

BLACKWORLD

Fall 1996 – Spring 1997

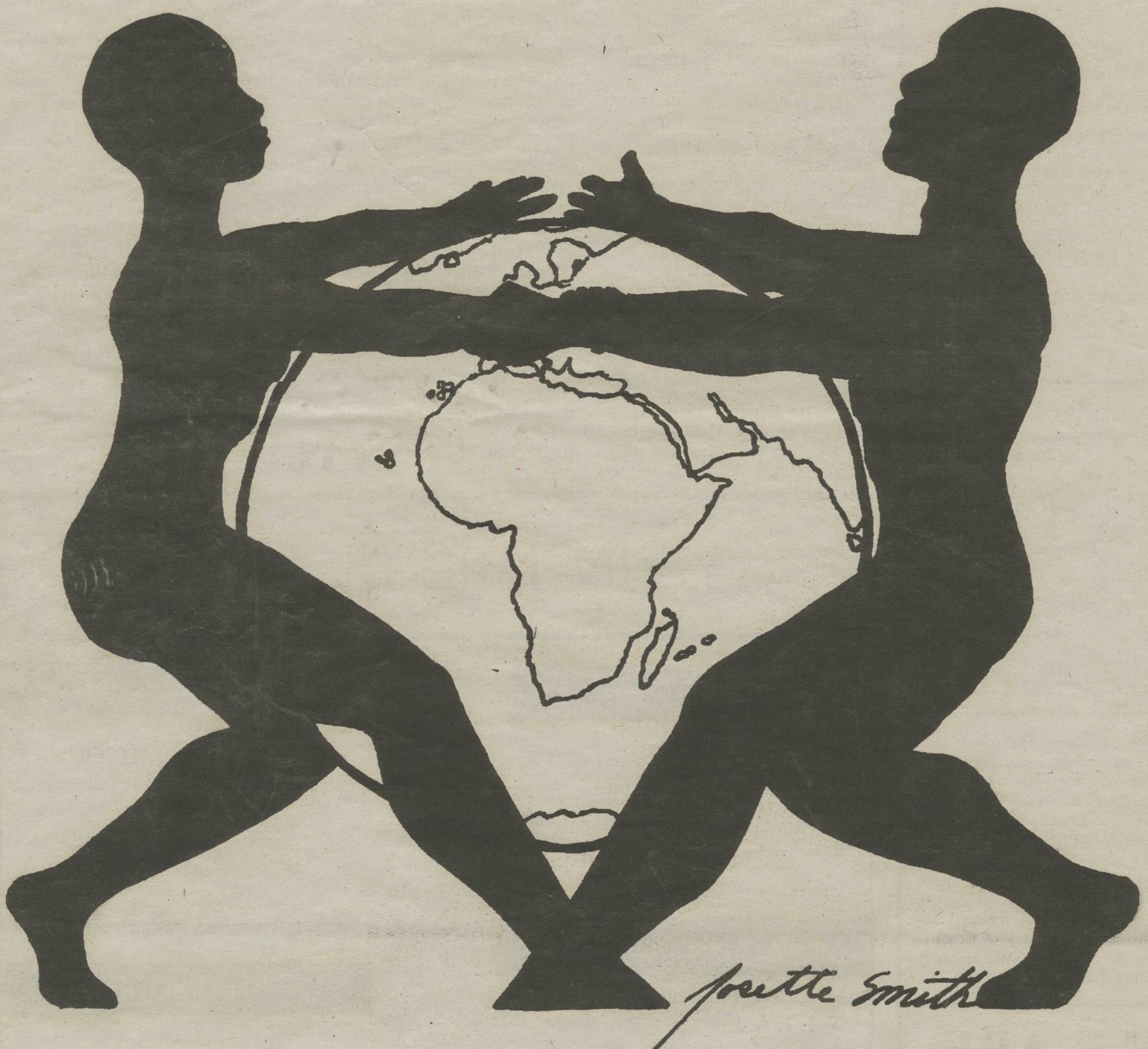
BLACKWORLD

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ONE NATION

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BLACKWORLD

"KNOW THYSELF"

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WE ARE ONE NATION!

editorial

BLACKWORLD Staff would like to welcome everyone to the first issue for Fall 1996. We have put together an issue which deals with issues affecting under represented students at Stony Brook, and everywhere. In short, that it our goal for every paper that we put out for students to enjoy and become more informed about the world that surrounds us. The staff would like to thank all of the contributing writers, organizations and artists. Without these contributions there would be no BLACKWORLD.

This is something which I don't think the Stony Brook campus seems to realize. No organization can continue to exist, and provide services for the community if the only people who are acting are the executive board. It is important that organizations have a general body. BLACKWORLD needs writers and reporters in order to ensure that we can bring the campus news in a timely manner. If we can not do this, people of color will

no longer have a newspaper which they can look to for information concerning them. I urge every person reading this paper to think about what they can do to make sure they will have a newspaper which expresses their needs and concerns. If you are reading this, you obviously feel as though this paper concerns you, therefore you should concern yourself with it. General Body meetings are Wednesdays at 1p.m. in the BLACKWORLD office, room 072 in the student union basement. You can also leave a message on our phonemail. The phone number is 2-6494. Make sure you leave your name, and your number so we can get back to you.

I am putting emphasis on getting involved because we, as under represented students, need to begin to represent ourselves. It is time for us to start becoming pro-active, and stop being reactive!!!! If something is important to you, do not wait until another person represents it in a negative light; you should represent it

first. Certain atrocities, however, cannot be foreseen, and must be combated as they come. For instance, the Tupac fiasco could not have been foreseen. But, at the same time, there was a backlash against Tupac and rappers in general for the past few years, yet no one was concerned with it until it was right in their face. Many major newspapers have been running biased accounts of Tupac's shooting, but still no one spoke out. What I'm trying to say is that we are a part of the entire world, not just Stony Brook. The notion of the Black community just letting people get away with things starts somewhere - with us sitting back and waiting for somebody else to speak up for us. We have a voice, an opinion, a pen. Use them! If we don't, we may find that many things which we once took for granted will be taken away. We have worked too hard to get where we are now to become lazy.

ACT NOW!!!!!!

Dorothy Jackson
Editor-In-Chief

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Reality Check

By Curtis Morris

It's been several weeks since twenty-five year old rapper and actor Tupac Shakur died in a Las Vegas hospital. He died as a result of gunshot wounds he received during a drive-by shooting six days earlier. A lot of things, both positive and negative, have been written and said about the artist, his music and his lifestyle since his murder. From the racist, pseudo-Beavis & Butthead scribbling of The Press, to an article exploring "gangster rap" by Newsweek, Tupac's death has been a very hot topic of discussion. In the final analysis, however, whether we liked or disliked Tupac, or support Death Row or Bad Boy artists, or whether or not we believe Tupac did actually sleep with Biggie's ex-wife, Faith Evans, the fact remains; a young brother who was still growing in his ideals and life's philosophies was gunned down by another brother. The same scenario happened at the Audubon Ballroom in New York on February 21, 1965.

On Sunday September 22 at the Oberia D. Dempsy Center on 127th street Uptown, more than a thousand people endured a steady rainfall to cram inside the center for the Nation of Islam's sponsored, "Hip Hop Day of Atonement." The event was the brainchild of Minister Conrad

Muhammad, presiding minister of Harlem's Mosque #7 (the same Mosque Malcolm X once presided over). Mr. Muhammad is also the National Student and Youth Representative of Nation of Islam leader, the Honorable Louis Farrakhan. Many celebrities, such as Malik Yoba, Aaliyah, Fat Joe, Afrika Bambata, Spinderella, Hot 97's Dr. Dre, and Lord Jamar attended the five hour event. The culmination being Minister Muhammad's powerful and dynamic speech that not only commented on the "unfortunate and tragic murder of Tupac Shakur, but also on the tragic state of the hip-hop culture in general." Minister Muhammad stated that the "Hip Hop day of Atonement" was designed to bring the hip hop community together in the same spirit of peace and love as the Million Man March did last October. While Minister Muhammad readily admitted that he "did not always agree with Tupac's lifestyle," he pointed out that Tupac was only twenty-five and "like so many young Black men, he was consumed by society before he was fully able to express all of his gifts from God." As far as society is concerned, more specifically, the culture of hip hop, Minister Muhammad said that "If this is keeping

