

THE PAPER

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222

WEDNESDAY, MARCH 14, 1973

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

Open Admissions Continued:

Confrontation 69

By GWEN DIXON

It was after the Spring '69 take-over at City College that the target date for Open Admissions (O.A.) was set for September 1970. The Black and Puerto Rican Community called for a quota system to insure minority enrollment.

On July 9, 1969 the Board of Higher Education instituted the following guidelines for O.A.:

- admission to some university program to be offered to all high school graduates of the city.
- remedial and other supportive services for all students requiring them.
- maintenance and enhancement of the standards of academic excellence of the University's colleges.
- ethnic integration of the colleges.
- student mobility between various programs and units of the university.
- continued admission of all students who would have been admitted to specific community or senior colleges under past admissions criteria.

The Commission on Admissions set up allocation measures to place students according to their percentile rank in class and high school average. Before the main criteria were grade averages. The percentile chart ranging from 90% average and better to the tenth percentile placement with grade average of 70% and below. This allowed for students attending poor schools to rank high in their class but low on citywide percentile. The plan allowed the first top fifth percentage averages ranging in the 80's to get the college of their choice, while others would be less likely to get their choice and be eligible for community college placement.

In the first two years of O.A. City College received the majority of O.A. freshman students. The percentage was something like 45-50% while other CUNY colleges received as little as 10%. In a recent comment Professor George McDonald, Coordinator of College Skills stated "City is the proletariat to Harvard and flagship for CUNY."

Since the commencement of

O.A. 71% of CUNY students are white ethnics, "largely Irish and Italian." The latest statistics reveal that there's an increase of Catholics from 23% in '66 to 43% in '71. Thus, Jewish, Blacks, Puerto Ricans and Oriental students comprise about 55 to 60% of O.A. students. Blacks and Puerto Ricans were about a quarter of 1,000 in '70 and two-fifths of 1,600 in '71.

The figures for Blacks entering under O.A. and S.E.E.K. are as follows: 1969, '70 and '71 — Blacks 8.5, 23.9 and 25.0%; Puerto Ricans 4.9, 8.9 and 9.9% respectively.

The total freshman minority enrollment including SEEK at City College in '72 was 2,279. The number of students entering with grade averages below 70% was 2% in '70, 4% in '71 and a projected figure of 4% in '72. These figures were released in the latest report on O.A. at CCNY. In actuality CUNY hasn't been swamped with so-called illiterate students.

In a release dated Feb. 1973, Chancellor Robert J. Kibbee stated "that approximately 1,700 students with averages below

70% will be placed in the CUNY senior colleges. The total of said averages will be limited to 5% of the University's entire freshman class.

Thus one can ascertain that it isn't minorities that are pulling down white standards. In a Commentary by Martin Mayer, "the cut-off entry grade to Queens in '72 was 85% and City 77.5%."

A Minority Report by Harry Lustig stated "For several years now the senior colleges of the City University have suffered from a dearth of academically superior students with deleterious effect on our academic program." And a significant number of students coming from good schools with high averages are placed in English remedial courses.

Professor McDonald cited that regular students with 80% and better averages comprise 20% of the students taking two remedial courses, and 33% taking college skills.

"It was a standard in the 1950's that O.A. at New York University and Long Island University to accept students

with averages of 75 and 80%. But because of CUNY exclusion policy, Blacks had to go to Black Colleges in the South," emphasized McDonald.

"One can overcome high school averages with care and control of compensatory courses plus counseling," continued McDonald. He said S.E.E.K. students with high school averages of 70% and 60% graduate from college with a B-, C+ and C- averages. Thus given control compensatory studies for the first and second years many minorities have overcome their high school failures.

There have been 240 S.E.E.K. graduates from CCNY alone. City College was the first to establish the S.E.E.K. program and has the best throughout CUNY, explained Professor Fielin, Coordinator for O.A. As a result, the S.E.E.K. model was used for O.A. such as the basic writing and study skills programs. The writing center services both O.A. and SEEK students. The only thing O.A. administrators haven't been able to do is establish student-counsel relationship and stipends.

Communications Conference:

The End Of Rhetoric



The Paper / Bill Robinson
Dean Tony Brown rapping with conferees

By DENISE L. MITCHELL

The Second Annual Black Careers In Communications Conference, titled "The End of Rhetoric," brought together Blacks from all over the country who were seeking entrance into the communications field.

