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THE CITY COLLEGE OF NEW YORK

JANUARY 7, 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

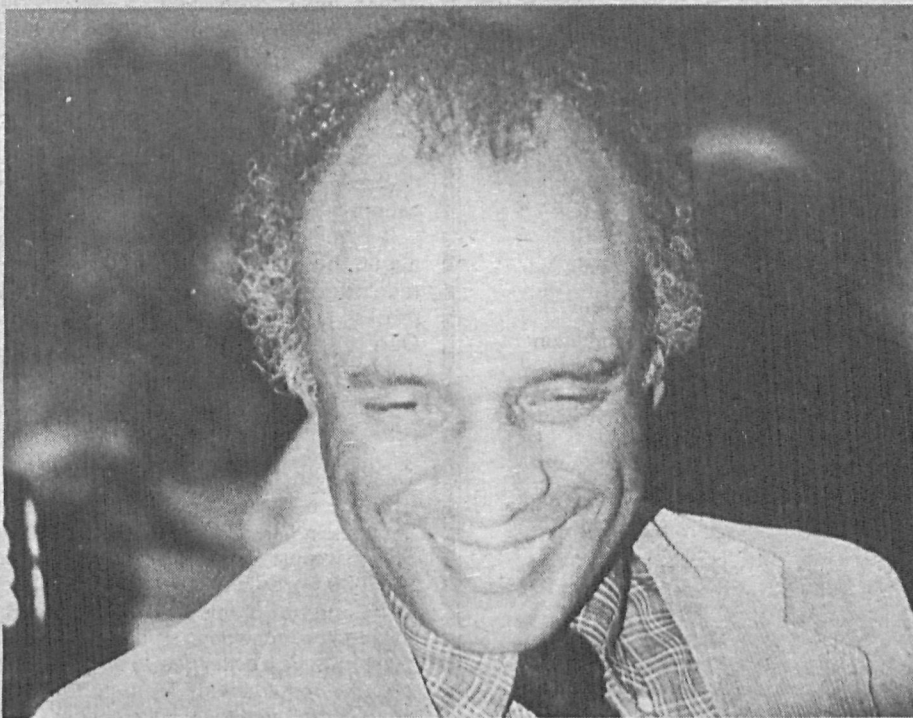
LIKE IT IS WILL STAY AS IT IS

by Marthe Larosiliere

The historic Abyssinian Baptist Church in Harlem was once more the site of another important gathering. On Tuesday, December 20th, a meeting was held to announce the victory in keeping Gil Noble and his award winning television show *Like It Is* on the air.

This struggle has been going on since October 10th, when Noble did a show called "Crisis in Lebanon." The show was considered by some Jewish viewers to be Pro-Palestinian and it caused a great deal of controversy. As a result a group of Jewish organizations got together, formed a coalition and protested to WABC-TV. This coalition was demanding that the Zionist side of the matter be given equal air time and that *Like It Is* be taken off the air.

On December 5th, *Like It Is* presented the opposing viewpoint, but the threat of the program being taken off the air completely still existed. The black community then too formed a coalition and protested to WABC. Hundreds of petitions were circulated and mass demonstrations were held in front of the station.



2. Gil Noble projecting a victorious smile at the Abyssinian Church on Dec. 15, 1982. The church was the site of a community meeting in support of his *Like It Is* program on channel 7.

crowd. Noble also said that he does not feel *Like It Is* should be required to show the opposing viewpoint "because we are the opposing viewpoint."

Speaking about his controversial program, "Crisis in Lebanon," Noble said that he does not think his program should have caused the uproar that it did. "The Palestinians still haven't been heard from yet, and when they are, said Noble, "that's when there will be an uproar."

What pleased Noble the most was the way black people mobilized and stood-up for what they felt was right. "You stood up for yourself as a race," Noble told the audience. "It has been the feeling among white people for sometime now, that we can't get together on anything, well you proved them wrong." According to Noble, what took place during this two months of struggle was that "one pressure group extracted one pound of flesh, while another pressure group extracted eight pounds of flesh."

Noble also thanked and praised The Reverend Butts, Dr. Jeffries, and Seeny Williams for their hard work.

After Noble said that he hoped the "feeling of unity won't disappear after tonight," Dr.

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Dr. Leonard Jeffries addressing the audience at the Abyssinian Church: Gil Noble symbolizes the best in our people—and we're willing to die for the brother.

On December 15th, Dr. Leonard Jeffries, chairman of the Black Studies Department, The Reverend Calvin Butts of the Abyssinian Baptist Church, and Williams as well as Gil Noble met with the management of WABC. These three men, acting on the behalf of the black community, made a series of demands regarding *Like It Is* to the station's management. The demands were that the focus of *Like It Is* not be limited (there was talk of narrowing the show to local issues only), and that it not be subjected to any special censorship. Other demands were that the show not have a balance, the show be rebroadcast at a later hour for those who cannot see it at the time it is originally broadcast, and that WABC recommend and support the idea for *Like It Is* to be televised nationally by the network.

A week later William Fyffe, Vice President and General Manager of WABC responded to these demands in a letter. The contents of that letter revealed at the meeting by The

Reverend Butts.

The station agreed to all of the demands except for *Like It Is* to become a nationally televised show. According to Fyffe's letter the chances of that happening are "minimal." Starting in March 1983 *Like It Is* will be televised on Saturday afternoons at 2:00 because the new United States Football League games will be shown on Sundays but the show will be rebroadcast on Sunday mornings at 8.

Speaking in authoritative and strong voice, The Reverend Butts said that he is glad to see so many black people concerned about a just cause and that black people are moving toward unity. He then introduced Noble to the crowd as a man who "stands up for things that'll help black people move forward."

Noble was greeted with a standing ovation by the audience. After thanking the crowd, the soft-spoken Noble said he found Fyffe's reply "acceptable." "*Like It Is* will remain the way it has been—your servant," Noble told the

FEATURE ARTICLE:

THE MORNING MAN — KEN "SPIDER" WEBB

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Photo: Courtesy/Terry Brewer

PAPERPHOTO/DWIGHT MONTGOMERY

the PAPER

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To The Editor

Ed. — We print the following letters in order to further the debate and awareness of the college community with respect to the proposal to increase the writing requirements in Core Courses.

The writing proposal has not been accepted by the Faculty Council: no decision has been taken to implement it yet. However, the Faculty Council will meet on Jan. 4 to take up the issue once more. We encourage students be aware and alert as to the policies that are being proposed since our academic future is being decided — without our consent.

