

THE PAPER

So we stand here
On the edge of Hell
In Harlem
And Look out on the world
And Wonder
What we're gonna do
In the face of
What we remember
Langston Hughes.



CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK IN HARLEM

Volume 95 Number 1

A Medium For All People Of African Descent

February 19, 1992

While We Were Away: The Aftermath of the City College Tragedy

by Desa Philadelphia

On December 28th, thousands of young people gathered in front of the Science Building to gain entry to the Nat Holman Gym to witness what was supposed to be a Celebrity Basketball Game.

What happened that evening is now a part of City College History. That night eight, young people were pronounced Dead, one was pronounced Brain Dead (and later died), and twenty-nine others were injured.

More than a month has now passed since that tragic day and what now remains is a web of mourning and healing, rumors of blame placing and questions that are still unanswered.

No one else can experience the sort of grief that the families of the nine young victims have had to endure during the month of January, but we at the paper would like to take this time to express our heartfelt sympathy.

As is the case in occurrences of this magnitude and importance, the New York Press community was close at hand. Once again (as was the case with the Levin/Jeffries controversy), the City College Community as a whole was at the brunt of negative publicity. The issue was used as a means of suggesting that not only was the College being run inadequately but that our Student Organizations are being given undeserved responsibilities. According to the December 30th issue of the New York Times, a "high official" here at City was quoted as saying that "We treat them (the students) as if they were sponsoring organizations and we don't remember that many of them are teenagers". The attention of the press, though necessary, seems an evil to the City College Commu-

nity. No report focused on the fact that the City College, although at the receiving end of many "breaks" is a haven of multiculturalism and multiracial harmony.

In an effort to unravel all that has just been mentioned, the Paper asks key questions and explores the key aspects of what is now being referred to as "the Tragedy". How was permission for the use of the Gym obtained, what role did Security play, and who is being blamed for the tragic events of December 28th.

An application sent in to the administration by the Evening Student Government for a "Celebrity Basketball Game" for the December 28th event and an event that was held on December 20th. The Application was approved by Mr. Jean Charles, Director of the Finley Student Centre and Director of Co-curricular life.

According to Mr. Jose Elique, University Director of Security, in a report of the events on December 28th, the applications lacked information about attendance expectations, admission fees and the identities of the participants in the basketball game. The report also claims that Ms. Cassandra Kirnon, representative of the Evening Student Government, entered in a contractual agreement with an outside promoter without permission from the University Administration. Mr. Elique says that both Mr. Charles and his superior Dr. George McDonald, Vice President of Student Affairs, denied knowledge of such a contract. The Paper was unable to speak to Ms. Kirnon about the report and its allegations.

Which leads to the Security Concerns. Every report stresses that security was inadequate. However this may be another way for

trying to explain a situation that cannot be explained. It is apparent that at least three groups of security personnel were present on campus at the time of the tragedy, the College Pinkerton Staff who were working the grounds even though they were not commissioned to work at the event, the New York City Police Department and the security guards commissioned by the Student Government, the Muslim X-men. The muslim guards have been commissioned for other events and have gotten excellent reviews. Therefore, was security actually inadequate or was the resulting occurrences beyond their control? Can it therefore be deduced from previous reports that had there been more security been present, the "tragedy" would have been avoided? No one can say, but security personnel are going to lengths to make sure that they are not held responsible. The recent report released by the N.Y.P.D. claims that they were not at all responsible for the obvious breakdown of security at the event despite reports that calls for Police assistance went unheeded. Among several security recommendations made by Mr. Jose Elique in his report was the recommendation that peace officers be introduced on campus. This is also verified by CUNY Chancellor Ann Reynolds, who in her report to The Higher Education Committee of the New York State Senate stressed that Peace Officers would "enhance our continuing efforts to promote safety at all nineteen CUNY campuses". It is important to note that these Peace Officers will be able to arrest people on campus, students included. All students that the Paper has asked for reactions to this plan have indicated that the plan makes them feel like the CUNY administrations considers the backbone of their institutions, the students, as "criminal time

bombs about to explode".

The City College community, while experiencing the healing process must also endure the effects of the "Blame Placing Process". According to Mr. DeCicco, Director of Public Relations, Vice President of Student Affairs, Dr. George McDonald announced his retirement effective February 3rd and went on retirement leave. Mr. Jean Charles, director of Co-curricular life resigned effective January 31st and Mr. Charles Delaney was relieved of his responsibilities as Director of Security as of 5p.m January 27th and is temporarily reassigned to the office of Facilities and Space Planning. Rumors reaching the Paper have indicated that each of these individuals were forced to give up their positions but when asked to comment on this, both Mr. DeCicco and President Harleston declined *continued on page 2*

INSIDE THIS ISSUE

Black Pride
pg. 2

Tragedy Memorial
pg. 3

After City College ...
pg. 4

Give Them A C.H.A.N.C.E.
pg. 5

Next Generation of Leaders
pg. 8

Arts/Entertainment
pg. 10

Expressions
Centerfold

While We Were Away ... continued from page 1

saying that they were unable to comment on "personnel matters". An aide to a top ranking official told the Paper that CUNY Chancellor Ann Reynolds wanted disciplinary action to be taken against the administrators in charge. Jean Charles, he said, is not in charge of the "J" or Science building that houses the Gym. That comes under Vice President of External Relations and Public Information Ms. Dagmaris Cabezas. The aide said that Cabezas was pushed out of the picture. The aide also said that the Student Government, by informing Mr. Charles and not Ms. Cabezas, made Mr. Charles feel totally responsible and made him susceptible to blame. Many students have indicated that they feel that the student body will suffer from the loss of Dr. McDonald and Jean Charles since these two officials they feel are "for the students". It is also being expressed that the loss seems even greater because these officials are Black. Those that the paper spoke to stressed that with a school that is majority Black and Latino, it is important that the makeup of the administration reflects the makeup of the student body.

President Harleston himself is under fire. On February 13th CUNY Board of Trustees member

Mr. Herman Badillo verbally attacked President Harleston on the Fox morning show "Good Day New York". He essentially said that the President was not competent and referred to several incidents that occurred at City College over the past seven months, that he says reflects President Harleston's incompetence. Badillo stressed that although President Harleston and Chancellor Reynolds consider the issue over, in his mind it is far from over.

But all the Pre-production and Post-production events pale in comparison to what happened to those who perished that night. According to the Coroner's report, all nine of the victims died of Asphyxiation i.e. their lungs were crushed within their chests and could not expand to allow the intake of Oxygen. The result was that the victims' organs were unable to function because of a lack of Oxygen. There was no blood, just a shutting down of the body.

It is indeed sad that this event will prevent the gym's being used for other social and cultural events. For as one student commented, "a school that is as multi-cultural as City College is, needs to flaunt it for all to see." 

The Paper

City College of City University of New York
Convent Avenue & 138th Street
NAC Building, Rm 1/118
Harlem, New York 10031
(212) 650 - 5029

EDITORIAL COLLECTIVE COMMITTEE

Managing Editor: Tammie V. Lacewell
Campus Affairs Editor: Desa Philadelphia
Community Affairs Editor: Keith A. Mayes
Features Editors: Alita Carter & Brian L. Spivey
Copy Editor: Shaun Hunt
Advertising Manager: Jude Thompson
Photography Editor: Alton Stewart

Layout Technician

Donald C. Perry

Staff & Contributing Writers

Desa Philadelphia Alita Carter Mohale Masithela
Evora S. Meed Monique Minto Rab Bakari J. L. White
Marcia Kelly James Gallishaw Don L. Lee

Photographer: Paul Barrera

Articles appearing in *The Paper* do not necessarily reflect the opinion of the staff unless otherwise indicated. *The Paper* reserves the right to edit letters to the Editors. *The Paper's* advertisement policies are not to be confused with its editorial policies. Any reprint of materials without the expressed written consent of the author is prohibited.

