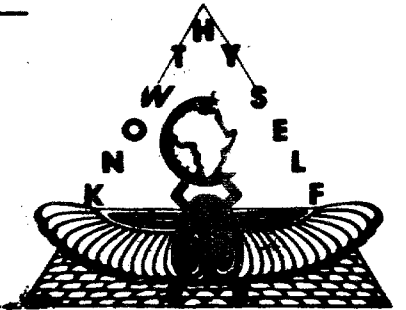


BLACK WORLD



A SUNY PUBLICATION — UNIVERSITY AT STONYBROOK NOV. 10, 1982 Vol XIII, NO. 12



PAN
**AFRICAN
SOLIDARITY
DAY**

**Inside:
Black Artists and South Africa
Spectrum
Unity: a Collective
Consciousness**

"Expression '82"

by Deborah Fuentes

Expressions '82 was a "rainbow of colors, a rainbow of expressions under one sun". It was a presentation of the rich, spiritual, musical, and poetic cultural history of Puerto Rico, the Dominican Republic, and Trinidad.

The evening's events were an expression of the black roots in each of these three islands. Julio Axel Landron, Artistic Director of Negrura, Inc., together with his two drummers, Pepin and Papo Clemente, presented a powerful, Afro-Puerto Rican interpretation of the life, influences, and injustices of the Black Puerto Rican, through poetry, percussion, and dance.

Representing the Dominican Republic, Fradique Lizardo's Dance Company, "Ballet Folklorico Dominicano", performed many of its country's dances. Included were the famous "Meringue", "Ga Ga", and "Zapateo".

Trinidad's own "The Mighty Sparrow", accompanied by the Trinidad and Tobago Steel Band, lived up to his title as "the King of Calypso".

The evening showstopper occurred after the intermission, when the "Bwia", a steel band from Brooklyn appeared on stage. Composed of 6 women and 8 men, the steady rhythm and on-time performance of each of the 14 members gave the impression that several instruments were used, instead of steel drums. They captured the audience and after much applause and cheers for an encore, the "Bwia" resumed playing and finished off their performance with "The Girl From Ipanema".

Expressions '82 allowed LASO members and everyone present a chance to visualize and understand a part of each of their cultures. It is important for Latinos everywhere to be made aware of their history. Through productions such as *Expressions '82*, this can be made possible. The Visual Arts Research and Resource Center relating to the Caribbean, located at 10 East 87th Street in Manhattan, offers membership to students for only twelve dollars. Subscriptions to *Caribe*, and their new bimonthly newsletters, along with discounts on tickets for concerts and lectures are some of the benefits. They encourage all students to join the Caribbean Cultural Center, and become a part of their cultural history.

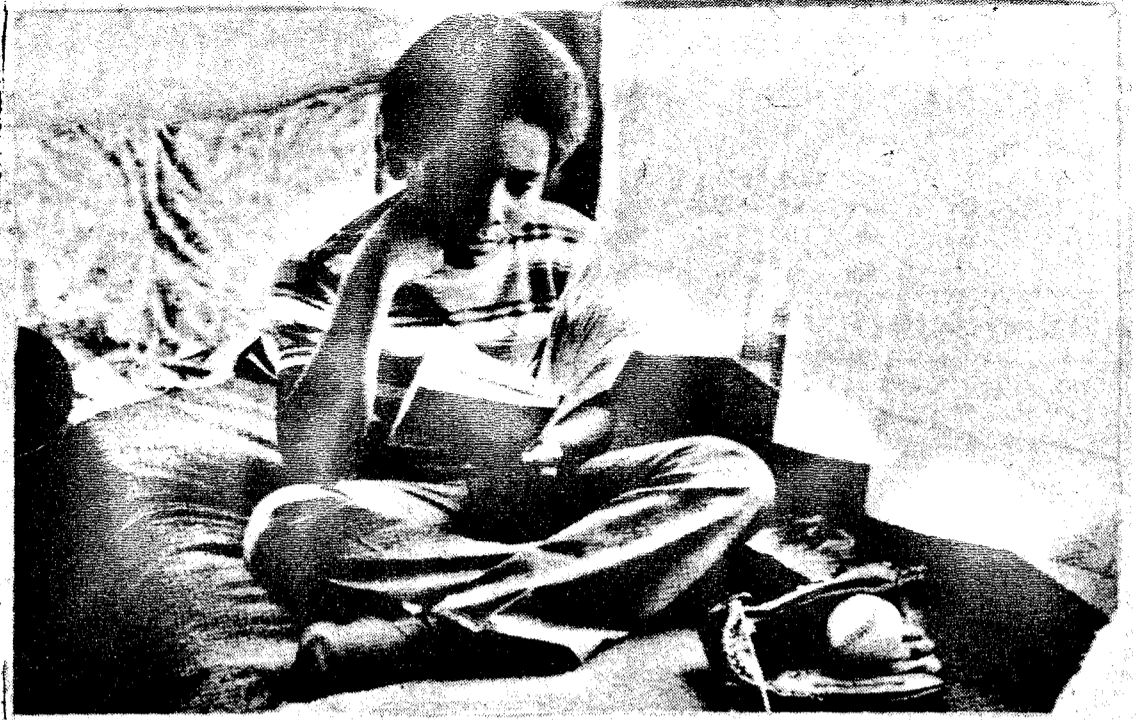
Letters ...

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vehemence than the people who actually *live* in Israel now, to cover up their own relative comfort and disgust with themselves that they feel inside. I've seen the Rob Kurtz's and the others too many times in my life, going around calling people names, snivelling, censoring, and then feigning agonized outrage when they are caught in their distortions and lies.

Palestine belongs to the Palestinian people, be they Jewish or non-Jewish. Sharon and Begin are vicious murderers (and the Labor Party in Israel is only slightly less extreme). Those who apologize for the atrocities committed by Israel or anyone else only do their own cause a disservice. Let it be known that there are many Jews who stand opposed to what Israel is doing in Lebanon, and within the Israeli borders as well, and that it is only a matter of time (and death, and bloodshed, and tragedy) before the Israeli ruling class, like the ruling class of the United States, is defeated and the poor people of the earth have their say.

Mitchel Cohen
Red Balloon Collective



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AIM Students Having Trouble With Financial Aid

by Roland Noel

After seeing so many AIM (Advancement on Individual Merit) students with dissatisfied faces, Black World decided to investigate the problem behind so many students not receiving their second stipend from AIM.