Dear Editor:

The proposal, that would demand students to meet minimal writing requirements, before registering for core courses, has some merit, but not enough merit to justify implementation.

Clear, organized and informative writing is important in scholastic achievement. Students must write clear enough to read and understand the notes they take. Students must be able to understand each others writing, as well as the writing of instructors. Educators need to know, through feedback, that students understand the concepts of particular courses.

In addition, writing facilitates ordered thinking. If students write properly they enhance their reading speaking and thinking skills. The communication base will broaden. Students will be able to express themselves if they have a solid foundation on which to stand. Writing provides that foundation.

More importantly, writing provides the vehicle oppressed people lack to vent frustrations. The world is cold and one must be conscious of the power one has to facilitate orderly and civilized change. Wants and needs can be articulated in ways that demand urgency.

Yet, if students aren't allowed to register for core courses until they prove proficiency, the time a student stays in college would be lengthened dramatically. The standards imposed by financial aid. (eight semesters of aid) would need to be overhauled.

Furthermore, many students do well in other courses that don't put a heavy emphasis on writing. Many students maintain good averages with a minimal writing ability. Besides, there are two writing proficiency exams now required for graduation. And surprisingly, these tests still don't insure that this school graduates competent writers.

Indubitably, the (Ad-hoc Committee's) proposal would create career students or a ghost campus. Again, these tests and counter-tests don't solve the problem. One or two semesters of remedial courses wouldn't insure competent writing in the student body. What would insure competency is requiring all students to take four years (eight semesters) of writing courses or requiring all students to minor in English. My proposals are no more pragmatic than the administration's proposals. But in the long run my proposals would guaranty skilled communicators in the written language. The business community would receive productive employees.

Steve Carousso

Dear Editor,

A subject of great concern among CCNY students is the impending passage of the writing proposal in March. Under the proposal, all students would be required to pass the remedial writing courses before being allowed to take any other core courses. Furthermore, students of the college of Liberal

Arts and Sciences would be required to write reports of 2500 words for each core course.

Although English skills among college students are poor these days, the proposal is unacceptable because few students could afford tuition, even at CCNY, without financial aid which is denied to students taking less than 12 credits per semester. Also, people with Guranteed Student Loans must begin repayment of their loan as soon as they begin taking less than 12 credits.

What is needed is a modified version of the proposal so that English Skills can be increased in a beneficial manner. The primary objective of the proposal can be accomplished simply by requiring a 2500 word writing requirement for each of the core courses of time, students would acquire the English skills they need without danger of being forced to drop out of school. At the present time, students are required to pass the remedial English courses eventually, but with no penalty if they cannot.

It is true that something needs to be done about the ability students have to communicate, but we can not ruin people in the process. We need to maintain the Status Quo.

by Raymond Thomas

Dear Editor:

I am against the proposal about how students in The College of Liberal Arts and Sciences must meet a minimum requirement of 2,500 words in each of their core courses. If the purpose of this proposal is to increase the reading and writing skills, of the students, there must be a better way to do it. For example, the requirements for only the English courses can be made a little tougher.

One reason why I disagree with this proposal is because it is too much work. A lot of students work after school and have other personal things to spend their time on. With all this writing to do they won't have any time to sleep.

Another reason why I disagree with this proposal is that I don't think that its fair to the other students who are taking more courses than the others.

I think that if this proposal is to be passed, there will also be a lot of students who would like to transfer into other schools.

by E. Oliver

Dear Editor:

I am very much in favor of the college writing proposal because I believe that this will help students to communicate and also improve their writing skills.

This proposal is an excellent idea because learning how to write is one of the fundamental of English, which every student must learn to master. This will help them to have a proper college education.

This proposal will help the students to get more involved in their classes. The students will be able to communicate much better with their fellow students and teachers because they will be able to get their thoughts across to them.

It will also get them more involved in their classes because they will have work knowledge and they will be able to show it with everyone in their class.

This proposal will also help students once they are out of college and working for a job. As we all know, most companies want employees who are able to communicate with each other, they want employees who are able to get their point across. This proposal will help their fellow employees. This will thus improve their chances of getting jobs. So as you can see, this writing proposal should be passed because it is in favor of students, not against them.

Sincerely yours,
Miguel Fernandez

DATE: December 18, 1982

TO: Italian-American Student Organization and the CCNY community.

FROM: Thomas Piselli, President, IASO
Jose Palmer, Treasurer, IASO

This is to inform the IASO and the CCNY community of the resignations of Thomas Piselli and of Jose Palmer from our respective positions of President and Treasurer. Our decisions are being made because of our other interests and involvement with other organizations who could better use and appreciate our services. This also prevents a potential conflict of interests.

In my cast, Jose Palmer, I am leaving to aid in the rejuvenation of the Boricua Health Organization (B.H.O.). I am undertaking an active role in the affairs of BHO and will probably become an executive officer of the BHO. I am also involved with Coalition of Student Organizations (CSO), representing BHO

In my case, Thomas Piselli, there are many factors in reaching this decision. In being involved with the IASO since May 1979 (3½ years), I have seen it rise from an unknown organization to one which is a known and a strong organization on campus. At this stage, I feel it can continue to operate without my presence. My present interests now lie with the CSO, an organization which works to benefit all students, and which needs full-time commitments for success. I am willing to give this commitments and will seek an executive position with them. I will also serve an administrative consultant to the BHO in its quest for revival. I also wish to get involved with the Government and Law Society, which is in my major.

I am proud of my past involvements with IASO and, until recently, it was an enjoyable experience. I offer some guidance in what the future 'leaders' must work on. Officers must give a total commitment to the club. This involves putting the club's needs ahead of one's own needs, staying late in the clubroom and in the Finley Center performing public relations work, not leaving until 7:30 of 8 PM, coming up to Finley on your days off, sacrificing grades for the betterment of the club, doing the jobs for which you are not responsible for, and making sure that when documents must be submitted to the DSG, they get composed, typed if necessary, and submitted on time. If someone feels that they can meet these requirements, declare your candidacy for the job. If someone takes the job and cannot perform, I can confidently predict that the IASO will suffer and decline.

Among the problems that the IASO will face will be a minimal loss of 14 members for many reasons after this semester. This loss may push the IASO out of chartered club status and into the preferred status category. The IASO must strongly prepare for Fall 1983 since all leaders will have graduated by then. The least problem it will face is trying to justify its increasing budget allocations from the DSG. It must also find qualified officers to fill all vacancies, since, according to its charter it must have three members of the executive board present in order to qualify for a quorum, its mandate of authority. I hope the IASO can continue to maintain and improve its position in the college community.

by Thomas Piselli

by Jose Palmer

THE PAPER
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Editor's Note: The Junior Varsity Basketball article in our previous issue was written by Reginald Howard.

