

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 VOL. 34, NO. 7

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WEDNESDAY, NOVEMBER 24, 1971

THE PAPER

Drug Committee In Operation

By GREGORY POND

"Someone shooting dope is like being in a car going downhill without brakes. The more it goes down, the more momentum it picks up unless they seek help. What will inevitably happen is that they will crash at the bottom of the hill."

The above quote was by Bill Surita, who, along with Willie Colon, is the co-counselor of the Drug Committee at CCNY.

The committee opened its office in Room 348 Finley on November 16, 1971. The committee operates solely in the interest of the student and is totally independent of the college.

The purpose of the committee is to give counseling to students involved in the use of drugs, and to refer students who need detoxication to the proper agencies. They also would like to conduct seminars for entering freshmen.

The counselors realize that because the committee is very new, the position of the office is out of the way and somewhat difficult to find, and the apprehension of students to seek help, even if they know of the committee, will be early setbacks to the goals of the committee.

However, to remedy part of the problem, Counselors Surita and Colon promise to hold personal matters in the strictest confidence. They will keep no files or records and not even the college will know who is receiving counseling, or who has been referred and to where.

Both counselors of the Drug Committee were involved in ESPADA (Educational Society for the Prevention of Adolescent Drug Abuse) of which Mr. Surita was director and Mr. Colon assistant director.

Mr. Colon was involved on a personal level with drugs for 20 years, 17 of which were spent in prison. Mr. Surita, whose brother also spent 17 years in prison for drugs, and whose sister died from addiction, feels, "One does not have to experience drug addiction to know the problems and changes an individual goes through as a result of his addiction."

The methods that will be employed when dealing with individuals with a drug problem are:

- To realize the extent of involvement in order to determine the individual's need for detoxication.
- To attempt to let the individual recognize his problem.
- To let the individual know the danger of their problem and support them in efforts to get off drugs.

This aspect of the Committee's program has been summed up by Mr. Sprita, "Once you're involved and once you like it, it is inevitable that you will get hooked."

The Committee is not interested in what drugs the individual uses from the standpoint of counseling, but rather the life-style of the person when he uses drugs. The counselors are against anything that puts an individual on a "sub-level standard."

As Mr. Colon says, "the life-style is distorted, values confused, they cannot manage their lives, motivations cease, goals and ambitions become secondary."

Mr. Colon feels that the state and city governments are to blame for the competitiveness among rehabilitation programs such as Phoenix and Odyssey Houses. He says that due to a lack of funds for drug rehabilitation programs, these programs become competitive mostly through the use of contacts and influence to attract more attention to their program and hopefully be allotted more funds to provide for people who join the program.

He says that the problem with drug programs per se is that they "tend to develop treatment systems that portray the addict, not as an individual, but as a composite creature for which they have a set remedy." He further states, "The addict's problems may be parallel to those of others but the problems are still unique in terms of the individual and demand a more selective and personal approach."

Mr. Colon also said that because drug rehabilitation has been in existence for about 5 years, it is too early to evaluate the treatment process and it may take another 5 or 10 years until the treatment process may achieve a relative degree of success.

The Drug Committee's contract with the college ends in May, 1972. Renewal talks will be made next year. Unfortunately, the program, and for that matter, none of the drug rehabilitation programs will be expanded or new programs initiated this year due "naturally" to lack of funds.

However, the committee, hopeful of being given additional funds for expansion next year, would like to initiate ongoing therapy groups on a bi-monthly or possibly weekly basis with speakers obtained through the contacts of the two counselors. Mr. Colon, because of his experience and relations, would like to act as a representative for an addict. He will use the right to intervene to have

(Continued on Page 7)



A scene the committee will try to abate.

Olatunji: A Cultural Experience

By CELESTE BULLOCK

Picture this: Finley Grand Ballroom filled to capacity, crowds of people standing and just as many perched on the backs of chairs, or seeking a clearer view by standing on table tops.

Even if you weren't lucky enough to get a seat, the drums could certainly be heard everywhere.

Babatunde Olatunji and his company had arrived at City College.

The program, sponsored by the Finley Program Agency, consisted of several well executed dances, a demonstration on the functions and tones of drums, and a combination question and answer-general rap session.

The show opened with a dance entitled Funji. This is a dance of welcome where the entire tribe joins in the greeting of someone.

The show moved swiftly with a dance called O Dun Day O Dun Day, a dance appropriately enough for Thanksgiving. This dance usually lasts 30-40 days.

This was followed by another dance, Yambala. The entire audience involved itself in this number by singing and clapping along with the music.

During the question and answer session, Olatunji, in response to one question on the role of the black student, responded that the black student should establish a means that would lead to a unity of purpose for black people.

By citing the People's Republic of China as an example, he felt that black people will not be recognized until we have the education and all of the necessary technology to be on an equal level with the American system. Only at this time will our threats or attempts to change the system will have validity.

Concerning an understanding of African culture, Olatunji reminded us that "blacks are the only ethnic group in America that does not have a language reflective of our background."

He continued by stating that "the primary relationship to Africa should be one of spiritual and political sameness. We should look to Africa for models of value system and a certainty of political stimulation."

But back to the music and dancing, which Olatunji defines as "the universal language."

(Continued on Page 7)

The Pancho Cruz Story

By DENNIS MACK

In an interview with Miss Aixa Figueroa, a student here at City, it was learned that on March 18, 1969 on the corner of Third Street and Ave. C, Pancho Cruz, and his friend, Good, were apprehended and charged with possessing a dangerous weapon with intent to use. This weapon was alleged to be a package containing a bomb. Since March 18, Pancho and Good have been in jail.

This case will not only affect Pancho and Good, but the whole Puerto Rican community. It is a test case, since the District Attorney, Mr. Fine, has been given custody of all cases involving Puerto Rican political prisoners.

Pancho was in his sophomore year at C.C.N.Y. at the time of the arrest, and was also a member of the SEEK program. He did not belong to any political organization.

His pretrial hearing was drawn out, lasting from September to October. During his trial, his mother was initially barred from entering the courtroom. Aixa Figueroa explained the situation to the judge, and Pancho's mother was let in.

His brothers and sisters were not let in at any time during the trial. Over 100 people who supported Pancho made themselves heard outside the courtroom.

Good turned against Pancho during the trial, and told a story about Pancho's proposed plans to go to Cuba.

Professor N. De Candido, (who was formerly of the Political Science Department at C.C.N.Y.), spoke in Pancho's behalf.

She gave a very emotional, eloquent testimony that almost captured the jury. She was trying to prove the substance inside the package was not a bomb, but she failed.

Irving O'Milmira, the arresting officer, gave testimony against the defendant, which was contradicted by his partner, whose name is not known.

Prof. Aquino, of the Puerto Rican Studies department, expressed the belief that Pancho wanted to become a lawyer in order to benefit the Puerto Rican Community.

Persons speaking for the defendant also succeeded in swaying the jury over to their side, according to Miss Figueroa.

The fate of Pancho Cruz will finally be decided on Nov. 24, of this year. The Puerto Rican community is anxiously awaiting the verdict.

A Future in Science and Technology

For many Black students, the counseling services of high schools and colleges are only an extension of the racism that pervades the country. Many of our students totally avoid these services as the lesser of two evils, relying on the advice of a few "friends."

