

the PAPER

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THE CITY COLLEGE OF NEW YORK

APRIL 21, 1983

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

LANGSTON HUGHES FESTIVAL

City College's eighth annual Langston Hughes Festival honors Margaret Walker Alexander, poet, novelist and Professor Emeritus of English at Jackson State University, Mississippi, where she is also Director Emeritus of the Institute for the Study of the History, Life, and Culture of Black People.

The festival, was held on Wednesday, April 13 and Thursday, April 14 in CCNY's Aaron Davis Hall.

The opening day program got underway in Theatre A., Aaron Davis Hall, with greetings by CCNY President Bernard W. Harleston, and remarks by Mr. David Givens of Langston Hughes House and Mr. Joseph Anderson of Anheuser-Busch, Inc., which is helping to support the festival.

The rest of the opening day program consisted of a Choral Speaking Festival featuring readings of Langston Hughes' poetry by students from New York City public schools.

The program on Thursday, April 14, held in Theatre A., Aaron Davis Hall, culminated with a talk by Margaret Walker Alexander about her life and work and readings from her latest book of poetry *This is My Century*. Professor George McDonald, Vice President for Student Affairs at CCNY, opened the day's program with a welcoming talk. There was also entertainment by dancers from CCNY's Leonard Davis Center for the Performing Arts and the CCNY Lighthouse Choir.

An appreciation of Margaret Walker Alexander and her work was offered by novelist Brenda Wilkinson and poets Jayne Cortez and James Emanuel.

Jayne Cortez is the author of five books of poetry and her work has appeared in many journals, magazines, and anthologies. She teaches African-American Literature at Rutgers University.

Professor James Emanuel has been a member of the City College English Department faculty since 1957. His books include *Langston Hughes*, *The Treehouse and Other Poems*, *At Bay*, and *Panther Man*, and his poems have been published in many anthologies and periodicals.

Novelist Brenda Wilkinson is the author of *Ludell*, a 1976 nominee for the National Book Award for Children's Books. Two subsequent books, *Ludell and Willie* and *Ludell's New York Time* have also been highly acclaimed.

The CCNY Langston Hughes Festival honored the late Black-American poet, playwright, and author. It was sponsored by the college's Divisions of Humanities, Social Science, the Department of Student Affairs, Special Programs Department, English Department, the English Club, Anheuser-Busch, Inc., and the Langston Hughes Festival Committee, composed of CCNY faculty; also by Poets and Writers, Inc., which is funded by the New York State Council on the Arts.

The festival was held in cooperation with CCNY's Leonard Davis Center for the Performing Arts.

MARGARET WALKER ALEXANDER

Margaret Walker Alexander, a native of Birmingham, Alabama, is a poet, novelist, and Professor Emeritus of English at Jackson State University, Mississippi, where she is also Director Emeritus of the Institute for the Study of the History, Life, and Culture of Black People.

Her volume of verse, *For My People*, won her the Yale Award for Younger Poets in 1942 and is now in its eighth printing. Her Civil War novel *Jubilee* has been translated into seven languages and is in its forty-third printing.

Her volumes of poetry include *Prophets for a New Day*, which deals with the Civil Rights movement, and *October Journey*. She is also the author of *A Poetic Equation: Conversations Between Nikki Giovanni and Margaret Walker*.

A graduate of Northwestern University, she earned master's and doctorate degrees from the University of Iowa. Professor Alexander has taught at Livingstone College, West Virginia State College, and the University of Iowa, and has been Visiting Professor in Creative Writing at Northwestern University.

She has lectured and read her poetry at symposia, seminars, and festivals throughout the nation. She received a Rosenwald Fellowship in 1944, was a Ford Fellow at Yale University in 1953-54, and earned a Houghton Mifflin Literary Fellowship in 1966. She has been awarded a Fulbright Hayes Fellowship to Norway and has received a Senior Fellowship from the National Endowment for the Humanities.

She has completed a biography on the distinguished Black Novelist Richard Wright, author of *Native Son*, *Black Boy*, and other works, which is scheduled for publication in the fall.

She has also completed work on the book for a new musical.

Departmental Awards

by Terry Williams

Annually the various departments at City College present awards and prizes to students who have demonstrated excellence in certain fields of study. The recipients are rewarded with either medals, books, pins, or cash. Most of the awards are restricted to graduating seniors, but there are some for underclassmen. Requirements range from academic proficiency to an essay competition, to delivering a speech. For an accurate list of deadlines and requirements check with the respective departments.

In the Division of Humanities, the Department of German and Slavic Languages offers: The Ward Medal, The Hugo Bergenthal Medal, The Leon Pin, The Otto Peterson Award and assorted Book Prizes.

The Department of English awards: The Samuel G. Colby Memorial Award in Journalism, The Goodman Fund Basic Writing Awards, The Oxford University Press Mina Shaughnessy Memorial Prize, The Goodman Fund Drama Awards, The Goodman Fund Poetry Awards, The Goodman Fund Short Story Awards, and 13 others.

The Department of Romance Languages awards: The Ward Medals, The Downer Memorial Fund Scholarships, The Italian Teachers Association Medal, A. SAS Memorial Scholarship, and The Helen and Karl Goldberg Memorial.

Theatre Arts awards: The Sidney Meyers

Production Awards (3), The Sidney Meyers Editing Award, and The Thelma Hill Memorial Scholarship Award.

The Speech Department grants the following annual awards: The James K. Hackett Medal, The Kelly Prize, The R. Corbin Pennington Prize, The Roemer Prize, The George Augustus Sandham Prize, and The Ross Scanlon Award in Public Speaking and Debate.

The following awards are offered by the Department of Classical Languages and Hebrew: The Claflin Medals, The Ward Medals, The Charles Hebermann Memorial Awards, The Israel Edward Drabkin Award, The Menorah Prize, The B'nai Zion Medals, The Eibschutz Scholarship, The Farband Labor Zionist Award, and The Free Sons of Israel Award.

The Art Department grants the following annual awards: The James R. Steers Prize, The Albert P. d'Andrea Award, The Medal of the Royal Society of Arts of England, and The George William Eggers Art Alumni Achievement Award.

The Department of Music awards: The Mark Brunswick Award, the Israel Edward Drabkin Award, the Ivan Gills Memorial Scholarship, the Max E. Greenberg Scholarship, the LADO Award, the Pro Musica Awards, the Sidney Zolon Award for Excellence in Music, the Edward Rensin Memorial Award.

The Division of the Sciences offers the following awards:

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EL SALVADOR: A Cry for Help

by Robert Seaborn

The Committee in Solidarity with the People of El Salvador (CISPES) conducted a presentation in Baskerville, Rm. 104, to make students and the Harlem community aware of the suffering of the citizens of El Salvador on March 17, 1983.

This presentation had a dual purpose. First to focus on the government of El Salvador and the violation of human rights of its people with the support of the United States. The second purpose was a fundraising event so that the work of CISPES can continue.

The presentation attracted a large audience of students, faculty members, S.E.E.K. program faculty, and Centro Hispano Estudiantil Club. The overall theme of the event could have been summed up by the large banner in the front of the room which read, "NO INTERVENTION IN EL SALVADOR." Three speakers who were authorities on the subject contributed to the presentation. Ken Walters represented CISPES, Oscar Chacon represented Casa El Salvador-Farabundo Marti, and Francis Hubbard, professor in the Bio-Med program.

The U.S. government supports a military dictatorship (junta) in El Salvador. The American people are unaware of this fact because of the mass media's misinformation about the nature of the government. There have been drastic cutbacks in social services to fund this unprecedented military buildup. These cutbacks are directly aimed at all working people, and especially affect Blacks, Latins, Native Americans, and women. CISPES is an organization that lets the public know that the

government's actions are out of step with the needs of the people here and in Central America. President Reagan's interest is in El Salvador aims at provoking a regional war throughout Central America. The U.S. has given military aid to other countries including Honduras whose military is threatening Nicaragua. The U.S. is helping the counter-revolutionaries in Nicaragua build for a Central American war. This would be to the advantage of the U.S. because the goal profits are incredibly high. The U.S. is fighting against third world countries to protect its big corporations. The will of the citizens of these countries is suppressed to keep them from rising up against the military governments. This is the reason so many dictatorships exist.