it real..." [drive by's with automatic weapons, smoking blunts and phillies, drinking 40's and sipping Moet, and being obsessed to the point of committing crimes and violent acts for overpriced, name-brand clothes] "...then maybe we should change our reality." Rap music and the culture of hip hop started in the streets of New York as an alternative to the violence of the community. Individuals or "crews" would "battle" on another on the mic, or on the turntables, or "break" against each other. If someone dissed you on a record, you simply dissed them back-not try to "smoke the fool." UTFO and Roxanne Shante. The Blast Master against MC Shan, and how can anyone forget Moe Dee and a young L.L. going at it record after record! It is ironic that hip hop now markets itself to imitate and capitalize on the very worst characteristics of the Black community: Helter Skelter, Smooth Hustler, Junior Mafia, Death Row, Smith & Wesson, Bad Boy, the Alkoholics, the Dogg Pound, etc. However, if the artist has an inherent responsibility to the public, then the record label must also be held accountable. This means more than slapping an "explicit lyrics contained within" label on a CD cover. The company has a responsibility to the community as well because who is

really promoting the image of St. Ides, Mac 10's and blunts as something that inner-city youth should strive for? Even though Death Row is an independently owned rap label they still need the distribution and marketing money and power of their parent company, Interscope/MCA. Last year, during the Ice-T "Cop Killer" controversy, Time Warner sold its share of Death Row to Interscope for 200 million. Out of that ungodly sum of money, how much do the Tupac's really receive? If it is illegal to smoke marijuana or carry an uzi, then it should also be illegal for Interscope, MCA, RCA, Sony, Arista, etc., to promote it and profit by it. Record companies need to bring back the old Motown department of "artist development and cultivation" and do away with the "pimping and exploitation" department. In a story directly relating to the changing of images, Black World learned that the Old Dirty Bastard has officially changed his name to Osiris, the Egyptian god of the underworld. Osiris said that he felt that the "media was bad enough" and that "he wanted to just keep it positive." Osiris also said that the "CIA was out to kill him" and "Tupac's spirit existed within him."

Why is it Free?

By Denzine Burke

For all returning students here at Stony Brook, you can remember the not so distant days when the campus bus service cost \$.50 for service around the residential quad. You probably wondered why you had to pay for bus service around campus, as if tuition wasn't high enough? You may also recall being stuck on campus without a car on weekends. Why didn't the bus service go to the mall or to Pathmark? If you wanted to go to these or any other local areas you had to wait an hour for a bus which costs \$1.50 or take a taxi because there was no bus service on Sundays. Either of these prospects would render the average college

student financially impaired. A more practical answer would be if the campus bus went to the mall or to Port Jefferson since it cost \$.50, a more practical price than \$1.50 for the bus or the fare of a taxi.

Fall semester 1996 has arrived and the prayers of many students have finally been answered. Not only does the campus bus go to peak off-campus locations but it's FREE... everyone's favorite word. Of course the word FREE also arouses the curiosity of many skeptics. Why is it free all of a sudden? Were we just being taken advantage of as students? Where did this extra money for transportation come from? There must be some answer to all of these questions. Things

aren't just free without a reason. The truth is, the new campus transportation isn't free. The Bursars office has found yet another way to get money from students. If you checked your Bursars' receipt when you paid your tuition you would have noticed a new set of fees including a transportation fee of \$25. That is approximately the same cost of the campus bus pass per semester under the old transportation system.

In actuality, they've already taken your money for bus services whether you use it or not. Therefore it is to your advantage to make use of the services since you've already paid for them.

The new campus bus provides services throughout the residential

quads via North and South "P" Lots in 30 minute intervals. There is also a Hospital/Dental School Shuttle van and a Commuter bus operating at 10 and 20 minute intervals. In addition the campus bus goes to Smith Haven Mall, Pathmark, Walmart, Setauket and Port Jefferson on weekends only at 30 minute intervals.

Bus information can be obtained at the information desk in the lobby of the Student Union.

Students Unite Against The Stony Brook Press

By Ivan Lee

On Tuesday September 24, 1:30 pm at the Student Union, an organized group of approximately one hundred students of color emerged from out of the apathetic chaos that typifies Stony Brook's campus most afternoons. They marched toward the administration building chanting slogans such as, "SINCE YOU WANT TO JOKE AROUND...NOW WE'RE GONNA SHUT YOU DOWN!" These students had gathered together, under the organization of The Black Caucus, in order to address their disgust over *The Stony Brook Press* "insensitive" treatment of Hip-Hop celebrity Tupac Shakur's death, in the "Tribute To Evil" edition.

On page thirteen of the latest issue of *The Stony Brook Press* they printed a fictionalized account of the "Top Ten Things 2Pac Shakur Said On His Deathbed" and on the following page was an article entitled "Now Hell is His Hood." The "Top Ten" list made statements of a slanderous nature. One statement in particular that many people found extremely offensive was, "Yo Baby, If I Had A Dick You'd Have A Sore Ass." Needless to say, many people were outraged and it was this anger which manifested itself in the rally that afternoon, and the Town Hall meeting at the Unity Cultural Center that night.

If you witnessed the march you viewed a scene that has been alien to this campus for too long; a large unified protest by the black community over something that has affected us in

a negative way. Middle-aged adults who witnessed the march might have had a flashback to a time not to long ago when our people did not surrender to complacency as easily as we do today.

With banners and voices raised the students made their way to the Administration Building evoking the ancient art of call and response created by our African Ancestors. "WHEN I SAY SHUT 'EM YOU SAY DOWN...SHUT 'EM" cried a third of the crowd, "DOWN" was the resounding response. Signs, such as one which listed the executive board members of *The Stony Brook Press* as the "Top Ten Most Insensitive People On Campus," were held high above the crowd for all to see.

The rally came to a conclusion outside of the Administration Building. Various people spoke out against *The Stony Brook Press*. These people included Polity President Keren Zolotov, Polity Vice-President Monique Maylor and The Black Caucus chairman Andre English. Rabbi Joseph Topek commented that the list and the article dealing with Tupac's death was not the first time he had been offended by what was written in *The Press*. He said, in the past *The Stony Brook Press* had printed anti-semitic material in their paper. Also, Africana Studies department chairman Dr. Macadoo made a speech in which he charged *The Press* with "yellow journalism." He compared the list and article with the criminal behavior of,

"yelling fire in a crowded theater." It seemed ironic that *The Press*' act of "yelling fire in a crowded theater" had indeed sparked a real fire in all of those who attended the rally.

People who wished to address members of *The Stony Brook Press* were given this opportunity at the Town Hall meeting, hosted by The Black Caucus. Members of *The Press* attended the meeting in order to respond to complaints and questions that people had about what they printed in the publication.

A big surprise for many people was the fact that Stony Brook University President Dr. Shirley Strum Kenny and President of Student Affairs Dr. Fred Preston both attended the meeting. President Kenny stood up at the meeting and publicly chastised *The Stony Brook Press* stating that "there is no excuse for using *The Press* in ways that are demeaning to people." She went on to add that what was printed by *The Stony Brook Press* was, "at the very least insensitive" and that journalism of this nature, "should not be and will not be tolerated by any of us." In conclusion she said that it is, "essential to this campus to honor diversity." Dr. Preston discussed how the future of this university rides on, "trying to build an environment of respect for everyone."

In response the executive editor of *The Stony Brook Press* David Ewalt admitted that, "we we're wrong". Further clarification of just how wrong they, *The Press*, were was

provided by their managing editor, John Giuffo, when he referred to his mistake, in letting the "Top Ten" list and the article on Tupac be printed, as "a big one."

Chairman of The Black Caucus Andre English rebuked *The Press*' stance that the offensive comments, made about Tupac Shakur and his death, were a mistake. As he pointed out, "At the top right hand corner above the 'Top Ten' list you printed the phrase 'In Poor Taste,' so obviously you knew what effect it would have on people when they read it."

As reparations for their actions *The Stony Brook Press* said that they would print a letter submitted by the Black Caucus on the second page of the next issue. The executive editor of *The Press* said that the third page would contain a personal apology written by him. He also alluded that those two articles would not be the only ones in the paper that dealt with this incident. In addition the staff of *The Stony Brook Press* agreed to take sensitivity training sessions in order to insure that incidents of this nature will not occur again. Many people felt that *The Press* was sincere in their apology to the community and in their attempt to redeem themselves. However, others doubted how sorry they truly were. As Chaplain Reverend Noelle Domicca stated, "without truth there can be no forgiveness."

THE UNIVERSITY COUNSELING CENTER: COUNSELING FOR YOU.

Being a college student can be very stressful at times. Whether your major is biochemistry, sociology or you are undecided, classes demand a lot from you. Learning to manage your time to study for classes, maintain a social life and have involvement in clubs and organizations can be a challenging and sometimes overwhelming task. If the everyday stresses of being a college student begin to feel like too much to handle and you feel that you are losing control of your life, there is help for you.