If we are to effectively discuss where we are going as a race, let us first decide where we have been — and perhaps we will be in a better position to decide where we, as individuals, fit into the entire scheme.

We are still not free!! We have been protesting for some 400 years for freedom, justice, and equality, and all that has happened is that the chains have been removed from our bodies, but not from our minds. We have pleaded to their consciences to treat us like human beings only to be shot down and trampled on like dogs.

Very often, the whites would hold up one Black man — and proclaim him the "spokesman" for the "Negro" people and tell us, or should we say order him what to say. But then one sister sitting on a bus quietly replied in a clear soft tone, "No, I ain't gonna ride in the back o' this here bus no mo!!!"

This signaled a new era of Black protest. The Black tide that had been rising in the hearts of all of us finally surged in the attempt to end white supremacy. We wanted our piece of the pie and we wanted it now!! "Freedom Now" was the cry heard over the radio and television for ten years after the incident. From Mobile, to Montgomery, to Little Rock, to the farthest corners of America, the Black man was demanding freedom, justice and equality. They were ready to give their lives for the cause of freedom.

We took over some buildings, burned some others down. We cried, "we want to learn about Black, later for White," and we got Black Studies programs — with white professors (or Black-White) professors and nothing changed.

(Continued on Page 7)

The East: Alive and Vibrant

By DORIS MIMS

The East, located at 10 Claver Place in Brooklyn is alive, and vibrant with activity.

The cultural center is well known throughout the black community and it features many of the giants of avant garde music as well as poets and other artists. This is, however only one element of what is known as "The East Family."

Another important aspect is the new African educational system. The Uhuru Sasa Shule, which was founded in February, 1970. This institution was established with an ideology of education for self-reliance. There are at present, 16 full-time instructors.

The criteria for teachers, according to headmaster Big Black, (Les Campbell), is basically the will to learn and the ability to readjust to the levels of the new nation.

"So many of our people want to teach in an institution such as ours, but they don't have those two things. Because when we say learn we mean relearn," explained Brother Black.

The curriculum includes many standardized topics. They are applied, however, not in the traditional sense but in relationship to African People.

The projected overall concepts lie around the nature of the black struggle. There is a pre-school program (ages 3-5), elementary program (ages 6-14), and a secondary (ages 14-18) program. Parents can also participate in the "Evening School

of Knowledge."

"Here, teaching is not an abstract thing. It's a real thing," Big Black says. "Our teachers are workers, they're students, they're soldiers, and they're activists."

Kununuana, located at 1115 Fulton Street, means cooperative buying, and it is the name of the food market recently instituted at the East. All items are wholesale priced to encourage the community to buy in quantity. A variety of herbs and health foods are also available.

Tamu Sweet-Teast is a food shop located adjacent to the East. It offers health and prepared foods for community enjoyment.

Black News is also a feature of the East Family. Edited and printed by East People, it was established in September, 1969, in an effort to break down the communication barrier within the community.

Due to the projects and activities of the East, we now have a better understanding as to why the East complex is known as a family. It is in fact a way of life.

Announcement

FULL-TIME JOBS AVAILABLE FOR EVENING STUDENTS

1. Substitute Spanish Teacher. Teacher 10th and 11th grades Spanish in a progressive private school. Job starts after Thanksgiving for one month. Qualifications — Student Teaching, Degree or competency in Spanish. Salary — Negotiable.

2. Plumbing Draftsman. Read plans. Layout hot and cold water pipes. Qualifications — 2 years experience engineering drafting and arch. background.

3. Plumbing Estimator. Two years drafting experience.

4. Physical Science Technician. Requirements — no degree required. Testing materials for government.

5. Imaginative Person. To handle Direct Mail Advertising. Involves fine fabrics. Make your own hours.

6. Code Development Assistant. Take random samplings of questionnaire responses and develop a standardized code of responses. Requirements — some familiarity with research techniques.

If interested come to Placement Office, Finley Room 423, Bala Carr.

The Black Pre-Law Society meets the first and last Thursday of each month during 12-2 Club hours. Pre-law majors get on the case!

Room 332 Finley

New Black Woman

By RONALD EDWARDS

Black women are moving towards their own unique and lonely independence. Believe it or not, we as black men are directly responsible for our own isolation.

Every day more and more sisters are getting cars, securing apartments and obtaining a college education. This new emerging black woman stands at the threshold of a unified black nation. I have noticed this transition in the past years and have become quite interested in it and wanted to find out exactly why the black woman has alienated herself from her man. I went straight to the source to find the answers, by interviewing the black woman and asking her: why?

To my anticipation, and with no surprise, I learned the startling truth for her departure. Here are the basic facts brothers; read them and take heed.

I asked the sisters on campus, "why the new movement towards independence?" The majority said that it was because "The brothers are shaky." Many feel that the brothers are only trying to run a game on them and that they were too old for games. The black woman appears to be looking for some kind of meaningful relationship, something she can trust.

One sister candidly told me that she was getting herself a car because the winter was coming and she didn't want to have to rely on "a jive brother." This was a typical response from a sister who had recently purchased an auto. This lack of confidence and trust can well be substantiated if one were to carefully look at the increasing number of sisters on the road.

A decade ago it was known that the colored girl went to college if at all to find a man, then, maybe an education. Today the situation is just the exact opposite; the black woman attends the university for an education, then maybe a man.

When asked why the change in preference, again it was revealed that because of the brother's "games" and

(Continued on Page 7)

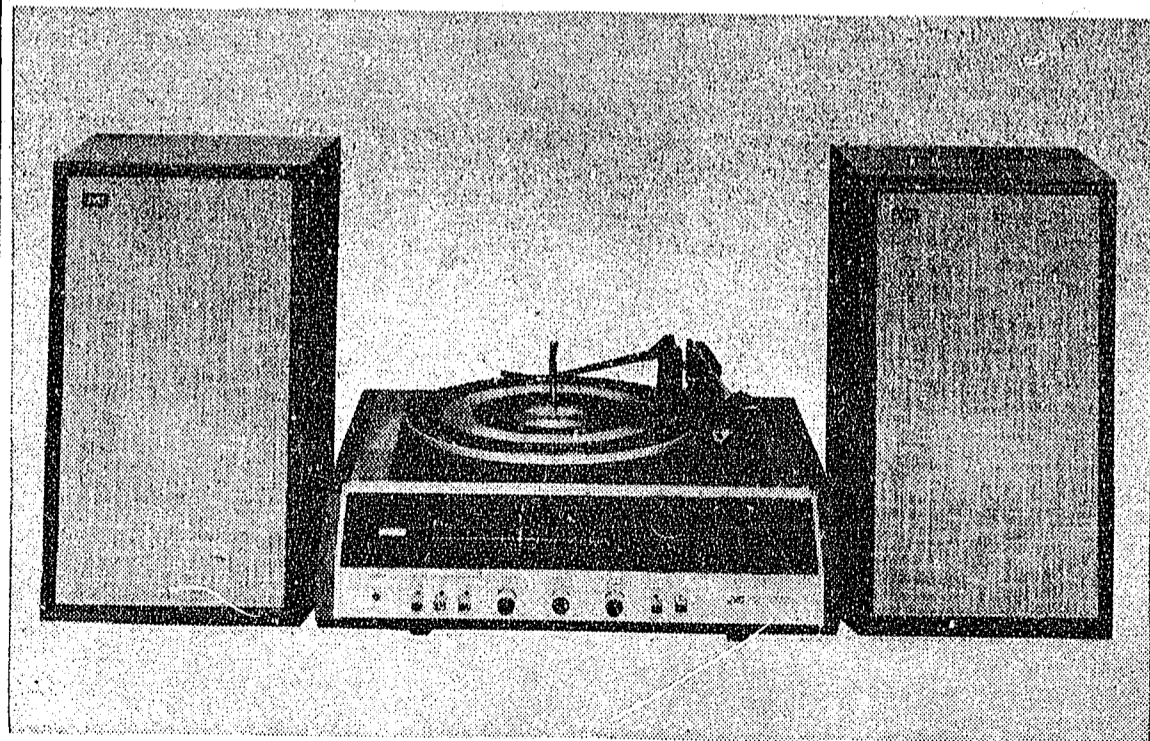
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Shown here is the JVC Model 4400 Solid State 60 Watt Integrated Compact Stereo System. Included in this compact is an AM-FM tuner section and a four speed automatic turntable.

