

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

THE PAPER

THE CITY COLLEGE OF NEW YORK



Vol. 63, No. 3

May 12, 1986

FREEDOM NIGHT HIGHLIGHTS SOUTH AFRICA'S PLIGHT



by Luis Salinas

Music, dance, and live entertainment filled the night on the top floor of Compton Hall on Wednesday, March 26th, in a night of human solidarity to support the freedom and liberation of South Africa from their present brutal system of Apartheid.

The event, sponsored by a number of various student organizations, was combined with live lectures that told what the media tries to hide most, like South Africa's major social problems.

Does South Africa belong to United States, our senators, or to U.S. corporations? South Africa... To whom does it really belong to? These were some of the topics discussed.

There were three objectives to follow in that evening of art and protest. The main objective was to collect signatures on letters stating the students' disgust towards apartheid. Those letters were addressed to our political representatives in Albany.

Secondly, the Freedom Night Event made all students aware of the present and real situation in South Africa by offering them a lecture given by specialists in the matter.

Thirdly, the event gained the students' support for the struggle against apartheid by the students' participation and their physical presence.

The show started with the performance of the C.C.N.Y. VOCAL GROUP, "The N.Y.P.I.R.G. Singers For Social Change," which voices and tones penetrated into everyone's hearts.

"Emancipate yourselves from mental slavery.

None but ourselves can free our minds.
Have no fear for atomic energy

Because none of them can stop the time."

stated "The Redemption Song" by Bob Marley.

The Vocal Group was composed by the guitarist Jesse Schaelter, and the singers Janice Mendlovitz, Alison Kelly, and Desirée Wylie.

Later, the C.C.N.Y. Gospel Choir appeared followed by The Fourth Wall Band which shook the walls and ceiling with their rhythm.

Talking about the event, a student majoring in Sociology said, "I'm having fun. However, let us not forget that we are all here to support a great cause: Apartheid. I'm not here just to have fun at South Africa's expense; I'm here to fill a petition and to get involved."

Franklin Hernandez, another student, said, "Other students at C.C.N.Y. can also cooperate with the apartheid cause by getting informed with what is now happening around South Africa. Other clubs must do their part and throw an event similar to this one."

Consulting with Amy Poe, a Project Coordinator here at City College, I found out about the main objectives of her organization The New York Public Interest Research Group. "Our main objectives are to protect the public interests and to promote real change in our economical, political, and environmental system. Also, we train the students to become activists for the public's interests."

To inquire about the apathy of City College students towards the problems in South Africa the coordinator stated that, "I do not think that the students at City College are apathetic at all. Today, the students are living in times that are economically very difficult for them to live in."

Amy also stated that, "Students today have new goals to follow, and I think that students are moving closer to fill empty areas such as the divestment in South Africa and the hunger in general."

She added, "Students must work together for the growing movement and for the divestment of U.S. Corporate money out of South Africa; all this endures the white power in South Africa. There is a growing movement, right here and around us, towards divestment that is being pressure by the public's concern. An example is our organization N.Y.P.I.R.G. which is now pushing down

a N.Y. State Bill pending in the State Senate where the students are working in groups to promote the divestment of four billion dollars, out of South Africa, to be handed by the state. This money comes from the hands of the tax payers. If we can stop this from happening, it will become the largest divestment ever done, and it will become a powerful moral statement. Any student wanting to help with this cause may contact the local N.Y.P.I.R.G. office; it's located at the Math Hut building in room 913."

Among the special guests to the Freedom Night Event was the distinguished Rector of Saint Philips Church, Reverend Robert Chapman, who dosed the students with true facts about the apartheid issue in South Africa. An excerpt from his speech mentioned how South Africa is being flogged by the military force, and how Americans are supporting South Africa's regime by investing their money in certain corporations.

The Reverend stated that, "The war is the ugly war of Apartheid. To start, my conclusion is simple. The essential enemy, when we think of racial segregation, is not in South Africa; The essential enemy is within South Africa. Apartheid is simply a crime against humanity. Those who perpetrated, and those who supported it are dangerous international criminals."

"Those criminals deserve to be apprehended and sent to trial before the world; they are to be caught for their high crimes and treasons. The issue is one of justice versus injustice; of right versus wrong; of good versus evil. At the moral level, there is no middle ground and no area for negotiations and compromises. As long as apartheid exists on the face of this earth it sustains sources coming from heaven with angry Gods declaring once more... "Let justice roll down like waters and righteousness as an ever rolling stream."

"Apartheid does puts people apart to hate at each other. There are four main groups in South Africa. They are the Europeans, the Asians, the Africans, and

other small groups of people of color. All these groups are all made to live apart from each other; they are all made to be educated apart from each other. Africans can enter white areas to work only. They get the lowest paying jobs, they have no rights, and they are being exploited."

"The workers cannot strike at all; to participate in one means to be punished by fines and/or imprisonment for up to three years. South Africa is ashamed to show its dastardly behavior to a watching world. What South Africa does now it does it in total darkness. No television, cameras, or the press are permitted," exclaimed Reverend Chapman.

"Exclusion is one of the main problems suffered by the black majority in South Africa. Exclusion from their wives, their children, their liberties. If someone, who we all know very well, truly wishes to identify the evil empire of this planet, he must call the name of Africa's U.S.A., or he has not said anything yet."

"It is not surprising to find that the powerful economic and political forces of North America's U.S.A. comfort and support the anti-humanity U.S.A. in South Africa. Given the history of North America's U.S.A., from the time of the pilgrim's fathers to the present, that history relates to native Americans, to Puerto Ricans, to Africans, to orientals and to all human beings who have not been identified as non-white. It will be totally out of character if today, powerful economic and political forces of North America's U.S.A., would not align with the malevolent practitioners of racial depressions that exist in Africa's U.S.A."

"Americans corporations such as Mobil, Exxon, I.B.M., N.B.C., I.T.T., C.B.S., and many more, are on the long list of U.S. companies that have subsidiaries in South Africa's U.S.A. To what degree, then, can we trust the news that come from these companies?" asked Reverend Chapman.

"Those individuals who support apartheid are no less enemies of decency, of justice, of humanity than those who per-

continued on page 3

UNITY SWEEPS ELECTIONS

by Yashima Fowlkes

Here are the results of the Student Government Elections:

Unity Slate

K. Bartholomew	President
A. St. Bernard	Ex V.P.
D. Marshall	Treas.
C. Lashley	V.P. Cam. Aff.
A. Pitter	V.P. Comm. Aff.
G. Mwangi	V.P. Univ. Aff.
N. Mitchell	Ombudsman
CityRainbow	
T. Lung Kiu	V.P. Aca. Aff.

No. Of Voters-1795

(actual number of voters was 1792, 3 ad-

ditional tallies recorded as a consequence of voter/machine error)

Joseph Douglas actual winner of V.P. Aca. Aff. disqualified by vote of the Serc) He is from the Unity Slate

Engineering Senators (Eleven Elected)

N. Odate, R. Williams, R. Mason, J. Gideon, R. Cadet, R. Mabry, I. Anderson, C. Fortune, M. Harris, C. Oliver, W. Tang.

C. McDonald actual winner no 11, Disqualified

Note: Certain Divisions had their senators voted unopposed, their names were not available at the time of print.

