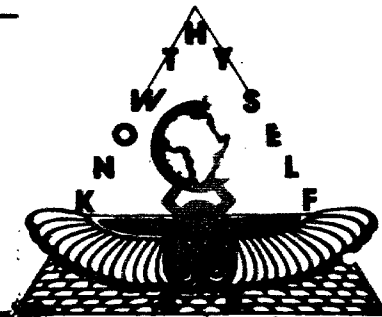


BLACK WORLD



A SUNY PUBLICATION — UNIVERSITY AT STONY BROOK Oct. 13, 1983 Volume XIII No. 6

CULTURAL CENTER GRAND OPENING OCT. 21



Cultural Center Update

U.N.I.T.I.—United Nationalities In Transcending Ideologies

By T. Day

The U.N.I.T.I. Cultural Center will host its Grand Opening on Friday October 21. The purpose behind the creation of the Center is to enhance and further cultivate cultural awareness for the Third World communities, and is now available for use. Members of the African Student's Organization, N.S.B.E., the African American Student's Organization, L.A.S.O., the Caribbean Student's Organization, B.F.S.A., the Haitian Student's Organization, S.A.I.N.T.S., the Gospel Choir, the Sigmas, A.K.A., the Africana Studies Department, P.U.L., and Black World have either shown an interest in or participated in its development. Continued participation will enable the center to service the community in "cultivating and sustaining educational and social relations."

The Cultural Center which is located in Stage XII cafeteria on the second floor should be a central location for various functions; meetings, workshops, presentations, conferences, shows and perhaps thematic social gatherings. (An organization or group who would like to schedule an event should get in touch with Eddie Cabrera-Mejias at least two weeks in advance. He can be

reached at the Stage XII Quad Office at 6-8688). Weekly meetings of the Board of Directors, the Executive Board and members are held on Tuesday nights at 7:00 p.m.

The scheduled events on October's calendar include: Gerald Shepard's workshops on Wednesday nights from 7:30 - 9:30 (the 12th, 19th, and 26th); on the 4th, 11th, 18th, and 25th the African American Student's Organization will have meetings beginning at 8:00; and those involved in the Grenada Internship this summer will have a slide show presentation on the 17th.

The U.N.I.T.I. facility is furnished and decorated. It includes a conference room, an office and a typing room. A library is also underway. Contributions of appropriate posters, artifacts, graphics, paintings and literature for either display or donation are welcome.

The Grand Opening will begin at 2:00 p.m. and proceed until 9:00. All are welcome and encouraged to attend this event. Scheduled activities include the "ribbon cutting", poetry reading, speeches, and entertainment. The list of speakers include: Roderick Owens, Emile Adams, Dr. Fred Preston, Eduardo Mejias, and Amiri Baraka. The student clubs will play a role in the entertainment. Don't miss it! There will also be food, T-shirts will be on sale, and following the scheduled events is a tentative party.

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Stories, & More

Mystic Faith In a di Area - Murderer!

By Jacqueline Munroe (Sis. Jacqui)

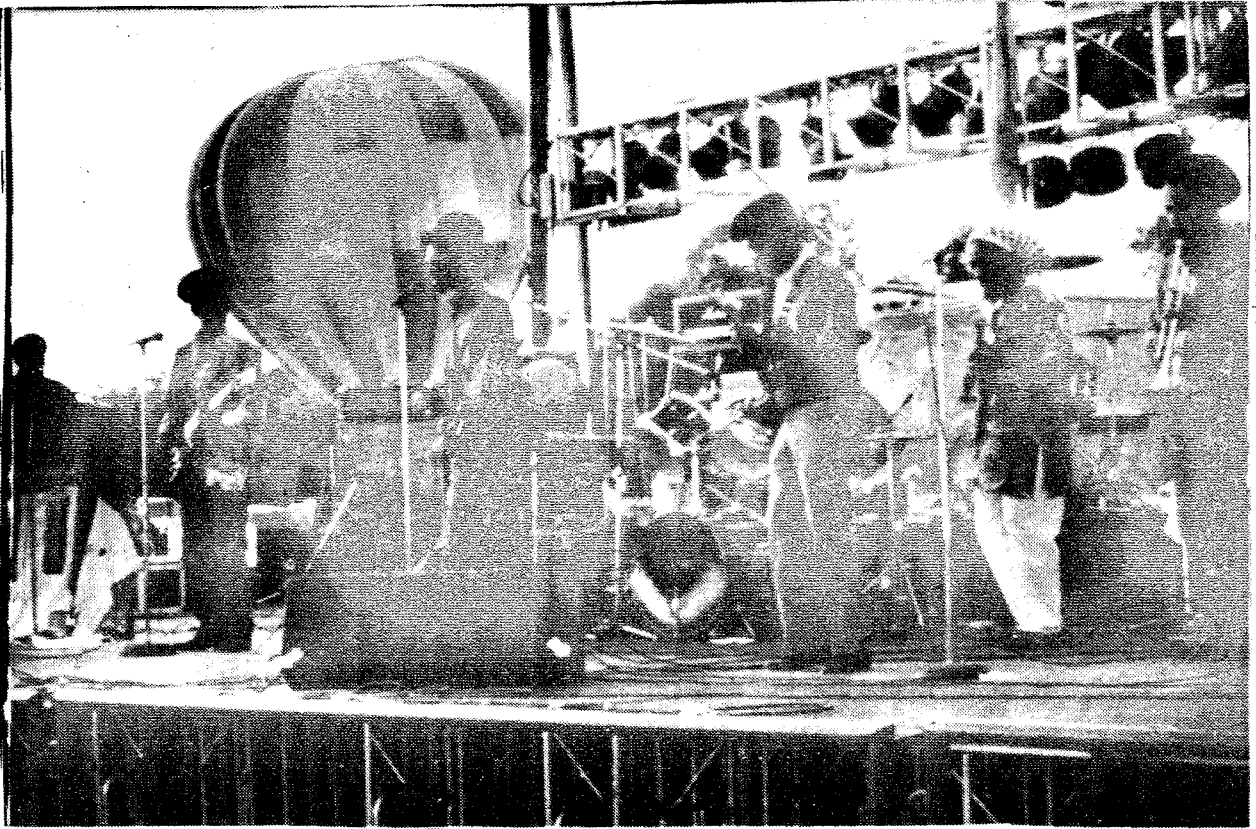
Mystic Faith, one of the only Black bands, enlightened Fall Fest on the 24th of September 1983, with their rocking vibrations of reggae music. Attentive listeners contributed to this cultural segment of Fall Fest by dancing, applauding and swaying to the music.

Mystic Faith chanted a number of songs, one of which included their theme song "Mystic Faith (Jah-Jah mystic)". Some of the others are: "Don't Let the Children Down", "Jah Say Oh Baby", "Kinawki", "Dutchie", "Wicked a Go Feel It", "Vanity Woman", "Johnny be good", and Bob Marley's "No Woman No Cry".

This nine piece band originated in the borough of Bronx in June 1981. They started playing at block parties and annual dances. Then they were invited to play at Medgar Evers College for their two day festival, and also for a tribute to Marcus Garvey at the Marcus Garvey park in Harlem. Two big events occurred on the weekend of August 19th 1983. Mystic Faith played as the preceding band at the MONKAYA show, at Dynasty I in Brooklyn. On the following day, they had their opening show at the New Africa Loft at 106 East 126th Street in New York City.

The members of the band are: Neville Jackson (lead guitar), Bradley McCallum (bass guitar), Winston Williams (lead vocalist), Jeff (percussions), Alice Charles (pianist), Paul Drummond (organist), Michael Salmon (rhythm), Robert McCallum (drummer) and Philbert Sharp (trumpet).

The dedicated members of Mystic



Photo/Seloka Pirnva

Faith rehearse diligently to make every show a success. Not only successful in playing the right chords, but successful in relating to the audience, the message of spiritual love and unity among our people. "...we've got to find this love-oh help us Jah above..."

Hopefully, this magnificent group can contribute to the culture of the Caribbean day show on November 4th, 1983.

*Don't let the children down
Don't let the children cry
Give them a helping hand
Don't let the children down*

*Give them some food to eat
Give them some clothes to wear
Give them schools to learn*

*Jah-Jah children, they are calling
Jah-Jah children, they are crying
Jah-Jah children, they are suffering*

*Give them Jah love
Jah love for everyone
You're right Natty Dread
Say, you're right*

*Never, never let the children down
Why should we fuss and
Why should we fight
We better unite, yes unite
Everyday and everynight*

UPCOMING!!!

EDDY GRANT in Concert

Oct. 29 at 8⁰⁰ PM
in the Gym

Tickets:
\$6 + 8 / \$9 + 11
Students / Public

MUSIC SURVEY

It has come to the attention of several Black students, that there is a lack of music, i.e. Black music in the Music Library. The library staff justification of this deprivation has been that black students do not make use of the Music library, and that we have not requested certain artists or music preferences.

We certainly doubt, that this is the case and suggest that attention be called to this immediately. We want to share the same cultural privileges as the standard community/ and wish to end this act of "cultural deprivation".

Every year thousands of songs, music sheets, records, and albums are ordered into the music library. Of these that stock the shelves, very few, if any are music written, produced, or performed by Black Artists. The few Black artists who do appear in the music library, are the ones that appeal to the white community. These artists' and musicians' scores are outdated usually by five or six years, and their current musical works have never been requested.

If one wants to listen to Black music, and appropriate corner is available where one can be introduced to "Black Slave Songs". But haven't we produced music since slavery days? Haven't we for several decades, led the music world with our outstanding musicians? If this is the case, why aren't those great musicians recognized in our music library? You can not go to the music library and request Billie Holiday, Grover Washington, Jr., and certainly not Rick James for your listening pleasure.

There's no explanation for this type of injustice in the music library and no reason why it should continue. We don't like what's going on and we aim to do something about it. We are therefore soliciting the response of all Black students on the following survey to insure that we obtain a variety of artists and styles, decently representative of our Black musical artist's, on-going accomplishments.

Written by Charlene D. Winley, Kim Parks and Melanie Witherspoon

Music Survey

Here are just a few categories, if needed feel free to add more. Please select three artists or groups for each category.