To get stereo sound for the college budget check H&L Exports at 34 Canal Street (take the "F" to East Broadway), or phone RE 2-2938.

Store hours are: Monday-Friday from 9:00 A.M. to 4:30 P.M. and Sunday 9 - 7.

The CUNY BA Degree Program

By LILLIAN KANDEH and SHERYL BERNIER

Tired of that rigid curriculum? Try the CUNY BA Program. As Dean Leslie Berger, Director of the CUNY BA Program, says, "It's a great deal of freedom where you can make it as meaningful as you want it to be."

On February 22, 1971 the Board of Higher Education approved a new bachelor of arts degree to be awarded by the University rather than by a particular college. Each student participating in the program will, with the guidance of a Faculty Committee which he or she selects, plan their own program.

The proposal for the CUNY DEGREE was made last October by Chancellor Albert H. Bowker, "to break the lock-step of liberal education created by other faculties for other students in other times."

A minimum of 90 credit hours of 120 credits needed for graduation will be taken at any one of eighteen colleges of the City University. The remaining 30 credits allow for off-campus experiences, i.e., part-time employment, voluntary services such as the Peace Corps, travel, or other forms of independent study judged academically sound by the student and his/her Faculty Committee.

Each student's Faculty Committee must be composed of at least three faculty members. One, the chairman of the students' committee must hold the rank of associate or full professor. The chairman has prime responsibility for the student's program and progress. The stu-

Under the resolution adopted by the B.H.E., the University Committee for the CUNY BA Degree coordinates and guides the development of the program and recommends candidates for the CUNY BA Degree.



Dean Leslie Berger, Director of the CUNY BA Program.

dent meets with the chairman or full committee at regular intervals.

The Faculty committee is responsible for certifying student credits to the University Committee and the college registrar at the end of each semester, and for submitting a progress report on each student to the University committee at the end of each semester.

Most programs of study, with the exception of Engineering, Architecture, Nursing, Teaching and other degree programs that must be rigidly constructed, can be 'tailor made' for students in the CUNY BA Degree Program. Students are expected to choose academically sound programs, but there is no core requirement.

Two CCNY students now en-

rolled in the CUNY BA Program are Bruce Pollock and Jene Sirotn. Bruce is the winner of the English Department Creative Writing Dejours Award. He became acquainted with the CUNY BA program through an article in the *New York Post* and eagerly awaited the implementation.

He objects to taking science courses because he feels they are not relevant to his course of study. His major is English and he is pleased that he can get credit for his extra-curricular pursuits, recording and writing, because he is "doing it anyway." He will take a year off to write a book.

Jene, a senior, intends to account for his 30 credits of off-campus experience by working for the District Leader in Queens while taking courses at City simultaneously. He bemoans the late arrival of the CUNY BA Program because, "If I had seen this in my freshman year, I would have planned my life differently." He is making an effort to inform all the freshmen he comes into contact with about this program.

Graduate school acceptance of CUNY BA graduates will be no more difficult than for those receiving degrees from individual colleges (the practical experience may even weigh heavily in their favor). Both Bruce Pollock and Jene Sirotn intend to go to graduate school.

CUNY BA Program Director,

Dean Leslie Berge, expresses enthusiasm for the innovation of this break-away from the historically rigid model of curricula.

He says that "the integration of theoretical knowledge and outside experience will try to bridge the gap between work and theories." He also feels that the program will help students to gain some of the control of the colleges and to "move away from college dependency . . . this weening can make them more independent individuals."

Dean Berger adds that if students don't apply for the CUNY BA Program they are essentially giving a "vote of confidence for the old curriculum," with their criticism of the irrelevancy of college curriculum becoming useless.

Any matriculated student with 15 or more credits completed at either a senior or community college of the City University and with at least a 'C' average is eligible to apply to the program. Applications and programs of study for the CUNY BA Degree are reviewed by the University Committee.

At City College information and applications are available from the CCNY's CUNY BA coordinator, Prof. Bierman at Shepard 117.

CCNY'S CUNY BA coordinator, Prof. Bierman, acting Director of the Planning Program for Humanistic Studies, provides

(Continued on Page 7)

The National Black Science Students Organization

In Conjunction with the STUDENT NATIONAL MEDICAL ASSOCIATION

PRESENTS THE

3rd ANNUAL CONFERENCE

ON

BLACK STUDENTS

IN

MEDICINE and SCIENCE

DECEMBER 3-5, 1971 at the HOTEL COMMODORE

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133rd Street and Convent Avenue
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| 4. NATURAL SCIENCES | 12. NUTRITION |
| 5. TECHNOLOGY | 13. ENVIRONMENTAL DISEASES |
| 6. SICKLE CELL ANEMIA | 14. ENGINEERING |
| 7. AFRICAN MEDICINE | 15. RESEARCH SCIENCE |
| 8. LEAD POISONING | 16. BLACK MENTAL HEALTH |

News Tips, Editorial Quips

Israel has refused to let the UN check out the treatment and living conditions of Arabs in Jerusalem.

Those of you who have junkie friends can tell them, if they are still alive, they won't have to worry about supply. Turkey, who had agreed with the U.S. to stop growing poppies next year, has issued 150,000 growing licenses for the 1971-72 season. That's twice as many as last year.

Major Owens, commissioner of Community Development Corporation (CDC), and Phyllis Simson, assistant commissioner of HRA, were here at City for a rap session with black and Puerto Rican students on November 11. They talked about the inter-relationships of political, economic and administrative power, and about the youth of today.

Days of future past — Last week Queens residents held a torch-light rally to protest the construction of a new low-income housing project. All that was missing were the horses and the sheets.

According to a press release from the Committee of Concern, a 17-year-old Jewish boy who recently escaped from Syria, has stated that Jews there must carry ID cards reading "Jew" in red, may not leave the country, may not travel farther than three miles from their homes without a special permit, and are constantly surveilled by the secret police.

What did the man say about power corrupting?