"We are here to dispell the myth that Blacks do not have the skills and resources necessary to enter the communications field," declared Tony Brown, Dean of the Howard University School of Communications.

"Our interest is in moving beyond rhetoric and getting into action — specifically, the creation of a vehicle whereby em-

ployers and prospective employees are brought together."

The three-day conference, sponsored by Howard's School of Communications Student Council and the National Black Communicators Society, was held on the Howard campus on March 5th, 6th and 7th.

Brown also stated that the planners of the conference had invited 12,000 representatives from different phases of media, although only 35 of those invited did attend.

Various employers from the print media, as well as television and radio broadcasters were represented. These employers were looking for newswriters,

copy editors, photographers, and other related specialists.

The only Black-oriented employers in the media represented at the conference were Muhammad Speaks, CORE Magazine, Zebra Advertising Company, and the Afro-American.

The conference began with a panel discussion on First Amendment Rights. Samuel Yette, author of *The Choice*, spoke about the recent attack on the right of journalists to withhold their sources of information when subpoenaed.

The second day of the conference got under way with a welcome address by Phil Evans, Chairman of the Howard School

of Communications Student Council.

Dr. Billings, Vice President of Academic Affairs then charged the media with "being bound by racism, locking out the truth, and representing the bastion of communicators of racism."

The audience was then shown a film of last year's conference, after which Tony Brown announced that, as a result of last year's conference, over a hundred Blacks had been placed in various positions in the media.

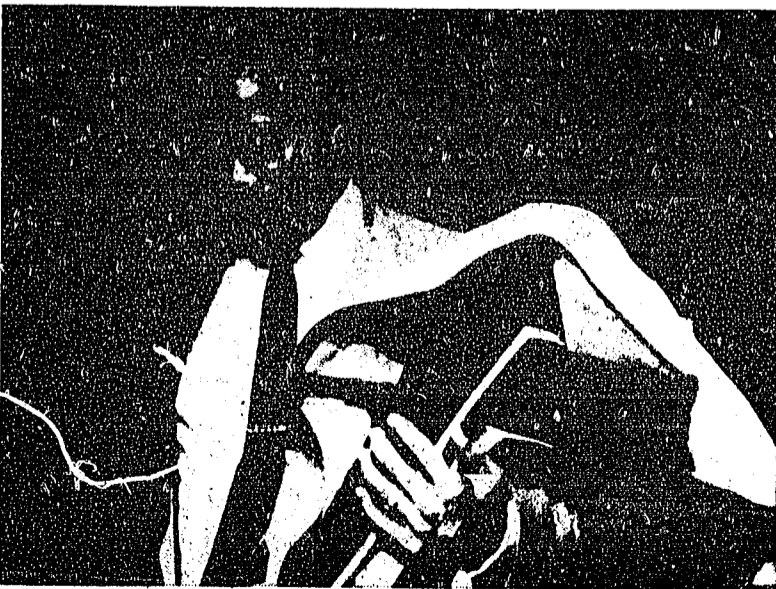
Brown cautioned the participants of this year's conference to "take the jobs offered even though they may not be exactly what you are looking for, be-

cause they get you in the door." Brown stressed however, that "I am not advocating that you sell out."

The conference was geared primarily toward juniors and graduating seniors, but many people attending were already working in the mass media and were seeking better positions.

Although last year's conference was deemed a success by Tony Brown, one woman from Maryland noted that "both this year and last year, the recruiters were only looking for people with experience."

Other persons, including a brother who had been writing for five years and had much of his work published, complained that they had no success with the various employers they had spoken with about obtaining a position.



The Paper / Bill Robinson
Prof. Samuel Yette, author of "The Choice," after panel discussion.

Black Arts
Special
•
Blacklight

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Editorial:

Communications Conference

The second annual "Black Careers in Communications Conference," held last week on March 5th, 6th, and 7th at Howard University in Washington, D.C., though a great idea, became, for many of the Blacks attending, an even greater disappointment.

The great idea from which the Conference developed was its goal of being a means of providing jobs for qualified Blacks in communications. The sponsors apparently felt that by inviting representatives of media corporations who not only needed qualified personnel, but were also interested in hiring, jobs would be offered. However, the likely hypothesis of there being a mutual benefit for both the attending Blacks needing jobs and the attending media representatives needing qualified personnel, was far from being theorized.

The great disappointment that soon developed came with the realization that many of the representatives seemed totally disinterested in really offering jobs.