The University Counseling Center offers a wide range of services that can help you deal with any crises that you may be facing. It is located on

the second floor of the Infirmary. Business hours are: Monday, Wednesday, Thursday and Friday from 8 am to 8 pm. All services are free for full time students and part-time students are welcome to come for advice and referrals to other clinics.

Here is a list of services available at the University Counseling Center:

1. Group Therapy (unlimited participation)
2. Support Groups
3. Psychiatric Consultation
4. Consultation and Assessment
5. Crisis Intervention
6. Time-limited psychotherapy
7. Long-term psychotherapy (one-

year limit determined by clinical need).

If you have concerns about confidentiality, don't worry, because it is stated in a brochure distributed by the Counseling Center that, "University Counseling Center policy prohibits the release of any information concerning a student to anyone without the student's explicit and informed written authorization." There are some exceptions to confidentiality such as when a life is in danger.

University Counseling Center staff not only assist you in coping with school related problems, they also address issues of depression, relationships, family or whatever you feel you need to talk to someone about. You

don't have to be afraid or embarrassed, because they are there to help you.

For those who are interested in psychology, the University Counseling Center is offering an internship training program in that field. The program is for doctoral students and provides clinical and counseling psychology experience, and field placement training for graduate students in social work and psychiatric nursing.

If you are interested in getting in contact with the University Counseling Center, call them at 632-6720. You can also visit the center personally during their office hours. The environment is very warm and friendly and they are more than willing to help you.

A Faculty Comment on "THE MESSAGE"

When The Stony Brook Press denigrated the memory of Tupac Shakur, students in AFS-283, "The Message," (a radio program) discussed the implications over the air. A few listeners protested. The following is the reply to these listeners and other objectors from the Chair of the Africana Studies Department, Dr. William McAdoo, on September 26, 1996.

It is not only a brilliant defense of our students, but also a document that argues for a wider historical and cultural understanding of Black culture.

Let me say at the outset, that the main topic of this program was a response to the irresponsible, insensitive and racist full page piece, concerning the death of Tupac Shakur, which appeared on page 13 of an issue of The Stony Brook Press. Aside from venting their anger and their objections to this disrespectful, provocative and inflammatory diatribe in The Press (in context of the unwelcome environment for students of color on this campus) participants urged listeners to attend a planned non-violent protest rally in front of the Administration building on September 24th. (Note that one of the key organizers of this protest rally was Andre English, president of the Black Caucus, an umbrella group for a significant number of campus student organizations.)

Now to the charge of a "disturbing message of anti-semitism," alleged by one listener. My review of the tape of "The Message" for September 19th does not show any credible support for this charge. Most particu-

larly, the following statements by Andre English, et al, do NOT, in my judgment contain or convey any anti-semitic overtones whatsoever: "All I got to say is, that if we had the "Top Ten Things Said During the Holocaust," we would have a damn riot on this campus. Yes, I don't think Hillel would like that. Yes Hillel would break out and The Press would be defunded in a minute."

As a matter of fact, this statement is a hypothetical allusion to the possibility that Jewish students would have been provoked to vigorously protest—under the leadership of Hillel—should the same insensitivity have been shown toward the beastly acts of the Nazis during the Holocaust—especially should The Press stoop to celebrating that event (the Holocaust) in the same manner as they did in the case of the tragic death of Tupac Shakur.

Further, among the invited featured speakers at the protest rally held in front of the Administration building, was Rabbi Topek (Hillel Foundation). Rabbi Topek spoke eloquently and at considerable length, vigorously deploring and condemning the inhumane, racist and insensitive content of The Press' piece. He also pointed out that this is the same campus publication which on numerous occasions in the past had delighted (with a sort of perverted glee) in presenting and featuring on their papers, smiling Nazis and fascist symbols. The assembled crowd which represented all ethnic groups, religions, and all segments of the campus community, received his message with

great appreciation and approval. Other student leaders spoke out against both racism and anti-semitism. The phrase, "this is not a black thing or a white thing, but it is a human thing" was often repeated. (By the way, we have a videotape of this protest rally, should you or anyone else be interested in seeing it).

Let's also deal with the word "revolution" which was used more than once during this program. First of all, it is well known that the Civil Rights struggle of the 1960's is most often referred to as the "Civil Rights Revolution." Our textbooks speak of it in this way, and it is common, not only throughout academia, but in society at large to refer to it as the "Civil Rights Revolution." In this context, it is quite clear that the allusion to "The Revolution is coming," speaks to the fervent desire among a segment of today's youth for another Civil Right's Revolution and to finish the unfinished business that our parents started and to address the unfulfilled promise of the 1960's in general.

Without a doubt, the students who use this and other similar terminology—though their language and tone are militant—still believe in non-violent struggle (that is why they called for a peaceful protest rally and entered into constructive dialogue with President Kenny and "others".) The allusion to "sellouts" being "taken out in the revolution," refers to the removal from elective offices and other positions of power of those who they perceive are responsible for oppressive social policies. (These very same students are

engaged in a campaign to urge fellow students to register to vote and to actually employ this vital mean of power.)

Clearly, there exists a sub-culture of symbolic language which is quite unfamiliar and perhaps even frightening to many in the middle-class mainstream, but which is quite current among alienated groups who seek to negotiate a hostile and racist environment. Further, this language pattern is particularly threatening to some people, especially when used by African Americans (and other people of color) to forcefully and militantly speak their minds and to demand their Constitutional privileges of "justice and equality." In this mix, there is the distinct possibility of cognitive dissonance, of misunderstandings. While we work to overcome this communication gap and as we strive to seek a mutual understanding, it is counterproductive to poison what should be an open "give and take" dialogue; without spurious charges of anti-semitism and hate talk.

Now, reasonable people can and often do disagree. That is why "The Message" is also a call-in program, allowing listeners to express opposing or affirmative views. Students in AFS 283-THE MESSAGE, will be required to become familiar with the station Staff Manual. We also have regular meetings to discuss programming and issues such as those which spurred the above discussion. Students who are new to this medium of communication face the challenge of learning to communicate effectively and responsibly to a wider and more diverse audience.

"Surely, nowhere in the world does oppression and persecution based solely on the color of the skin appear more hateful and hideous than in the United States. Because the chasm between the principles upon which this Government was founded upon and those in which it still professes to believe in and those which are daily practiced under the protection of the flag, yawn so wide and deep."

Mary Church Terrell

First President of the National Association of Colored Women

AMARU

By Margaret Siede

"This thug-life stuff is just ignorance. My intentions was always in the right place, I'm going to show people my true intentions and my true heart. I'm going to show people the man that my mother raised". These are the words of the late Tupac Shakur, the artist that was gunned down in a car to car attack just off a jammed Las Vegas strip. Shakur, 25, was cruising in a five car convoy with Marion "Suge" Knight, head of Los Angeles based Death Row Records, when a white cadillac pulled up next to Knight's black BMW 750 and opened fire at 11:15pm, Saturday September 5th. No one knows for sure who is responsible for the shooting, but the Los Angeles Times made less than subtle insinuations by mentioning the fact that Knight and his entourage had an altercation earlier in the evening with members of a local street gang at odds with the notorious Bloods set from Knights old neighborhood. Knight was only grazed in the head by a bullet fragment and is currently doing well.

When first admitted into the hospital the doctors gave Shakur a 50 percent chance of making it, however, things later took a turn for the worst. After surgery to repair internal injuries to his chest area created by the four bullets, his condition became critical. Left with only one lung partially functioning, Tupac Shakur did not make it and died on Friday, September 13th.

Jesse Jackson was among the first to see the major implications that

Shakur's shooting would have on America's consciousness. He visited Shakur in his hospital room and said, "This isn't just about Tupac, it is about the violent culture we live in, our youth have become immunized to how final death is."

The death of Tupac Shakur has caused many of us to reevaluate life. His death is so poignant and real to the black community at Stony Brook, because many of us hail from inner cities where it is almost common place to see or hear young black men gunned down in their prime over the street violence that seems to mercilessly ravage our communities. He was a young black man from a broken home who knew the streets all too well. Shakur's story received public attention, because he was a famous actor and noted rap star, but his story is not unique. Another young black man will die before you have finished reading this article. His death put a name and a face to the thousands of dead young men from our neighborhoods whose names and faces don't even appear on the nightly news, because the incidents are so commonplace that it no longer is news.

When The Press printed their insensitive article on Tupac Shakur, they ridiculed the deaths and all of the suffering families of these men. National and local newspapers and magazine printed detailed accounts of every brush-in with the law that Tupac, Marion Knight, Snoop Doggy Dog, and Dr. Dre had had; painting a very

negative picture of Tupac and insinuating that Death Row was not a legitimate record company, but rather a gang of common criminals, who reportedly earned \$125 million in the past four years. Mainstream news made no reports of the hit movies Tupac starred in or the fact that his first release under Death Row, "All Eyez on Me" sold 2.5 million copies. The newspapers did, however, call him a Gangsta Rapper and commented on his 'Thug life' tattoo and his sexual assault conviction. So it is easy to see how someone, more specifically, The Press could read the newspapers and come to the conclusion that he is just another dead criminal.