Black Pride: A Short Story for Black History Month

by Monique Minto

It was cold, rainy day and the breeze blew briskly as we herded onto the platform. Wet and shivering, many of us wore little more than rags to cover our starved bodies. We had come to the final leg of our long hellish journey since being abducted from our land. Along the final ride, we heard many tales of how hard we would have to work from the slaves who were put to guard us. We were to be auctioned that day to the plantation owners' overseers; dirty white men who could not wait to have our blood on their hands. They came finally, filtering among us, poking and prodding at us like cattle, trying to decide whether or not we were strong enough to be worked to death.

With every poke, my hatred for them grew. To them we were nothing more than animals and were to be treated as such. One overseer,

whom the others laughingly called Blackbutcher Brown, refused to touch any slave with his hands, so instead he used a stick. Every slave that he poked, cursed, and kicked at shrank away in fear, for his face was twisted by an evil looking scar that ran from the corner of his right eye, to a bulbous mole located on his lower left chin. This, added to the tales of punishment and agonizing death that spewed forth from his lips, made him a horror to behold.

Many of the slaves had resigned to their fates but by this time my hatred was so strong that I refused to back down. She spat squarely into my face and I held his eyes without wavering. He struck me in the mouth and a small line of blood began to trickle from the corner of my mouth, but never once did my eyes waver from his. He began to walk slowly around me exclaiming to others what "a powerful nigger" I was and how he'd "just love

to break in an ornery nigger" like me. At that point he raised his stick, ready to beat my defiance out of me, but a sound warning from the slave trader halted his actions in midair. The slave trader, a short, fat, swarthy man named Jones, started complaining about damaged goods and how Brown could do whatever he wanted to me AFTER money exchanged hands. Following this announcement, Brown proclaimed that he wanted nothing to do with a worthless, troublesome, uppity nigger like me and moved on.

At noon there was a break for lunch for the overseers and we were left to stand and wait, chained to our posts while watching them eat, taunting us with their tasteless meals until the afternoon bidding began. As we waited many of the slaves fainted away where they were standing, because of hunger and fatigue. These slaves were beaten back into consciousness and were sold at a

lesser price due to their weakened condition. The rest of us were threatened with harsh punishment if we fainted also. Blood spilled onto my chin from where I had bitten my lower lip to keep from collapsing. The pain I felt kept me awake with its stinging intensity, but it was far less than the pain I would feel after a backlashing so I kept my wits about me. As I stood there, I nurtured black pride, my hatred mixing it with the hope that all this would one day change. And I would be there when it happened. It tore at my pride to have to bow and scrape to these smelly white men, but I swore I would not be beaten. I knew that I would be bought sooner or later. That I would be worked hard and punished often. But I was not afraid and as long as I was alive in this cruel land, I would never show these evil, coldblooded men the thing they most desire to see. My fear. 

Tragedy Memorial

by Mohale Masithela

One of the events in the aftermath of the December 28th CCNY campus tragedy was the "New York City Official Memorial Observance of the December 28th Tragedy at City College" featuring a variety of speakers from the families of the victims and the New York community. The memorial was held at the Convent Avenue Baptist Church on 145th Street, February 1, 1992. The speakers all spoke on a variety of topics centered around the nine victims of the infamous stampede, Darren Brown, Yul Dargan, Late-sha Heard, Dawn Swain, and Sonya Williams. The purpose stated on the program of the memorial was "bringing our city together in the aftermath of the tragedy at City College."

The memorial was introduced by Lloyd Williams from the Uptown Chamber of Commerce, one of the organizers of the event. Mr. Williams restated the objective of the memorial emphasizing the community's need to heal from the tragedy, and learn from the tragedy so that the lives of the nine young bright brothers and sisters would not have been lost in vain. Next was the invocation by Reverend Clarence Grant, a reverend from the hosting church, followed by a musi-

cal selection by the church choir.

Remarks were then made about the tragedy and the need for reform among the behavior of the youngsters in the community and people's general attitudes and behavior in our communities. A cry was made for a strengthening of the family bond in the African-American communities throughout our city. Perhaps the point most strongly emphasized was our communal obligation to ourselves, to not put ourselves and our lives in the positions where we depend on somebody else who might fail us, simply said a need for greater self-respect and value of lives. Speaking were such luminaries in the community as Bishop Norman Quick, Congressman Charles Rangel, National Basketball Association great Nate "Tiny" Archibald, David Lampel, television personality and a top executive in the newsrooms of WLII-AM radio and its sister station, WBLS-FM, and the speaker who might have received the greatest applause, the Reverend Al Sharpton. City College President Bernard Harleston spoke reiterating the college's continued support of and availability to the community. One of the closing speakers was the Honorable Mayor David N. Dinkins. The Mayor told nine powerful

short stories giving personalities to the nine names. The mayor received words of encouragement and support by the speakers throughout the day. The Mayor's words were warmly received by the audience.

One inspirational man who attended was Nate "Tiny" Archibald, a man who was a role model for many on the court but should be a role model for many more off the court. Archibald, the only player to lead the NBA in both scoring and assists in the same season, has received his Bachelors degree, his Master's degree, and is now working on his Ph.D. He now teaches and works in a homeless shelter. He spoke of the need to afford the youth the opportunity to do constructive things during their spare time. He also broke the trend of the speakers who pleaded that the youth reform their behavior by stating, "Don't just blame the youth, the parents are not that far removed."

The most touching, worthwhile part of the afternoon was the part that featured the speeches from the relatives of the victims of the tragedy. Some were very valiant making their remarks without problems, while others were understandably driven to tears when attempting to speak about their lost ones. For one lady the loss of her son

meant the loss of her only child. One relative spoke of how the victim, a former Hampton University student, had almost lost his life to a stray bullet in Virginia but was recovering well and was to start school again this semester, while another spoke of the pain of losing her young teenage daughter. One especially powerful speech was given by a brother who had lost his brother in the tragedy. He focused on the need of young Blacks get out of our slave mentality, disrespecting the value of our lives but rather examine history to realize our true value.

Attendance of the memorial was good, almost filling the church to capacity. In attendance were other well known New Yorkers, Deputy Mayor Lynch, some Black members of the City College Administration, some City College students, and staff from the Black Studies department including Professor Jeffries who received rousing applause when he was pointed out as being present at the ceremony. Despite the fine attendance, the youth, people high school and college aged, were very under represented. This sent an unfortunate message about priorities because the memorial was advertised on fliers and on radio just as the December 28th event was.

