

THE PAPER

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221

WEDNESDAY, MARCH 10, 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

Third World Moves To Unify

By BILL ROBINSON

Representatives of a number of Third World Student Organizations came together recently to discuss reasons for creating a Third World Student Alliance. Among the organizations represented were Organization of Afro-American Students for Unity, National Black Student Movement, Puerto Rican Student Union, the West Indian Students Association, Asian Student Alliance, Theatre of the Black Experience, and the SEEK Student Government's Cultural Affairs Committee.

The meeting was opened by the Student Senate President, James Small. Small stated that, "the Third World Student Alliance is vitally necessary because since 1969 the Black students have been confused and not sure of what was really happening to them."

He felt that a Third World Students Alliance (TWSA) should reflect "the cultural, academic, and recreational needs of Third World Students." The physical orientation of this alliance will be activated in room 332 in Finley Center. This room is expected to facilitate nine organizations and represent approximately four thousand students. The cohesion will come about through cultural, tutorial, and intellectual exchange.

The Student Senate President noted that the T.W.S.A. office will function primarily as an Information Center for all Third World students. The students are expected to make use of this office to find out what is going on and to let the organizations know about individual problems, as well as to give some ideas as to how their problems can be solved. All of the organizations represented agreed that the community and community-oriented issues should be involved with the campus.

A student representative at the T.W.S.A. meeting, Bernard Hughes, stated that, "Third World Students should work against being separated by oppressive forces." In an interview before the meeting, Hughes explained that the purpose of the T.W.S.A. is to bring Third World Students together based on their common interest. He added that, "The institution does not serve Third World Students' needs and therefore we become isolated and alienated from each other."

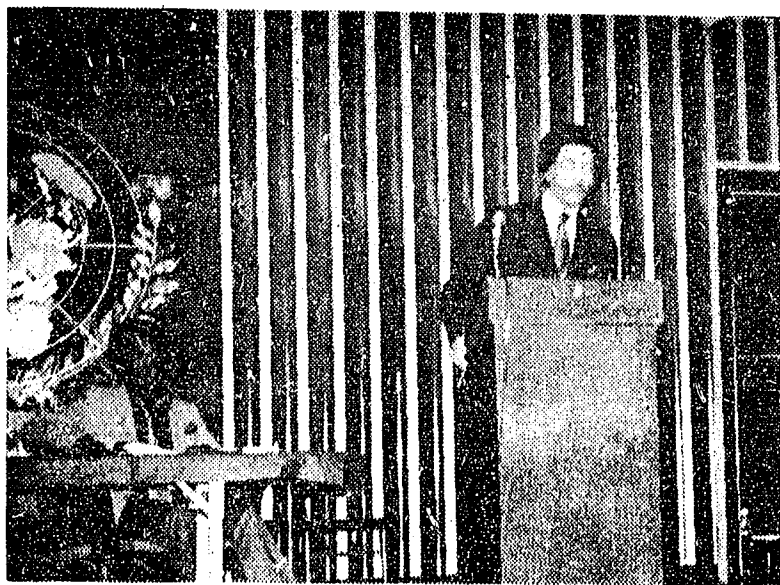
Hughes continued, "The Third World is not regarded as a part of the institution. We have to fight for what we have. The institution is geared toward white students; they don't have to fight for anything. Once the Third World students gain something, they have to fight to keep

it. The division between Third World and the other world is based on white-skin privilege, regardless of ethnic or cultural identity."

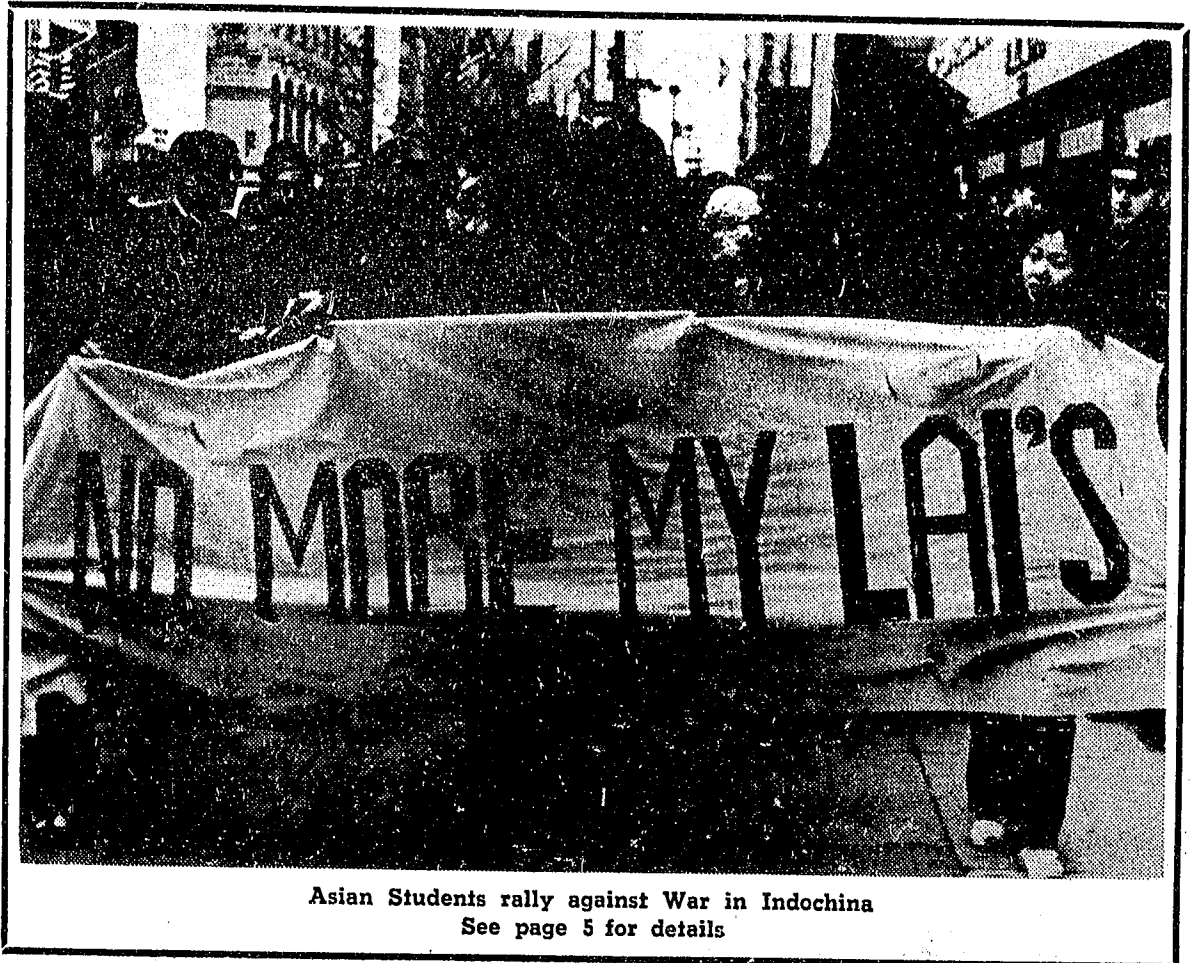
In reference to light complexioned Asian and Puerto Rican brothers he contended that, "Puerto Ricans are oppressed because of the language, cultural barriers, and the colonial hold on their country; therefore they are seen as inferior. Asians are seen as inferior because of Japan's defeat in WWII, neocolonialism in Korea, and U.S. control over Nationalist China. It's the job of Asians and Puerto Ricans to express their oppression in their own way."