It was suggested to me that the best person to speak to would be the director of the AIM program, Mike Bagly. I asked him why some of the students did not receive their stipends. He said the reasons why students have not received their checks are: 1) they were not packaged by Financial Aid until very late. Some people were not packaged up to last week; 2) Due to cutbacks in financial aid, students' financial aid will not be able to cover their school expenses. Students on the meal plan are prime examples of this. Since the meal plan is so expensive BEOG and TAP are not sufficient to cover all their bills. He also added that SEOG and College Work Study, in some cases, are still insufficient, and 3) if their BEOG or TAP did not come in, there is no money to defer their bills against. Therefore, their EOP money had to be held until there was money to defer their bill against.

Bagly continued "the biggest problem is that packaging occurred so late." In fact, AIM students were packaged later than other students. He stressed that this was bad "because

AIM program students need money more than any other students on campus." He felt that the University had always recognized this but added that they were not given any priority this time around.

Bagly continued by saying that he sent counselors over to the Financial Aid Department to help with the packaging of students for the whole year. He thought this would make the process go smoother so that students would not have any problems. In fact, the process did not go smoother as Bagly found out. Bagly attributes all these problems to Financial Aid. He said that he is concerned with the problem of students turning in BEOG and TAP to Financial Aid and being told they did not have it. Bagly also added to this by saying that AIM collected copies of all the students' important documents and sent them over to Financial Aid and then two or three months later they report the same documents missing from folders. This makes no sense as far as Bagly is concerned.

When asked what he thought about the fact that Financial Aid decided to move at a time when so many students are having problems, he responded by saying, "This is total insensitivity to schedule a move in the Financial Aid Office at a period in time when upward from 500 to 600 AIM program students are

having significant financial aid problems. There is no way that the move should take place right now." He, however, sympathizes with Financial Aid's situation since they are understaffed. However, Bagly feels that being understaffed is not an excuse for them (Financial Aid) not doing their jobs, especially when it comes to "one of the most needy groups of students in the University."

In closing, Bagly said that the most regrettable thing with Financial Aid not doing their job is that the counselors have been busy with financial problems. He stressed that the counselors are here for academic support, not financial aid support.

Something has to be done about this situation of misplacing financial documents and the lackadaisical attitude towards AIM students: Why this problem came about around mid-terms is a question that should be answered and be taken care of in the future. Of course being broke affects students mentally and physically. Someone has to take responsibility for this. Obviously, AIM students need a clear explanation from the AIM office. As it is now, they are just "sitting in limbo" not really understanding what is happening. This especially applies to the freshmen. The biggest question is whose fault is it? AIM or Financial Aid? The EOP students would really like to know.

Excerpts of a Letter From Jail



Mayor Eddie Carthan

Dear Brothers and Sisters:

The Mississippi Supreme Court has handed down one of the worst decisions in modern times. It stated, unconditionally, that a Black man, elected Mayor, has no right to carry out the powers and duties of his office. This decision has the same implications of the famous Dred Scott decision and the "separate but equal" doctrine. Those of us who live in Mississippi were not surprised by this blatant action.

Historically, no one in this state has ever been sentenced to serve time in the state penitentiary for simple assault. Nor has there been anyone who has been refused bond on a simple assault conviction. This clearly shows the malice and blatant racism on the part of the state's power structure.

As I sit here in jail, locked up, isolated from everyone, uncomfortable with the lack of proper facilities and services, restricted from having visitors, and away from family and friends, I want you to know that I am not discouraged at all. As a matter of fact, I am encouraged and more determined to continue the struggle for freedom and justice. When the Sheriff locked the door to my cell, I wondered, was he locking ME up or himself.

The racist power structure of this state must know that they cannot judge or jail revolution, nor sentence the struggle for it. These are revolutionary times. All over the globe, men and women are revolting against old systems of exploitation and oppression, and out of the womb of a frail world, new systems of justice and equality are being born. The poor and the meek are rising up as never before. As we sing in my church, "I Once Was Lost, But Now I Am Found — Was Blind, But Now I See."

I am firmly convinced that we are in the best strategic position ever, with the lines of battle clearly drawn with this latest decision. We now have the opportunity to strike a serious blow for the cause of justice in America. For this reason, my Brothers and Sisters, I encourage you to escalate all of the activities set forth in our October mobilization plans.

I am encouraged by your continued support in this difficult situation. Your solidarity, unity, and commitment expressed and exemplified throughout this struggle have been and still are, our best weapons, as we prepare to strike this historical blow.

To the Black leaders, particularly those in Mississippi — as you are aware, the eyes of the nation are observing the

Tchula 7 struggle. Your immediate support and indulgence is essential to the cause and struggle which we vigorously now engage ourselves. He who accepts evil without protesting against it is really cooperating with it. You, better than anyone else, knows the depths of racism in this state. The recent decision of the Mississippi Supreme Court clearly shows us the level at which it is enforced, and how it is applied.

To the people of Holmes County — you taught me to stand up, to make something of myself. You told me to get,

educated and become independent. You taught me how to walk with pride. Now that I have attempted to do this, I need you to stand behind me. Don't abandon me because I lived the lessons you taught me. I have felt your presence, from within these brick walls, many times. I am now asking you to please get out there and march on October 16th from Tchula to Lexington. If I can't be out there, march for me, but not only for me, but for all your sons and daughters, brothers and sisters, who are or have been behind these bars, march for all political prisoners everywhere who are behind bars because they spoke out a different message than the power structure wanted to hear.

Brothers and Sisters, you know just as I do that racism is present today as it was 100 years ago. Yes, I know in some instances, various members of the power structure try to cover it up and patch it up, with sophistication, sweet talk, handouts, and vague promises. Yesterday they promised the Indians and our forefathers a better day tomorrow. Today, you and I are getting the same promises. Tomorrow, our children will get more promises.

Personally, I along with my family, have undergone excruciating changes and have suffered tremendously during the past few years because of the insidious campaign of the power structure of this state to subvert and discredit me because I refused to become their "little boy." Moreover, I am conscious of the fact that these vicious attacks are not directed at me personally because many of the conspirators do not know me — just know of me. This attack is their message to those who dare to try to uproot this exploitative, racist, sexist society. Nevertheless, we must move on.

The Tchula 7 are not being punished because we are corrupt — but because we refuse to become corrupt. We were not convicted for breaking the laws of this state — but for upholding the laws of this state. Our only crime is that we are Black and poor. To this point, it has been impossible for a Black person to receive justice in this state. However, I am optimistic by having your support, we will become victors in our struggle for justice.

Your Brother in Struggle,

EDDIE CARTHAN

(editor's note: Courtesy of Garry Press)

UNITY...

con't. from p. 2

whites. Even the conscious decision to identify ourselves no longer as "Negro" or "colored", but as "blacks", symbolized the active psychological and political process of recognizing the label "black" as the total antithesis to "white". Unfortunately, one of the negative effects of the social programs of the seventies was that by providing opportunities for some blacks to advance within the system, the notion was cultivated that we can be more like whites; and being more like whites to some blacks meant being *not* black. Such is the reality of racism.