The New York City Urban Fellowship Program is accepting applications for the 1972-73 year until January 31, 1972. The program is designed to give college seniors and grad students practical experience in urban government. The Fellows take positions in the city government and are involved in a wide range of areas dealing with civic administration. All interested should contact the Mayor's office at 250 Broadway under the name of the program.

The old Women's House of Detention in Greenwich Village may be converted into a combination public library, community center and city affairs institute if the efforts of the New School for Social Research prove fruitful.

Six dynamite blasts have been set off in Ayden, North Carolina during disorders following the shooting of a black farm laborer by a state trooper.

A research professor from the University of Texas has recommended birth control as a means of stemming the recurrency of sickle cell anemia.

Too bad we don't have more efforts at treatment research instead of worrying about ways to cut down on the number of blacks with the disease. And since they are 10 percent of the black population, that means the suggestion deals with cutting down the number of blacks considerably.

Notices

Take a large helping of soul, add a heaping nightful of music, mix in the Riverside Plaza Grand Ballroom, and add a pinch of pre-holiday excitement and you have the formula for "A Soul Happening," the first annual dance sponsored by the Black and Puerto Rican Faculty and Staff Committee of the City College.

The dance, which will be open to students, faculty, staff and friends of the college, will benefit a graduate school scholarship fund being established by the Committee to provide scholarships and awards for minority students.

The dance will be held at the Riverside Plaza Grand Ballroom at 253 W. 73rd Street, on Friday, November 26, from 10 p.m. to 3 a.m., and will feature music by the Continentals. Advance donations of \$5 per person are requested. Tickets at the door are \$6 each. Though refreshments will not be served, guests are permitted to bring packages of their own.

Tables may be reserved for \$4, \$8, and \$10; boxes will cost \$12. Tickets and table reservations are available by calling any of the following: Mr. George Crouch, 621-2651; Mr. Glover Hopson, 621-2568; Mrs. Jacqueline Lee, 621-2271, or Mrs. Emeline Jackson, 621-2238.

George Crouch, Treasurer of the Committee notes, "The event will be successful in two ways. First, by providing an enjoyable evening for all. But the second benefit comes with the knowledge that minority students will have an opportunity to further their educations through the generous efforts of those who attend the Happening and contribute to this worthy cause."

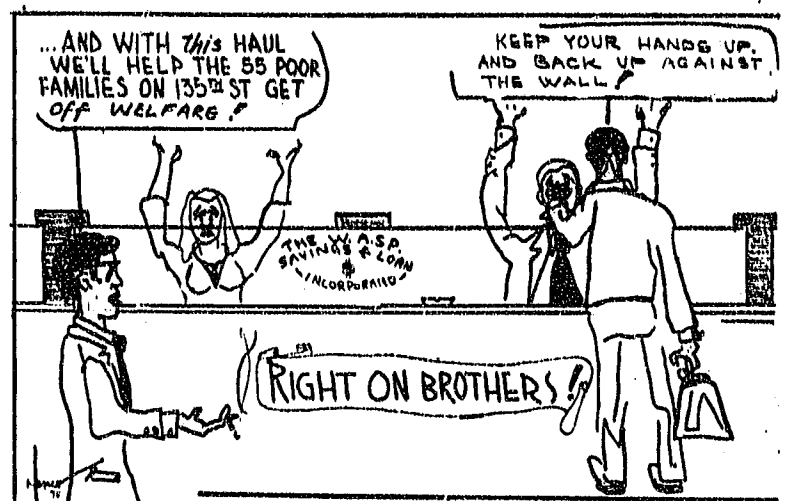
The 24 students who were selected for inclusion in Who's Who Among Students in American Universities and Colleges for the 1971-1972 edition:

Bronx — Bonnie L. Barron, Mark W. Brandys, Pauli Ellice Chiger, Warren H. Fishbein, Paula Ippolito, Sandy Lipkin, Mark Lazarin, Howard D. Schonenholtz, Sheila Lynda Sternberg.

Brooklyn — Reinhard Eisenzopf, Floyd Albert Graham, Michael P. Leen, Larry Rosenbloom.

Manhattan, Queens and etc. — Helene F. Frankfurt, Bruce Haber, Michael Hirschfeld, Michele Ingrassia, Donald Kalish, Renee E. Krause, Renne Kunowitz, C. N. Lee, Soraida Rivera, John M. Schuch, Lee Ira Slonimsky.

Wednesday, December 8, 1971, 8:30 p.m., Carnegie Recital Hall, 57th Street and Seventh Ave.: Fritz Jahoda, pianist; Sonata in E flat major, Op. 122, Franz Schubert; Variations in D major, Op. 21, No. 1, Johannes Brahms; Composition for Piano (1970), Bruce Taub; Salon Piece (1968), Stanley Persky; Out of Doors, Bela Bartok; Poissons D'Or, Soiree Dans Grenade, L'Isle Joyeuse, Claude Debussy. All tickets \$3.50, Carnegie Re-



Classified Ads

Wanted, new photo editor for The Paper.

For Sale: WCCR radio station. Comes with two size "d" batteries.

For Sale: This week's issue of Muhammad Speaks. See James Fleishman.

Dear Mr. Watts (1,000)
Guess who's comin' ta dinner!!!
Steak & Take

Hey Pudgie,
7 1/2 tokens, please.
A Passerby

Dear Mr. Kitt,
Buy G.E. and you'll see (better).
Coach

Hey Al,
Take the cap off first, Dummy.
Your Photo Instructor

Doris,
Did anyone call me?

I'd like to but I don't have your number.
Frost

I have to make some phone calls.
Louis

I know, that's why you have the extra phone.
R.F.

ORIENTAL FOOD SHOP, mentioned by Craig Claiborne New York Times, Cue Magazine, Gourmet, and many cookbooks. Also Health Foods. 1302 Amsterdam Avenue.

Prophecy is alive and well and working. Find out how at a lecture entitled "TODAY'S PROPHET" by Joseph Heard on Tuesday, November 30 at 8:00 p.m. in Finley Hall Room 325. Q & A period follows.

Margo
What grade are you in? The fifth?
R.F.

No, I'm not in no grade
Margo

How old are you, about fourteen?
R.F.

No, I'm just three. You're a dummy.
Margo

To Al:
I think I will need a few days to make emergency repairs on the dam.
From Beaver

Greg,
Hurry, Hurry, there's a CAR SALE at Mays, Monday & Tuesday only.
Your Local Car Wash

CCNY Alumni Dinner

Stanley H. Fuld, Chief Judge of the New York State Court of Appeals, received City College's 1971 John H. Finley Medal for "distinguished service to the City of New York" at the 91st Annual Dinner of CCNY's Alumni Association held on Wednesday, November 17 at 6:30 p.m. in the Hotel Roosevelt, 45th Street and Madison Avenue.

City College President R. E. Marshak also addressed the dinner. In his address Dr. Marshak asked the federal government for \$50 million over six years, for City to be the nation's first "urban grant university."

Judge Fuld, a 1923 graduate of CCNY, was appointed by the late Governor Thomas E. Dewey to fill a vacancy on the Court of Appeals in 1946. Later that year he was elected to a full fourteen year term. In the last election in 1960, he was the unopposed candidate of all four New York parties — Republican, Democratic, Liberal and Conservative.