Through a discussion with representatives from the Asian Student Alliance, it was learned that they wanted to inform stu-

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Ronald Dellums addresses pre-law conference.



Asian Students rally against War in Indochina
See page 5 for details

Lawyer's Association Meets Black Potential

By ARLETTE HECHT

The Georgetown Law Center, located in Washington, D.C., recently sponsored a conference for college level minority group students interested in attending law school. The one-day conference was coordinated by the Georgetown Chapter of the Black American Law Students Association.

A variety of speakers in the field of law were presented to the students, a group which represented the Afro-American, Mexican-American, Puerto Rican, Dominican and Cuban communities. Literature helpful in preparing for and applying to law school as well as applying for financial aid was distributed.

Representatives from other law schools were also present to recruit students.

The recruiters, representing twenty law schools including Harvard University, Cornell, New York University, Duke University and Yale, outlined admissions procedures and requirements and informed students about the various programs their schools provided for minority group students.

Several seminars and workshops were held covering such topics as **Women in Law** and **New Directions in Law**. Discussion centered around the nature of the legal profession and the

many problems faced by minority group lawyers.

Lawyers from the Washington, D. C. area led the discussions, describing their experiences as minority group lawyers and giving advice to the prospective law students.

One of the main points to come out of the workshops was that law, by nature, is a very conservative profession. The students were told not to go into law believing that they will be able to bring about radical or quick changes in our society.

Students now attending law school and recent law graduates also participated in the seminars, describing the study of law and telling the students what to expect once they entered law school.

Other speakers include Judge Crockett from Michigan and Congressman Ronald Dellums. Congressman Dellums spoke of the nature of justice, according to law, and how it relates to the poor in general and Black people in particular. "The complexity of law," according to Dellums, "is determined by the people who make the law, first of all, and then by the people who interpret it." Therefore, if the people in the courts or in the legislature are conservative then the laws will be conservative.

Dellums' answer is to get the type of people into law who understand that phenomenon and are willing to combat it. He emphasized that Black students going into law must be prepared

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ON THE INSIDE

Complete Text of Statement issued to press

by N.Y. Chapter of Black Panther Party.

see page 2

The Death Of A Party

PRESS STATEMENT:

The Black Panther Party has always existed to serve, protect and lead the struggle of all Black and oppressed people. We are strongly dedicated in our revolutionary commitment and we have suffered many forms of repression by the police, sometimes resulting in the death of many brothers and sisters.

We find at this time that we owe an apology to our people and the many groups who have worked with and supported us since the inception of the Party for the mistakes we've made, these serious mistakes have had a detrimental result in the struggle.

Because of the opportunistic nature that is prevalent in some members of the leading body of the party, we see that many statements, practices and positions that the Party has taken on various issues have begun to alienate us from our community and the people whom we serve.

Various members of Central Committee have seen fit to no longer live in our communities and instead spend much of their time partying and feasting off of \$30.00 meals a day.

Those in leadership position that protested this state of affairs, those true revolutionaries, dedicated servants of the people were silenced. Because the Party has always been centralist — that is to say, all orders and directives came from a centralized group, anyone who challenged or criticized the way things were being run and tried to move on those criticisms were purged, branded pigs, fools, or enemies of the people. Such is the case with the N.Y. 21, the Tabors, Geronimo and many others. When a revolutionary political party has no room for criticism within its ranks, it is no longer revolutionary.

Other leaders who do not agree with the way the party is being directed have been silenced in other ways. Our Chairman Bobby Seale is allowed only those visitors who are hand-picked by the corrupt leadership. He sees what is happening to our Party, and it is breaking his heart, because there is no way he can cor-

rect it from behind bars. Eldridge Cleaver, Kathleen Cleaver and Don Cox (Members of Central Committee) are in exile in Algeria. They know what is going on and have tried to correct it through criticisms in letters and by way of phone, but their efforts have been blocked. All reports were cut off, they were not listened to. Finally the corrupt leadership has exercised its final blow to the party — The entire Inter-Communal Session in Algeria has been expelled — this includes Eldridge, Kathleen and Field Marshall Don Cox.

We would lie to make it very clear that the N. Y. chapter of the Black Panther Party holds David Hillard directly responsible for the misguided direction of the Party. We charge David Hillard with treason of the highest form. We say that we can back up this charge with unquestionable facts. While our Minister of Defense Huey P. Newton was still incarcerated along with our Chairman Bobby Seale, (Eldridge was in Algeria) David Hillard deliberately deviated from the principles of the Black Panther Party and its political structure.

It is now a known fact that David has used funds belonging to the Party via our papers, benefits, donations, etc., for his personal use. He wears extremely expensive clothes and sports a huge diamond ring. In a sincere effort not to distort our Minister of Defense, Huey P. Newton, but to expose David Hillard to the world, we accuse David of drugging Huey to the point where he's influenced over the man is unquestionable.

It is reported from contacts on the coast that Huey has been taking shots issued to him by a doctor prescribed by David Hillard himself, and that those shots are reportedly used to calm the brother's acute nervous condition.

The effects of this medication is totally visible to the people, who have seen Huey on speaking engagements or who have spoken to him for any length of time.

The influence that David has imposed over the Minister is aided by deliberate misinformation being fed to him about

other Party members and inner-party matters.

David has shown literally no respect for collective leadership in Central Committee and has on many occasions acted in the manner of a dictator.

For these and many other reasons, the N.Y. Chapter of the B.P.P. denounces David Hillard as Chief of Staff and considers him purged from the Black Panther Party for life.

We have been in contact with our Minister of Information, Eldridge Cleaver, in Algeria and he asked us to explain to all of you that "a true revolutionary will off Central Committee" if Central Committee moves in a counter-revolutionary manner.

He and D. C. want all of the people to know that we will correct everything that must be corrected. We will need the support of the people to build a stronger and better Black Panther Party. The Black Panther Party does not belong to anyone group or individual, but to all of us. For this reason if the criticisms that the people might have for the party are not dealt with, they have the right to remove those so-called leaders.