The intention here is not to advocate a separatist position (although the merits of such a position should not be ignored), but to advance a "we" position. It has been demonstrated over and over again that an effective way to attain this is by contrasting "we" with "they". One practical way of achieving "we-ness" is by recognizing that our interests, although sometimes overlapping, are not the same as the interests of that group defined as white. As we do this, we should also be conscious of the reality that although differences do exist among ourselves, ultimately our interests are the same: the collective survival and self-determination of the group. This objective alone, consciously and vigorously pursued, is sufficient to unify us. With this goal in mind, we knowledgeably reject efforts that will divide us and consequently make us powerless.

(editor's note: The writer is a Ph. D. Candidate from the Department of Psychology at SUSB.)

POETRY

Afro-Caribbean Myth

This I know.
My voice
I know
that is not
as strong as Sisyphus,
as heavy as the sky,
as deep as the ocean.

This I know.
My voice, my word
is not my belonging
that is measured
by the eyes,
huge eyes of the turtle
that once upon the time
the elephant possessed
and the worm deserved.

I know
it is carrying the song
of a mocking-bird
still singing
the whiteness of its feathers,
the blackness of its throat;
under my skin
searching for the blackness
of each white step
I'm struggling to pursue.

Searching,
my Voice,
I know.

Hilda R. Mundo-Lopez

Black is Me

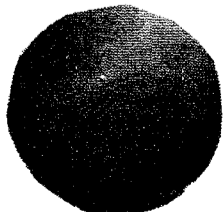
Black Market
Black Mail
Black Book
Black Magic
You made me believe I was bad.
Associating black
with crimes.
Even instilling me
with the fear of myself.
I remember when
they used to call me blacky poky,
Tar Baby
I'd run and hide;
wish I wasn't so black
but now I realize
that black is beauty,
that black is
the sky engulfed with stars
my mother, a heart of gold.
Black is
my hair of sheep's wool
my brothers
my sisters.
Black is
the sea when night falls
the rich soil of mother nature.
Yes,
Black is me.
And I know
Black is BEAUTIFUL.

Ode to My African Brother

To know that the baby I bear
would turn away from me
and worship stone.
The stone with blond hair
and blue eyes that called
me nigger 20 seconds ago.
Did my sweat wash away
my beauty and did it wash
away the years of culture
that I lived, that he lived

And my belly gripes
seeing my baby stoned
for being as African as the night
and just as velvet
The velvet of my hands
my eyes and hair
Hadn't my tears in palm
touched this little baby
and comfort and taught him
the Reason.

Sauda



Roland Noel

For The Third World Students

In this broken English
my friend, mi amigo
I want to create a song
for Tu day.

Oye!
Look!
Mira, listen!
and try
to understand.

Caribeno-Antillano Soy
from La Republica Dominicana
that country that con Haiti
share an island
in the Caribbean Sea.

From La Patria, I came
to this United States
with my Papa y Mama
that brought me here
to learn ingles.

In the beginning fue, bien tough!
to get into this ambiente
I didn't know nobody, nadie,
and for me it was real hard
because I didn't know the language.

I finished La High School
where I spent eight months
and then to Stony Brook
I came for ma' ingles to learn.

Not only English
I learned but other stuffs
that I never asked myself.

I learned that
my blood (la sangre) is blue and red;
blue like the water in the sea
cuando is nice and calm,
and red like the sugar sky
when burning cane.

Candela! Candela!
Fire to the sugar fields
de mi tierra negra.

In this chemistry
I learned that
ignorance is in the air,
watering the sex and feet
of every being on earth.

I learned
that there is a friend (un amigo),
in every creed,
in every color of the rainbow
of the human race.

I learned
that there is only one world,
no second world,
no third world
but only one world
that you and me belong
and We want our share!

Wilson R. Hernandez-Peralta
Mayo 14, 1982

(editor's note: the poet is an SUSB under-graduate.)

Black artists and South African liberation

By ELOMBE BRATH

Although the current "controversy" over artists performing in South Africa may seem new to some, there is a long history of struggle around this issue in the international Black community. It is important to understand and appreciate this fact because if one is sincerely interested in building a genuine campaign to inform the public as to the real issues involved, and develop a program to end cultural collaboration with the racist regime in South Africa, then it must be built on a foundation of work relating to the matter. Successful mass actions are best guaranteed when historical lessons and continuity guides the activism of its participants.

One of the earliest protests against an artist appearing in a musical event that was viewed as somewhat benefiting South Africa came about in a strange manner. It happened when the world renowned drummer-percussionist-composer Max Roach interrupted a brilliant trumpet solo by fellow "jazz" musician Miles Davis at the legendary concert at Carnegie Hall, May 19, 1961, and held up a sign to the audience claiming that the sponsors were somehow identified with South Africa diamond interests.

It was a bitter irony: Miles had only agreed to do the concert — a benefit — precisely because the net proceeds were to be used to buy a mobile medical unit to aid Africans in remote villages, while Max made his protest because he was equally convinced that the profits from the event would go to the African Research Foundation and eventually end up aiding the apartheid republic.

Miles completed the concert and while the widely acclaimed performance went on to become one of the classics of modern jazz, the incident around South Africa was soon dismissed — although it was one of an equal importance as a statement of artistic commitment clashing with social protest.

At the time the Pretoria regime did not want Black entertainers from the U.S. coming to South Africa. As Christopher Connelly pointed out in Rolling Stone magazine (June 10, 1982), in 1961, Sidney Poitier had to submit to posing as the "indentured servant of his white director" in order to enter the racist-controlled country to film "Cry The Beloved Country." Today, 21 years later, Black artists are some of the foremost attractions that the apartheiders in South Africa are trying to use to break the cultural isolation that has reduced most of their contacts with top ranked U.S. talent to records, magazines, film and tapes.

Puppet state

Thus, according to a recent Billboard magazine, when George Benson began a seven-date engagement on Aug. 28 at the Sun City Superbowl in the puppet "state" of Bophuthatswana, it was considered "a contemporary music coup bordering on the sensational." Benson's appearance was seen as important because of two main reasons: One, he helped South Africa in their constant campaign to gain some respectability for Bophuthatswana as an "independent" state; and second, it was hoped that he could bring out large numbers of Black people to the 7000 seat Superbowl stadium, which is more often closer to empty than filled.

It is commonly known that due to the general inequities of the apartheid system the average African cannot afford to see most of the imported shows in South Africa, but usually a token number of Black people are bussed in to ease the artist's conscience so that he or she can claim they are playing to an integrated audience.

