

THE PAPER

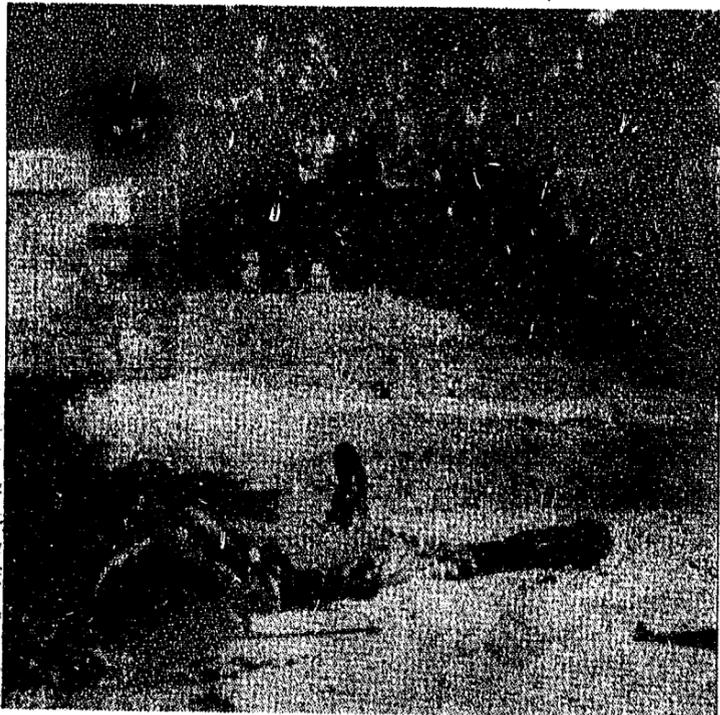
VOL. 36, NO. 7

222

WEDNESDAY, NOVEMBER 29, 1972

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



Southern U: What Happened?

On November 16, 1972, the American public received its first demonstration of the Nixon administration's execution of its promise to end all "permissiveness."

This promise, which in practice will mean harassment, incarceration, and death to anyone who fights for change, was fulfilled when two Black students were murdered at Southern University of Baton Rouge, Louisiana (SUBR).

The Administration of SUBR, President G. Leon Netterville, and the governor of Louisiana, Edwin Edwards, can be held directly accountable for supplying the false information that students had taken over the administration building, and the eventual murder and the wanton attack on SUBR students.

For several weeks, Black students have been attempting to implement significant changes at predominantly Black SUBR.

Their demands are:

1. Curriculum changes — courses reflecting poor and working people's reality.
2. Adequate medical care for students.
3. Proper Housing.
4. Edible Food.
5. Better salaries and working conditions for the cafeteria workers.
6. No merger of Southern University with Louisiana State University.

The students at Southern University were not asking for much, but Blacks are expected to continually accept oppressive conditions without the least outcry of anguish.

The unprovoked and unwarranted assault on unarmed Black students by the Louisiana local and state law enforcement agencies, and the presence of the National Guard, has angered Third World students throughout the country.

With the thought in mind that it is "time to fight back," members of the Puerto Rican Students Union called a meeting of all Third World peoples Friday, November 17, to begin

mobilizing in support of the demands of the students at SUBR and to express their outrage at the killings.

At that meeting it was decided that it was the responsibility of all Third World students to support the brothers and sisters at Southern University.

The participants of that meeting resolved that they would take the following action:

1. Make the school administration condemn publicly the action of Southern University administration and the killings by the La. State Police.
2. Make the Student Government take a stand on the killings and the Southern University administration.
3. Demand money from the school administration to aid the struggle at SUBR.

This was the beginning of a broad based Third World coalition of CUNY, SUNY and other colleges throughout N.Y. State to protest the killings at Southern University and to continually deal with the grievances and demands of Third World peoples.

The coalition is comprised of concerned Black, Puerto Rican and Asian students who realize that these incidents will continue to occur unless a strong active commitment is made to combat oppression on all fronts.

Again on Monday, November 20, 1972 students met to discuss the actions they had taken on the resolutions of the previous meeting. Several schools had held rallies, but most were awaiting press releases from

Neither the march nor the rally was marred by any acts of violence. It was made clear from the start that the Third World Coalition intended to make a peaceful demonstration of its outrage.

As the marchers proceeded through the streets of Harlem, the residents of the community shouted their support and chanted along with the demonstrators from their windows, stoops, and storefronts.

Arriving at the BHE, it was clear that the marchers were expected. The building was heavily guarded by New York's Finest.

Speakers then began to address the crowd about the incidents concerning the students at SUBR, and their implications to the Third World students throughout the country.

A representative from Baruch College stated that "If this killing took place in Louisiana, it could happen here, too. We don't want the same thing to happen in New York and that's why we are here."

Three brothers from Southern University then spoke on the actual happenings, which were not reported by the national press.

They stated that the students had been invited by President G. Leon Netterville to come to his office to discuss the six demands and the terms for the re-

lease of the student leaders who had been arrested that morning. The President excused himself from that meeting under the pretext that he was going downtown to sign for the release of the student leaders.

They discovered, however, that heavily armed local and state police, as well as national guardsmen, were outside of the administration building. Seeing this, they began to leave the building and twice the students announced to the militiamen that they had not taken over the building; that they had just come to have a quiet meeting with Pres. Netterville.

The shooting deaths were a direct result of the conspiracy between Governor Edwards and President Netterville. The students of SUBR demanded that there be a grand jury investigation of the murders and presented a proposal that would end National Guard and outside law enforcement agency intervention on campuses. The proposal provided for a national watchdog committee composed of students, faculty and community members, that would deal with "discrepancies" between students and administrators.

Askia Muhammad Toure spoke at the rally. He commended the marchers, saying "We have shown that we are not just 'summer revolutionaries' when it comes to oppression of our people. We must continue to maintain our vigilance, our dedication, and our Third World solidarity."

As more students came up to speak to the demonstrators, the steering committee was attempting to meet with BHE Chancellor Robert J. Kibbee, who refused to meet with them. Instead, he issued two statements, the first one affirming that he would not meet with the students unless they had an ap-

CUNY Wide Demo Favors SU Stand

By GWEN NEW and QADRI ABDUL-WAHAB

On Monday, November 27, 1972, the Third World Student Coalition held its mass march and rally in protest of the killings at Southern University at Baton Rouge. The students of Southern University (SUBR) declared November 27 as a day of national moratorium, and called for a general boycott of classes.

Wednesday, November 22, President Marshak issued a statement declaring Monday as a memorial day for the slain students. Although classes were not suspended for that day, no student would be penalized for absence from class.

Few students, however, at City College observed this day, and even fewer students from City College participated in the march or the rally.

Some 300 people marched from 125th Street and Seventh Avenue down to the Board of Higher Education (BHE) at East 80th Street. The demonstrations represented a cross section of concerned Third World students from colleges and universities in the metropolitan area, as well as concerned individuals from the Harlem Community.

Neither the march nor the rally was marred by any acts of violence. It was made clear from the start that the Third World Coalition intended to make a peaceful demonstration of its outrage.

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pointment and even then, not until Friday, December 1, or Tuesday, December 5.

Student representatives, challenged his sincerity and demanded that he submit a written statement to them. This second statement said that Chancellor Kibbee would definitely meet with four representatives of the CUNY Third World Student Coalition on Thursday, November 30 at 10 AM.

The coordinating committee, after receiving the written statement, went into the building, once again, to see the Chancellor.

The marchers outside cheered as the doors were opened to the committee. They did not however, met the Chancellor. Representatives of the Chancellor's office stated that "you (the marchers) are doing your thing out there, and we are doing our thing in here. Chancellor Kibbee is not meeting with you today. Either wait until Thursday morning, or we will not meet at all!"

The steering committee, less than happy about Kibbee's statement, then directed the marchers to Hunter College, where they would rally for more support and plan further activities for Thursday's meeting.

This relatively small action was successful in that it proved to many that the students and the community at large have not become totally insensitive to the plight of Third World peoples.

There is a need for more active participation on the part of students at City College, and on the part of the Harlem community in general. This means getting involved in the struggle for the survival of Third World peoples. This means getting into the habit of acting first, instead of reacting later.

27, 1972 as a day for a national moratorium and boycott of classes. It was determined that on Nov. 27 there would be a mass march from 125th Street and 7th Avenue to the Board of Higher Education at East 80th Street.

Three members of the coalition would present the demands of students at SUBR and the resolutions of the meeting to Chancellor Kibbee. Chancellor Kibbee would be expected to make a public statement condemning the murders at SUBR.

Everyone knew, however, that something more would have to be done. SUBR students had designated Monday, November

SPECIAL

Black Arts

Supplement

pgs 5-8

African Connection

By WILLIAM E. ROBINSON

International affairs are dictated today by the powers of the multinational conglomerates whose needs for cheap raw resources and labor maintain its production of goods for expanding markets around the world.

