

THE PAPER

(aka Tech News)

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THURSDAY, FEBRUARY 11, 1971

*So here we stand,
on the edge of Hell,
in Harlem, and wonder
what we will do, in
the face of all that
we remember.*

—Langston Hughes

Guards Questioned

Elias, Senate Begin Inquiries

By TOM McDONALD

Reaction to the firing of 22 cafeteria workers, and the alleged beating of students by Wackenhut Guards continued to mount as Prof. Julius Elias, the City College Ombudsman, announced at a press conference this Tuesday, Feb. 9th, that he was launching an impartial investigation into the alleged beatings. This action follows a similar response taken by the Student Senate, and a condemnation of the Wackenhuts by the Puerto Rican Student Union (PRSU).

Prof. Elias will conduct his investigation in conjunction with the student's Ombudsman, Rick Rhodes. Elias said that he "was not acting on the expressed complaint of any individual, but rather on a potentially dangerous situation that cannot be allowed to slide."

In commenting on the conflicting reports of the South Campus Cafeteria incident on Tuesday, Feb. 2nd, Elias said, "In the present case we are announcing the fact that we are conducting an investigation because unfounded rumors are floating around, and we hope to reassure the community that the matter is under impartial inquiry. There have been charges, and countercharges. We owe it to the College community, in everybody's interest, to establish the truth."

Elias went on to say that "the purpose of investigating minor incidents is to avoid major incidents." He said that no formal structure has been set up for conducting the inquiry. His present purpose is to interview any witnesses and if he and Rhodes decide that the situation merits further investigation they will recommend to President Mar-

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Maureen Sullivan, Exec. V.P., will head committee handling complaints on the alleged beating of students by Wackenhut Guards.

Jewish Collective Takes Prof. To Task

By LOUIS R. RIVERA

Twenty-five students from the Jewish Campus Collective descended on a Sociology class in Wagner, yesterday afternoon, in the first of an expected series of confrontations with professors who allegedly subscribe to, what was termed, "expounding lies on the status of Soviet Jewry, the Soviet Union and Israel."

The collective, made up of members from the Jewish Student Union (JSU), Yavneh, Hillel, the Israeli Student Club, and the college chapter of the Jewish Defense League (JDL), charged that the professor, Edward Sagarin, who teaches Deviant Behavior in the Sociology Department supposedly explained in his class that, "Soviet anti-semitism is the invention of Tel Aviv," and that their purpose was, "to take him to task."

Public Statement

In a prepared statement the Jewish students stated that, "facts of Jewish life in the Soviet Union lead to the conclusion that the Soviet Government is pursuing a policy of total suppression of the religious and cultural identity of the three million Jews living in the Soviet Union."

The text went on to cite key areas of concern supporting their contention. This included, Synagogues decreased from 450 in 1956 to 62 in 1971; governmental extinguishment of Jewish "cultural rights" through the elimination of Yiddish schools; the "rigorous quota systems" keeping Soviet Jews out of the higher education system; the denial of visas for Jews to emigrate to Israel; and the recent political trials which have led to "either death or life imprisonment" of thirty-four Soviet Jews.

The statement ended with the demands to "Get Sagarin off Campus."

Confrontation Postponed

The protesting students merged on the Sociology class in Wagner 225 at 3 p.m. expecting to confront Prof. Sagarin with the issue and explain to his class why they were doing so. Upon entering the classroom they learned that Sagarin was not present, and in his place was a guest lecturer, Marty Kaplan, one of the original organizers of JSU, earlier stated that the collective will henceforth "keep watchdog on any professor who espouses lies and misconceptions" concerning the Israeli community. Kaplan addressed the class for several minutes, stated that the group would return at a later day, and quietly left.

Chairman Sets Position

When asked why the instructor was not in class, the Chairman of the department, Robert Martinson, explained that Sagarin, who was not available for comment, had previously asked permission for a grad-student to guest lecture on the problems of transsexual operations for males during the past two days.