Since 1963 the UN and its agencies, the Organization of African Unity, and other significant international bodies have called for sanctions against the racist South African government in order to place them in the discomfiting position of a pariah state, hoping to force its "citizens" to reconsider their policies towards the indigenous African population and other peoples of color residing in the subcontinent state.

The Pretoria government resisted all pressure, becoming even more intransigent. Not only did they not care if any Black artists wished to come to South Africa then, they were even more concerned with what type of Black records were to be imported into their repressive society. In 1964, Max Roach's "Freedom Now Suite," Randy Weston's "Uhuru Afrika," and even Lena Horne's "Here's Lena NOW!" were all banned by South Africa's Board of Censors. According to the Jazz Publicity Service, the Board was concerned with any record from the U.S. that features Black artists that used "freedom" in its title. "Uhuru" is a Kiswahili word meaning freedom that became synonymous with African liberation, and Lena Horne's album contained some songs associated with the U.S. civil rights movement. (Additionally, in the case of Lena, the use of the word "NOW!" probably frightened the censors since at the time it was usually preceded by "freedom.")

Blood money

This is important in our understanding of how sensitive South Africa is to the potency of culture as a tactical tool in the liberation struggle. When one understands

how keen South Africa is on controlling what music its African majority hears than one can understand how the regimes weighs each invitation the country's promoters send out. There is now even a conscious effort to get "socially conscious" artists and compromise them by offering the exorbitant blood money that is brutally extracted from the gross

exploitation of the broad masses of African people of South Africa.

Ray Charles, Aretha Franklin, Jimmy Cliff, The O'Jays, Isaac Hayes, The Temptations, Curtis Mayfield, Nikki Giovanni, and The Staple Singers are all performer identified with some degree of social consciousness that have visited South Africa. None, except the O'Jays, have come back to offer their support to the national liberation movements fighting to overthrow the apartheid rulers of South Africa. In fact, conversely, sometimes their tours reflect cowardice and opportunism.

When The Staple Singers went to South Africa in 1976 and returned to "rap about their tour," Pops Staple admitted that the group had "declined" to play any of the "message" or "freedom" songs that the Africans who attended the concert had demanded. "We went over to South Africa to entertain, not bring about a revolution," Pops told A. Ace Burgess (Jet, Mar. 11, 1976). "We don't agree with the way things are done there, but there was little we could do, so we stayed neutral." Putting it mildly, I don't see how any conscientious person — Black or white — could actually stay "neutral" regarding the situation South Africa, although recently the Reagan administration did advocate that posture.

Spineless gig

The Staples only sang one message song, "When Will We Be Paid For The Work We've Done?," Pop's apologia recounted, "but that's as far as we went and that was on the last day." It's understandable that they couldn't sing "Respect Yourself" after such a spineless gig.

No less discouraging is the lame excuses put forth by many stars on why they go to South Africa in the first place. Millie Jackson, one of the most outspoken in defense of going to "see for yourself," claims that "If people didn't want us there, they wouldn't come to see the shows. And if nobody came to see the shows, no promoter would pay for the band." There is now a current trend to argue for the exclusion of "jazz musicians" from the ban because they never got proper recognition in the U.S. and thus need the lucrative gigs that South African promoters offer.

The fact is that what these cultural mercenaries fail to understand is that as far as the 70 year-old African National Congress of South Africa, or SWAPO of Namibia, is concerned, the two national liberation movements that are fighting against the apartheid regime, to ignore their request to respect the boycott is hurting what they are fighting for. The Organization of African Unity, which represents 50 independent states in Africa agrees, as does the United Nations, the Nonaligned Movement and many others.

It is not for individual artists to decide if they should go to South Africa or not. That decision should rest with the people who have committed their lives to liberate their people, and who are representative of the African people of South Africa — namely the national liberation movements. Artists who are not even active in the Black liberation struggle in the United States can hardly be cognizant of all the dynamics involved in the southern African liberation movement to be able to give a valued judgement even if they could "see for themselves" what is going on "over there."

In South Africa, if it is important enough for the neo-Nazi state's image to have Black — or white — artists defy the rest of the world and travel to their country to perform then even if the promoters could not pay the band, so to speak, the parastatal apparatus could subsidize the operation — and has done so in the past. It is only a frustrated ego that would make a performer believe that it is only his star status that matters in South Africa's inflated offers to them. Somewhere in that price one must factor in the immeasurable cost that the super-exploited working people of South Africa have had to pay in order to make the racist regime able to guarantee that artist's contract.

As for "jazz musicians," or rather African contemporary music artists, the most exploited and underrated artists that the United States has ever produced, cultural workers victimized in the U.S. cannot resolve their contradictions with America's racist and capitalist exploitation by joining the exploitation of their brothers and sisters in South Africa. Nor can the "jazz musician" solve his problems in isolation, without joining his people's struggle against racism and capitalism in this country, as well as against U.S. imperialism abroad.

(continued on page 8)

Courtesy of Amsterdam News



Solidarity with South African



"I hate the practice of race discrimination, and in my hatred I am sustained by the fact that the overwhelming majority of mankind hate it equally. . . Nothing that this court can do to me will change in any way that hatred in me, which can only be removed by the removal of the injustice and inhumanity which I have sought to remove from the political, social, and economic life of this country.

"During my lifetime, I have dedicated myself to the struggle of the African people. I have fought against white domination and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and I hope to achieve. But, if need be, it is an ideal for which I am prepared to die."

Nelson Mandela
ANC leader and South African patriot



FREE

MANDELA

POLITICAL PRISONERS

CULTURE AND CONSCIOUSNESS



FACES OF A PEOPLE

Photo Essay by Kelvin Daly

Letters to the editor

TO THE EDITOR:

Your article, "Zionists and U.S. Guilty in Palestinian Slaughter" is full of distortion from beginning to end. For example, you write:

"The PLO's main demand is for the creation of a Palestinian state. That state would be democratic and secular, with full democratic rights for Jews, Moslems, and Christians."

Consider what Noam Chomsky, a formidable anti-imperialist and critic of Israel, writes about the PLO (in *Towards a New Cold War: Essays on the Current Crisis and How We Got There*, 1982, p. 430):

"A careful look at the documents will show, however, that the PLO speaks only of a democratic secular state within the framework of "comprehensive Arab unity", offering to

Israeli Jews no prospect other than that of a tolerated minority within an "Arab nation". While the PLO is willing to administer territories released from Israeli occupation, it remains opposed to any plan that involves recognition of Israel, conciliation with it, renunciation of the national rights of Palestinians (as part of the Arab nation) anywhere in the former Palestine (Political Program, Palestinian National Council, June 1974). Officially, "the aim of the Palestinian revolution is to liquidate [the Zionist] entity in all its aspects, political, military, social, trade unions, and cultural, and to liberate Palestine completely," so that all its citizens may "coexist with equal rights and obligations within the framework of the aspirations of the Arab nation to unity and progress" (Unified Command of the Palestinian Resistance Movement, May 6, 1970; still in force). Jews, in contrast, are denied any national rights within this scheme, only Arabs constitute a "nation".