We who are not on the outside looking in, understand that he represents our brothers, cousins, friends and boyfriends and we understand that Tupac is a testament of the crisis that the black community is presently entrenched in. We all have heard the statistics of this crisis before. By now most of us know that young black men have a 25% unemployment rate, that there are more black men in prison than there are in college, and that a black man has the same chances of survival today as did the men who were on the front lines of the Vietnam war. Opponents of rap would say that there is a connection between these facts and the rap lyrics that are popular today. C. Deloris Tucker, an outspoken critic of certain rap artists and their lyrics, had long ago singled out Tupac Shakur as detrimental to himself and to his listening audience, because according

to her, his music and his life glorified violence and disrespected women.

The issue of sex and violence being criticized by the media is an old one. Even the wars between feuding music groups is no longer new or unique to hip-hop. There was a rivalry between the Beatles and the Rolling Stones and between the British pop groups Oasis and Blur. What is new and unique to hip-hop and its predominantly young black audience is the rate that our people are needlessly and senselessly dying. Of course, questionable lyrics would negatively influence a young mind less if that child had a strong family background complete with morals, but a strong black family is often the missing element in many black communities. In a recent issue of Emerge, C. Deloris Tucker was attacked for attempting to substantiate her charges against rap with a two year old article that read, "Boy Shoots Sister-Says Snoop Said Do It". She lay the tragedy at Snoops door because the child refers to the insert in Snoop Doggy Dog's CD called, "A day in the life of Snoop Doggy Dog." The characters are two legged dogs smoking weed. The police attempt to stop them and the female dog is kicked out of the house. Emerge's response to that was, "Someone's self-esteem would have to be nonexistent to think that drawing represents them." Perhaps this is the case with many of our black youth.

A Letter Concerning Tupac

The following letter is addressed to the editorial staff of *The Stony Brook Press*-

To whom it may concern:

When Kurt Cobaine an admitted heroin addict chose to take his own life and leave behind his infant daughter and drug addicted wife, the country mourned his death. Nowhere in *BLACKWORLD* newspaper was there a "top ten list of the things Kurt said before he pulled the trigger".

When Jimmy Smith, former drummer for the Smashing Pumpkins killed his fellow keyboardist by supplying him with "dirty drugs" the country cried for his misfortune. They even shamed the Smashing Pumpkins for firing Mr. Smith in his time of need. Nowhere in *BLACKWORLD* newspaper was there an article filled with false facts and out right lies entitled "Jimmy Smith's map to hell."

As I read the "Top Ten Things Tupac Said On His Death Bed" my eyes welled up with tears and my body shook with anger. For the past week I had refrained from reading the newspapers and watching the news because I

did not want to support these racist syndication's portrayal of Tupac Shakur's life and death. I could not believe that I would face the cruelest depiction of all in "The Press", a newspaper that I pay for.

I, like many others, watched Tupac grow and mature as an artist through the past years. I remember him doing the "Humpty" with Digital Underground. I also remember when I fell in love with his music, that was when he released "Brenda's Got A Baby."

Tupac was a voice of a generation of youths growing up in the crime ridden areas of Harlem and Brownsville stretching to Compton and my hometown Oakland, Ca. To you and his many other critics he was just another thug that glorified the "gangsta lifestyle". To me, he was a strong black man that understood what it was like growing up in the hood.

When I listened to songs like "My Block", "So Many Tears", and "Keep Your Head Up" I realized that I was not the only person dealing with drive-bys and shootings in my neigh-

borhoods and schools. I realized that I was not the only person saying goodbye to loved ones murdered in the streets or locked up in prison. Tupac gave me hope and inspiration as a struggling woman trying to survive and work for a better life. He taught me to hold my head up with pride, even though I am not rich or 100% white.

His songs were not always positive, nor were his actions. His songs were about reality and as many of us know, reality is not always positive. How many of us can honestly say that we never make mistakes and never speak negatively. Tupac, unlike most entertainers was the most honest artist we may ever know. He was always honest and true to his words. He never held his tongue, and he never bowed down to anyone. He was a strong black man that exuded respect. Tupac was not a role model and he never asked to be. He was, however, one of the most gifted artists the hip hop community has ever been blessed with. I will miss him and his contributions to the music industry and I will

keep him in my heart forever.

I feel that the first amendment right to freedom of speech is one of our most important rights as United States citizens. However, unprofessional and slanted journalism is intolerable. It is one thing to poke fun at a political event or person. It is another when you make cruel and inhuman jokes about a man that was murdered in cold blood. Tupac Shakur was loved and admired by many people from all walks of life. He gave many people inspiration and hope. Before you criticize him for glorifying violence I would like to invite you to my neighborhood. I assure you that you will quickly learn the difference between "glorification of a gangsta lifestyle" and the harsh and cruel realities of life.

I do not ask that you love Tupac or his music. All I ask is that you show your fellow students and a dead man a little bit of respect and humanity. **Please, Let Tupac Shakur Rest In Peace!**

Sincerely,
Roseanna Fields

CREATIVE ARTS

On the Beat

L. Session by Sudani Kai Martin

Summer '96' flipped another page in hip hop history. The return of Native Tongue was right and exact. A Tribe Called Quest and De La Soul both dropped their fourth albums. I couldn't be mad at either group. It was refreshing to hear lyrics that went against the norm. Heads also anticipated Nas's album and blasted it repeatedly throughout the summer immediately following its release. The masses appealed to the album. His name, recognition, and hip hop status contributed to the success of this latest project. Other artists who released recordings were Jay-Z (who made the ill come back) and Heltah Skeltah.

Beats, Rhymes, and Life by Tribe gave a taste of their usual style but with lyrics of today. Their wise lyrics were placed on phat tracks by K. Fared. I enjoyed the album except for, at most, three songs. Check for "Get a Hold", "Crew", "The Pressure", "The Hop", "Keep It Moving", "Separate/Together", "Word Play", and "Stressed out". These cuts spoke about our nations senseless violence, the disease of envy, and the thirst for riches that can lead to our downfall. However, Tribe is optimistic about our future as a nation and continues to rhyme from the heart. Consequence, a lyricist from Queens, pioneered his style along with R&B singer Faith, who also appears on the album.

Stakes Is High by De La Soul called out those artists who tried to make hip hop into a fashion show and forum for mob-like drug dealers. Their album was a tribute to "keeping it right" to the art form and culture of hip hop. I'm sure the members of De La Soul are aware that African medallions and skidz are out but how many of us can afford or spell Versace? They also spoke of life issues that most of us can relate to: poverty, dysfunctional relationships, and day to day stress. The tracks were mainly produced by themselves which were hot especially on the cuts "The Bizness", "Dog Eat Dog", "Itsoweezee", "Big Brother Beat", "Pony Ride", "Stakes Is High", and "Sunshine". An ill lyricist who we've heard from before, Mos Def, was featured on the album along with Zhané, and rapper Truth Enola.

It Was Written by Nas represented the rugged streets of Queensbridge. However, this second album wasn't as rugged and underground as his first. This was my only complaint. Why would one of the illest lyricists seek trackmasters to produce his album? I guess the need to really blow up was important to Nas, therefore some tracks were a little commercial to sell. However, all the tracks were bangin. I enjoyed "The Message", "Street Dreams", "I Gave You Power", "Watch Dem Niggas", "Take It

In Blood", "The Set Up", "Suspect", and "Live Nigga Rap" which featured Mobb Deep. Nas basically kept it real with heads who know the streets and its harsh realities. This album was a must have because it guaranteed any brother or sister to get open.

Reasonable Doubt by Jay-Z was definitely better than what I expected. The lyrics, with support from the music, were tight. After listening to the album, you feel as if you had a conversation with a conscious drug dealer. I didn't advocate his lyrics but appreciated the artistic style in which he created them. The music was produced by Clark Kent, D.J. Premier and other various artists. Check for such cuts as "Can't Knock The Hustle" featuring Mary J. Blige, "Brooklyn's Finest" featuring Biggie Smalls, "Dead Presidents 2", "Feelin It", "D' Evils", and "Regrets".

Nocturnal by Heltah Skeltah had that underground sound from Brooklyn. Nocturnal was a retrospective examination of Roc and Ruc'live getting in trouble, rollin with Deceps, and trials of survival. Being brethren of the Boot Camp Click you know trees were mentioned. I really felt this album. Check for all cuts.