In reaction to the statement issued by the Jewish collective, Martinson explained that, "I feel very sympathetic with the students. They feel that their brethren in the Soviet Union are being persecuted, and rightly so. I can't agree with the statement (reportedly made by Sagarin), but I do not sympathize with their position to 'Get Sagarin off Campus.'"

Martinson, who described the professor in question as "a very contentious man who loves to argue," added that, "One of the really important experiences a student can get is to learn to confront opinions different from his; even those he finds intolerable. Therefore I find the (demand to fire Sagarin) a totally illiberal and anti-intellectual attitude on the part of these students."

Malcolm X To Be Remembered

Benefit Will Focus on Drug Abuse

Dara Productions, in conjunction with the Student Senate of City College, will present a night of entertainment entitled "We Remember Malcolm X." The program will take place on Friday, Feb. 19th in the Grand Ballroom of the Finley Student Center at 8 P.M.

Dara Productions is a non-profit Black cultural group. They have planned an evening of music, karate demonstrations, poetry readings by Niki Giovanni and Sonia Sanchez, and a play entitled "Dope is for Dopes."

The play was written by Mr. Vance Amaker who had a feature role in the movie Putney Swope. Amaker is now devoting his full interests to the production and direction of the Dara troupe.

One of the primary emphasis of the evening will be placed on the need to avoid drugs. The message will come on the heels

of two more arrests of City College students on drug charges. The arrests were made by Wackenhut Guards on Friday, Feb. 5th in the Finley Center. The two students, Collier Smith and Mustafa Salik, were apprehended by the guards on the 3rd floor of the Finley Center for smoking marijuana. They were taken to the security office in room 136. A subsequent search showed that they were also in the possession of heroin, and a "fistful of medium sized bills."

Smith and Salik were taken to the 26th Precinct and booked for the possession of dangerous drugs. Dean of Students Bernard Sohmer said that Friday's arrest was "absolutely an isolated incident. The arrests were made by Wackenhut Guards making their normal rounds in the student center."

This past November ten students were arrested on campus following an extensive period



The late Malcolm X

of surveillance by undercover agents from the police department. Those arrests caused some concern among members of the student body over administration complicity with the police. However, Friday's arrests

were viewed with little concern by the students who frequent the Finley Center. In summing up his feelings on the matter one student remarked, "If they had any brains at all, after the last bust, they who have cleaned themselves up or taken the shit off the campus."

In a direct confrontation of the drug situation Dara Productions will present Mr. Howard Celestine, a member of the New York State Narcotic Commission. Mr. Celestine will speak on "The Drug Culture." In appraising Celestine's previous lectures Amaker noted that "the brother gives a very heavy rap."

Tickets for "We Remember Malcolm X" cost one dollar and can be purchased at the Student Senate offices, 331 Finley, or at the door the night of the performance. Since Dara Productions is a non-profit organization all proceeds will go towards future productions.

THE PAPER

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Oscar Lumpkin — Faculty Advisor
aka TECH NEWS

Roman Slaves Guard the Gates

The American regime is indeed the most efficient human empire in the history of the planet. Its tools of psychological and physical control are quick, massive and penetrating. Riot control has become a scientific technique. Television cameras are now being promulgated throughout the streets of many American cities. Coupled with the armies of Blue and Brass, American urbanites are now the proud inhabitants of modern fortresses.

This campus serves as the nucleus of one of the larger, more dense fortresses. Its armies are the slaves with sticks who patrol the campus protecting the enslaver's property. Many German concentration camps employed certain hand-picked inmates to watchdog his fellow inmates. These individuals were chosen for their fear of pain or death. They exercised a willingness to inflict it on others, and a complete obedience to authority.

These same individuals were not chosen for their intelligence but rather for their lack of it. They were not chosen for their sense of humanity but rather for the enjoyment they partook in crushing it in others. Their services were cheaply retained and short in duration. They were never permitted to practice too long, lest they come to believe they possessed some semblance of power. These men were even more pitiful, for this meant that they could not control their own realities. They were expendable forces of more powerful elites.

Brother Dandridge and his Wackenhut patrols are such "expendable forces." These are the Roman slaves who so anxiously guard the gates of Rome. They identify with the enslaver who curiously does not reciprocate their identification.