In short, Jews would become a persecuted minority under the PLO plan. So much for the "democratic secular state."

Daniel Rohrlich

TO THE EDITOR:

The drivel is now dressed up as "Editorials" for Halloween in the Stony Brook Press. The self-righteous, smug (and ultimately racist) editorial, "Taking Responsibility", to put it bluntly, sucks. And it sucks not simply because of its attempt to hide its support for the Israeli invasion of Lebanon beneath a racist attack on Blackworld, but for an altogether separate reason as well, one that most of the campus does not yet know about, and which I feel compelled to relate here.

Three weeks ago, I submitted an extremely well-documented, footnoted, blistering article on the Israeli invasion of Lebanon and the consequent massacre at the refugee camps inside Beirut to the Stony Brook Press. The article was drawn from first person accounts, as reported in the Israeli press itself, from the New York Times, the Village Voice, and other newspapers generally favorable to Israel. I reported on the 400,000 strong demonstration of Israeli Jews *inside Israel*, on which the Stony Brook Press was noticeably silent, against the Begin/Sharon government. I documented eyewitness accounts of torture and murder by Israeli soldiers as told by Norwegian and Canadian doctors, and as confirmed by Israeli soldiers themselves coming back from the front! Where Stony Brook Press belittles Blackworld for being "fraught with inflammatory claims and exclamations. . . none of which has been or can be substantiated because they are blatantly inaccurate," the sorry truth of the matter — and it makes me very sad to have learned this — is that every single point Blackworld made, from the number of dead (the Press puts it at 350!!!) to the ideology of the various armies, was factually substantiated in my article, and the Press knew this and refused to print it for that very reason!! (Talk about "responsibility". And how about hypocrisy!)

For instance, the Press challenges Blackworld to document "where the phrase 'mop up' originated" (in reference to the genocide at the refugee camps). The Press knows only too well that I cited the exact quotes from the speeches of General Sharon where he first used the "mop up" and other equally nazi-like terminology. Where the Press stupidly (and, I might add, disastrously for Jews) challenges Blackworld to "accurate(ly) portray" the Gemayel Christian Falangists as something other than fascists. The fact is that they indeed *are* fascists, originating in the 1930's, trained in Nazi Germany under Hitler, funded by Hitler,

modelled on the Storm Troopers, and proud to wear that label until it recently became too inconvenient, bad for public relations with the outside world. There was also a section of right-wing zionists, associated with Begin's Irgun, who had been trained in fascist Italy under Mussolini! Everyone from Einstein, to Hannah Arrendt, to Ben Gurion himself (everyone, that is, but the Stony Brook Press) denounced Begin publically, in advertisements, in letters, and in Ben Gurion's case with force of arms, as a "dangerous fascist". The Hagganah (the liberal zionists) even went so far as to actually *sink* a ship loaded with arms for Begin's Irgun, declaring that it be better in no one's hands than in those of Begin's fascists!

But yesterday's fascist terrorists, as filtered through the pages of Stony Brook Press' *intentionally* distorted editorials, become today's heroes. I say "intentionally" because all this was researched in my story. The editors *deliberately* refused to print it — not because it was poorly written ("This story is powerful; it packs a wallop," said editor Paul DiLorenzo upon reading the first half and soliciting it from me!). In fact, it was halfway typeset when staff member Rob Kurtz rushed into the typesetting room, tore the article from Maria the typesetter's hands, and went raving and ranting down the corridors of the Old Biology basement about how he wouldn't allow the Press to print such "anti-semitic crap" as he put it. Said another staff member, "It's just too controversial for the Press. Besides, we might lose our advertisers if we print it." The 19 page article, references, quotes, footnotes, documents, and all was then discretely thrown into the garbage and lost forever on the dung-heap of history.

Anyone who knows me or who has read any of my writings can say many things, but one thing I am not is anti-semitic. I spent too many years beaten up for being "a Jew-boy". I've seen the ravages of anti-Jewish thought and actions first hand, from parents who had to fight to stay in communities, to friends' relatives who still bear the tattooed reminders of their years in Auschwitz, Dachau, and the like, to relatives who, at this very moment, live in Israel. No, I know my heritage, my upbringing very well. But I also know the fascist mentality that exists among some Jewish people who themselves are too chicken-shit to go to Israel to fight to steal other peoples' lands, and so they root on the sidelines even with more

Notices

Caribbean Club meets Tuesday at 8:00pm at Stage XII Lounge

BlackWorld meeting Wednesday 8-9:00pm. Room 060 Union Building

African American Students' Organization meets Wednesday 7:00pm Old Biology Building 155A

Applications Available for 1983 Newspaper Fund Minority Internship Program. Application Deadline, Thanksgiving Day, 1982 (Nov. 25, 1982). contact BlackWorld

Haitian Students' Organization meeting Thursdays at 9:00pm, Stage XII Cafeteria.

(editor's note: the article entitled "Zionists and U.S. Guilty in Palestinian Slaughter" was courtesy of Unity News, Vol. , No.)

I would like to invite you and anyone you may care to accompany you to join us on campus (students, student clubs, faculty, staff, and administration) in the Oxfam Fast for World Harvest being held November 17 and 18, and for the "Festival" celebration on the evening of the 18th.

To show our solidarity with the poor of the world and to help them in a real way, we are asking members of the University community to fast during this period and give the money saved to Oxfam/America. Some people skip one meal, others refrain from eating from sunrise to sunset. Others may wish to fast for a 24 hour period. For those members of the campus community who are on the meal plan, DAKA, Inc. will donate the money saved on the meals not eaten by students to Oxfam/America. Also, DAKA' Inc. has agreed to make available to meal plan fasters, a small snack during this period for those who cannot go entirely without food. However you wish to fast is fine, three meals or one meal or perhaps you do not wish to fast but wish to make a donation. That would be fine too.

On the evening of November 18th at 6:00pm at Ammann College, Fireside Lounge, we will break the fast together at a "Festival". Free food, good music, entertainment, and good company. The food is being supplied by Harkness Food Co-op.

We would like to make this a really successful event. Your suggestions and assistance in "spreading the word" to your staff, membership, and friends is really appreciated.

Thanks,
Stephen Paysen
Catholic Chaplain
Catholic Campus Ministry

BLACKWORLD

"KNOW THYSELF"

Cozbi A. Sanchez
Editor-in-Chief

Michael Grimes
Assistant Editor

Jefferson Miller
Business Manager

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Editorial and Reporters: Sotrina John, Michael Fallon,
Cesar Cambell, Roland Noel.