On March 27, 1982, 70,000 people in the United States gathered together to demonstrate against the military aid being given to Central American countries. The medical aid sent to El Salvador by the U.S. government is supposedly for the use of its citizens. Instead only the military receives the medical aid.

In spite of the controversy surrounding El Salvador, the Reagan administration is increasing military aid by \$110 million. Yet 40% of El Salvador's population remains unemployed. The U.S. is not dealing with the root of the situation. The level of corruption in El Salvador's military is very high. The U.S. gives millions to the El Salvador regime and the military then sells weapons to guerrillas. This is allowed to convince the North American people that El Salvador is a threat. This is why Americans should be concerned and aware of these actions to foresee that El Salvador is

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AWARDS ...

Biology

Ward Medal

August Anthony Gavasci Award

James Arthur Dawson Award

Prof. Paul J. Krupa Award

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Chemistry and Biochemistry

Ward Medal, and J. Birnbaum Scholarship

Award

American Institute of Chemists Award

Baskerville Memorial Award

City College Chemistry Alumni Assoc.

Award.

Freshmen Handbook Award

Benjamin Harrow Memorial Fund Award

Arthur G. Levy Scholarship

Merck Index Award

Marks Neidle Prize in Physical Chemistry

Max Pavey Scholarship Award

Samuel W. Rover and Lewis Rover Award
in Biochemistry

Undergraduate Award in Analytical

Chemistry

Earth and Planetary Sciences

Ward Medal

Mathematics

Gill Memorial Award

Belden Medal

In addition to the above the Division of
Sciences awards: The Jonas Salk Scholarship,
the NIH MARC Pre-doctoral Fellowship, the NIH
Medical Science Training Fellowship, and the
Robert E. Marshak Fellowship.

The Division of Social Science awards the
following:

Anthropology

Ward Medal

Economics

The Ketchum Prize

The Ward Medal

Two Scholarships from the Business
Society

History

Bailey W. Diffie Award

Ward Medal

Nelson P. Mead Prize

J. Salwyn Shapiro Memorial Scholarship

General Tremain Prize

J. Salwyn Shapiro Prize

Archibald Bromsen Memorial Scholarship

Sidney Ponerantz Medal

Joseph E. Wisan Prize

Oscar Lloyd Meyerson Medal

Philosophy

The Brittan Prize in Moral Philosophy

The Ketchum Prizes

The Frederick W. Sperling Awards

The Ward Medal in Logic

The Gabriel Mason Prize

Felix S. Cohen Prize in Legal Philosophy

Political Science

Hillman Bishop

Henry Epstein - Rule of Law Prize

Ward Medal

Bennett Award

Kupperman Prize

Theodore Leshes Memorial Award

Psychology

Gardner Murphy Awards

B.R.A. Award

Joseph E. Barmack Memorial Award

The Ward Medal

Sociology

The Ward Medal

The Louis Kraft Award

The Department of Civil Engineering awards
the following: Engineering Alumni Award, J.
Charles Bathbun Awards, ASCE Associate
Member - Forum Prize, Robert Ridgway Student
Chapter Prize.

Tuition To Rise Every Seven Years

by Leo Benjamin

We had all hoped that our spring semester would yield us a store of comfort and happiness and delight under the benison of the new gubernatorial authority in Albany. Has not this very season seemed the time for a gracious Queen Destiny to surprise her subjects and dependents with all manner of good things?

But now we know that the program of Governor Mario M. Cuomo spells out disappointment, hardship and a siege of staggering misfortunes for our university community. Is this the time to aggravate the problems in our midst, to impose a new tuition increase upon our students, hard pressed as they are with the existing tuition charges, to flourish the budget economy axe over an organization already weakened by so many dismissals, and to throw great fear and hopelessness into the hearts of all our people? Certainly an establishment suffering from the loss of sorely needed functionaries should not be further attacked and crippled. Also the ruling power should not dim all hope of a happier future. Has not Mario been holding before us the bright bliss of the return of free tuition?

Once again our political leaders have failed in most dismal fashion to live up to their pre-election promises. The goody show and royal affability of campaign time, the lovely beaming liberality and proffered kindness are the side of the politician's nature which beguiles us and charms us into their power. But soon we behold the other side of their nature and suffer their buffeting and cruelty. In the aftermath

of all this when we find ourselves captives of their success and subject to their dominion and control, we realize that human government, with its whims and vagaries, its immemorial inconstancy, its willful crudity and waywardness, has never been a friend of humankind.

Today let us rise and gird ourselves in our own organized might on this college campus and everywhere else in CUNY. Let us openly repudiate the regime of tuition fees and strive with all our dear husbanded power and moral earnestness for the return of free tuition. Let us no longer permit our beloved popular system to languish under alien terms which we had never enunciated or chosen ourselves. Life under this arrangement is ever growing pain and dishonor. Let us therefore proudly unfurl the banner of the Society for Equality in Education on every college campus. Free tuition, as we know, was cheaper to the community of taxpayers and a blessing beyond all imagination or dreamiest surmise to the enrolled student body.

In the name of Equality In Education we invoke the return of the free tuition authority, hallowed for truth, fairness, honesty, reason.

We face the doom of a seven year assault from Albany. A clique of hostile plotters in Albany have decreed a regular yearly increase in tuition over a period of seven years until they have achieved a certain level. We must organize without delay and build up our power on every college campus to fight off this terrible threat to the life of our academy. We must struggle now against the greatest danger of all, a mortal plague that could destroy us if unopposed.

EL SALVADOR ...

leading to another Vietnam War.

In the last three years \$1 billion has been sent to El Salvador. The United States uses the taxpayers' money to aid the military government. Francis Hubbard visited El Salvador with an organized fact-finding committee. One of their goals was to report the abuse on the people. What they found was devastating. At the time of their arrival, armed soldiers lined the runway where the committee's plane had landed. They also found that 80% of the people were anemic. 75% of the children were suffering from malnutrition, of which 60% were five years old or younger. One out of every four children died before the age of five. The average life span of the citizens is 40 years, whereas the average life span of the ruling class is 70 years. CISPES provides medical care, blood, training for paramedics and improved sanitary conditions, but the junta doesn't allow medical aid outside of its control. Bishops, priests and housewives spoke of how the military government was using the U.S. money to murder El Salvadorians. When the fact-finding committee traveled in El Salva-

dor, they heard bombs exploding. Twenty pieces of construction equipment, intended to build a road, were destroyed. There were scenes of interrogation. Homes and wheat fields were set on fire. Female prisoners told of torture and rape committed by the head of the national police. When confronted about these accusations, the head of police denied the charges and all knowledge of any other actions of that sort.

The committee returned to the U.S. and told the American public that the people of El Salvador have the strength and will to conduct their own struggle. The Harlem community was an ideal place to hold the presentation. There was an underlying connection to be made between the struggle in El Salvador and the struggle in the Harlem community.

On April 29, 1983, another presentation will be held on campus. The speakers will be Miguel Pareda, Rector of the University of El Salvador and Ricardo Stein, Professor of Mathematics and Education at the Catholic University of El Salvador. They will give updates on the current situation in El Salvador at that time.

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

New Exhibit at the City College Archives

"Seventy-Five Years on St. Nicholas Heights" is the theme of the second exhibit in the new City College Archives, to be held from April 18th to May 27th.

The exhibit will trace the growth of the present CCNY campus from architect George Browne Post's self-contained Gothic vision of 1907 to the sweeping modern architecture of today's North Academic Center and Marshak Science Tower. The 1982-83 academic year is the 75th anniversary of City College's move from East 23rd Street to St. Nicholas Heights.

The new CCNY Archives are located in Cohen Library in the college's new North Academic Center (5th floor). The North Academic Center is a \$125-million facility that is expected to be fully occupied by CCNY in the spring.

Professor Barbara Dunlap, the City College Archivist, noted that "the original Gothic buildings on the St. Nicholas Heights campus, completed in 1907, run from 137th to 140th Streets and Convent Avenue and were designated a landmark site by the city's Landmarks Preservation Commission in 1981." George Browne Post, a noted architect of the time, used what would today be called a "total design concept," Professor Dunlap said. "In addition to the buildings he designed furniture, lighting fixtures, and decorative motifs."

Although most of the original furniture is gone, Post's sketches remain, she indicated, and these will be on display together with many historic photographs of the St. Nicholas Heights campus as it has evolved down through the years.