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Francis Butler, *Entertainment*
Yashima Fowlkes, *Business Manager*
James Rodriguez, *Sports*
Philippe Montas, *Copy Editor*

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MESSAGE TO THE STUDENTS FROM UNITY

We the Unity Slate would like to thank the entire student body of CCNY for its support in the recently concluded student government elections. We understand clearly the hard work we have ahead of us, and we are prepared for it. We would like you the students to join us in this, in the same way that you supported us during the elections. A united student body

will make this coming year a unique one for City College, and will help us in our goal of bettering the college for the common good of all. Once again Thank You for your support, and let the words of Fredrick Douglas, "If there is no struggle there is no progress," give us spirit for the battle ahead.

HAITI Having Problems

by Philippe R. Montas

The political situation in Haiti following the departure of Jean-Claude Duvalier has stagnated dangerously due to the absence of a clear cut leadership and the lack of a concise program to actively involve the mainstream population in deciding their leadership through elections and participation in the political process.

Agitators are being blamed for the shooting incident that occurred during a peaceful march following a wake for victims of the Duvalier regime, but according to informed sources the lack of action by government to prosecute former criminals of the former regime coupled with the continuing presence of official both military and civilian, who were previously associated with them has created a situation where it's "Duvalierism," as the regime had been aptly named, "without Duvalier."

Many of the political exiles who joyously returned to Haiti following the fall of Jean-Claude have returned because they could not participate either politically or economically in the rebuilding of their country since there is a general paralysis in the social life.

The population lacks a clear direction, and people take to the streets in bursts of mounting frustrations over the lack of improvement in their social and physical needs, through education and vocational programs.

Haiti suffers from many problems, but there is hope because some people are willing to sacrifice to help their country achieve a better way of life.

Last month's shooting incident in front of Fort Dimanche caused many deaths, as the army fired on demonstrators in a confrontation at one of the symbols of repression during the Duvalier years.

The day prior to the incident at the former prison for political prisoners, a strike by employees of the industry Mevs over salary demands; the workers demanded a minimum of five dollars a day; ended tragically when three female employees died of electrocution after shots fired in the air severed a power line.

No one knows why shots were fired, and the women's death has not been widely publicized since they are probably viewed as inconsequential.

Although the CNG, as the ruling military-civilian junta headed by Lieutenant General Namphy is called, is in firm control of the capital, Port-au-Prince, it does not effectively govern the rest of the country, and some of the major towns like Gonaives and Cap-Haitien are practically autonomous.

The situation is grave, and the Haitian Student Association here at CCNY has been actively involved in keeping Haitian students informed of the latest development in their country.

Their office at room 911 of the Math Hut has been a meeting point for exchanging news and information between club members and other Haitian students.

The club has raised funds this semester to help Fathers For Haiti, a catholic organization, so that they can help the population learn a better way of life

Editorial

You Need To Know What's Going Down

Some people seek to define the institution of journalism in the world and in all our major institutions, and, to paraphrase professor George James the distinguished author, they not only believe in their mistaken philosophy, they will defend it with their last breath.

American journalism, ably led by the N.Y. Times and the Washington Post has taken a stance whereby they proclaim the superiority and objectivity of their publications in the world, but never have they been presumptuous enough to declare that theirs was the "only kind" of journalism that should exist.

Certain circles here at CCNY, including our able sister publication *The Campus* and other "politically neutral" organizations have questioned the purpose and performance of *THE PAPER*, and using aggressive parliamentary tactics, *The Campus*, allied with S.A.M.E., managed to severely affect the funding of *THE PAPER* and WCCR causing interruption of our publication schedule.

Every student organization suffers from turnover in their executive committee and the resulting rebuilding process often leaves an organization weak and therefore vulnerable if attacked by predators; corporate take-overs and the colonization of Africa are perfect examples of that aforementioned reality in action through history and in the business world.

THE PAPER was in the midst of reorganizing after the loss of our Editor-in-chief and Managing Editor, and the process left us vulnerable.

Last semester, *The Campus* was also reorganizing, but predators were not roaming then because they did not get

pounced on, and their funding was left intact.

Journalism can concentrate on news events or on ideas and representation. No one claims that only one kind should exist.

We are all familiar with the shortcomings of the blind pursuit of news events while the undercurrent ideas that explain those events are left relatively untouched.

THE PAPER has always prided itself with representing ideas and ideologies that affect our environment rather than merely pursuing events that our sister publication invariably reports adequately in keeping with their adherence to the corporate and impassionate but insidious trend in modern American journalism.

THE PAPER has always prided itself with continuity in our coverage of both campus news and ideas that affect our society.

The South Africa issue has been a constant theme in our publications because we feel that we need not duplicate publication of administrative changes that took place in the College at the expense of what students think, feel and are doing about apartheid.

The political turmoil that affects many people in Haiti has also been of concern to students here at CCNY, and we have tried to provide a forum for the Haitian Student Association and other concerned people.

News is not merely events but a culmination of the clash of ideas in modern society.

We hope to sincerely continue our task next semester, and we are determined to follow our tradition of offering a forum for all progressive ideas here at *The College*.

If you read only one newspaper this year—then make it *The Paper!*

FREEDOM NIGHT continued from page 1

petrate it. The enemy is not in South Africa; the enemy is within South Africa. South Africa needs to see itself the way the suffering people see themselves, the way poor people see themselves, and as non-white people see themselves."

"South Africa stands in need of a deep moral convergence so that justice may speak up and produce actions comparable to their rhetorical of greatness. The day that convergence takes place it will be the day the handwriting on walls will disappear. Without it, South Africa has many days to go, and much evil yet to accomplish. . . for the enemy is within," expressed the Reverend Chapman closing his lecture.

One other special guest to Freedom Night Event, was the honorable professor at City College, Leonard Jeffries; he is from the Black Studies Department. Professor Jeffries kept the public interested throughout his entire speech by referring to the disgusting facts that frame apartheid. The following is a short selection from such euphonious speech.

"Apartheid is part of a policy of genocide and an instrument of it. We cannot lose sight of that reality. Those who had structured this system are part of a larger system that has practiced genocide on people of color for many years, if not centuries."

"The destruction of millions of native Americans as a result of the policies of colonialism and imperialism that emanated from Europe, is the same process of destruction that led many of our people in South Africa to be subject to a similar destruction."

"The link between South Africa, its regime, its apartheid, and its genocide with our people is a real one, and we cannot afford to look at it any longer. In fact, we have to look at the struggles of South

Africa with a very critical mind. We have to look for realities," stated the Professor.

"I see two things whenever I look at the elements of South Africa. An internal and an external wholly alliance. One of them, the external, would put the death of Africans to a line by capitalists profit making like Japan and Israel."