Brother Dandridge expelled the Burns guards for they denied him total obedience. They practiced the human right of free thought. The Burns guards acknowledged the existence of the students. They would say hello, or sit and talk for a while at a table in the cafeteria. Many of them took courses at the College in their spare time. However, the Wackenhut's patrol the halls in stone like silence. They acknowledge no one and hide their faces behind masks of contempt and detachment.

It was Brother Dandridge who permitted Wackenhut to underbid Burns and thus claim title to CCNY's contract. This was necessary since without total obedience Brother Dandridge could not continue his masquerade as head of his metaphysical commando unit.

Brother Dandridge is not a solitary creature totally unattached to his environment. He is as much the product of the enslaver as are Black students and Black junkies. He is so conscious of his slavery that he invents an arena of power which he feels projects him into the Free world.

The Wackenhut guards are also products of American slavery. Forced into educational and economic underdevelopment because of their race, many Puerto Rican and Black men are compelled to accept these jobs. These are the men who generally despise their position but who must satisfy hunger and the need for shelter and clothing. It is these Brothers who sincerely appreciate an occasional smile or friendly greeting from the allegedly aware Black students.

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Guard Incident Grows

(Continued from Page 1)

shak that a formal investigation be launched immediately.

Elias emphasized that it was important that any persons who witnessed the incident should contact him in 220 Steiglitz, or call him at 621-2291.

Student Senate Also Acts

At the Student Senate meeting on Wed., Feb. 3rd, a temporary committee was set up to handle any complaints concerning the alleged beatings. This committee is headed by Maureen Sullivan, Executive Vice-President. The Senate also approved a measure to create a permanent committee of students and faculty to supervise any future matters between students and Wackenhut Guards.

James Small, Senate President, said that he and Edwin Leiberman, Campus Affairs V.P. and Geary Greenidge, from SEEK Student Government, met with Dean of Students Bernard Sohmer, to discuss the incident. Small said that Sohmer substantiated the Wackenhut's claim that they were attacked by the students.

PRSU Involvement

The PRSU had originally declined to participate in the demonstration that ended with the alleged beatings. PRSU spokesmen said that after meeting with administration officials they were satisfied with the way the dismissal of the 22 workers was being handled. However, PRSU issued a strong announcement stating that "The

Wackenhut Guards are being used by the CCNY administration to defend the interests of this racist society." The announcement went on to say that "The Black and Latin Wackenhut's must be aware that they are being used to oppress other people. We will have to take a stand with the workers and support their demands for their reinstatement."

However, both PRSU, and the Students for a Democratic Society (SDS) have declined to participate in the boycott of the Cafeteria that was launched last Friday by the Young Workers League.

Some Workers Finding Jobs

Mr. B. Keilt of the Business Office said that permanent jobs are being found for the fired workers at higher pay. Keilt stated that five workers have been placed in Civil Service jobs with the campus Buildings and Grounds department. He also said that two jobs were found at Brandeis High School and at Bronx Community College. Another fired worker has been given a provisional job in the registrar's office, and three workers have found jobs by themselves. He also reported that all of the workers will get their vacation pay. There had been some confusion as to whether or not the workers would receive their vacation money.

The cafeteria workers have yet to receive any help from their union. The workers belong to Local 302 of the Cafeteria Workers. They pay \$6.50 a month dues to the union. One of the fired workers said that a union official told him "if the man tells you you're fired, there is nothing you can do about it." The union to this point has not made any attempts to find jobs for the fired workers.

Several of the workers who still are employed by the Cafeteria are reluctant to discuss the issue. One worker, who wishes to be anonymous, says that the 22 dismissals have resulted in a tremendous increase in the work load of the remaining workers. He also said that when he complained to Larry Bartoloto, the manager of the Cafeteria, he was told that "if he didn't like the situation he might as well quit, because he was going to have to lay off some more workers."

