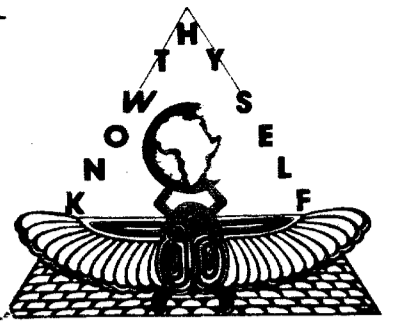


BLACK WORLD



A SUNY STUDENT PUBLICATION — UNIVERSITY AT STONY BROOK Mar. 24, 1982 Vol.X" NO-IV



Can you name these people?
What have they in common?

Flunking Out....

cont. from p. 9

progress correctly. Generally, they exaggerate if there are no grades or other concrete evidence to the contrary. Faculty members sometimes lower their expectations of Black students, which in turn lulls the students into a false sense of security leading to lowered output that forces the faculty member to get tough at final grade time. Being questioned about the status of Black students who are not doing well in their classes, these professors will respond: "I gave them every break I could but they just didn't take advantage of the situation."

Black students often use coolness and color as a defense mechanism. Belief that it isn't cool to study and that every white person is out to get you because you're Black have probably absorbed more time and energy of Black students than those students could afford to give. Remember, survival is uppermost and if issues such as these are detracting from your studies, redirection is needed. A change of your "in" crowd might even be necessary.

Black students who have academic problems generally suffer from poor concentration abilities, reading and writing difficulties, poor study habits, and misconception about how much time is enough to spend on each course.

The bottom line to all of this is that no student should accept dismissal from a college or university without a struggle. Emotions must be in check and the resistance should be logical and thorough. Students who have not come to this point should, if they have not done so already, create a checklist to see whether or not there are things that can be done to minimize the likelihood that these kinds of problems might arise in the future. □

Stanley Warren is associate professor of education and director of the Black Studies Program at DePauw University, Greencastle, Indiana.

STATE UNIVERSITY of NEW YORK at STONY BROOK
OFFICE of THE DISABLED, DIVISION of STUDENT AFFAIRS
SUNY STONY BROOK SAFETY SERVICES
President's Advisory Committee for the Disabled
... in cooperation with the American Red Cross
Water Safety Committee, Suffolk Chapter



Announces ... SWIMACROSS

All Swimmers Are Invited To Participate!

- why** To Raise Money for a New Van for Disabled Students On Campus
- who** YOU Can Swim Because This Is an Endurance Swim Geared To YOUR Ability
- what** Swim for Pledges
- where** SUNY Stony Brook Gymnasium Pool
- when** Sunday, March 28, 3:00 p.m. to 6:00 p.m.
Monday, March 29, 8:30 p.m. to 11:00 p.m.
- how** Pick Up Pledge Sheets at Physical Education Office
Contact: Elvira Navarro, Physical Education Office, 246-6791
Monica Roth, Office of the Disabled, Humanities 133, 246-6051
Bob Patino, Safety Services Month Registration Table, Student Union Lobby, 246-8370

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 - Grand Prize of a 10-Speed Bicycle Or a Check for \$100
 - The Swimmer Earning the Greatest Amount in Pledges Will Receive a 10-Speed Bike Or a Check for \$100
 - A Jacket Or a Trophy To Swimmers Who Have Sponsors Totaling \$100
 - A Medal Or a T-Shirt For Sponsors Totaling \$25



GET YOUR FAMILY, FRIENDS, BUSINESS PEOPLE, AND OTHERS TO SPONSOR YOU!

Don't forget to register for first aid courses during Safety Services Month.

HOW TO WRITE...

THE RESUME

I. Preparation

A good concise resume is one of the most challenging tasks you will undertake as you seek employment. There is no one correct way of preparing a successful resume, but depends upon you, your academic work, your experience and the type of organization to which you are applying. The purpose of the resume is to organize the relevant facts about you and to bring you to the attention of a prospective employer.

A resume should be informative, truthful and emphasize the best and strongest features in your background that are appropriate to your job objectives.

II. Organization

1. **Name, Address and telephone number.**
2. **Job Objective**—State the position you want as comprehensively as possible. If you are too vague, or are considering several diversified fields, eliminate the objective.
3. **Personal Strengths and Qualifications**—Describe yourself briefly and positively, using such action words as **capable, effective, independent, responsible, creative, ambitious**, etc.
4. **Education**—A college graduate should note the colleges and universities attended, dates of attendance, degrees received, and school activities and honors, if any. It should include academic index, if it is a strong point. It can include a listing of courses in major and related subjects by title, if such a listing is relevant.
5. **Work Experience**—Although your work experience may be unrelated to your jobgoal, part time and summer work should be included. These types of jobs illustrate your knowledge of the world of work. If any of your jobs are related, emphasize the responsibilities and duties performed. All job listings should include dates of employment, company name, job title and job function.
6. **Community Service and Volunteer Work**—May be included if they do not refer to a religious denomination.
7. **Professional Status and Memberships**—List certification in any field where you are certified and names of key professional or trade organizations of which you are a member.

8. **Special Skills and Interests**—If space permits, include a limited number of hobbies or associations.
9. **Personal**—Age (use actual birth date to avoid making your resume obsolete), health, marital status. It is usually adequate to show health as excellent. If divorced, say single. If you have children, list number, but not ages.
10. **References**—It is best to say they will be furnished on request.

III. Final Preparation

The order in which the data is recorded can be adjusted according to your preference, keeping in mind that which is most important from the employer's viewpoint.

Principles to keep in mind are that the resume be brief, easy to read and complete.

Unless you have had considerable work experience, it is best to limit your resume to one page. Leave plenty of white space—good margins—top, bottom and sides. Write your resume in outline form, avoiding the pronoun "I" and using the action words mentioned earlier.

Type your resume, or have it typed, letter perfect. The cost of having it typed will vary between \$2-\$4 per page, but may be worth it since the final copy should be camera-ready. The method of reproduction most desired is off-set printing which involves photographing the original copy. Be absolutely certain there are no spelling, grammatical or typographical errors.

The quality of the paper is important and should be no less than 20 pound No. 4 Sulfite Bond. A cotton content is even better. Costs will vary, but printing usually runs from \$4 to \$10 per 100 copies. If you require just two or three copies, type each one individually, or have fine xeroxed copies made. Never use a carbon copy.

Your resume is your personal sales tool. It opens doors and will help you to get an interview with a prospective employer. The time spent preparing a good resume is an investment in your future.

Check Out: **Resumes for Better Jobs**, by Lawrence D. Brennan, Ph.D./ Stanley Strand, M.A.; Edward C. Gruber, Ph.D. Monarch Press/\$2.95.

Support For Genie Lynch

To the University Community:

This letter comes as the result of a meeting held on March 10, 1982, of SUNY at Stony Brook black faculty, staff, students, and other concerned members of the University community, and is a response to an incident which took place on December 23, 1981, in which a black female student, Genie Zeigler-Lynch, was attacked by two white male students in her suite in the early morning hours.

Ms. Zeigler-Lynch was grabbed, wrestled, held up by her ankles and swung around, and finally jumped on with the two men twisting her arms. Her assailants also broke her toaster oven and made several racial slurs.

We are briefly recounting the fundamental facts in the case because we do not feel that the University's response to this matter has been sufficient. The two men were charged with "harassment" and were both banned from the building where Ms. Zeigler-Lynch lives (although both since have been spotted inside that building; one of her assailants has even been charged with another assault since attacking Ms. Zeigler-Lynch). They were also "sentenced" to do 35 hours of work around campus.

We are alarmed, first of all, because we know that had that been two black males and the woman white, we cannot imagine "punishment" so lenient. Especially since these two students, the attackers, have a reputation throughout the dormitory of being "animal house" types, once even uprooting a tree and bringing it into the dormitory.

Secondly, we are unhappy at the treatment Ms. Zeigler-Lynch received from two University administrators whose job it is to deal with such situations. It is the feeling of Ms. Zeigler-Lynch that Mr. Sam Taube and Dr. Frederick Preston were insensitive in the way they handled the situation. There seemed to be no intention on their part to administer real justice in this case, although technically they followed through on the case. A great many people in the University community, particularly the black community, perceived that Mr. Taube and Dr. Preston took the case "very lightly."