These giant corporations have sufficient financial capital to buy off entire governments to achieve astronomical profits at the expense of the human quality of life. The quantity of products far outstrips the needs of the domestic market and therefore creates a need for new markets. The rate of production far exceeds domestic resources so there is the constant rip-off of so-called "underdeveloped" countries which are kept underdeveloped by this rip-off. As a matter of fact, domestic underdevelopment of human potential is due to the preoccupation with overindustrialization and over-consumption.

In the previous article on the "Middle-East-World Dilemma" it was explained how crude oil is the source of energy powering the manufacturing and transportation of goods and military hardware by the conglomerates.

Within the upper stratum of corporate power, it is not a matter of love, hate, morality or immorality, but just coldhearted business and power. Racism is a factor in dispelling of any guilt feelings of bulldozing over innocent people of color in the process of exploitation.

In order to understand the modus operandi of the multinational corporations' link to strategic points around the world (through the availability of cheap raw materials, labor and markets), we must first look at the overall world picture as an expansion of the current Southeast Asian War.

The Asian Defense perimeter as established by western powers since 1945, mandated that the U.S., British, and French military zones be established in Asia encompassing the Pacific and Indian Ocean. This defense posture was created to counter mainland China's influence in post World War II Asia.

The agreement was to maintain control in that area, in addition to U.S. intervention in Korea, and the supplying of arms to France.

The question arises, what does South East Asia have to do with the Middle East and Africa? The question can be answered by the question: Why is the U.S. developing the ability to fight a naval war in the Indian Ocean?

"The Indian Ocean itself has acquired considerable strategic importance" (particularly since the closing of the Suez Canal) as a major sea route for oil. The Middle East's abundant fields now supply 50 percent of the oil imports of Western Europe, 90 percent of Japan's, 65 percent of Australia's and 83 percent of Africa's



(as well as most of the oil used by the United States in Vietnam). Some of it goes by tanker across or around the Indian Ocean."

Who controls the oil in the Middle East? According to a "New York Times" article, "Oil Participation vs. Nationalization" dated October 22, 1972:

"Western oil companies operate in various combinations in the Middle East. Production in Kuwait, for example, is dominated by the Gulf Oil Corporation and the British Petroleum Company, linked in a 50-50 partnership. In Saudi Arabia, the Arabian American Oil Company holds the main sway, but a 30 percent interest each is held by the Standard Oil Company of California and Texaco Inc., while the Mobil Oil Company sports an additional 10 percent."

Gulf Oil is now searching for oil in Mozambique, at a time when Africans are waging armed struggle against foreign oppression (Gulf's major operations are in Angola, where Africans are fighting Portuguese oppression).

"Gulf started looking for Angolan oil in 1954 and made its first strike in the Cabinda region in 1966. Cabinda is the most profitable oil area in Portuguese Africa, and will soon probably rank among the top oil producers in Africa. Until the Cabinda discovery, Portugal relied on oil from the Middle East."

From these specific cases, it becomes obvious why multinational corporations influence domestic and foreign policy of their own government and also foreign governments. This is done through the influence of money with financial capital in the billions of dollars. National and international security is insurance for the corporate interest over the interest of human needs and values.

The war in Southeast Asia, the war in the Middle East and the areas of liberation in Southern Africa are all manifestations of the disregard for the dignity, self determination and territorial integrity of these peoples of color, threatening their very survival.

The channeling of funds to aid the oppression of the people in these areas is carried out directly and indirectly: Directly through funding client regimes whose authority rests upon outside support, and indirectly through the technique of third party funding.

It is because of this third party funding technique that the Arab commandos moved on Munich, West Germany, Great Britain and France and are also used as covert conduits of military aid to Israel and bribery of susceptible Arab governments, agencies or individuals.

Similarly, the U.S., West Germany, Great Britain, and France have been selling arms and supplies to Southern Africa, reinforcing apartheid and genocide against the African people.

This is stifling the struggles of liberation now being waged by the African people in the South of the continent. Many African governments are being bribed by Western corporations to loosen up on their policies on Southern Africa. Many Afro-Americans are being bribed to adopt a passive posture on the issue of South Africa and the Middle East.

Just as Standard Oil is controlled by Chase Manhattan Bank (which is controlled by the Rockefellers, who control New York State and other domestic areas in which there are Black folk), it becomes clear that the Afro-American is as much a target of bribes or forceful persuasion in the international arena as is Africa, the link to a new shift in overt U.S. military intervention and corporate oppression.

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Community Link:

Marjorie Henderson

By CYNTHIA VALENTIN

"It's all about economic exploitation locked up into powerlessness."

Pert, vivacious, and overflowing with a multitude of comments and ideas is Miss Marjorie Henderson. Directing her energy into space on a very conscious level, she states that "the situation" is all about economics and power — indeed a very conscious statement.

The lady was born and still remains in the Harlem area. Marjorie graduated from City College with a Bachelors degree in sociology, went on to obtain a Masters from Teachers College of Columbia University, and has recently completed her work for a Doctorate degree in Urban Education.

After hearing "by word of mouth," she says, that a position was available at City College specifically pertaining to the needs of Blacks, she felt compelled to apply for the job. Because her specialization in education involved abating the needs of the minorities, she felt she could be very functional in her current position, which is Director of the Office of Program Planning and Development (P.P.D.).

Says Miss Henderson, "I will express to the administration where change is needed, based on first hand sensitivity to the needs of Blacks."

It is Ms. Henderson's contention that the red tape oftentimes hinders and stops Blacks from functioning in an atmosphere of freeness.

"I want to make it as comfortable as possible for Blacks here. My position here, indicates that there is something wrong, very, very, wrong."

Ms. Henderson views herself as a facilitator for Black students, a vehicle by which Black students will attain their goals more easily.

Ms. Henderson, a very aware person, usually concentrates on frequencies unknown to most men.

"There are an awful lot of attitudes existing here, things one cannot put their finger on, but," she declares, "they are as real as any physical assault."

Ms. Henderson then explains that many forces, (other than physical), have affected and will affect us in serious ways and must be dealt with. It is Ms. Henderson's promise that she will do everything in her power to make the host feel at home.

Ms. Henderson conceded her very strong feelings about certain things, typified by her statement, "It's not that I'm anti-white, but that I'm pro-Black."

She does not seem to be hung up on ugly situations or people. She contends that time must be spent not being vindictive, but instead working in a positive frame of mind, which is the important issue.

Marjorie believes that once race becomes the issue, you no longer have an issue, for this type of reasoning inevitably leads to vulnerability.



THE PAPER / Bob Shepard

Historically, the issue has always been one of economy, with racial prejudices and stereotypes as secondary issues. These came about as a rationale for the suppression of peoples, not to doubt, however, that the race issue is not alive and well today.

The Community

The community is seen by Ms. Henderson as an integral part of the college. "Any plans of the college which exclude the Black Community are mistakes. This causes dissent which results in dissipated energies in the communities, creating an atmosphere for trouble."

Total disregard for the people in the community is a sign of total disrespect as far as Ms. Henderson is concerned. "In this world today, everyone must be aware of what is going on and if possible have someone to look out for our interests. Of course I'm concerned about other people, but my main concern in this area lies with Blacks."

When asked whether she thought the creation of her position was a genuine attempt by the administration to assist Black students, she replied, "I don't feel that I am a 'token;' if I did I wouldn't be here. This is no game to me. You see, you don't bring people into a situation and then frustrate them," alluding to the needless wars with extravagant casualties.

In the area of education, Ms. Henderson stated that educators are often "tools of a society." A teacher is in a protected position, while an administrator must plan on reality. If you don't, your whole thing will fall in."

Educators, sometimes willingly, other times unwillingly become perpetrators of a system or society. They are told what to teach, and while some deviate, most do not.

Ms. Henderson describes herself

as an educator sensitive to the needs, desires and aspirations of the community. What Blacks most often get, she says, "is a lot of lip service, and a lack of commitment."

Since sincerity and commitment do not exclude hours outside of nine-to-five, Ms. Henderson's life style involves the community as well as academic affairs. Marjorie is Executive Vice-President of the New York Association of Black Education and serves as advisor to New York PACT which is a parents advisory council.

She also is a part of the executive board of the New York State Association of Compensatory Administrators and Educators. This is an association dedicated to compensate to the minorities for incompetent educators and insufficient, unrelative education.

Marjorie does not hesitate, of course, to let us know that she is not merely a joiner, but that if she becomes associated with, or becomes a part of something, it is because it is functional and relevant. "I join because I think I can help implement change, not so that I can read this list off."

Statements

Marjorie gives statements on some of the community geared organizations. "The Black Action Council (BAC), is meeting vital needs on campus." When questioned about Affirmative Action she asserted that "No group can be effective existing in a vacuum. A group must have meaningful involvement by the people it is intended to serve."

Although the group is new and can undoubtedly use the constructive criticisms Ms. Henderson gives, she adds that "You don't plan for people in the community."