Gospel (Spiritual)	_____	_____	_____
Rhythm & Blues (Disco)	_____	_____	_____
Contemporary	_____	_____	_____
Jazz	_____	_____	_____
Classical	_____	_____	_____
Cultural (African, Haitian, etc)	_____	_____	_____

We ask that you submit this survey to either BlackWorld Union 060 or in the African Studies Office.

Thank you!

FOCUS: Stony Brook at Law

On Friday, September 16, 1983 history was made. The first annual Open House for Stony Brook at Law took place in the Recital Hall of the Fine Arts Center. The program began with an introduction by Roderick Owens, Program Coordinator and Founder of Stony Brook at Law.

"On behalf of Stony Brook at Law and its members, welcome to our first annual Open House. You will be meeting our guests shortly, but first, I want to tell you a few things about Stony Brook at Law; how it came about, the nature of its activities, and some of its goals," stated Roderick. As he continued, chills went up and down my spine. It certainly felt good to see someone I knew on the panel.

Honored guests on the panel included: Roderick Owens, Founder of Stony Brook at Law; Justice Lawrence Bracken, Appellant Division, New York State; Justice Marquette Floyd, District Court, Suffolk County, and by the way, a BROTHER; Mr. George W. Johnson, III, Associate Dean, Brooklyn Law School Member, Mayor's Committee on the Judiciary and Mr. Craig Purcell, Former President of Suffolk Academy of Law.

As each of the prominent panelists gave a synopsis of their experiences entering and practicing within the legal profession, I listened anxiously. Encouragement, determination, diligence and academic excellence were some of the things stressed. A question and answer period followed, offering the audience a chance to express their interests. All in all, I found this symposium to be a most enlightening experience.

Immediately following, was a reception enabling the various people to interact with each other directly. I saw such distinguished guests as: Mr. Emile Adams, Associate Vice President for Student Affairs; Dr. Michael G. Bagley, Director of the Advancement on Individual Merit Program here at Stony Brook; Mr. Merton

Reichler, Assistant Vice Provost for Undergraduate Studies; Mr. Gerald Shepard, Counselor for the University Psychiatric Counseling Center; Dr. Graham Spanier, Vice Provost Undergraduate Studies and various staff members of the Legal Aid Society. And where were all of Stony Brook's future legal professionals? In the union chillin' out? In class? Where were you?

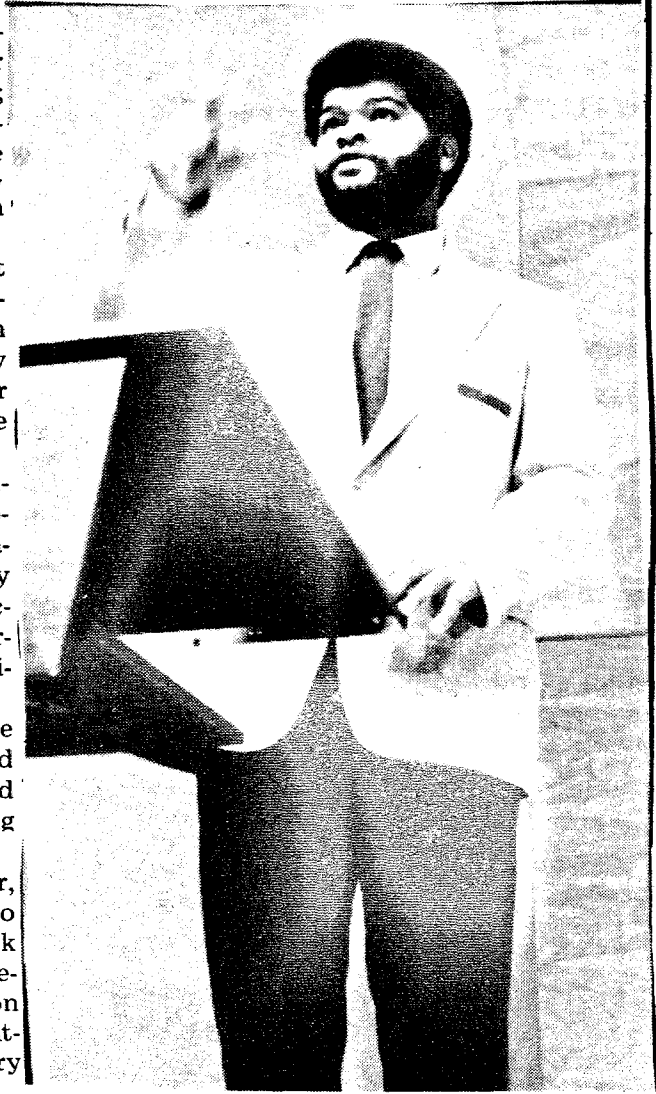
I find it a distressing fact, to say the least, that there was such a misrepresentation of the minority population interested in pursuing careers in law. This really astonished me! In Stony Brook's history of existence, there has never been a continuing law society addressing the needs of pre-law students.

I think an essential task of every college student is to take advantage of all sources promoting academic excellence and providing information. True, in a large university such as Stony Brook, you may not be aware of all of the activities or clubs on campus. The underlying purpose of this article is to familiarize those unfamiliar with Stony Brook at Law.

Stony Brook at Law was founded in the Spring 1983 semester as a result of the dedicated efforts of Roderick Owens. Roderick realized that a campus organization aimed at preparing students for law school was missing.

Mr. Reichler, Stony Brook's Pre-Law advisor, attributed the success of Stony Brook at Law to Roderick Owens. In his own words, "Roderick Owens is one of the two or three unusual pre-law students I have met in my life." He went on further to commend Roderick on his recruitment of people willing to spend the necessary time and effort for a successful legal career.

He also stressed the utilization of its resources through working with the student organization. "There is no substitute for high grades," professed Reichler. "Students interested in pursuing a legal career should choose subjects that they are not bored by. The biggest killer of



Photo/Mike Lucienne

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Welcome, Glenda Dickerson

By Kathy Sistrunk

The day was hot and sticky, not the usual weather associated with October. As 6:30 PM approached, it was imminent a storm was minutes away. I was hoping that the coming rains would not deter students from attending the presentation introducing director, writer, and folklorist Glenda Dickerson to the Stony Brook community.

I arrived at the newly formed U.N.I.T.I. Cultural Center, located on the second floor of the Stage XII Cafeteria promptly at 6:45 PM, anxiously awaiting to hear Ms. Dickerson speak out on "Black Theatre, Today and Tomorrow" at 7:00 PM. To my dismay, the cafeteria was dark and empty, and the Cultural Center was not even opened yet. I thought, "Well, some turnout....where are the students; where is the speaker?". Disappointed, I turned to leave when Prof. Baraka arrived, followed shortly by Prof. McAdoo and his media crew (lugging film cameras, lights, everything). They had a few problems finding the key to the door of the Center's conference room. By this time, it was 7:00 PM and a small crowd had started to gather.

"Finally", we all murmured, but once inside, we'd wished we were still in the corridor. The Cultural Center was just recently formed, so the combination of new carpeting, new chairs,... new everything, and the high humidity and dampness associated with approaching precipita-



Photo/Mike Lucienne

tion made the comfortably sized room seem stuffy, quite warm, and almost intolerable.

About thirty interested students had assembled and Prof. McAdoo and his staff were just about finished setting up their filming equipment, while Prof. Baraka, Africana Studies chairman, playwright, and poet, and Roderick Owens, President of the U.N.I.T.I. Cultural Center and Stony Brook at Law, made a few last minute seating arrangements.

I thought, "Alright, everything appears to be running smoothly", then I noticed something was still missing; rather someone was still missing.

Glenda Dickerson arrived at 7:15 PM, wearing a lavender skirt and blouse set, sprinkled with bright spurts of pink and yellow color and lavender sneakers to match. I knew, at that moment, this was going to be a culturally enriching evening.

After a short welcoming address by Roderick Owens, Prof. Baraka introduced Stony Brook's new Black Theater instructor, Glenda Dickerson.

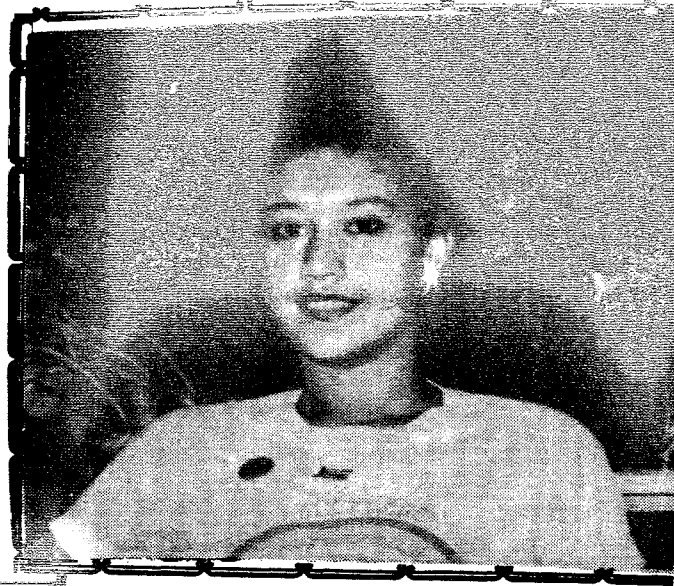
Ms. Dickerson, who is a graduate of Howard and Adelphi Universities, is one of the best known Black dramatic directors in the East. She is also the recipient of numerous awards, including a Peabody and two Delcos, and the director of some thirty dramatic productions, citing Trojan Women, Jesus Christ and Alexis

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Student Poll at the Brook

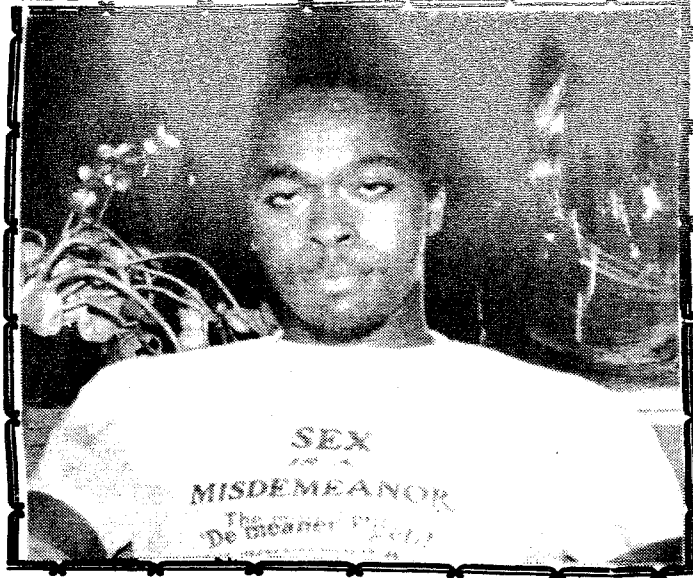


Question: What seems most appealing about Stony Brook?
What is least appealing about the Brook?