One last thought: I must say I never fully felt Tupac as an artist but I hope God allows him to rest in peace!

Staller Center "Magic"

By Liza Mateo

As I was getting into the groove of studying, I received a phone call inviting me to see Penn and Teller at Staller Center. With the phone in my hand, I silently debated on whether to see performers who I had never heard of or make the Sunday evening productive. Out of obligation to this good friend of mine, I grabbed my jacket and was out the door in two minutes.

Ten minutes into the show, I realized that I would have kicked myself had I declined this generous invitation. This incredible duo craftily combined comedy and magic. My eyes were bugged and my stomach was aching from laughter throughout the show.

Penn and Teller are as opposite as night and day. Penn is a tall, loud individual whose sense of humor is as quirky as his style of dressing. Teller is the silent partner whose expressions and mime make him equally funny. This contrast makes them an excellent team, and their twenty-one year relationship in show business exemplifies their overwhelming success. They have appeared on a numerous of talk shows such as David Letterman, Jay Leno, and Regis and Kathy Lee. In

addition, Penn and Teller have been involved in a number of film, studio and theater productions.

It was an evening of, as Penn would say, "simulation, switch and misdirection". Early in the show, Penn recruited a young individual from the audience to assist Teller and him in an exhibition that involved the cutting of an eight foot sheet which remained fully intact. Penn asked his assistant several times whether it was magic or an illusion. She remained adamant with her reply of, "I haven't decided." If he asked me that same question I would have definitely said magic based on my front row perspective.

The pair executed various feats throughout the show, which were attributed to Harry Houdini. Before intermission, Penn and Teller performed an unusual card trick with two audience participants. As Penn was performing the trick, Teller was fully submerged in water. Teller remained submerged in the water for over nine minutes, breaking the five minute world record. At the end of the act, the card, chosen and signed by the audience participant was found in the hand of Teller who was still in the tank!

Penn appears to be an entertaining both on and off stage. During

Intermission he went out of his way to fraternize with his audience. This sets him apart from other entertainers because he maintains that personal relationship he has with his audience.

My favorite act came after the intermission period. After the curtains opened, Teller walked across the dark stage to a vase of roses which created a shadow on the paper canvas behind it. Teller cut the leaves on the roses along the canvas, which was about four feet away from the pedestal holding the vase. And as he sliced the shadow of the leaf or the petal he chose, the actual particle fell off. I sat there amazed.

Penn and Teller ended their show, to put it mildly, with a bang. Penn chose two audience participants who were experienced with the use of guns. Each participant signed their initials on a bullet. Penn and Teller put on bulletproof jackets and head gear. They both stood several feet apart from each other, shot, and caught each other bullet in their mouths. The two experienced participants, who happened to be police officers, confirmed the genuine gun smoke and their initials on the bullets.

I would choose to see Penn and Teller over any day of studying!

rhapsodies

BROKEN FRAME

IRONIC, YOUR EX-WIFE

AND I DO LOOK ALIKE;

HOWEVER, YOUR TALL,

BROWN BODY STANDS

5'11" - LIKE MINE,

FROM YOUR SMILING, BLACK

AND WHITE 1967

WEDDING PHOTO, YOU COULD

BE MY TWIN BROTHER,

BUT WE'RE NOT IDENTICAL.

MY HEART WOULD NOT

ALLOW ME TO WALK OUT,

NEVER TO RETURN

IN NINETEEN SIXTY-EIGHT.

--- CURTIS MORRIS

The Art of Survival

**doodle, swirl, sprinkle, dab
a little bit of this and a little of that**

**black, white, yellow, red
placed together on a once pure canvas**

**an artist of higher power decided which colors he wanted
he knew they would blend well with each other
or at least they should!**

**He loved all colors the same
each was unique in its own texture, style and brightness**

**He painted ropes and fences through each color
for all of them derived from a mixing of sorts**

**because of chemistry, certain paints react differently with
each other,
many colors feel that they are superior**

**this can not continue to happen
one day the artist of higher power will take back his creation**

**and,
splat, streak, smear, pierce
turning once beautiful work into it's original form**

**the over powering of colors will produce a dull gray painters
"mud"**

**Colors must work together to keep their structure
it is all about the art of survival.**

---Nicole Bullitt

once

i started scribbling

for no reason i can think of

the scribble began as a linear progression

from point a to point b

but veered off into q and x

and back once more

then the scribble transformed into circles

teardrops met at their sharp tails

only to have no ends

suddenly

the tranquility of infinity was disturbed

by turbulent violent scribbling

destroying lines and concentric circles in

belligerent coils

twirling endlessly into doodles

dainty little doodles of dollied dandelions

daises and daffodils

along with other frilly flowers

i must have spent two hours scribbling

scrolling my name in plain

scripted and italicized forms

while soaking my feet in the river styx

i illustrated small stones and bones of

those who had journeyed before me

sentenced to some bizarre writing hell

constantly compelled to spell my name

in all CAPITALS

some big some small

then the paper looked like nightfall

when a few rays of light still linger at dusk

the scribble still finding room to sketch heads

bodies and profiles

and with exile still impending

my paper mate tried to find a spot

to lay its enchanting liquid head

only to find that there was only space

for small dots

until my rage was completely processed

and the page was darkened

the scribble ink blot reminding me

of nothing and everything

--- d l hartley

Articulate Love

*You used complex words to mask
your simple thoughts.*

*Simple thoughts in your small mind
roamed around your large head.*

Your large head housed enormous pasts

with just enough room for your minute future.

A minute future plagued with great hate

and insignificant love.

inadequate, insufficient, and insignificant love

"baby.....i love you

baby.....i need you

You are the only one for me.

without you in my life

i am nothing.

Please don't go.

She was just a friend.

Honestly."

I use simple words to reveal my complex thoughts.

It took me less than one second to say "I love you"

and it took you fifteen.

---Joyal Mcneil

The Black Caucus Mission Statement

The Black Caucus is a newly formed organization on the campus of the State University Of New York at Stony Brook. We were founded in the Spring semester 1995. The purpose of our organization is to provide a vehicle in which to continue the long history of fighting for our freedom and to bring about the cultural enhancement and upliftment of the Black Community, by keeping its members informed and functioning in events taking place in today's society.

Our goal is to achieve Freedom and Liberation from the world wide system of white supremacy, for blacks throughout the African Diaspora. It is our belief that black people are Africans, Latinos, Asians, Native Americans and all people who are descendants of the original people of Africa, no matter where they may have been dispersed throughout the world. The vehicle through which this is initiated takes the form of Caucus meetings, where social, political, economic,

and spiritual issues concerning and involving the Black Community are discussed, and ideas and strategies are drawn up to bring about change. We also hope to create an environment of support between you the people of color, The Black Caucus, and the other organizations that have already been established.

The Stony Brook Chapter meetings are held every Friday night at 8pm in the Uniti Cultural Center. All students of color are welcome. We look

forward to seeing you, and working with you for the rest of your college years. Lastly we would like to say that we will help any organization who wants to put a sincere effort to eradicate high levels of campus apathy, uplift the level of consciousness, and bring about a positive change in the conditions students of color face on campus, as well as the conditions we are subjected to as Black people here in America.

A Letter to Shane Daniels

Dear Shane Daniels,

On behalf of The Black Caucus at Stony Brook University, all other black clubs and organizations, the black community, the black nation, my family and myself, I would like to offer my sincere apology for the abuse you suffered. We owe you an apology for several reasons, first and foremost, we owe you an apology for not taking the proper action after you were savagely beaten with The Club, and sent to the Stony Brook hospital in a coma. Second, we owe you an apology for not having taken the proper course of action to have possibly prevented your being assaulted. Right now Shane you're probably asking how can we have prevented that white off duty police officer from attacking you. You're probably saying it's not our fault, nothing could have been done. Well you're wrong. All black people since we have been brought here have seen or suffered from brutality perpetrated on their brothers, sisters, cousins, or family in general, but very few have taken a stand to bring it to an end. So it is because of this, and the fact that our government continues to show us that they condone our abuse, harassment, and murder, as well as refuse to protect us the black citizens of this country, that the brutality continues. We as a community must stand like the proud black men and women that we are and put an end to this form of control over our communities. We should have stood as a united black community and put an end to police brutality, and government sponsored violence when the Philadelphia police dropped a bomb on the people in the MOVE organization in 1985. However, most of us were too scared to take a stand. We should have put an end to it when we were repeatedly lynched with no results or repercussions in the south. We should have put an end to it after Rodney King was beaten by four white police officers, while 10-20 more sat and watched. What did we do? We got mad and reacted by burning down our own community, instead of having an orga-

nized riot, more commonly known as revolution. See we should have been living Malcolm X, and the Black Panthers instead of just making movies about them. Instead of Quoting Malcolm when he said "By any means necessary," we should have been living that philosophy. We should have been defending our communities, when they were being attacked by our racist, white supremacist, tyrannical government, but we didn't. We haven't. For that I apologize. I apologize for the fact that it took one more assault, the assault of you to make me realize that enough is enough. However, at last I finally woke up, and Shane, I'm here to tell you that your beating was not in vain, it was the last straw. The line has been drawn by me, and many others throughout the black community. From this point on our community will be defended.