"Japan is considered a honorably white nation, in the regime of South Africa, because the Japanese are also part of the world exploitative mechanism."

"The Jews, in the Middle East, died by the millions in the hands of the Nazis. Today they are congregated in South Africa by the thousands. This act is uncounscionable for a nation that grew out of the ashes of the destruction of the European jury to be today one of the major supporters of the union and racism in South Africa."

"I do not see how people that have had concentration camps, gas chambers, and who had people burned alive could allow the victimization of the South African people. The great banking groups of the world are floating money to South Africa to support it as do some other church leaders such as Falwell who did not go to South Africa because he wanted, but because he was told so by the Reagan administration, so his administration could reverse the process of protests that are going on in order to change the American population in terms of what is really happening in South Africa."

" . . . And I have to blame some of us," charged Prof. Jeffries, "for being too generous, too nice, and too humanistic. To see Jesse Jackson sitting in front of a television camera, on a Ted Kopple Show, with Falwell doing the work of the devil and agreeing to tie his hands and to be polite. . . he should have jumped up and taking a chair, craked that fool (Falwell) over the head, and after doing this

Jackson should have stated that the devil made him do it."

"We are just too polite in raising issues. We need to make everyone uncomfortable about what is happening in South Africa because we are talking here about the death of millions of people by the most sophisticated and technological machinery ever devised by the human kind. Hitler did not have the technological capabilities that South Africa now has. And South Africa has it because of the Germans, the Israelites and the Japanese corporate structures. There are important components in the dimension of alliance in the genocide of this tragedy."

"One of these components is The Blood Brotherhood group of about fifteen to sixteen thousand African leaders who are willing to die in order to maintain the privilege of exploiting us. A second component is formed by the Dutch Reform Church group that happens to be true believers in the lord Jesus-Christ. These people go to church every day, and they hold a bible under their arm and keep another inside their briefcases. Meanwhile, they are planning the destruction of our people."

"This group of people believe that they were chosen by God to rule over South Africa. There is then no accident when we see them taking eighty percent of the best African land and putting the Black Africans on the worst part of it by the millions. The white regime needs about four million Blacks to keep their machinery going. Two million to work in the urban factories, and two million to work on the ruled farms. There is a surplus of about twenty million workers in South Africa. All this is part of genocide."

"After genocide can reach its fulfillment,

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A BIT OF HISTORY POLICARPA SALAVARRIETA: THE SOUTH AMERICAN HEROINE by Luis Salinas

Policarpa Salavarrieta, "La Pola," fought against the Spaniard Imperialism during the battles to gain Colombia's independence from the Spaniards.

She was born in Guaduas, a village near Bogotá, in 1795, and since her childhood she showed a rigid character and a great personality.

In her teen years, La Pola realized the oppression of her people by the Spaniards, and she knew she had to help gain Colombia's autonomy.

Wanting to get closer to her goals of freedom, La Pola and her family moved to Bogotá, the capital.

In her early adulthood, La Pola fell in love with Alejo Sarabin, a soldier from the Spanish troops located in Bogotá. She dated him in private and soon learned that he wanted to help her with her cause.

Throughout the years, La Pola held secret meetings with patriots in her new home. She enjoyed cooking, sewing, washing and ironing their clothes because she deeply believed they were her family and her life.

La Pola, informed by Sarabin of new plans made up by his troop, organized new strategies to strike the Spaniards.

A close friend of Sarabin discovered Sarabin's betrayal to his troop and labeled him a traitor. He was soon arrested along with several other patriots.

Evidence, inside Sarabin's pockets, led the Spaniards to La Pola's home, and she was arrested without warning. In prison, La Pola organized the prisoners and planned to escape.

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FINLEY CENTER: PROMISES BROKEN?

by Philippe R. Montas

According to Ed Sarfaty, former Director of the Finley Student Center, the center does not reflect original plans that were designed to provide students with facilities where their organizations would flourish, and their social needs satisfied.

Instead we are left with a shrinking number of student lounges; two of them are presently being removed from student use at 5/123 and 4/121, and very little space students can use to have functions.

The original Finley Student Center, the building on the South Campus which was destroyed last year, was home to all student organizations, and it provided space for countless activities.

Mr. Sarfaty mentioned that when original plans were drawn for the transfer of the student center to the NAC, they wanted to have space for all the organizations that previously occupied Finley, and they would also have room to carry on with any planned activity.

Presently all student organizations, with a few notable exceptions like the DSG, are housed in the Math Hut, and they must struggle both financially and administratively to stage functions in the NAC.

Originally the snack bar and the second floor cafeteria were to be run by the Students Services Corporation which

oversees the Finley Center.

Profits from the venture would increase the center's budget, and prices would have been lower than now because a college run business can operate on a much smaller profit margin than a private corporation, such as Tastymend.

There is no reason why the Student Services Corporation could not run the snack shop and cafeteria as money-making enterprises that would benefit students.

This in turn would help keep prices down, and provide more funds for student activities.

House Plan Association owned two properties at 292 and 294 Convent Avenue, but they sold them, and used the funds to help the College furnish the original Finley Center at the South Campus location.

They were promised the opportunity to always maintain adequate spaces in the building in return for their investment, but with the old Finley destroyed, they are also in the inadequate Math Hut.

It would appear that many promises were made, and the original motto of the Finley Center, to provide space for student growth, has all but disappeared in the name of expediency and fiscal cutbacks that always seem to affect students first.

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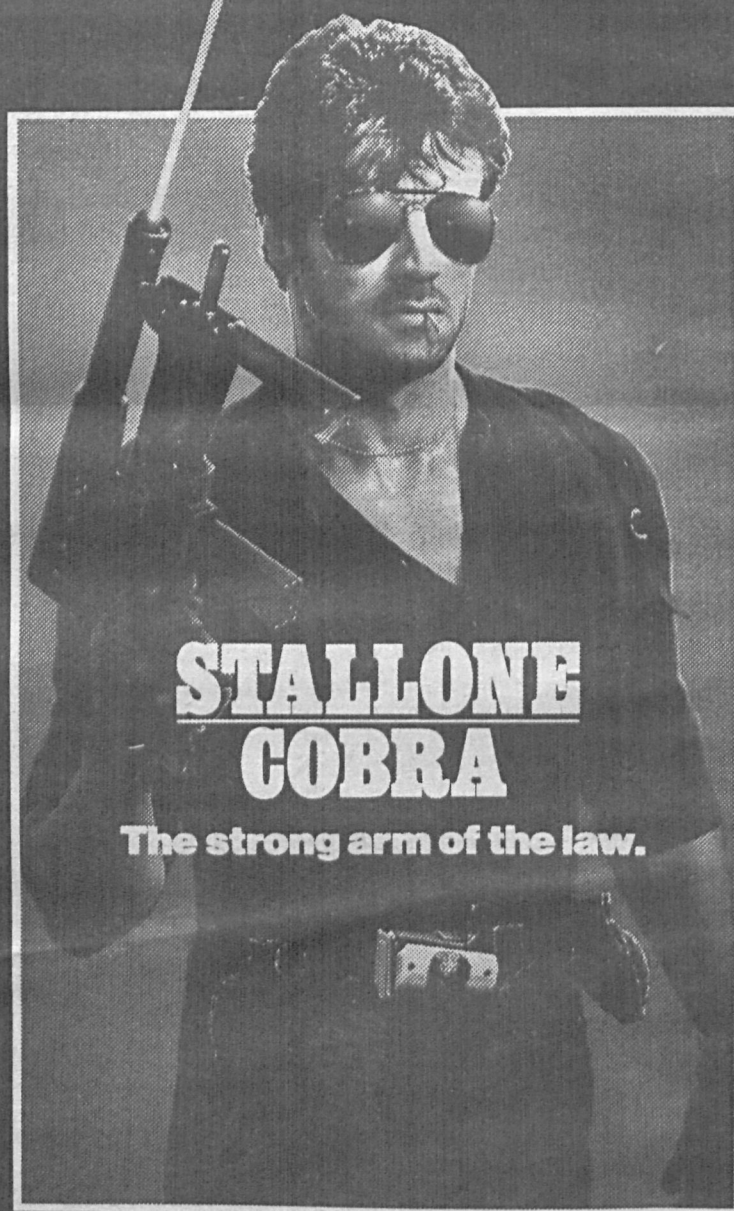
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HARLEM HOMECOMING: A REVIEW