Denise Alvarez - Freshman
All the activities, if you want to get involved.
Less appealing is the meal plan hours.

Miggy Andujar - Soph.
The way minority students try to get things done and getting involved in the different clubs... And also the parties.
Less appealing is the prejudice from polity towards minority clubs.



Faron Lawrence - Junior
Warm friendly feeling and atmosphere among minority students, and the great caribbean Parties!
Less appealing is trying to find a professor to help you out.

Photos Seloka Phirnva

Review of Ivory Sapphire Pageant

By Peter Ward

There is an old saying in theatre: Keep the Audience waiting and the actors end up paying the price. This proved essentially to be the point for the fourth annual Phi Beta Sigma's "Ivory Sapphire Pageant".

The members of the audience were kept waiting for more than an hour and they made each contestant pay for their mistakes in turn. The fact that the lighting was faulty didn't help the contestants either. This especially applied to Melanie Witherspoon who was forced to stand on a dark stage while awaiting the stage light and receiving only laughter before she was forced to leave.

Laughter would seem to be the only consistent element in a production with so many peaks and



valleys that it resembled a choppy sea on a windy day. The show did not roll with any consistency as it seemed to stop and go as one interruption was followed by another.

The participants were very good on the most part and some even extraordinary in the presentation. This particularly was the case for Yvonne Bailey who did an excellent change of pace skit in which she tries to convince her husband not to leave. Miss Bailey concluded her skit with an excellent rendition of "Let no man pull asunder". This is for the most part brought the greatest response from the audience.

Miss Bailey's performance only earned her the prize of first runner-up. It should also be noted that the winner of the pageant is also based on academic achievement and com-

Photo/Seloka Phirnva

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Viewpoints . . .

The KAL 007 Tragedy



The story is somewhat familiar: An airliner on a seemingly normal and uneventful international flight strays into unfriendly airspace and is shot at and destroyed. Sounds like the latest from the "Airport" series, right? Wrong. Unfortunately, it is not made-for-T.V. movie; it's the true story of Korean Air Lines Flight 007.

According to officials, the airliner had "unknowingly" flown off course and into Soviet airspace (over Kamchatka Peninsula, where it picked up some not-so-friendly admirers. The K.A.L. plane, unaware that it was being followed by a number of Soviet jet fighters, continued on its path over restricted territory.

By the time it approached the airspace over the island of Sakhalin, the Soviets had apparently decided it was time to show some force. In the few minutes the K.A.L. plane was to pass over important Soviet military facilities (airfields, radar and missile sites, and a port for nuclear-powered submarines), one of the fighter pilots was ordered by his commander to "take aim at the target" and to "fire" (TIME, Sept. 12, 1983)—an obviously gutsy, yet simple and unemotional, decision. (Note: The pilot completed the task in the same unswerving manner.)

The airliner, literally blown apart at point-blank range, then took a long 12-minute descent to the sea; and along with it went the lives of 269 innocent people...

While the facts of this tragedy seem to implicate guilt on the K.A.L. pilots for straying into well-known restricted airspace (the penalties of which are also well-known), they happen to overlook the cold reality of the incident: Although the Soviets claim that the plane was on a well-disguised surveillance mission, the U.S. asserts that not only was it not a cover for such a mission, but, moreover, it was simply a misguided flight carrying 269 innocent (and unaware) people, and that its shooting down was just a heartless and cold-blooded act of inhumanity.

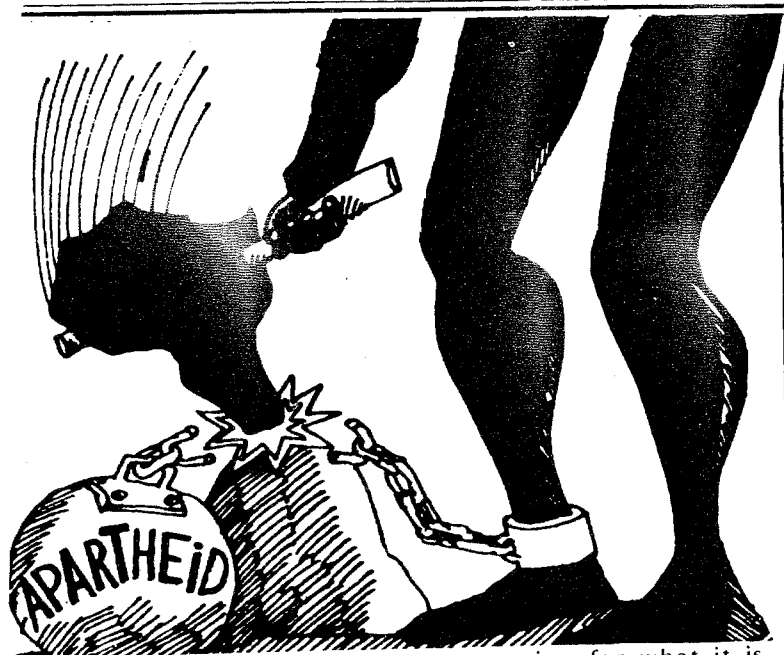
An interesting point about this incident makes us wonder about the Soviets' true intentions: Did they really shoot down the airliner because it infringed upon their airspace? Or was it to prove to the world that they are not playing around when it comes to their military might and readiness? Well, the Soviets have not and probably will not admit to such speculations even though they are very possible.

Another interesting and unanswered point relates to the navigational error made by the pilots: How could they have strayed so far off course? It happens to be a fact that aircraft such as this one (a Boeing 747) employ not one, but three navigational systems, of which two are operating while one is a back-up. (TIME, Sept. 12, 1983) Even more interesting is the fact that many commercial airliners purposely go off course so as to test another country's response to an infringement upon their territory. If this was the case with the K.A.L. plane, then they apparently learned the hard way.

Despite these possibilities, accurate answers may never be found. In the case of the K.A.L. navigational error, the only answer can come from the flight recorder which is yet to be found among the strewn wreckage off Sakhalin and Hokkaido, Japan. Nevertheless, the perpetrators of this shocking incident must realize that this can never, ever be repeated or they would be risking a major military confrontation.

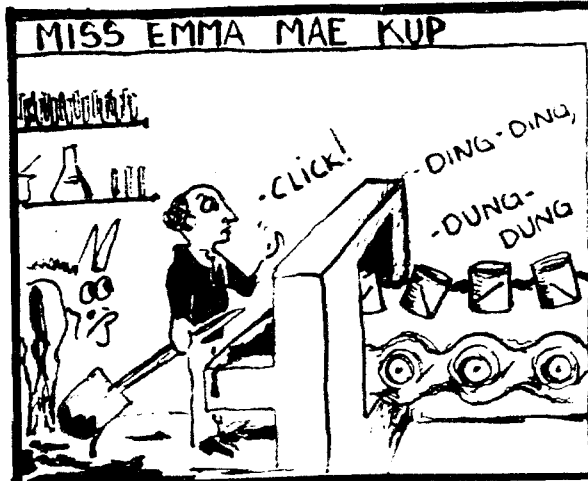
By Brian K. McRae

Ed. note: The writer is an SUSB undergraduate



"...drop ideology and learn to see repression for what it is. A rubber-hose beating is a rubber-hose beating, whether it's administered in South Africa or Latin America or Siberia."

Joan Baez



BLACKWORLD

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Editorials represent the majority opinion of the Editorial Board and are written by one of its members or a designee.

Black Theater is Finally Here!

By Jacqueline Munroe (Sis. Jacqui)

Stony Brook has finally incorporated a Black Theater Workshop class into their undergraduate course studies. This is directed by Glenda Dickerson, a new professor here at Stony Brook, at 3:30 to 5:20 p.m. on Wednesday, in theater 3 in the Fine Arts Center.

Professor Dickerson was interviewed by Amiri Baraka on Wednesday, September 14th, 1983. The interview was broadcast on WUSB Thursday night at 11:30 p.m.

Amiri Baraka introduced professor Dickerson by reading an excerpt from the article, "Witnesses To A Possibility: The Black Theater Movement In Washington, D.C. 1968-1976."

Baraka read:



"Glenda Dickerson, a unique combination of director, folklorist, adaptor, writer, choreographer, costumer, and actress. She transformed the stage into a forum for the collective expression of the aspirations and mourning of Black people. She preserved the cultural heritage found in the written and oral literature of Afro-Americans. Through theater, she documented the historical past and Black people's contributions, and she created new black forms that were suitable to addressing the issues and concerns of the community. Before coming to Washington D.C., Glenda Dickerson formed the TOBA (Tough on Black Actors) Players, with whom, in New York City in 1967 and 1968, she explored a format that wove together poetry, heritage, and drama. Drawing on her intense training in choral and oral

interpretation (which she learned from Owen Dodson at Howard University) and combining this with her highly developed sense of movement, Dickerson was perfecting the "choreopoem" before this term was coined for the famed production "For Colored Girls..." by Ntozake Shange. Dickerson spent hours calling images from the pages of Langston Hughes, Owen Dodson, Zora Neale Hurston, the Greek dramatists, and the authors of the Harlem Renaissance as well as from the folktales of Africans and Afro-Americans to mount them on the stage in such productions as "Unfinished Song (Howard University Ira Aldridge Theater, 1969), Jump At The Sun (Theater Lobby, 1973--based on Hurston's Their Eyes Were Watching God), Torure of Mothers (Back Alley Theater, 1972), and Magic and Lions." "

How do you go about teaching a Black theater course on a largely white university?