Now we understand that there is to be a hearing. Ms. Zeigler-Lynch did not receive notification of the first hearing in which the two men (Perry Bray and John Brenton) were sentenced, but supposedly they are now making "counter

charges" against Ms. Zeigler-Lynch and so an open hearing will now be held.

We intend to mobilize not only the black University community but the entire segment of the concerned people on campus to witness this hearing and raise questions and receive answers about why this incident has been handled the way it has, particularly why these two men are still allowed to roam this campus, carry out attacks on people like Ms. Zeigler-Lynch, or the other violent incidents they have been associated with.

We hope this letter will be sufficient notification of our intentions but also we trust it will be a catalyst for University officials to take a more responsible position, including more responsible action in resolving this matter.

Sincerely,

Amiri Baraka, Bruce Hare, Carolyn A. Brown
E.F. Dube, Kevin J. Riley, Lucia M. Levell,
Carolyn E. Gross, William McAdoo

Annual Third World Award Dinner Being Planned

by Lasana M. Sekou

On May 15, 1982, members of the Stony Brook community will again host the *Third World Awards Dinner*, informally and incorrectly called "Black Graduation".

The *Third World Awards Dinner* which has always been well attended by mostly Black, Hispanic and occasionally Oriental students, serves as an additional send-off for Third World graduating seniors. Here the graduates are honored for outstanding community service and academic excellence. More importantly however, it is a prime opportunity for the Third World students to come together to compliment

each other in their academic milestone achievement, hear words of encouragement and guidance from faculty, guest speakers, and fellow students on the passing over into the outer world of "9 to 5" labor — (hopefully in their area of professional expertise) or as they forward on to higher institutions of learning. Inherent in this "send-off" no doubt is the intrinsic value of a community preparing its youth for manhood and womanhood, impressing on them the pride and responsibility that need be mutual between them and their community.

Traditionally, the Awards Dinner has been sponsored mainly through

the AIM program with assistance by such notable faculty as Lucia Levell, counselor at the Office of Curriculum and Instruction and Lloyd Sergeant Admissions Counselor. This year the organizing efforts are coordinated with additional help from graduating seniors themselves and other faculty and staff as Dr. Bruce Hare, Sociology, and Renee Perez, Financial Aide.

The coordinating committee is also seeking the human and material support from various Third World Clubs on campus, such as the SAINTS, the Caribbean Club, and AASO, and from clubs such as LASO whom last year was very

instrumental in the success of the Awards Dinner.

The Awards that will be presented at the Dinner will be the Herdy Micou Community Service Award, The Chancellor's Award for academic excellence, Richard B. Moore Scholarship Award and the Stony Brook Foundation Award. The Award ceremony dinner, and entertainment will be held in Tabler Hall (cafeteria). All graduating Third World seniors may pick up their tickets and make additional reservations by May 3rd at Africana Studies program SUSB Building 2d floor or call 6-6737 and ask for Linda Martin.

Search For Student Speaker

This year, for the first time in Stony Brook's history, there will be a centralized commencement ceremony for the entire campus community. To compliment this new development a graduating senior will be chosen to address his or her classmates. This address which will certainly be an honorable one will appear as one of the central features of the centralized graduating ceremony.

In order to select a student speaker a committee was formed to review the written speeches of prospective candidates. The committee consists of four graduating seniors picked randomly from the Dean's List: Louis Attanasi, Paul Chu, Jayne Dennis, Joanne Hoesl and Grace McLafferty. The editors of *BLACKWORLD*, Lasana Sekou, *Statesman*, Howard Saltz, and *The Stony Brook Press*, Scott Higham, are also members of the 'Selection Committee.' Kayla Mendelsohn, Student Activities Director and Mark Aronoff, Chairman of the Linguistics Department, are both Co-Chair of this Student Commencement Speaker Selection Committee.

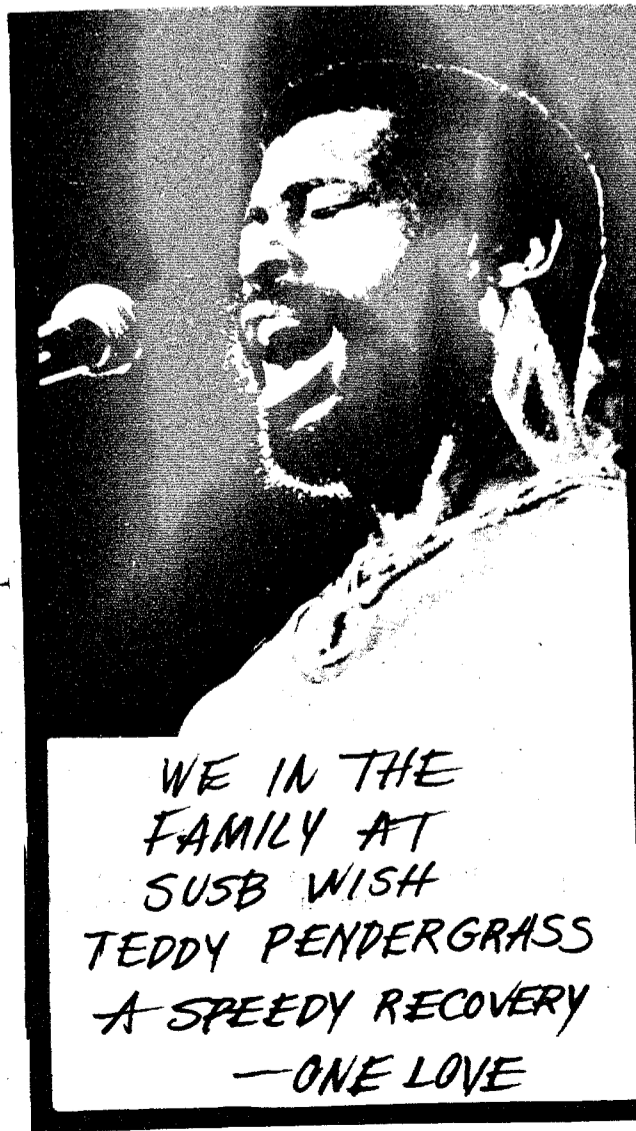
Students are asked to submit a written address on any topic which might be appropriate to the occasion. The 'Committee' will read all submissions and select a group of finalists who will be interviewed and who will have to audition before the 'Committee.' One of the finalists will be selected to speak. Faculty and staff are being asked to encourage individual students that they know to submit addresses. According to the Com-

mittee "faculty and staff are in an especially good position to seek out and support those students who might not normally apply."

In order to make this item a viable feature of the commencement, the Selection Committee is requesting submissions of speeches from a "broad range of people."

Candidates must submit a written speech, no longer than 10 pages by Monday, April 12. The written address should be handed into the office of Student Activities, Stony Brook Union, Room 266.

For further information, contact Kayla Mendelsohn, 6-7109, or Mark Aronoff, 6-3431.



WE IN THE
FAMILY AT
SUSB WISH
TEDDY PENDERGRASS
A SPEEDY RECOVERY
— ONE LOVE

MONK

cont. from p. 11

Two," "Sweet Georgia Brown," "Don't Blame Me," which upon hearing seem immediately and permanently transformed into Monk originals. But mostly he played tunes like "Misterioso," "Straight, No Chaser," "Off Minor," "Well You Needn't," "I Mean You," "Evidence," and other of his own now well-known compositions."

"Monk's playing is still remarkable. The things he can do and does do almost any night, even when he's loafing, are just out of sight. Even when he's just diddling around the keys looking for a chord to shake somebody...the rest of his group most times...up, he makes a very singularly exciting music. Critics who talk about this pianist's "limited technical abilities" (or are there any left?) should really be read out of the club. Monk can get around to any place on the piano he thinks he needs to be, and for sheer piano lesson brilliance, he can rattle off arpeggios and brilliant sizzling runs that ought to make even those "hundred finger" pianists take a very long serious look.

While the other musicians solo, Monk usually gets up from the piano and does his "number" behind the piano, occasionally taking a drink. The quick dips, half-whirls, and deep pivoting jerks that Monk gets behind into behind that piano are part of the music, too. Many musicians have mentioned how they could get further into the music by watching Monk dance, following the jerks and starts, having dug that that was the emphasis Monk wanted

on the tune. He would also skip out into the alcove behind the bandstand, and continue the dance, and from the bar it was pretty wiggly digging Monk stepping and spinning, moving back and forth just beyond the small entrance to the stand. You'd only see half a movement, or so, and then he'd be gone off to the other side, out of sight.