Many of us talk real big and act real hard, like we were scared of nothing, and can take on the world. We all want to be gangsta's, but like the Fugees said, "When the BEAST come on the mother ****ing block, everybody break out." Well The Black Caucus, and I are putting out a challenge to all those so called gangstas and hard rocks to no longer run from the BEAST. Instead, when you see your brother or sister being harassed, and brutalized, take a stand, be hard, be a soldier and defend your family and community. In no way am I advocating senseless violence, because senseless violence, is just that: senseless. What I am advocating is an organized revolutionary stand against the occupying army in our community, more commonly referred to as the Pigs, 5-0, One time, or the BEAST. See the government places all the evils of society in our communities, to allow the police to terrorize us. See we were operating in this country and this world under a system of white supremacy. The police serve as the protectors of this system. They're in our communities, to keep us in line, and scared. That's why they brutalize us, and that's why the government let's them do it. When we lose the fear of the BEAST. When we finally decide as a whole community that this genocidal violence must

stop, only then will we gain the power of self-determination, and with that the power to determine our own destiny as a community. This will automatically begin to crumble the system of white supremacy. That's why police brutality continues, because as long as we're scared of the force that protects white supremacists, they will continue to keep us enslaved. It's also why we as a community must make a stand. In our communities we've got problems with drugs. We've got problems with prostitution, and gambling. We've got problems with guns and everything else, but what we need to do is start pointing those guns in the right direction. I would like to reiterate that I'm not advocating senseless violence, in fact I'm not advocating violence at all. I'm advocating organized action, and self defense. See if the government is not going to defend us. If they're going to continue to let the police do what they want without repercussions, and continue to let people die, and churches burn, then we as the black community, and nation must take a stand and defend ourselves. For all you so called liberal whites who claim not to be racist or discriminatory, take a deeper look within. If you did not have racist tendencies, if racism wasn't institutionalized, and socialized into you, then you wouldn't allow this brutality to continue. You would organize to stop it. You have, and have had the power to put an end to this. See you should be leading the protests. You should be organizing amongst white people. You should be leading marches of similar minded cautions right into the police station to see the racist cop who beat Shane Daniels. You should be telling the BEAST CHIEF, the Mayor, your congressman, the President, and everyone else, that if these atrocities continue to happen, they will be removed-- not voted out or asked to leave, but removed from their positions of power. However, in most of your heads, you feel that the teenager who was shot in the back of the head, or under the armpits, because his hands were up, must have done something to warrant such a response from the police. You make ex-

cuses for the Beast, siding with them, and that makes you even worse than the Pig who just brutally beat Shane Daniels. At least all of us in the black community know what to expect from the occupying army, but you people smile in our face, and pretend to be our friends, as you sit idly by and watch us get exterminated. So until I see more people like John Brown who died because he detested the racist practices of America, and more people making the proper steps to change your own racist system, please don't come to me with that I'm on your side, I'm not racist bull****. Oh Yeah, if this doesn't apply to you, then there is no reason for you to be angry.

Now back to you Shane. I'm making a promise to you that from this day forward The Black Caucus and I, will do our best to defend the black community, and nation, by any and all means necessary. However, no matter how dedicated we are, we can not put an end to this perpetual problem plaguing our community by ourselves. Therefore, we are issuing a call to all organizations, and all black people in general to make a united stand so that we can put an end to these terrorist attacks that have been a part of our reality and existence since our arrival here in amerikkka. We also want to say that those Caucasians who say that they are friends of the black community, can prove themselves by fighting this major form of oppression through organization of their people, and demanding that this be brought to an end.

Shane I would like to reiterate once again that enough is enough. The line has been drawn, and from now on, police brutality, and government sponsored violence will no longer be tolerated, and will result in a quick organized, and appropriate response by Me, The Black Caucus, and the Black Nation.

Sincerely,

ANDRE ENGLISH
Chairman of The Black Caucus

The Emergence of a Raptopia

by Joyal McNeil

RAPtopia - A state of eliminated ignorance and newly implemented understanding for hip-hop culture

1. Culture Shock!
2. The Revolution

Culture Shock!

Believe it or not, hip-hop is a culture. It has become a distinctive way of life for given societies, in particular the black societies. The culture itself is comprised of contemporary black music and dance forms [past and present]. It combines the oral tradition of storytelling and sophisticated technology to deliver the complex urban sound we call rap music.

Hip-hop is a culture often cross listed with "black" and "underground" culture. At first it seemed to appeal largely to black urban dwellers but then grew to encompass a more diverse group. Moreover, when hip-hop culture was not accepted by the majority, it was then labeled "underground" like most other "black" cultures. The culture embraces a variety of people and therefore has many sub-definitions. Regardless of what hip-hop may mean to different people one objective remains: hip-hop is a culture and needs to be respected as one. The culture's use of expressive language, for example, is a tool that is appealing and is used by many people. That aspect of the culture alone should be enough to include it in an anthropology or modern poetry course. For identity purposes it is important to create culture. It helps to maintain a sense of individuality in the heterogeneous mixture or "melting pot" we call America. One important fact about culture is that not only are we products of our culture but also producers. Either we appreciate the culture we are born into or we retaliate against it. I believe that it is the latter that was the driving force for the emergence of a hip-hop revolution. The emergence of

hip-hop was an important movement from a cultural as well as an entertainment perspective.

The Revolution

Hip-hop was and in many ways still is an "underground" culture. In some ways the culture is still ignored or attacked by the dominant classes. However despite the restraints hip-hop flourished. Sub-cultures began to branch out from the main culture. The elements dance, fashion, language, art, and music that were expressed simultaneously began to become independent cultures.

The history of hip-hop demonstrates that the "in" style of dress involved combinations. At the time of the pioneers "in" dressing consisted of a mixture of casual and sportswear. Large "chunk" gold and diamond jewelry (usually imitation) and designer impostor emblems sewn onto clothing and accessories later came into the scene. Around the late 80's the fashion rage consisted of a large plastic clock used as a neck ornament. In the early 90's extremely oversized pant and outdoorsman outer apparel were worn. A combination still exists. A style consisting of the "old" and the "new". Contemporary styles are mixed with styles from the past and casual wear, such as sneakers, is worn with "Sunday best". These are merely a few of the unisex fashion trends that developed through the hip-hop culture.

Hip-hop dressing began to spread and almost seemed to separate from its mother culture. The element of style portrayed by hip-hop became a tool used by other cultures. It was an expressive style to accompany expressive language and this idea encouraged imitation artists such as Janet Jackson and Madonna began to use the particular style of dress inspired by hip-hop to convey their expressive ideas. It began to seem as if almost everyone participated in the prime of the hip-hop fashion era but they all were not

listening to the music or not actively engaging in the other elements of the culture. Of course, the fashion industry (elite that is) "jumped on the bandwagon." While these people helped to promote hip-hop into mainstream society they were not active participants in the still forming hip-hop utopia.

Language is another important element in hip-hop culture. As individuals we have individual tongues to express individual thought. In the hip-hop culture syntax, word creation, and word manipulation are effective tools used to express personal ideology. In hip-hop vocabulary, words are often used in a reversed manner. An example of this technique would be how words with negative connotations are given positive connotations due to their usage. A specific example would be the use of the words "bad" or "phat" (pronounced "fat") to mean good or appealing. This device is symbolic of the possible objectives of the culture. That objective being, eliminate the negative and accentuate the positive. The negative is turned into positive in language and hopefully in reality.

Graffiti- hip-hop art and dance are two other cultural elements. Graffiti was a way to represent. It is far more than aimless scribbling it is conscious artistic expression. The "unspoken" speak with a revolutionary purpose. An analogy can be made between the notion of seeing your name in lights on Broadway and seeing your name on the "A" train. Dance is a forum for bodily expression. Movements are designed to accompany the beats both of which are well embedded in the soil of past black cultures.

The last element to emerge has become perhaps the essential core - rap music. Relying on both the oral performance of the rapper and the DJ, music is provided. Entertainment is based on the entertainers themselves, key social events, personal experiences

or ideologies. The range is never ending. Rap music in all its lyrical and musical context is a technologically sophisticated and complex urban sound.