In the words of Antonio Maceo — A Black Cuban Revolutionary.

"IF I GO FORWARD — FOLLOW ME

IF I SHOULD HESITATE — PUSH ME

IF I SHOULD STOP — KILL ME!"

The Central Committee as we recognize it is as follows:

Chairman — Bobby Seale

Minister of Information —

Eldridge Cleaver

Field Marshal — Don Cox (D.C.)

Communication Secretary —

Kathleen Cleaver

Ray "Masai" Hewitt, Emory Douglas and Huey P. Newton will be held on trial before the people to be judged on their revolutionary commitment.

**ALL POWER TO THE PEOPLE
BLACK PANTHER PARTY,
N.Y. Chapter**

editorial

The Need To Learn

Malcolm X once said that it would be to Black people's advantage if they learned to settle their differences out of the public's eye. "Take your disputes into the closet if necessary," Malcolm said, "but stop airing them in public so as to create an atmosphere of chaos and disunity."

Clearly what Malcolm was telling the Black leadership was to build and project proper images. The U. S. Government spends billions of dollars, on a local to an international level, in an effort to create and maintain the type of image Malcolm spoke of in his message to the grassroots. Yet we, Black people, have historically done our best to run contrary to that simple rule of political common-sense.

Instead of using the various communication tools available to us, radio, T.V., newspapers, and magazines, we in

turn get used by those facets of mass-communications.

Black leaders tend to get so caught up in the egotistical aura of communications that they forget that the objective in dealing with the media is not that of becoming stars but of indoctrinating and educating the people.

They (Black leaders) seem to forget that because of the time factor involved and the educational disadvantage, short film clips, photos and concise phrases and quips have a strong effect on Black people.

Let's face it, the majority of Black people who watch the news will not spend time analyzing it after it is over.

Therefore, it becomes necessary for the leadership to project at all times the most positive image possible so as to min-

imize the probability of distortion. This approach in dealing with the media has proven to be the most strategically safe.

Recently, however, the leadership of the Black Panther Party has decided that it would run contrary to existing rule and use the mass media as a means of carrying out an international power struggle.

In light of the recent expulsion of 19 of the "Panther 21," an act precipitated by the printing of an article in a New York newspaper critical of Huey P. Newton, Eldridge Cleaver accused Newton and the Party Central Committee of irresponsible leadership.

As a result of his criticism of Newton and the west coast leadership, Cleaver and the entire Intercommunal Section in Algeria were expelled.

(Continued on Page 4)

Viewing Black Profs.

Prof. James Emanuel

Noting the Change

By T. ANTHONY HAYLES

In the Fall of 1957, Professor James Emanuel began teaching at the downtown campus of City College. Later, in 1961, he moved to the uptown campus and has been here ever since. But, before all this he was refused a post at Columbia University School of General Studies on the grounds that he "would not like it there."

Throughout the 14 years he has spent at City, Professor Emanuel cannot recall being discriminated against by any member or segment of the college community. He does recall, however, that the College once denied him a summer grant which he had requested for studies in Black Literature, a study from which this institution would have greatly benefited. He believes, however, that City's decision not to give him the grant was based not on any personal animosity toward him but on a lack of appreciation for Black Literature.

Looking back at the changes in both numbers and direction of Black students at City in the past few years, Professor Emanuel views this change from apathy to awareness as "good and inevitable." He reasons that ideas and movements in Black America are bound to be picked up and led by Black college students. By so doing they are fulfilling their responsibility, not only to the Black community, but the populace as a whole.

Today's Black student appreciates every facet of Blackness. He not only explores his culture, his literature and his history but also makes his contribution by questioning, probing and experimenting in new styles and forms. This, in Professor Emanuel's view is also inevitable and right.

Since the Black cultural tradition began, Black writers have been prophetic to the needs of 1970 man.



Twentieth century Black works are not only right on target, in a sociological sense, but are worthwhile in terms of any defensible esthetic standard. In his works, says the Professor, he tries to live up to and express these goals.

As the author of four books and an unpublished novel, Professor Emanuel's interest in Black Literature began in 1959. At the time he had been looking around for a subject for his dissertation. He eventually decided on Black Literature in general and the works of Langston

Hughes in particular. The head of the Columbia School of General Studies at the time advised him against choosing "such a topic."

Nevertheless, he decided to make Langston Hughes, who inspired him, the subject of his thesis. From that time, says the poet, his interest in Black Literature has been continuous and he is now at the point where he would be reluctant to spend his energy on anything not related to Black Literature, particularly Black Poetry. In addition, he enjoys the intellectual challenge

presented by Black Literature.

In the spring of 1968, when Black and Puerto Rican students made their presence known and felt at City, Professor Emanuel was in France. Unlike others, he was not surprised by the action. In retrospect, he thinks that the students were successful in that their efforts resulted in the wide range of Black Literature courses that are now available. Prior to 1969, Black Poetry, which he introduced in the Fall of 1967, was the only course in Black Literature. Professor Emanuel feels that the Department of Urban and Ethnic Studies is in its infancy and needs time to develop.

As an instructor, he sees his role as that of one who makes the Black student aware of his heritage and be especially conscious of the great Black men in his past. In addition, he feels that his role is to encourage the Black student to think for himself. Taking their individual natures into consideration, Black students, he believes, should be involved in "all activities that have power."

Blacks are now reaching out to Africa for a feeling of unity with history and power; and achieving power should be a central theme of the struggle. The Black American must achieve a unique identity and when this is done he will represent the best that America has to offer.

Finally, Professor Emanuel advises Black students to value in themselves and in other Blacks "respect for the past and the courage to win total freedom by any civilized means necessary." Some Blacks, he says, are being dogmatic, but it is an inevitable phase of the struggle because it is always difficult to tell which activities are "attributable to sincere Black students and which are attributable to establishment infiltrators."

SEE/HEAR THE LECTURE OF THE CENTURY! !

THE LATEST AMAZING RESULTS! !

THE AMAZING L. S. LIEBOVITCH

***"Is Coitus Implicated in Causing Pregnancy
— A Report of Preliminary Findings"***

WAGNER 106

1:00 P. M.

THIS THURSDAY, MARCH 11, 1971

FREE REFRESHMENTS

A Slide Will Be Shown During the Demonstration

SPONSORED By SIGMA ALPHA Of CCNY

The Happening group on campus!

Capricorn

Revolution Cancelled Due To Lack of Interest

By DOROTHY RANDALL

March 10, 1971

Dear Brothers and Sisters,

I fear we have all been the victims of a terrible practical joke. Somewhere, someone must be having a big laugh at our expense. You see, I heard there was going to be a revolution. Oh, you heard that too? Yeah, well they really fooled us that time, didn't they?