One evening after the last tune of the set, Monk leaped up from the bench, his hands held in the attitude he had assumed as he finished the number, and without changing that attitude (hands up and in front of him as he lifted them from the keys) he wheeled off the stand and did a long drawn out shuffle step from the stand completely around the back of the club. Everyone in the club stopped, sort of, and followed him with their eyes, till he had half circled the entire club. Monk brought the semicircle to a stop right at the center of the bar, and without dropping his attitude or altering his motion he called out to the bartender, very practically and logically, "Give me a drink." Somebody next to me said, to no one in particular, "Now, you get to that."

Monk goes on as he does, playing very beautifully, very often, and at least giving out piano lessons the rest of the time. (The last set of the evening, he would usually get into the remarkable part of his skills, and for some reason, when the club was down to its last serious drinkers and serious listeners, he, and the rest of the group because they sensed the leader's feelings, would get way up and scare most of us.)"

This is from a poem of mine of John Coltrane, called Am/Trak. There is a section of that poem that speaks of Trane's historic tutelage under Monk in Monk's band late spring and summer of '57.

Section 4 - Am/Trak

There was nothing left to do but
be where monk cd find him
that crazy
mother fucker
duh duh-duh duh-duh duh
duh duh
duh duh-duh duh-duh duh
duh duh
duh duh-duh duh-duh duh
duh duh
duh Duuuuuuuuhhhhhh

Can you play this shit? (Life asks
Come by and listen

& at the 5 Spot Bach, Mulatto ass Beethoven
& even Duke, who has given America its hip tongue
checked
checked
Trane stood and dug
Crazy monk's shit
Street gospel intellectual mystical survival codes
Intellectual street gospel funk modes
Tink a ling put downs of dumb shit
pink pink a cool bam groove note air breath
a why I'm here
a why I ain't
& who is you-ha-you-ha-you-ha

Monk's shit
Blue Cooper 5 Spot
was the world busting
on piano bass drums & tenor

This was Coltrane's College. A Ph motherfuckin d
sitting at the feet, elbows
& funny grin
Of Master T Sphere
too cool to be a genius
he was instead
Thelonius
with Comrades Shadow
on tubs, lyric Wilbur
who hipped us to electric futures
& the monster with the horn

*I can think of quite a few people
that could die but Monk wasn't one of
them. Maybe that's why the old people
made sacrifices to keep death spirits
away from the beautiful creators of a
tribe. If only we could sacrifice...but
then that's not scientific is it...?*

MOST BLACK ALL-STARS AREN'T IN THE RECORD BOOKS.

Long before black Americans made headlines on the playing field, they were making history. Lots of it. In fields like medicine, exploration, industry, and on the field of battle.

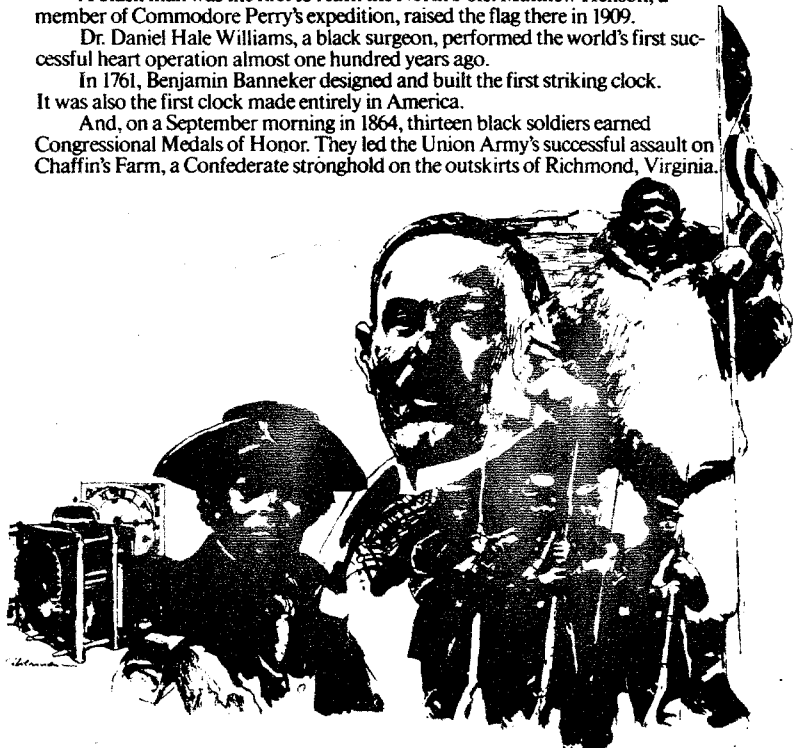
The names of these early "all-stars" probably aren't on the tip of your tongue. That's because they aren't in most history books either.

A black man was the first to reach the North Pole. Matthew Henson, a member of Commodore Perry's expedition, raised the flag there in 1909.

Dr. Daniel Hale Williams, a black surgeon, performed the world's first successful heart operation almost one hundred years ago.

In 1761, Benjamin Banneker designed and built the first striking clock. It was also the first clock made entirely in America.

And, on a September morning in 1864, thirteen black soldiers earned Congressional Medals of Honor. They led the Union Army's successful assault on Chaffin's Farm, a Confederate stronghold on the outskirts of Richmond, Virginia.



Say Something
IN
BLACKWORLD

EDITORIALS

South Africa is going



to blow up'

WANTED:

ONE GRADUATING SENIOR - to speak at

The Class of '82

COMMENCEMENT

SUBMIT SPEECH by APRIL 12
to OFFICE OF STUDENT ACTIVITIES

ROOM 266-S.B. UNION
INFO: 246-7109

Notices

Dear Blackworld,

On behalf of the Red Cross and SBSS I would like to thank you for your very generous placement of our class in your newspaper. I am aware that newspaper space is at a premium and thank you all the more for the amount that was given to us. We wish you continued success in fulfilling a much needed publication need.

Sincerely,
James Lantier
Stony Brook Safety Services

Karen Range is proud to announce the birth of her daughter, Nia Karyn, on February 19, 1982.

—Harriet Brown



Love One Another

Sisters and Brothers, here's the chance you've been waiting for. Meet your ideal person—for one dollar. Call S & M at 246-4889. We have a variety of the most beautiful people. Don't be shy, WE WILL DO ALL OF THE WORK.

BLACKWORLD

"KNOW THYSELF"

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RECURDO DE NINO

("Mambru' se fue a la guerra, que dolor, que dolor, que pena.")—Cantico de juego infantil.

Cuando nino jugabamos realidades que nos hacian felices. Juegos malvados tirando tiros con revolveres incansables y ametralladoras importadas que vendian en la farmacia. Mantando lo otros escogidos entre nuestros amigos y nuestros hermanos. Que suerte, que suerte. A mi no me mataron. Juguemos, juguemos, sigamos jugando.

Las lagrimas de las madres y de los hijos enjuagan las calles acaloradas de un lugar en el mapa que es todos los mapas. Una patria hecha tierra, una tierra hecha tierra de campesinos que querian tierra para sac frutos; no carne humana.

Pa... Pa... Pa... Pa...
Suenan los tiros en nuestra memoria.
Pa... Pa... Pa... Pa...
Suenan los tiros matando gente matando amigos matando hermanos matando ninos que juegan sus realidades sin ser felices.

Wilson R. Hernandez—Perlata
SUSB Student

CHILDHOOD MEMORIES

("Mambru' went to war, what pain, what pain, what sadness")—Verse from a children's game.

When we were children we used to play realities that made us happy. Wicked games shooting bullets with tireless revolvers and imported machine guns sold in the drug store. Killing others selected from our friends and brothers. How lucky. How lucky. I did not get kill. Let's play, let's play, let's continue play.

The tears of mothers and their children soak the hot streets of a place on a map which is all maps. A nation made ground the ground made dust of peasants who wanted soil to harvest crops; not souls

Bang, bang, bang, bang,....
echo the shots in our memories.
Bang, bang, bang, bang,....
Echo the shots killing people killing friends killing brothers killing children that play their realities but are not happy.

Wilson R. Hernandez-Peralta
Translated by Michael C. Aronna
SUSB Student

stop
the
J.S.V
in
El Salvador

SAME OLD SONG

(like my grandfather would have said)

Cancun, cancun, cancun
the clock that never stops.
Cancun, cancun, cancun
nothing happens face to face.
Cancun, cancun, cancun
and people eat people,
cancun, cancun, cancun,
makes the president smile.