Poem

*Treading yellow lines
To spy on crimson fires
In subterranean tombs
Waiting for amber reflections
To come springing upon
The sacrificial lamb
And devour the man*

FANNY SANDBERG

Notices

The SEEK Student Government is beginning sports clubs in riflery, karate, and baseball. There will be a general meeting on the sports clubs on Thursday, February 11th at 1 P.M. in room 329 Finley.

Letters

To the Editor:

In mid October the Black music students at the College joined forces with several of the Black students on campus who are not music majors, but who sing and dance and are interested in bringing out some of the culture of Black people. The main purpose of this organization is not only to create a closer bond between the music majors, but to bring out to the rest of the student body, faculty, and community, the musical talents held by our own students.

The Black music majors have a special interest in seeing that an organization of musicians is created here at CCNY's campus. We, as Black musicians, feel that there is a definite need for a change in the musical curriculum, making the music courses more relevant to all of its students.

Our organization has broken down into three groups. Our dance troupe is headed by Joyce Harigan, the Black chorus and the instrumental group will be headed by Frederick Birkett and Paula Leuri.

Paula Leuri
President of
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Black Theater

In New England Winter

By TED FLEMING

For almost a year now, the Henry Street Settlement's New Federal Theatre has been presenting community oriented theatre on the lower east side. Under the tutelage of Woodie King, one of the few Black producers, and Dick Williams, whom some of you may remember as the lead in "Big Time Buck White," this group has been funded by various grants from the state of New York besides those from the Ford and Rockefeller foundations.

Recently King and Williams obtained permission to produce "In New England Winter," a play by Ed Bullins, probably the best Black playwright we have today. He has turned out some of the most relevant Black plays ever written, particularly "Goin' A Buffalo," "In the Wine Time," and his present work. Bullins is the product of Ghetto existence, and his work reflects this in a vividly alive style. I have never come across characters like his since those described by Brother Malcolm X in his autobiography. Con men, whores, pimps, hoodlums, etc., no ghetto would be complete without these elements, for they are the victims of America's disenfranchisement and suppression of its citizenry.

With a professional cast and direction by Williams himself, the Henry Street Playhouse (466 Grand St.) has entered the off-Broadway market with a production which is vibrantly alive. This very entertaining rendition of Bullins' play picks up the audience and carries it along easily.

"In New England Winter" is essentially about the Steve Benson (Norman Bush) character

and also about his relationship with his maternal half-brother Cliff Dawson (Mel Winkler). They, along with Chuck and Bummie, are planning a robbery. Cliff is a large robust man with a free spirit while the younger Steve is a brooding thinker, the engineer of the operation. His purpose is to get traveling money so that he can return to his woman, Liz (Gloria Edwards) in New England.

Pedro Lujan, the set designer, has fashioned a very effective set. On one side the time period is 1960 on which the robbery is being planned; while on the other the setting is a 1955 New England Winter. The earlier scenes serve to establish Steve's character by depicting his past. During one sequence Oscar, Liz' brother-in-law goes upside Steve's head knocking him across the bed into 1960. This type of humor is in evidence throughout the play.

Bullins depicts his characters as dimensional beings and captures the idiom of their language, their manner, and attitudes. Williams is able to recognize what would be funny, and his direction puts emphasis on these elements.

Unfortunately, this is the only real virtue of the direction, and it is overdone. The result is that the very elements which make "In New England Winter" art are obscure. The production is good entertainment; but it is not art, and that is what it should be!

The opening prologue is a taped-recording of both Steve's plan for the robbery and his semi-poetic remembrances of New England. This is done while the actors on stage are almost still-lives, and it fails primarily,

because the recording is almost incoherent. Perhaps it would have been better if it had been acted out or done with at least some supplemental acting. It confuses when it should have set the tone for what was to follow.

The overall acting is fair, but it reflects loose direction and, in some scenes, uncertain performances in which the cast appears to be acting instead of being. Norman Bush, as Steve, must carry the play, and his fault is that he doesn't give us a definite character. Instead he depends on the dialogue estab-

(Continued on Page 4)

editorial

Roman Slaves

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However, we are plagued by those guards who enjoy standing patrol in the cold, snow and rain. Their walkie-talkies and sticks give them their arrogant misconceptions of justice and order. Those guards with guns know precisely that their position is powerful because their .38's say it is.