"Oftentimes, that paternalistic 'white man's burden' attitude inevitably seeps through the seams of over-anxious, liberalistic organizations. Black people need to be responsible for the rise of Blacks."

"The community is a highly complex concept. I would be presumptuous to try to express the rights of the community in totality." Nevertheless she declares that the community has rights, many rights, and rights that will be respected.

"This is a planned society, and you must be in there to plan right along with them. Anything major that happens in this country is no accident, and retaining your rights will not be incidental."

"The signals have changed baby, the signals have changed."

Direct, cruel and harsh as it may seem, it is reality. Marjorie states that the signals are not the same: "Black labor is no longer needed in this society." Technology, automation, and computerization have taken the places of the long Black arms and strong backs this country was built upon.

"I would like to see things done within a reasonable amount of time, within my lifetime. I won't tell you how old I am, but I don't have much time to waste. I want visible results within a reasonable amount of time. We must turn rhetoric into meaningful objectives. The urban scene is changing, and college cannot totally disregard or remain oblivious to the rights of the community. We must be realistic, we must have realistic goals, and we must move on them now. The signals have changed, they're not the same."

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Evolution of a Sister

By VICKY HUNTER

(Author's Note: This title is the name of a one woman show created and performed by Francine Major who is presently a drama instructor at Black Arts/West, in Seattle. The title transposed for this column is used with her permission.)

Soon as I turned on my radio and heard on the news that two brothers had been killed at Southern University I was in a state of limbo all day. When I finally got my hands on the N.Y. Times and read the official story I got angry.

According to them no one is responsible for these murders, and the students were "mysteriously shot." Do they take us for fools? Who had the guns?!

From subsequent reports I learned that a police officer "mistakenly" used real bullets in place of the tear gas pellets which are supposedly so similar in appearance.

If the police had no intention of using lethal weapons they shouldn't have had bullets to be mistaken for gas pellets. It seems that the only way officials can deal with demands made by students is by the use of bullets which kill.

But I don't know what's worse, police who kill people, specifically Black people, or Black people who just don't care. When I got to City College and went to Finley the only thing hap-

pening was reefer, and good times, at least within our quarters.

Only the white students were running around trying to get a meeting together, to discuss what happened at Southern U. and to plan a course of action. And even some of them had ulterior motives seeking to use this issue to push their own ideologies.

A meeting finally took place in the Student Senate Office and was chaired by Bill Robinson with an attendance of about 25 students, most of whom were white. The students from S.D.S. already had leaflets printed up explaining Southern University's students' demands.

All they wanted was better food service facilities, better library facilities, a decent wage for cafeteria workers, better housing facilities and a doctor on campus at all times to deal with student's health needs.

And for this they were tear-gassed and two of their number killed. These same demands were glossed over in the *New York Times*. But even though the students from SDS were armed with this information they seemed to forget the purpose of the meeting.

They wanted to organize demonstrations against racism in the educational process. That is, until Bill and others forced them to realize that the meeting was called, not because racism

exists in all facets of American society, but because students were outraged upon hearing that Black students were murdered.

It was also obvious that the people present at this meeting were the very same students who are always active in school. Representatives from the Puerto Rican Student Union, Concerned Asian Students, the Student Senate, The Paper, and even some white students who had been passing out leaflets concerning H. Rap Brown's trial.

But the majority of Black students — I guess they were too busy.

It takes a lot of energy to meticulously roll a joint, wet it, light it up, and deeply draw on it to get two full lungs of smoke.

It takes a lot of energy to deal a deck of cards to four people and not to forget a five card kitty and to scream and shout when someone makes a Boston.

After all it's not you getting shot up in a southern town, that's an isolated incident in another country.

But I'd like to start a whispering campaign while the cards are being dealt and the reefer is being passed around. It is you, it is me. And if we're not careful, but continue to be completely unconcerned, the whole thing could go up in smoke right before our eyes — and that smoke won't smell nothing like reefer.

What a way to wake up!

Misplaced

— Values —

By L. R. RIVERA

They sat there, on the subway heading home, after another one of those days where inner motion proved inconsistent with motion from without. And these two bloods, their sensitivities demanding no less, could not speak to each other.

So they sat there in their silence, each not daring to look at the other — both not caring to note the other passengers among them — each understanding the other's need for silence.

Southern University hurt; the same way every other blatant expression of colonialism hurt. And these two bloods sat there, in an air-conditioned ultra-modern car, wishing the bouncing noise on this damn train would hush into a quiet lull.

But the depth of silence between them broke, through this common barrier which was Southern U., and forced their minds to painfully unfold the events of those first few days which fed their disillusionment.

You see, these brothers were workers! Hard core committed workers. The kind who saw their primary task as using every moment of every day to define their human worth. They understood, as Fanon did before them, that liberation for the individual is dependent on the liberation of all his people. And they worked toward this aim with every motion they made.

But when they came together earlier the Friday after that day, and exchanged notes on all the fine points connected with this most recent attack, there were other factors they were forced to own up to.

Only the most activist of their people were generally aware of what happened. Even less began to raise the issue of murder. One of the two even had to pull out the *Daily News* front

page two days after the killings before some of his closest comrades understood exactly what he was running off at the mouth about.

And even after this, their indifference to what it all really meant troubled the brother. He believed his people to be in actual solidarity, but they weren't showing it.

During their discussion one pointed out that, while the bloods at Southern U. used tactics of the '60's, their demands were a clear indication of how the struggle has progressed. To raise questions of working conditions and wage minimum for cafeteria personnel showed the growth potential of the entire struggle. Campus movement seldom ventured outside academic issues.

But the two bloods could not get up the necessary enthusiasm among their own to complicate this area of struggle. Not enough seemed to care what the issues leading to the murders were. Baton Rouge was far away, and the media's initial version of "trampled victims" took away from the spirit of movement. So, these two, on their way home sat in silence.

As the subway pulled into the 167th Street station and both moved to leave, one broke the quiet and told his man, "You see, brother, what we got to understand is that we can't let this go. We'll keep pushing, even if our people frustrate us. They'll come around.

"And we'll keep picking any way we can."

The other kept his solemn expression and just nodded in reluctant agreement.

They continued their silence, and each went his way — in silence.

When both got home, they did as each knew best. One, in the darkness of his room, broke down and cried. The other, that night, fucked his woman to death.

THE PAPER

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Black Arts As Communications

Black communication, the basis for Black Arts, has been distorted by the Black experience in slavery. The Black man's African languages, culture, and sense of family have been mutilated or completely destroyed; the true African heritage of the Black man in America has been lost.

Blacks during slavery were not allowed to communicate on any significant level with other slaves in the region. Communication being the primary cohesive factor of a people, the African languages were replaced with the English language.

No doubt Blacks had problems dealing with the foreign English tongue, in not understanding the origins of the words, or the cultural and historical context of the language. This situation engendered misunderstanding in conversations between Black folks, as it continues to do today.

White missionaries taught slaves English in order to indoctrinate slaves into the Christian Religion. Phyllis Wheatley, the poet, received her English name and education in the household of her master from reading the Bible and other European classics. Frederick Douglass was taught to read by his owner.

Regardless, these were the exceptions of that era, and were not widely read by the masses of Black folks. Black literature imitated European literature and not African tradition.

In the field of music, the African culture survived more than in folklore (literature) and even enjoyed continual periods of originality.

The dynamics of African music survived within the context of the church through "negro" spirituals, later evolving into Blues, Jazz, and Rhythm and Blues. The revival of the drum in recent contemporary styles, was sparked by renewed contact with the Caribbean and Latin America. In conjunction with the remnants of the Yoruba religion (which survived in the Tropics along with isolated enclaves in North America), the drum began to expose the Black consciousness to the rhythms that foster inner awareness rather than purely sensuous rhythmic patterns.

African metalwork, and carvings in wood, bone, and ivory were mostly lost to the "negro." The slave artisan was limited to practical implements. Before the 1920's, "negro" artists rendered pseudo-classical imitations of European culture. During the 1920's, the trend was toward historical themes and domestic scenes in the discovery of the new "negro."

Black theatre was, and in many cases still is, an imitation of European theatre in black face. Contemporary Black commercial films have truly been imitations of white Hollywood in "Blackface."

Black Art has mimicked the European barbaric migratory cultures, but now is struggling to evolve as forms of natural essence communicating knowledge and understanding.

We've cried out for justice in an alien tongue.
We've looked for ourselves in alien images.
We've searched for the truth in alien symbols; from this,
alienation from self and kind.

Yes, Black folks speak English, Spanish, French, Portuguese, German, and many African dialects. Until there evolves a Black concept of language with significant psychological and sociological implications to Blacks, there will only be the mouthing of meaningless phrases. Until there is a unified Black concept of communication as a basis for art, our creativity and inventiveness will be mere exercises in self-indulgence.

As long as Black Arts are overly dependent on white dominated communications media, its cultural position will be that of prostitution.