Cancun, cancun, cancun
el reloj que no se para.
Cancun, cancun, cancun
nada pasa cara cara.
Cancun, cancun, cancun
y la gente come gente,
cancun, cancun, cancun,
la da risa al presidente.

Whose Land

You looked at me and told me where you think I belong
You also told me that this isn't my land
You made your partial rules and took from me what's mine
You believe all the things you've done are just
Because I didnt make a big fuss
But wait! I have big news for you
Concerning all the things you said I should and shouldn't do.
You see what you think is fair is quite unclear
For what I have got is just one third of my full share
Moreover, don't tell me what is right because I know what is already wrong.
Don't tell me what to reap 'cause I have sown the seeds of these very crop
I have toiled, slaved, and suffered too long
Now I am master, I know right from wrong.
I have cultivated this land
While you watch with silver spoon in hand
So don't you tell me where to stand.
I will walk on this land
I will eat on this land
I will sleep, cry, on this land
I will remain in this land
And I will die in this land
For this is also my land

by Lancelot Walker

HEROES OF THE STRUCTURE

The hunter has become the hunted
Tables have turned
Fear has become hysteria
Frustrations mount
The shoe is on the other foot
Heroes are everywhere

The hunter has become the hunted
The sun has set
Hysteria borders on Paranoia
Insanity abounds
Heroes everywhere

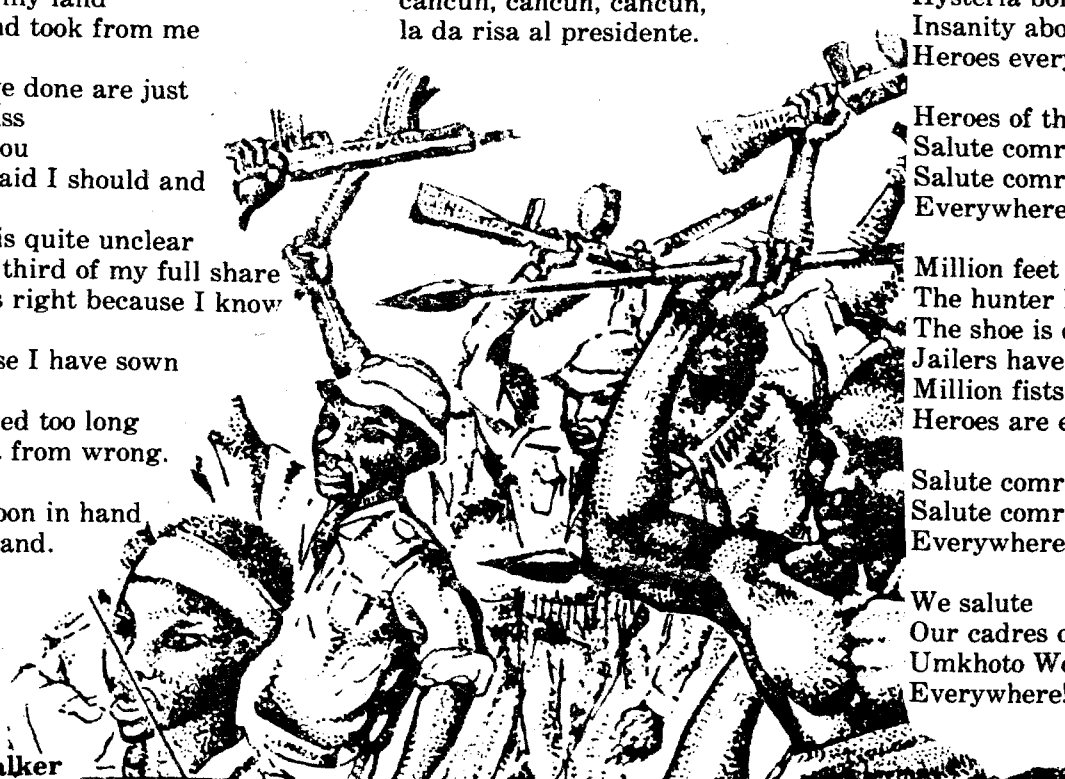
Heroes of the struggle
Salute comrades!
Salute comrades
Everywhere

Million feet pound the earth
The hunter has become the hunted
The shoe is on the other foot
Jailers have become the jailed
Million fists break prison wall
Heroes are everywhere

Salute comrades!
Salute comrades
Everywhere!

We salute
Our cadres of
Umkhoto We Sizwe
Everywhere!

Themba Ntinga
SUSB Student



“What’s A Baraka?”

By Anette Porter

In the gym last week I ran into a friend of mine named William, and after coercing him onto playing a game of paddleball we started talking about the semester and our classes. I told him I was taking AFH 206- **Great Books of the Black Experience** with Baraka. To that he replied, “Baraka? What is a Baraka?” After being revived from my dead faint I said to him, Baraka is not a “what”, Baraka is a “who”. You’ve actually never heard of him? Haven’t you read the BlackWorld or any other newspaper? Where have you been?

Well I guess I should not have been stunned. At one bleak period in my life I too never knew or experienced Amiri Baraka. But I did hear it through the grapevine that he was an excellent professor so I decided to take on of his courses. So I just wanted to know what Baraka was about. Needless to say that did happen. I did learn. I found my curiosity aroused and my enthusiasm kindled. I loved learning about my Black ancestry and I loved reading books by Black authors. I wanted to know more!



Amiri Baraka

Yes William there is a Baraka; a Baraka who writes plays, books and poetry; a Baraka who has a BA in english from Howard University and a MA from Columbia; a Baraka who established in 1958 the Totem Press and who established a Black Arts Repertory Theatre school.

When I asked Baraka how he feels about students today, he said that “students of today take education for granted.” He reminded me that Black students in the 60’s had to fight for their education. They had to fight for an Africana Studies program, so it is up to us to take advantage of it. Baraka also says that if Black students graduate from the college without knowing of their history, then they can not call themselves educated.

My advice to you William is to look into the AFS program and start being aware of what they have to offer you; and while you are at it take a course with Baraka. He has an incredible gift of relating to his students. He is like no other professor you will ever meet.

The student is an SUSB undergraduate

Blacks On TV Nowadays

By Michaels Grimes and Satrina John

“What’s up man, any Black people on television tonight?” “Hell no, what are you talking about, don’t you know basketball and football are out of season?” To most Black people television is a white color screen. The few time they see their people on a screen are if there is a football or basketball game on. When these games are on, Black men can be seen running up and down the field hitting each other or shooting basketball. On the sides of the field, the white coaches are calling the plays. One can also see white commentators giving the commentary and the white owners making the money. Do you get the picture? If you don’t, go see a doctor.

There are some exceptions of course, when one can see Blacks on the screen. Of these few exceptions Blacks are shown as drug addicts, maids, criminals, etc. They are never shown as doctors or lawyers. The few shots that portray Blacks as the main characters are *The Jeffersons*, *Hill Street Blues*, *Benson*, *Gimme a Break*, *Different Strokes*, and *Facts of Life*.

On *The Jeffersons*, you have George Jefferson, a man with a sixth grade education, slamming doors in peoples faces and calling white people “honky”. He portrays the stereotypical image that our society has about Blacks that have obtained success. This image is one of ignorance, in the sense that it shows Blacks as people who are not capable of dealing with success. His character is both degrading and insulting to the Black man.

Hill Street Blues shows the Black men that are the main charaters in a much better role. Michael Warren, for example, is portrayed as an efficient policeman. He is what is called a “good cop”. However, there is a catch to his character in that most of the criminals on the show are Black teenagers. There are constant raids into Black neighborhoods where there is recovery of guns, knives, and ice picks. Whatever causes the Black teenager to be troublesome, I don’t know. Being a teenager myself, I find this image very insulting since I don’t carry weapons.

Benson is a comedy show which has a Black man as the main character. It is one of the few programs that show a Black man solving difficult problems. The charater of Benson seems to portray Blacks in a positive image. However, there is a catch to his character. He is portrayed in a stereotypical role that has been the trademark for centuries, which is that of being a servant.

Gimme a Break, give us a break. We are tired of being maids. In this comedy show there is a big fat Black women cooking and cleaning up white peoples’ mess. This show really gets to me. Here we have a stereo typical image of a Black maid running behind a white police captain’s young daughter. I am tired of seeing Black women as maids. This show has a very negative impact on young Black women. When a Black girl sees this, she tends to think that the only career she is good for is being a household maid to white children.