by J.P. Slavin

Ten blocks north of the City College campus stands a dance school that views Harlem as an area filled with untapped talent and creative energy — the Dance Theatre of Harlem.

During their brief sixteen year history as a performing dance company, the Dance Theatre of Harlem has skyrocketed to become one of the world's best classical ballet companies and perhaps more importantly, it has become a symbol to black Americans that dreams do come true.

In 1969, a dance school (soon to be named the Dance Theatre of Harlem) opened its doors for the first time in unassuming surroundings: the basement of St. James' Presbyterian Church on 141st Street and St. Nicholas Avenue.

Arguably, only one person at that time could envision the greatness which surrounds the Dance Theatre of Harlem (DTH) in 1986: Arthur Mitchell, the charismatic founder and director of the DTH.

Mr. Mitchell is the type of human being who has never taken "no" for an answer.

Mitchell was born and reared in Harlem and when he enrolled at New York City's High School of the Performing Arts in 1948 and announced his intention to become a classical ballet dancer, Mitchell was told, "There will never be a black man in ballet until the year 2000."

Mitchell's reply was, "I'll show them" and in 1955 he broke the color line which existed in U.S. ballet companies when he became the first black American to join a major classical ballet company.

During his 13 years with the New York City Ballet, Mitchell was a permanent member and rose quickly to the position of premier danseur for George Balanchine's famous dance company.

Mitchell's expertise and grace as a classical ballet dancer disproved the ugly prejudices which blocked blacks from receiving formal ballet training: that blacks had the wrong types of bodies for ballet and even their presence on stage would jar the color in a line of swans.

Mitchell's precedent, however, did not end the lack of blacks dancing for classical ballet companies and in 1986, most companies have only one or two black dancers.

But in 1969, while still dancing for the New York City Ballet, an event happened which would change Mitchell's life: the assassination of Dr. Martin Luther King, Jr.

Mitchell was deeply moved by the sudden loss of the heralded civil rights leader, and he decided to dedicate himself to work with black children within the discipline he knew; and in August of 1969, while standing in the basement of a Harlem church, Mitchell surveyed his first dance class of thirty ghetto children and said, "I have a dream and you've got to start somewhere."

When you enter the Dance Theatre of Harlem's rehearsal hall and school on 152nd Street, you understand that Mr. Mitchell has accomplished his dream.

The converted three story garage, which the DTH moved into in 1971, permeates with a positive energy and spirit which is contagious among not only the dancers, but touches all who call the Dance Theatre of Harlem hall.

"I love it here," Kareen Pauld, a twenty-one-year-old member of the DTH's professional training class, said in an interview.

"The atmosphere is like a big family.

Everybody is always helping everybody and it definitely filters down from Mr. Mitchell.

He says the Dance Theatre is his family and that he'll watch out for us," Pauld said.

As the energetic young dancer walked away to return to her dance class, the DTH's school administrator, Janice Robinson-Hamm, said warmly to Ms. Pauld, "Hang in there."

"I don't know if I can," Pauld replied.

"Yes you can," Mrs. Hamm said and the young dancer ran off to class with a big smile.

The DTH encompasses not only an elite dance company, but also a complete

"We have placement auditions to determine where the students belong and we try our best to keep students here by doing things like adjusting payment schedules and offering financial aid."

The dance school is divided into six units: a Saturday program which is open to all children from the ages of three to sixteen; an after-school class for children aged ten to eighteen; open adult classes; a federally accredited professional training class for dancers eighteen-years-of-age and up; a workshop ensemble that gives lecture demonstrations throughout the tri-state area and finally, the elite dance company that performs in front of

Mrs. Hamm added.

Joselli Audain, who joined the school at the DTH in 1972 and currently is a member of the dance company, argues that the DTH's philosophy of "discipline in a warm way" is a reason for the school's success as a positive training ground for young people.

Sitting in the school's library after a rigorous rehearsal, Audain said, "The friendliness here comes from the people" of the DTH.

"Mr. Mitchell improves on it with his demands and dance discipline adds to it.

A lot of people here have no intention of being professional dancers, but they leave here with a distinctive education: discipline, organization, politeness and a feeling of always be proud of yourself but always ask the most of yourself.

Dance gives you the discipline which will carry you forever," Audain said.

The DTH not only tries to bring the lessons of classical ballet into their students lives but they also demonstrate ballet to many people who have never seen the beauty and grace which distinguishes ballet as one of man's greatest inventions.

The second Sunday of every month, the DTH has an open-house where for an admission of three dollars, Harlem residents can see what it does best: dance.

Ms. Audain labels the open-house performances a "turn on" because the forum brings ballet "to many people who have never seen dance, especially ballet. They can understand it and respect it."

The Workshop Ensemble is another vehicle which carries out the school's intention of bringing classical ballet to areas that have never witnessed the art form.

"The Workshop is made up of the most advanced students from our accredited professional program," Amy Wynn, the manager of the Workshop Ensemble, said in an interview.

"They give lecture demonstrations, small-scale performances and occasional full-scale performances in the tri-state area," she said.

Lecture demonstrations are usually given in the New York City public school system and the ensemble introduces the youngsters to classical ballet.

"The company dresses in class attire and they demonstrate class steps like the Barre (the Barre is an elevated parallel bar the dancers use to warm-up on).

A narrator, usually Mr. Mitchell, explains why and what the dancers are doing and relates it to the audience's every day activities.

The lecture demonstrations climax with a performance.

The Workshop gets out into the community to expose classical ballet in all styles and gives our professionally trained students performing experiences," Wynn said.

On the top floor of the DTH's rehearsal hall is studio three: a large, loft-like space where the elite fifty-four member dance company practices.