"The things that I concentrate on are the inner life of the student and how that inner life can be expressed through dramatic form. I spend a lot of time talking about myths and rites...about archetypes and about stereotypes on the world's stage. We talk alot about what an African-American person is and how that African-American person has been characterized historically through literature, through media, and through drama. How can we change the way we've been portrayed and what kind of theater addresses itself appropriately and most uniquely to our own people. And then from reading and from these kinds of discussions, a kind of an overview, the history of theatre and the history of folklore, we begin to create a form together for expression.

Do you try to get the students to try to visualize a Black personality exclusive of stereotype, or closer to what actually exists?

Yes, I have always had them look at "Drylongso", John Gwaltney's book, because I think that those are examples of archetypes. When you begin to talk about a core culture, a core race culture, then I think it is a very important concept for a student to understand that the ordinary "Drylongso" Black person has archetypical characteristics, and they are more representative of us than "Good Times" or "Different Strokes". I teach folk heroes and the Blues heroes. I characterize them through the Blues poetry and the music.

In terms of your experience teaching these things at Rutgers University, what was that like, and what did you learn from it?

That was a real learning experience. That's one of the reasons I am so happy to have so many students here. At Rutgers the Black Theatre Workshop course was a throw away course. It wasn't publicized, it wasn't supported and it had a very small number of students. I was very disturbed by the apathy of the students and their relative lack of interest in their own culture. Now, finally, after a whole semester we were about to get something going, but it took a whole semester to even get a format together. It was not really a good experience. It is very disorganized and very scattered at Rutgers.

Have you been promised some more support here on this campus?

Yes. That is why I was willing to make this tremendous change from New Brunswick to Stony Brook. I do sense that there is more support here. I think the AFS department seems to be alot more organized, and the faculty here seems to be committed to the idea of Black theatre on this campus. I sense a strong support from them and that is extremely important to me.

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Today's students go to college and get a degree and leave "Black me" at home. Glenda Dickerson believes that "assimilation will never come", but that it is possible to live in a white world and still be a Black individual.

Glenda Dickerson....with your energy and intelligence, we now have high hopes for Black Theater, here at Stonybrook. Ms. Dickerson, with your reknown talents and abilities, I have no doubts that you can help us catch that "bird of freedom". We welcome you.

(assisted by Brian McRae)

LAW continued from page 3

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good grades is BOREDOM, not INCOMPETENCE!" Mr. Reichler is available for advising in the Office of Undergraduate Studies, located in the Library E3320. Check him out!!!

"Maintaining a constant strong leadership and continuing to generate support from all segments of the campus community," stated Dr. Bagley, "is the key to Stony Brook at Law's success." Dr. Bagley, besides directing the A.I.M. Program, teaches an excellent course, titled A.F.S. 490, The Legal Process and Social Structure. This is an excellent course for anyone, but especially those aspiring lawyers.

He emphasized that aspiring professionals in law should, "take courses and professors who challenge their ability to think. Learning law is more than just memorization. It is learning how to think analytically and how to use the information you learn."

The A.I.M. office is located in the Library room W3520. Go do yourself a favor and check out the announcements posted on the various bulletin boards inside the office. Utilize your resources, it is the only way!

Stony Brook at Law holds regular meetings on Thursdays at 5:30 PM in the Social and Behavioral Sciences building, room N216. Roderick can also be contacted at his present office, room 182 in the Humanities building, Monday, Wednesday and Friday during the hours of 8:00 AM -12:00 PM.

Upcoming events include: a Law School Forum where such prestigious law schools as Brooklyn, Cornell, Georgetown, CUNY Queens, Rutgers and SUNY at Buffalo will be present. A conference with the University Judiciary, headed by Gary Mis, is also planned, where students will get a chance to familiarize themselves

with the rules and regulations of the campus judicial process.

A pre-law library is located in the office of the Legal Aid Society, Library N4061, through the generosity of Mr. Gerald Callahan and his staff. For those interested or considering a law school education, relevant information about various schools can be found there.

A brochure will be distributed shortly, explaining the function of Stony Brook at Law. Take advantage of your resources and find out if a legal-career is for you.

"The sky is the limit and you know that you can have what you want, be who you want," thanks to such beneficial organizations as Stony Brook at Law.

TRACEY A. BING

Writer's Corner

My Summer on

By Kathy Sistrunk

This summer I had the pleasure of working on the famed Madison Avenue in midtown New York. If you may not have known, Madison Avenue is world-renowned as THE advertising district where the top twenty agencies (grossing billions of dollars) are encompassed on a twenty block radius. They are also responsible for all the catchy and memorable jingles you have to endure while watching your favorite television program or listening to your favorite radio station.

In the early 1960's, advertising was the field to go into if you wanted to be really successful. One of the unforgotten sitcoms of the day was the "Bewitched" comedy series where "Darren" was the typical advertising man. Yes...back then the field was just about closed to women and minorities.

However, today, with so many other career choices available, advertising as a career is unknown to the majority of our young people. Statistics show that the percentage of minorities in the field are astonishingly low. Most minorities do not know what advertising is all about, or all the different facets that are involved in the making and producing of that thirty-second lean commercial, those entertaining beer commercials or those sixty-second new wave soft-drink commercials.

The American Association of Advertising Agencies (4A's) is a regulatory body with whom over fifty percent of the country's advertising agencies are members. They are very aware and concerned with the low levels of minority "ad-people". So, to counter this growing problem, they have organized a 10-week internship program specifically for minority young men and women (MSFP Internship Program).

I stumbled on the program while glancing through an issue of Essence magazine. I wrote away for an application and applied just before the February deadline. I felt they would probably just want advertising majors (I'm an economics major), but I decided to give it a shot...I really needed, well, wanted an interesting and fun job this summer that also paid well.

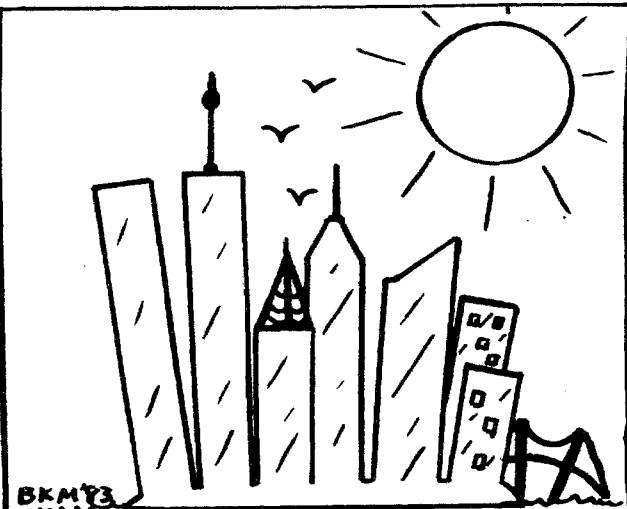
I was surprised when I learned that I had made it through the first screening and was scheduled for an interview at their headquarters on Third Avenue and 42nd Street in late March.

It was at the interview that I was told the 4A's received over 600 applicants, were interviewing 100 and would eventually accept a mere 16 students (talk about being selective...that's about 3% of all who applied!). Well, I can tell you I walked out of that interview thinking "at least I made it to the interview stage", changed out of my suit into some jeans and spent the day in the city having fun and forgetting all about the fierce competition...and the internship.

About a month later, my mother called to tell me about a letter I had received informing me that I had been one of the lucky 16 people eventually chosen for the summer of '83 MSFP program. I stood there shocked, excited and scared, all at the same time! I thought "What do they expect from me?...I know absolutely nothing about advertising!"

Starting Monday, June 13, I was to have a week of seminars to learn about the different departments (account management, media, creative, research and production) and their functions. It was also during this orientation week that I was to meet and get to know the other 15 interns before we would all have to scatter, that is, before we all departed for our respective agencies (all in the top 20) for 9 intensive weeks of work.

I made it to the city that morning in my nice new blue suit (actually, it was my sister's, but who cares!) a little nervous, yet excited not knowing what to expect. The first seminar was being hosted by Ogilvy and Mather on Madison and 54th Street. The offices were incredibly gorgeous! I then met the other interns, who were as diverse as the schools they came from. We consisted of twelve blacks and four Asians (eight boys, eight girls). Harvard, Yale, Stanford, Cornell, Cal-State, NY Tech, and Univ. of Penn. were some of the schools they came from...to name a few. To quote some of my fellow interns, "we are the cream of the crop" in terms of young minorities. If you think I sound somewhat conceited, try spending 10 weeks with some of these students!! Some of them are bound to rub off on you!



Many of the interns were advertising or communications majors and more than a few had had previous advertising experience. In fact, one intern was a publisher of a well-known trade magazine in the sciences! Speak about diversity!

That morning, of the first day, was spent in a seminar about account management, hosted by O & M. They catered-in a lunch fit for a king, food everywhere! That afternoon, we were off to Benton & Bowles, on 54th St. and Third Avenue, for another seminar...and yes, more food! The whole seminar week was a repeat of this one day. I must've gained five pounds and been all over Manhattan that week, oh, but I'm not complaining. Who wouldn't like dressing like junior executives, going to chic offices (air-conditioned, of course) to sit and listen, then stuffing yourself with tables and tables of delicious food (all free)...all in New York City!?!

As you might probably understand, I was not looking forward to the end of this first week, next week was the beginning of an intensely concentrated 9-week learning experience. I worked in the media department as an assistant

media planner, with my own office, calculator, telephone and secretary. Media planning involves a lot of math and numbers, where you formulate budgets for clients (Proctor & Gamble, Coca-Cola Co., US Steel, Atari,...) and draw up media plans advising them where to spend their money most efficiently (whether it be TV, radio, print, or some combination of the three).

Don't worry, you're not chained to a calculator all day. I had two-hour lunches, talked and met with "reps" (media representatives) and attended breakfasts and luncheons hosted by various medium (for example, Mademoiselle magazine hosted a breakfast one day, while People magazine and the New York Times hosted luncheons at other times. Oh, don't get me wrong, I wasn't at breakfasts or luncheons all day, I worked very hard indeed. As a matter of fact, since most advertising agencies close a 1 pm on Friday in the summer (which is very generous), Mondays through Thursdays are quite hectic and very busy.