Women's Fencing Team Denounces CCNY's Security Guards' Attitude

by Evora S. Meed, Captain

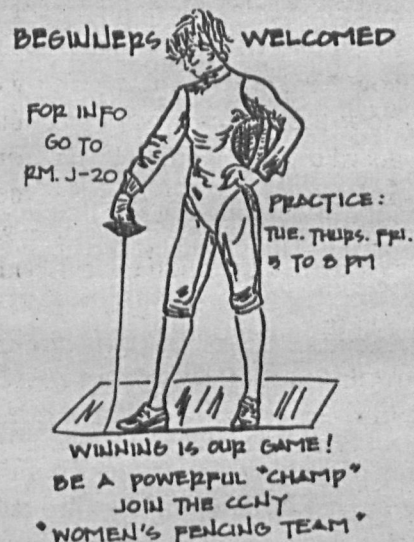
We are hereby denouncing an event that took place this Tuesday January 29th involving some security guards and our team. That day our team was holding a competition in the Park gymnasium, over in the south campus. As everybody at CCNY knows, the south campus gym is a very dark and desolated area at night. The competition started around 7:00 pm and ended around 10:30 pm. The only way of transportation we had to bring us and our equipment back to our locker rooms (in Wingate) was our coach's automobile; this required him to make more than one trip for all of us. We figured it was pretty safe since we had two of the college's "finest" (security guards) at our side. However, when there were only two of us left in the building, the security guards proceeded to tell us that they had just received orders to lock up the gym. We asked them if they

could just wait a few minutes for our coach to pick us up, but they refused because they had to "follow the rules." Now, mind you, that we were not just "hanging out." We were at the gym officially representing CCNY, this guards didn't care much about that. We had to leave the gym regardless and subject our sweaty bodies to catching a cold or worse. At the time the guards were locking up the gym, the security guard automobile came by to pick up the rest of our equipment. We proceeded to do what we considered the most logical thing, namely, get into the jeep. Before we even put a foot into the car the guard told us that under no circumstances could they transport us because it was "against the rules." "What do you mean against the rules?" we asked. They said that according to CCNY security rules they could transport our equipment but they were forbidden to transport any

"subjects." They also implied that if we had a complaint we could express it by attending their monthly meetings to protest. My teammate and I were very upset and demanded that they take us back to Wyngate. What finally convinced them was when we told the guards that if anything happened to us it would be on their consciences. I guess they had one after all.

What struck me the most was when I realized that "our guards" were just about to leave us standing out there in the middle of nowhere, thus jeopardizing our lives just because of some pathetic rule. Their attitude was really appalling and really leaves a lot to be desired. After all, for whom are they supposed to be working anyway? Isn't it for the safety of the students? Our security officials ought to know when a rule does or does not apply. Their apathetic attitudes are the ones that lead the way for robberies,

rapes and tragic events as the one that occurred in December. They must understand that their rules are subject to common sense. Security guards must stop being slaves to rules and regulations, if anything it should be the other way around.



After City College: Wood's Productions

by Desa Phildelphia

It's always good to hear of a Brother or Sister that is carving out a niche for himself/ herself in the professional world, but there's always that element of additional pride when that Brother or Sister is a graduate of City College. One such graduate is producer/director Lawrence Woods, who is intent on becoming another success story in the world of filmmaking.

Larry first came to City College in 1975, but left during his third year of attaining a degree as a writing major. What was supposed to be a temporary break from school turned into a twelve year leave of absence that was never the less extremely productive. It was during this time that Larry began concentrating on a career in video production. He worked for several bridal shops, production companies and cable television stations and also produced and directed his own projects for cable. He however emphasizes that "even though I had picked up the practical experience in the field. I never really had the theory and the degree that's necessary to make a significant gain in the communications field." His determination to succeed led him back to City College in 1990 to complete his degree.

Since graduating in June of 1991, Larry has not only produced a highly acclaimed series for the SONY Screen in Times Square, but is also working on his own project.. One thing's for sure, Larry is definitely an example that successful careers can indeed be launched after City College.

PHILADELPHIA: What was it like to return to City College?

WOODS: Coming back to school was a blessing in more than one way. Not only was I able to graduate, I was also able to get a good year to a year and a half of film and video theory to compliment the practical experience that I had picked up over the years.

P: That's kind of the opposite of how it is usually done, isn't it?

W: Yes, it was kind of a backwards way of making some type of a gain or impact in terms of my film and video career, but it was really a blessing coming back to City Col-

lege after twelve years.

P: So how did you come into contact with the SONY Corporation?

W: Well, around January '91, I had heard that the SONY Corporation was having a contest for Video and Filmmakers. They were looking for independent producers/directors from the colleges in the New York area. I heard about it on the last day that they were accepting entries and I was very excited about it because the winner of the contest would not only be working with the mayor of New York but would also be producing and directing video spots for the SONY screen in Times Square. So I hand delivered my entry that day.

P: What did you have to do to qualify?

W: What you needed to do was to submit a resume, maybe three or four samples of your work, a writing sample and a letter or two of recommendation.

P: You almost weren't in the contest; did you think that you would win?

W: Even though I was very confident in my talents and abilities, I had been in one or two other contests where I had just never heard from the producers of the contest again and I thought that this might be another situation where I would send my work out and maybe not even hear from them again. And thinking of the significant numbers of film and video majors in the city of New York, I thought that maybe they would just shelve my entry and I would never hear from them again, but I tried to be positive about it.

P: So how did you feel when you found out that you had won?

W: Well about two or three weeks later I had put it out of my mind because I was still a little nervous about it. But I got a call from City Hall and they said that they appreciated the work that I had submitted and they were impressed with my writing and my video film samples. So they told me that I was a finalist, then I had another interview, met some of the people from SONY, then worried for another week and a half about whether or not I had got the position, then was pleasantly surprised.



Mayor David Dinkins and Larry Woods

P: What were your samples about?

W: They were basically projects that I had done since I had returned to school. The first called the "Hokey Pokey." It was a hip hop version of the Hokey Pokey song that they do at parties. I contacted the artists of the song, the Together Brothers and along with Austin Phillips, Robert Hood and a few other people here at City, we did the video. I also sent in a documentary that I had done, the "Anatomy of a Black Man", that looked at media depictions of African American heroes and how a number of the significant heroes of the past had gone through character assassinations within the context of the American media before their careers or their lives had been taken from them.

P: So this led to your stint with the SONY Corporation?

W: Yes I produced something like ten, maybe eleven spots for the SONY board through the Mayor's office. I was the producer of a series called "The Mayor's Superstars" who were outstanding New Yorkers, myself included, who had displayed acts of heroism and outstanding volunteer and community service within New York. I actually interviewed these people on camera, and tried to document what their days were like in terms of the community services that they performed. The final product was broadcasted on the SONY screen.

P: How long did you do this for?

W: It lasted for about three months.

P: Tell me a little about the award that you were given and the ceremony at City Hall.

W: In December, the SONY Corporation, in partnership with the Mayor's office had a luncheon at

the Marriot Hotel. The honorees of the Mayor's Superstars program received citations and I was introduced as one of the Producers. I received an award from the Mayor and they played highlights of my work as well as the work of the Producer that has replaced me. It was sort of an overview of all the spots done and it was simultaneously broadcasted on the SONY screen in Times Square.

P: So what's in your future in terms of your work as a filmmaker?

W: Right now I'm working at N.B.C. and I'm also working on a screenplay. It's called "Got it goin' on" and is basically a satire, based on the African American community in New York City. It's about people making themselves accountable as citizens of the community instead of measuring their success in terms of monetary accumulations and in terms of moving on out of the community. Thematically, the film shows that we should empower ourselves and accept responsibility in our own community and not necessarily leave the community when we become "successful." It's a matter of "not moving, staying and improving" which is also consistent with the people that I highlighted in my work at the Mayor's office; people who decided to stay in their communities and make the city a better place to live.

P: Were you working on the screenplay before working at the Mayor's office or was it directly influenced by that experience?