Symbols, languages, music, mathematics, and theatre can provide avenues to the vast conscious and sub-conscious spectra of vibrations by communicating meaningful abstractions of reality. Opening up dimensions unforeseen and previously unknown to the mind, Black Arts can provide a harvest of knowledge, creating in us the wisemen, the gods and goddesses, the true scientists that we can be.

Black Arts is as Black communications is as infinity — Black-light rays you can see, vibrations you can hear and feel from the nucleus of creation, and beyond.

"The Black musician is a reflection of the Black people as a social phenomenon. His purpose ought to be to liberate America aesthetically and socially from its inhumanity. The inhumanity of the white American to the Black American, as well as the inhumanity of the white American to the white American, is not basic to America and can be exorcised. I think the Black people through the force of their struggles are the only hope of saving America, the political or cultural America."
 Archie Shepp

BLACKLIGHT

Black Arts

Defining Direction

By BOB FEASTER

There is a long standing debate, often tiresome and useless, in many circles concerning the definition, function, and even the existence of Black Art. Many are led to believe that Black Art is some type of elusive phenomenon.

Discussions are frequently so esoteric and abstract that it is difficult to comprehend the basic questions involved. Many times, this occurs because the subject at hand is viewed as a separate entity, unrelated to the real world.

However, for our purposes, we will make a number of assumptions, take some strong positions, and construct a crucial link between Black Art and the real world. In short, we will leave the "fine points" to the professionals, the book writers, and the sundry others who over-burden the bookstore shelves but do little to alter oppressive conditions.

For those who have difficulty in this area, we state from the outset that Black Art does exist! There are art forms which originated as a unique product of the Black experience: gospel, blues, jazz, shing-a-ling, D.C. bop. . .

These artistic expressions are part and parcel of the national character of Black folks. That is to say, Black Art represents the style of the people, the way we react/respond to each other/others and the world. Wherever Blacks are, the national character is manifest. Certain aspects of this character can be observed in an international context, despite colonialism and imperialism.

Black Art, as one dimension of the national character, has a direct relationship to our history as a people. This should be simple to understand. One need only to pose a few fundamental questions:

Why didn't George Washington and his boys develop gospel music?

Why didn't European immigrants express their response to America through the blues?

How come poor white folks in the hills of Apalachia didn't produce a Charlie Parker, a John Coltrane, some East Poets, or a Kool and the Gang?

Other folks didn't develop these forms for the same reason Black folks did not originate symphonic music or the minuet. Our history and the conditions under which we live produced, in us, a lifestyle and a response to the world. This response is distinct. There is a qualitative difference between Black Art and other art forms.

This is not to suggest that Black Art is better or more worthy than any other art. What it does mean is that we have acted and created as a whole people, out of our national character.

But if there is such a connection between Black Art, Black people and the real world, then what does this connection mean functionally?

First, we should understand that not every Black artist recognizes this vital relationship. Many such artists produce multitudes of work which have little or no impact on the progressive history of our people. But because these people are Black they make a very strong claim to the art, regardless of how divorced their work may be from the national character of the people.

Thus it becomes necessary to make a further distinction between Black Art as progressive or non-progressive, revolutionary or counter-revolutionary. Since we've been involved in a liberation struggle throughout our history, our attention must focus on revolutionary Black Art.

Revolutionary Black Art is the antithesis, the exact opposite of white, bourgeois art. The concept of "Art for

(Continued on Page 6)

The Nature of Criticism

By TYLIE S. WATERS

The nature and function of criticism in Black Art has given rise to much controversy, among both Blacks and whites. In an endeavor to explore and establish some of the standards and considerations of criticism as applied to the Black artist, the Urban Center of Columbia University recently presented Clayton Riley, Toni Morrison, Ishmael Reed, and Addison Gayle, Jr. in a discussion on "The Nature of Criticism in Black Art."

"Criticism is at the heart of enterprise. The artist has to be his first critic. And this is especially troubling to the Black artist," said Nathan Huggins, professor of History at Columbia.

A true Black artist writes for his people. The style in which he writes and the idiomatic expressions used are readily understood by Black people. But many times the Black



Gayle

writer has been forced to write in orthodox and traditional forms, which stifles or "waters down" his own particular style.

More often than not, because the Black artist's work is not written in this traditional and accepted form, it is discarded or devalued by white editors when it might well have served as a valuable piece for his people.

Frequently, as drama critic Clayton Riley pointed out, when a piece of work is accepted by a white publisher, it is "pre-judged," before it is even looked at.

"There are few editors who will even consider Black works. If a white publisher does decide to accept Black work, he gives it tough and exhausting editing," said Ms. Morrison, who has previously worked as an editor in a white publishing house.

Ms. Morrison decried, "I left the publisher who loved me but would not edit my work. We are, after all, the people who tell it like it is."

She further stated that "the white publisher begins his racism when he decides not to take your book. It costs him \$8,000 to \$10,000 just to accept the book, but he is going to get that money back anyway."

Out of these harsh realities grew the necessity for independent Black publishing houses. At present there are a few, such as Broadside Press, Third World, Drum & Spear, etc., but there

exists an increasing need for more.

As Gayle pointed out, "the Black artist must move outside the values and morals of western civilization. He must never lose sight of the fact that the culture which produced Thoreau is the culture which produced Nixon." In reference to this, Ishmael Reed, who refers to himself as a "hoodoo" writer, charged that some Black writers are culturally influenced by European writers, such as T. S. Eliot, James Joyce, etc.

In what seemed to be a subtle statement directed to Gayle, Reed added that "some will even write historically just to make friends." Many of Gayle's works are historical in content.

Of concern among the panelists was the effect that litera-

ture has on the public. Riley, who feels that literature has less impact on the public than music, said, "Literature is constantly talking about raising people's consciousness; it assumes that people don't have very much sense. As a matter of fact, schools train you to deal with literature," he added.

The swift-talking Reed vigorously confessed that he feels that too much emphasis is placed on writing. "After all, 50% of the people in this country are illiterate. We need to get into 'pop' things." I'm not making any money. I have never sold over 2,000 copies."

Reed explained that music works for most people because it takes less effort than picking up a book. He suggested that perhaps artists should be able to read a chapter or so a day on the radio.

Distribution is a fundamental problem for Black artists. It is no longer surprising that Black works do not get the same treatment as white works. Prof. Huggins, who went down to Doubleday to buy Reed's *Mumbo Jumbo*, reported that although the book was given a favorable review by the *New York Times*, it was not easy to locate. It was

not given the same display as other books which receive good reviews. Doubleday happens to be the publisher of Reed's book.

It was the general consensus of the panelists that today's

Black films are one-dimensional. "There is a dangerous structure of hero-worship. If you worship someone like 'Shaft,' these

are people who will never show up when you need them," charged critic Riley.

Prof. Huggins stated further that "heroism in film and novel is a fantasy. The horror in it is what it does to the Black woman. The Black woman's only role in 'Super Fly' is her copulation in a bathtub."

"Film criticism is not dealt with in the same fashion as literary criticism," pointed out Riley. He explained that film criticism is used as a commercial instrument: it becomes a tool to sell a product.

Often literary criticism written by Blacks is played down by whites. However, many so-called Black films, written by whites, are strongly promoted in an all-out effort to attract the growing number of Black movie-goers. For instance, "Lady Sings the Blues" was heavily publicized only because it was directed by a white director, asserted Riley.

Riley added that "One of the things America does not allow Blacks to do is take part in decision making. There is no regular body of Black critics to make decisions."

Art is a vital vehicle necessary for any means of concrete change within the Black community. The Black artist must use this weapon to direct his people. "What good is work without some perspective?" stressed the sensitive Ms. Morrison.

Gayle, in conclusion, reiterated that, "as the Black artist moves outside of western morals and values, it is for his people's liberation; he will re-define the Black man, thereby creating new symbols for him."

SPECIAL SUPPLEMENT

Arts Centre: Vital Organ

By DIANE ANDERSON and SANDRA McNEILL

The Afro Arts Cultural Centre (AACC) is another one of those vital Black organs seeking to make New York one of the Black cultural centers of the world.

The Center is located at 2191 Seventh Avenue and serves as a cultural information center for Black arts. Inside this 25 thousand dollar structure is a small reception area at the front, which spreads as one walks toward the rear. In this spreading area, there are two exhibition cases. In one case is displayed the handmade tinnery crafts of Mrs. Ruby Owooh, an art instructor at the center. The other case contains African art and reproductions of famous African artifacts. On the walls throughout the center, African art forms are displayed by young aspiring artists from the Congo. The larger area, in the rear of the center, contains a teaching area. The center was founded in 1955 by Mr. Simon Bly, now its executive director. Its founding was based on the realization by the members of the Afro Arts Theatre that the problems that faced Black actors existed for all Black artists.

So a cultural vision was projected:

"... a conglomeration of all arts into an interrelated complex projecting art, theatre, drama, and music as one."

In order to extend their vision the name Afro Arts was used because, as Mr. Bly explained, "We (Blacks) are a majority people. African people can be defined as Africans in Africa, in the Pacific, Asia, the West Indies, South America, America, Canada, and Europe. Thus we speak of a world majority of people."