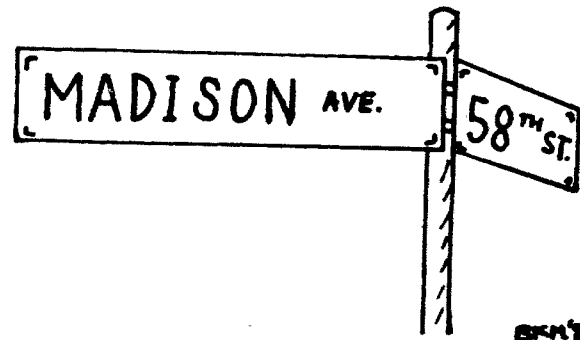
Of course, everything has its drawbacks. I had the delight of being a Long Island Rail Road commuter. I had to get up at 6:30 every morning, catch the 7:46 train to New York (which was packed by the third stop), once I got to Penn Station, I had to run to catch the "E" train (and anyone who is familiar with the "E" during rush hour, knows what I mean when I say I can't begin to describe the pushing and shoving that goes on by mature men in three-piece suits!) to 53rd and 5th Avenue and then walk five blocks to 58th and Madison Avenue. I wouldn't get to work until about 9:20 am...and that was just to get to work!! I wouldn't get home until about 7:30 pm. Going through that, twice a day, during rush hour, is enough to drain anyone...especially if you're not used to it! Alas, you catch on fast (you'd better, if you don't want to be trampled on) and before you know it, commuting is a breeze!

In conclusion, the summer of '83 proved to be one of my most rewarding summers ever. It was a true learning experience, not only in the sense that I gained some independence, being in New York City all alone...something I've never had to do, or for that matter, the desire to do previously. I also got a taste of Midtown, Manhattan with all its energy and excitement and last, but not least, I got to know some really intelligent and interesting people and made some hopefully long-lasting friendships.

I urge anyone interested in advertising, as a possible career choice, to apply to the MSFP Internship Program. The career-development office should have applications, which usually have to be in by mid-February. Also, you must have junior status or one year left of graduate school.

There is no concrete explanation as to why our numbers are close to nil in this exciting, fast-paced field except maybe that most minorities aren't even aware that this is a viable career choice where one can make a good living. Advertising is frantic, stimulating and challenging, all at once. Advertising needs people like us!

Ed. note: The writer is an SUSB undergraduate majoring in Economics.



POETRY

"A True Friend"

A true friend is reliable, dependable and inexpressible when everyone lets me down, you have always come around to set my spirits free and high, like a hummingbird in the sky. A true friend is one who cares. A true friend is one who shapes. Yes! I can see and feel this is true, in everything that you do, for me. You know my thoughts, my dreams, my aspirations. Sharing this with you gives me special satisfaction. A friend that is unique and true, that I have found in you. Loving you has been so easy my true friend Louisee I pray that we would always be, friends till eternity.

Kumar C. Mahabir

Ask Me, I'll Tell You

I hear people ask
What is this world coming to?
I'll tell you.
This world is
coming to terms
with those who
molded it.

I hear people ask
What kind of God would let wars exist?
I'll tell you.
God cannot
intervene in
human efforts to
impose nationalistic will
in the extension of
foreign policy.

You see,
unfortunately God cannot
prevent us from inventing
efficient scientific methods
for annihilation.....

unfortunately God cannot
outlaw the most
oppressive hellish
existence
for Black South Africans....

unfortunately God cannot
undo
what Man
has done.

Theresa Day

King of the Keyboard

Beat them keys
Sing them songs
They sometimes tell of your needs... deep desires
Oh Baby! what moods they inspire.

Pianissimo ... Ligate
tell me the truth
Aint that what K.K. means?

Beat them keys
tickle that Ivory
Make love to my mind
You can do it, anytime.

Move them lips
Loosen that tongue
Don't stop now baby
You've only just begun.

Crazy Me!
talkin' this talk
as sure as I love to watch you walk!

How much of this do you understand?
That I love color, motion
the moon and the stars
the sound of the tide rolling in
the smell of fresh blossoms.

I'm thinking of a dance
One I could invent if there was music
If you could play for me
Some light, deep music.

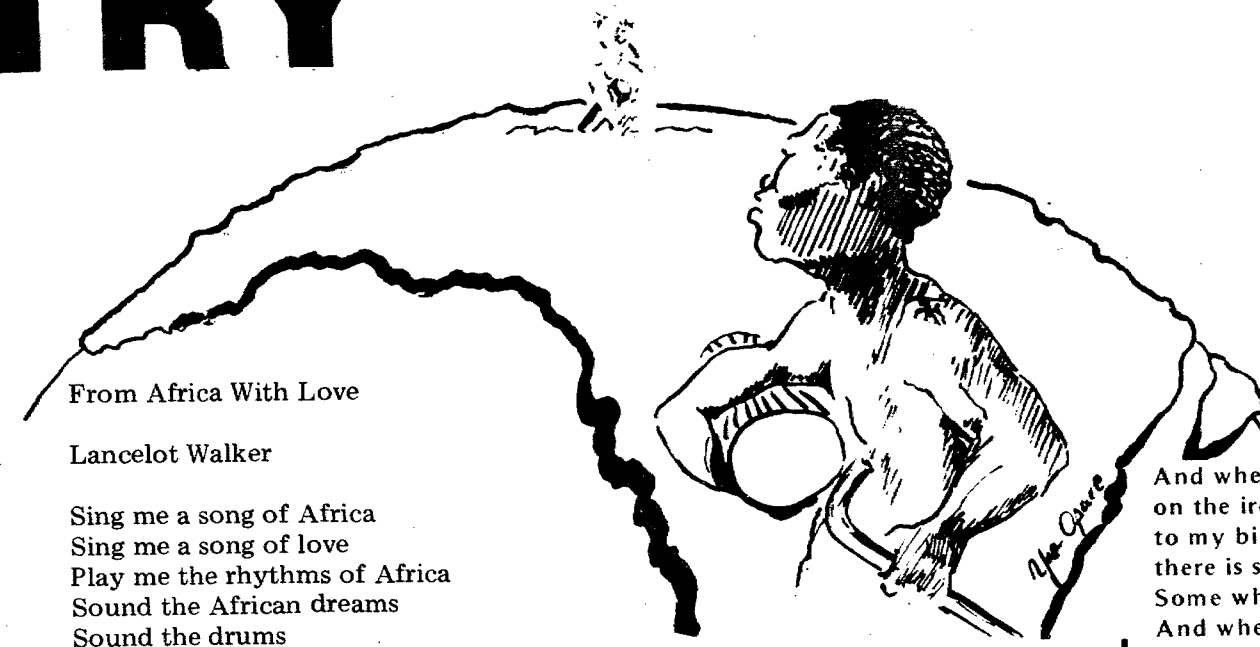
Couprin - with colorful sunsets
Ravel - as I gently kiss at your ear
Lotion of Webussy
enriching the senses of my body
Music!
Emotion. Words. Feelings.
Tearing the silence
hurting the darkness.

Great leaps in the air!
High pirouettes and laughter!

It grows dark around you
and these words are not music
They make no motions for the dance.

But like I said K.K.
Beat them Keys
Sing them songs
Please K.K.
Sometimes.....Play them for me.

Deborah Brown



From Africa With Love

Lancelot Walker

Sing me a song of Africa
Sing me a song of love
Play me the rhythms of Africa
Sound the African dreams
Sound the drums
Let their beats echo throughout the universe.
Tell me stories of Africa
Tell me about slavery and freedom
Tell me about power and struggle
Tell me a story, sing me a song and play the beat
Play the African beat
Beat the drums so sweet.
Don't hesitate because someone refuse the sound
Don't stop the beats because your own brothers and
sisters have deny the sound
Never stop the African beat
Let the music soak my bones
Set me on fire

My Black body is climbing out of control
My mind is heavy with the melody
The drums are stealing my soul
The drums are stealing my heart
The drums are stealing my mind
Let my body move and wind
That is how much I love the beat
My blood running super hot
Listen to the vibrations of the motherland
Africa! Africa! the voice in me cries out
Send me your gifts with love
Africa the motherland we love
Gifts of the motherland - Africa
Let me draw them close to my aching body
And be free in this foreign land.
Let them comfort my mind
And strengthen my weakened heart.
Send me strength from Africa
Black Africa with love.
Music come! drums come! invade my mind
Elucidate my exasperated imagination
Educate me about Africa
About its' history
About my ancestors
About one but diverse people of the African Lands.
Tell me about the homes and quality of Black.....
.....Identify Black.

Show me some 'dark beautiful Black,' 'smooth
beautiful Black,' 'rough beautiful Black,' 'ebony beautiful
Black,'.....beautiful Black
Blends of Black, but Black is Black and Beautiful
regardless....
From Africa with love and.....Black

And when I escape
on the iron bird
to my birth place
there is some whose name I will forget
Some whose face I won't remember
And when I am struggling
for my people
and educating them
and educating myself
there are those who will come to mind
those who will give me strength
For though their body
won't be there
I know their mind will be
And when I see me at the Brook
And I think about the happy times
The people who struggled with me
The people who stood by me
The people who worked with me
You're the one I won't forget
Cause in knowing you
I have no regrets
In meeting you
I have met someone
who I will never forget.

By Roland Noel



Love Me
By S.V.W.

Love Me, Love Me, Love Me.
Love me,
When I need someone to know the burden I bear on my back.
Love me,
When my mind and body is raped ... leaving only my soul to carry on.
Love me,
When I scold you, when I yell at you, when I naaaaa...g you
For to love you, that is what I must do.
Love Me, Love Me, Love me.
DO NOT FUCK WITH ME, DO NOT FUCK ME.
Love me.
Make love with me
Love my juicy lips, bare and greaseless
Love the depth of my brown, unsmearred eyes.
Lose yourself in them.
Touch my naturally curled hair and love me.
Love the warm ocean of mahogany spread throughout my body
there for you to stroke and caress gently.
Love the firmness and the plumpness or the slenderness and the bones
But love me, Love Me, LOVE ME.
Love me, as
As I grow from a girl to a woman
understanding what it is to love,
knowing what it takes to love,
Having all the love it takes to love you
as I want you to love me.

She Wanted To Be

She's not what she wanted to be
so her world is filled of he-is and she-is
believing thise that tell her she is,
what she wanted to be.