W: Well, both. I actually started writing the screenplay about two and a half, maybe three years ago. But having worked at the Mayor's office and having seen how many dynamic, talented people were here in the City still holding the City together and not escaping to the suburbs and abandoning the communities that they grew up in, I was also influenced by that. And it crosses ethnic and economic boundaries because these people came from all walks of life.

P: When do you expect to finish the film?

W: During February we begin shooting and we're going to shoot and edit four or five scenes from the film because that's basically all the re-

Photo by Joan Vitale Strong

continued on page 9

Give Them A C.H.A.N.C.E.

by Desa Philadelphia

Have you and your friends expounded on the problem of drugs, crime and how they affect our youth? Have you realized that everyday more and more of our youth are being caught up in the ills that are encouraged to foster in our communities? Have you ever debated the issue of what would be the practical solutions to these problems?

Many of us have but were never willing to be an active part of the solution, while others like Aqueela Wilkenson have quit the old "just talk" routine and have devised ways to give our kids a C.H.A.N.C.E.

Children Help Association for Nurturing, Cultivating, Educating is a non-profit organization that encourages children and youth to cultivate their talents in the fields of music, acting and video production.

During a visit to New York from her home in Virginia, it's Founder and President Aqueela Wilkenson was deeply shaken by the fact that kids had few alternatives to playing in dangerous streets. Determined to be a part of the solution, she returned to Harlem from Virginia (where she had been living for ten years) and started what was to become Project C.H.A.N.C.E.

It began with a talk/ variety show on cable called "Hear Us Out" that addressed the issues that were

pertinent to problem solving. Then Aqueela discovered a group of girls on her block on 140th street that loved to dance and she gave them exposure on her television show. That led to her rehearsing fifteen boys and girls ages six through fifteen to develop a dance routine for a rap song written by a positive young sister, twelve year old Tanyanika, and in essence, Project C.H.A.N.C.E. had begun.

Today the program is structured and successful. Young people ages eight through seventeen can enroll in the program. Each session lasts six weeks and classes are kept small to ensure that every child in the program is given special, individual attention. For the duration of the course, students are tutored by volunteer music professionals, choreographers, actors and skilled production technicians in voice training, dancing, acting ability, and film and video production. The program also caters to help in academic fields and currently qualified tutors work with the students to provide any help needed with homework, reading and test preparation.

Aqueela is concentrating on moving on with the program. However, it is an undertaking that is extremely demanding. It is therefore one that requires a lot of help and dedication to be successful. What is therefore needed

are dedicated volunteers, skilled or not, who are willing to help in educating and enriching the lives of our youth.

Recently, the program received a donation of office space in the Adam Clayton Powell State Office Building on 125th Street from where Aqueela handles the administrative part of the program.



Aqueela Wilkenson

It takes a special kind of person to get past talk to action and Aqueela Wilkenson exemplifies the first practical step towards curbing the attitudes that lead to serious problems in our society — the need for caring adults. With help our youth can indeed learn the skills that can lead to the achievement of goals, and according to Aqueela we need to be missionaries for our children. "I used to think about being a

missionary overseas somewhere, but the youth in Harlem need us right here."

From talking to Aqueela, I've realized that one characteristic is extremely necessary in working with our youth — DEDICATION. Aqueela is extremely dedicated. From writing and producing rap songs like "Resist the Drugs" for her youth to helping them with Homework and assignments, there is nothing that Aqueela won't do if it means that youth will benefit. As she eloquently puts it "There isn't enough time in the day to do all the things that my vivid imagination creates. I enjoy doing what I'm doing"

It indeed is the time to give our youth a C.H.A.N.C.E.

Aqueela needs dedicated brothers and sisters to help her to successfully keep up the program. She can be contacted at :

Project C.H.A.N.C.E.

163 West 125 Street, Suite 911

New York, N.Y. 10027

(212) 666 - 3017

note: Check out the February 13th issue of the Amsterdam News for more about Aquila and Project C.H.A.N.C.E. 

College Work Study Update For Academic Year 91/92 Spring Semester

Due to a projected over expenditure by the University the following College Work Study Program modifications are **INEFFECT IMMEDIATELY** for all all City College CWS Program students during the Academic Year 1991/92 Award year for the Spring 1992 Semester:

1. Commencing with the 2/8/92 - 2/8/92 payroll period students will be limited to working an average of 10 hours per week. Wages for work hours in excess of the average 10 hours per week will be the responsibility of the employing department.

2. No student will be allowed to work during the Spring recess (Friday, 4/17/92 to Friday, 4/24/92).

3. This year's work study program

will end 5/8/92. The last payroll period will be one week (5/2/92 - 5/8/92) instead of the normal 3 week payroll period. Students will not be paid for any work performed after this date.

4. Students who have not yet submitted any time sheet (s) for hours worked thus far must submit all time sheet (s) to date by 4:30pm, Wednesday, 2/26/92.

If the CWS Payroll Office, B 201 H, does not receive this/these time sheet(s) by 2/26/92 for all hours worked thus far, the student's CWS Award will be **automatically terminated**. Under no circumstance will a HAND-DELIVERED time sheet be acceptable. All time sheets must be mailed through the college's interoffice mail system for on-campus students and through the U.S

Mail for off-campus students.

5. The DEADLINE for College Work Study Placement for the Spring 1992 Semester has been amended. The amended DEADLINE is Friday, 1/31/92.

6. There are no monies for those students presently working who would like to appeal for additional CWS funds. Students working past their CWS Award will **NOT** be paid by the Financial Aid Office.

7. Students who need jobs and are willing to work OFF-CAMPUS should call James Quirindongo, Placement Counselor for NON-CWS OFF CAMPUS JOBS. By appointment only, call 650-5326 or 650-6509, Y-Building, Room 204. These are part-time and full-time jobs.

8. Financial Aid applications for the coming Academic Year 92/93 (Summer, 92; Fall 92; Spring 93) will be available at the Financial Aid Office February 24, 1992. NOTE DEADLINES. File early for the Summer, 92 College Work Study Program. The Summer, 92 College Work Study Program will not include June, 92.

The University has taken this action because there are not enough funds to continue the CWS program in its present format for the remainder of this academic year. 

EXPRESSIONS

AKEBULAN! ALKEBULAN!

ALKEBULAN! ALKEBULAN!

I am the scepter

Once held high

Are the shouts and screams

For all to hear

From ancient tombs of lost

kings

My spirit threads throughout

my viens

AKEBULAN!

My life I owe to you from

Great ancestors born of you

To the pharoes I sing

Nations built their glory

From the knowledge

You have bestowed

ALKEBULAN!

The delicious fruits of

your land

Akebulan the world sings

Through your daughters

runs your spring.

James F. Gallishaw.

Still Here

I been scarred and battered.

my hopes the wind done scattered.

Snow has friz me,

Sun has baked me,

Looks like between em they done

Tried to make me

Stop laughin , stop lovin , stop livin

But I don t care!

I m still here!

Ascension

for Amiri Baraka

allow us

one time

in this madness

to win under the gun

hear the earthquakes in our stomachs

allow us voices

skilled at the shout

to scatter

sounds of visions

for peace

allow us this

clear ideas stated

in verse

hip hoppers hoppin' the trane

Coltrane's soul

blowin' sounds of visions

for peace.

allow us this

the way Baraka speak

sowin' music we reap

one time

allow us this

peace.

By Langston Hughes

copyright 1948 by Alfred A. Knopf, Inc.

EXPRESSIONS

The Haiti No One Knows

Dirt poor.

Despicable poverty.

Anarchy.