THE MEDIA AND HUMAN RIGHTS

by Winston Smith

The center for Communication in corporations recently presented a series of ongoing conferences. Students from CUNY, upstate New York, Ivy League, and New Jersey colleges were invited to attend. The theme of these conferences was *the media and human rights*. The panels consisted of well known personalities from human rights organizations such as the Ford Foundation and leading journalists from *The New York Times* & A.B.C. News. There were also members from independent press agencies like Interlike Press Service, Freedom House and a freelance photo-journalist, Cynthia Brown. The seminars were held on Friday November 12 at the R.K.O. General, 1440 Broadway, and the Church Center for the United Nations at 777 United Nations Plaza. Those present at the first conference were Raymond Bonner, *New York Times* Central American correspondent, Richard Threlkeld an A.B.C. foreign correspondent, and Cynthia Brown. The theme of that seminar was "Central America; an overview." Both seminars were chaired by Catherine Guy.

The second seminar entitled "Getting information to an from the Third World" had panelists, Kojo Bentsi Enchill, assistant program officer of Human Rights and Governance Division of the Ford Foundation, Leonard Sussman, Executive director of Freedom House, a conservative press agency (reputedly funded by the CIA) which advocates the free market system as a means of development for Third World countries. Helory Brown, a former N.B.C. reporter now with A.B.C. Brennon Jones, executive director of Interlink Press service, a U.N.E.S.C.O. affiliate, and Mike Massy, editor of *Columbia Journalism Review*, who substituted for Lesley Payne, the National editor of *Newsday*. Payne is one of, if not, the leading black editor in Journalism in the country. His last minute cancellation was much to the chagrin of Ms. Gay.

This reporter missed part of the first seminar for personal reasons. What was covered were the problems involved in covering Central America. Ray Bonner who is *The New York Times* correspondent for Nicaragua spoke of the situation in that country, the Reagan administration's position (one which he disagrees with) and the difficulty in obtaining information. The most informative segment was the question and answer session. This was because the speakers were given five minutes to make a presentation. An elderly missionary who had worked in El Salvador, while asking a question made an interesting statement. She cited a few instances where she had given interviews to a major network about who was responsible for the killings in El Salvador. She attributed most of them to the army, yet when the report was aired on the eleven P.M. news, she was misquoted and her statement were distorted. The news report stated that Right wing groups were responsible, and used her testimony as evidence. The report according to the lady was a ploy to remove the blame from the Government of El Salvador so that Reagan Administration could certify the government by blaming the Right wing groups. The general theme of the question and answer session was focused on the reliability of the media and what are its responsibilities to the public. While all three agreed that often times the media's reporting may not be 100 percent accurate, and that reporters bring their biases to stories, they also pointed out the difficulty in finding reliable sources, deadlines which have to be met, and reporting stories which do not have media grabbing headlines.

The second forum was the most informative of the two. This is mainly due to the composition of the panel which had different interpretations of human rights. Leonard

Sussman criticized 3rd World countries for being unfair in their demand for more time and better coverage in the United States. He said that they now have more time than ever before. Also that the press in the 3rd World for the most part is not free and is used for political purposes. He said that the free flow of information should be the axiom on which the developing countries media's should be built, and where the press is not free human rights violations are suppressed. What he did not mention however, was that in some cases where the press is free, it has been used to destabilize governments. Mr. Sussman's speech seemed to lack a fundamental understanding of the problems of underdevelopment and the role that the media should play in enhancing development. While the mass media in the developed world can be privately owned, the case is different in the 3rd World. There are unfortunately, corrupt governments in the 3rd World to which Mr. Sussman alludes, however, because of the problems they face the media in the 3rd World has to serve a somewhat different function. It has to act as an instrument of education as well as communication, it therefore becomes a part of national policy and not private interest.

Mr. Enchill who spoke on western media coverage of the recent coup in Ghana last December, accused the media of indulging in "vagueness," inaccurate and simplistic reporting. He said no indepth analysis was done on the role of the army or the domestic conditions, instead the press focussed on a single charismatic individual. According to Mr. Bensti, the media like the Reagan Administration, created western sentiment which they claimed would lead to the dismantling of democracy. The lack of serious research showed in reports of foreign exchange earnings, employment, and omissions of gold from the list of major resource earnings. He then went on to elaborate on what should have been mentioned. The party machinery was corrupt and operated like a club. It did not address the fundamental needs of the people. More importantly, the army which cannot be controlled, is the most central institution in Ghana.

Brennon Jones outlined the function of the Interlink Press Service and it's new developments, among which is a new 700-1000 article computerbank which will be available for students who want to do research on different areas of development. A.B.C.s Hilory provided the liveliest part of the program. She said that television was a headliner and that the stories that make the air have a sensationalistic slant. In a lively and spirited way she told the audience of some humorous incidents she encountered as a journalist covering wars like Shaka Province insurrection, when she had to dress in army fatigue and stowaway in a plane in order to get a story, or being caught in a cross fire in Cyprus-Turkey war of 1974. In an interview with Shah of Iran, he told her that Mike Wallace was a pussycat compared to her. This, she said, was the best complement she had ever received as a journalist. The main obstacle for reporters in the 3rd World was press restrictions, she also said it was the responsibility of the press to cover human rights issues. Mike Massy spoke of the porochialism in western journalism and the need for reporters to be more involved in their stories. He gave an example of a recent story in the *New York Times* on Mozambique by Alan Cowel which had eight western officials as sources and no Mozambiquans.

The students who attended from City College were Judith Cohall, Ana Bravocruz and myself, we were accompanied by Professor Michael Beaubien of the English department.



Photo: Courtesy/Terry Brewer

Audelco Awards

AUDELCO AWARDS

by Cheryl Brown

On November 15th the 10th annual Awards ceremony was held at the Aaron Davis Center, Audelco stands for Audience Development Committee and meets annual every third Monday in November to "applaud what others ignore," in much the same style as the Academy Awards.

They are a non-profit organization that gives recognition, and develops audiences for black functions. Audelco also makes it possible for minorities to see quality off-and-off-off Broadway productions at affordable prices. The annual awards have been given since the birth of the committee in 1973.

Hosting this spectacular event for 1982 were Ms. Susan Taylor, (Editor in-Chief) of *Essence Magazine* and talented actor Glynn Turman, who is currently starring in "Do Lord Remember Me." Chee Chee Williams, Vy Higgenson, Carol Jenkins and actor Antonia

Fargas were among those who presented awards to deserving artists. The event was truly reminiscent of a Harlem Renaissance, with the spirit of most achieved Black comrades represented in a "Tour de force."