Different Strokes insults the Black man. The show has two Black children living with a rich

white man. Of all of the children’s families who could have adopted them it had to be a rich white man. This implies that the Black family cannot care about their own children and so this nice white man has to adopt them. In actuality this shows the lack of positive Black father images.

The Facts of Life is a comedy show filmed in the a private high school. The character Tootie is being played by a lovely young actress named Kim Fields. In one episode I saw Tootie being told that her true friends are not Black but white and she must not be interested in her Blackness. This is detrimental to the Black child in search of her true indentity. Being told that her Black friends have no time for her and that it is not important to know about her roots, is television’s attempt to supress the rebuilding of the Black culture after it has been disintergrated by slavery.

These are some of the negative images television continues to portray of Black people. It reinforces the inferiority completely, that society has of Blacks as being uneducated and ignorant.



The Jeffersons



Diff'rent Strokes



Tenspeed and Brown Shoe

Message Of Friendship From Grenada

PRIME MINISTER'S MESSAGE TO NATIONALS AND FRIENDS IN NORTH AMERICA, ON THE OCCASION OF THE THIRD ANNIVERSARY OF THE PEOPLE'S REVOLUTION

MACH 12TH, 1982

On this Third Anniversary of our People's Revolution, I take this opportunity to extend our warmest greetings to our nationals and friends abroad, and to thank you for your past support.

Over the last three years our Revolution has brought tremendous benefits to our people. This is particularly evident in the fields of education and health, where free education and free medical care have become realities.

Equally important have been advances in the area of infrastructure where tremendous efforts have been made to improve our roads and water distribution through projects such as the Eastern Main Road Project which would connect St. Paul's with the Parish of St. David's, and the laying of new water pipes in the town of St. George's. Additionally, the construction of our new International Airport is proceeding rapidly and we expect that the airport will be completed on schedule next year.

Outstandingly important have been our advances on the Political front, where the alienation of terrorism of the Gairy Era have given way to an open society based on the full participation of our people in the process of Government. Certainly this is most evident in our Workers' Parish Council and our Youth and Women's Zonal Councils, a system that is allowing our people, for the first time in our history, to actively take part in their Government. Our record E.C. 215 Million dollar People's Budget for 1982, is an outstanding example of that participation, for from its inception to its presentation, our people were involved in its preparation.

This budget forms a framework from which we would be operating in 1982, our "Year of Economic Construction". During this year we hope to



Maurice Bishop, Prime Minister
of the People's Revolutionary
Government of Grenada

continue to develop our priority areas of agro industries, in our continuing efforts to produce more while industrializing our economy. At the same time we will continue and indeed expand our Commitment to mass education with the understanding that only a conscious people can actively take part in economic construction. Concretely, this would mean the launching of phase two of our Centre for Popular Education Programme combined with the expansion of our workers' education classes throughout all of our work places.

Despite these and many other gains, our Revolution continues to be the target for reactionary circles in their desperate deeds to turn back our forward march. Over the last year in particular, we have faced tremendous economic, diplomatic and political pressures from these backward forces. Additionally, threats and intimidation of a military nature have also emerged in a most overt fashion with offensive military manoeuvres off our very coast. Indeed, even as we celebrate our third anniversary of People's Power here in Grenada,

the Caribbean is witnessing yet another offensive military manoeuvre sponsored by reactionary forces.

In spite of these developments we in Free Grenada will continue to work harder so as to produce more, and in so doing build our country. We will continue, despite our limited resources, to provide more basic needs for our people in an ongoing effort to improve the quality of our people's lives. We will continue to build our people's democracy in the knowledge that genuine freedom must be based on genuine participation. Finally, we will continue to develop our capacity to defend our revolution with the understanding that a genuine revolution must be able to defend itself.

At the same time, internationally, we remain committed to the cause of Peace, Social Progress, Independence and National Liberation for the Peoples of the world. It is this commitment that fuels our internationalist spirit from Namibia to El Salvador.

As we struggle to build our revolution at home, we look to our nationals, friends and allies to help us abroad. In particular we renew our call for you all to continue to counter destabilizing propaganda wherever you see it or hear it, to continue to mobilize all form of material support, to join friendship and solidarity committees where they exist and to develop them where they are non-existent, and above all to encourage more and more people to come to Grenada to see for themselves what our revolution is all about.

In closing I take this opportunity to wish our nationals and other friends abroad, a warm and fraternal third anniversary of our glorious People's Revolution.

On behalf of the People's Revolutionary Government, I express my sincere thanks to all our friends in the many countries of the world who have helped us in the past and I look forward to your continued friendship, solidarity and co-operation in the future.

Long live International Solidarity, long live the Grenada Revolution, Forward Ever, Backward Never.

Maurice Bishop
Prime Minister of Grenada

SCHOLARSHIP

Guidelines for the Richard B. Moore Scholarship

Purpose

The Stony Brook Foundation, a not-for-profit educational corporation, establishes the "Richard B. Moore Scholarship" for outstanding minority students at the State University of New York at Stony Brook. The award will carry with it an annual sum of 1,000.00 in recognition of Richard B. Moore, born in Barbados, resident of the United States since 1908, and a social reformer in Harlem for more than 60 years. The winner of the award is to be selected by a commit-

tee appointed by the President or his designee and composed of members of the University Faculty and the Stony Brook Foundation.

Eligibility

The Richard B. Moore Scholarship is open to full-time, upperdivision students (junior or senior standing) of Afro-American or African Heritage. The student must have spent one semester of more in residence at the Stony Brook campus and may be nominated or apply for the scholarship directly.

Criteria for Selection

1) Each applicant must present evidence of strong "demonstrated academic performance" and service to the University community.
a) In this regard an applicant should submit at least three letters of recommendation. Two must be from professors of the student at Stony Brook.*

b) One of the three letters may be from outside the Stony Brook Community

2) The qualities of academic performance and service to one's community are important criteria reflected by the contributions of Richard B. Moore.

Nomination

1) The deadline for applications is April 23, 1982.
2) Notices will be sent to department heads and publicly displayed.

Selection

1) Candidates will be screened by the selection committee and finalists submitted to the Stony Brook Foundation.

2) Finalists will be asked to appear before the Stony Brook Foundation.

3) Award will be announced the final month of the second term.

* Submit to Leslie H. Owens, Africana Studies Department

Consider This

What To Do If You Are Flunking Out

By Stanley Warren

Upon returning from Thanksgiving break last November, I received a call at home from one of the Black students on campus telling me that another Black student, whom I thought I knew very well, had dropped out of school.

The student had simply disappeared without reaching for help readily available on the campus. It's a scenario played out all too often on the nation's campuses and it needn't happen.

Having observed the full range of student problems -- academic, social, sexual, religious -- I believe that those students who want to stay in school have a very good chance of doing so. Those who choose to believe in the system and internalize its regulations often are its first victims. Unfortunately, Black students, in spite of what many might think, tend to believe in a system of grades, standards, norms and percentiles.

As I watched those "dismissed" students wage war with the system, and register success after success, I am constantly amazed at the frailty of such an endearing establishment under the onslaught of a freshman who can't pass English 101. Second chances are commonplace under these circumstances.