Nightly reports on US news
decry the sorry state of
this island country.

Yet, there s a Haiti
no one knows
a place of grenadine
and sweet baby cries,
of mountains houses that
decorate the country side
like pearls on a wedding gown.

A country with shell-less,
rock-less beaches,
and water so clear the waves
do not distort reality.

A Haiti of fresh summer fruit
all year long,
a countryside abuzz with live.

A place of contrasts
rich and poor,
honor and thievery.
A paradise abandoned by
selfish leaders
adrift, seeking a freedom
that some do not understand.

A Haiti we can t discern
from our easy chairs.
A place where the early
morning leaves beckon us
to come, caome and see
the Haiti that no one knows.

by Marcia Kelly.

RE-ACT FOR ACTION

(for bother H. Rap Brown)

re-act to animals:

cage them in zoos.

re-act to inhumanism:

make them human.

re-act to nigger toms:

with spiritual acts of love and for-
giveness or with real acts of force.

re-act to yr/self:

or are u too busy tryen to be cool
like tony curtis and twiggy?

re-act to whi-te actors:

understand their actions;
faggot actions & actions against yr/dreams

re-act to yr/brothers & sisters:

love.

re-act to whi-te actions:

with real acts of blk/actions.
BAM BAM BAM

re-act to act against actors

who act out pig-actions against
your acts & actions that keep
you re-acting against their act & actions
stop.

act in a way that will cause them
to act the way you want them to act
in accordance with yr/acts & actions:

human acts for human beings

re-act

NOW niggers

& you won't have to
act

false-actions

at your/children's graves.

By Don L. Lee

Copyright 1969 by Don L. Lee

Opinion

Who Will Be Our Next Generation of Leaders

by J. L. White

We always celebrate the New Year by engaging in whatever desires we find fulfilling. We make resolutions and promises of what we're going to do differently in the new year and rarely do they ever survive the first month. We have hopes and dreams that get dashed away as soon as unforeseen problems arise in our lives. On a more significant plateau, we have those leaders and would be leaders, particularly in government but, from a perspective standpoint, as a whole, who are engrossed in the same activity—pledging, promising, pleading in this election year that if you vote for them, they will make the change and make each and every one of your lives better. How ludicrous!

History dictates that government has always supported the rich, and every now and then gets in contact with the poor to see how they're doing and what's going on with them. If my statement of changes is false and the government indeed tends primarily to the needs of the poor than the rich, then why aren't the poor better off and the rich, due to a lack of attention, worse off? Why are some people, economically, light years apart from others if the government is supposed to work for everyone? Simple questions, complex answers. However, in that boiling pot of complex answers, strong leadership is one that comes to the surface.

Where are our leaders?

Brothers and sisters, I rhetorically ask you, where are our leaders? Are we looking for someone with a lot of money, power and influence to become a leader? Are we looking for another messiah like Rev. Martin Luther King Jr.? In the 1990's, if we are looking towards any of the aforementioned, I dare say we are in serious trouble. We must redefine the whole concept of leadership. We must renew our minds. We must reeducate ourselves and recall who and what made it possible for us to do just about everything we do and sometimes take for granted; we must then recapitulate those items in our minds so we can recapture some of the things we had so long ago that we only read about in certain history books, and receive a remnant of optimism; and we must go forward with progress and avoid recidivism.

Women and youth leaders.

As we encounter a blackwatch to the year 2000, our youth and women will play an important part in redefining leadership. If there are some who still do not know where leadership should start, it is worth repeating. Leadership has to and must start in the home. What say we lay aside all the many ways people dictate how children should be reared and take PRIDE (Personal Respect In Doing Everything) in raising our children with decency and discipline. Parents are the only

role model a child needs. Love yourself, love your child and make it your personal goal to be the best you can be and your child will emulate your behavior.

Use your talent, gifts, wisdom, and common sense you were born with and utilize these tools in creating a leader out of yourself. Some people believe in going straight to self-reliance rather than depending on others for motivation. This way the realm of leadership in thought can be expanded in creative ideas and posterior theories.

Our women have always been leaders in the home. Most of us wouldn't be here today if it wasn't for their leadership. In the past, leadership was generally introduced by the youths of that era, and then the adults and people in power eventually brought attention to the issue after major protests. So women and youth are and will continue to be important for good leadership. Anytime you touch a person's life, that causes them to make an adjustment in their life for the better, you are a leader. Corporate Chief Executive Officers (CEOs), money and status possessors, power-hungry politicians. The media drives these identifications of leadership down our throats. We must unequivocally refrain from these portrayed images and symbols of leadership. We and generations of the past have supported these people one way or another and we are right back where we started from. Each family now

and family to come must take an active part in resolving leadership. Teaching responsibility, human kindness, self-esteem, self-effacement, self discipline, and humbleness are just shavings of ice off the glacier of ideas of how to learn and instill leadership. No person is too young or too old to learn these important qualities.

Issues facing African Americans in 1992.

What issues are African Americans facing in 1992? There are plenty, and each issue can be an article in itself. I headline caring for our children now and preparing them for the 21st century. Other issues are our cities, our economy, our education, our high school dropout percentage, our health, our respect for one another, our attitudes towards taking into consideration only self. These issues among many others must be ever present in our minds if we are to progress as a society.

Along with these issues on the focal point, we must look at the business arena. Can we get our voices heard and, if so, how difficult is it? Those of you who have convinced yourselves that nothing is for free and that you have to work for everything you get, you probably have a good perspective on what objectives and goals you wish to accomplish. Of course, if you do get a break here and there, by

continued on page 11

Racism

by Monique Minto

Racism today is alive and well, though it may not be as blatant as in the 1950s and 1960s. We take for granted the freedom we have without realizing that had not been for the many who died for the cause of equality, we would not be where we are today. Even now "minorities" are not seen as equal to the white "majority." However with determination and hard work blacks as a people can lessen the gap between the races. I feel that an informed and well-educated individual has more open-mindedness and can accept things for what they really are instead of what they are assumed to be.

Many assumptions are made about blacks that don't necessarily apply to them all. These assumptions are based on how blacks are portrayed on television, in movies and the other forms of media. Blacks are seen as crass, uneducated thieves with no ambition and no aim in life. But in actuality, blacks have contributed much more to the advancement of the human race than they are given credit for. These contributions date back to biblical times. In order to uncover this history, it takes much hard work and research because black involvement in world history isn't taught in school. Except for a few major people such as

Martin Luther King, Jr., Malcolm X and others, most blacks know nothing about their African heritage. Because of this "cover-up," black children don't feel as proud of their heritage as they should because they receive such limited information. They are, in a sense, being brainwashed with the white man's history from kindergarten to high school graduation. Unless these students advance college where the proper resources are more readily available to them, they will remain with those feelings of inferiority that have been ingrained into their minds.

Blacks have a long way to go

before we are considered equal. The question is, how can we go about this? There is no unity among us, and ignorance of our own culture is widespread. With so many odds against us, it seems like a lost cause.

Although there is no solution to racism there are ways to tone it down. Educate the masses, let them know what blacks a reason to feel proud and whites a reason to open their eyes, understand and respect blacks as a people. Remind the nation constantly of our plight. Maybe then they will realize that the battle has only just begun. ♣

CUNY-TV Joins The N.Y.C. Cable Television Network

On February 1, 1992, CUNY-TV, the cable television station of The City University of New York, will move to Channel 75 on all cable systems in Brooklyn, Queens, The Bronx and Staten Island. It remains on Channel 14 throughout Manhattan.