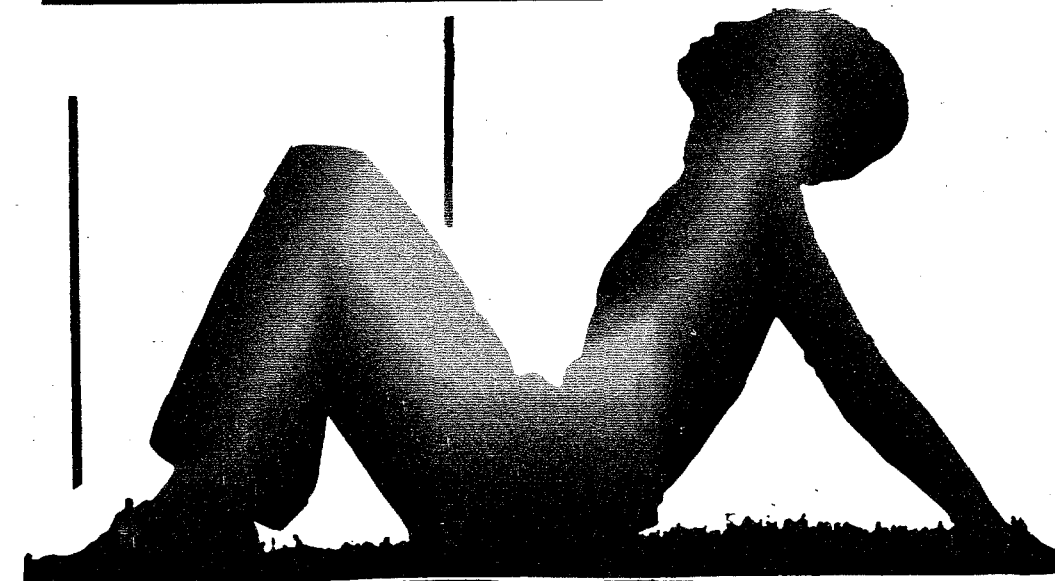
They come in the day,
they come in the night,
filling her with wasted birth,
and leaving before dawn,
to tell their friends,
to go to the girl that wanted to be.

She is always at her she-is service,
just to please them.
But they without hearts, used her freely,
while-laughing behind her back,
saying she will never be a part,
of what she wanted to be.

Not by accident did I hear of she,
for her name was written--everywhere,
on the walls where waste flee,
in the mouths of users of she,
on the hands of saints,
they all talk about, they all laugh about,
the girl who wanted to be.

There is a clear road for she,
one that is full of satisfaction for she,
and of this I say to she,
flattery is for dogs,
to be used is to be a fool,
you got to be and accept who you are,
and you will see,
the dirt will clean itself away,
going with the illusion of who she wanted to be.

Michael Grimes



Last Year in Jamaica

By Caroline Thomas

It has been exactly three years, one month and twenty-nine days since I have been in the United States of America. My last year in Jamaica was a memorable one due to the 1980 elections.

Elections in Jamaica have always been a major event. Each election was memorable in its own unique way. I remember the period of the 1972 elections, as being joyous and hopeful. It was the time of "POWER". The period of the 1976 elections was one of remorse and hope. The people were seeing the destruction of a beautiful dream but they still had hope of salvaging it. It was the time of "JOSHUA with the ROD OF CORRECTION". The period of the 1980 elections was one of fear - MI6's, communism, I.M.P.'s.

In Jamaica there were two major political parties. The People's National Party, and the Jamaica Labor Party. The People's National Party or the P.N.P. preaches socialism, while on the other hand the Jamaica Labor Party or J.L.P. preached capitalism. Members of the P.N.P. were called socialists, and members of the J.L.P. were called laborites.

As far back as I can remember, I have supported the P.N.P. Not that my support was of much use because I was far below the legal voting age. Even though I myself did not have any major impact on the political events the political events had a major impact on my personal life.

Across the street from my house, lived a member of the J.L.P.'s Hit Squad number fifty-nine. To the squad fifty niners he was known as the wizard. For short the neighborhood kids called him Wizzie. The Wizard was about twenty-six years old but didn't look a year over eighteen. He had a hair problem I think, because in the five years I had known him, he had not been to the barber once and his hair wasn't an inch long. He has yet to take his first shave. He's ebony black, with a muscular body and stands a head over most people. Wizzie tries to act mean and brave, but underneath, he's a softy and a chicken.

One evening I was sitting in the big Poinsettia tree that we have in our garden, when I saw the Wizard stepping through his gate. He was dressed very sharply in beige Charlie Chaplin style pants, black shirt, black shoes, and a black felt hat. He paused for a moment, and brushed something from his shirt. He then stuck his hands into his pockets, squared his shoulders, and stepped jauntily down the street. He walked a couple steps, and then took a shortcut which led across the playfields. This was the route he usually took on the way to his girlfriend's house.



He was about halfway there when I noticed a group of socialists fastly approaching the playfields. Suddenly someone shouted "See 'im deh", and the socialists let out a roar and surged forward after the Wizard. Wizzie took one look at the axes, machettes, and knives they were brandishing, and abandoning his macho stride, turned chicken and fled. The socialists had been very clever, because instead of approaching the Wizard as one group, they had broken into three groups and had surrounded him. When Wizzie found this out he stopped and looked wildly around for a way of escape. The Simpson's house was directly in front of him, but it was hidden from view by a very high hedge. The Wizard glanced around to see if the Socialists could see him, and quickly ducked through a hole in the hedge. When the socialists reached the spot where they had last seen the Wizard, they looked around them with an air of bafflement. It seemed as if the Wizard had disappeared into thin air. With a lot of raving and cursing, they searched the area. They even peeped through the Simpson's hedge, but by then the Wizard had gotten refuge in the Simpson's house. They kept on searching, but it was in vain. Finally they gave up and went home.

But the Socialist Party was not yet finished with Wizzie. As a last resort they sent out three

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The Black Roots Festival

By Annette Porter

The Black Roots Festival is an occasion of poetry and prose reading by some of the top literary artists. The artists are asked, because of their keen ability for detail, and their artistic perception, to take a look at the Black experience and try to explain it through their writing. September 24th, 1983 marked the 11th annual "Life-Forces Black Roots Festival" held at the Society For Ethical Culture's meeting house. With Quincv Troupe as the master of ceremonies, the program included people such as Rosa Guy, renowned author and co-founder of the Harlem Writers Guild, who read from her most recent novel, "A Measure of Time"; Gloria Naylor, 1983 American Book Award recipient for her first novel, "The Women of Brewster Place" who read from her novel "Linden Hills" the sequel to "Brewster Place"; and Stony Brook's own Amiri Baraka, poet and playwright substituting for the recuperating James Baldwin. He read excerpts from his unfinished poem, "Whv's".

Black Roots is sponsored annually by the Frederick Douglass Creative Arts Center. It is a part of their yearly program.



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DeVeaux's No, to name a few.

According to Prof. Baraka, the theater on this campus is dull and boring; Glenda Dickerson hopes to bring new life to it.

She opened her speech with a passage from one of Zora Neal Hurston's books, then went on to talk about how African-Americans speak in a "metaphoric worldview", that is, one that is unique and ours alone.

Ms. Dickerson feels that Blacks may have many heroes. One such hero is that of the gospel hero, characterized by the Black preacher. The religion of our forefathers was taken away from them, but they took the magic of rhythm and soul, and wove it into an old-fashioned sermon. These religious forces remained with us, through W.E.B. Dubois, Martin L. King Jr., Malcolm X and Andrew Young, today. These strong men were all powerful leaders in their time, and yes.....all Black preachers. The message is clear: we must not forget our heroes.

She later went on to read a passage from Paul Lawrence Dunbar's "The Caged Bird", stating that we are no longer physically shackled, like yesteryear, but are shackled, still today, by racism. The stereotypes of yesterday are with us, even now (Uncle Toms, Aunt Jemimas and Coons), summoning internationally-known actor, Sidney Poitier as an example. The image of Poitier that the media projects, is one that seems to say, "he's not really Black". Our young people see these perceived images of Blacks, through white eyes and feel that the only way for Blacks to get ahead in this country is to be Uncle Toms. It is imperative that we move beyond that.

These are just some of the views Glenda Dickerson wants the Black Theater to address. After ending her thought-provoking speech with, "If all your people aren't free, you are not free... we must catch that bird of freedom!", Glenda Dickerson, also a choreographer, costumer and actress received a thunderous applause from the

standing room only audience of fifty.

A question-answer session followed until around 9:00 PM, where Ms. Dickerson expressed her views on various topics.

The speaker feels Black Theater is suffering from a lack of writers and is in need of catching the attention of the people again, as in the 1960's. Eventually, she would like to have a Black Theater Department and make Stonybrook University a mecca for Black Theater.

According to the new instructor, you have to go to your audience. Blacks have to rely on themselves for funding because "they" are not going to let us do anything that is detrimental to "them". We must have our own institutions supported by Black businessmen, politicians.... supported by us, responsible to us, and us alone.

Many people have the attitude that you have to have a "white education" to be successful; to make money. The Black Theater will not work under the existence of these ideas.

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Black...Around Town

By Annette Porter

Liberation Bookstore Inc., a Black establishment located at 421 Lenox Avenue at 131st street in N.Y.C., has been an integral part of Harlem for the last sixteen years. Run by Una Mulzac, Liberation Bookstore stocks one of the city's largest selections of books on Afro-American and African history and culture. This small store manages to house over 40 different sections of books relating to the Black experience.

As a result of its vital function in Harlem, The Bookstore has been the recipient of various awards from the community and neighboring institutions. It received two plaques from the community, one of which was the 1982 Malcolm X Black Unity award, and an award of merit from the Harlem YWCA. The community also pays its respects to the store by their constant support and patronage; the store also receives the patronage from people all over the world who seek the diversity in Black literature that The Bookstore offers.

Liberation Bookstore is a center for intellectual development. It provides pertinent information that is needed for the education of the Black mind. Liberation Bookstore provides the information that is needed to "know thyself."

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munity service. This is not, however, to say that the pageant winner, Renee Lipscomb, did not win with her own performance.