Among the artists who performed at the 10th annual ceremonies were Billie J. Banner, celebrated mime artist, who performed a tribute in mime honoring Audelco. A scene from the best dramatic play of the year "Equus" was performed by the Afro-American Studio for Acting and Speech. Ebony Jo-Ann and Thom Foster performed "One Night Only" (a scene from *Dreamgirls*) and the list goes on. This ceremony provided guests with a first hand taste of the sheer artistic talents and ingenuity of our people.

Audelco has grown from a small scale social event in 1973 to a full-scale annual production in 1982, using the very talents who

Continued on page 6.

Homecoming: Digging the scene with a gangster lean.

by Francis Butler

Several hundred people jammed the infamous Grand Ballroom for City College's First Annual Homecoming Dance. The dance was held in honor of the first CCNY Varsity Basketball Game. The first King and Queen of The City College were crowned during the dance, and the winners were Miss Victoria Hibbit and Mr. Kevin Jett.

The event started with music and refreshments, and chicken dinners were sold at a dollar a plate.

The sweat poured and the music roared, but three fourths of the guest were still bored! Essence of Sound tried to hold their ground, but the guests did not stick around.

Mostly because shady characters lurked in and throughout the building many guests seemed genuinely scared.

The "neighborhood kids" off Amsterdam Avenue ruffed their way through the crowd, intimidating guests both inside and out.

Maybe if students with college ID's and their respective guests were admitted it might have made for a less hostile crowd.

Because there was no discretion, gangsters, pranksters, and stick-up kids stalked the grounds freely.

The situation was sad, particularly since most of the unsuspecting 'prey' were women.



Photo: Courtesy/Terry Brewer

Victoria Hibbit, the City College Homecoming Queen.

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Some Creations by Ellin LaVar

ELLIN LAVAR - CITY'S CORNROW QUEEN

by Marthe Larosilliere

The August issue of *Essence* magazine has a familiar face on it. Ellin LaVar, a premed student at City College, was featured on the cover of the magazine. She was in the fashion section of the magazine also.

Although Ellin modeled for *Essence*, she did not achieve her fame through modeling, since she is not a model in her spare time. Ellin braids hair. Crowned by *Essence* magazine as the "cornrow queen," Ellin creates beautiful, unique, and intricate hairstyles by crowning and braiding hair.

It is through this talent of hers that Ellin got to be on the cover of *Essence*. "I've been working for *Essence* magazine for about five years," explained Ellin. "I've been doing most of the braidings for them. When I entered into college, Susan Taylor, then the fashion and beauty editor, said that she would like to use me in their college issue. Three years later they decided to use me for their fashion section. When they saw the proofs, they decided to do a cover try. *Essence* liked the pictures and decided to use me."

Ellin's life has not changed much since she came out in *Essence*. She had not been recognized very often. "I've found that not many students recognize me," says Ellin. "Although a few have, the attention doesn't bother me at all."

The one effect that it had on Ellin's life was that it helped give her a more positive self image and made her strive to better herself. After all, *Essence* magazine is one of the top women, it is the most popular magazine among them. Needless to say, not just anyone gets on their cover. "Since I've been on the cover of *Essence*, says Ellin, I feel more positive about myself. It has encouraged and inspired me to work harder towards my future."

Her future is being a dermatologist. Ellin says that she decided on dermatology because that way she is able to stay in the beauty field. She is in her junior year and hopes to graduate next year and go on to medical school.

While attending college, Ellin also works at Harold Melvin Beauty Salon on 72nd Street in Manhattan where she braids hair. Her large clientele includes many famous and successful people. Among them being: Susan Taylor (Editor-in-Chief of *Essence* magazine), Vy Higgenson, Donna Summer, Cicily Tyson, and Shirley Verete (opera singer).

The process of braiding and cornrowing hair with extensions involves taking hair and braiding it with the clients own hair into a certain style. The number of styles that one can do with braids are endless. "Some styles are created by me and others are a collaboration

between my client and I," says Ellin. Depending on the style, it can last anywhere from one to six hours to complete the process.

Once a person's hair is braided, the upkeep is rather easy. "Washing your hair once a week with a stocking cap and tying it up every night should keep the braids intact," says Ellin.

A person should keep their hair braided no longer than three months. After that, Ellin recommends that they be taken out because it may cause hair breakage. "The longest a person should keep braids in at one time is three months, because the hair begins to lock which is damaging to the hair."

Ellin says that anyone who is interested in giving their hair a rest can have the braids done. Hair texture does not matter. Giving your hair a rest is exactly what the braids do and nothing else (aside from enhancing your appearance). This is contrary to the popular belief that braids makes your hair grow. "Braiding hair with extensions gives the hair a chance to rest," Ellin told *The Paper*. "It allows it go grow and look nice at the same time. Your hair grows all the time, it's the constant combing that breaks the hair and makes it appear as if its not growing."

Over the last few years braids have become very popular among both white and black women. What was once associated with little girls in Harlem is now enjoyed by women of all races. This has angered many blacks who considered braids to have a symbolic and radical meaning very much like the afro. Ellin, however, disagrees. "Its a free world," says Ellin. "I don't think that the braids are a radical symbol anymore but a beauty symbol."

Ellin is considered in the fashion and beauty industry to be quite an expert in hair braiding and she should be. She started braiding her own hair when she was a little girl and soon after that her clientele began to grow. By the time she was in the seventh grade, Ellin was working part-time doing braids.

Since Ellin has been working for a longtime, she says that work is sort of "second nature" to her by now. That is why she has very little trouble keeping up with school and work. "I don't really set a pace for myself. I have a very high energy level that keeps me going. I don't like to sit around idly."

Born and raised in New York, Ellin lives with her mother. Calling her talent "a gift from God," Ellin says that she is here to serve a purpose. Whatever that purpose may be, Ellin plans to be successful at it. "My major goal in life is to be successful in whatever I do and to keep in touch with God. I do want to make a mark in this world, I want to stand out in a crowd." And so far, she has.

Photos used with the permission of Essence Communications, Inc.

THE MORNING MAN — KEN "SPIDER" WEBB

by Marthe Larosilliere

Produced by Dahved Levy

There are certain things that are institutions. What is Thanksgiving without turkey? The same thing can be asked about mornings in New York without Ken "Spider" Webb. Ken Webb, air Personality on WBSL-FM has been waking up New Yorkers for the past ten years. waking up New Yorkers for the past ten years.