This move to a new and uniform channel is the result of an invitation to CUNY-TV by the New York City Office of Telecommunications to join CROSSWALKS, The City of New York Cable Television Network. CUNY-TV will occupy one channel of CROSSWALKS' 5-channel system, which will also include Channels 71-74. CUNY-TV remains as part of the basic service on all of the City's cable system.

Beginning Wednesday February 5, 1992, CUNY-TV will present a series of films from the era of so-called "race movies," in which independent films, cast entirely with black with black performers, played to black audiences in major cities and throughout the south. The films to be shown include BODY AND SOUL, a 1924 silent film directed by pioneer black filmmaker Oscar Micheaux and starring Paul Robeson, and three dramas from 1939-40: PARADISE IN HARLEM, MOON OVER HARLEM, and BROKEN STRINGS. The latter three titles, in particular, attempted a more authentic look at black middle-class life of the period than did the musicals, comedies and gangster films that constituted most of the race movies of the 1930s-40s.

The film schedule is as follows:

Wed. Feb. 19—10:00PM,

Fri. Feb. 21—11:30PM,

Sat. Feb. 22—9:30PM

MOON OVER HARLEM (1939)

Stars: Bud Harris, Cora Green, Izzetia Wilcox, Earl Gough, Alec Lovejoy

Director: Edgar G. Ulmer

A widow marries a racketeer and alienates her daughter, whose boyfriend seeks to expel the rackets from Harlem. A melodrama with a social conscience from prolific cult director Ulmer. Also includes an appearance by jazz clarinet Sidney Bechet.

Wed. Feb. 26/10:00PM,

Fri. Feb. 28/11:30PM,

Sat. Feb. 29/9:30PM

BROKEN STRINGS (1940)

Stars: Clarence Muse, Sybil Lewis, Tommiwitta Moore, Matthew "Stymie" Beard

Director: Bernard B. Ray

A classical violinist (Muse) is dismayed to learn his son prefers jazz to the classics. In a Hollywood career that spanned 50 years, Muse's only starring parts were in all-black productions.

(Shown with **ST. LOUIS BLUES**, a 1929 short with Bessie Smith's only filmed performance.)

After City College ... continued from page 4

sources that I have right now. We're however hoping to have some investors view the finished product and if they're impressed, we hope to have the whole film finished by the end of the Spring or the Summer.

P: So you'll be filming in New York?

W: Basically, what I'm looking to do is to come back to the Harlem Community. I live here and the College is here and I'll be looking to involve a number of recent graduates and current students of the Film and Theatre program in the production.

P: You were President of Students for Arts, Media and Education (S.A.M.E.) here at City, weren't you? What was that experience like?

W: S.A.M.E. was an excellent resource and an excellent experience for me. Being the president of the center allowed me to share my professional experience with my fellow club members. People there who had stronger computer skills that I did also shared that with me and I learned a lot about lighting so it was a nice exchange of ideas. Also there was a lot of programming that we put out. There was social programming, political programming, a little bit of educational stuff, some spiritual stuff, some Afrocentric things. So it was a really good experience in terms of the S.A.M.E. Studio/Laboratory where a lot of things could be improved from an experimental

point of view and it added a whole other dimension to my experience. I'm especially proud of a show we did called "B-BOY Television" that was sort of a documentary on rap, historical and contemporary.

P: I'm sure that helped with your work in the Film department?

W: Yes, because the film department is probably best described as "only as good as you make it" i.e. the department was structured in a way that you did not have consistent formal support from the structure of classes. A lot of the assigning was not done by the teacher. You had to make your own alliances and make your own crew. Also the department had limited equipment so you had to be really aggressive about getting the cooperation of your classmates as well as getting to use the equipment. My help mostly came from Austin Phillips, Donna Farnum and Robert Hood, three film artists that are going to make a lot of noise in the industry. Together we really embraced the African concept of communalism, from helping each other to get projects done to chipping in for late night dinners when we found ourselves working late.

P: Things really seem to be working out but I know that you had to sustain those hard times. What was it like?

W: The hard times are still kind of going on in a way. You go from one

point to another in your career and it's good to get the recognition but in order to do that you have to be able to weather the storm. So you must develop an inner strength/ confidence without which you won't be able to make that leap and you won't be able to share your work with the community and make your circle complete.

It's also hard too to maintain a relationship. It takes so much time to pursue any type of significant project in this industry — days, nights, late nights — that it gets hard for someone to understand the amount of time that must be put in.

P: But I'm sure you're encouraged by the recent wave of Black films that have been coming out of Hollywood?

W: Not all. I feel that Black artists not only have a responsibility to themselves and their art but also to the community as well. A lot of artists feel that they should just go for the "marketable product" and they take shortcuts around enlightening and educating. They say that they didn't get into the film industry to enlighten and educate but I feel that's a serious shortcoming. I mean you don't just have to get into it for the financial aspect, you can also enlighten and educate.

P: So what are you looking forward to the most?

W: I'm looking forward to produc-

ing and directing more film and television product and looking forward to exchanging ideas with other independent film artists. I'm just looking forward to share my work with the community and my knowledge with other young artists.

P: Well now that we've come to the end of our time what would you like to throw out there to future graduates?

W: That it's just a matter of weathering the storm. Keep confidence enough to say that for now things are rough but a few years down the road they will be better. A lot of people have their dreams deferred and they fall off the path. Hang in there and stay on the course.

Well there you have it. A positive Brother with a bright future. Larry seemed really confident about the way that his dream came full circle and about where he's going. I think that he describes the route that his life has taken best when he says, "The only way that I can describe the way I feel about the way that things went with school and my career is to say that I feel like I was reading a really good book then I put a bookmark in it and didn't pick it up for twelve years. But now I'm reading it again and enjoying it."

Arts/Entertainment

Daughters Of The Dust

by Rab Bakari

This is a soul stirring film that every African must see. The title sums up the characters and setting of the story. The film focuses on the aura of African women on one of the sea islands of the U.S.A. The sea islands are off the coast of South Carolina, Georgia, and Florida. Ibo Landing is the name of the place. The land is not very fertile but the film bathes you in the beauty of the natural environment of the island. The whole story takes place during a Summer day in 1902. The respect of African Heritage and the values are the main themes that gently soothe your mind and guide your soul. The idea of family weaves the characters into a fine cloth to be worn by all. When I mean all, I mean characters in the film and spectators in the audience. This is something all Africans can relate to. The film is a prophetic warning to all Africans. It reminds us of the values we hope for and the values we have forgotten.

The unborn child of Mula and Eli is the most interesting character in the film. She is also the narrator.

by Alita Carter

Michael Jackson's latest single release from the Dangerous album, Remember The Time, was constructed like a video, but is referred to as a mini-movie. On Sunday February 2, MTV and Fox TV aired the new mini-movie featuring "Mr. Dangerous" himself among others such as Eddie Murphy, Iman and Magic Johnson.

This extraordinary video was directed by Boyz n The Hood writer-director John Singleton. Singleton extracted from the title of Remember The Time a creative scenery which resorted back to ancient Egypt. The mini-movie depicted a time when African people were more in control of their surroundings. In remembering the time, Singleton showed the Temple of Giza, the Sphinx and Nefertiti, this in essence was the "back to the past" ambiance to prepare and put the audience in a historical frame of mind.