One of the nation's most re-

spected jurists, Judge Fuld has seen many of his decisions eventually become law, while his precedents have been cited repeatedly in hundreds of court opinions and numerous scholarly articles.

In addition, seven alumni, including Dr. Julius Axelrod '33, co-winner of the 1970 Nobel prize in Medicine, were presented the college's 38th Annual Townsend Harris Medals for "distinguished post-graduate achievement." The medals are named after the founder of City College, who was also America's first Consul-General to Japan.

Also honored was Professor Harry "Bobby" Sand '39, of CCNY's department of physical and health education, who received the 1971 Faculty Service Award for "advancing the welfare of students." Professor Sand has long served as a friend and counselor to physical education majors and student athletes at City College, offering advice and guidance in career and personal development.

cital Hall Box Office.

Thursday, December 9, 1971, 12:30 p.m., Shepard Hall Room 200, Convent Ave. at 139th Street. Concert of Chamber Music: Duo Concertante for Violin and Piano, Igor Stravinsky; Elegie for Solo Violin, Igor Stravinsky; Sonata in a minor (Arpeggione) for Cello and Piano,

Franz Schubert. Joan Tower, piano (Guest Artist); Joel Lester, violin; Fortunato Arico, cello; David Bushler, piano. Admission free.

Thursday, December 9, 1971, 8:30 p.m., The CUNY Graduate Center, 33 West 42nd Street, repeat of the 12:30 p.m. concert. Admission free.

THE PAPER

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Oscar Lumpkin — Faculty Advisor

Mind Excursion on Tuesday cont'd and Last Picture Show

(Continued from Page 8) commercial lately?) — is cast as a fakir, for Jaglom employs these dreamy images to undercut harsher realities. And this is further illustrated in a scene where Gwen Welles conveys her feelings of loneliness and despair and the closeness she had felt toward strangers in the street after being alienated by the company of her so-called friends.

I should point out that all of the black people there dug the movie. To understand this, one

need only recognize the fact that blacks are more reality-oriented by definition, and therefore better able to appreciate the concept presented without themselves being threatened. They could go with and groove on the movie while the uptights walked out ever resentful of receiving truth instead of empty-headed escapism. Maybe one day **A Safe Place** will be appreciated as the trailblazing film that it is, but until then, I hope the insensitive clods, the pseudo-in-

tellelectuals, and anyone else unable to handle an emotional endeavor will stay the hell away from it.

Of course, the biggest hit in town besides **The French Connection** is Peter Bogdanovich's **The Last Picture Show**. There is little chance of its still being confused with Hopper's **The Last Movie**, because the latter flick has been quietly ushered out of town.

The most remarkable thing about the movie is the painstaking precision with which it was made. It not only looks exactly how one would imagine that dreary southwestern town of Anarene, Texas, in the desolate dying autumn which the early 50's represents, but it also looks like it was made during that period. The resultant reaction

is of peering through a time portal and watching life during that period taking place.

The exactness of Bogdanovich's style he owes to his willful emulation of famous directors like John Ford and Howard Hawks. The photography itself is in black and white, yielding still another dimension of verisimilitude; Robert Surtees' work here is as starkly effective as his work in **Summer of '42** was sumptuous.

In case you haven't heard about it yet (and I find that hard to believe), the story is about growing up in a crummy dustbowl of a town as seen through the eyes of Sonny Crawford (Timothy Bottoms). The images are all there, the booze, the broads, the advent of television, the sexual frus-

trations, and the essential emptiness of everyone's lives. The kids seek refuge in the movie house, but with the death of Sam the Lion (Ben Johnson), the only steadying male influence in Sonny's life and owner of the picture show, even the projector of celluloid dreams comes to a halt. The performances are all so right, especially Ellen Burstyn, who everyone agrees is playing a Dorothy Malone role, and Ben Johnson who is the nostalgic link with the grandeur of that area's art as seen through the epic westerns of Ford and Hawks. Ben Johnson was John Wayne's sidekick in many of them; and at one time during the movie a poster outside the Anarene picture show advertises Ford's **Wagonmaster** which featured Ben Johnson. In a film which portrays such a dreary circumstance for all who are involved, Sam is the only romanticized figure, so accordingly, when he dies we feel his loss as deeply as Sonny.

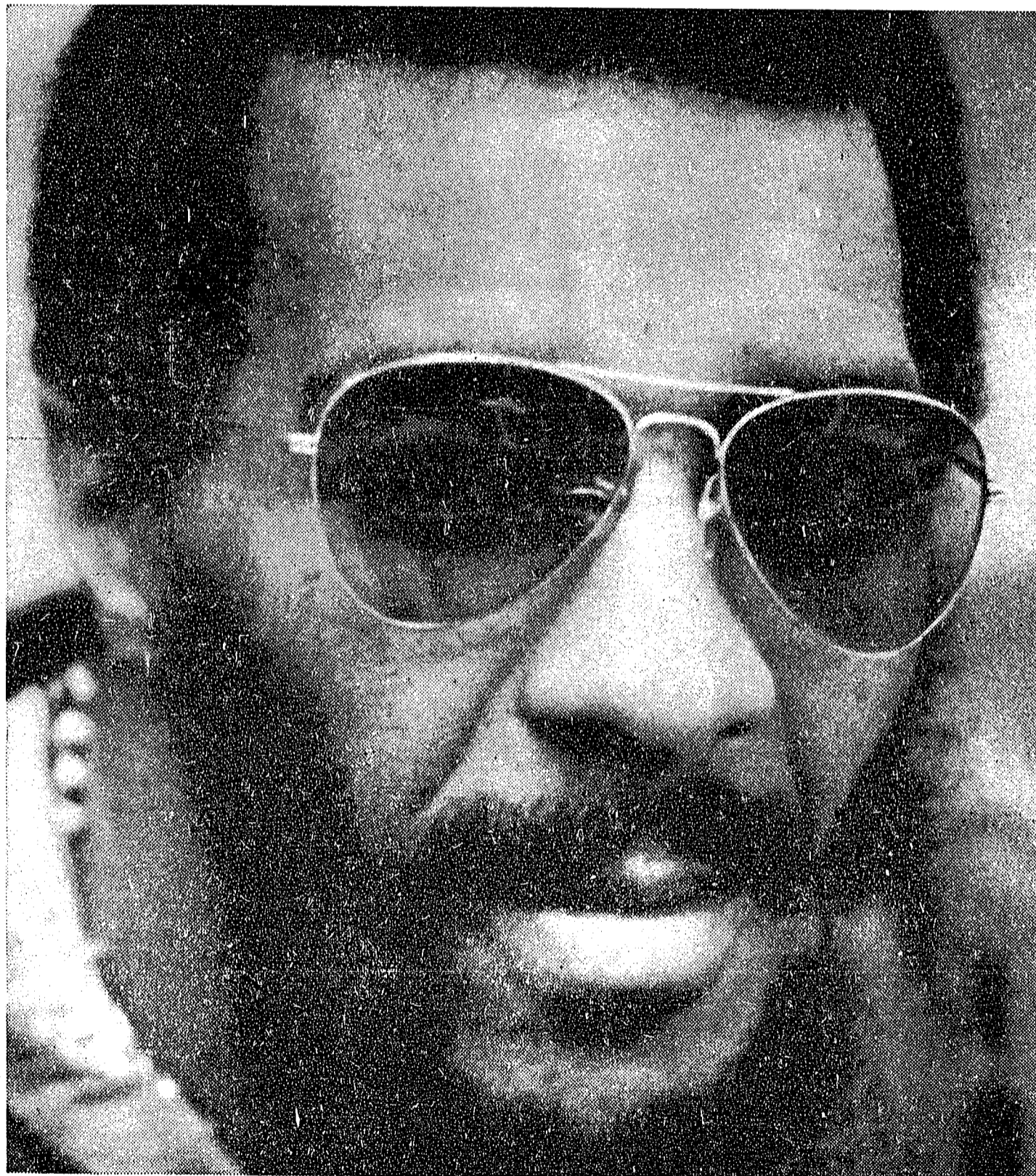
Famous model Cybill Shepherd has the role of Jacy Farrow, the gorgeous rich girl, who is something of a super-bitch. Ms. Farrow is perfectly cast, not only because she is physically right for the part, but also because she knows how to perform while projecting that subtle awareness that she is in front of a camera. In the confines of such an objective filmic exercise, this is one of the qualities that an audience can connect with and derive small pleasures from. I sometimes wonder if she will be able to handle any other role. After all, Ali McGraw can play a bitch also, but what the hell else can she do? It remains to be seen if Ms. Farrow can break away from the image of the Southwestern bitchy broad she so typically embodies, and can convincingly exhibit some other qualities, not human and womanly.