Someone said, 'the shit gone hit the fan' after King died. It didn't. They said, 'the shit gone hit the fan' when they got the Panthers for that conspiracy bullshit. It didn't. They said if Wallace was elected, people would realize just where this country was at. People would have no choice but to become revolutionary. So we got a Wallace named Nixon and nothing happened. They said if there was a bust on Reclamation Site No. 1, the people would become involved. But they did and the people didn't. They said if college didn't mess up our minds so much, we could be revolutionaries. College niggers think too much. So we dropped out and found nothing revolutionary in being unemployed. They said the revolution was coming, but couldn't even get it up.

And what happened to Blackness? Was it destined to rise, and like the Phoenix, die in flames of desperation? Young sisters still call each other, 'Black bitch.' People no longer want to bother with meetings or rallies. Revolutionaries have become so revolutionary that they hate Black people. Black people have become so Black, they hate each other. We have become isolated islands of personal rhetoric, sharing our properties only with those who agree. We have become verbal revolutionaries and actionary faggots. We tasted the blood of Blackness and began to feed on each other like a pack of hungry wolves.

So, what about this revolution? Will the number runners become the town criers, handing out slips of paper saying, Revolution at 205? Or was it 502? Maybe they can combine the revolution! Will welfare mothers be able to buy it with food stamps as long as it's non-alcoholic? Shall it be printed on hypodermic needles so junkies can really get into it, or it into them? Will it be sold through the pages of Essence like midi skirts and hot pants? Will it come in the afternoon at C.P. time, or will it start in the summer at Rye Beach? Will they call it cuchifritos on 103rd street, and dance to it on 135th street? Can your mother fry it in grease? Will it upset your stomach if you eat it with watermelon? Does it wear a bow tie and sell newspapers? Can you drink it, smoke it, suck it, or fuck it?

Who will lead this revolution? Will Eldridge send us tape recorded instructions from Algeria? Will they be countermanded by Hilliard and Newton calling them 'male chauvinist' and counterrevolutionary? Will Nina Simone hold a seance summoning up Malcolm and Martin to lead a spiritual revolution? Will Charles Kenyatta learn English so we can anticipate in his 'lution? Can James Brown make us 'get up and get involved'? Will Uncle Boy Wilkins set us free? Does the Rev. in Rev. Ike stand for revolution, and is he a leader in drag?

But why waste so much time with this illusionary fantasy called revolution. We don't have time to waste time. And as long as we be what we be, the revolution will remain nothing but a distant hope. And someone said, "He that lives on hope will die fasting."

Yours in Whatever,

Third World Student-Meeting

(Continued from Page 1)

dents about what is really happening in Chinatown because a lot about Chinatown is unknown. They would like to deal with a U.E.S. fieldwork course in Chinatown.

Also it was stated by the Asian brothers that they would like to see Cantonese taught in this institution. Cantonese is the language spoken in Chinatown.

The A.S.A. feels that "before a real alliance can be brought about in a true sense," they

must create "more cohesion between the various factions" in their own ranks.

The representative from the Puerto Rican Student Union expressed that, "this is one of the best chances to become aware of other Third World people and their needs. Working in a positive direction, taking in all the realities, negative feelings, and apathy among Third World students will be useful in that communications will be open."

She added that, "this institution reflects American capitalist

values. We are being messed over by the institution and being messed over by ourselves. There is apathy because it's difficult for Third World students to integrate academic life with political organizations.

"This is based on the orientation from elementary school, that academic success comes first, and then and only then can you achieve other things. Soon Third World students learn it is impossible to assimilate, depending on how much they resemble the norm."

Lawyers Meet Black Students

(Continued from Page 1)

to deal with some of the social and political realities and not just with fulfilling their personal ambitions.

The Black American Law Students Association, founded in 1967, is an organization which seeks to articulate and promote

the needs and goals of the Black American law student, both locally and nationally.

The Georgetown Chapter, which conceived and coordinated the Georgetown Law Conference, is one of over 80 chapters in the country. Through the efforts of the Black American Law Students Association the Georgetown law center has agreed to hire a Black administrator in the Admissions De-

partment. BALSAs has also worked for curriculum reforms and changes in grading systems.

Besides working within the college community, BALSAs has been involved in activities such as providing Black organizations with observers at demonstrations to assure that police do not violate the demonstrators' civil or individual rights; and working with organizations offering legal aid to the poor.

Letters

To the Editor:

There is an attempt by Black and Puerto Rican students to get a lounge set aside explicitly for cultural and educational affairs. IT WILL NOT be another hangout but an area where all students interested in music, art, dance, etc. can congregate at any time of the day to express their individual talents and to corroborate these specific talents with those of the other brothers and sisters.

Furthermore, there will be an attempt to set aside specific dates, for designated cultural and educational programs (speakers, cultural performing groups, etc.). The lounge in mind is the Betty Rawls Memorial Lounge opposite the 2nd floor snack bar.

Florence Tide

Classified

'67 Camaro — automatic trans., low mileage, original owner, \$1395. Call Tom at 795-3810 (7-11 pm).

Dear Bob,
That was a great editorial!

lzzz

Hank,
Thanks
Your Public Servant

Maxine,
How long will you keep Tafia away from me?

Louis

Gordon:
Not from me, you don't!

SKIERS

Great skier? Short on bread?? Earn while you ski!!! Beginner novice?? Bruised and confused? Learn fast, save money!! Private instruction: PL 2-8919.

Draft Counselors needed for evening counseling program at the City College "Y" — Will train — 1632 Amsterdam Avenue, or call 926-0280.

Wanted to buy: A pair of good speaker systems. Prefer AR 2ax or anything that sounds like them. Call Mike (evenings) FO 7-2699.

Apt. to share: 5 1/2 rooms in Wash. Hgts., 15 minutes from CCNY, move in by April 1, no later. \$81 security, \$81 monthly rent. Call Mike or Robert: 795-5018 (7-12 p.m.)

Want to buy a piano? Call Glenn: 663-5286.

The verbal battle did not cease there. Very soon after the expulsion, the New York Chapter of the party held a press conference and read a statement which accused David Hilliard, Party Chief of Staff, of having Newton drugged.

The statement also said, in effect, that Newton, Ray "Masia" Hewitt and Emory Douglass would be "held before the people to be judged on their revolutionary commitment."

Soon after the press statement was released, the West Coast faction publicly accused Cleaver of holding his wife hostage and of murdering an alleged lover of Kathleen Cleaver. Mrs. Cleaver denied the allegation as being "patently absurd."

Whether any of these statements are true or not will not or cannot be determined at this time. What must be criticized, however, is the political ineptitude of the Party leadership in making those statements. What must be further attacked is their lack of regard for the feelings of Black people.

