

PROGRESS REPORT ON THE BLACK EXECUTIVE: THE TOP SPOTS ARE STILL ELUSIVE

Thomas B. Shropshire is a senior vice-president and director of Miller Brewing Co. in Milwaukee, as well as a vice-president of its parent corporation, Philip Morris, but as a senior black executive, he remains a rarity in corporate America, BUSINESS WEEK reports (Feb. 20 issue).

We have progressed,

says lawyer Donald Murphy, former assistant director of labor relations at Sherwin-Williams Co. and current chairman of a Cleveland group called Blacks in Management, but "black managers usually still lack the level of influence, money, and perks (that white managers have attained). The next step is upward mobility,

board seats, and salaries comparable to those of whites."

Although many of the barriers to management jobs have fallen, blacks have made uneven progress in corporate ranks. According to the federal Equal Employment Opportunity Commission, the number of blacks holding jobs classified as "managers and officials"

increased 5.8% between 1972 and 1982, to 174,003. Black constituted 2.4% of all officials and managers in 1972 and 4.3% in 1982. And the National Black MBA Assn. estimates that about 10,000 blacks now hold that coveted degree — almost a prerequisite for advancement into top management at large corporations.

However, many black executives fear that they are stuck in middle management. Some have resigned themselves to the fact that it will take at least another generation of blacks and whites working together in corporations before the decision to promote any but the most exceptional black to the top will be truly color-blind. Others are quitting corporate life to become entrepreneurs. They want to call their own shots.



"TONY BROWN'S JOURNAL"—Once again, Tony Brown, shown above, host and executive producer of "Tony Brown's Journal," presents a special four-part "Black History Month Tribute." This year, Brown presents "Thank God!" an examination of the evolution of music in the Black church. The program airs on Thursdays at 10:30 p.m. over Public Television, KLVX-Channel 10.

"C.P.R.—Awakening" Exhibit On Display

"C.P.R.—Awakening," an exhibition by local artists, will feature the work of Sylvester Collier, a local artist and instructor at Cannon Jr. High School. The exhibit will open Feb. 10 with a reception from 1-3 p.m. in the Reed Whipple Cultural Center Art Gallery, 821 Las Vegas Blvd. No.

The goal of the selected works will be to revive the community's interest in the culture of Black people. "C.P.R." represents the names of the three participating artists: Sylvester Collier, Laro Parker and Vicki Richardson.

Sylvester's art training began at Bishop College but much of his development as an artist came while he was in the Air Force. His art background led to his being called upon to do jobs that soon became an on-the-job training experience as he learned new techniques and developed his skills. His own personal art at this time was military in nature, involving man and machines. His travels in the Air Force increased his interest in people and how they relate to their environments. He studied the aesthetics that evolve out of looking for beauty in one's own environment. Sylvester says that if he were not involved in art he would probably be pursuing an interest in anthropology.

After completing his service career, Sylvester decided to turn from electronics to a new career. He attended

UNLV and received an award for "Outstanding Achievement." Choosing to start a new career in art was a natural progression for Sylvester, since he had been involved in art in one way or another for most of his life. His graphic arts aptitudes led him to perform many public service art projects while stationed in Guam. One project, the decorative painting of a school, led him to get involved with young people. It was this experience that was the catalyst for using art as an educational tool which later led to a second career in teaching.

Sylvester has been a resident of Las Vegas since 1976 and finds Las Vegas a visually dynamic place. When speaking of his art he says, "The responsibility for communicating lies with the communicator (artist). If the viewer does not understand your message then that message is lost. I paint messages for the individual audience that I am trying to reach. I tell my students, before you ask 'what is it' ask yourself 'how am I affected by it.'"

For further information call 386-6211.

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