When asked how this relates to the concept of Pan African-

ism Bly replied, "Pan Africanism and the ideas set down by Marcus Garvey complement the same rhythm. Pan Africanism means African people world wide, at home and abroad."

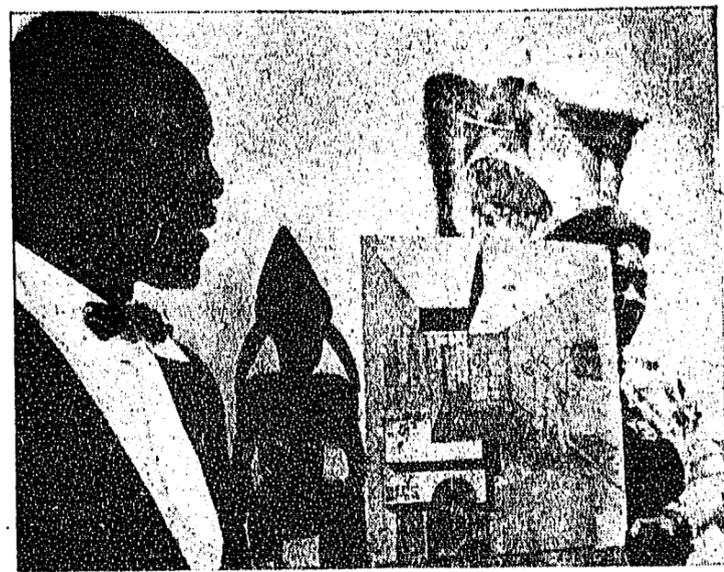
The center looked to achieve its goal through the educational system. Upon careful analysis they came to the conclusion that "the problems of the artists are the same as those of the students being educated within today's education structure."

They felt that in dealing with the educational institution they could do one of two things: They could damage, criticize,

and destroy the institution or they could discuss the different criticisms and see if they could form a structure to resolve the conflicts. They chose to do the latter. The Educational Centre located at 222 West 134th Street serves this purpose. In cooperation with the Board of Education, it was arranged that teachers would receive credit for the courses taken at the Center.

They felt that offering teachers credit was an effective way of diffusing African Studies into the public school system. The courses being given at the school

(Continued on Page 8)



Defining Direction

(Continued from Page 5)

Art's Sake" best illustrates this point. Within this lies the notion that art is artificial, an abstraction. Therefore, it cannot reflect the real world. It is not developed for the masses of the people. Consequently, its objective is not to change the world, but to interpret it in abstract terms.

We can say here that the function of revolutionary art is to communicate/articulate and project those values and objectives which will enable us to wage struggle and to maintain our humanity.

What does this mean?

It means that while a "properly" constructed poem may adequately portray the motion of a bird in flight, it does little to transmit anything useful to our struggle for freedom. In most cases, such a poem is designed for reading; it has a certain value as do printed words on a page. But reading is essentially a private experience — one person, one book.

In contra-distinction a poem by Gil Scott-Heron describing the purposes of the King Alfred Plan and the McCarran Act, sharpens our level of awareness and sensitivity to the conditions around us. These verses are designed for listening, which allows for a collective experience. This type of art is consciously designed as a didactic instrument to be used by large numbers of people.

Upon closer examination, one can readily see the corresponding characteristics existing between white bourgeois art and white bourgeois politics. Such politics is simply another name for capitalism, which benefits the few instead of the many. Its goal is not to transform society, but to exploit it.

It is by no means geared to suit human interests or needs. White bourgeois art is an offspring of the politics of capitalism. Revolutionary Black Art is a product of revolutionary politics. This is why the two concepts are always in conflict. They are opposing forces.

If we look at a simple, dialectical formula, the point becomes clearer:

STATUS QUO CONCEPT	VS. OPPOSING CONCEPT
Art for Art's Sake	Art for People's Sake
Interpret the world	Change the world
Individualism:	Collectivism:
Non-functional	Functional
	= RESOLUTION

These two concepts are always in conflict. They cannot occupy the same point in time and space without a struggle between them. Since the underlying political realities of both concepts are antagonistic, the two forces must struggle against each other.

It is the task of the Opposing Concept, and all revolutionary art, to aid in the creation of a resolution that will be beneficial to the masses of the people. This is the basis for defining the Opposing Concept as revolutionary.

It is important to understand that revolutionary art does not embody the entire struggle; it is only an instrument. In the final analysis, the people will make change. Revolutionary Black Art serves as a vehicle to communicate the values and goals necessary to carry out a successful struggle, and to maintain our sense of peoplehood.

It is for this reason that the responsibility to struggle falls on the shoulders of the artist as well as the organizer. But there are plenty of artists who ignore the historical mandate set before them. They create simply for the act of creating. And under present conditions, they are well rewarded for their efforts. In the long run their contribution to the advancement of Black folks will be non-existent.

Black Women In Films

By ANGELA E. SMITH

Cicely Tyson will probably be nominated for an Oscar this year. Hollywood, as well as the critics, have a way of discovering talented performers overnight, especially those who have been acting for years. Miss Tyson's portrayal of Rebecca in the motion picture "Sounder" is a step toward exemplifying the Black Woman as a woman of dignity, strength, and determination — characteristics so often overlooked in most roles offered to her.

Regardless of how one relates to them Black films are a financial asset to the white film industry and most certainly a theatrical embarrassment to the Black viewing audience. As such, this industry is not concerned with making good Black films, but rather, products that will keep the money rolling in, regardless of unrealistic or exploitive story lines. As a result, many of the films are carbon copies of each other, and some are merely Black versions of the white originals. "Blacula" is a more sensual derivative of "Dracula," "SHAFT" is James Bond fare with an added touch of soul, while the dazzling musical elegance of "Lady Sings The Blues" is really quite similar to "Funny Girl."

In viewing the Black life-style, one can readily see Black women vary in their sexual attitudes, intellect, and goals. There are some who enjoy the role of sex-object, and there are those who'll raise hell when they see their role being directed exclusively in that direction. Black audiences are constantly bombarded with singular aspects of the Black woman: Being cool, sexually available, and how fast can you drive a car? Rarely (with the exception of "Black Girl" and "Georgia, Georgia," which concern themselves with the Black woman's self image) are we confronted with her anxieties and frustrations. This leads one to believe that Black men have cornered the market on "going through changes."

While the Black man's image in films is being fictitiously blown up to the proportion of Supernigger, the Black woman's image is being projected as a subservient sexual object. Her function in films is basically "non-functional." She is constantly portrayed as a woman without goals and usually appears as the beautiful, seductive companion to a super-stud hero — just being around for making love, running errands, and adding to the decor of the Rolls Royce or Eldorado. In most of the advertisement posters for Black films, the man is always gigantically projected while the woman is situated somewhere in the background, lying across his car or sprawled out somewhere between or near his legs. Whatever happened to the concept of "standing by your man?"

Among the numerous Black films released thus far, only a few can be cited for excellence



in exemplifying the innermost thoughts and character of a Black woman. "Sounder," "Georgia, Georgia" and "Black Girl," are analytical films, for they present the various emotional and conflicting thoughts of the Black woman, without the crutches of sex, violence and luxurious duplex apartments.

The attitudes, ideas, and goals of Black women cannot be adequately summed up in one thought or action. She cannot and should not be continually cast in one particular role, for she is all things to her family, her man, and is able to relate to them as their needs and her strengths dictate. Without these elements, her roles in film become entirely one-dimensional, and she is demoralizingly labeled, plaything.

The definition of beauty is still white oriented, and dark-skinned sisters are still taking back seats to lighter skin, hazel eyed sisters. Shaft's women are always lighter, and we all know how velvety Black Richard Roundtree is. In "The Legend of Nigger Charley," Fred Williamson (Charley), nearly risks his life to save a lovely olive skin Indian woman, with "Superfly," however, this element works in reverse. Ron O'Neal with his long flowing page-boy and his obvious mixed features has a white woman downtown and a brown skin sister uptown. I suppose this is what they call the best of both worlds.

Through the arts, particularly the film medium, Black artists can adequately express their thoughts, conflicts, and struggles. As such, they not only speak for themselves, but for all Black people. Black actors need not concern themselves with projecting distorted images of life-styles totally unrelated to Blacks, but rather, should be concerned with presenting the truest possible portrayal of a people and a culture that has been continually distorted, stereotyped, and passed over. Black films should be for and about Black people, and it's time that Hollywood realize, not all Black men are "superniggers" and not all Black women are "superwhores," and we do die from heart attacks!

Cinematic Truth and Soul

When Putney said, "the Borman-VI girl has got to have soul," the spirit of the "truth and soul" movie was forever enshrined in the annals of movie history. Unfortunately the high point of these features which are conceived, contrived, and exploitive of, for, and/or by Blacks seems to have reached no further than the beginning.