I put off writing about **The Last Picture Show**, because I sensed that it was going to be a big hit anyway. Words upon words have already been written about it, but there really isn't a whole lot to be said. When you look at it, you are almost forced into a respectful admiration for it despite the rather limited examination of the human experience. And while I'm willing to admit that it is something of a masterpiece, albeit a small one, what it's about elicits a reaction of art appreciation rather a genuine liking. I do like the movie, but it's not really what I want to see. I'd rather go with the more futuristic concepts in filmmaking as endeavored in **A Safe Place**.

What disturbs me the most is how all the raves are heaped on it for primarily the wrong reasons. It may be more popular, because it is in such god-damned good taste rather than for its truthful confrontation with the past. And still, it doesn't progress in the area that movies need to the most, human depth-of-feeling. And I don't mean just scratching the surface, but some literary investigation to supplement and further enrich the visuals.

The potential of the cinema is not being adequately realized. Maybe some new doors will be opened by black filmmakers, because they are not bound by the existing criteria of good taste and the sickening pseudo-morality which pervades this society like an ever growing cancer.

— Ted Fleming



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A Plea For Love

By ALBERT GEORGE SINNETTE

black is beautiful, hell yea
 but god damn it, us yella niggas are pretty too
 and the prettiest color i know is yella
 but yella ain't warm
 the warmest thing i know
 is the warm chocolate skin of my baby, in the dim light
 of our room
 but that don't move me
 the movin'est thing i know
 is the sweet wet touch of her body next to mine, under
 sheet sof any color
 but that don't hurt me
 the hurtin'est thing i know
 is the tears in our eyes, when we're cryin'
 baby live, that's what life's all about
 it would take years to know why a tree grew, but only
 a second to enjoy it
 and we are only here for a second
 i see you cryin' to know the why's, but they are not
 necessary
 an eskimo sends his old out to be eaten by the bear
 then the young father kills the bear, and the old one
 returns to the family as food
 he did not know why they grew old
 but it isn't necessary that things be scrutinized and
 controlled
 only that they serve their purpose, and don't stop us from
 serving ours
 and that is to be happy, for this second we are here
 come to me my black princess, and be happy
 and even though the age of 100 years should cover and
 obliterate the proud beauty we are now
 we will have won as one

But I Still Stay

By EVELYN PEREZ

I walk in the street where I live
 And as I walk,
 I walk with my head down
 For I feel ashamed.
 When I walk in the street where I live
 I see people living the life of death
 Because they live without life.
 They walk Backward instead of Frontward.
 They see and they see nothing,
 Because they are blind.
 They live in these buildings for years
 And do nothing.
 Their buildings are falling down on them
 But they still stay.
 Their lives are always in other people's Hands.
 Because everytime they go out
 Their life can be taken away
 With a gun or a knife
 But they still stay.
 Why are they like that?
 Is it because they feel
 That they can't help themselves live a life
 So they live a life of death,
 And let their children go Backward
 With them, instead of Frontward?
 And do they see nothing
 Because they want it this way
 So that they don't have to see their life?
 I sometimes ask myself
 Am I living a life of death?
 Do I see and see nothing
 Am I walking Backward instead of Frontward
 Because I live in those buildings that
 Everybody else is living in
 And those buildings are falling on me
 But I still stay.
 I stay in the same street
 Where a gun or a knife
 Can end my life.
 But I don't plan to stay here
 Because I plan to move
 Frontward instead of Backward
 And I plan to see everything
 That sits in Front of me.
 And I plan to move to another building.

FOR RON — ON A HIGH NOTE

By VALERIE LAUREN SMITH

just alone here
 with u
 in my room
 feeling u can't be serious
 i can't be
 i take everything much
 too seriously
 that job
 the pool table
 even
 the way u sew
 your pants
 i hadn't written u down
 as something that mattered
 much
 'till u showed it to me
 clutching my
 mind
 like smokey does on a
 high
 note
 and there was more
 to u
 and more
 to me
 thinking for a long
 while
 how serious life can be
 how i must be alive
 for something
 after all
 i have eyes
 emotional attachments
 a
 reproductive system
 so there must be some
 reason
 if u have to
 play the game
 i can't —
 even as a child
 i never played well with the other kids —
 but then again,
 u must be alive for
 something
 and voices don't always
 sound
 like birds
 and poems can't
 always
 say it all
 thinking, yea
 just me, alone here
 with u
 in my room

P
O
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Y

Do You Remember Me?

By ALBERT GEORGE SINNETTE

do you remember a warm summer breeze, hat floated
 gently by your cheek
 and tried so vainly, to find a smile, to warm a heart, and
 build a love
 but like the breezes in the night, was blown so smoothly
 along
 do you remember an autumn leaf, that with the wind as
 his guide
 encircled you with loving glances, before it rested at your
 feet
 do you remember that gentle tune, that soothed you into
 sleep
 and gave you kind enamored thoughts, of love of love so
 deep
 do you remember, i remember, i remember you

Black Science

(Continued from Page 2)

Black people, even if they did graduate, could do nothing but work for the same enemy who had been oppressing him for 400 years. And we're still not free.

So when a brother or sister asks "What can I do in my life time; where is there a place for me?" we usually tell him "Study Science!"

Now, while we understand that some brothers and sisters don't do well in science, we understand that a significant part of their problem lies in the fact that **THEY HAVE BEEN TOLD THEY CANNOT DO WELL IN SCIENCE.**

If you tell a man anything long enough, he will tend to believe it himself.

The white man said that "Black people are inferior." Look at how many Blacks you've known trying to be white. Whites have said "Black people are low and dirty." Look at how many Black people hate themselves.