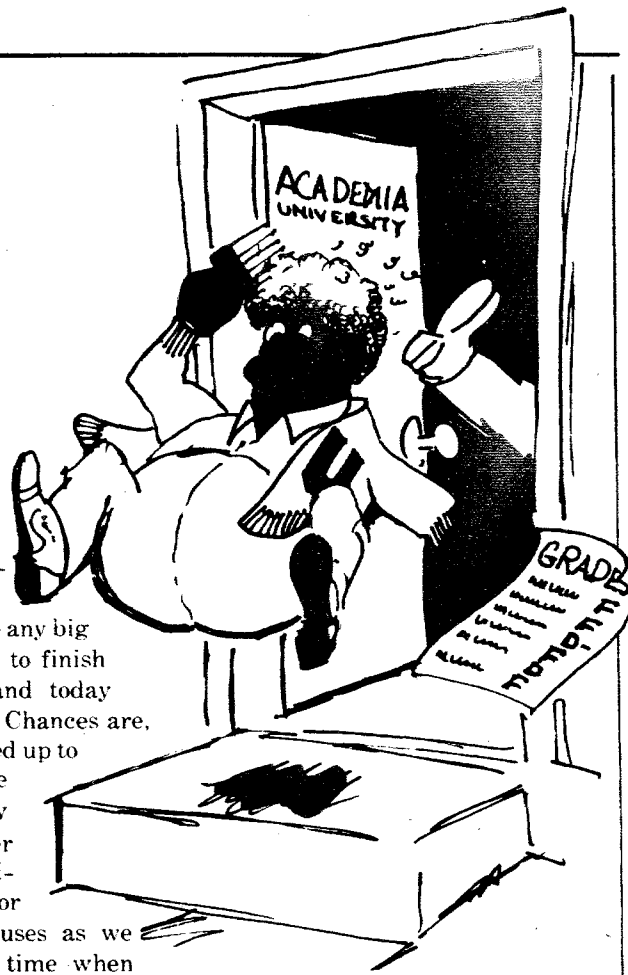
The key to surviving once you run into academic problems and your name appears on "the list" is to develop a plan of action that centers on the belief that you deserve a second chance and the reality that it would be better for all concerned to give you one. Based on experience, I would suggest some of the following

items for consideration as you ponder your fate:

*THE COLLEGE or university does not want to lose you as a student, because it would be very costly to them. Just like any big business, they are trying to finish the year in the black and today that is not an easy task. Chances are, your class will be reduced up to fifty percent before the senior year and every school would like to lower the attrition rate significantly. In fact, it's a major problem on most campuses as we move into a period of time when eighteen year olds are going to be scarce. Losing tuition and room fees from students has a negative ripple effect on the entire campus. Additionally, recruiting two students for each one leaving is very difficult (only half the students accepted ever enroll). Finally, salary increases often are tied directly to money raised from student fees and faculty slots are generally tied to enrollment.

What To Do

*TALK to someone about your situation. Knock on any door. Go to a dorm counselor, resident advisor or the student services center. Chances are, if you had adopted this



philosophy early in the semester you might not be in this predicament. Forget about pride and status, it's a luxury you can't afford at this juncture. Students who go to see their professors outside of class time seldom flunk those courses. I know it's difficult to fail a student whom you know well and must encounter on a one-on-one basis. I've been through it. It's just another instance where the machinery is run by frail human beings; they even punch computer buttons.

*FIND A FACULTY member who thinks enough of you to check on your status with the proper officials to see just what the possibilities are. The fact that he or she has inquired will be helpful when you show up

with your "how-could-you-do-this-to-me?" speech. I guarantee they will start checking around to see if they have made a mistake. If you can't find a faculty member willing to show an interest in your case, there is work to be done. There will be many times when you will need help from a professor regardless of your academic status, so get to know as many as you can; more importantly, be sure that they know you.

*TRY MORE than one avenue. Often Black students assume that white campus personnel dislike them, that Black campus personnel are middle class bourgeoisie without time for them. If you should run into either attitude, as difficult as it may seem, you should save that battle for another day. On this day, you're concentrating on getting your name removed from "the list." Try another office and/or person until you receive some satisfaction.

*KNOW YOUR legal rights and responsibilities. Since 1969, student rights have become much the same as any citizen's, thanks to several court rulings. If grades are based on anything but academic performance, they should be questioned. Suspension and handling of student records are also areas worth investigating.

This is a conglomeration of "things" that all Black students should consider. I believe that recognition and proper handling of these "things" will help to prevent students from "hard academic times." They pertain to a realistic view of personal strengths and weaknesses.

Most students entering college have no idea how much more work is expected of them than was expected in high school. Black students need an early assessment of their progress and status. If none is forthcoming within the first four weeks of the semester, a conference with the professor is in order, for seldom do Black students assess their own

cont. on p. 2

Distinguished Geophysicist To Speak at SUSB

Dr. Homer A. Neal, Provost announced recently that Dr. Frank Press, President of the National Academy of Sciences, will be the inaugural speaker in the new University Distinguished Lecture Series that is being sponsored by his office, Office of the Provost/SUSB.

Dr. Press, an internationally recognized geophysicist and former Presidential Science Advisor and Director of the Office of Science and Technology Policy in the Carter Administration will speak on Friday, March 26, 1982 at 3:30 PM in Lecture Hall 001 in the Earth and Space Sciences Building, on "Science and Technology Policy for the 1980's."

Frank Press was born in Brook-

lyn, New York in 1924. He received his undergraduate degree in physics from the City College of New York, and advanced degrees in geophysics from Columbia University in 1946 and 1949, when he joined the Columbia faculty, becoming associate professor in 1952, working in the areas of geophysics and oceanography. In 1955, Dr. Press was appointed professor of geophysics at the California Institute of Technology, and two years later became director of its Seismological Laboratory. He was named in 1965 as the head of the then Department of Geology and Geophysics at the Massachusetts Institute of Technology (MIT), which, under his leadership, expanded into planetary sciences,

oceanography, interdisciplinary studies, and the joint program with the Woods Hole Oceanographic Institution, and was renamed the Department of Earth and Planetary Sciences.

In 1977, he was appointed by President Carter as the President's Science Advisor and Director of the Office of Science and Technology Policy. In January 1981, he returned to MIT where he was appointed Institute Professor, a title MIT reserves for scholars of special distinction. Dr. Press returned to Washington in July 1981 as the 19th President of the National Academy of Sciences.

The author of 160 scientific papers, and the recipient of eleven

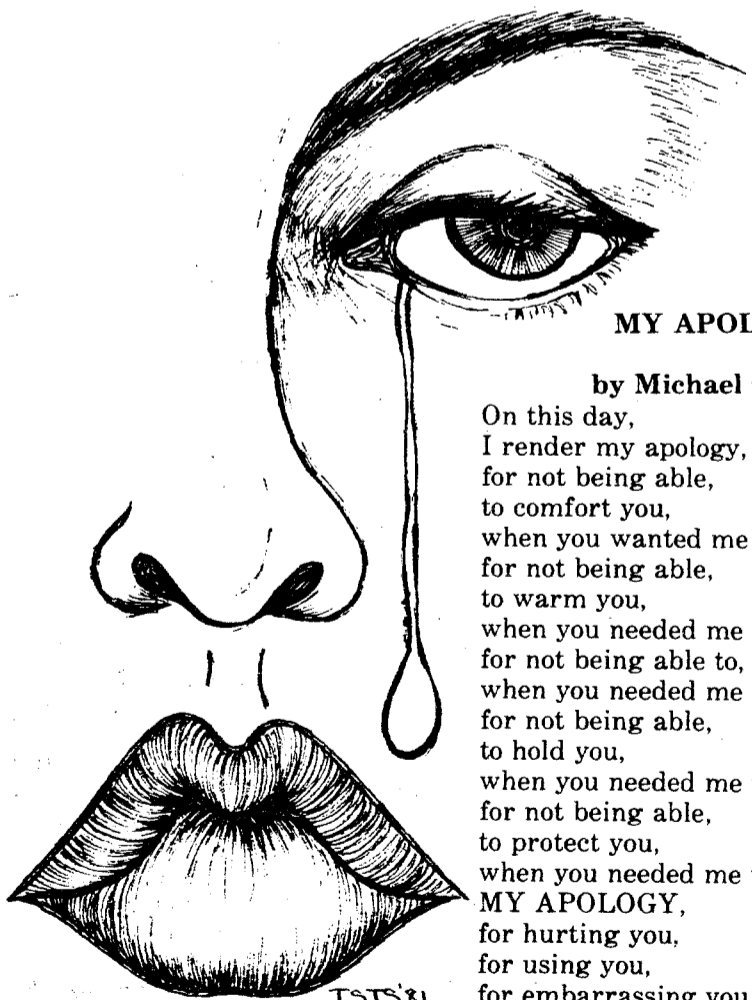
honorary degrees, among his other awards, Dr. Press is also co-author of the widely used text book *Earth*. Dr. Press' leadership in the national and international programs includes his helping to organize and launch the International Geophysical Year and research on earthquake prediction in the United States and the U.S.S.R.

As President of the National Academy of Sciences, Dr. Press has announced plans that the academy will study issues that are of both domestic and international concern. These include matters of international scientific competition and cooperation, the relationship of university and government, and future American space programs.