Ken is popular for the personal way he reaches his listeners. When he says, "come on, its time to get up now" or "I'll give you one more minute to sleep" and one minute later he says "times up", every listener feels as if Ken is talking personally to them. "I found out that being on in the morning is a little bit closer to the people," Ken admits.

Ken reaches this one-on-one relationship with his listeners by using his own and family's experiences in the morning. Considering the fact that he wakes up at 3:10 every morning to get to work, he must have quite a few. "Hey man, I wake up in the morning and I can't find my shoes, I've got to pass the comb through my hair, the kids are getting up, they've got to eat, they've got to have school money, things like that", says Ken.

Although Ken's format and style is rather light and informal, he often takes certain mature views on the air. Many times listeners have heard him say, "alright now, last night everybody was partying, now its time to sober up and get out and make some money or go to school". Ken feels that such talk is part of his job as the morning man. "Your morning man", Ken says, "you expect to get the truth

from him. In the afternoons and evenings you can afford to relax a little bit more. I've got to talk business to you guys in the morning but in the evening, coming home from work, your day is findish, people are more relaxed."

The personal feeling he gives his listeners and the mature views he takes while on the air, has made Ken one of the most popular and successful air personalities on radio today. Despite his tremendous success, however, Ken claims he can not take the entire credit. He attributes part of his popularity to the people he works for, the people he works with, and the entire Inner City Broadcasting (ICBC) family. "I'm a worker and the reason why I'm successful is because I work within an organization. There are quite a few people that are responsible for me being where I am and making my job easier. I have to recognize those people that are behind me such as the people who makes up the logs, who listen to the records, and the program director (Frankie Crocker). "It's because of working within an organization. Right now there are too many people I depend on-for me to take all the credit," Ken told *The Paper*.

Previously the morning show was simulcast between WLIB and WBSL. ICBC, however, bought WLIB from the previous owners but they did not buy WBSL yet (LIB was the money maker at that time). Since WLIB and WBSL were not two separate stations owned by two different companies, they could not simulcast the morning show any longer and



PAPERPHOTO/DWIGHT MONTGOMERY

BLS had to find their own morning man.

At that time Ken was teaching at Brooklyn College during the week and on the weekends he was producing his own radio program at WBAB-FM in Long Island. Ken and two other friends handled the entire weekend programming.

It was while he was at WBAB, that Frankie heard him and offered him the job at BLS. Not to happy at Brooklyn College, Ken accepted Frankie's offer. "I realized that there was no chance for advancement at Brooklyn," says Ken. "I'd never become a full professor, associate professor, or any professor at all."

Ken was teaching classes on video systems as well as maintaining and operating the newly built television station. He has a heavy background in television. In fact, he practically built the television network for the CUNY system single handedly. "The company I was working for at the time was assigned to build the television network for the CUNY system," explains Ken. "I built classroom studios in four locations: Brooklyn College, the Graduate Center, City College, and Queens College."

It was while working at this company that Ken designed the colorizer. A colorizer is a unit that can change a black and white picture into color. A Japanese designer friend of his began designing it, but Ken completed it. "What this thing could do was take your old gray Felix the Cat cartoons run it through the colorizer and change their color," explains Ken. Unfortunately Ken did not get much credit for it, but the company made a great deal of money off of it.

He may not have gotten much credit for developing the colorizer, but Ken is sure credited as being one of the key factors for BLS in the three way radio war that has developed between WBLS, WKTU, and WRKS (KISS-FM). "Overall I like it," says Ken referring to the stiff battle between the three stations. "Competition makes you work harder. It's good to see people are working."

Ken pointed out another advantage of this radio war and that it provides more jobs for people in the business. "When BLS was the only thing around, only about five jocks were working. Now with three stations you've got about 18 or 19 jocks working," Ken pointed out. "If I should lose my job today, I'm pretty certain I could get a job at one of the other stations, but before it wasn't like that." This can easily be seen since 80 to 90 percent to the disc jockeys on KISS and KTU came from WBLS.

As a result of this stiff competition, all three radio stations have come up with gimmicks, contests, and slogans to attract more listeners and promote the station. It was through a promotional stunt that Ken got the nickname "Spider" a few years ago. Ken was given the name "Spider" in the days when BLS was trying to promote the name of the disc jockey and a feeling. "At times we have to do certain things to convey certain feelings and we felt to change the name to Kenny Webb was a good move because it sounds younger than Ken Webb," says Ken. "We used the 'Spider' because a spider has a web."



Ken's relationship with his boss, Frankie Crocker is a unique one. "He and I work very well with each other," says Ken. "There's a little bit of me in him and him in me."

According to Ken, the reason they work so well together is because he and Frankie think alike. "When it comes to radio, I've never worked with a person that our minds are just the same," Ken states. "Our minds are locked together. From the moment we met our ideas were very similar. We like relatively the same music and, our ways of doing things are basically the same."

As a result of this compatible relationship, with the exception of LaMarr Rennee (who started three weeks earlier), Ken has been working at WBLS longer than any other disc jockey. This is a remarkable feat since disc jockey come and go so fast on all three of New York's urban contemporary radio stations. "I think it's my approach to work in general," says Ken. "I like to work. I enjoy radio. I think that some of the people that have come and gone were not truly interested in bettering themselves or bettering the station or better-

ing the sound. They balked sometimes at what Frankie had to say. Sometimes Frankie doesn't talk the best way; he might say something; he doesn't mean it personally, but it comes off that way."

"When Frankie came up, radio was tough," explains Ken. "You were under the gun. He worked under a lot of a heavy Program Directors at some big radio stations. I came up in a technical area." Ken feels that the combination of Frankie's expertise and his technical background has proven beneficial to his success story as well as the company's (ICBC).

ICBC owns WBLS and WLIB here in New York, as well as five other radio stations in Detroit, Berkeley, and Los Angeles. They also currently developing a cable television project that will originate from the Apollo Theatre in Harlem. The special thing about ICBC is that it is black owned and operated. It is, therefore, very visible to the country if not the entire world.

"I realize that eyes of the world are looking at this station," says Ken, "and I've got one of

the most important positions in this radio station. I can't afford to get caught with any kinds of drugs. I don't want anybody with drugs in my car. Cause if I get caught, you know what people are going to say: 'you know they're blacks what can you expect'."

Ken was in a similar situation last Spring. It was a rainy day and he gave this girl a lift in his car. The girl had some cocaine on her. Ken gave the girl an ultimatum. "I said to her, either you or the Coke or both of you got to leave," Ken recalls. As a result, the girl threw the cocaine out the window. "I can't afford to get caught, because if I do all of you will suffer." In other words, Ken and everybody else at BLS and ICBC have a commitment to black people.