Whether the Party leadership realizes it or not, they are playing with tools of persuasion which has the potential of influencing the thinking of millions of Black people.

The Party represents a guiding light and a spiritual inspiration for the Black youth of America. It represents an overt challenge to the status-quo and for that they must be respected. But for the childish, scandalous and dishonorable debate it recently carried out via the press, it must be boldly condemned.

Should they (both the East Coast and the West Coast factions) not be reminded that in the final analysis it will be the average brother and sister in the street who will determine whether the Party will be the vanguard in the struggle for Black liberation or just a bunch of jitterbugs with no more than a group of newsmen for a following?

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Asians Act Out My Lai Massacre

By BOB YANAGIDA

A guerilla theater reenactment of America's participation in Southeast Asia entitled "My Lai Massacre" set the stage for the Asians Against the War march down Fifth Avenue on Feb. 24. The sidewalk scene of the bloodied bodies of Asian men, women, and children, and the tragic reenactment of weeping Asian women mowed down by machine-gunning brutally piggish American G.I.s shocked pedestrians on their way past St. Patrick's Cathedral.

The reality of human slaughter did not exist on Fifth Avenue, merely shocking theater, but the tears of the demonstrators were real. Yet the atrocities and the tragic destruction of human and even plant civilization in Southeast Asia continue. Protesting the inhumanity of the American involvement there, the several hundred demonstrators of the Asian Coalition uniquely startled the midtown crowds.

The triggering mechanism for the demonstration of Asians in New York protesting the killings of other Asians, came from the escalation of the war into Laos and the apparently indifferent attitude of the American public and the Peace Movement towards the continuing destruction of human lives; Asian lives. Guarding against increased activism at home, the government now sends Asians to kill other Asians and involves them in the dirty work of American politics.

An understanding of the Asian people's experience in America offers reasons for the development of this demonstration beyond the politics and rhetoric of the day.

Asians first immigrated to

America in the late 1840's with the glint in their eyes of the "Mountain of Gold," their name for America. The hostilities and racial oppression they encountered were incredible; yet they had no place to turn to until they could gather their fortunes and return to their homelands. By banding together and by perpetuating their age-old culture

These psychological scars cannot be erased.

The scars from constant horrendous treatment exist in the hearts and minds of Asians here today. Older people never talk of racism. They struggled through it and are deeply affected. Asian parents aware of the reality of racism try to protect their children. Their lesson is



Asians from guerilla theatre re-enact murdered victims of My Lai.

and way of life, they could survive the racist hostilities in America. The Asian immigrants endured. Asians paid with their lives to build America, but the bitterness of their exploitation is barbarous and almost destroyed their souls. The bitterness and loneliness in the life of the Chinese laundryman stranded from his homeland reflects the type of struggle Asians endured.

During World War II 110,000 Japanese on the West Coast were thrown into concentration camps, two-thirds of whom were Americans by birth. The so-called reasons were fears of disloyalty, yet no case of espionage or sabotage was ever found. They paid heavily, losing homes, farms and businesses.

that hard work and "not rocking the boat" is the way of survival in America.

The world, the environment and its people are being destroyed by this passive indifference. The new generation of Asians in America also harbor the effects of America's multilateral oppression. Cultural conflicts, racially focused personality inhibitions, and the experience of poverty in Asian communities such as Chinatown trace a clearer pattern of continuing oppression.

Real people are dying real deaths in Southwest Asia because of American involvement. The sensitivities of young Asians cognizantly aware of these realities had to be demonstrated. The struggle will continue.

Special Announcements

"Supermannerism" a simultaneous slide lecture by Mr. C. Ray Smith brought to City College by both the Art Department and the School of Architecture surveys the last decade of design in architecture, interiors, and graphics. Starting with the

ultimate refinement of Miesian principles as expressed in The Minimal Style, the lecture proceeds to illustrate a design revolution against those principles that has been occurring in different areas of this country amid great controversy.

The lecture discusses specific aspects and devices of the movement—permissiveness and chaos; synthetic and commercial allusions; whimsey and humor; ambiguity and invisibility; super-scale and superimposition. How the approach developed from designers' games into social architecture is traced, and predictions on the future of the movement are dared. Time: 4 p.m. — room 330 F.

Mr. Richard Hunt will speak at City College after the opening of an exhibition of his sculpture at the Museum of Modern Art on March 25th.

He is recognized as one of the foremost practitioners of direct-metal sculpture in America, and although his work has been widely exhibited, this will be the first major museum retrospective and the first comprehensive view of his work to be seen in New York.

It will cover the full range of his work from the found-object sculptures through the linear "drawings-in-space" to the more volumetric pieces of the last few years. It is this art that will be his concern in his talk at the City College. Time: 12 noon — room 330 Finley.

The Paper's Photography Dept. Says:

"GO TO HELL"

If you don't give a damn, if you are lazy, irresponsible, undependable, can't make up your mind, then please obey the above directive.

However, if you do care about what's going on around you; if you are dependable, if you can think, and take pictures besides, then read on.

The Paper needs photographers with those qualities. Although each photographer must have his or her own camera, caring and dependability are even more important than the ability to take good pictures. Given a little talent, brains and willingness anyone can be trained to take a good photo. But the best photographer in the world is no good to us if he can't be depended on to be available for assignment when he says he will be. We need YOU.

Interviews Will Be Held in Finley Rm. 337

Time: Thurs., 12:00 to 2:00

Fri. 1:00 to 3:00

See:

Jeff Morgan, Ray Frost or Reginal Culpepper

Equal Time

By Clara Lewis Buggs

On March 5, 1971, WCCR, the City College radio station, had an experience which it will probably never recover from. Brother Gary Byrd, from WWRL brought himself, and his experience here to the college to share with "The People" of this campus.

I had been aware about two weeks prior, that Gary would be here to do the Al "The Original" Camp show. At about five minutes to ten, Al came up the stairs sweating because he had missed Gary at the 125th St. station, and right behind Al, came Gary sweating because he had almost overslept.

Gary Byrd is tall, Black, beautiful, and 21. He has a spiritual awareness which surpasses his chronological age by many degrees. His insight into man, and his music is a phenomena which will take me quite a while to understand.

I had never met Gary in person, but when I open the door to the WCCR studio in room 413 Finley, I knew who he was. I knew that this tall, Ebon-hued man was Gary Byrd. The man who had written, produced, and recorded "Every Brother ain't a Brother."

I could feel ageless vibrations coming from him. Gary and "The original" (Al Camp) entered the studio. And we all gave Black greetings as the show began.

Gary, who has been broadcasting since he was 15, talked about his early years in the media, and his accomplishments, which greatly outweighed his disappointments.

