old-fashioned warehouses and soundtracked by the cacophonous clamor of trucks, Jones' Roxbury studio welcomes visitors with bright red-and-blue painted doors. Inside, you may see a huge medical machine, shiny musical instruments, or a tiny little diamond. Products frequently come to the studio.

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