Ken made this commitment ten years ago, when he became WBLS' first and only morning man. Today he is also in charge of the stations community affairs.

Although Ken loves his job and it is very important to him, he makes it clear that his family is more important. "I'm a father and a husband before anything else. The job comes afterwards."

Ken's family consists of his wife and their five children, Felicia 17, Tracy 15, Laurie 11, and twins Kevin and Keith 8. "My first plans are to see that my family is taken care of. My wife has been bearing with me many years under the life of a D.J. or a well known person. We've had many different trials and tribulations. We've been to the point where we couldn't pay the rent. I owe a lot to her."

Ken says that his kids do not have any trouble relating to his fame. "It's no big thing for them. Ever since they knew me, I've been on the radio, so it's no big thing for them. I treat them just like any father with their children and vice versa."

Most of Ken's free time is spent with his children. He tries to include them as much as possible in his spare time or in whatever he is doing. As a result, he takes his boys or work with him. Sometimes, he plays tennis with one of his daughters, and he does some recording work with another. "I have to give time to them", says Ken. "I have teenage daughters and they demand time. I sort of have built that into my job. If you don't give them time that's where the trouble starts. If I got to take care of something regarding my family-I'll cancel the gig. I just won't go to work. Money is important, but so is the family."

Ken also plays basketball for the WBLS Sure Shots, which he refers to as "the most popular team in New York."

As for the future, Ken says that he likes the ICBC's cable idea and hopes someday to be involved. He does not have any plans of leaving BLS. "I've always had the dream of owning a radio station and/or television station," says Ken, "but I have no plans of moving. I'm just going to keep my same position because the next man that comes in behind me—his seat is going to be hot! Whoever that person is, he or she better have their act together from the jump."

They sure better, cause they will have a very tough act to follow.

PAPERPHOTO/DWIGHT MONTGOMERY

Gil Noble

(continued from page 1)

Jeffries spoke. In his usual dynamic and charismatic way, Dr. Jeffries dealt with the sensitive relationship between Blacks and Jews. Like Butts and Noble, Jeffries urged the crowd to continue the momentum they have built up. To keep this momentum going, Jeffries then announced that beginning in January there will be regular community problem forums.

Jeffries also praised Noble by saying, "Gil symbolizes the best in our people...and we're willing to die for the brother."

AUDELCO Awards (continued from page 3)

have been applauded by Audelco. Every year they get increasingly sophisticated and glamorous. They have promised to keep their awards uptown and since their inception they have kept it. Percy Sutton (Inner City Broadcasting Board Chairman) invited Audelco to hold their awards at thepollo theater. This is the third year they were held here on Campus. The ceremony continuously attracts celebrities, community leaders and theater goers.

Audelco began with the dream of Vivian Robinson who believed that "we must start a tradition of honoring and applauding our own." Along with the help of three friends, Audelco was born and continues to thrive and enrich the black theater community. Under Ms. Robinson's leadership Audelco has grown into a highly respectable and visible organization that has come to have a broad impact on the New York Arts community.

This past year Ms. Robinson was made a fellow of the Charles H. Revson Fellowship Program on the Future of the City of New York. She won a year free tuition at Columbia University and a \$15,000 living stipend and studied Arts Management and Marketing. These studies will enable her to further the professionalism and growth of Audelco. Ms. Robinson is also audience development coordinator for the Aaron Davis Center of performing arts. She has accomplished quite a bit and told the audience on the night of the award, "I ain't noways tired." Everyone was glad to hear that, her contributions to the world of Black Theater are priceless.

Homecoming

(continued from page 3)

Opportunities should not be left open for offenders like these since they are a social stigma that disgrace the community and openly disqualify from social acceptance, especially at affairs of this magnitude.

At the crowning ceremony, confusion reigned. Many of the guest simply did not know what was going on. By the time the smoke cleared, the winners were gone.

There was no speech of acceptance, no showcase of special skills nor talents that merit the name of The City College.

Participants won by virtue of tickets sales. Now, 107 tickets are a lot of tickets to sell, and no credit can be taken away from that.

But does it qualify for nomination of his or her royal highness?

What happened to that swimsuit contest? That oratorical, musical, and theatrical skills contests?

The audience could have seen some of the talents that merit a royal crown, then the general outlook of the whole affair may have been more optimistic.

Because of the lack of audience participation, they did not really feel alive. They were not burning with that fever of inspiration that seizes an audience when they attend a good show.

A more shared and open participation in the ceremonial rites of the affair may have brought out the beauty and harmony of this social event.

With a charged audience response the affair would have reinforced, for the participants and guest alike, the sanctity and special meaning of the event.

Many people left with the feeling that City College is kind of tacky.

Too bad. The affair promised to be a homecoming, but it ended up a home-going. City College, where is the spirit?

Following the ceremony at the reception in the theater lobby, music played and a buffet of soul food was served. Most accomplished stars stayed a while and mingled with we who are on our way. Many of us left with the feeling we had attended the Hollywood ball. It was truly an awe-inspiring event that showed the beauty and harmony of social interaction.

Cape Coast Professor will join faculty of college as a visiting professor.

Professor Atta Gyamfil Britwum of the University of Cape Coast, Cape Coast, Ghana, is serving as a Visiting Professor from Africa at City College, it was announced by CCNY President Bernard W. Harleston.

Professor Britwum is an expert in multilingual studies, linguistics and culture and has published extensively on the African novel and on the contemporary literature of the United States and France. He is Professor of French Language and Literature at the University of Cape Coast.

"City College is indeed honored to have a scholar of Professor Britwum's distinguished reputation with us for the next four months," said Dr. Harleston. "His visit is in accordance with our firm belief that the educational mission of City College must reach beyond our national borders so that our students and alumni can function in the broadest of social and cultural contexts."

Professor Britwum's visit came about through the efforts of CCNY's *ad hoc* African Higher Education Initiatives Committee, Chaired by Professor Madelon D. Stent of the School of Education. The Committee, together with a similar group that is working to promote exchanges with the People's

Republic of China, was established to help expand and enhance City College's efforts in the international studies area.

"Professor Britwum is at home in French, English and in the Twi language and its variants and is editor of *Asemka*, a leading African literary journal," said Professor Stent. "He is eager to meet with students and faculty at a multi-ethnic institution such as CCNY and we anticipate a great deal of creative interaction during his stay with us."