Studio three's large windows look-out over the architectural dichotomy which illustrates Harlem's present condition: the elegant four-story brownstones from Harlem's glorious past and the depressed red brick tenements of 1986 Harlem.

Inside studio three, however, is where one of the world's most celebrated and applauded dance company's rehearses; a dance company that has performed in front of sold-out audiences from Tokyo to Barcelona and a dance company — with

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dance school that offers classes for all ages and sizes; starting with a Saturday morning class for three-year-olds and ending with an aerobics class for parents who enroll their children in the Saturday program.

Currently, the DTH has over 800 students, twelve faculty and an annual budget of \$6,000,000; and the converted garage is now one of the best dance facilities in the United States with three spacious dance studios, locker rooms, office space, a sewing department, a library and extensive video taping equipment.

The School at the DTH provides the opportunity for anyone to learn the discipline and grace of classical ballet training.

"We try not to say no," Mrs. Hamm said in an interview.

sold-out audiences throughout the world.

The School at the DTH also offers a six-week summer program which attracts students from around the world to "try their wings and open up," Mrs. Hamm said.

Keeping with the DTH's policy of making their classes accessible to all people, tuition for a sixteen week course can be as low as \$50.

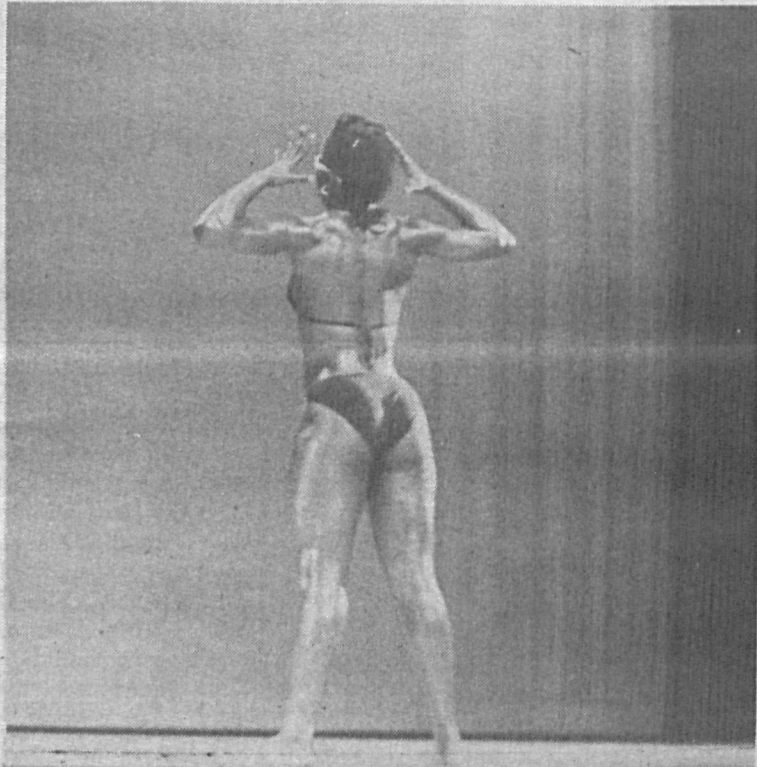
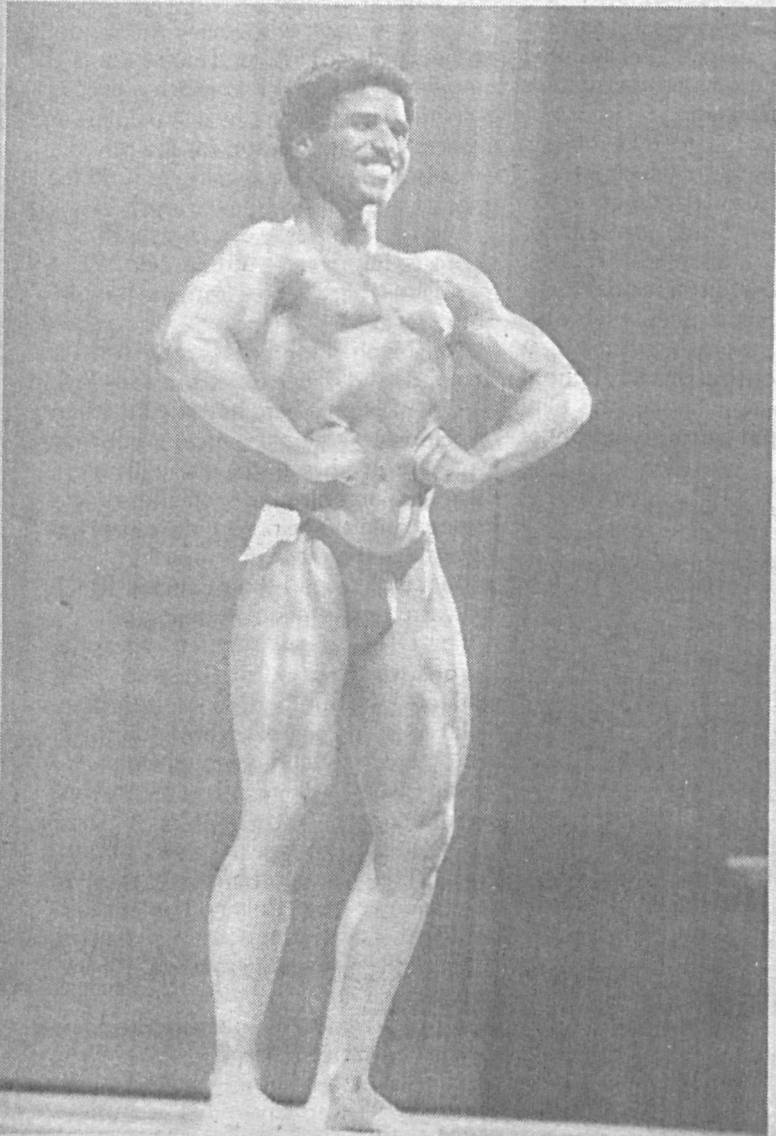
Mrs. Hamm believes the dance school gives its students valuable lessons that the dancers can apply to their lives out of the dance world.

"We give students structuring, discipline, and a sense of self that comes from the discipline of taking ballet classes. There are also certain rules at the DTH like dress codes, signing in and out, and punctuality that you have to abide to."

"In a warm way, we provide instruction,"



BODY BUILDERS SHOW THEIR STUFF



by Luis Salinas

The 1986 BODY BUILDING COMPETITION at Aronow Theatre took place on Thursday April the 17th at 12 P.M.