A style was developed. It was not easily understood or could not be easily eliminated. Oral, physical and artistic expression led a rebellion against society and its condition. Perhaps the most striking feature of this culture is its ability to draw attention along with acceptance from the nation. It may have originated from the black or minority population but it has grown to become a multifaceted and cross-cultural phenomenon. It is called confusion, black noise, documentary, fantasy, educational tool and finally a culture. Regardless of what it is called the scale of hip-hop continues to widen.

The Supreme Court's Associate Justice David Souter offered the judicial branch the first official definition of rap (which was taken from the Norton/Grove Concise Encyclopedia of Music) "a style of black American popular music consisting of improvised rhymes performed to a rhythmic accompaniment." The culture cannot be ignored any longer. While it is not accepted by everyone it is definitely acknowledged. We have seen the emergence of the "white Negroes," rap videos and video shows, rap movies, and we have even seen Ronald McDonald rapping'. The level of understanding is rising. A RAPtopia is emerging. The ultimate in hip-hop experience in a hip-hop context. A context involving truth, pleasure and a means of reaching the two. The RAPtopia is a utopian situation of idealized perfection. A visionary scheme for a perfect society with the elements of the hip-hop culture, the awareness of it, the respect due to it, and the results of it whether negative or positive.

Call for Submissions

THE CREATIVE ARTS SECTION FEATURES POETRY, SHORT STORIES, BOOK REVIEWS, MUSIC REVIEWS, ON AND OFF CAMPUS EVENT REVIEWS AND MOVIE REVIEWS. ALL SUBMISSIONS CAN BE DELIVERED TO THE BLACKWORLD OFFICE, ROOM 072 IN THE UNION BASEMENT. SUBMISSIONS CAN ALSO BE DELIVERED TO THE POLITY SUITE, ROOM 258 IN THE STUDENT UNION.

News Release for V.I.T.A.L.

Resume building, career related experience, personal contacts, advantages in the job market, the helping of others, identification of individual skills, and making a significant positive impact in your community. What do all these points have in common? They're just a few of the benefits you can expect to achieve when becoming a part of the volunteer effort. Volunteers Involved Together for Action in Life is the heart of what V.I.T.A.L. is all about. We are a student-staffed organization dedicated to increasing community awareness to the wide variety of volunteer opportunities. Our objective is to assist Stony Brook students in gaining a better sense of what their future career goals may be. By identifying volunteer placements (on and off-campus), V.I.T.A.L. helps students decide if they are making career and academic choices best suited to their needs and interests. A student deciding to enter into the pre-med major may need experience in the hospital to determine if that career choice is the right one. The reverse is also true, a student volunteering to help support the community may discover, in their experience, that they love working with kids or have a knack for solving personal problems. This may indicate an academic interest in psychology or a career in psychiatry. So you can see, volunteer work is an excellent supplement

to a college education. The volunteer experience can lead to personal growth and self-discovery, making you aware of yourself as an important member of society.

To better understand the type of opportunities available, here's a brief description of a few of the programs V.I.T.A.L. offers:

Health care: Placements are available in a variety of nearby hospitals, nursing homes, and health related facilities. Physical therapy placements are also available. These offer great experiences for those desiring careers in medicine, nursing, or any of the allied health fields.
Psychiatric care: V.I.T.A.L. offers a wide range of volunteer placements dealing with the emotionally disturbed in various community service agencies.

Social work: Since the field of social work is so vast, there is a diversity of placements available. Students seeking volunteer positions in this area will be sure to find something.

Child care: Placements involve working with pre-school children in day care facilities. There are both on and off-campus opportunities in this area of interest.
Disabled: Work in this area requires assisting the disabled in recreational and educational programs in one-to-one or group activities. Opportunities exist in

hospitals and community service agencies as well as in one day events.

Education: Gain valuable experience by assisting teachers in the classroom and helping individual students through tutorial programs. For those who want to be teachers, this is a great test of capabilities.

Geriatrics: Provide services for the elderly geared towards meeting their individual medical, social, and emotional needs. Work is available in hospitals, nursing homes, and health related facilities.

V.I.T.A.L. also conducts special one day events which are designed for students who cannot dedicate a lot of time to the volunteer effort. A few of the events include:

Habitat for Humanity: This is a project which involves students building low income housing for less fortunate families. Students are assigned tasks, which significantly help the development of the home. Above all, Habitat is a great time for all those involved.

Big Brother Big Sister: This is one of our more popular events. Kids from Little Flower Family Services are paired up with Stony Brook students forming big brother/sister relationships for a day. Our goal is to create a great day for the kids and a fun day for the students. Everyone

involved is provided with free food, access to the pool room, arcade, swimming pool and sports complex. With all that in hand, the students and kids have free reign to do whatever they wish on campus.

Special Olympics: An annual event, which provides a great service for the community. The Special Olympics are held on campus and allow the physically/mentally challenged to participate in a "special" version of the olympic games. It's a great opportunity for everyone involved to have some fun. This is an event everyone should participate in.

Other one-day events include: Blood Drive, Run for Scholarships, NY Cares Program, Names Project (for AIDS victims), Pride Patrol (to keep our community clean). And more to come....

V.I.T.A.L. is a firm believer in the credo, "Make a Difference" and volunteering is one way to make a positive difference in our society. We are located in the basement of the main library, room WO510. We are more than happy to field any and all questions. Simply give us a call at 632-6812 or come down to the V.I.T.A.L. office and find out more about how you can put more of your talents and energies to good use this semester. Only you can initiate change! Hope to see you soon.

MINORITY PLANNING BOARD: "Unity is Power"

The Minority Planning Board (MPB) is a division of the Students Activities Board (SAB), which handles all of the major events for the general student body at Stony Brook. Under the heading of SAB exists several different areas. There are Activities, Lectures & Comedies, Concerts, various behind the scenes support, and MPB. One may wonder why does it have such an ambiguous title? Well, to put it simply, we handle all the areas that SAB does and a little extra.

First and foremost, we are at the service of minority students, which includes African-Americans, Latinos, Asians, Women, Gays & Lesbians, and other under-represented groups in this country and on this campus. We have several affiliated campus organizations listed in our by-laws. These organiza-

tions include: African American Students Organization, African Students Union, Asian Students Alliance, Black History Month Committee, Black History Month Semi-Formal Committee, Black Women's Weekend Committee, BLACKWORLD Newspaper, Caribbean Students Organization, Chinese Association at Stony Brook, Club India, Destiny Journal, Gospel Choir, Haitian Students Organization, Latin American Students Association, Lesbian Gay Bisexual Transgendered Alliance, Minorities in Engineering and Applied Sciences, and Minorities in Medicine (I didn't have to put all of that in, but I just wanted to shout y'all out). When I say we are at the service of minority students I am referring to the concerts, lectures, dance performances, and various other programming that we provide with the specific inten-

tions of reaching out to our people.

In addition to the programming, we hold general body meetings twice a month. A representative, from each of the above organizations, attend our meetings to form a common meeting place for planning events for the semester and discussing issues that affect all of us. If you ever need to know what is happening on our campus, attend one of our meetings because it is the most affective way of communicating with all the organizations at one time.

Dates to keep in mind:

- the remaining general body meetings for the semester are 10/23, 11/6, 11/20, 12/4 held in the UNITI Cultural Center Wednesday nights at 10:00 (sharp!)
- October 16th in the Union Fire Side Lounge during campus lifetime will be our celebration of Latino History Month

(watch out for our dancers and comedians!)

- MPB Phat Jam on October 17, 1996, Look out for flyers.
- Election for Lectures Chairperson and Public Relations Officer will be held Wednesday, October 23rd at 10:00 sharp.

We are encouraging all freshmen and sophomores to come out on the 23rd to get involved and run for a position. If you are not running for a position, please come out to cast your vote. For more information on anything concerning MPB, what we do or even what we should do, contact Josette @ (516) 632-6470. Thanks a lot. Peace.

Caribbean Students Organization

On Tuesday, September 10th, The Caribbean Students Organization held its first meeting of the semester. We had a beautiful turnout with over one hundred students present. It pleased us to see the support of many familiar faces, as well as, a tremendous amount of new ones this year.

Our aim for this year is to unify all organizations on campus. Unification will help everyone gain a better understanding of each others cultures, which will allow us to help one another in whatever ways we can.

Our first meeting consisted of the introduction of the C.S.O. board members: Shaun Smith (President), Jason Munro (Vice-president), Kiesha McCalla (Treasurer), Brenda Adjei (Secretary), Tamika Sterwart (Cultural Officer), Alicia Leonard (Cultural Of-

ficer), Sakina Simon (Cultural Officer), Alicia Beckford (Public Relations Officer), and Jason Joseph (Public Relations Officer)

In addition to that, we discussed our 10th annual fashion show, which is to take place on Saturday, November 2nd at 7pm (time subject to change).