Robert Downey's often crude, sometimes hackneyed, but triumphant creation made its mark, because he exercised the good judgment to employ vigorous amounts of tastelessness and offensiveness, constructively. It's a wonderful stinker, and it's currently playing on a triple bill with a couple of Woody Allen flicks at the St. Marks Cinema.

After "Swope" have come few films with even fewer moments in which they let some natural Black come through. When themes on Blackness become too serious, we get "Buck and the Preacher," while ineptitude and nonsense result in a "Charleston Blue." What these new films lack most is a unified perspective in both conception and production. While Gordon Parks' strong suit is scenes where the camera doesn't move, he is conspicuously deficient when trying to handle the flow of action sequences while Van

Peebles can move the hell out of his camera but can't seem to help taking us down the nearest drain.

Strangely enough, "Sounder," which best conforms to the generally accepted—albeit abstract— notions of movie art, is the very one I find the most irritating. We constantly complain about rip-offs on our culture, but hasn't anyone seen Walt Disney's "Old Yeller," a much more satisfying movie which at least did justice to its canine lead. I mean, here's dat poar ol dawg Sounder getting shot up by some red-neck deputy, and Cicely Tyson's reaping all the praise, and probably, an academy nomination.

Actually, the dog wasn't that good, and Miss Tyson's work was solid; but the real issue is that nobly suffering-underdog crap image; it sticks in my craw. True, the cast is allowed to display its professionalism; but these niggers act like they're being watched, 'cuz guess who's watching?

Martin Ritt, the director, started his liberal crusade in film with his 1957's "Edge of the City." In that one Sidney Poitier gets a grappling hook in his back for helping John Cassavettes. A couple of years ago he gave us "The Great White Hope," which I can best describe as "Nig-

ger Kong;" so "Sounder" is, I guess, supposed to be his 'coup de gras.'

Although "Sounder" is notable for its basic sincerity and not always going after the easy emotions— like "Lady Sings The Blues" does— it still comes off as distilled patronage which dates it 10-15 years ago. The design is for the satisfaction of the liberal mentality regardless of race, color, creed, etc. Personally, I'll take "Melinda" and even "Sweetback;" and "Superfly" stands at the head of the heap.

Some criticisms I've heard about "Superfly:" "... Gordon Parks, Jr. is bourgeois" . . . "Sig Shore is white" . . . "Ron O'Neal sold out (reportedly he is to direct and star in the sequel)" . . . "they were only in it for the money." The last comment is the most inane, especially when one considers even the hacks in the industry happen to both like their jobs and think of themselves as having careers. The deficiencies of "Superfly" are rather obvious, but are mostly attributable to inexperience, a shoestring budget, and the willingness of Carl Lee and Julius Harris to indulge in some Shakespearean hamminess.

The best thing about "Superfly" is that it doesn't sidetrack itself with a bunch of ethnic nonsense, it



knows what's on its mind and goes with it. Priest doesn't appear to be the type who'd care about what people think about his attitude toward women or his lightness of skin. He's tough and basically amoral just like the movie. When he hires white killers, you know what's on his mind, whites will do anything for money, and once the stakes are high enough they don't care who.

As Curtis Mayfield's music continues to move the story along, you see coke, coke, and more coke; seeing who uses it and where, the kinds of folks and the kinds of places. And I disagree that coke is merely a plot substitute for heroin, there's a big difference all the way around. Ask your witch doctor.

— Ted Fleming

Storefront Museum

By DENISE MITCHELL

In the midst of a community which is 98% Black, and has one of the highest rates of drug addiction and unemployment in New York City, is a cultural oasis known as The Store Front Museum.

One of the most unique cultural institutions in New York, The Store Front Museum, located at 162-02 Liberty Avenue in Jamaica, attempts to alleviate some of the cultural disadvantages of living in a rural ghetto by offering the community a diversion from their day to day experiences.

In August 1970, a study funded by the New York State Council on the Arts, along with The Rockefeller Foundation, kindled the incentive to develop a community-based institution to combat "cultural deprivation" of inner city residents.

In March of the following year, a building formerly an auto warehouse, was obtained to house this institution and it officially opened in June, 1971. The building currently contains a thousand-seat auditorium, a gym facility, an exhibition area, office space and an outside park.

Most community projects developing out

of foundation studies tend to be detrimental to the community. This is not the case with The Store Front Museum, probably because of its sound leadership. Tom Lloyd, the museum's director, believes that "one must demand from those more established institutions some of the money earmarked for cultural projects and channel it to the Black community."

The director, who edited and wrote the introduction to Black Art Notes, feels that affiliation with white institutions "does not hinder but helps the museum." The Museum of Modern Art is compelled to loan all exhibits on Black Art to the Store Front Museum for free exhibition.

Gerald Deas, a community physician and Lloyd's assistant, explained that unlike most museums, which tend to exhibit an air of elitism in their attitudes toward patrons, the Store Front Museum is "geared toward the grassroots of the surrounding community." An example, is the Sickle Cell Victims project, which Dr. Deas explains is an attempt to ease the financial burden of those families whose members suffer from the disease. This project, according to Deas, has received "very positive feedback from the community" which includes the churches and other Black community institutions.

Lloyd, a former Art instructor at Sarah Lawrence College, describes the museum as being "a social force which has brought many isolated people together." Its resources are made available to performing groups and facilities are open to community organizations for use as meeting places.

Offering other supplementary services which foster intergroup communication and cultural orientation, the museum stresses nationalism, with other aspects of the Black experience entertained. An advisory council made up of community residents serves as its administrative structure.

Other features include a Drama Workshop, headed by Roscoe Orman and Ed Bullins, a nationally acclaimed Black playwright, which offers instruction and coaching in dramatic arts and attempts to cultivate an interest in those areas of life which would increase self awareness. Local writers submit their works and those accepted are performed.

Bullins, who also worked with the New Lafayette Theatre in Harlem, said that he is "pleased with the workshop's progress, but the proof of their efforts will be seen in their first performance." The Drama Workshop will perform a play, "Two Slain," on December 9th, which will be dedicated to the two Black students murdered recently at Southern University.

A Video Communication Workshop, headed by Tom Lloyd, has trained over 60 youths to explore what he calls "the unlimited possibilities of video technology."

Video tape is used to record and document activities at the museum and in the community. Children as young as six years of age have been taught to operate the equipment. The museum currently has a library of thirty half-hour tapes which are frequently shown.

Exhibits by local and other Black artists are shown. They are also encouraged to donate their work to the museum for the establishment of a permanent collection. Romare Beardon, one of the better known Black artists, has donated four of his works to the Store Front Museum for this project.

Currently at the museum is a collection of graphics done by Ademola Olugebefola, entitled, "Man." The collection is comprised of over sixty drawings, woodcuts, etchings, mono-prints and inks. Admission is free.

Lloyd asserts that, "the graphic media is important because works can be reproduced and the prices can be scaled down to accommodate Black income." So far the community has purchased six of the works from Olugebefola's collection.

Mr. Lloyd says he's satisfied with the success and "phenomenal growth" of the museum, and adds that it has been embraced by the community. Often, drug addicts and prostitutes come into the museum. Lloyd sees this as one basis for "offering encouragement and raising the level of consciousness in all segments of the Black community." However, he is displeased with the "apathy of white business, which must reinvest some of the money spent by Black people back into the community." So far, two department stores in the area have contributed some money and materials to the museum.



Sly at the Garden:

"We Got High!"

Sylvester Stewart is alive and well! This news from Madison Square Garden as the cheers of 20,000 Music Lovers celebrated the triumphal return of Sly and the Family Stone to the New York stage.

Recent events had suggested that all was not well. For the past year Sly's calendar had been riddled by missed performances, most recently at the Apollo Theatre. Those times the group did appear were marred by hour-long delays and the incoherent ramblings of a mind reduced to a meaningless drug-induced stupor.

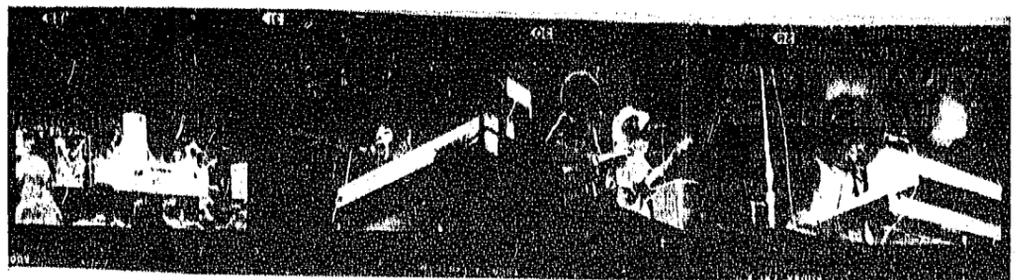
The rumors spread like gonorrhea that Sly was wasted, that the dope had rotted his brain, and all that remained of his

vocal chords were a few tattered shreds. The muted range and subdued vocals of the year-old "There's a Riot Going On," album seemed to confirm these accounts of Mr. Stewart's demise.