During one of the off air moments, Al said that he was completely speechless, and he had resigned himself to letting Gary carry on the show. Gary had come prepared to do that and more.

He had with him tapes and records which emanated from the ingeniousness of his mind.

He spoke of many things which are relevant to the field of mass communications today, and he spoke at length on one of my favorite subjects, Sly and The Family Stone.

Gary talked of how one must look past the image of Sly and peer into the genius of the man, Sylvester Stewart. He talked of how Sly was not allowed to do the things which were himself while he was a disc jockey out in California.

One must remove himself far enough from the situation so that one will be able to stand back and observe. One must move up to a higher level of awareness, and learn to experience positive things in life. One should keep a clear head.

Gary's message got across. "The Original" could not answer the phone fast enough. Brothers and sisters were coming up to the WCCR studios wanting to see and speak with wonderful Gary Byrd.

People were calling asking "The Original" to please bring Gary down so that they might be able to meet him. And we did. I say we because I, "The Black Magic Woman," was there to witness the phenomena of Gary Byrd.

After "The Original" show was over, we went downstairs to see the Brothers and Sisters in the snack bar and card rooms. As we proceeded through these places we picked up a following. People were asking for all kinds of advice that was relevant to the mass media. Gary was supposed to leave the campus at 11:30, but he did not leave until an hour later.

I must say that Friday was a beautiful day for me. The idea which "The Original" brought to life should be executed every week at WCCR.

We need more established Black persons to make their presence and interest known at CCNY, especially those who are in the field of mass communications.

Many Black Thanks to you, Gary Byrd.

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Red Light District

The End of Truffaut's Trilogy

By TED FLEMING

"Bed & Board," although not really a bad movie, is rather ordinary, and for a Francois Truffaut film that constitutes disappointment. Films should not be reviewed in a vacuum; because they are related to one another; and as time passes, my disenchantment with "B & B" grows, because it undermines my fondness of "Stolen Kisses," the second film in the adventures of Antoine Doinel.

Truffaut's series of semi-autobiographical narratives started in 1959's "The 400 Blows." Then, Antoine was a sensitive youth whose artistic endeavors were frustrated by a cruel environment. We left overlooking the ocean in a frozen frame which gave a "sea-of-despair" effect.

Eight years later with "Stolen Kisses" this concept changed radically, because Antoine's world became one of eccentricity. He seemed to accept it as comic and hopelessly banal. Although still sensitive, all he did was Charley Brown his way thru the movie. He was lovable and turned out a winner (that is what we wanted to see); but he impressed us as artistic, and consequently his association as the screen surrogate of Truffaut was lost.

Even without the hero's original dilemma, "Stolen Kisses" was a vastly enjoyable flick with amazingly ingenious com-

ic inventions. Antoine, after being canned from the Army, takes jobs as a TV repairman, a hotel clerk, and a private detective and loses all of them through his ineptitude. I fondly recall the sequence in which he is hired by a paranoid shoe store owner to investigate a non-existent conspiracy among his workers. He is eventually seduced by the man's beautiful



Jade and Leaud: "Fond remembrances of 'Stolen Kisses'."

wife (whom Antoine worships), who is being investigated by another detective from the same agency.

The amusing and compelling elements such as the mysterious stranger (who turned out to be mentally disturbed) and Doinel's relationship with his girlfriend Christine Darbon (Claude Jade) are never matched by their correspondents in "Bed & Board." Here Antoine tries his hand at floristry, working for an American company as a push-button

operator of toy boats on a lake, and as a vengeful writer. The man of mystery this time is called the strangler, but he is revealed to be a television comic who does female impressions and makes cute quips about "Last Year At Marienbad" and references to "Stolen Kisses."

Worst of all, Antoine himself has become a creepy insensitive, middle-class bore. Jean-Paul Leaud doesn't act anymore: he blandly goes through the motions. Furthermore, his treatment of Christine, who is now his wife, is abominable. When he has an affair with a beautiful but dull oriental (Hiroko Bergauer), our sympathies are with Christine, because Antoine's attitude never justifies his actions; and Jade's character overshadows Leaud's non-person on the screen. He comments to his neighbors about how bourgeois Christine is; the irony here is that she appears more adventurous than he. He is even so spineless as to agree to one name for their child and then names it Alphonse behind her back.

The only true bright note of the film is the emergence of Claude Jade as a screen personality. Beautiful and cute-legged, she portrays her character with the honesty and sensitivity that Leaud so sadly lacks.

This movie is the last of the Truffaut-Leaud collaborations and the road has reached a dead end.

Guys and Dolls

By DAVID FRIEDLANDER

It is easy to find fault with amateur productions, and the Musical Comedy Society's performance of *Guys and Dolls* is no exception. Coordination is spotty, acting is uneven, and the music is sometimes a little off key. It is clear that some sections were better rehearsed than others.

The play has its outstanding successes as well, though, and at times it reveals a theatrical potential that is startling. Scenes like *A Bushel And A Peck*, *Luck Be A Lady*, and *Sit Down, You're Rockin' the Boat* rock with theatrical verve.

Linda Kaplan's portrayal of Adelaide, the fading "doll" of a small time gangster, engaged for 15 years but never married, is sensitive and humorous. For all the slapstick, Adelaide comes across as a real human being. Linda's command of the New York gangster dialect is quite something.

Equally outstanding is Howie Cutler as Nicely-Nicely Johnson. Nicely has a small role in the play; he is one of many gangsters, and comes into his own in just a few scenes. Nonetheless, Howie's enthusiasm for theater and strong personality lit up the auditorium whenever he came to the fore, particularly in "Sit Down, You're Rocking the Boat."

Aaron Speiser as Sky Masterson, Barnet Schindlman as Nathan Detroit, and Kathie Yoswein as Sarah Brown also de-

serve mention for solid performances.

The sets, designed by Steve Levinson, are original and imaginative, clearly created with loving care.

Choreography was generally very good with a few notable exceptions. In general, though, the play did not make use of the available stage space, and movements were unnecessarily restricted.

The score is full of well known old favorites and one-line laughs. It deals with the lives of gangsters in New York, in the usual form of musical comedy, and includes numbers covering the usual range of subjects — romance, hope, disappointment.

The occasion was strongly reminiscent of a High School performance. Parents were out in force, as was the "straight" segment of the College population; young gentlemen in suits with their dates in makeup, dresses and stockings.

The play made no uncomfortable reference to the unpleasant subjects of poverty, war, or any of those things.

It stated once more, in a toothlessly humorous way, the eternal truths that most of the audience already believed: faith in the cure-all of romantic love, and the great virtues of marriage. It dealt in an inoffensively funny way with questions of criminality and pathetic, shattered lives. And everything worked out fine in the end.