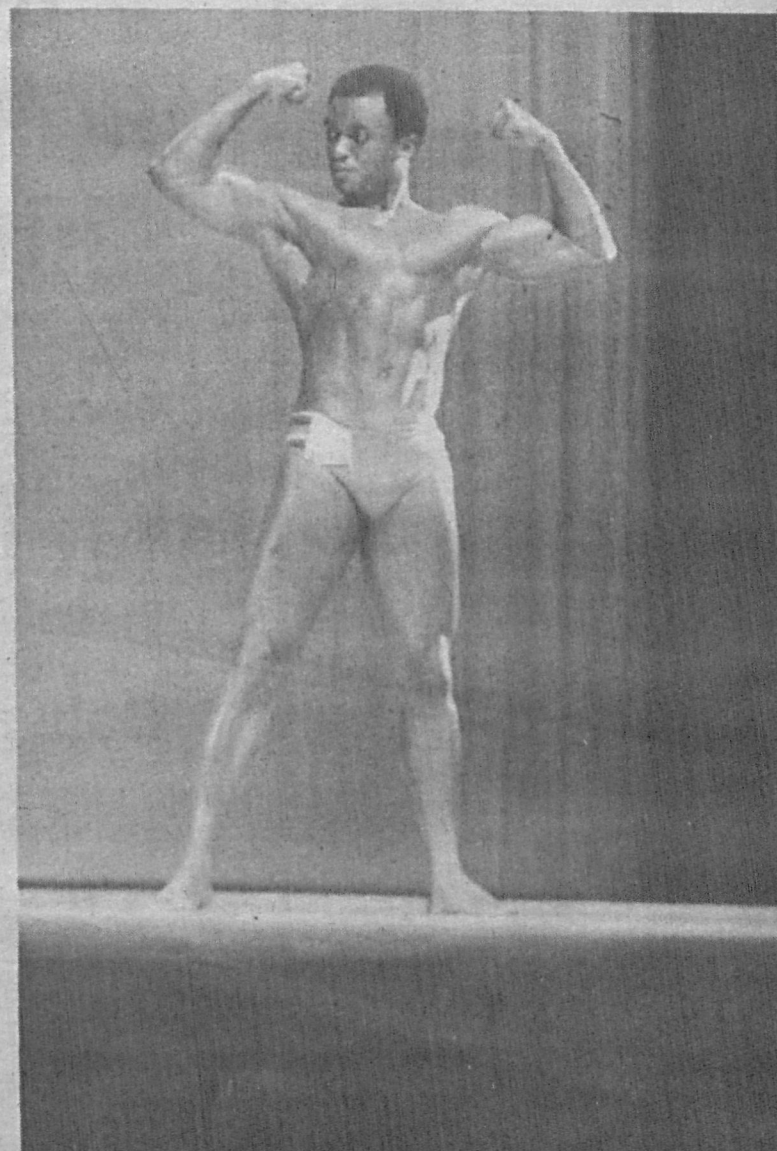
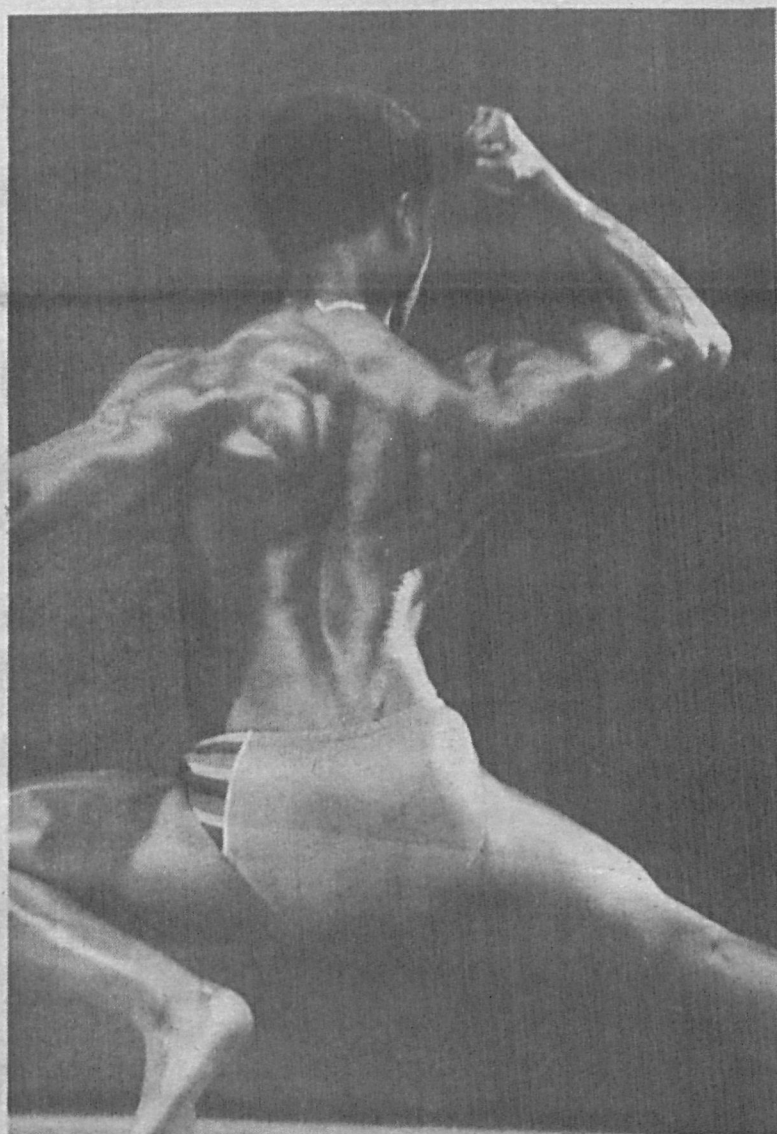
The event, organized by Professor Barbara Klein, was terrific, and there were no seats left for the audience because of the large attendance.

There were two winners among the fifteen competitors.

Richard Alomar was named Mr. City College 1986; Kerlin Grant was named Miss City College 1986.

Richard is a Middleweight Champion





who has competed for City College in other events. He is 19 years old, from Puerto Rico and majoring in Psychology. He weighs 155 pounds.

Kerlin is a Heavyweight Champion who weighs 145 pounds. She is from Jamaica, and is majoring in Nursing.

Other winners were: Landy Guevary and Janice Warren in the Lightweight division.

Among the judges were: Vice President George McDonald, Dr. Richard Zerneck, Dean Virginia Red, Eddie Laroque, Chyril Denbow, Walter Lumsay, and Mr. Norman Johanson.



HARLEM

continued from page 5

its close connection to Harlem and U.S. civil rights – that in 1981 made their first appearance at London's Royal Opera House, Covent Garden.

Sitting in studio three and watching the dance company practice, one realizes Arthur Mitchell's great achievement: building a great dance company and school in Harlem.

Whenever Arthur Mitchell has the time – besides his duties as director and coach of the DTH, Mitchell is also the chief fundraiser and spokesperson for the non-profit organization – he teaches the company class and his demands for perfection are well known in the dance world.

At a recent two-hour company class, Mitchell, with a towel curled around his neck and a wood pointer in his right hand, never stopped teaching his dancers.

Whether his drills were stressing "point" or pirouettes, Mitchell's calls for perfection were continual.

"Don't have sympathetic heels, let the achilles stretch," Mitchell barked as his dance company worked at the Barre.