Lewisohn Stadium, home for decades of Mendelssohn by moonlight as well as athletic events and ROTC drills, will also be highlighted in the exhibit. Pictures of the production of Euripides' *The Trojan Women*, which opened the Stadium in 1915, along with other historic photos, will be on display. Lewisohn Stadium was demolished in 1973, and the North Academic Center now occupies the site.

The show documents City College's expansion in the early 1950's when the college took over the former campus of Manhattanville College of the Sacred Heart, located on Convent Avenue from 131st to 135th Streets and renamed The South Campus.

"This exhibit shows all of the buildings, whatever their fate, which once served the students and faculty of the college on St. Nicholas Heights and offers some of the lore associated with each," Professor Dunlap said. "I think it will be meaningful for alumni and current students as well as for New Yorkers who are interested in architecture and the evolution of the CCNY campus and its environs."

The exhibit will also include photos of some of the other institutions that formerly shared St. Nicholas Heights with CCNY. These included Manhattan College, which was located at 131st Street and Broadway; the Sheltering Arms orphanage, 129th Street and Amsterdam Avenue; the Hebrew Orphan Asylum, which was located on Amsterdam Avenue between 136th and 138th Streets; and the Orphans Home, run by the Protestant Episcopal Church, Convent Avenue and 135th Street.

The Archives exhibit will be on view Mondays through Fridays from 10 A.M. to 12 Noon and from 1:30 to 5 P.M.

For more information, call the CCNY Archives (212) 690-5367.

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

Genesis II Museum Prepares to Fold

by Rhonda Greene

The Genesis II Museum of International Black Culture, located in the Finley Student Center, is facing a possible elimination from City College's campus. The museum is suffering severely, from a lack of funds and student interest in their program offerings. The museum has requested direct funding from the college but they were unable to receive any. Director Andi Owens and Assistant Director Donald Clayton have managed thus far to maintain the museum through various programs they offer and from an outside supporter.

The Genesis II Museum was founded in 1972 as the Genesis II Gallery, a traveling exhibition sponsored by the State of New York. The Gallery was located at the Administrative Office on Cathedral Parkway. They presented a series of exhibitions in Black art and culture throughout New York State. They also offered a summer internship program to High school students, teaching them all aspects of the museum's function. This program as well as the museum was funded by the Founding Friends.

In June 1981, The Genesis II Museum participated in a summer internship program offered at the college, at the request of the Stu-

dent Services Corporation. Since then, the museum has sought permanent residence at the college. The Student Services Corporation provided them with space, but no financial assistance. So far the museum has survived through their own fund raising programs: educational tour guides, poetry readings and regular contributions made by the Founding Friends. The museum also houses their own gift shop and a contribution box to help finance them.

The museum has great potential, but lacks sufficient funding needed to continue functioning. The museum contains a collection of African-American art worth over 2 million dollars. Exhibits are a combination of gifts given and exhibits put together by their staff. Presently in the museum is an exhibit on Malcolm X and his death. There are approximately 14 photographs and 30 news articles, taken from six or seven newspapers, portraying his death. This exhibit was put together for display by the staff's members.

"Art of Jamaica" and the "Haitian Art" were two future exhibits the museum had planned to have on display, but, as it seems, it is impossible to do without financial support. As it stands, the museum will be departing from the college at the end of the month.

Miguel Pareda, Rector of the National University of El Salvador, to Speak at City College

On Friday, April 29, at 12 Noon, Miguel Pareda, Rector of the University of El Salvador and Ricardo Stein, Professor of Mathematics and Education at the Catholic University of El Salvador, will be speaking in Baskerville Hall, Room 104.

Miguel Pareda is rector of the National University of El Salvador, whose main campus has been shut down and occupied by troops since June, 1980. Pareda is leading the struggle to keep the National University functioning in rented rooms throughout San Salvador, and to reopen the main campus under normal academic control.

Ricardo Stein is Professor of Mathematics and Education at the Catholic University Jose Simeon Cana (UCA); he is Director of the Center for Documentation and Information (CUDI) which publishes the biweekly bulletin *Proceso*, regarded by most scholars as the most important independent source of news and analysis of Salvadoran developments.

Miguel Pareda and Ricardo Stein are touring the United States as part of an educational program sponsored by Faculty for Human Rights in El Salvador. Their discussion of the "Current Crisis in El Salvador" is sponsored by the Latin American Area Studies Program, the Coalition for Human Rights in El Salvador, the International Relations Program, the Interna-

tional Studies Club, the Caribbean Students Association, the International Student Organization, Third World Organization of the Biomedical Program, International Studies Program and Centro Hispano Estudiantil.

On the same day, the Latin American Area Studies Program of City College is sponsoring a series of activities focusing on Central America.

The schedule of activities is as follows:

10 AM to 12 Noon **Shepard 135**

Film on Guatemala

Film—"La Operación"

(about sterilization abuse in Puerto Rico)

12 Noon to 2 PM **Bakerville 104**

Speakers on "The Current Crisis in El Salvador"

Miguel Pareda—Rector of the University of El Salvador

Ricardo Stein—Professor at the Catholic University of El Salvador

2 PM to 3:30 PM **Shepard 135**

Film on Guatemala

Film—"La Operación"

3:30 PM to 6 PM **Shepard 200**

City College Latin Band—Jimmy Sabater, Band Leader

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Refreshments

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The New York City Open House Reception

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The Westchester Open House Reception

Wednesday

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British Community Service Workers Visit the College

Seventeen community service interns from England who work with ethnic minority organizations in that country attended a day-long orientation session sponsored by City College on Monday, April 11.

The orientation session is the first stage in a month-long visit to the United States by the interns as part of a program organized by the British Commission for Racial Equality (CRE) with the assistance of City College. During their visit to the U.S. the interns will work with various community service agencies in New York, Washington, Philadelphia, and Boston.

Mr. Cyril Tyson, Vice President for Public and Community Affairs at CCNY, is Chairman of the American Advisory Committee to the British American Community Services Institute (BACSI). The Institute is based at The City of Birmingham Polytechnic, in England, and has helped coordinate the visit by the interns.

"These visitors will be in the United States for 30 days to observe at first hand how their counterparts in this country have responded to issues and problems facing their minority communities," he said.

City College is the U.S. coordinator of BACSI, and Ms. Marida Sherwood is the BACSI Program Director. Ms. Sherwood works out of CCNY's Office of Public and Community Affairs.

"The British Commission for Racial Equality has had internships programs in the past," she said, "but this is the first one in the U.S. and the first contingent of interns to be composed almost entirely of members of British minority groups."

Sixteen of the 17 interns are minority group members, she said.

"This internships program is also highly structured and will be followed by a detailed evaluation of its results together with recommendations to the Commission for Racial Equality," Ms. Sherwood added.

The CRE was established by an Act of Parliament in 1976. Its objectives are the elimination of racial discrimination through enforcement of anti-discrimination laws; promotion of equal opportunity policies and practices in the public and private sectors; and assisting organizations working with or for minority communities.

The British interns will be placed with the following American agencies, where they will work for approximately three weeks:

The National Association for the Advance-

ment of Colored People; OIC International; The Roving Leader Program; The Uptown Chamber of Commerce; The National Urban League; The Black Achievers Program; and National Minority Suppliers.

Ms. Sherwood said the objective of this "hands on" program is to help the interns learn how public and private agencies in this country work to overcome discrimination and advance the interests of minority groups.

City College will conduct a "debriefing session" for the English visitors on May 6th at the New York State Office Building, 125th Street and Seventh Avenue. The debriefing session will be hosted by Lloyd Williams, President of the Uptown Chamber of Commerce.

The aim of the follow-up meeting will be to find out if the interns understand what they've observed and to try to help them relate their experiences in this country to the situation in Britain, according to Vice President Tyson and Ms. Sherwood.

The City College office of BACSI is involved in a number of British-American cooperative projects. BACSI is currently developing an exchange program as part of a new curriculum in which 30 sixth graders from a school in Harlem will attend an English inner-city school for three weeks while their English counterparts will attend school in Harlem for the same period.

In addition, BACSI is working on a student exchange program between traditionally Black colleges in the U.S. and several British universities.