THE PAPER must decry brutality against Blacks or by Blacks under White control. This condition is a direct outgrowth of American enslavement. The investigation that is due to take place must be attended by all Black students. The Wackenhuts follow the orders of white controllers. These are the real enemies who must be dismembered. Although the Wackenhuts may enjoy brutalizing folks, they are only allowed to do so due to the ambivalence of certain Whitefolks. If the Wackenhuts are forced to accept all the blame then the real criminals will escape untouched.

Announcements

The Music Department of the City College presents the music of Uganda — The Karrs, on Thursday, Feb. 18th at 12:30 P.M. in the Music Studio. On Friday, Feb. 19th City College composers, Stephen Jablonsky, Alida Vasquez, Joyce reinstein and John Graziano will perform at the Donnell Library, 20 West 53rd St. at 4 P.M. Admission is free to both concerts.

Classified Ads

Mrs. Saphire Leiberman:

Dear Mommy: Feel free to come to room 331F any time and pick up your dime.

Your son,
Pinky

G. H. I may go boom-boom, but You'll nevr go bang-bang.

D.K.

T. McDonald: If you try and back out now punk we'll tie a cinder block around your 'Johnson' and throw you in the Hudson.

Your future Uncle
Guido and cousin
Sally.

Dear Guido and Sally: I still expect to live another 50 years, because that's how long it would take you two stupid wops to tie the knot around my 'Johnson.'

T. McDonald

Dear Dr. Hippocrates:

I've got this awful hangover . . .
Paula.

Dear Paula:

Oh well, it could be worse, McDona-aid could be there.

Dr. H.

Gordon Oliver:

Fire Engines are red, Battleships are grey, we're still waiting for you to pay.
Your creditors
(too many to mention)

Senator Mike

You piss me off all the time.
guess who

Sandra,

We want to see more of you!
your fan

Bob:

When we suggested a coyp editor, we didn't mean Levine.
your critics

Jerome 'desiro':

Next time hand in your editorials on time, or we'll find a new philosopher!
your editors

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OPEN AUDITIONS

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Verdict on "Confession"

- a review -

By E. A. YOWELL

Politics is power and one of its primary aspects ignored by many people is that this power is wielded by only few people who are above the law.

The film *Confession* by Costa Gavros is primarily concerned with the men who live in a political structure. It, by necessity, deals with politics but is more importantly a study of man as a political animal. In this respect it is more mature than was his earlier film "Z," because it stays away from the sensationalism of that film and does not rely upon the obvious allegory to politics in the United States, which at least in this country was an important contributing factor to its success.

Yves Montand plays a government official in Czechoslovakia who is caught in a Stalinist purge. The film has the quality of a documentary dealing with this particular program, in spite of its highly opinionated and subjective

stance. In fact, it is because of this documentary like approach that the director's point of view is as convincing as it is. This effect is achieved through a two-pronged approach.

First, the acting is substantially low key, thus requiring a good deal of thought on the part of the audience. The film demands that the audience reach into it for content. This is directly opposed to "Z" where the desired effect is achieved through continuous assaults on the viewers' emotions.

The second prong creating the reflective mood which pervades the film is editing; it creates a slow but never cumbersome rhythm. It hypnotically draws the audience further into the film. Many of the more notable feats in editing involve flashbacks. As in several instances historical footage of various communist notables and special occasions is employed, thus not only enhancing the rhythm, but also adding a very real frame

of reference to the story and characters.

There is an excellent instance of the use of montage in which a sequence concerning the tortures inflicted upon Yves Montand to extract the confession which will convict him of fictitious crimes against the state. Here a visual stream of conscience combines the actuality of what is happening to him with his own perceptions tainted by pain and starvation.

I consider this film to be the meat which a true cinephile hungers for, combining excellent acting on the part of Yves Montand, with very commendable technical expertise, not to mention the fact that it is an amateur theorist's delight. It is close to "Z" in theme, style, and meaning and yet demonstrates a distinct progression in development on the part of the director. If you liked "Z" you'll love "Confession."