(Continued on Page 7)

Cinematic Feiffer

Jules Feiffer's "Little Murderers" may not be a great movie, but it is by far the best one released in 1971. As I left the Beekman Theatre, I observed a young lady in a frenzy, saying how "sick" it was. Her boyfriend was laughing uncontrollably while the two men nearby sported smug smiles.

"Little Murderers" is just the kind of movie which causes these reactions.

She was probably frustrated, because she didn't understand it. Had Feiffer's screenplay been better structured and more consistent with his theme and had Alan Arkin's direction been manipulatively dishonest when necessary, she would have ex-

perienced paranoid fits instead.

I really love this movie despite its sometimes painful flaws. As it stands, Feiffer's vision is somewhat fraudulent, because he is attacking middle-class values, yet tries to make us paranoid about the impending collapse of bourgeois institutions. These aims are incongruous, so consequently the movie succeeds as first level comedy only.

Feiffer sees the middle-class as responsible for existing conditions in New York City (police graft, failing electricity, sniper murders), victims of its own Frankenstein monster. This doesn't come across, because his characters are kooky and comic, not validly symbolic.

The wonderfully conceived Newquist family are an odd group. Mrs. Newquist (Elizabeth Wilson) tries to see the bright side of everything but still laments the death of her son who "bombed" Korea and "bombed" Viet Nam for his country only to be felled by a sniper at 97th St. and Amsterdam Ave. Mr. Newquist (Vincent Gardenia), "a firm believer in institutions," worries about his daughter's "swish" boyfriend yet fails to notice his own son, Kenny, is a homosexual (when Kenny later shoots someone, he exclaims, "That's my boy!").

Their daughter Patsy (Marcia Rodd) is an aggressive, almost masculine, heroine who valiantly combats life's adversities such as a phantom breather who constantly telephones her. She

(Continued on Page 7)

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Ballplayers Reviewed

Promises Shown

By GREGORY HARMON

The last half of this year's basketball season has given City College a bright outlook for next year.

This outlook is partially due to the coaching efforts of Jack Kaminer, who succeeded Coach Polansky at the mid-way point of the season.

Up until the time Kaminer took over there was no cohesiveness on the team. With everyone playing as an individual team effort was sadly lacking. But their individual styles were thrown out the window when Coach Kaminer came along.

The most remarkable change was the upgrading of the defense. Under the new coach's system the defense became very aggressive and its role in the game was more important than at any point during the first half of the season.

Coach Kaminer's system bore obvious fruits once it became integrated into the team's game. This is reflected in the club's performance in the last half of the season. Specifically, the team rose to a 3-4 won lost record and then went on to win the City University Tournament.

At this point one can only speculate, but at the rate at

which the team came around this past season and with the upgrading of the schedule, it may not be too premature to say that in seasons to come, "watch out!"

Capsule of the Players On the Team

1. Otis Lloyd — backcourt — very strong and has 2 more years to play. Only one problem — he has to become an aggressive and explosive offensive player; a clutch ballplayer.

2. Marvin Johnson — backcourt — slickest ballhandler on the team. Also penetrates the best; should have a bright future in the next 2 years.

3. Eugene Kitt — backcourt — can at any point be an explosive player; make some mental mistakes and needs more playing time.

4. John Graviano — backcourt — coolest player on the court; slows team down, "backcourt general," shoots jump shot well.

5. Richard Bailey — probably the most potent player on the court, but he has to learn to put everything together. Next year we can expect great things from him.

6. Rick Rhodes — graduating — seemed like he was putting it all together at the midway

point of the season, but he got hung up in the coaching change; good offensive player.

7. John Makuch — a bright future in store for him; is used at all 3 positions on the court, plays like a Bailey Howell.

8. Jay Millstein — graduating — played more at the beginning than the end of the season; was the captain of the team.

9. Charlie Williams — a great shooter — has the potential to be one of the best forwards in the city, but he has used his mind more on the court.

10. Ira Levine — as a sophomore he played considerably well as a starter; very quick underneath; good foul shooter, but he has a tendency to blow "chippies;" he can be made into a forward out of necessity.

11. Warren Cohen — a good jump shot — has to learn more moves near the basket, and has to become much more aggressive under the boards — this is the man who could be the key to City becoming a real power.

12. Eugene Hayes — without doubt the best defensive player on the team; very aggressive given the playing time his offensive game could be just as potent.

13. George Covucci — shoots well — but has to learn about the other facets of the game.

Little Murderers

(Continued from Page 6)

has successfully converted five fairys, and the apathetic Alfred (Elliott Gould) is another challenge. She tells him, "You're the only man I've been to bed with who I didn't feel had a better chance of getting pregnant than I did."

Patsy married Alfred, and the wedding is performed by Donald Southerland, who plays a minister who must be from the Church of His Satanic Majesty. He calls marriage vows gobbledee-gook, and says all actions are all right (masturbation, betrayal, etc.), "For they are part of life and part of what we all are."

Another good cameo is Alan Arkin's paranoid Lt. Practice, who is falling apart because of 345 unsolved murders which have in common the fact that they have nothing in common. This bit is funny, and it works; but Lou Jacobi's God-fearing flag-waving judge doesn't. His tirade which recounts his rotten childhood is terrible. The scene is cleverly written but somehow falls flat eliciting feeble laughter from those who don't know what else to do.

Feiffer and Arkin attempt to open up the original play's concept by externally depicting a

world abounding with insanity. Initially they're successful, but when Patsy, who is finally getting Alfred to show feelings, is slain, it takes the edge off the movie. The Newquists, who have taken in the now catatonic Alfred, put steel shutters on their apartment windows and become vengeful snipers themselves. Somehow this all doesn't click; the horror of her senseless murder is diminished, and without her driving spirit, the film structurally collapses.

The performances are superb, especially Gould's monologue in which he relates how he mentally destroyed a government agent who was reading his mail at college. He wrote disconcerting letters to him, thus turning the tables. An added bonus is Jon Korke's comically weird portrayal of Kenny, Bogart impression and all. After we discover Kenny is gay, we see him hiding in the closet. Feiffer just had to be literal about it.

Also the idea of the breather is so funny because it is so close to the lives of New Yorkers. It's gestures like these which elevate "Little Murderers" to a level of overall merit.

(Ed. Note: Write us and let us know what your feelings are toward our theatre and film coverage.)

Missing the Point

By TED FLEMING

It's odd that in a director-oriented film culture, a producer's image should be so inseparably linked with his package. "Pursuit of Happiness," however, is unmistakably pure David Susskind. It's imbued with early 60's liberalism, but time shifts unchanging attitudes from the left to the right.