Professor Britwum said: "I consider this a rare opportunity for me to confront my outlook against those of colleagues from political/cultural horizons that I assume to be different from mine. I am impressed with the multi-ethnic nature of City College and my stay at CCNY can only be invaluable."

Professor Britwum's visit is supported by the International Education Program of the Phelps Stokes Fund.

President Harleston said: "We are grateful to the Phelps Stokes Fund for its support of this distinguished scholar-teacher at City College and for the Fund's efforts in furthering international education and understanding among peoples."

For Gil Noble...

For Like It Is...

From the People



Part of the audience at the meeting to support *Like It Is*.

AND THE WINNERS ARE...

Lighting Design-Geno Brantly/Ron Walker for "**Equus**," Marshall Williams for "**Black People's Party**."

Scenic Design-Billy Graham/Yasmin Dixon/Hernon Futrell for "**Tut-ankh-Amen**,"

The Boy King, "Wynn Thomas for "**Abercrombie Apocalypse**."

Costume Design-"Myrna Colley-Lee for "**Colored People's Time**," "**Harlem's Cotton Club**."

Director-Dramatic Production-Ernie McClintock for "**Equus**," "**Spell#7**," and Douglas Turner Ward for "**A Soldier's Play**."

Supporting Actress-Yvette Hawkins for "**Love**."

Supporting Actor-Jerome Preston Bates for "**Equus**."

Playwright-Charles Fuller for "**A Soldiers Play**."

Outstanding Female Performance in a Musical-Ebony Jo-Ann for "**Harlem's Cotton Club**."

Outstanding Male Performance in a Musical-Tunde Samuels for "**Soul Fusion**."

Outstanding Musical Creator-Nabii Faison for "**Soul Fusion**."

Leading Actress in a Dramatic Role-Lucretia Collins for "**Oh, My Mother Passed Away**"

Lead Actor in a Dramatic Role-Adolph Caesar for "**A Soldier's Play**."

Board of Directors Award-Cab Calloway and Charles Blackwell.

(BSCON) DISCUSSES SITUATION OF BLACK STUDENTS

by Denise Merritt

The Black Student Communications Organizing Network (B.S.C.O.N.) is a product of a national conference held earlier in March by The National Black Independent Political Party (N.B.I.P.P.). Realizing that no strong link or communication network exists among Black students and black organizations, the founders deemed the network necessary and in the summer of '81, the students formed B.S.C.O.N.

B.S.C.O.N. wants to bring together black students on campuses and clubs around the city to form a unifying and dedicated organization to mobilize the black community against life threatening issues and forces. The network does not want to replace existing black student organizations but to facilitate and expediate the problems a particular club may be concerned with on campus. B.S.C.O.N. has members on over twenty-five campuses around the city and has just begun to mobilize its push for new members. Six standing committees within the organization are *Students Rights, International Affairs, Community Outreach, Media and Secretarial Resources*. The Committee chairpersons make-up the coordinating committee who in turn head the network and bring suggestions and proposals to the general membership which rise out of general meetings.

On November 19th and 20th at Medgar Evers College located in

Brooklyn, a B.S.C.O.N. conference was held. The conference was divided into workshops. One workshop was on the issue of financial aid. Two financial aid counselor and professors were heading the panel on financial aid. A brief history of The National Direct Student Loan (N.D.S.L.) was presented. They brought out interesting fact that The N.D.S.L. was first titled National Defense Student Loan. The Counselor stated that this was in response to the Russians being the first to land a craft on the moon and the NDSL would stimulate interest in the sciences.

Questions were asked in reference to what can students do about checks being held for not attending class. The counselor stressed that student organizations should study financial aid manuals because some practices at some schools Financial Aid Offices are being performed that are not in a student's interests.

Black Studies, Black Faculty and Black Students were the focus of another workshop. This workshop also consisted of two panelist who spoke and then opened up the floor for questions. The topic touched upon two types of students: those that perpetuate the system by earning their degrees so as to just make money, and those who earn their degrees to try and change the system for the better. In turn it was also noted that there are two kinds of Black Faculty, ones who worked as "house-niggers" for the administrations and ones

that didn't. You could always tell the ones who didn't because they were always fighting to keep their jobs. A student from Brooklyn college asked: what could students do to protect Black Faculty from losing their jobs and in turn expell Black Faculty that weren't doing their job? A brother from Pratt Institute stated that there is a 5% population of black students on his campus and that they are losing their identity. One resolution was for students to demand that Black Studies be a requirement in all schools and that the history of Blacks does not start with slavery. In addition, it was suggested that students read the *Miseducation of the Negro* by Carter G. Woodson.

Another resolution is for college students to go back to their High Schools and ask for an audience with the students to inform them of what is really going on around them. One panelist stated that once you organize the teenagers (whom the adults are afraid of) the adults will follow. The P.T.A. President of Claireborne High School in Brooklyn suggested that students attend P.T.A. meetings also. Special attention was give to the elections of the school board that will be coming up shortly. Whenever mention was made to The Board of Education it was termed "The Board of Miseducation."

Another workshop was titled Black Students and National and International Relations. South Africa was focused on immediately. It was brought out that Black Artist

are being paid two-three million dollars to perform in Sun City Africa. Boycotts are being called against these artists: George Benson, Stephanie Mills, Brook Benton, Issac Hayes, Millie Jackson, Candi Staton, Wilson Pickett, Jimmy Cliff, Ray Charles, Curtis Mayfield, Eartha Kitt, Nikki Giovanni (thats right Nikki Giovanni), and Richard Roundtree among others. It is interesting to note that Sammy Davis Jr., Diana Ross and Chaka Kahn turned down their invitations. According to members of B.S.C.O.N. on this committee blacks who have gone to perform in South Africa can redeem themselves by making a public apology, giving up the money they received and by giving a benefit concert to aid the liberation struggle in South Africa.

Black students and the community were discussed next. a comment was made that we (Black Students) help the oppressor when we do not put the knowledge that we learn back into the community. Another student stated that we must stop giving power to the "man" by using the words "underprivilge" and "minority," therefore, there must be an aggressive program of action to take from the system since we are not all allowed to work in it. One sister suggested that if something is not serving the community we should blow it up—A Panelist for this particular workshop suggested that we must support our freedom fighters, Ben Chavis was cited as an example.

The B.S.C.O.N. meetings are well planned and orderly, everyone is given an opportunity to comment and make suggestions.

STUDENT GOVERNMENT EXECUTIVE WINS USS POST

by Nimene Kun

Larry Hughes, Vice President of the Day Student Senate for University Affairs, has been elected Vice Chairman of the City University Student Senate for Senior Colleges.