There are also plans to introduce a program similar to CCNY's Select Program in Science and Engineering (SPISE) in British schools with the help of CCNY faculty. SPISE is designed to motivate and prepare economically disadvantaged high school students for careers in science and engineering. Each semester, several hundred tenth graders are offered science, engineering, and mathematics instruction at City College, as well as personal counseling, under the SPISE program.

Among the speakers at the orientation session were Prof. Edward Scobie of the Black Studies Department, Prof. Heuywood Burns, the Dean for Urban and Legal Programs, Isaiah Robinson, Chairman of NYC Commission on Human Rights as well as Vice President Cyril Tyson.

Sight For More Eyes To See

by Frederick Kennedy

The Studio Museum in Harlem is a cultural institution that has to be experienced to really be appreciated. It is an exhibition of Black art unlikely to be seen anywhere else in the city, as well as being much more. Since its inception in the mid-sixties, the museum has grown tremendously; the museum has a variety of constructive programs which serve as proof of the matter. One such program, the "Artist-in-Residence" program is not only a prime example of variety but evidence of an establishment that cares and is willing to do for young Black artists. This is something that really can't be taken lightly, especially since the Artist-in-Residence program is one of the very few of its kind.

The Artist-in-Residence program is a means of giving support and exposure to aspiring Black artists who might not receive it otherwise. Basically what the Studio Museum does is sponsor three artists in unison from a period of nine months to a year to "do their own thing". They are given a stipend and valuable workspace to create their own exhibit which will be displayed by the museum the following year. The program is actually a two year process for each group. The first is behind the scenes creating, and the second is the final product displayed by the Studio Museum. So now, the Studio Museum has two groups of three that they are associated with and they are quite proud of both.

Right now, the museum has three young men behind the scenes preparing for their eminent exposure through A-I-R. The three artists, James Brown, Jerry Adkins, and Leon Waller, share a large room as a workshop and seem to enjoy themselves as they constantly work towards their future displays. Although all three are quite different in their expressions of art, they all have a common realistic perspective. They get along with each other very well; something not expected from three creative talents sharing the same workspace. In fact, they all share and learn from each other's art, drawing inspiration for future works. Before their residence is finished, they plan to collaborate on an exhibit from each of their perspectives.

Leon Waller is a native of Virginia and is the watercolor paint specialist. He is thirty-three years old and has been painting professionally for seven years. He describes his works on paper and cloth as being "figurative art". His collection of paintings are very expressive. His painting "Door Breaker"—the favorite of his comrades as well—is evidence of this. When asked to describe what the program is doing for him, Leon responded, "It is an endless activity dealing with my strengths and weaknesses, moving hopefully towards a better person and stronger artist."

Jerry Adkins, also a native of Virginia, is twenty-nine and is an avid saxophone player as

well as an artist. This being so, it's no wonder that music is the major inspiration in his works. Jerry feels art and music are not only compatible, but coexist on many levels. There is a fine line between music and art; Jerry focuses on this line in his art in grand fashion. He describes his art as abstract, viewed by himself as "magical objects". He describes how he wants his works to be seen, "I don't want them to be like windows, but as magical objects of spiritual value themselves." Jerry's work "Deep Forest"—constructed basically with sticks—is very captivating.

James Brown, from Paterson, New Jersey, is thirty. He uses a large variety of the media as inspiration for his works. His main seems to be versatility, since he draws his ideas from all parts of life. He describes his art as "pure realism" as he tries to convey a message in all his works. James is subtle rather than blunt in his art. Since he derives his themes from the environment, he leaves something for our own interpretation; you see his art and it makes you think. "Art is a very important part of life. As Black people, we deal with art on a functional level—in terms of manufactured goods—but we don't really deal with the fine arts," relates James. With his art he hopes to try to affect a change especially, "since it is a part of our African heritage," James says.

To say the least, the A-I-R program is thriving. In fact, the Studio Museum may possibly expand. A photographer's exhibit might be waiting in the wings. Since the A-I-R is one of the most unique and prestigious programs in the country, the Studio Museum is naturally quite proud to see it flourishing as it is. Dr. Mary Schmidt Campbell, the Executive Director of the Museum, is very pleased with the A-I-R. "I think the Artist-in-Residence program is one of the most unique programs in museums today. It is what helps the museum stay vital and alive." The track record of the program speaks for itself: in fourteen years at least thirty artists have graduated, many to bigger and better things. Now that's success.

The Studio Museum now has two exhibits on display in the gallery. The current A-I-R exhibit is on display now. The three artists are Janet Henry, Walter Jackson, and Tyrone Mitchell. Each of the exhibits is very unique and very different from the art usually seen. Each artist's display has a few words of explanation to help you appreciate it. All are very interesting and should be checked out. The second is the Alma Thomas exhibit, "A Life in Art". The art of Alma Thomas is beautiful, a series of design paintings that just have to be seen. This exhibit runs through June 5, 1983. The admission is cheap and the museum welcomes you. Why not just check it out. Studio Museum, 144 W. 125 (near Lenox Avenue, next to telephone company).

'S.E.E.K.', and YE SHALL FIND

by Francis Butler

On Thursday, April 14, the S.E.E.K. Senators of the Day Student Government, presented their first S.E.E.K. Constituency Meeting and Spring Affair, '83. The event, held in Finley's Grand Ballroom, was for the benefit of informing students of changes in the program and, of the opportunities available to students through the D.S.G.

The event featured music, live entertainment, food, refreshments, and a political forum, focused to rally student support for D.S.G. Among the guests at the party were Boston's own radio personality Eddie "Q" Matthews, and Uptown, a well noted acappella singing trio.

Admission to this event was free of charge for all S.E.E.K. students with I.D., and one dollar for all other CCNY students with college I.D. The proceeds from the party will go to the most outstanding graduating S.E.E.K. senior of 1983.

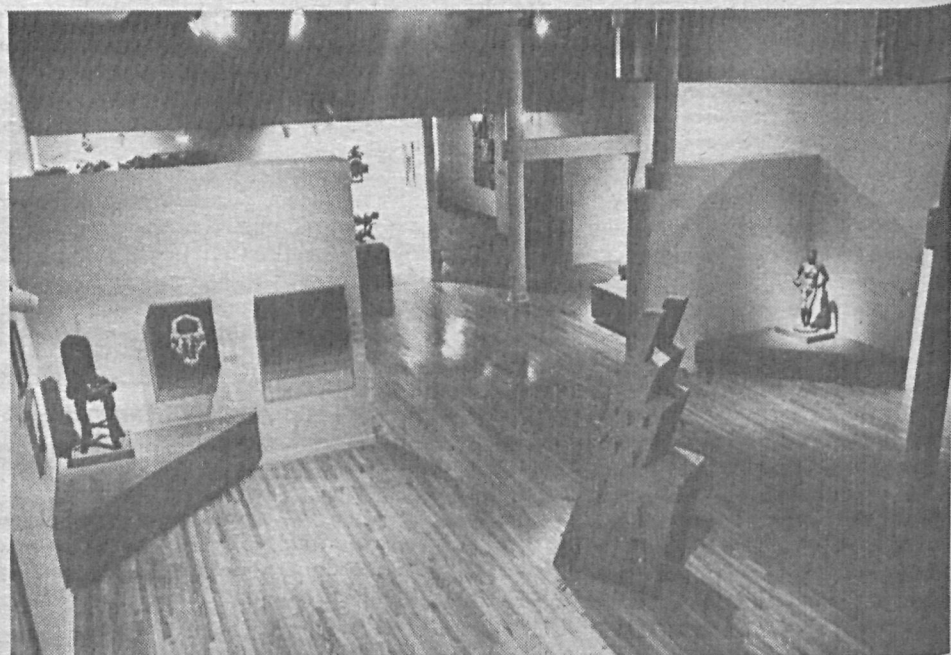
This event, the first of its kind from the senatorial members of the D.S.G., was coordinated by Senators Marcus A. Smith, Teresa Sullivan, and Jessie Rutledge.

Except for one minor incident, a small

ruckus in which several well known students were involved, and the small-time, crack comedian who couldn't make the grade, the party which flowed like fine wine, was like paradise; very nice!