But "Riot" was an album of changes, and while Sly admitted that "you ain't seen me for a while," he insisted that "I ain't down, I'll be around to carry on."

"Time," he said, "just needs to be a little longer..."

The Staple Singers had just finished a respectable set and the house lights came up for intermission. Instruments were reshuffled, photographers reloaded their Nikons and paused



to take the phone numbers of eager prospective models. Dealers circled the promenade dispensing brown packets of last-minute smoke.

"It's good stuff man," they assured their clients, furtively glancing about for the guards, who were only concerned with keeping aisles clear, and not becoming instant narcotics. Balloons bounced between the wisps of pungent herb as the lights faded and the concert began.

To say the Music Is Alive, is

to perceive the funny part it plays in a Sly concert. As it inflates the hall, you notice that something very powerful is being exchanged between performer and audience. But before your mind can dwell on the unified pandemonium, it slides down the smooth track of the horns, gets bounced around by the bass, and the thunder of drums heralds Sly's voice which cuts through it all, rising like a bubble under water.

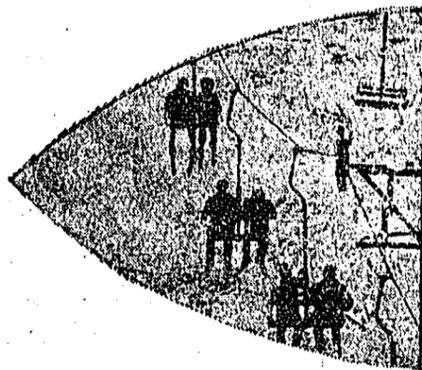
Significantly, no songs were performed from "Riot." Through Dance to the Music, Hot Fun in

the Summertime, M'Lady, and Stand (the New International Anthem), the selections encompassed Sly's "exuberant" period. Several times he stopped pumping his hips to look around the arena and throw his head back in a broad grin, knowing the power of the mighty spell he cast.

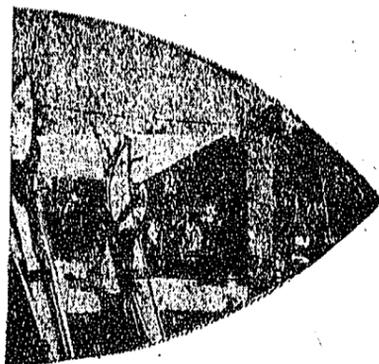
The show ended with I Wanna Take You Higher. During the final chorus, Sly said it all:

"We got high. Thank you."

— Robert Knight



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Afro Centre

(Continued from Page 6)

include, African History, Afro Dance, Music, Fashion, Swahili, and a course on the United Nations.

It has contributed to the community by opening its museum to the public and by holding discussions and demonstrations on the arts in the local schools. The Center also sponsors annual birthday party celebrations for the United Nations.

The All-Star U.N. celebration which was held this year at Loew's Theatre served two purposes: it gave recognition to the United Nations from the Black community, and it helped raise money for the not-yet-completed building. The Center is scheduled to officially open on December 1st.

To some the Center will be thought of as no more than a modern storefront, but to Simon Bly and the people who have worked with him, this is home.

The Center, however, is more than a "storefront" or home; it is instead, the launching pad for what will become the "Cultural Information and Demonstration Center."

The Cultural Information and Demonstration Center, though still in its planning stage, is expected to cover a four to six block area. "The Demonstration Center," said Mr. Bly, "will be intimately involved with the life of the people."

Expected to be built within the six block area that the Center will cover are a university, recital and concert hall, museum, art center, theatre, library, and gift shop. "The Center will evolve around the life-style of Black people," said Mr. Bly.

"Not only will it evolve around Black people's past, but it will contain the very heartbeat of the present and will serve as a means of preparing for the future through its educational facilities."

Here, in what Simon Bly calls the "City of Harlem" will be an institution both involved in and reflecting Black life at its best.

The meeting with Mr. Bly became more than "just" an interview. The chance to talk with and listen to him became instead a learning experience. With the learning came the realization that if the Cultural Information and Demonstration Center does reflect the greatness of the people that it will represent, there will indeed be a "Mecca in the City of Harlem."



Student Senate Plight

By QADRI ABDUL-WAHAB

The Student Senate has been neutralized and, in many cases, prevented from taking care of business representing the interests of City College students. It has been the petty politics of several ego-tripping individuals who have been and still are stifling the progress of the Student Senate.

During Senate meetings there have often been times when senators have been excessively absent or have failed altogether to show up at the meetings. This has resulted in those ego-tripping individuals who do attend Senate meetings, to call for quorum counts to determine the legality of the Senate's making any decisions, claiming to be thinking in the best interests of City students. This tactic is used much like the filibuster in the United States Senate.

This has caused a delay in the Senate's approval of the combined budgets of the various clubs and organizations on campus and, more importantly, has added more fuel into the furnace of student apathy at the college.

The Senate has also been hampered tremendously by the traditional patriarchal attitude taken by the administration. This attitude has prevented the Student Senate from gaining the necessary freedom in helping create an atmosphere of self determination on the part of City College students. As a result the Senate is powerless to really be a viable organ of student input and expression.

The administration has been succeeding in dividing different student groups and organizations in order to perpetuate apathy, distrust, lack of communication and other related problems among the student population.

It must be realized that if there is to be a meaningful change in the campus life of City students there can be no room for ego-tripping by individuals or groups of individuals delaying the process of a viable, responsive and active student government. Everybody has got to get down to T.C.B. — Take Care of Business.

Harlem Narcotics Center

By DENNIS E. MACK

The Harlem Community Narcotics Center, located at 2366 5th Ave., is a consortium of organizations dedicated to preventing the growth and spread of narcotics addiction.

The Addicts Rehabilitation Center (featured in *The Paper* Oct. 17), Harlem Teams for Self-Help, Inc., Narcotics Addiction Control Commission, Narcotics Institute, and The Women's Unit of the Governor's Office, form the board of directors. Each organization provides supportive back up services to combat the growing tide of drug abuse.

H.C.N.C. provides its clientele with short term counseling; nothing is done on a long term basis. H.C.N.C., in the words of Mrs. Alfreda Bludson, its director, accomplishes this task by "trying to match the client to a facility according to personality assessment." The non-addict gets more attention than the addict, the addict is referred to other agencies.

The only services provided for on the premises are family in distress and homework services. H.C.N.C. is affiliated with District 5 (originally I.S. 201)

H.C.N.C. works closely with its affiliates to ensure no duplicity of existing services, and that clients properly utilize all existing services and know where to get them.

The Narcotics Addiction Control Commission can see to it that clients supercede the waiting list for getting into the methadone maintenance program.

Both Harlem Hospital's Psychiatric Unit and the Harlem Alliance for Health Inc. provide supportive back up services.

H.C.N.C. has a commitment from the Businessmen's Association to disperse job training for its clientele.

H.C.N.C. sponsors a college backup program which consists of the Malcolm-King Program, a 20 week training course which offers nine credits, six in Urban Education and three in Sociology. The program will commence on Nov. 7. The Columbia School of Continuing Education is offering a course in the Administration and Politics of Funding, as applied to health and family living.

H.C.N.C. also runs church workshops for the early identification of drug usage and referral techniques necessary if drug usage is detected.

H.C.N.C. grew out of growing neighborhood concern of the gargantuan drug problem. The Women's Unit of the Governor's Office formed a conference, from which a committee was formed, which included the six previously mentioned agencies, plus the Harlem Teams Youth Center and Reality House, the latter are no longer members. Reality House is, however, expressing intent in coming back.

For further information concerning H.C.N.C. in any of its capacities contact Mrs. Alfreda Bludson, Harlem Community Narcotics Center, 2366 5th Ave. at 142nd St., Telephone 283-1155.

News In Brief

By AYAD MOHAMED

Chicago Cop Faces Prison Sentence for Beating Black Youth
A white Chicago policeman has been found guilty in the beating of a Black youth.

Jet (Nov. 23, 1972) reported that Thomas J. Schmit, the policeman in question, has been sentenced to one year in prison.

The case of Herman T. Pickett, the 18-year-old Black youth, has been brought to the U.S. Attorney's office by the Afro-American Patrolmen's League.

The league officials said they first presented the case to the Cook County state's attorney office, but were denied prosecution.

Racism in South Village

Tuesday, October 31, 1972. Two Black youths were chased and beaten by a white mob in the lower East Side.

Derrick Samuel Johnson, 15, died at St. Vincent's Hospital from the beating. The other Harlem youth, William Sadners, 20, is still hospitalized, but in fair condition.

The youths were beaten with baseball bats by a mob, witnesses said, which consisted of teenagers and adults. However, none of the witnesses were willing to identify any of the mobsters there.

Nobody is saying who or what started the disturbance in the predominantly Italian Manhattan Village section. **Black Graduate Students!!!**

Graduate Opportunities

Job opportunities are open to Black and Puerto Rican graduate students.