Feature On: THE ONE



NAME: Peace Enyonam Odamtten
 PLACE OF BIRTH: Anfoega, Volta region, Ghana
 ZODIAC SIGN: Libra
 GOAL IN LIFE: To be a French-English interpreter.
 FAVOURITE PEOPLE AT THE BROOK: Those who fight against Apartheid and also those who are aware of the situations they are in politically.
 PHILOSOPHY IN LIFE: "Do the best of everything you can. Perserverance."



MY APOLOGY

by Michael Grimes

On this day,
 I render my apology,
 for not being able,
 to comfort you,
 when you wanted me to,
 for not being able,
 to warm you,
 when you needed me to,
 for not being able to, take care of you,
 when you needed me to,
 for not being able,
 to hold you,
 when you needed me to,
 for not being able,
 to protect you,
 when you needed me to,
 MY APOLOGY,
 for hurting you,
 for using you,
 for embarrassing you,
 for lying to you,
 for fooling you,
 for taking and not giving,
 AND MOST IMPORTANT OF ALL
 MY APOLOGY,
 FOR NOT BEING ABLE,
 TO LOVE YOU.

CARIBBEAN WEEKEND COMING-April 23, 24, 25. IT'S GONNA BE A SUNSPASHING EXTRAVAGANZA!!!

MY FAVORITE DEBBIE, who else will love you forever, with such practical passions and stuff like that.—Yours.

KING KYLE, Wishes all his subjects and servants a happy St. Patty day.

Kyle (Friend) wishes his "very special (friend) SANDIE" a happy St. Patty day.

Dimples, to the way you care, which is so rare, keep it up and you will see your way clear. Typed.

Trina, you are a true friend and I am glad to know you. Same Nationality.

Caribbean Weekend—IT'S GOIN' BE A CARNIVAL: A JUMP-UP: A JUVE JAM: SOCA JAM, REGGAE JAM; CAISO JAM; COMPA JAM; Oh Laawd, Mass for so!

For J=1 To M Do, Begin (* For *) Write ('you are a true friend'); Writeln ('and colleague'); Writeln ('mike':22); End. (* For *). Notice: no syntax errors.

Isis, waarom ben je zoo stout meisje-maar je ben lief ook mijn kleine zoentje. Lasana.

Sisters and Brothers, here's the chance you've been waiting for. Meet your ideal person-for \$1.00. Call M & S at 246-4889. We have a variety of the most beautiful people. Don't be shy, WE WILL DO ALL THE WORK.

CHRISTINE, You are my fire and desire. I'll love you always. Jeff

SOUTH CAROLINA D., Your tricks turn to bricks. Hope it will break your mind. Courtney J.

**THE
BLACK
MAN
MUST
DO
FOR
SELF**

Say Something

Masli! Good luck with your mid-terms. I hope you will reconsider. Signed, Stharara.

To Jerry Harris, Work hard to succeed for God is at your every need. Mary G.

To Satrina, May your start shine eternally and may it be an inspirational stepping stone for future success. Kim.

To Sammy Brooks, Say hello sometime. Kim.

To Woody, To thyself be true. Kim.

To Kenny and Russel of BEB-1 I am glad I got to know two beautiful people like you. Love, Mary G.

May Black progress continue and ourselves shine with it. Peace.

To my Brothers and Sisters, may we look pass those faults in others so that we may be obliged to understand ourselves better. K. Alexander.

BARAKA, "Life for a warrior is an exercise in strategy..." (Don Juan) —Comrades.

ANNETTE IN TABLER, Are you taking good care of yourself? —Down the Hill

"How can anyone feel so important when we know that death is stalking us?" —Don Juan

RITA MARLEY IS COMING TO STONY BROOK, APRIL 23—It's gonna be a One Draw Jam-Down!!!

NO-CAT, the blood of the moon recedes, there is an early Spring in Winter and the chill cuts the budding leaves. Nature knows her time-but rejoice, for Earth manifest and the Sun abides. Teacher.

To the Boys in "Bizzaad," Who are really bad! Who are there when I call, and can really play ball, may your season end as dynamic as it began. Good Luck. Love you all, Dimples.

Dear J.C.V., If I were a sock, and you were a shoe, would you let me go home with you? (Just kidding). But seriously, the last two semesters have been great. I'm looking forward to many more...I hope our friendship lasts forever, it means a lot to me. Love always, M.E.B.

Dear Amy, Patrice, and Sharon, United we stand, divided we fall: The strongest foundation can withstand the mightiest winds... In other words, we need each other, so please let's stay together. Thanks for everything. You're a very special friend, and someone who will always care...L.M.D.

REMEMBERING THE MONK

The following is an excerpt from Notes, by Amiri Baraka, aired on WBAI radio (Feb. 17, 1982) to commemorate Great Jazzist Thelonius Monk, 1917-1982, he was 64.

All sensitive and informed people mourn tonight the passing of a great giant of African American music, Thelonius Monk, who died this morning 8 AM at the Englewood Hospital of a hemorage. Monk had been in the hospital over a week after suffering a stroke complicated by Hepatitis. Now he has passed.

What I'm thinking now, is what will we do? In the last year Larry Neal and Bob Marley. Now Monk. "You dont miss yo water till yo well run dry." But some of us were missing him since word of his retirement crept out a few years ago. As worshipful as we are of the recorded music there was something about monk live that was out past belief. For me, it is my youth, for sure now, that has slid off into time past. Monk was one of the first of the boppers to capture my imagination. Back when they were calling him *The High Priest Of BeBop* on these strange looking Blue Note sides, All darkness and blue magic. *We See, Hackensack, Nutty, Lets Call This* as were among that music that drew me into the fold, as a young bopper, gone forever from the square world.

Monk was 64, today, when he passed. Born Oct. 10, 1917. My youngest son was born on Oct. 10, and my wife swears that must be the day when all Monkish characteristics are passed around. Little Ahi jiggles and wiggles just like Monk used to do, dipping and cooking, between his solos conducting the music with his whole body dancing. To me Monk's dancing predated the Robot that the young kids do at the disco's. Monk had a variation on that step years ago, with his sudden squats and spins. His dancing was so much a part of his music. And the image I always get of Monk is dancing, Monk be dancing...

Or what about the quiet introspective Monk, the bluesy Monk of all times. Monk could take the standards, so called, and make them his own as well. There he reclaimed *Liza* from George Gershwin, where she'd been wisked off the plantation, unbeknownst to herself.

But for me, Monk always symbolized the other, the opposite of, something else, or some other stuff. He was not the given. He was something else, something really else. In my young days, Monk was the measure of the BeBopper. The *Misterioso* quality was what pulled me. Monk was what you meant when you said *weird*.



Monk was one of the unofficial official founders of the new music BeBop. That revolutionary Black music that erupted in the 40's to save African American music from the deathly ice of commercial big band swing. Here swing is a noun, a dead commercial artifact put together by the monopolies to make money. Monk was one of those revolutionary Black artists who restored blues, improvisation, and rhythmic complexity to the music. Along with people like Dizzy Gillespie, Charlie Parker, Bird: Kenny Clarke, guitarist, Charlie Christian, his co-conspirators and fellow revolutionaries, they took the music back to its Black funky sources.

And each time the music is threatened, new Monks and New Birds return to purify it. To drag it out of the clutches of the commercial goons and restore it to its too muchness.

When "cool" tried to make the music cold, Rollins, Max, Blakely, Brownie Horace, rescued it and set the stage for the Coltranes and Ornettes and Cecil Taylors and Albert Aylers to come on the scene. Or today when they thought we would be conned with fusion, Arthur Blythe, The World Saxophone Quartet, Air, Art Ensemble Of Chicago come on the scene with their rescue music turning the air to hip sounds, restoring us to our need to be funky selves. Ah yes!

So the man who has passed, our brother, our father, our teacher, one of the hippest-ever artists, he was a revolutionary, a man who came out of tradition. And restored it to itself, by making it hipper than the given. Outter than the insiders. American but African, lower than the high-brows and higher always higher,

much higher than the dollar sign commercial non-music the rulers try to bake us with to make certain we are nothing but non-thinking slaves. Monk's shit has always been at least hip, usually much much heavier than even "hip" can get to. Somebody will say, oh you mean great, no I mean like those churches used to say when they broke up, Greater, Great-er.

You can hear sometimes, Monk's clear link with tradition. His echoing of the stride pianists and the boogie woogie hipsters of the 20's and 30's. James P. Johnson and Fats Waller, definitely Duke Ellington. but Monk is always about making a statement from his time, fully contemporary yet steeped in the heaviest tradition. So that is an old sound, newer than new we are confronted by. That is why Monk's music will never sound dated, it is history and the future wound together with high aesthetic grace!