When his dance company practiced pirouettes, Mitchell commanded, "There are spins and pirouettes."

I want pirouettes. When it's correct, it looks like you're nailed to the floor."

After announcing how he wanted pirouettes done, a ballerina tried and succeeded in matching what Mitchell wanted.

After her landing, Mitchell greeted the ballerina yelling, "Yes!! Thank you dear."

Not missing a beat, Mitchell immediately turned to another dancer and said, "You have beautiful feet, but you don't articulate them."

Try to do it as correctly as possible."

Mitchell's strength as a coach lies not only in his ability to encourage his dancers to improve, but also making them realize just how much discipline and work is required to become a great classical ballet dancer.

When Arthur Mitchell started his dance school in 1969, he wanted it to be as complete as possible.

He wanted to have a dance school that would place dancers into a dance company, and he wanted the DTH's dance company to be one of the world's best.

But Mitchell also wanted a dance school that would give invaluable lessons to its students, and he wanted the DTH to be an example to Harlem residents that with dedication and discipline, greatness can be obtained.

Graduates of the School at the DTH have gone into fields such as law, teaching and public service; and almost all of the DTH's students have gone into the adult world prepared as polite, articulate and disciplined young people.

In the basement of the DTH's school and rehearsal hall is the sewing department where all of the costumes are made, and as an example of the DTH's thoroughness and commitment to the people of Harlem, young people are hired as ap-

prentices to learn how to make clothes and to become seamstresses and tailors.

The costume department at the DTH is titled "Fashion Design" and its director, Miss Zelda Wynn, is a senior staff member and has been associated with the DTH since 1969.

Speaking Arthur Mitchell, Miss Wynn said, "I am very proud of that man because I saw him build something from nothing."

Mitchell first heard of Miss Wynn's talents as a teacher from one of Mitchell's nieces, who Miss Wynn taught how to sew in 1968.

During the 1960s, Miss Wynn directed twenty-three dress making programs in Harlem teaching young people how to

continued on page 10

TOP OF THE CITY

by Conan Rachael and Eammon Runyon

... Although "The Campus" considers itself as the protectors of City College's First Amendment, we ask you, where's their society column?...

... Aaron Davis Hall sparks in debut as major theatrical hang...

... Hollywood-style mirrored lights greeted revelers at Dance Theatre of Harlem's opening night gala and Davis Hall jumped with black tie and diamonds...

... Miles Davis, clad in silk kimono and Ferrari sunglasses (eat your heart out Yoko) won guest-list best dressed award...

... Speaking of Yoko, allow us to take this opportunity to ask where she gets off charging a big fat \$18 to watch her thank John Lennon fans...

... Yoko couldn't you afford a freebie?...

... More Palladium antics...

... if our readers decide to brave the Mike Todd Room ever again, make sure you strap your cocktail to your back because if you don't...

... the efficient GQ busboy will hoist it away and the cantankerous manager will "86" you for asking to have it replaced...

... Our favorite hotel, the Algonquin (West 44th Street), is the most civilized place to have a drink in town...

... The next time you sip a sand dry martini, up with an olive, look beneath a neighboring sofa and you might see one of the hotel's cats nibbling on "Tender Viddles" and lapping from his own stem glass chilled milk...

... Our infamous tips around town...

... Fans of Lincoln Center, arrive at 10 A.M. at the box office and purchase \$2.50 tickets for that night's performance...

... Also watch for the "Ordinares," a fab orchestral ensemble, which performs every where from the Whitney to CBGBs...

... Look for "Spalding," an entertaining teller of tales, when he plays at Lincoln Center for four weeks beginning May 13th...

... So farewell City College, good luck graduating seniors, good luck us...

... and remember, "Semper ubi sub ubi"...

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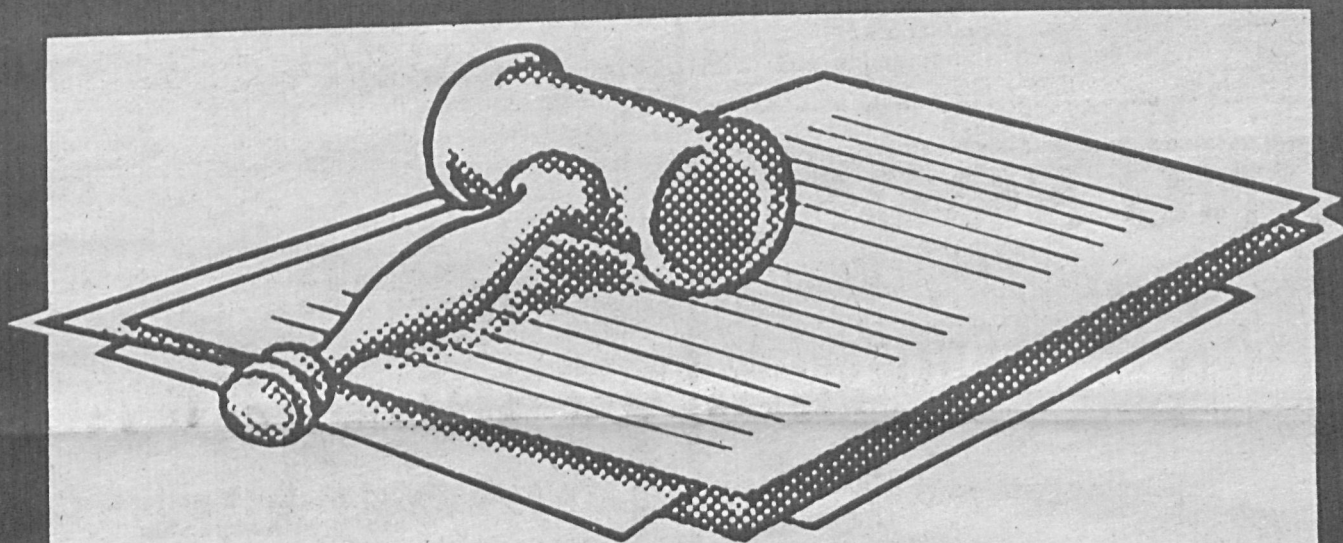
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EMERALD CITY: A REVIEW

by Eammon Runyon

"Emerald City," now playing at the Colonnades Theatre (428 Lafayette Street in lower Manhattan), is a tightly written and well acted comedy that City College students should seriously consider attending.

The comedy's theme is a serious one: how a powerful and strong willed father can dominate a family and control the fate of the relatives who surround him.

The play is set on the verandah of an Italian villa reassembled in upstate New York, and "Emerald City's" five characters portray the actions of a family's summer vacation.

Playwright Donald Marus fills his script with references to 1986 New York life - including the Palladium, expensive restaurants, drugs, sexual mores and the rise of yuppie consumerism - and this marks the play as a social commentary of contemporary U.S. life.

But "Emerald City" is a comedy and the talented cast and the crisp writing accomplishes a rarity in Off-Broadway productions - while the audience laughs they also reflect on the play's intention: that our obsession with material wealth is also blinding us from enjoying life's "pure" qualities such as love and the sanctitude

of marriage.