BLACKWORLD is a bi-monthly student publication at the State University of New York at Stony Brook. Address all correspondence to BLACKWORLD, Rm 060, Student Union Building, SUNY at Stony Brook, Stony Brook, N.Y. 11794. Material can also be submitted in BLACKWORLD's mailbox, 2nd Floor, Student Union Building (Polity Office). Phone 246-4762.

SPECTRUM

by Vickie Chevalier

To hear the jazzy music of Spectrum is to feel it.

The band's music can be hauntingly beautiful, playful yet moving, dramatic but simple. Sometimes all of these ingredients combine, showcasing Spectrum's immense talent. Composing since they first met at Stony Brook, Spectrum's talent involves the total combination of mind, body, and spirit. The human energy they pour into their music has not gone unnoticed. Many call them geniuses. Music to all the performers of Spectrum is an everlasting joy which allows them to communicate on different levels of self expression. On certain days, music to them is like a flower that has different levels of spiritual growth.

Performers

- 1) Gregory Sam — lead guitarist, former Stony Brook student, participated in the production of *If You Read My Mind* with the famous musicians of disco and funk "Columbus Circle". Majors in electrical engineering in New York Institute of Technology. Sign: Virgo.
- 2) Rob Gill — (keybob) keyboard player. Stony Brook student, majors in Biology. "I was raised around many talented musicians which encouraged my natural talent to express itself." Performed with Tom Brown, famous jazz performer. Rob is a man of many talents. Sign: Scorpio.
- 3) Renald Surpris — keyboard player. Stony Brook student, majors in computer engineering and math. "Music has always been the essence of every move I make. As a hobby I would like to pursue my musical interest. Music to me is Voodoo (Black Music) Sign: Scorpio.
- 4) Serge Dor — bassplayer. Stony Brook student, majors in engineering and chemistry.

"Without music, life would be meaningless. I would like always to keep my music a part of my being." Sign: Virgo.

- 5) Mark Getz — sax player. Very talented, spontaneous, creative musician. Has an appeal that transcends categories. His talent reinforces the unity among the group. He has been extremely active in a variety of jazz bands. "Music is my world of peace." Sign: Cancer.
- 6) Kevin Osbourn — (Osis) sax player. He is unsurpassed in his ability to communicate with large audiences through his talents. Very talented young man who is a rapper in "Jamaica Funk" production. Would like to continue his career with various famous musicians. Sign: Virgo.
- 7) Dave Brown — Drum player. Feels the

music flowing through his spirit. He performs with "Jamaica Funk" production. His music is the greatest awareness of life's deepest meaning.

- 8) Vickie Chevalier — singer (part-time). A Stony Brook student, natural born singer who believes that the songs she sings is the key of expression. "I express the deep inner self that truly feels a different level of beauty. Sign: Pisces.

Spectrum at Fall Fest was able to produce a sound that thrilled the audience for over two hours. Each performer demonstrated a thorough knowledge of his instrument. The group performed with precision. They will be appearing at "The End of the Bridge" the month of November. Check them out!!



cont. from p. 5

Black artists and South African liberation

Pretoria promoters

To try and minimize the importance, as at least one musician recently did publicly, of a Roberta Flack, Lena Horne, Diana Ross, Phyllis Hyman, Gladys Knight, or Barry White (who it is reported just turned down a \$2 million dollar offer from South Africa) as being able to afford to ignore those bloody apartheid megabucks but the poor, unrecognized and underpaid "jazz musician" can't, does a disservice to both the "Superstars" who stood by their principles and those countless other unheralded "jazz musicians" who, although upright, also said no to the Pretoria promoters.

We believe that just as we denounce those who have gone and will continue to go to South Africa, we should extol the virtues of those who have refused. The entertainment field is the one area where our youth is more in tune than most of their elders. And since role models who put people above profits are sorely needed to instill revolutionary values in the avaricious, selfish, "Me First" generation that we have all complained about, the struggle around the cultural boycott of South Africa may teach us some valuable lessons about human character.

The problem of Black artists going to South Africa is not simply a cultural dilemma but is a political question. One cannot perform in South Africa without suggesting reform in that country. To engage in cultural contacts in South Africa or any of its bantustan "homelands" but particularly Bophuthatswana, is to act in concert with South Africa's ultimate objective — the international acceptance of the total disenfranchisement of the

indigenous African population of their citizenship in South African and the recognition of the apartheid republic as "legitimately" a white state.

Therefore, demonstrations against any of the artists that have entertained apartheid is a small but important contribution to make in the overall struggle to regain the Soul of our culture.

It is part of a struggle to fuse Black culture to African liberation worldwide, to make our artists accept responsibility along with their popularity, and for "Superstars" to become accountable to the broad masses of people who, in effect, made them what they are today.

As I reminded the Black Music Association at their founder's conference in June of '79, when I raised this same question then, the late Paul Robeson pointed out that: "The artist must elect to fight for liberty or for slavery. I made my choice. I had no alternative."

Like Robeson, on the real side, neither do any of us have an alternative. We have thus made our choice, just as the ANC and SWAPO have made theirs. The time is now for our people — as a whole — to equally make a similar choice. Reject slavery, no matter how much the price offered, for a rich slave is still a slave. And since "liberation is an act of culture," the artists must elect to fight for freedom. Black artists, boycott South Africa!

(editor's note: Elombe Brath is a leading activist in the Patrice Lumumba Coalition and the Black Community at large in New York City.)

S.A.I.N.T.S.

PARTY!

Featuring

LONG ISLAND SOUND

Friday, November 12, 1982

Roth Cafeteria

10 P.M.- Until

Admission \$1.50 before 12

\$2 after

UNITY: The Development of a Collective Consciousness

by George W. Roberts

In most societies, individuals strive for what is called a self-identity — an understanding of themselves in relation to other individuals and the society as a whole. With respect to American society, this search for self-identity has been, at the same time, promoted and limited by racial ideologies which thorough certain stereotypical images (and the information they communicate) provide individuals with both self-knowledge and knowledge about others. Because these stereotypes are so well defined and communicated throughout society, the individual is constantly testing his/her self-perception with the content of these images.

Due to the stereotyped images, both whites and blacks come to know more about themselves (as defined by society). Because the images of whites are more favorable than those of blacks, individual whites can assume a more positive self-identity, thereby facilitating a group identity (unity). But this is more difficult for blacks

in this society because negative images of their group impede a positive self-identification, which in turn makes it more difficult for this group to come together. Difficulty for blacks in achieving unity through group identity is explained by the fact that no group of people are ever motivated to coalesce around negativity.