CCNY CHANGES

tried to overcome bad forces by distinguishing ones which could be changed and concentrating on defeating them, a small team of black and hispanic students entered Finley Student Center—and they were lookin' good! Early one morning in the beginning of Nineteen Hundred Sixty Nine [Ed.: Please print it this way], a year or two after student leaders like Tom Schick calmly or heatedly told multitudes over America that changes were coming because changes were necessary, a spokesman said to students inside who were not of the "third world," "Excuse me, people, but we don't want any static and would appreciate it if you would all temporarily leave the building so that we could demonstrate to the university, the community and the world that this fine place must make some changes." City College changes; it's still changing... (cont.)



CITY COLLEGE CHANGES:

Origins of College Skills Program and Professional Schools

(continued from previous issue)

by Robert Unger

PART III

An important question asked not so long ago was, "Why are there so few black people at City College, this great center of learning in Harlem, the Harlem which has been such a mecca and home of culture, both Afro-American as well as what is truly and purely 'American' culture?" It was generally answered by the assertion that there was never discrimination in entrance, never racial quotas and there was even a small amount of encouragement and recruitment in the community. In turn, it was pointed out that there were few good ghetto schools, little bussing and not nearly enough nor as fully realized as could be affirmative action programs. Furthermore, it was becoming clearer that the effects of a disrupted home life were even more devastating on one's acquisition of formal language skills and academic prowess than on one's nutrition. A "self-perpetuating cycle," it was called. For one great reason and many lesser ones and because of various villains, there simply was not a long tradition of continuous primary education for most Blacks in America. And without a strong foundation of primary education, it was exceedingly difficult to pass City College's entrance requirements, which were based upon, as were those of most colleges, formal scholastic achievement in high school.

But the conditions were changing and though the problem was not solved it did appear to be moving toward a solution. What was needed and what did appear to be finally occurring was that the conditions, the standards and the teaching capacities of all elementary schools were rising and becoming equal. And the educational supplementary programs being established by the awakening liberal society were helping to compensate for past educational deprivations. Soon all, or at least most, sharp black kids could make the vital voyage of primary education and gain admission and receive scholarships, across the country, to such governmentally aided, quality institutions as CCNY because their schooling would place them on a plateau with white kids.

The typical white American kid growing up in movieland, television city, radioville, computer comfort America! Ha! What a model!!! Ha!

PART IV

There has always been drama, before, during and after literature. There have been drama and literature and there have been songs. There are songs and there is the Immigrant Song.

As the hardy Arabian bedouins went from the wild desert towards the desert settlements, they gazed, not without wistful hindward glances, at the fruits of the settled areas. Then, they became Moslems and intensified and organized their trade and when they settled in the settlements with the previous settlers, they settled down and sang the song. They were settled.

French Calvinists (Huguenots) were sometimes forced to leave *La France* and emigrate to countries newly converted to Protestantism. They were received as brothers—brothers-in-arms, that is; willing, loyal soldiers are welcomed to battling countries. But when these same Protestants went to one of the Catholic areas in Europe tolerant enough to let them in at all, in the years following the Reformation, or to an already established and stable Protestant area, lean years were required before they attained any comfort. There is a line between immigrants being viewed as ready soldiers, expedient labor and solid taxpayers on the one hand and smelly interlopers on the other. Sometimes, as has occurred in much of New York City's history, there is a great "image" and propaganda value

in receiving immigrants but always the judgement depends upon whether or not the area has a real need, concrete or otherwise, for new second class inhabitants. Comfort attained by the Huguenots, they sang the first opportunity they got. Danes sang it to Swedes in Denmark and Swedes sang it to Norwegians. Puerto Ricans in New York sing it to Dominicans and Dominicans often sing it to Haitians, their former island mates. Persian artists, after they were found to be useful embellishment for the powerful seventeenth century Mughal courts in India, sang it to nearly everybody, including even Persians who were not artists and artists who were not Persian. After African gatherers and hunters decided or were compelled to change their styles and become farmers, grazers and traders, they, more often than not, sang it to the next company of African gatherers and hunters who sought to become settlers. Back in the centuries before Christ and even before the peaks of Greek and Roman strength, Hittites, Scythians, Cimmerians and a score of other transient people who crisscrossed the steppes of Asia with their livestock, their amulets and their smiths' goods sang whatever they conquered, stopped roaming and directed their wills, strengths and dedications to the good earth and to building standing armies, rather than active ones. And if the crops did not come, if trade faltered or even if tribute from subject states dropped and recently become cultivators and ruling statesmen reverted to nomadism and aggression to obtain a new piece of a new neighbor's turf, eventually they would sing it again around the first peaceful campfire or somewhere similar in a newly created nation to all who peered in hungrily.

It is not only sung by humans. Big, dull dinosaurs sang it at first to pitiful mammals, who, in time, grew stronger and more adaptive and beat them and then these creatures snorted, oinked, neighed and howled it to the early hominids, man's ancestors, who eventually overthrew them, establishing lordship of the planet Earth. Birds illustrate most clearly among animals the ecological principle of "adaptive radiation." Groups may co-exist, are often mutually dependent for aid but ultimately there are "environmental niches," accommodating but one set—comfortably anyway. When a bird fills a space previously occupied it will trill or warble—and, oh, how they can sing—"This is mine!"

The Immigrant Song.

The verses vary somewhat. They may be rhymed or not, metric or not and they may resemble prose. They sound something like this:

We did it working to the bone.

We did it working all alone.

To us they gave no help,

Unwanted, but by ourself.

But they left a crack of light,

Opened the door for nature's fight,

A patch of hard earth, some broken tools,

Discarded stuff for heroes and fools.

But through the dust, the hate we did see

The ancient ring of opportunity.

(Here's your chance, use it well.

Toil, eat dirt, time will tell.)

The part with the greatest range of lines, a range so great that not even a general line is stated, is one of the most important of all: educational opportunity, a key to overcoming the barriers to advancement. "Should we give our aid to help them help themselves, which might be a wise investment," ask the older immigrants, "or should we be most tight-fisted with that most valued of accumulations?" Unity has rarely been achieved on that point.

The Immigrant Song is a song sung through the ages to the generally warmer, better fed children of immigrants do not enjoy listening to and these same "got it so damned easy kids of mine" constitute one of the two main audiences. Even less than the children of partially settled immigrants wish to listen, do the next group of opportunity seekers wish to listen, particularly in the

curious instances when the latter have actually been around longer than the older immigrants and even longer than most of the "establishment." Such immigrant-like, but definitely not immigrant citizens have been a sustained feature of American history.

It's a difficult, irritating song to listen to if you are a struggling immigrant and infinitely more so if you are not but still forced to maintain an immigrant-like existence. You are trying so hard to overcome problems (not to mention the ones already overcome) and you just know your distress is of a unique nature and, my, my, does it cut deeply. You listen to the complaints of the older immigrants and sometimes feel that all they want is to bitch and sing that song anyway. But somehow—if you let yourself—you can sense the split blood, the hatred and prejudice endured, and all the hardships of the old immigrants' pasts. You know that these people, too, endured discrimination and still, having won some economic independence, like Mediterranean traders and shopkeepers for thousands of years made to feel subtly inferior by their own employees, or like hard Turk and Mongol conquerors made to feel inferior to their very Chinese subjects, are still suffering.

And you know that some segments of the students, faculty, alumni and administrative bodies of CCNY were going to sing some variation of the Immigrant Song when the spirit and the fabric of the college were endangered. I mean, don't ya' just know that some sections of the older bands of immigrants, who were still dealing with present, if less virulent, prejudices, were going to sing the Immigrant Song to the Blacks, who saw the need for, deserved and were asking for that essential particle of advancement, a quality secondary education for those who would use it well?

We are all dealt different hands and begin with different sized piles of chips and always will be, but there must, at least, be an opening in the poker game of life. Educational opportunity is part of the opening, the seat and the pile of chips.

Since its beginnings over one hundred years ago as *The Free Academy*, City College has been one of the world's great resources. City neutralized and even reversed an ancient tendency: that the poverty of the poor prevents them from bettering their position. If observation of the college in action or the sheer sublimity of the concept of excellent education for the economically disadvantaged did not indicate the richness, the numbers did. There were tiny numbers for the national rankings of its various departments and huge numbers for the amount of its graduates who earned Ph.D.s, published papers and books, attained national or international prominence, and simply landed good jobs with good corporations. The eager and the able among the poor could at least grasp for the keys to the kingdom even if the kingdom did not present exactly equal opportunities for all its qualified subjects. As important, was the absence of ethnic discrimination in entrance. Certainly there were individuals injustices—as there always are—but they were not institutionalized, not officially sanctioned, not sustained and not many. In general, any qualified, high ranking high school senior meeting the arbitrarily imposed admission requirements could gain entry to CCNY's freshman class whether that student was red, striped grey, black or caucasian beige. All the imperfections did not sully that. At least you could get a seat and be on your way. An open door school, street cultured, inexpensive (at the time, actually free), and of the highest academic standards. . . .