He was given the tough task of shaking up the steering committee to make it more efficient in coordinating the affairs of senior colleges. He will also have responsibility (in conjunction with steering committee) for the initial assessment of student governments' problems and for their presentation to the University Student Senate.

The husky six foot Hughes is a senior pre-law student. He joined the student government in 1979 and has served as Senator for Social Services and Chairman of the Student Service Corporation.

During an interview in his office, Hughes said that he has a number of goals including the establishment of a viable rapport among senior colleges and the creation of an effective method of informing students about the daily

activities of the USS.

He commented on students' failure to support the student government in its efforts to get a tuition roll-back. "The tuition increase," he said, "is a direct attack by racists on the intellectual ambitions of black and hispanic students."

Commenting on students ignorance of important political and social issues, he said many students do not even know about the events that led to the establishment of the Black Studies Department in City College. "Some students think we have this department because the administration deemed it necessary to teach black culture in our school. The fact is that during the 60's some student fought for the establishment of this department," he said.

Hughes also criticized the CUNY Board of Trustees for its failure to give more financial assistance to needy students. "The board is really playing a gimmick on the financial aid issue. It is not working in the interest of the students, he concluded.

ACTS COMPETITION

(New Mexico State University)—Recording artist Deniece Williams will join other top names in the entertainment industry in judging the National Finals of the All-American Collegiate Talent Search (ACTS), March 26, 1983, at New Mexico State University.

The finals will culminate a year-long search for the finest collegiate entertainers in the nation. ACTS is designed as an educational proving ground for aspiring student performers and offers them an opportunity to display their talent before some of the country's top entertainment industry executives.

Students also compete for more than \$16,000 in cash and scholarship prizes, auditions by American Theatre Productions, The Entertainment Connection, Santa Fe Opera, Gospel Music Association, Oakland Ballet Co. and Warner Brothers Records; a tour of

Europe or the Orient for the United States Department of Defense; a showcase at Rick Newman's Catch a Rising Star in New York City, and more!

An educational workshop will be held in conjunction with the finals with sessions being taught by ACTS judges and university educators. Topics will include music publishing, promotion techniques, management and agency roles in developing the artists, how to get a record deal, and more! Anyone can attend and students can receive one hour credit in music from New Mexico State University by attending.

Entries for ACTS competition are being accepted now through February 11, 1983. Interested students can obtain more information by contacting: ACTS, Box 3ACTS, New Mexico State University, Las Cruces, NM, 88003, (505) 646-4413.

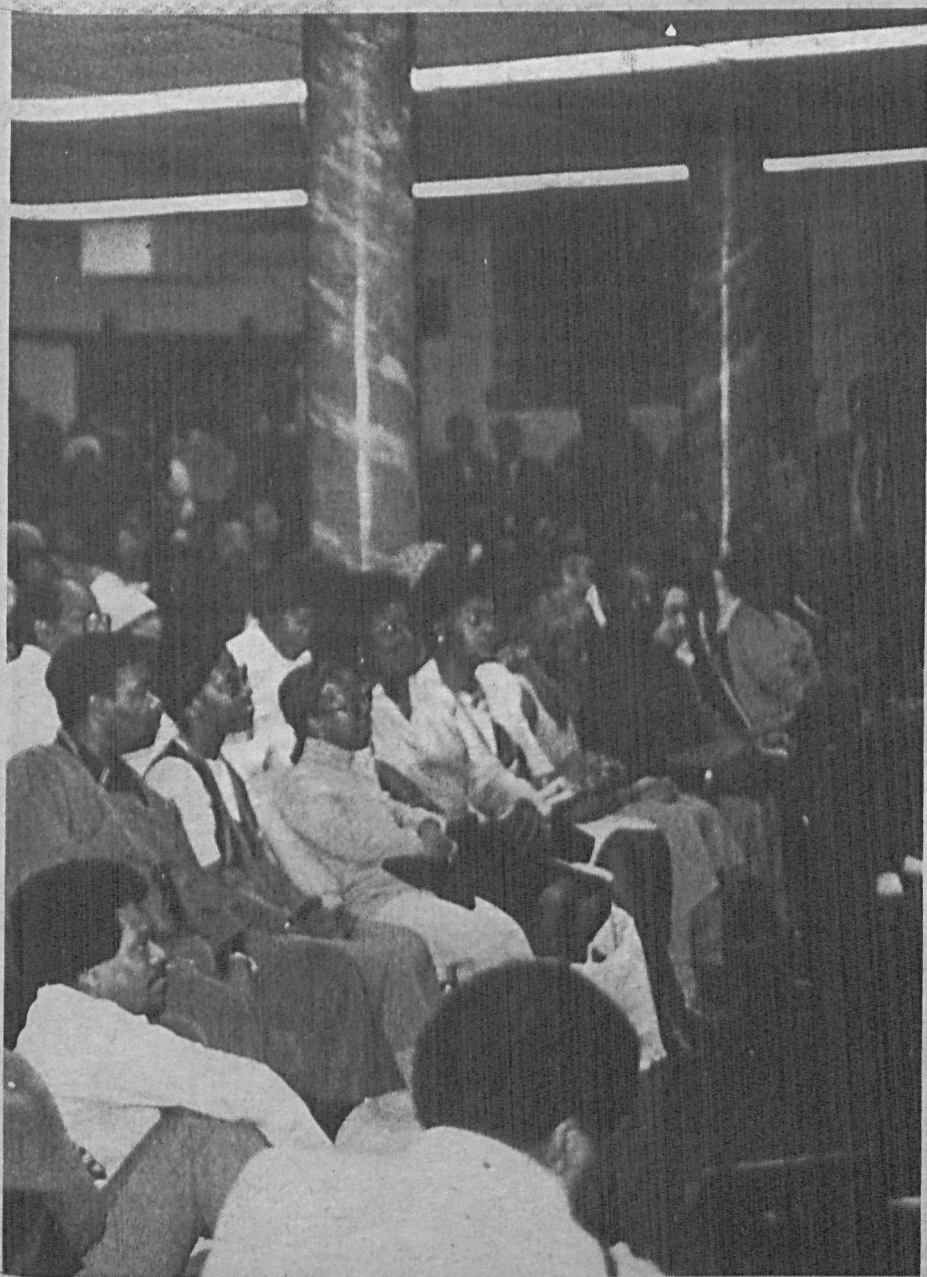


Photo: Courtesy/Terry Brewer

Give it to me baby; THE PAPER



THE PAPER



THE REVEREND MARTIN
LUTHER KING
JANUARY 15th, 1929
APRIL 4th, 1968

JAN 11 1968