With these background thoughts in mind, I will come to my central argument, which is: unity can be achieved through an understanding of the goals of the group to which one belongs vis a vis the goals of a group to which one does not belong. I have come to this position by an analysis of the ways racism has forged unity amongst whites and disunity amongst blacks. Such an analysis informs me that whites have no group identity — collective consciousness — except in relation to blacks. When one attempts to understand how most whites have been able to achieve this collective consciousness — unity, as it were — it is easy to ignore a relatively simple, yet power-

ful explanation for this occurrence. I am speaking of the process of differentiating oneself and one's group from others.

Writers, historians, and social scientists have, in one way or another, given attention to this process of differentiation in their discussions of race relations in this society. It has been accepted in the psychological literature, for example, that groups compare themselves and accentuate the differences between them so that what results is a "we-group", "they-group" distinction. In this way the in-group (we-group) becomes more positively evaluated and the out-group (they-group) becomes less positively evaluated. This process of differentiation is implied in most accepted definitions of prejudice and racism — where prejudice is defined as a negative evaluation of an out-group and a positive evaluation of the in-group; and racism is defined as the belief in the superiority of one's own group over another based solely upon presumed racial

The point being made is that whites have achieved a positive group identity (unity) by magnifying the differences between themselves as a group and blacks as a group. Racist ideology has nurtured and reinforced the collective consciousness of whites by providing them with "facts" that demonstrate differences between whites and blacks on personality and ability traits; differences which are said to reflect the superiority of whites. Even though we recognize the distortions racism has created within the psychology of whites, we nevertheless, reluctantly accept that racism has fostered divisions between whites and blacks — for example, differences in group objectives. The lesson to be learned is that racism has been used by whites to achieve their group objectives through the process of differentiation. To this same end, the differences between blacks and whites that have been created and maintained through racist ideology can be used by us to facilitate unity around our group objectives.

This is nothing new. Historically, blacks have often used differentiation as a strategy to promote unity and action within our community. For example, the concept of black consciousness as we lived it in the 60's and early 70's had at its core the understanding and the articulation of the differences between blacks and

continued on page 3

FAITH IS NOT ENOUGH BLACK SISTERS SPEAK OUT!



Guest Speaker:

Ms. June Jordan

Poet, Author, and Community Activist
Associate Professor, English Dept.
S.U.N.Y., Stony Brook

Commentators:

Ms. Carolyn A. Brown

Lecturer, Africana Studies

Ms. Cynthia Shephard

Counselor, Family Medicine
S.U.N.Y., Stony Brook

Date:

Thursday, November 11, 1982

Time:

4:00-6:00 p.m.

Place:

Social & Behavioral Sciences
South - Room 228

Coordinators:

Ms. Floris Cash, Graduate, History Dept.

Ms. Carolyn Gross, Graduate, Sociology Dept.

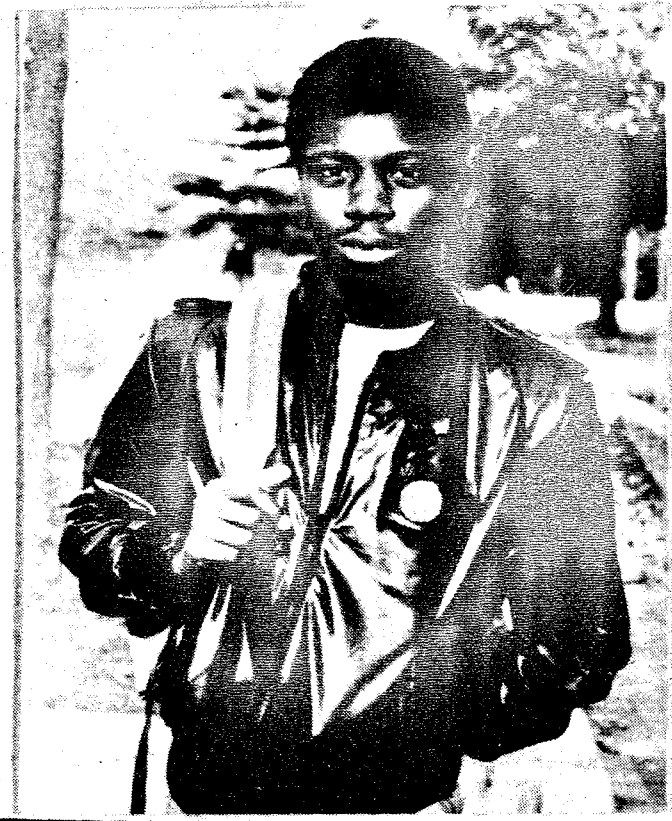
Ms. Brenda Hoke, Graduate, Sociology Dept.

Sponsored by:

Africana Studies Program

**Refreshments Served*

Feature On: THE ONE



Name: Eugene C. Hobdy
Major: Economics with Business and Engineering society and Technology (EST) minors.
Zodiac Sign: Libra (October 15, 1961)
Birthplace: Harlem USA
Philosophy: Anything you want in life you can obtain; however, nothing comes easy. . . except nothing.
Hobbies: Listening to and playing piano music, especially jazz.
Goal in Life: To read and learn as much as possible, so that I will be able to teach and help others who have the desire to learn more.
Activities: Track and Field
Message to the Black Community:
 One of the hardest things to do while living among a community of your peers is to take the time out to find yourself and be yourself. But it's even harder trying to be someone you're really not, and everyone around you can tell when you're "faking it". So take the time out before you graduate to find out who you really are and what you really want, because when you leave Stony Brook it might be too late.

Aisha:
 Stop eating and start walking!!!
 Godma

Happy 18th birthday, Audrey.
 Love always,
 Your sister Angie

To Le Suite:
 Even if I was given seconds,
 you're still first with me.
 Mr. T.

He:
 Heard your dedication from she
 and she — but what about me?!!

To Ian (on J.V. team):
 I wish to meet you very soon;
 I am yearning for your love.
 Ready V. Inc.