Something, however, was terribly wrong.

Back in the days when social ills were attempted correction with a blast of a counterforce allowing the "Gimme, gimme, gimmes" to rush for it, but still there were real hopes that the new order would be more just, would heal more than

scar, that the world would be more encouraging than frustrating, more tranquil than convulsed, a voice came and platted.

"It's time."

"The time has come for young black people to be rigorously trained in formal book skills because gay people, women's organizations, articulate opponents of the Vietnam conflict, literary hippies, and countless other minorities and groups are following the rhetoric, the speech, the style and the ideas of the civil rights movement, the black self awareness idea, the black pride concept and the black power phenomenon. The Jewish boys from the Bronx and Brooklyn and Chicago and Cleveland, with their seemingly hereditary reverence for school and education, are trying to sound like hip Blacks. The schoolboys of Great Britain, with their broad and deeply rooted academic tradition, are flying to the lore of black American poets. And, man, it's the lyrics and the idiom and the philosophy, not only the rhythm and the beat, that are moving these young British scholars who all seem to have attended the *London School of Economics*. Norman Mailer writes books cherished and devoured here, there and around the world; then he tells everyone in *Advertisements for Myself* that he went up to Harlem and received wisdom."

"Now everyone has been influenced by it. It's been variously fashionable or expedient to 'dress down' not only one's clothing style but also one's character, aspirations, power, popularity and other personal trappings but people, except in special instances do not dress down their minds or its vocal instrument and everywhere people, products of ordered worlds of alphabets, the bourgeoisie, Gutenberg's printing press, scribes, priests, business and books have been dressing up one of the mind's most intimate displays, speech, by copying the wise, powerful, musical, not always grammatically perfect idiom of black American speech."

"You do not need to consult any list of 'famous black Americans,' those titans who ascended the razor blade. Merely observe, as that comedian and social commentator George Carlin did, any assortment of both black and white kids and see who is copying whom. In a word, blacks are remaining or becoming sharper, hipper, more artistic, more philosophical, more perceptive—and less literate!"

"Less literate. That's less literate in a world undergoing a change whereby literacy, or at least the paramountcy of literacy, is being largely bypassed and abandoned for a more-or-less electronic, computerized, high technological media, pre-literate and post-literate type of settlement and stability. In a race, whether the goal is positive or negative, concrete or abstract, the ones with a head start usually get to the mark first and in the current universal creep towards a state of semi-literacy, the ones with a shorter and flimsier background and fortification may get there first. But one must know the book to conquer and get beyond the book. One must meet the computer manual head to head to deal with computer. The older forms must be mastered to engage the newer ones. Less important skills must be attained to develop more important ones. And the book. . . . That precious form, that long and fiercely fought for gift, the book, must be sought and preserved for itself, above all. (And with the appropriate education, Blacks will return to the social ecology far more than they already have and also than they already have extracted and could extract. . . . well, at least somewhat more.)"

Education.

Back in the days when "soul" and *Motown* music were beginning to be regarded as slick and the Blues—the American music—were perceived to contain the articulate words of seers and demigods; when immigrants were able to reach the peak to gaze on more than just two lands, the one they came from and the one they found themselves in; when a new term "hip capitalism," was invented to accommodate the necessity and the pervasiveness of the bourgeois spirit everywhere; when everyone who was not "aware" was forced to be aware; when people, once again,

UP AND DOWN BEGINNING

by Richard Summers

Outdoor track season is in full swing and there are still several questions left to be answered. After a promise-filled showing on April 2 at Montclair State, the team experienced a very forgetful meet at C.W. Post on April 8 and 9.

City did rather well at Montclair, taking several first place finishes. They dominated most of the track events, but didn't do particularly well in the field events.

Terrence Samuel stood out among the standouts. He finished first in both the long jump and the 800 meter dash. He also teamed with captain Eddie Odom, who will be going to the nationals in May, Robert Rogers, and Jerome Nedd to take first in the 400 meter relay and he joined Rogers, Nedd, and Tim Dyce to capture first in the 1600 meter relay.

Andrew Clarke, who is also headed for the nationals, turned in 3 first place finishes on the day as well. He ruled the high jump, 110 meter hurdles, and the 200 meter dash.

Odom took first in the 100 meter dash, second in the long jump and third in the 200 meter dash.

Nedd came in first in the 400 meter run and Danny Lisbon captured the 400 meter hurdles. Rogers and Dyce took second and third respectively in the same race. Richard Omega took second and Francisco Ramos came in third in the 800 meter dash, while Ivan Coore placed second in the high jump.

It wasn't a bad day at all for City, but the fun didn't last for long.

They ran into a lot of bad luck. I mean bad luck. As Coach Errol Anderson related, "everything that could've gone wrong, went wrong." He was referring to the C.W. Post Relays.

There were a couple of mental lapses that infuriated Anderson as well. The team of Eddie Odom, Terrence Samuel, Tim Dyce, and Jerome Nedd failed to finish the 400 meter relay because the baton was dropped during the exchange between Dyce and Nedd, and if that's not all, the team of Odom, Samuel, Nedd and Andrew Clarke had the audacity to miss the call for the 800 meter relay!

Dyce pulled up lame while running in the sprint medley relay and the team took 6th overall in that heat.

On a brighter note, the 1600 meter relay team of Robert Rogers, Samuel, Clarke and Nedd (sounds like a law firm) recorded their fastest outdoor time to date, registering a time of 3:26.5. This represents an improvement of nearly 3 seconds better than the last meet. "If they improve by 1 second every week, they will qualify for the nationals," notes Coach Anderson. The time that they are aiming to beat is 3:17.7.

So far it's been an up and down outdoor season for our men tracksters. They are, however, working hard and are looking to improve. There are already 2 members of the men's team (Odom and Clarke) going to the nationals. Stacey Williams, who is having a brilliant season, has already qualified for the nationals in the long jump. Odom and Clarke qualified in the 200 meter dash. Congratulations to all of you and keep working hard.



Women's Softball

by Laura Bentley

The women's softball team is off to a new start this year. A lot of the veterans have come back to play along with a host of rookies. The number one rookie on the team is Mark Warm. He is the new head coach and he feels "the girls are more competitive than last year."

Here are the women who comprise this new competitive team:

Veterans: Sadie Walters, 1st base; Sandra Porter, outfield; Sandra Coello, outfield; Lourdes Sanchez, pitcher; Maria Batista, short-stop; and Glenda Thomas, 1st base/outfield.

Rookies: Laura Perez, catcher; Niurka Rodriguez, 2nd base; Iris Anderson, outfield; Paula Brown, outfield; Maria Santa, infield; Jillian Bakker, outfield; and Nancy Belizare, infield. The co-captains are veterans Nora Lee, ourfield and Diosilda (Di) Nunez, 3rd base.

Although the women are off to a slow 0-2 start with losses to Brooklyn and Molloy, Coach Warm says, "the team is fast, with a lot of aggressive running on bases. I expect strong hitting from Jillian Bakker and Nora Lee, and I am looking forward to seeing rookie catcher

Laura Perez become the all-star CUNY Catcher."

With limited CUNY competition (Lehman, John Jay, Staten Island and Queens) Coach Warm believes that City will place 3rd in the CUNY's. He says, "we are in a building stage" and he's very optimistic about the years to come because of the personnel on the team. He adds, "the girls have positive attitudes, they are excited, they seem to be having a good time, and they are very confident that they are going to do well."

Coach Warm would like to see the student body come and support the team. The following is the schedule for the remaining home games and the CUNY Tournament.