Rich and waspy William Popper (Michael Sarrazin) is a City College student who has withdrawn from the ranks of campus activism. His Jewish girlfriend (naturally) played by Barbara Hershey (she's depicted as a girl who doesn't wear panties underneath her bluejeans) wants him to attend a student meeting, but William elects to visit his father instead. It's a rainy night, and enroute to his father's he runs down a jay-walking old Irish woman with his car. After being sentenced to a year's imprisonment, he escapes jail. He decides he can no longer live in a society which values institutionalized methods over justice, so he, along

with his ever faithful girlfriend, flee the country for Mexico.

There's potentially a good movie here, but the screenplay is weak and full of fateful contrivances which limit the movie's accomplishment to self-parody in the space of 92 minutes. We want to like the film, we recognize it's potential; but every time it tries to get off the ground, the plot self-destructs. We simply lose patience with it.

Michael Sarrazin's role is the basic flaw involved. He tries hard, but he can only register a look of bewilderment, something he shares in common with the audience. Popper is supposed to be sensitive and intelligent, but he comes off as naive, irresponsible, and oh so dumb. After the accident, we find the car has faulty brakes, there are 22 unpaid traffic tickets in the glove compartment, and our hero has a license which expired eight months previous. He escapes jail only to find that his friend has lost his car, and the one he buys breaks down in mid-town Manhattan.

With all this crap thrown in, the story never endeavors to deal with the issues involved. We don't understand what motivates Popper, and therefore, cannot accept him. This lack of character delineation robs "Pursuit" of any validity it may have had.

Ruth White is fine as Popper's crotchety and bigoted grandmother, and Arthur Hill is perfect as his understanding father. The people involved with the movie obviously know how to depict characters in the plus 30 age group although the casting of E. G. Marshall as a lawyer is unintentionally comic.

There is a homosexual role, and it's played by a Black (Ah Shit! ! !). The treatment of youth and this Black are sympathetic, but these honkified film-makers are missing the point. We don't want sympathy, we want Respect.

As the plane heading for Mexico flew over New York, I had visions of King Kong snatching it at 34th St., and when it approached the Statue of Liberty, I thought the Air Force would appear and do a number on it. I'm sure there's a moral here somewhere. Oh yes, William should have gone to that meeting.

Guys and Dolls

(Continued from Page 6)

Ostensibly, the play takes place in the never-never land of gangsters and Salvation-Army type reformers, none of whom can be taken really seriously. But, in fact, the play deals with ordinary people, faced with the problems that concern ordinary people, marriage and making a living.

It makes a joke out of their lives, and is humorous in a way, but there is nothing intrinsically humorous about the ruined lives to which most people in America seem to be condemned.

The pathetic aspect is that

audience and actors alike are, in the vast majority, ordinary people, and what they so lightly-heartedly mock is their own existence and future.

No doubt people will say that youth is a time for fun; that we should enjoy our laughs without thinking too hard while we are young, because when we are older we will have to face the hard world which has little room for such things.

To this, we can only replay that if the world has no room for laughter, that is not a laughing matter. We must not laugh at it, but change it.

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The Case Against Bobby Sand

— Historical Overview —

By Louis R. Rivera

The following is the first of a series of articles centering around the question of why Bobby Sand is not and will, in all probabilities, never be coach of the varsity basketball team. Since this has been a critical and controversial issue for the past eleven years, we attempt to present a complete picture in piecemeal.

The first installment will deal with a Historical Overview between 1950 through 1960. Subsequent parts will focus on Bobby Sand - Accomplishments and Defeats; Political Ramifications; and The Present Situation. All comments are welcomed.

Prior to 1950, a lecturer in Economics by the name of Robert Sand was asked to hire on as a tutor in the Physical Education department so that then-coach Nat Holman would have an assistant who knew his way around the court. Sand quickly developed a team equitable to the reputation soon to follow. No one could beat City. Few knew how.

In the spring of 1950 CCNY became the first and only school ever to win both the NIT and NCAA cups. This made City unmistakably the best in the country. Since City takes care of its own, Bobby was promoted by then-president Harry Noble Wright to instructor with tenure in the Phys. Ed. dept. In return Bobby would prepare players and strategy for future seasons. Universities all over the coun-

try were offering Bobby a full-time coach position, practically letting him name his own price. He wanted to stay at City and turned them all down.

He was also asked to coach the American team to the Pan-American games to be held the following spring. The players representing the United States would consist of City's squad. But they couldn't attend the games because they were scheduled to defend the championship here at the same time the games were being held.

What did happen was that someone by the name of Nicholson, Wright's assistant, arranged for a private promoter to set-up the summer trip and Bobby would use that time to break in next season's team.

There was one problem: How to effectuate compensation for those ballplayers who would normally use their summer to earn money. With Bobby the problem was easily solved. He wrote a letter to one of the players, Eddie Warner, explaining that Warner would receive compensation for the trip. What he didn't explain was that the money would be coming from two sources: the expense account and his own pockets.

They went to South America and were undefeated in a series of exhibition games.

That fall proved a bad one for the bookies. Nobody bets against the winner, and City, among others, couldn't stop.

So they placed their bets on fixing the point spread game.

By approaching key people either on the teams or in decision-making capacity, they could determine beforehand how to offer what odds to customers.

Legend has it that City was good enough to shave points, but not good enough to shave points



Bobby Sand

and win too. Observers of the time noted that City should have easily won games they lost.

Several colleges underwent scandal, City among them. In-

vestigations ensued. Questions were raised around how students were recruited and to what degree, if any, were their records tampered with so they could come play for City.

The most serious charges dealt with kickbacks in the purchasing of athletic equipment. But with City, none of these charges could be proven. Coincidentally, files were burned at the time arrests were made.

No records were available, therefore no one could be prosecuted. The only evidence of paying amateurs, which is illegal, was Bobby's letter to Warner. But Holman refused to submit the letter to the Board because he was convinced that Bobby had nothing to do with kickbacks and showboats (a racing term meaning 'fix').

Both Holman and Sand were suspended between November, 1952 and March, 1954. Holman took a sabbatical for the period coinciding with his suspension and went to Albany to straighten his case out. Bobby initiated

suit against the City College and the Board of Higher Education. In the meantime, because of his tenure, Sand was assigned in an administrative capacity; purchasing athletic equipment, among other things.

During Holman's absence, Dave Polansky, a favorite among students and faculty, took over as coach. In March, 1954 Holman returned and coached for approximately three years and then retired. Polansky then became permanent coach until this past year.

Bobby Sand's law suit remained in the courts for a total of eight years. In 1960 the State Supreme Court ruled in favor of Sand, and the Board appealed. While the appeal was being prepared Buell G. Gallagher, then president, arranged for Bobby to be reinstated as an instructor and CUNY picked up all legal expenses. Since then, Bobby has remained intramural coach.

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