Miss Lipscomb most certainly won because of her stage presence and her ability to set an excellent mood for her performance. Her rendition was excellent and at times very sparkling in its scope. In short she radiated the stage and commanded the total respect of the audience.

The congeniality trophy went to Clare Cortez who won the award for her efforts in practices and for being the most helpful to her fellow participants.

Probably the most humorous moment of the evening turned out to be the attempt of Sigma president Terrence McLaughlin to sing the now classic song, "The greatest love of all". This song was also performed earlier as a piano solo by Carol Adolphe.

Mr. McLaughlin succeeded in uniting the audience in a cascading cadence of "no's" when he asked the audience if he should sing again. This was one of the few times when the audience was truly fair to the acts involved.



**THE
BLACK
MAN
MUST
DO
FOR
SELF**

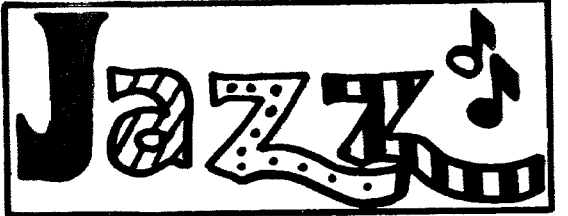


continued from page 10

of their hit men after him.

It had been a long hard day at the record shop, and I was very tired. I just wanted to get home and sleep. I walked over to the window to lock it, and stood for a moment looking out. A black car cruised slowly pass. The driver was the meanest, ugliest, looking man I had ever seen. I had time only to see that he had two men with him, before the car cruised out of sight. I turned off the lights and went out the door. I was turning the key in the door when I felt something cold and hard being jammed into my back. Slowly I turned around and came face to face with the grinning bulldog. He looked even uglier close up, and in his eyes glowed a manical light. When he spoke, it sounded like thunder. "Well, well, if it isn't the Wizard." he rumbled. I might have smiled and said hello if it wasn't for the gun in my back. "How about coming for a ride." he continued. I was shoved roughly into the car, and we took off. We came to a deserted spot on the road and stopped. I was taken out of the car and put into the trunk. The darkness was oppressive and stifling, I was never so scared in my life. I knew they were going to kill me. The car must have left the road because I began to feel like a pinball, bouncing from one end of the trunk to the other. Mercifully the car stopped, and the trunk door was opened. Bulldog motioned for me to get out, hurriedly I scrambled out. I could hardly stand, my legs were shaking so badly. He pulled out his gun and placed it at the side of my head. I braced myself waiting for him to pull the trigger. The gun went "Click" I felt something warm running out of control and rammed into the car. Luck-down my leg. It didn't even register that I was wetting on myself. Slowly I lifted my head and looked at bulldog. He cursed disgustedly and through away the gun.

They placed me in the back of the car between



The MJQ. The Modern Jazz Quartet. The initials are enough. The most prestigious ensemble in the annals of Jazz will appear at SUNY, Stony Brook, on Friday, October 14th. The concert is a joint presentation of International Art of Jazz and the Fine Arts Center where the MJQ will perform on the Main Stage at 8 p.m. Terence Netter, Director of the Fine Arts Center, sees the collaborative concert with IAJ "...as the frontpiece for a new initiative to give Long Island audiences an opportunity to experience the very best in American culture." Admission is \$10, \$12, \$14; \$2 less for students. For tickets, call the Box Office at (516) 246-5678.

The Modern Jazz Quartet delivers Jazz in near classical form and its devoted followers are an eclectic group concerned with the quality of music, not the labels imposed upon it. Yet, for all of its refinement, the MJQ swings, and improvisation is an intrinsic part of each creation. John Lewis, a blues-rooted pianist who wastes no notes, is the perfect foil for Milt Jackson's vibrant but soulful vibraharp. Connie Kay, a tasteful drummer who makes it all seem so easy, and the weaving and sonorous bass of Percy Heath complete the quartet. The foursome -- Lewis/Jackson/Kay/Heath -- have been together since 1955, the longest life of any ensemble in Jazz history. The group has recorded more than 30 albums, performed with more than 30 symphony orchestras, and has delighted audiences in concert halls and Jazz festivals around the world.

International Art of Jazz is a non-profit organization based at the State University of New York at Stony Brook. The October 14th concert is partially funded by grants to IAJ from the New York State Council on the Arts and the Suffolk County Office of Cultural Affairs. For program information, call IAJ at (516) 246-6126; for MJQ tickets, call 246-5678.

Bulldog's two friends. I was rudely shaken awake, I could not believe I had slept. Here I was knowing that it was only by the grace of God that I was alive, and I was sleeping. The place they had taken me to looked like some kind of headquarters. I was taken inside and locked in a room and I could hear the clicking of cutlery on plates. This reminded my stomach that it had not been given food since breakfast and it growled hungrily. The door opened suddenly and bulldog came in. He hauled me up by the collar and practically dragged me to the car. Because at the same time a big mack truck got wedged into the car. I was thrown clear and was still alive to see the car go up in flames.

I began planning my revenge on the socialists.

I had better round-up the fifty-niners, for to-

night, we were going on a rampage.

Notices

Attention Pre-Law Students

Hofstra University, School of Law will conduct a 13 week pre-law skills program beginning September 22, 1983 at 4:00 PM to introduce you to legal methods and reasoning through the study of substantive law. The course, which will run for 2 hours each Thursday is taught by Professor David Kadane of the Law School faculty.

The course is given without charge and is designed primarily for minority group students.

If you wish to enroll, kindly contact:

Karen Grant, Student Coordinator
Pre-Law Skills Course
(516) 538-7754 (evenings)

STONY BROOK AT LAW

What is it?

Stony Brook at Law is a Prelaw Society @ the State University of New York at Stony Brook. It was formed to assist students interested in careers in law and related fields. Roderick Owens is the founder and current program coordinator.

Are there regular meetings?

Yes. On Thursdays @ 5:30 in SBS RM S216. Hope to see you there!

Black and Latino Men, The Endangered Species
A speakers series of interest to Black and Latino Men

Moderator: Gerald Shepard, M.S.W.

This series is designed to explore what it means to be a Black or Latino male, seeking a career in the 1980s. Each speaker in the series will focus on issues that affect career choices and will suggest creative ways to approach the obstacles that may hinder success. Open to all.

1. Out There on My Own: Can I Make It in Business for Myself?

Speaker: Thaddeas Whitley -- Licensed architect, engineer, designer and entrepreneur.

Meets: Wednesday, 7:30 - 9:30 p.m. October 12.

2. Is There a Medico in the House: On Becoming a Doctor Against Great Odds

Speaker: Luis Diaz, M.D.

Meets: Wednesday, 7:30 - 9:30 p.m., October 19.

3. Doing It All: What Are the Risks to My Health and Well-Being?

The balancing act: father, husband, community activist, etc.

Speaker: David Powell -- Poet, writer, student activist and political strategist.

Meets: Wednesday, 7:30 - 9:30 p.m. October 26.

4. The Academic Maze: Research Scholarships and Creative Thinking in the University Setting

Speaker: Vincent Wallace, Ph.D.

Meets: Wednesday, 7:30 - 9:30 p.m. November 2.

Minority Graduate Fellowships 1984

Program: Three-year graduate fellowships in science and engineering fields offered by the National Science Foundation. Open to persons who are at or near the beginning of their graduate study.

Eligibility Requirements:

1. Applicants must be United States citizens or nationals who are members of one of the following ethnic minority groups: American Indian, Black, Hispanic, Native Alaskan (Eskimo or Aleut), or Native Pacific Islander (Polynesian or Micronesian).

2. Fellowships are awarded for study or work leading to master's or doctoral degrees in the mathematical, physical, biological, engineering, and social sciences, and in the history and philosophy of science.

3. At the time of application, applicants may not have completed more than 20 semesters/30 quarter hours, or equivalent, of study in any of the science and engineering fields listed above following completion of their first baccalaureate degree, or its equivalent.

Application Deadline Date: November 23, 1983

Announcement of Awards: Mid-March, 1984

Starting Date: Awardees may begin fellowship tenure with the first academic term following announcement of awards, but must enter tenure no later than the beginning of the 1984-1985 academic year at their fellowship institutions.

For Information and Application Materials:

1. Write or telephone the Fellowship Office, National Research Council 2101 Constitution Avenue Washington, D.C. 20418. Telephone number: (202) 334-2872.

OR

2. Obtain application materials on campus from graduate deans, deans of science and engineering schools, heads of departments, fellowship offices, or financial aid offices.

Interested in taking photographs for Black World? In developing prints? Or in learning how to use a darkroom? Call Mike: 246-8116 or come to Black World meetings.

Eddie Grant Concert Oct 29. Watch out for tickets going on sale!

Catch the T.V. program Essence on Friday and Saturday mornings at 10:00 and 8:30 AM.

Black World welcomes any letters, editorials, personals, and notices.

Sensational Sex! Caldwell Loritts Oct. 12/13

Put your talents to work! Black World needs writers, typists, graphic artists, and photographers.

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

SAINTS General Body meeting will be held in Union Bldg. Rm 236 at 7:30 pm on October 12th 1983. Topic: Workshop on Financial Aid, Study Skills, Undergraduate Studies, etc.

The Afrikan American Students Organization

African American Students Organization.
General Meeting
Tues. Oct. 19, 1983 at 6:30 pm
In the Cultural Center Stage XII Cafe

The Haitian Students Organization

Haitian Students Organization
H.S.O. Meeting

Date: Thursday, Oct. 13

Place: Stage XII Cafe., Fireside Lounge

Time: 9 PM

Agenda: Planning for Haitian Day, Nov. 4

All members are urged to attend. New members are always welcomed.

A Bientot

Haitian Day Friday Nov. 4

10 AM - 6 PM Union Fireside Lounge

Art Exhibit, Tropical food, Music, Salsa, COMPAS, Reggae, Calypso and more.

8 PM - 10 PM Drama Night

Union Auditorium - Songs, Poetry and Folkloric dances. Admission: FREE

11 PM until -- Party Stage XII Cafe. Fireside Lounge. Admission Free. All invited. So come and have a good time.

Caribbean Students Organization

Come one Come all to the *Caribbean Student Organization Meetings* at 8:00 sharp! That's Tuesday nights.

See You!