C.S.O hosts a variety of events each year besides the wicked parties we are known for. Following our fall fashion show we host a pagaent in the spring, and we provide educational socials.

We will also have a carnival at the end of the spring semester, Eastern Parkway style, along with Bob Marley Day and Caribbean Day.

We at C.S.O look forward to seeing you and many more at our meetings every Tuesday night, 9 pm in the Unity Cultural Center.

Brief History about SUNY at Stony Brook Chapter of NAACP

The NAACP is the oldest and the largest civil rights organization in the nation. Founded in 1909, the NAACP has over 400,000 members and more than 2,000 units nationwide. With more than 50,000 members and 600 youth councils, young adult councils and college chapters, the Youth and College Division is one of the largest secular youth organizations in the country and is a major training ground for minority youth.

The creation of a formal youth structure within the NAACP was done in 1936 under the leadership of Walter White, former Executive Secretary of the Association. White created the division to lead the nation's youth in "a militant and aggressive campaign against biogtry and in-

equality." The primary objectives of the Division are to inspire, motivate, and create interest in civic activities. Also to provide young people with an understanding of issues pertinent to social conditions, develop organizational skills for implementation of community related activities, and to encourage active participation in these activities.

Our meetings are held every Monday at 8pm in the Uniti Cultural Center, and all who are interested are welcome to join and participate. Contact Amanda at 6-1647 for further information.
CEO: AMANDA SIRLEAF

By Tischelle George

E.O.P (Educational Opportunity Program), which is designed primarily for under represented ethnic groups, has twice been the victim of state-wide budget cuts, resulting in lowered amounts of direct aid for students and reduced student enrollment. Enrollment dropped to 550 students this year from 600 students last year. This means that 50 students could not afford to attend college this year due to their own financial challenges and insufficient state aid.

For the students that the program could afford to include, E.O.P offers a variety of services that are specifically designed to help the E.O.P student get the most out of his/her college education. Students are assigned to a personal advisor, who will counsel them on academic, financial, career, and personal matters. Students have access to a private computer lab, which features Macintosh terminals with Word Perfect 6.0 and other word processing programs. E.O.P students can test their knowledge of math and science by using various software on the computers. They can also study for the GRE, GMAT, and LSAT in the private computer lab. Another service available to E.O.P students is free tutoring. In the past tutoring was available on a great number of subjects, but due to budget cuts, funding for tutoring has been reduced. Now, E.O.P advisors are forced to determine which subjects are the most difficult and require tutors and which subjects do not.

Incoming E.O.P freshman are required to attend a six week preparatory program in the summer preceding their fall semester. Last year the preparatory program only lasted for one week. This year the Educational Opportunity Program had enough money to stretch the program for five weeks. Although last years E.O.P

incoming freshman thought they were lucky to only have to spend one week of their summer at Stony Brook, E.O.P chairperson, Rebecca Paz, says the freshman of last year missed out on a lot. During the summer program the incoming freshman register for their fall classes, and meet with their academic advisors. They are also assigned a strict schedule, which include attending various workshops on everything from study skills to basic survival skills. E.O.P students take their math and English placement exam twice throughout the course of the program; once at the beginning and again at the end of the program. Rebecca Paz, who is also an E.O.P advisor, notes that students scored higher on the second exam than on the first. She believes this is a result of the study skills that they acquire from U.S.B 101 and the analyses, critical reasoning, and grammar skills learned in AIM workshops. AIM is a mandatory class for all E.O.P students designed to compliment EGC 101 courses. Rebecca Paz had this to say about the summer program, "We [all E.O.P staff] feel it makes a difference in the students at Stony Brook." It also acts as an "transition between high school and college."

The future of the Educational Opportunity Program is uncertain. E.O.P staff encourage their students to become active in the fight to save the program. Students need to be more aware of current legislation and they need to vote if they are eligible. Voter registration was also a part of the preparatory summer program. That was the first step towards saving E.O.P.

E.O.P began in the 1960's as an affirmative action program to assist minority people, enabling them to afford an otherwise unattainable college education.

BLACKWORLD Newspaper will soon

feature a Sports Section

All interested contact

BLACKWORLD at 2-6494

Creating Change: Our Pride Against Prejudice November 1996

Tuesday October 29th

Creating Change: Our Pride Against Prejudice
Artwork by ARTGROUP for lesbian and gay artists.
Union Art Gallery October 29th-November 15th

Monday November 4th

Art Show Opening Reception &
Presentation of Faculty/Staff Appreciation Awards
Wine and cheese will be served (alcohol free).
8pm Union Art Gallery

Tuesday November 5th

Gays In the Media
A panel discussion lead by the Gay and Lesbian Alliance
Against Defamation (GLAAD).
6:30pm Union Bi-level

Wednesday November 6th

Delta Lambda Phi: Gay Fraternity at Stony Brook!?
Interested? Come and see what we've got planned.
10pm Union Room 236

Thursday November 7th

Happy Blue Jeans Day!
Everyone wearing blue jeans today is showing their visible
pride and support of Gay Civil Rights.
Advocates and Defenders Panel
Discussion about being STRAIGHT in the GAY community.
8pm Union Room 231

Saturday November 9th

Homo House Party 2
call LGBTQA for invite & directions
9pm - ? In Bayshore

Monday November 11th

Veteran's Day
Gays In the Military
Panel discussion
7pm Union Bi-level

Tuesday November 12th

Campus Leadership Network
Leaders of the Long Island Gay college groups monthly
planning session.
6pm Union Room 231

Tuesday November 12th cont.

Are you looking for a place to bitch and moan?
Come to our *Self-esteem Workshop* run by Peer Support
9pm LGBTQA office in the lower level of the Student Union

Wednesday November 13th

Open-Mic Poetry Night at Colours Cafe
Bring your poetry / prose to read or show off your musical
talents.
8pm Colours Cafe

Thursday November 14th

Faculty / Staff Gay Lesbian Bisexual Network
(FSGLBN) Open House
Students get a chance to mingle with openly Gay Faculty
and Staff.
8pm Union Room 237

Thursday November 14th cont.

Long Island Pride Chorus
Award winning Gay chorus will perform their
spiritually uplifting songs.
co-sponsored by
Unitarian Universalist Campus Fellowship
9:15pm Langmuir Fireside Lounge

Saturday November 16th

Gay MTV-style Singled Out
SUNY } Old Westbury is hosting
a Gay Dating Game
7:30pm call for details & directions
Kevin } 876-2844

Monday November 18th

Living the life of a gender-bender
Panel discussion about being transgendered
led by L.I. Femme Expressions.
8pm Union Room 226

Tuesday November 19th

Religion and Gay Marriage
An Interfaith panel discussion.
7pm Union Bi-level

Wednesday November 20th

Young Gay and Living with AIDS
A recent graduate speaks about his experiences.
8pm Union Room 214

Thursday, November 21st

Caribbean Spice
Fundraiser for the 3rd Annual LGBTQA North-east College
Campus Conference to be held at Stony Brook in April.
Co-sponsored by Campus Leadership Network
9pm Union Bi-level
Suggested donation of \$5

All month

Queer Movies @ Colours
Gay-themed movies will be shown every day
Monday through Friday
Colours Cafe
Lower Level of the Union

Lesbian Gay Bisexual & Transgendered Alliance

Located on the lower level of the Student Union, Suite 045A
For information call (516) 632 6469
Events are free of charge unless otherwise noted
Some events subject to change - call for updates

We will be collecting food items for the Always Spring
Foundation at each event. They give non-perishable food to individuals,
families and children living with AIDS.

Quotable:

It is fallacious reasoning to believe that in order for the black man to be strong, the black woman has to be weak.

--- From France M. Beal's essay
"Double Jeopardy: To Be Black
and Female"

JOIN BLACKWORLD

THIS IS A CALL TO STUDENTS OF COLOR
AND ALL OTHERS INTERESTED

BLACKWORLD NEWSPAPER IS
LOOKING FOR WRITERS,
COPY EDITING ASSISTANTS,
WRITERS, TYPISTS, PRODUC-
TION ASSISTANTS, WRITERS,
DISTRIBUTION ASSISTANTS,
AND PHOTOGRAPHERS

DID WE FORGET TO MENTION WRITERS?

ATTEND OUR GENERAL BODY MEETINGS

WEDNESDAYS AT 1PM

ROOM 072 IN THE UNION BASEMENT

GET INVOLVED! JOIN BLACKWORLD!