The viewers may question the content of Michael Jackson's lyrics

The Pezant family gravitates toward the matriarch known as Nana who is close to a hundred years old. She is the sage and keeper of Africa in the foreign land of the Americas. The Geechee and Gullah dialects entice you to pay attention to every word said. The family conversations pull at your emotions gently and tenses your body physically. The character of Viola reflects the never ending battle of religious devotion (she is a die-hard christian). The character of Nana reflects the forgotten ways of our ancestors.

The family gathering is called to break up the family. Let me explain. The younger generation has decided to begin a new life in the Northern mainland. The older generation stresses that without family no place is good to begin a new life.

There is mystique throughout the film. If you are not familiar with African customs some scenes will confuse you. Africa is constantly raised to keep the viewer tied into the family. The film becomes an educational document for all. The african music and songs rejuvenate the most 'nonconscious' African.

The film leaves many unanswered questions. 'Daughters of the Dust' also establishes the important relationship of Africans and Native Americans. This is a story that can be expanded into a great picture.

The bottom line is that this film is the best I have seen in my twenty four years of life. I saw myself laboring with the indigo and sea island cotton during the American chattel, slave period. I saw myself walking off a slave ship and surveying this strange land. I saw myself deciding that this was not the place to be and turning into the water, never to be seen again. "Daughters" is the hit of the nineties. This film will be remembered for generations. I sat with elders and juniors while viewing this film. I felt the presence of many forgotten ancestors in the theatre. "Daughters of the Dust" is proof that Africa never died during the captivity of

DAUGHTERS OF THE DUST

A FILM BY JULIE DASH



our ancestors, it just evolved into something unique. A line supporting this statement comes from the matriarch, Nana. She grabs Viola's Bible and ties an African charm around it. She tells the family that "we have taken old gods and given them new names."

Go see the film ten times! There is nothing like it! The film was written, produced, and directed by an African woman named Julie Dash. The length of the film is approximately 113 minutes. It is currently showing at the Village East Cinemas, on 2nd Ave. and 12th street. 

Do You remember The Time?

in association with the scene of the mini-movie. Not that many of the video's and songs these days make any sense, however it is important that we look for the subliminal messages that we receive ever so often in everyone else's video.

What we need to recognize is the creativeness of many artist in one feature presentation. In one video (understated) we are able to see and hear Michael Jackson mesmerize us as he's done since he was five year old. We are able to appreciate a young African director's ability to use a theme and recreate a love story based in Egypt. And we can see choreographers Stretch and Fatima take hip-hop dancing to a level to fit the technical moves of Michael Jackson. This video exhibits should be seen as one exhibiting extraordinary talent.

Remember The Time is the most remarkable video we've seen in a long time. Not since Coming to America and The Wiz have we been able to love and appreciate the di-

verse beauty of African peoples.

Even though the mini-movie had and offered much to appreciate, unfortunately Iman's portrayal of an evil Egyptian Queen could not be adored. As Magic puts it, she was "cold". Iman's character exemplified a stereotypic image of what the Egyptians were like. The latter Egyptians may have exhibited such behavior, but ancient Egyptian weren't known for being cruel and uncalculating peoples. Was it necessary to present an evil woman on the throne? She could have just as well dismissed the performers asked to entertain, rather than kill them. This is the type of image which allows Europeans to believe once Africans are in a position of power, that the havoc Europeans have imposed on the lives of Africans will be brought upon them.

The hype of the mini-movie was centered around the announcement of Michael Jackson's first on-screen kiss. (Believe me it wasn't all-dat). Iman exuberated a regal

stature, that made her irresistible. Sorry to say Michael Jackson didn't seem turn on the least. Michael and Iman appeared to be struggling to just kiss each other. It just didn't flow. But thank God it was Iman and not Brooke Shield or Elizabeth Taylor who Michael Jackson probably thought would be more fitting for the role.

Despite minor "technicalities" the video was quite funky and Michael Jackson gave much props to other Black artist. Let's hope other brothers and sisters will benefit from working with Michael.

The song, Michael Jackson. The music, Teddy Riley and Co. The video, John Singleton. Choreography, Stretch and Fatima. Talk about keepin' bin'ess in the family.

NOTE: In the February 8 issue of the Amsterdam News, Michael Jackson is reported to have announced a world-wide tour with proceeds going to children funds. The only countries exempt from this tour are United States and Africa. Should we begin to wonder, why is that? 

Arts/Entertainment

Our Black Men Are Dying And Nobody Seems To Care!!

On Wednesday, January 29, 1992, the Black Students Organization at Pace University, in celebration for African American history month, sponsored the play, Our Black Men are Dying and Nobody Seems to Care. "This play is a dramatization of the experiences of one young Black man—playwright James Chapman: "I was watching my friends die," he says." This play describes and characterizes the numerous situations that many

African American men are faced with today. The play not only expounds on these situations, but the history of each individual situation, no matter how dismal, was ingeniously illustrated by each character. Chapman, knowing the discouraging feelings that is attached to these horrified truths, uses his insight and cushions the audience with 'tear-dropping' humor. James Chapman's inspiring words, "open your heart and risk being hurt... dedicate your life

to living it, ended this political play and created such of feeling of joy and sadness that the audience had no choice but to give the cast a ten minute standing ovation. There are few plays that can simultaneously touch the heart and make one laugh, but it is rare when a play can also inspire one to take action. This play is highly recommended because it contains a lesson for children as well as adults!!

Running time: Approximately 2 hours;

Written and Directed by James Chapman;

Produced by Living the Dream;

Starring James Chapman, Conie Almon, Maurice Mcrae, Stephen Powell, Clive Hall.

Next Generation of Leaders ... *continued from page 9*

all means be grateful and take it. However, many hopes and dreams can be dashed away if one expects too much from outside himself. Therefore, staying on an even emotional level may be best as you take charge to make sure you get the things you work hard for. Trying to work from the outside in is very good but, realize brothers and sisters that some of your brothers and sisters that are already in, and have been there for a while, are not necessarily passing the baton. Some have been engaged in the game of climbing the corporate ladder, losing face along the way and associating themselves with only the higher-ups and well-to-do coterie. Some have forgotten that they were once on the outside looking in, hoping and waiting for someone to give them a chance. Some don't care and are concerned with their own self-improvement. After working hard

to achieve and earn a degree in your field, we must work hard to find another kind of leader I call a mentor. From a pragmatic point of view, the mentor is someone who is within the business arena, who is not one of the aforementioned, and is not interested in getting the ink or the credit, but instead just helping someone to get through the door so that they can better their life. I can honestly tell you with assurance that the mentor will not find you, you have to find the mentor. These extremely important people are vital to us because we can learn from their experiences and avoid some pitfalls that they may possibly have encountered. You need the glitter and glue! The glitter is the degree. The glue is your mentor. If you're fortunate to find one, stick to him or her like glue. Use cogent words so that he or she knows you are serious and you want a chance. Each of you

have a role to play; entrepreneurs, businessmen and women, political scientists, lawyers, physicians, engineers, etc., find your niche, make it fun, and master it.

As a brother of mine told me a while ago, disagreeing is okay among us, but it's dangerous to be disagreeable. Good effective communication is more important than ever. The skills and tools for leadership must be discussed, not through rote teaching but, by learning what is evolving in our community, and what a leader can do to make a change and refrain from becoming a statistic. I say again, this the 1990's. We have reached a point in time where we have to motivate ourselves. We cannot wait for another mortal messiah to come to inspire us to have a mission in life. Some of you have constant reminders why you should achieve.