Eligible students would need at least a "B" average. For more information contact Dean Baskerville and Marjorie Henderson in the Administration Building or Bob Grant in room 208 Finley.

Marjorie Henderson, responsible for handling Graduate Opportunities, has made an effort to cooperate fully in having these services centralized for easier access.

For more information contact Louise Fay, Assistant to the Dean.

The Pap Test (cont'd from last News in Brief)

Due to lack of space in the last few issues of *The Paper*, the following article has been continued from "Uterine Cancer and the Black Woman" (News in Brief) from the Tuesday, October 31, 1972 edition of *The Paper*.

Dr. Mildred I. Clarke, in her *Essence* (October, 1972) article, "Cancer and the Black Woman," strongly recommends that all Black women take an annual "Pap" test because such a test could help detect any development of carcinoma, the cancerous disease of the vagina.

Essence, in that same issue, describes the process involved in the test:

"By a microscopic examination, any subtle changes in the cells can be determined to be benign, inflammatory, precancerous, or malignant. If your physician finds 'suspicious looking' cells, he may repeat the smear or take a biopsy (a small sample of the tissue from the cervix) for further study. Definitely malignant smears will necessitate biopsy."

Carcinoma is a treatable form of cancer, especially when arrested in its earliest stages.

It is also reported by the American Cancer Society that carcinoma, in its "in situ" stage, is 100% curable.

"In situ" means "in its original position." Obviously, this prefers to the disease's initial stage or position.

Note: In the last News in Brief series, in the article "Racism in Brooklyn School," the Public School involved was "No. 211," not "No. 61." My apologies for the error.

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Letter To The Sisters

Dear Sisters,

I think you all are some really beautiful people. However, many of you seem very shaky.

It seems that whenever I would speak you wouldn't give me any play. Whenever I would hold the door, you thought that I was being fresh. I don't understand why.

Maybe it's because some of you are paranoid. A second reason could be because you feel exploited. Another reason may be that many of you are anti-social. You might be under the impression that you are "too good" to speak. Or, perhaps, you have something on your minds.

Many of you suffer from the myth that you would have to either know or have been previously introduced to me in order for you to speak or respond to my greeting.

Mind you, a lot of you sisters have the nerve to wear Geles! And a great many of you are not even involved with Black organizations on campus.

Did any of you sisters ever ask yourselves:

Is there really any basis for my paranoia of brothers?
Is it necessary for me to take

my frustrations out on brothers who are not the cause of my problems?

Am I really showing any beauty by acting in a snobbish matter?

Am I benefitting myself, or the Black man; am I promoting Black love by such negative at-

titudes?

Yours in Fraternal Criticism,
Ayad Mohamed

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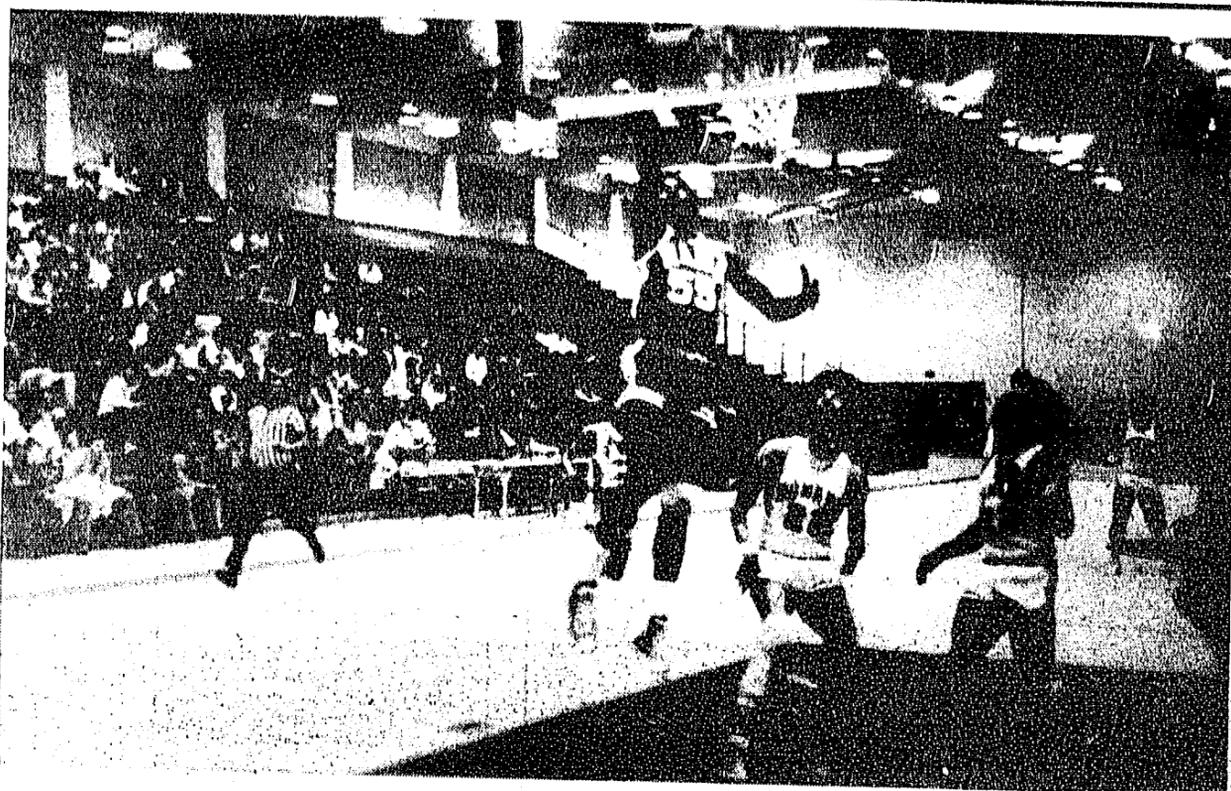
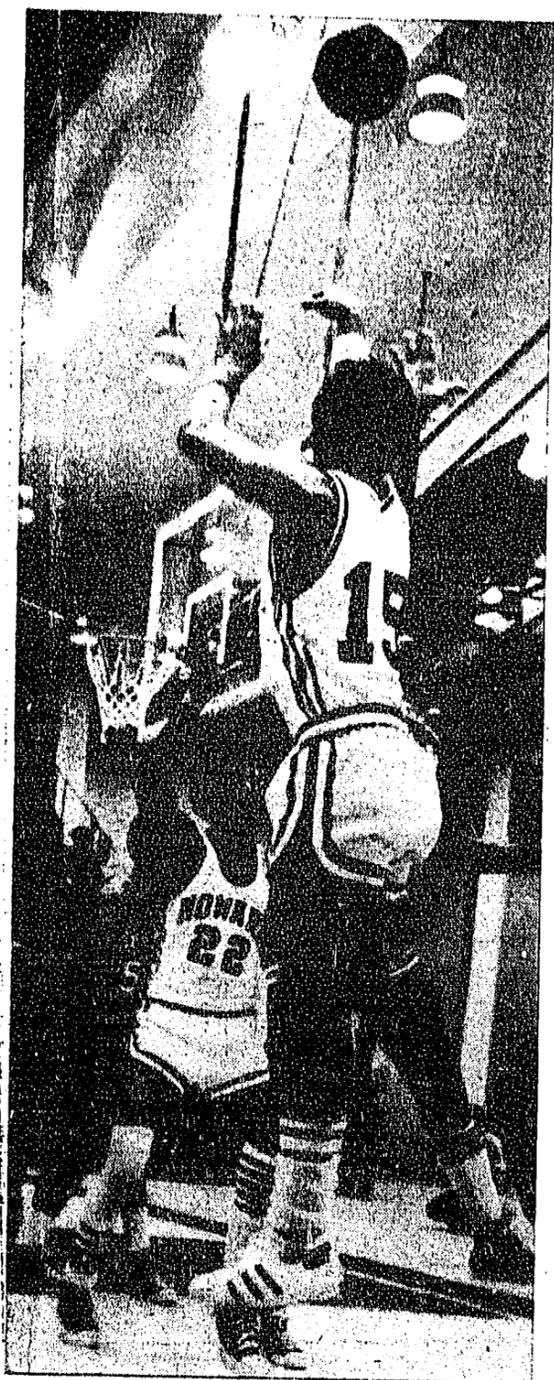
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The Paper/Hibes & Lynum

The basketball season opened up Saturday, November 25, 1972 with an intercollegiate homecoming game between two Black institutions, here at City College.

The "Rams" of Winston-Salem State University (WSSU) collided with the "Bisons" of Howard University (HU), at the new Bannon Gymnasium. The game was sponsored by the WSSU Alumni Association Inc. at the New York Chapter, as a scholarship benefit.

The two teams also played a benefit game in New Jersey Friday before their game here.

Before Saturday's game got underway the audience was asked to stand in a moment of silence in memorial to the deaths of the students slain at Southern University.

Winston-Salem won over Howard by 84 to 81 respectively. Howard scored about 4 points in the last 25 seconds of the game.



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