Poetry Corner

Sonnet to a Southern Belle

By MURVYN E. Da COSTA, JR.

*Everytime I sit and stare
With a longing for someone most dear.
The candles of my heart burn out,
For someone who is further south.*

*Although I'm hard to cope with at times
Be patient and try to ease my mind.
I've tried my best with no regrets,
Hoping that you'll ne're forget,*

*The sincerity of my thought and cares
Which rought to my face so many tears.
Tears of joy and occassional sorrow
Which will never be forgotten not even tomorrow.*

*For this I have one thing to say
Hoping it may blossom some day.
If there is room on a portion of your chart
Place my memory quite close to your heart.*

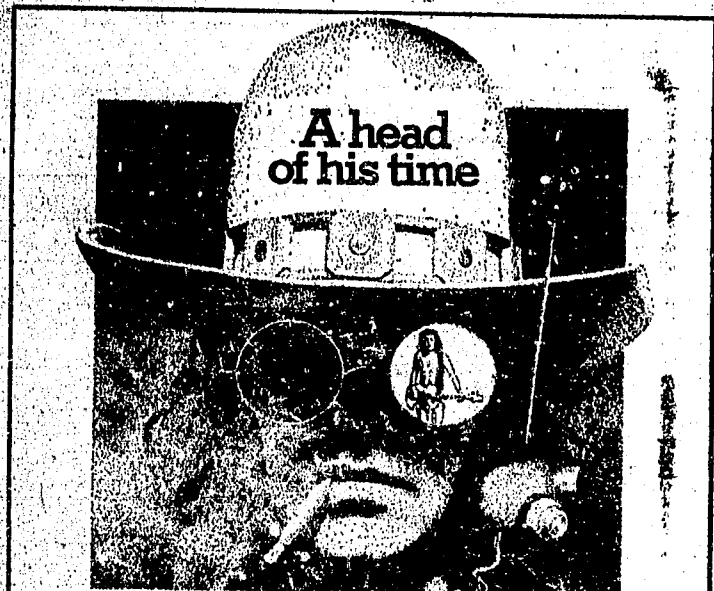
In New England Winter

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lishing his role, so the subtleties and nuances of it are lost. Mel Winkler turns in a good performance, but he could build his role with a bit more control. This would better contrast his moments of power in which he is compelling and exciting. In a supporting role Garrett Morris' rendition of Crook is subtly brilliant. He is self-assured and sports the most disturbing satanic grin imaginable.

Darryl W. Lee's portrayal of Oscar is comic, and that is its fault. By playing this part so self-consciously, he turns Oscar into little more than a clown when actually he's a wife-beating parasite, who's always spoiling for a fight. His meanness doesn't come through.

This type of portrayal and the directoral conception of the play fail to take advantage of Bullins' greatest virtue, characters with dimension. This is the

thrust of his work, because his creations live and breathe; for they are real and they do matter, each and every one. What we have is a distorted representation of Bullins' vision, but it still manages to assert itself throughout the play. And that is why I still recommend that you see "In New England Winter." Chances to see his work live are too few, so take advantage. This presentation isn't art, but the play is.



A head of his time

ZACHARIAH

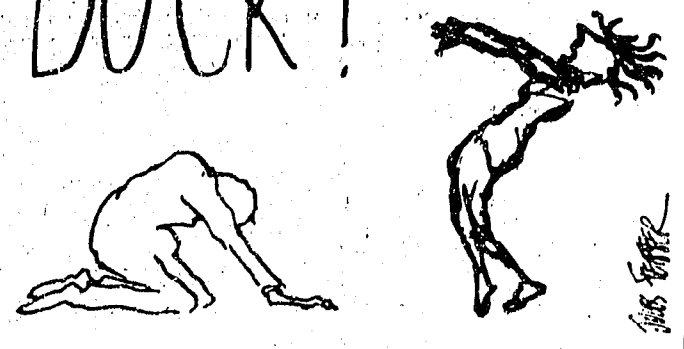
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