In 1963, I wrote a piece on the occasion of Monk getting his picture on Time Magazine, signalling his entrance, his notice, into the Market. I think that piece is relevant tonight.

- Part I

"Monk's influence permeates the whole of jazz by now, and certainly almost none of the younger wizards just beginning to unfold, and even flower, have completely escaped Thelonius' facts. Young musicians like Cecil Taylor, Archie Shepp, Ornette Coleman, Don Cherry, Eric Dolphy and so many others acknowledge and constantly demonstrate their large debt to Monk. In fact, of all the bop greats, Monk's influence seems seconds now only to that of Charlie Parker among the younger musicians.

Even though Monk should be considered a jazzmaster, having piled up his credits since the early days of yesteryear, viz., at Minton's and contributing to the innovation that brought in the hard swing, it is only relatively recently that some kind of general recognition has come his way. Even though, for sure, there are still well-educated citizens who must think of Monk (*Time* or not) as incomprehensible. He's always had a strong reputation among musicians, but perhaps his wider acceptance began during his stay at the old Five Spot the late spring and summer of 1957, with that beautiful quartet consisting of John Coltrane, Wilbur Ware and Shadow Wilson. Anyone who witnessed the transformation that playing with Monk sent John Coltrane through (opening night he was struggling with *all* the tunes), must understand the deepness and musical influence. It is not too far out to say that before the Monk job Trane was a very hip saxophonist, but after that experience,

he had a chance to become a very great musician and an ubiquitous influence himself.

When Monk opened at the new Five Spot, the owners said that he would be there, "as long as he wanted." Monk also went out and bought a brand new piano, though after the long stay, there were hundreds of scratches, even gashes on the wood just above the keyboard, where Monk slashing at the keys, bangs the wood with his big ring, or tears it with his nails."

"Monk's most familiar routine at the Five Spot, was to zoom in just around eleven and head straight back for the kitchen, and into some back room where he got rid of his coat and then walked quickly back out into the club and straight to the bar. Armed with a double bourbon "or something," he would march very quickly up to the bandstand and play an unaccompanied solo. This would be something like "Crepuscule With Nellie" or "Ruby My Dear" or a very slow and beautiful "Don't Blame Me," the last finished off most times with one of his best "James P. Johnson" tinkles.

After the solo, Monk would take the microphone and announce (which surprised even the Monk-fans who by now have grown used to the pianist's very close-mouthed demeanor on the stand). But the announcements, for the most part, were very short: something like, "And now, Frankie Dunlop will play you some tubs." Then Monk would disappear out into the alcove, and a few fans who had waited for a long time, say a couple hours, to hear Thelonius, would groans very audibly, but would still have to wait for a while longer until the rest of the program was finished. After Dunlop's unaccompanied drum solo Monk would return to the stand, but only to say, "Butch Warren will play a bass solo," and gesturing toward Warren as he left the stand, returning to the alcove to walk back and forth or dance with the solo, he'd add, "You got it!" "Softly as in the Morning Sunrise" was what Warren usually played.

Finally, the entire group would come onto the stand together, Dunlop on drums, Warren the bassist and tenor saxophonist Charlie Rouse. Many, many nights the first tune the group did jointly was "Sweet and Lovely," which began as a slow Monkish ballad, only to take wings behind Charlie Rouse's breathy swing and easy lyricism. Before the night was over one was likely to hear that tune three or four times, but it never got wearing. An average set was likely to be comprised of about four tunes, maybe, "Rhythm-a-ning," "Criss Cross," "Blue Monk," ending each set with "Epistrophy." But almost everything heard throughout any given evening was a Monk piece, except for the few standards like "Tea for

cont. on p. 4

BLACKWORLD

MISSING

Directed by: Constantin Costa-Gavras
Starring: Jack Lemmon and Sissy Spacek

S

NORA ROBBINS

September 11, 1973. The Chilean right struck back brutally against the leftist government of Salvador Allende. In the bloody days that followed the coup, the army shot thousands of Chileans — trade unionists, artists, intellectuals, leftists and ordinary people. Some were cut down in the streets. Thousands were herded into the sports stadium in Santiago. There, torture and execution were common. Many who were dragged to the stadium were never seen alive again.

Along with the thousands of Chileans executed in the Santiago stadium were two Americans, Charles Horman and Frank Teruggi. Their deaths were denied and covered up for weeks by the Chilean junta and the U.S. embassy.

Nine years after the coup, the movie *Missing*, directed by Constantin Costa-Gavras, tells us what happened to Charles Horman and why the U.S. embassy OK'd his murder. Charles Horman was killed by the Chilean military with the approval of U.S. officials because he knew that the United States had helped plan and arm the military coup.

Life under fascism

"This film is a true story," a statement at the beginning reads. "All the facts are fully documented." Although made in Mexico years after the Chilean coup, *Missing* has the feel of a documentary.

Costa-Gavras is restrained in portraying the violence of the coup. There are no lingering death scenes or gut-wrenching details of torture. The horror of what happened in the Santiago stadium is shown as detainees are taken down a bare, starkly lit corridor. The viewer never sees the death waiting at the other end.

This restraint makes the unleashed violence of fascism even more vivid. A body with a small red stain on the shirt slumps in the corner of a temporary police station. Room after room of the morgue is filled with bodies, grey in the cold light, except for gashes or a dirt-rubbed face.

The soldiers are always present — in groups on every corner, in trucks — intimidating, shooting. There is always the sound of gunfire. In the daytime, it comes in quick pops. And at night after curfew, no one is safe outside.

The film presents and documents all the facts in such a convincing manner that the U.S. State Department issued a three-page press release denying everything. Ed Horman, Charles' father, disagreed. "There is nothing in that movie that is not factually correct," he said.

Anti-establishment paranoia

Ed Horman, played by Jack Lemmon, has a central role in the movie. We follow him and his daughter-in-law Beth (Sissy Spacek) in their search for Charlie Horman. Lemmon is perfect as a conservative New York businessman, impatient with his son's idealism and "anti-establishment paranoia."

"If you'd settled down where you belong, this never would have happened in the first place," he hurls at Beth in frustration. He trusts the U.S. embassy and suspects that his son did something stupid to get himself arrested.

In the search for his son, Ed Horman changes. He learns to respect both Charlie and Beth. He comes up against the polite, patronizing U.S. officials and finds them to be liars. His initial conservative outlook only lends credibility to the conclusions he is forced to draw as he uncovers more and more facts implicating the embassy in his son's death.

But this is no idealized tale of the radicalization of a conservative. As Ed leaves Chile, he promises to sue everyone responsible. "Thank God," he says, "we live in a country where we can still put people like you in jail!"

A voice-over explains that Ed Horman did sue Henry Kissinger, the U.S. ambassador to Chile and many others. But the suit got nowhere because all the evidence was "classified" information. He was thus forced to drop his suit, and the government never admitted any responsibility for his son's death.



Charles Horman (John Shea) has decided to try to leave his South American home after the coup.

missing

- the face of fascism in Chile

Hollywood film

Constantin Costa-Gavras is a Greek-born director, most famous for his other political films *Z* and *State of Siege*, both of which were sharply critical of government repression. *Missing* is his first Hollywood film, a \$9.5 million production distributed by Universal.

While exposing U.S. intervention on behalf of corporate interests, *Missing* is not a revolutionary film. It focuses on the U.S. role in murdering Charles Horman. It shows that the U.S. was part of planning the coup.

This film is a true story All the facts are fully documented.

But *Missing* gives little clue as to the politics of the Allende government and why the U.S. sponsored the coup. The masses are shown as terrified and passive. There is no hint of the progressive mass movements during Allende's rule or the resistance to fascism after the coup.

In fact, Costa-Gavras said in an interview that in covering up the facts, U.S. officials were probably "doing something necessary to do." He sees the movie as pro-American because "This country has the possibility of criticizing itself It's probably one of the biggest proofs of democracy and freedom in this country."

Despite Costa-Gavras' liberalism, he has made a film that exposes and criticizes U.S. policy in Latin America. *Missing* will be seen by millions of Americans and will make them think twice about U.S. actions in Latin America, particularly in El Salvador. Despite its shortcomings, *Missing* is well worth seeing.



Ed (Jack Lemmon) comforts Beth (Sissy Spacek).



Director Costa-Gavras