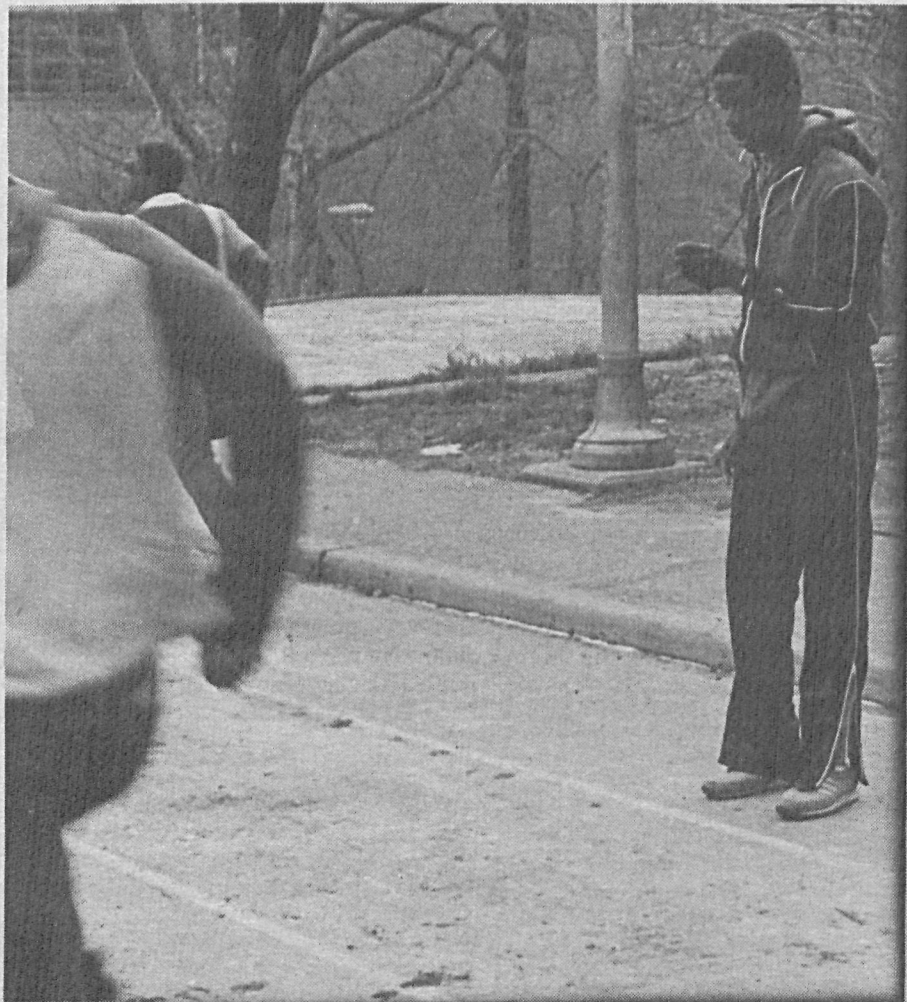
April 12th—Queens

April 13th—Manhattan

April 22nd—Bloomfield

April 25th—Staten Island

CUNYS at Lehman the weekend of May 6th
All home games are played on the South Campus field.



Coach Anderson hopes to find the right combination for a successful outdoor season.

PAPERPHOTO/Gil Espinoza

The Streak That Did It

by Reginald Howard

After a dismal 14-26 first half of the season, including the insult of not having a player represent them in the All Stargame, the Knicks astonished and embarrassed all sorts of would be experts by winning 23 out of 28 games (11 of 13 on the road), including a thrashing of the seemingly unconquerable Philadelphia Seventy Sixers 89-76 in the Garden on Tuesday, the 22nd of March, which pushed their record to 37-31.

The Knicks resurrection from the graveyard of December presents a fresh future. With the "New" Knicks record at 42-38 they have all but clinched a spot in the upcoming playoffs.

One began to wonder why Hubie Brown, a confirmed workaholic, along with his successful pro basketball system, could not win with this talented team.

For starters, the team spent the first half of the season playing "Getting to Know You" basketball. This was because of the reality that only 4 of the 12 Knicks had been with team in 1981-82.

On Jan. 14, as the Knicks faced the Atlanta Hawks, in Atlanta, Bernard King, the leading scorer of the previous 18 games, severely sprained his right ankle and guard Edmund Sherod, who was also a starter, got hurt as a result of a knee in his groin. These injuries proved to be the point where the turnaround began for the Knick team.

Bill Cartwright, who had been invisible and averaging only 12.9 points per game going into the Atlanta game, received the ball more frequently since King was out, and Paul Westphal was inserted back to starting guard. "Mr. Bill" has averaged 20.1 points since the Atlanta game and has become very aggressive. Dunking on opponents and snatching rebounds are now a more prominent part of his game than shooting his turn around jump shot. Paul Westphal has become a 17 ppg. offensive threat in the backcourt and he uses his experience and court savvy to help New York win ball games.

The Knicks lead the league in defense with a trapping defense that blankets opponents and produces many turnovers. The Hubie Brown defense, which employs a series of traps and switches, has held opponents to a league low 97.6 points per game. This defense and

the acquisition of Rory Sparrow, a true point guard with good defense, helped to bolster the Knick attack transitionally.

Another factor in the turnaround which cannot be overlooked is the superior performance the Knicks bench has produced. Sly Williams is the director of the second five which also consists of Marvin Webster, Louis Orr, Sparrow, and Ernie Grunfeld. Sparrow leads the fast break and Webster creates havoc in the middle. He blocks shots and grabs rebounds while subbing for Cartwright. Everyone seems to comprehend their role, thus the winning goes on. Instead of performing like a chicken without a head, the Knicks have become serious role players, with great confidence in their ability.

Many people felt that when King came back from his injury, the team would become a one man team again, but they all underestimated Bernard's versatility. King fitted in like a piece to a puzzle and the New York Knicks are not the laughing stock of the league anymore.

The "New" Knicks are for real, since they now take pleasure in crushing opponents like Boston, New Jersey, Portland, Seattle, and Milwaukee. All these teams are playoff bound and are well over .500.

To become a serious threat in the Atlantic Division a team must contain character, and since the All Star break, the Knicks have shown their character.

Rory Sparrow, the guard who came from Atlanta for \$600,000 and Scott Hastings, has added a shot in the arm to the Knicks and provides poised ball handling in clutch situations, where character-becomes imperative.

The "New" New York Knicks must be considered competition for the Sixers, Celtics, and Nets, who are the front runners of the Atlantic Division. Hubie Brown had done it again and must be given credit for it. Brown, who has guided winning teams in Kentucky (ABA) and Atlanta, by emphasizing defense, has molded another winner in the Knicks. After last year's 33-49 performance, worst in the Division, the Knicks have already (42-38) outdone last year's effort and hopefully it will get better. Hubie deserves all the accolades possible for reversing the outlook on our Knickerbockers.

Commentary: Fan Support Stinks

by Richard Summers

Have you been to one of City College's sporting events lately? If you have then you must have seen how few people show up to the games. The home "crowd" here at CCNY works against the home team because there is such lack of fan support.

I have been to all sorts of sporting events on campus, from softball to swimming and I think the average attendance may be 50. For some basketball games, attendance has been listed at 100. Now if there were 40 people at those games, it's a miracle. More people were watching intramural basketball games during club hours than there were watching a double-header of varsity basketball.

Don't even talk about events on the south campus field. Attendance there is a joke. There are usually more people on the benches of the respective teams than at the games.

I understand that people have things to do and schoolwork can be tough (I'll be the first to tell you so), but I know that all of everyone's days are not fully occupied. The games are free and some are played on weekends.

If the teams saw that the students cared, by them coming to the games, the efforts of our teams probably would be better. I am in no way blaming the lack of attendance on some of the team records you see around here. However, I do feel that it would bring out that extra effort in a team.

I have heard reasons why people don't come out and support the teams. A classic is "the team don't ever win". Now the soccer team won the CUNY Conference and the Metropolitan Intercollegiate Soccer Conference and, if I recall correctly, the average attendance falls at or near 15. I can't remember the last time that our swimming team didn't win the CUNY Conference championship. We have about as good a track team as there is in the CUNY's. In other words, we have teams that are winning, but they don't get any fan support.

The teams can always use the support of the fans. It can't hurt and it will probably help. Try it sometimes. Come out and support your college teams.