CARIBBEAN STUDENTS ORGANIZATION AND SIGMAS PARTY ON OCT. 29 AFTER EDDIE GRANT CONCERT.

Laso

Latin American Student's Organization Invites you to our General Meetings! To be held on Thursdays at 8:00 pm in the Union. Rm 231.

African Student Organization meets every other Thursday at the U.N.I.T.I. Cultural Center. It is important that we all (Africans or not) attend even if it is just to discuss issues. The time is 8:00 pm. Be There!

Black World meets at 7:00 on Wednesday nights. Union Basement R.M. 060.



THE LADIES
OF



Alpha Kappa Alpha Sorority, Inc.

INVITE YOU TO THE MOST

"DEVASTATING ENCOUNTER OF THE BEST KIND" AGAIN!

Step Show — Door Prize

Sounds by "Disco Kings" of New York
5,000 Watts Sound System

SATURDAY, OCTOBER 15, 1983 10 - ?

Tabler Cafeteria/Stony Brook University

Donation \$1.50 SB/ID \$2.00 w/o ID

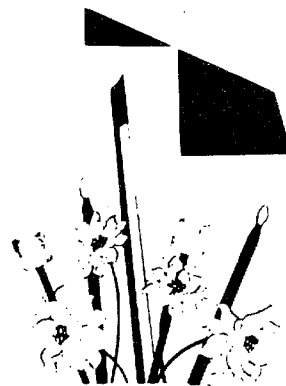
BY CAR

Take the Long Island Expressway (Route 495) east from the Queens Midtown Tunnel (Manhattan) or from the Throgs Neck or Whitestone Bridges (Bronx). Take exit 62 and follow Nicolls Road (Route 97) north for nine miles.

BY TRAIN

Take the Long Island Railroad's Port Jefferson line from Penn Station (Manhattan) or Flatbush Ave. (Brooklyn). Change at Jamaica or Huntington, per timetable, for Stony Brook. Cross tracks for free campus bus.

MODERN
JAZZ
QUARTET



FRIDAY OCTOBER 14, 1983 8 PM

Fine Arts Center

SUNY Stony Brook

Tickets: \$10, 12, 14 Students: \$2 less

Box Office: 246-5678

MasterCard Visa for phone reservations over \$10

Produced by the Fine Arts Center

in cooperation with the International Art of Jazz, Inc.

Feature On: THE ONE



Name: Jerry Dorvil
Place of Birth: Brooklyn, N.Y.
Major: Economics, Senior

Goal in Life: To be happy, and to bring happiness.

Message to the community: Strive for your dream because determination is the key to success.

Philosophy: Life is a wonderful experience, but too often we neglect to observe the beauty. Each one of us is a link in a continuing chain, and what we do in our lifetime will effect future generations for better or worse.

Activities: member of H.S.O., M.A. for Mount college, Building Manager in the Union, former Senator of Mount college, assistant treasure of Polity, T.A. for Eco 225.

Photo/Mike Lucienne

Hi George, Hope the accident didn't shake you up too much! Glad to hear you're doing fine. Donna

Sandra, How you does walk so? How you does wine so? How you does move so? You just tickle me so! Guess who!

CONGRATULATIONS, PAT & NEVILLE BLACK WORLD GOT IT FIRST!



Cozbi, Lets keep the visits at a high frequency, cause I enjoy having you around. Love, Sandy W.

Hey George, The trips to the liquor store, pathmark, and don't forget the ice from you know where? was greatly appreciated Thanks alot S and D

To Richie, Thanks for the help, You know what we mean! ONE LOVE! S.S.D.

Caribbean Students Meeting 8:00 pm. Sharp in Stage XII Fireside Lounge. It is important that you be there.

To Our Old Hallmates on Ammann A-3, Here's looking forward to another semester of "DIE NASTY!" (Yes E.T., You Too.) Love Sandy and Lisa

Caribbean Students, As a progressive people, we need to be supportive of one another. As a collective people we need to work together. Let's do that!!!! Informer In The Area....

Love One Another

Say Something

Dear Roomie, Remember the night of R.T. and that noise that I heard in the morning which you didn't. Bar-r-r-(Smile) Now Sharon if you didn't get two laughs out of that, maybe this will do it. "If I didn't care.." Love ya, Ester

To My Sweetheart Louis: This date should ring a bell, 9 - 17 - 83. I won't forget that night. This personal is to let you know again how much I care. Love your, BABY! Little Eddie

To Bullet, What's up? Guess Who!

Fine! Knobs, From you know who!

To Terrie, Congratulations on your engagement. I know you and Shadeed will be very happy. Jackie

Ali, You are my one and only... Love Tee

To Terrie, Congratulations! I want to be in the wedding. Janet

To Derrick, Thanks for the cake Suite 202 Kelly B

To 102: Kelly B. We didn't forget the rest of you's. Thanks for the music. Suite 202

Sandra, Next Party I won't be so understanding...Polity Sweet-heart

To Greg, Just a thought to say I love you through thick and thin. Looking forward to Nov. 21, our second anniversary. Love you always, O.J.

Congratulations Renee, Claire and Yvonne, You know you're bad!! Keep On! Tracey A. Bing

Welcome Ms. Bernette Henry, our New Assistant Director of AIM

April and Mike, Be strong, the best is yet to come. I Love you! Tracey

To all my friends and especially the class of 1984. "Aint no stopping us now!" Tracey A. Bing

Welcome to the "Chilly Crew" of Kelly B102. Good luck this semester! Don't forget about the party. Tracey and C.C.

What would I do without you? Thank you for always being there for me. I Love you, Ms. Norma Mahoney. Tracey A. Bing

Corlis, You're a great roomie!

To Zerell, Hang in there your sweetmates love you. Suite 214A

Hi Sweetie, I'm sorry there's nothing I can do for you (Smile) From the girl with no lines on her toes.

To, Glow, We are gonna have to stop studying because we don't get anything done but gossip, gossip, gossip. Love Esther

Black World Staff. The first issue was great!!! Keep it up.

Here's a warm welcome going to Professor Glenda Dickerson of the theater department. The sun has indeed allowed another one of its rays to gleam upon our community radiantly. SHINE ON, Professor Dickerson. Your warmth feels real good. S.V.W.

Rosa, Next Time White Wine and Bran

To Marcia, Jackie, and Mary in Stage 16. Keep up the good works. Hay Marcia, call me sometimes. Love L.

To Elizabeth "B" of Tabler, you are one beautiful Lady, but too shy. Admirer

To the men of Sanger A213: Don Juan, Cool Dwayne, Perfect Pierre, Rodski, and Kev-ski: How dare you move! Miss ya! Tracy and C.C. Hi Ron!

C.C. We've both come a long way but we're still here...That ought to count for something. "You've Gotta Believe" Good Luck this semester home girl. Love Ya, Tracey

To Janet, Keep strong everything will work out alright. Jackie, Golda, and Annette

To my home girl, You remember when I was going to take care of Mr. Ed? I can't help it, I'm from Brooklyn

Ester, What time is it baby? Guess who!

Plucky 1 and 2, Kiss, Kiss, R-r-r Ladies it's time for something new! Temptress

To my doll babies, Its about that time girls... Especially you Kat. (Ha,Ha) Love Renee

Dear Esther, Luv from up above If you know like I know, you better sport sugar daddy and let our sisters be sick of you! Dammit. From the girl thats down when you're down! Mygoto

To Phi Beta Sigma Frat and Sigma Sweethearts. I Love you! C.C.



Black as Us

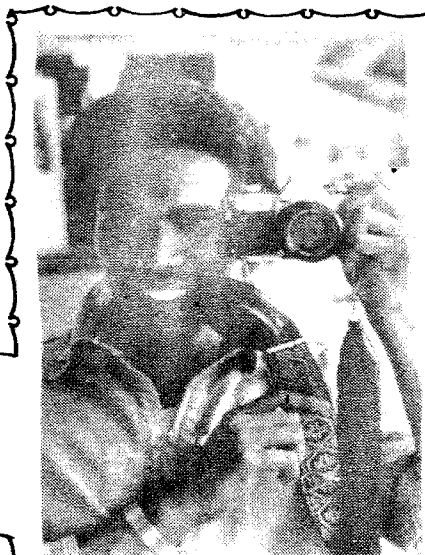
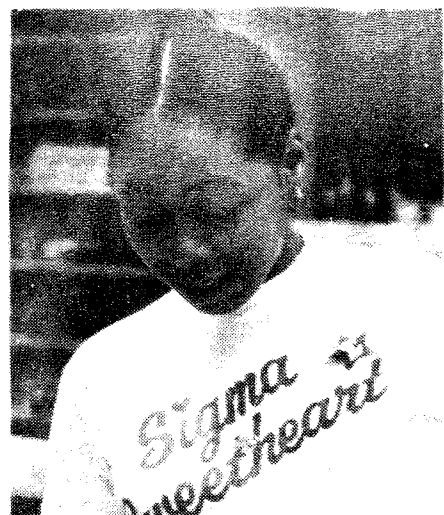
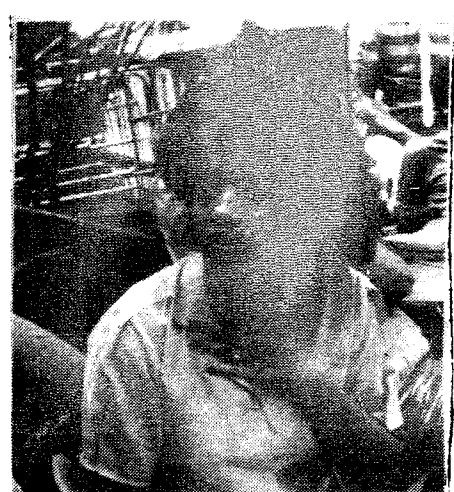


Photo essay by Mike Lucienne,



★ EDDY ★
★ GRANT ★

★ LIVE! ★

★ IN CONCERT ★

Saturday —

Oct. 29 @ 8⁰⁰ PM

in the Gym

Tickets:

\$6 + 8

Students

/

\$9 + 11

Public

C.S.O. + Sigmas

★ PARTY ★

after concert

in

TABLER CAFE

\$1⁰⁰ w/S.B. ID

\$2⁰⁰ w/out