To Trish the Dish Inc.:
 You are the best, and there is no
 one that can top you. Even
 though I don't know you person-
 ally, I feel as though I've known
 you for years. So, if you see
 someone staring, just acknow-
 ledge that it is me.
 Secret Lover

Hi Mom:
 Get well soon!
 Love always,
 Angie

Derek:
 You know I love you, as I will
 always. Our love will outshine
 every star, and we will always be
 together. So keep the faith and
 be strong for me as I will always
 be strong for you! I'll always
 love you!!
 Love,
 Val

To Rasetta, Sahai, Senedu,
 Abby, Hiruthi, Fana, and
 Sophia:
 You are the world's best suite-
 mates — keep up the good work.
 Love,
 Val

Hi Mita:
 I hope the swelling went down
 completely. . . Now you can
 smile again!
 Love,
 Val

Patrick:
 Happiest birthday! Enjoy.
 Africa

Janet:
 You're a great friend!!! Take
 Lance back; he's not so bad.
 Love,
 me

Juanita:
 I am in the school of Social
 Welfare with you. I'm intrigued
 with the way you walk and
 carry yourself. If possible I
 would like to meet with you
 and take you to dinner at Red
 Lobster. Please don't say no!
 (Respond in the next issue of
 Black World.)
 Chris

Happy belated birthday:
 Golda and Bushy Baby
 Love,
 Janet

Goldie and Jackie:
 You're not grown yet.
 Love,
 Tricia

To Tracy:
 Thank you for making me so
 happy. I'll always love you.
 Don't forget December 12.
 Happy Anniversary.
 Love Always,
 Robin

Robo, Robo
 Tracy

To Odina:
 Cuidate y recuerdate siempre que
 tienes una amiga sincera.
 Love,
 Angie

To Mayra:
 I'm a Belizean, you're a Domini-
 can. I took a plane, you took a
 boat. Who got here first? I did,
 because I shot you first.

Say Something

C.C.:
 The best and most beautiful
 things in the world cannot be
 seen or even touched. They
 must be felt with the heart!
 From,
 Someone who cares

To the Peach Crew:
 Mouse, Pambie, Gew, Momma,
 Triple B, Sister Mayra, Max,
 and Caulis. May we have an ever-
 lasting friendship and remain
 one of the coolest crews in
 history.

To the beat,
 Love always,
 "the Kid"

Dogs bark but the parade
 marches on.
 The Council

Spencer:
 I don't know how to thank you
 for such a lovely evening (Oct.
 15th). Stay sweet. I loved the
 song you dedicated to me over
 WUSB radio.

Luv,
 Me

Dr. "g":
 Thank you for the birthday
 present.
 Luv ya,
 Me

Rosine:
 Thanks for the birthday party.
 Give Mr. Chastity some time to
 come around.
 Wov ya,
 Me

Donnie:
 How can I thank you for the
 surprise party that you gave me?
 Stay sweet!!!
 Wov ya,
 Me

Rosine:
 Please be patient, ok. You know
 that he's shy. Thanks for the gift
 but I was born sweet — I don't
 need an artificial sweetener.
 Smile.

Wov,
 Me

Kelvin Daly:
 I'll miss ya when you graduate.
 Please come back to visit.
 Love,
 Special Friend

Hopey:
 Have a happy birthday.
 Love,
 Honey

Val:
 We can beat them as long as we
 continue to fight it.
 Love,
 He

Jesus Kristus — Dread at the
 Controls:
 Your birthday came. . . and went
 straight to your. . . head. Have a
 irie year.
 Two humble servants,
 Nadine and Margaret

To Groovy G.:
 So what, you've got no rhythm
 and everyone thinks you're stuck
 up. You're my roommate and
 We Got It Like That! --eoww--
 Chilly C.

To "the" Suite:
 Whatever happened to the days
 of the partying together (break-
 fast afterwards), Spades, and
 "Boom Zoom"? Ya'll be like
 big jerking and junk.

From:
 "le" Suite

To Funky D.:
 Where's our officer? I guess we'll
 have to settle for banana splits
 and chocolate kiss sundaes.
 Groovy G.

Hey "Nasty" Girls:
 We're legit!!! Here's to more of
 the Jacksons, banana pancakes,
 vibrators, and nail protein.
 the other "nasty girl"

Wallflower Order Dance Collective

A Benefit for the Women of El Salvador
at Symphony Space; 2537 Broadway & 95th St.
on November 11, 1982 at 8pm



Free Childcare
Sign language
interpreter
Wheelchair
accessible

Tickets available at: CISPES - 19 W. 21st St.,
Womanbooks - 209 W. 92nd St, Juna Books - 154 W. 10th St.,
Symphony Space - Nov. 4th - 11th. \$6 or \$8 day of
performance. \$4 for children, elderly, deaf, physically
challenged. TDF \$2 or TDF \$4 day of performance
Sponsored by AMES: Asociacion de las Mujeres de
El Salvador & CISPES: Committee In Solidarity With
the People of El Salvador.
more information call CISPES: 242-1040



There will be a Diwali Celebration
on the 14th of Nov. 1982.

DIWALI FUNCTION BEGINS AT 3:30 p.m.
IN THE UNION AUDITORIUM. PROGRAM
INCLUDES CULTURAL SHOW, DINNER AND
AN INTERESTING MOVIE (english subtitled).

EVERYBODY IS WELCOME

India Association wishes all Stony Brook
students and faculty members a Happy
Diwali (Festival of Light)

**Give Us Two Hours Of Your Time
On Wednesday Nights . . . To-
gether We Will Change the World!**



Support for a Draft-Resister

Relatives of Tom Cordaro watch as he is arrested in Des Moines, Iowa, during a demonstration involving 200 persons protesting the trial of Gary John Eklund, 22, of Davenport, who was convicted of failing to register for the draft. Sentencing was set for Dec. 3. The offense carries a maximum penalty of 5 years in jail and a \$10,000 fine.

Originally, we had planned to write a more extensive leaflet to get you off your ass and involved in planning different activities with Red Balloon. We were going to write you a piece on how Red Balloon, in conjunction with Freeze & Scream, shut down the 46-story General Electric building in New York City last week as part of monthly nationwide moratoriums against nuclear (and other) weapons. We had prepared some paragraphs on our history, on El Salvador films available, on Marxism, on the next issue of the magazine, on the production of a local bi-weekly newsletter, on who we are and what we have to do.

And then we saw this picture in Wednesday's

Newsday, and the tears trickled down the Ho Chi Minh trails of our cheeks. We had to share it with you. Do you think that, for once, you and a sufficient number of other politically astute people, can stop whatever you are doing on Wednesday night - just for a few hours, all right? - and get together to share the fires that rage through our guts, and plan together to change the world?

**Next Red Balloon meeting:
WEDNESDAY, 8 PM
SOCIAL SCIENCE B Room 238**

Bring candles, wine, ideas, and love.

All Welcome.



"The degree of a country's revolutionary awareness can best be measured by the political maturity of its women."

---Kwame Nkrumah

**THE
STONY BROOK
GOSPEL CHOIR**

PRESENTS

"I Can Do All Things
Through Christ..."

Phillipians 4:13

The Semi-Annual Fall Concert
Thursday, November 18, 1982
8:00 p.m. sharp
Fine Arts Recital Hall

Donation:

\$2 Stony Brook Students with ID

\$3 General Public

*Tickets may be purchased at
The Fine Arts Center Box Office*

ALL SEATING IS RESERVED

Don't Miss It!!