Cagers Honored



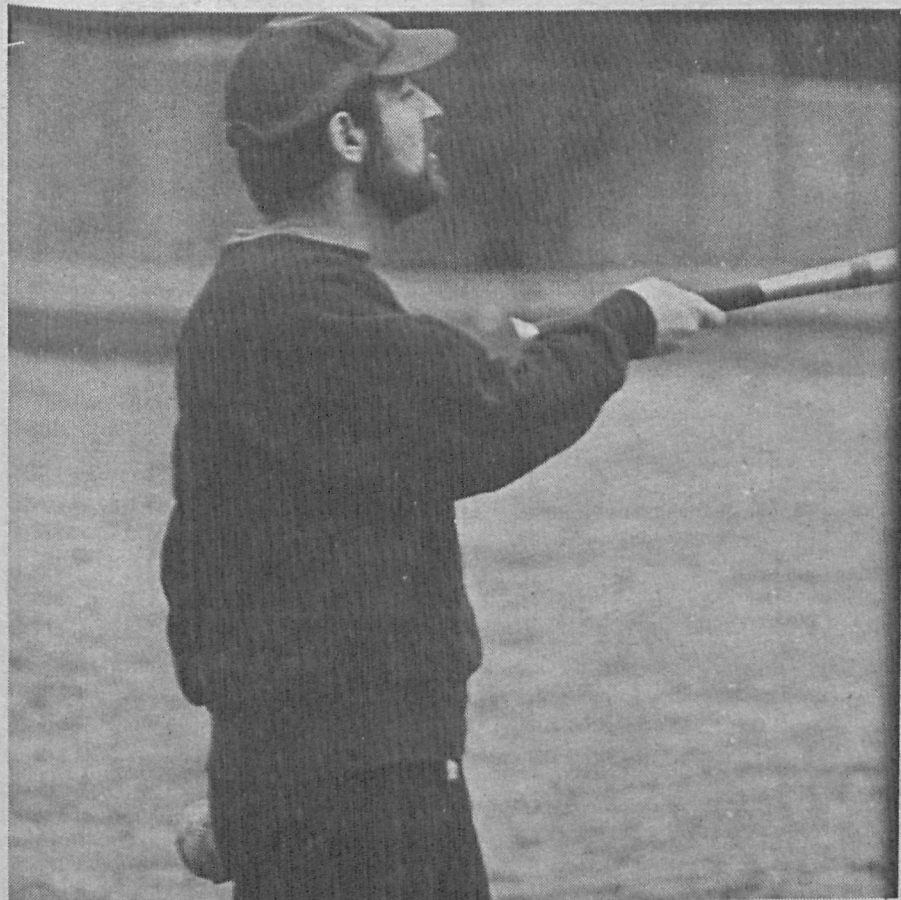
Coach Floyd Layne

Photo: Courtesy/City College of Public Relations

For the fifth time in the last eight years, City College has won the Sportsmanship Award of the Metropolitan New York Group of the Collegiate Basketball Association.

The award goes to the team and coach best exemplifying sportsmanship during the basketball season, as voted by the Metropolitan Basketball Officials. City College coach Floyd Layne accepted the award on behalf of his players at the Association's Spring Meeting and Buffet on April 11th at the Wheatley Hills Tavern, Westbury, Long Island.

Floyd Layne has been head basketball coach at City College for the past nine years.



Coach Warm hopes to point his team in the right direction.

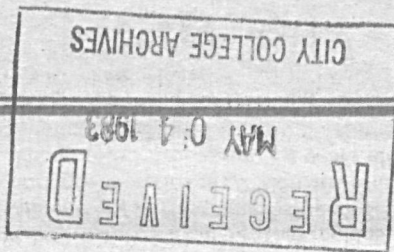
PAPERPHOTO/Gil Espinoza

WALLPAPER

**LANGSTON
HUGHES**

**STUDIO MUSEUM
IN HARLEM**

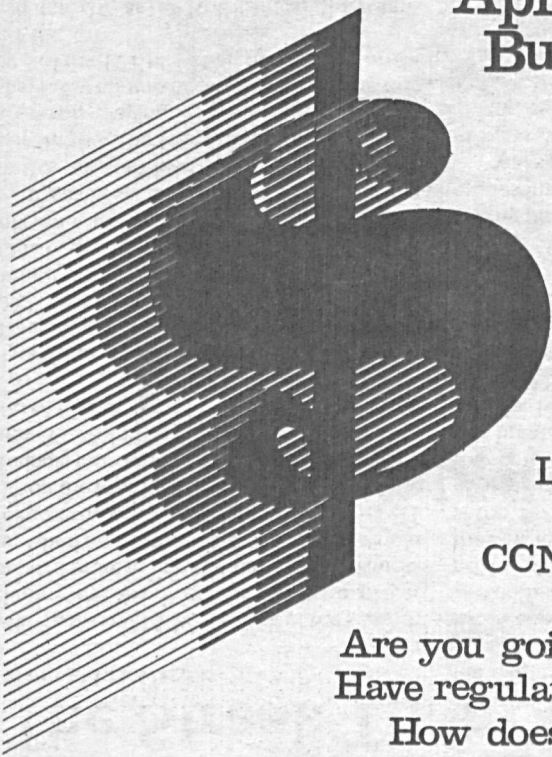
GENESIS II



CCNY/Aspira

FINANCIAL AID WORKSHOP

**April 28, 1983
Buttenweiser
12-2 pm**

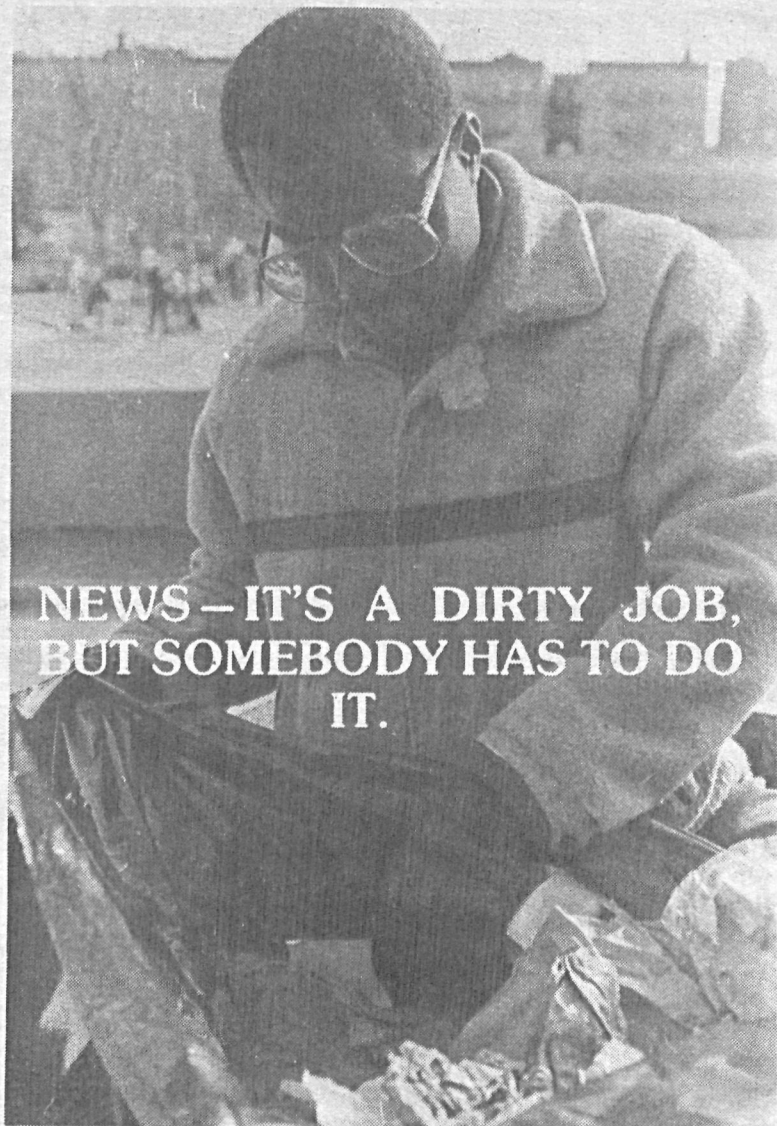


**WHAT'S
HAPPENING
WITH...**

**Pell Grants
T.A.P.**

**Loan programs
Scholarships
CCNY applications**

**Are you going to get less?
Have regulations changed?
How does it affect you?**



**NEWS — IT'S A DIRTY JOB,
BUT SOMEBODY HAS TO DO
IT.**