John Jiler, who portrays Toddy, is hilarious while playing a Falstaff-like role in "Emerald City."

Christine Estabrook does a convincing job while playing "Harriet," the oldest daughter of the play's villain, Rip - a wealthy aristocrat who uses his money and power to center himself as the dictator of his family.

The veteran Broadway actor Don Chastain is entertaining in his portrayal of Rip.

"Emerald City's" only drawback is the performances of Steven Gerfroh and Marcia Cross; and unfortunately, the two actors are the center of narrative.

Gerfroh and Cross play lovers who are testing their commitment to each other by spending the summer at Cross's family estate.

Although the lovers performance is not convincing, the play's strengths in script and in the acting of the other characters makes "Emerald City" a solid production.

Tickets are \$10 for students and the play can be seen Wednesdays through Fridays at 8 p.m.; Saturdays at 7 and 10 p.m. and Sundays at 3 p.m.

For further information call (212) 226-7682.

AFRICA'S PLIGHT

continued from page 3

and after millions of our people are soared, there is no way in hell that Black people and white people can sit comfortably talking to each other. The race factor, in terms of the destruction of our relationship, is very real. The implications are there, and we cannot let them happen. You have to do all that you can to destroy the insanity going on in South Africa." Enraged replied Prof. Jeffried concluding his lecture.

The Freedom Night Event was an example of what human solidarity is. However, South Africa still continues to be today a word synonym of oppression, exploitation, and death. Our sisters and brothers need our help. They are both dying of a long lasting malignant and of an advanced epidemic discrimination.

A BIT OF HISTORY

continued from page 3

King Fernando however, sent an official order to execute her, and she accepted her death sentence with courage.

Seconds before they shot her, along with eight other patriots, La Pola cried to the crowd, "You insolent people... How different would your luck be if you would have the sense to price the word liberty... Look... I'm a woman and a human being... I'm now suffering this death and can still suffer a thousand deaths more if it is for this cause... Do not forget this injustice... ever!"

As the words left her mouth, the bullets entered her body and she expired.

Policarpa Salavarrieta was executed in

DANCE THEATRE

continued from page 8

the costumes for yet another tour, Miss Wynn said, "I saw Harlem when it was beautiful and Harlem is coming back into its own."

And the Dance Theatre of Harlem helps in Harlem's resurgence, "make their own clothes."

"Mr. Mitchell hired me right away, making costumes for the performances. And his niece told him to get me because I'm very strict, like Mr. Mitchell."

Speaking of her long association with the DTH, Miss Wynn said, "I'm proud of being with the people of the DTH."

Before returning to work of preparing

Bogotá, blindfolded and facing a wall, on November 14, 1817. She was twenty-two years old, and she left no children of her own behind her.

Her death was felt all over the nation which encouraged the patriots to hold up their arms and fight against the oppressors.

Colombia gained its independence two years later on July 20, 1819. La Pola's role in the independence of Colombia was important because she exalted the people's need for freedom; even though she did not actually go and fight the enemy face to face.

La Pola always said that, "INDEPENDENCE IS THE FIRST STEP TOWARDS ONE'S IDENTITY."

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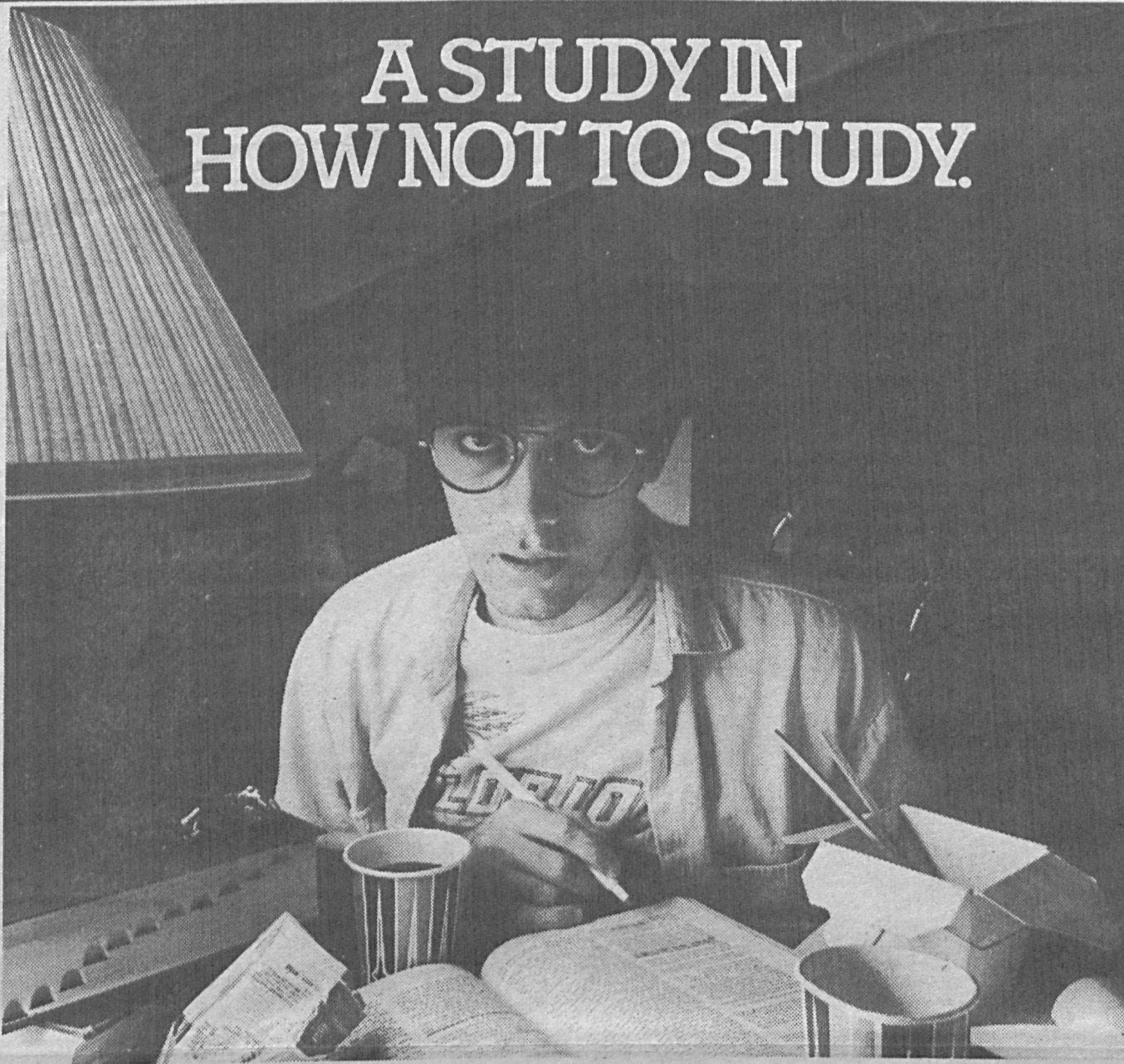
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