The news media is doing this, the educational system, and their religious system — all levels of this society aid in reinforcing this idea — Convince the black man that he is nothing and maybe he will be nothing!

And even now, what is the one area we have yet to receive any significant representation — **SCIENCE!!!**

They know how to build and sail ships, how to design and construct houses and factories, how to maximize the use of the land and design and fly planes, there is nothing that can stop us.

Presently there are African nations which will be eager to have Black technicians train their people in the field of science and help build their country.

We need Black doctors to work in Black hospitals and Black laboratories — like a Frantz Fannon Medical Center, a place where a Black man could go to get medical care, not medical mistreatment — with some Coltrane or Sonny Philips playing in the waiting room with incense burning and Black nurses walking around asking "How do you feel?" and mean it.

Brother that's a beautiful vision, and we'd like to see that in our lifetime. We can! If we plan now!

Brothers and Sisters — Study Science. We have enough unemployed social workers and psychologists! Blacks who are in the fields of social science have to also understand that if they (whites) are firing their own, how will there be a job for you???

We realize only one thing: that independence comes through the ability to close your borders — to say "No, there will be no importing or exporting," and be able to survive on your own know-how and resources.

So with this technical knowledge, we must also concern ourselves with the need for more land. To do this, we must plan now!

Many Blacks do not have food on their table or a house they could call their own, but will stand out in the street and throw rocks at another Black man who is crying to feed his family — and not only his family but all Black people. Brother, I tell you it's a shame!!! A man must be survival oriented in a hostile environment or he shall surely pass away.

Because everything that we have said here we know is true, we say to our brothers and sisters, Let's do something for ourselves and for our people. And to build, we must have science.

The future of Black people all over the earth will depend upon how much technical knowledge can be acquired by Black people here in the U.S. now. We cannot expect whites to build our nation for us.

We are still not free — but Nikki said "The Truth is on the Way."

This is the second article in a continuing series, sponsored by the National Black Science Students Organization.

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ATTENTION!

Please help the children in our neighborhood with their newspaper training. Newspaper people needed. Students taking Education 32, 33, & 37 can receive field credits for participation.

**CONTACT JOSE MALCIOLN
662-8226**

Drug Committee

(Continued from Page 1)

addicts released in his custody without the college's knowledge.

Both counselors hope to have more counselors and also students participating in the administration of the program.

Mr. Colon expressed however, that drug rehabilitation programs cannot counteract the drug trade which is "the most profitable business in existence."

"The drug trade deals in futures that will pay off as 75% of drug users will continue using dope and the other 25% will either be dead, in jail, or have stopped." In essence, "the drug situation will not be controlled until the drug traffic is stemmed, though not necessarily stopped.

In conclusion, successful drug rehabilitation is viewed by Mr. Colon as follows:

"Once an individual makes his change and becomes involved in some sort of activity, the satisfaction and fulfillment that he finds in his work sustains him in such a way that he never feels the impulse to use drugs again."

Olatunji

(Continued from Page 1)

"There's no other sound in the world like the throbbing tones of drums. The sister's motions were forceful, but each seemed to possess an ease of movement that developed into a perfect example of simplistic beauty.

The male dancer seemed to have a muscular vigor that could only be respected and appreciated.

The dancers were performing, but also taking part in the enjoyment of the experience. Due to this combination, there was a general atmosphere of good feeling.

We all laughed and clapped and tried to learn the songs and just wished that we hadn't lost that part of us.

CUNY BA

(Continued from Page 3)

the students with literature and information, suggests names for ones Faculty Committee and gives any other help he can offer. Though not many students have, so far, enrolled in the CUNY BA Program, Prof. Bierman feels that, "personally it's a good idea."

Black Woman

(Continued from Page 2)

neglect they were forced to take matters into their own hands.

I vividly recall an interview with a most dynamic sister on campus. She was 24 years of age, and a very mature and beautiful black woman. To my reluctance, she epitomized the brothers' problem, "The males on campus try to take care of too much business at the same time, thereby accomplishing very little."

It's time that we as black men live as black men. As much as we may hate to admit it, we are causing our beautiful black women to become devoid of us. That move or emergence of independence is something we as a people should be trying to obtain.

Right now it appears that our woman is leading the race, yet for her to reach the utmost in fulfillment she will need her black man standing beside her. But due to a technical difficulty in our ability and maturity she must wait for us to catch up before we as one entity can transverse the gap.

Where does the solution lie? I believe there are two possible paths. One is that we could ask the sisters to wait until we catch up, or we could do a little time and catch up without her losing stride. The choice is ours brothers, I can only speak for myself, "Right on Sisters," I'm bringing up the rear.

There are still a handful of sisters on campus who have faith remaining in the brothers. Hurrah! for sister Mitchell, one such beautiful black woman. She had absolutely nothing to say. Her episodes on campus were "A-O.K." The brothers, as far as she was concerned, were most friendly and showed no propensity towards playing games.

Without getting into any libel suits, I did pick up a couple of initials of brothers whom the sisters had almost unanimously put out as "approach with caution." One that was always at the top was brother N.B. So for you innocent sisters if you know any brother with those initials, "Be Cool."

Returning to a more serious note again, I must earnestly admit that our black woman has been rejected, dissected and often neglected by us. She is by virtue of the fact at the core of our very being and existence. The "Man" says that everything has its price.

Ordinarily I might be inclined to agree, but where our Black Pearl is concerned, I am compelled to differ vehemently. What price does one put on a woman who has delivered us through four centuries of insurmountable odds; a four thousand mile trip across a barren ocean, a civil war, two world wars and a depression, and yet she has faltered not. There is no price. I would find it easier to price my very own life.

How then do we even attempt to repay the debt? First we get to know our beautiful black woman, find out what she likes and desires. Then we must see that she gets it, in a mien so deserving of a woman of **Black Splendor.**

The Staff of

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200 Motels — An Original Mother

By BOB COLLAZO

"Two Hundred Motels" is basically a flick for those who either dig anything Frank Zappa and The Mothers of Invention do, or for those who are

ing moments in the film about the road life of THE MOTHERS, a kind of weird travelog into not only the public facade of this pop group but into the private periphery of group life

a state of almost suspended animation without a thread of continuity. This, however, is a desired technique on the part of Zappa, who wrote the story and screen play. It has a basis, in fact, in that many rock groups enter a peculiar limbo of time and space when touring extensively, and references to time and space lose all conventional meaning.

The film reflects this blurred consciousness effect all too well, and the constant bombardment of seemingly uncoordinated scenes becomes trying after a while. But it's not all bad, for Zappa's use of original techniques almost makes the thing come off. Much of the surrealistic effects in the film are accomplished through Zappa's use of video tape methods. He's able to blend many colors and even scenes into a bizarre montage of form and color which underscores the movie's diffused theme.

Throughout all of this is, of course, some good Zappa sound which helps to pick things up when the dialogue gets really silly and the action absurd.

Oh yes, Ringo Starr does his thing in this movie (and I'm not quite sure what it is), and he does it in the form of impersonating Zappa, who is supposed to be tormenting the rest of the group's psyche.