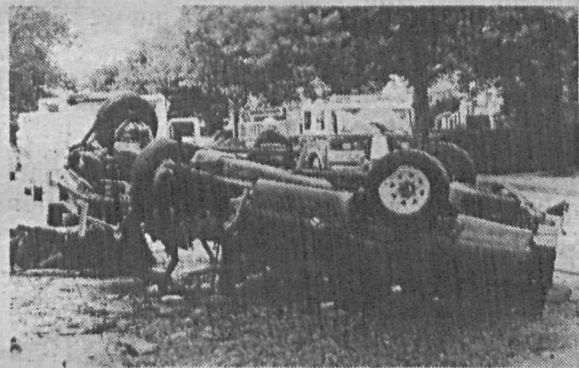
If you can look out your window and see things that aren't right, if you can walk down your block and see things that aren't right, if you can see things in your home that aren't right, then you have just reinforced why you are working so hard to be the best you can be.

This article is dedicated in loving and cherishing memory to the tragedy of eight lives that were needlessly lost on December 28, 1991 at City College and the ninth that expired a few days later. I did not know any of them, but like the rest of the students in this college, the people of this country, and the world, we are saddened and express collective sorrow. To the families, relatives, and friends, along with deep sympathy and condolences, I send understanding and encouragement.

The CUNY Big Apple Job Fair

The CUNY Big Apple Job Fair welcomes CUNY Graduates: Class of 1992 and Recent Alumni to attend a Job Fair on Thursday, April 9, 1992. The event seeks to connect students with full time employment. Graduating Students must register at their college

career services/placement office and Alumni must bring resume and are required to register. The Fair will be held at the Ramada Hotel at Madison Square Garden, Mezzanine Level, at 11:00 A.M.-7:00 P.M.



Ever Get A Pal Smashed?

TAKE THE KEYS
CALL A CAB
TAKE A STAND



FRIENDS DON'T LET FRIENDS DRIVE DRUNK

Ad U.S. Department of Transportation

Join
The Paper
NOW!!!

For Your Information

Black Alumni Scholarship Award 1992

The Black Alumni Association of the C.C.N.Y. will present its 6th Annual scholarship Award in May, 1992. Applicants must be full time Juniors, in need of financial help, involved in C.C.N.Y. and/or Community Affairs, and achieving at least a 2.5 G.P.A. for the 1991-92 school year. Applications may be obtained at the CCNY Alumni office, Shepard Hall, Room 162; The Romance Languages Office, NAC 5/223; The Seek Financial Aid Office, Baskerville Hall, B203; and the NAC Information Desk. Hurry!!! The application deadline is February 28, 1992.

Studio Museum In Harlem

Join in the celebration of African American History Month at the Studio Museum on Thursday, February 27, at 7:00 p.m. Witness an exhibition and Panel discussion entitled 'Africa and the Diaspora,' that will explore the rich artistic and cultural products of Africa and the impact of African cultural traditions on the art and culture of North America, South America, and the Caribbean. Panelists will include Jeff Donaldson, artist and Acting Dean of Fine Arts, Howard University, and Marta Vega, Executive Director, Caribbean Cultural Center, among other scholars. For more information and other studio listings call 212 864-4500.

Harlem Textile Works

Print Designs and Works for Harlem Arts Organizations will be on view at C.C.N.Y., AARONDAVIS HALL through March 6, 1992. Exhibition hours are Monday - Friday, 12:00-5:00. Opening Reception is on February 13, 1992, from 4:00-6:00 p.m. For further information call (212) 650-6900.

The Eibschutz Scholarship

The Eibschutz Scholarship will be awarded to the person that writes the best 3,000 word typewritten essay on "WHAT THE JEWS HAVE CONTRIBUTED TO THE ADVANCEMENT OF THE UNITED STATES." Candidates are advised to concentrate on one aspect of the Jewish contribution (e.g., music, literature, law, the labor movement). Submission Deadline is April 1, 1992. For further information, call the Department of Classical Languages and Hebrew at (212) 650-6722.

Money For College

The Scholarship Funding Service has a number of services to help you reach your goals. The agency can help you in the following areas:

1. How to qualify for thousands of dollars in grants, scholarships, and financial aid.
2. How to increase your chances for a Pell Grant.
3. How to select the college that best suits your career goals. The Scholarship Funding Service offers FREE information. Call NOW at (718) 257-4086.

Join S.A.M.E.-T.V.

The Students for Arts, Media and Education (S.A.M.E.) want to help you learn how to operate professional audio and video equipment, manage a production, and edit programs for closed circuit television viewing. You will also learn how to ACT, deliver news in front of the camera, and write commercials and scripts. Drop by and learn the complexities of television operation and production. Stop by N.A.C. 1/117 and fill out an application or call S.A.M.E. at 650-5028 or 5014.

SUPPORT THE STUDENT MEDIA!!!!

Free Daytona Beach Spring Break '92 Guide Available

The Convention and Visitor's Bureau for the Daytona Beach Resort Area, is offering a FREE "Official Guide to Spring Break '92" for college students. Information on accommodations and events from February through April is also available. For more information call 1-800-854-1234 or write P.O. Box 910, Daytona Beach, FL 32115.

Attention Job Hunters !!!

The C.U.N.Y. Big Apple Job Fair welcomes the C.U.N.Y. Class of 1992 and Recent Alumni to attend a Job Fair, on Thursday, April 9, 1992, from 11:00-7:00 p.m. Graduating students have to register at their college career services/placement office, and Alumni are to bring their resume to the fair. This Fair is going to be held at the Ramada Hotel (across the street from Madison Square Garden) Mezzanine Level, 7th Avenue, between 33rd and 34th streets, Manhattan.

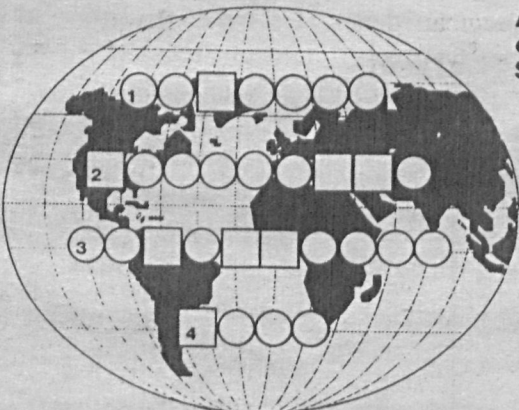
Attention All C.C.N.Y. Students !!!

The next scheduled WRITING PROFICIENCY EXAM will be given on Thursday, March 12, 1992, 2:00-4:00 p.m. and 5:30-7:30 p.m. ALL City College students are required to take the Writing Proficiency Exam to graduate. You MUST register for the exam in N.A.C., rooms 6/219 or 6/322, February 20-March 11. You MUST have passed the SCAT/Placement Exams and/or English 110 in order to take the exam. Bring a photo ID with you to the exam.

PEACE CORPS WORLD WISE PuZZLE

For further information about Peace Corps, write Box 896, Washington DC 20526

INSTRUCTIONS: The Peace Corps has volunteers serving in nearly 90 nations around the world. By solving this puzzle, you will learn about one of these countries. Solve the four numbered puzzle words and then unscramble the letters in the squares to produce the name of the country darkened on the map at the right.



A landlocked nation in south central Africa once known as Southern Rhodesia.

1. Major agricultural product of this nation used in the production of cigarettes.
2. A policy of strict legal segregation of the races.
3. Neighboring nation to the east which borders Indian Ocean.
4. Location of this nation relative to closest ocean.



Solution: 1. tobacco 2. apartheid 3. Mozambique 4. west = Zimbabwe