Ringo says he took the role to get away from his good guy image. Frankly, his appearance only reminded me of the Beatles' efforts in "A HARD DAYS

NIGHT." The whole movie reminded me of "A HARD DAYS

NIGHT," not as good though, not nearly as good.



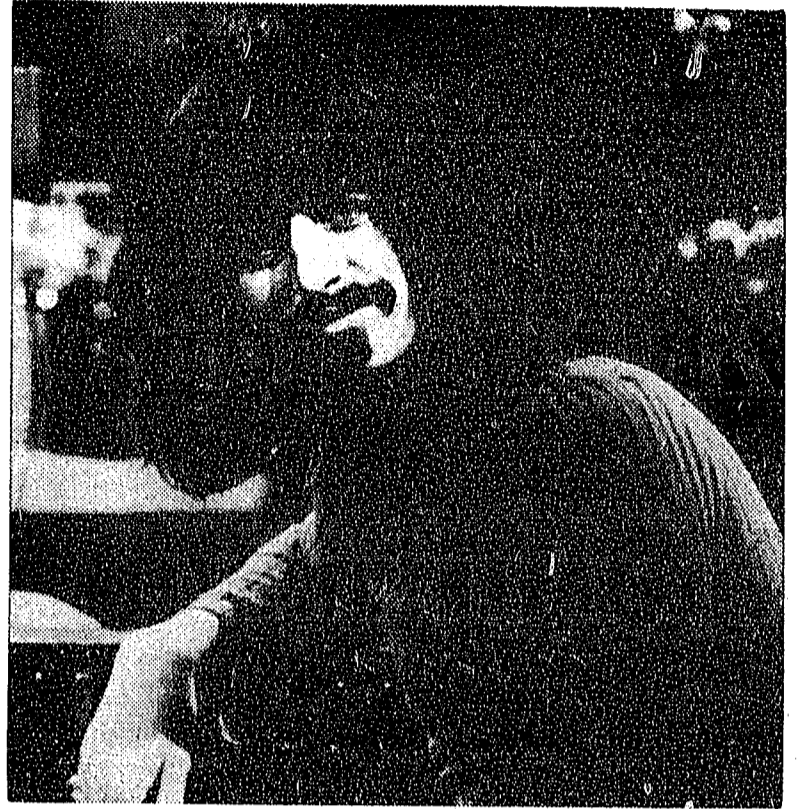
Frank Zappa ponders spending a night at his motel.

interested in what a highly creative rock musician (who has tinkered in film before) has to say in a new medium. I must say I fall into the latter category.

That is not intended to be altogether negative on the film, however. There are some affect-

which includes the interpersonal relationship among its members, groupies, audiences, etc., all of which are indulged to the point of fantasy.

There is no logical chronology in this movie, and as a result, the film proceeds from one image to another very quickly in



"... and I'm not sure what it is ..."

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Notes On Cinema

Mind Excursions On Tuesday

If ever a movie needed to find its audience, it's Henry Jaglom's **A Safe Place**, a damn good movie with rather special appeal. It was an interesting scene at the screening I attended; the audience was sharply divided into two camps. As Jaglom took the stage to answer questions, one group expressed delight with what he had achieved, although concerned about its chances for financial success, while the other clearly wanting to lynch him hissed and mouthed such hostilities as self-indulgent, pre-emptious bullshit.

The film had obviously struck a deep emotional chord within its viewers, because people just don't get so worked up about crappy movies, just the good ones that get under their skin. This was the case with **Bonnie and Clyde** and **The Wild Bunch**, but these movies reached people because of basically sensational content. And while I don't think **A Safe Place** is an especially "heavy" movie, it is a very rich and intimate film, a collage of dreams, thoughts, and emotions, representing Jaglom's cathartic investigation into the disillusion-

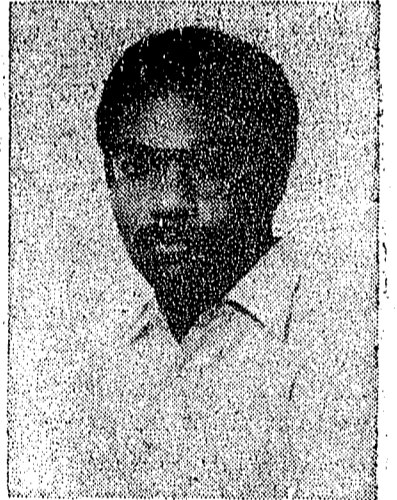
ment we suffer today. He depicts this disillusionment as resulting from all those distorted dreams and lies of yesterday — while the soundtrack echoes the voices of the past as Dooley Wilson sings "As Time Goes By," just one of the many nostalgic tunes used — and in doing so he has not tried to produce a definitive work but has gone with his ideas and inclinations to the point of disposing of the script when possible.

Tuesday Weld plays the dual role of Susan/Noah; she has trouble coping with the demands of growing up (and she is one up on many detractors of the film in that she realizes she can't cope). She seeks to escape the world which threatens her, to find that safe place, be it with her lovers like Fred (Philip Proctor), a weak man hopelessly in love with her, or Mitch (Jack Nicholson), who is something of a vampire, or in the vestiges of her mind where she conjures up remembrances of the Magician (Orson Welles), the kindly, protective old man she once played with.

We see the movie as a series of intertwining shots, many of which are repeated, and there is no pretense of intricate plotting. At first, I was impatient, for after Jaglom had presented and defined his concept, I felt myself saying get on with it, man; and get on with it he did. As the pieces fell into place,

they revealed a progression as in a train of thought; and the images began to comment on each other, both redefining themselves and evolving into new meanings. As Susan explains the purpose of her magic box (. . . no pun intended) to Fred, Jaglom intercuts this with a shot of Orson Welles pulling a rainbow out of a similar box. During all of this it becomes impossible to differentiate between the real and surreal. Whether or not the whole movie takes place in Susan's head as she stands daydreaming by a jukebox is inconsequential; for once a vivid fantasy is committed to one's consciousness, its existence is just as true as any real experience, or maybe more so.

The key to Jaglom's mind excursion is the stellar performance of Tuesday Weld. She gives still another example of her extraordinary gifts, and maybe now she'll be valued as highly as other top female performers like Jane Fonda. There are times when she generates so much electricity that you find yourself grinning that same smile of childish delight that she sports so often; just how many opportunities does one get to witness and be astounded by an actress' creativity? In some priceless scenes she expounds upon the deeper significance of the telephone exchange numbers and when bid-



Man and the Movies

ding Fred to kiss her on the neck, displays both a comic sense and sensuality. If watching her closely one can perceive her desperation, her hunger, her zesty capacity for experiencing the totality of life, and that self-destructive, consuming urge which she can neither understand nor control. As the epitome of the woman-child, Tuesday's a marvel!

When Jack Nicholson, the embodiment of the counter-culture savior figure, appears, we expect him to save Susan, but he is nothing more than a predator, flashing his squinty eyes and famous Cheshire-cat grin, he plays the wolf to Ms. Weld's lost lamb. Again Jaglom is consciously playing with popular illusions and using them to reinforce his overall concept. Even Orson Welles, the famous dream merchant from radio and *Citizen Kane* — besides being the closest approximation to the voice of God (seen an Eastern Airlines

(Continued on Page 5)

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