The excuse that there were "no qualified Blacks," could no longer be used. The truth of the matter was that there were qualified Blacks. They were all over the place, some more qualified than others, but all qualified. The extent of qualification only served to provide greater leverage from which prospective employers could select.

During the interviews, each job seeker, with portfolio in hand and smile on face, commenced to sit down and "sell" themselves. They learned early, however, that fair sales were not to be made. They found, instead, that though they were prepared, most interviewers failed to commit themselves to offering the positions that were supposedly available.

They found that though they were proficient, interviewers were suggesting they start off as desk assistants and other jobs which to persons capable of filling more responsible positions, were somewhat demeaning. In short, they found that whatever the true intentions of many of the corporations represented, offering a decent position was apparently not one of them.

The thought of "working one's way up," which was once the ladder to advancement that governed the hiring of people in the media 30 or 40 years ago, is now old-fashioned. Considering the technological advancements and the qualifications of students graduating from schools of communication across the country, the "old way" of advancement cannot be used today. Trying to apply these old methods, in 1973, borders on futility.

The fact that only few jobs were actually being offered, however, was not the conference's only disappointment. The greatest disappointment of them all, in fact, was the small number of representatives from Black concerns present. Among those well known Black publications not represented were: the Johnson publications, the Chicago Defender, and the Amsterdam News.

Tony Brown, Dean of Howard University's School of Communication, said during one of his speeches at the Conference's opening that two of the goals would be "the end of rhetoric and the beginning of action." Brown's goals were not realized. What was realized was not the beginning of action, but the beginning of a 'new' game. For the corporate representatives the game is trying to find out which excuse to develop next.

S. D. McN.

Announcements

The Student's Organization for Prisoner's Interests and Aid is a new organization on campus that will, hopefully, get more students active in the many efforts off campus to offer services to those who have been arrested and/or who are serving time. We hope, also, to increase the knowledge of all people on campus regarding the court and prison system, how they work, and the effect they have on the lives of the people they control.

We will conduct a series of lectures that will be open to all of CCNY's students and faculty, to be given by those who work with prisoners or for prisoners. During these lectures students will be made aware of the groups off campus that need them to aid prisoners, i.e., court watching, student/Prisoner correspondence, student/prisoner conferences, services for individual prisoners, etc. After each lecture, students will be invited to the next SOPIA meeting to get detailed information regarding the particular program they're interested in.

The need for an organization such as SOPIA are two fold. First, New York City has many prisons that house more people than they were built to handle. For this reason, prisoners experience a great deal of indifference from the prison officials and staff. For instance, a man who can't raise bail is detained in prison for as much as two months pending a trial. At the end of this trial, if found not guilty, he is released, but may discover that while he was away, he lost his apartment, job, car, and/or any other thing he possessed before he was arrested. There is an off-campus organization involved in getting people to meet prisoners waiting for trial, in order to assist them by helping to manage their affairs. There are also thousands of prisoners who have lost touch with or have been forgotten by their relatives and therefore receive no mail or visitors. Most prisoners would appreciate any contact with the outside world via conferences or books that can't be provided by the prisons.

Secondly, by helping these individuals one can gain a great deal of practical knowledge about the prison system in this state, which will be of particular value to law students, sociologists, political science majors, as well as Education majors.

Join Us

Anyone who is interested in helping will be welcomed to join SOPIA by calling Dianne Randolph at 588-4884 any evening after 7 p.m.

Dianne Randolph (Freshmen), Louis Rivera (The Paper), Raymond Patterson (English Lecturer), Anthony Brown (Junior).

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News In Brief

By AYAD MOHAMED

Black Man Killed In Traffic Violation

Gastonia, North Carolina: A Black man was shot by a white patrolman for allegedly driving through a stop sign.

When the brother, identified as Larry Robbins, was seen "driving through the stop sign," he was trying to get away for fear of being re-arrested, according to the patrolman.

A previous arrest had resulted in his driver's license being suspended. When the cop finally caught Robbins, the brother was ordered to put his hands on top of the car roof which he did.

According to the sister who identified Robbins, the "officer of the law" then shot the brother in the head.

However, the cop claims that a scuffle had broken out between them, and that he accidentally pulled his trigger.

The officer was suspended from the force pending a court hearing.

Black Assemblyman To Run For Big Apple's Mayoral Candidate

Harlem Assemblyman Jesse Gray recently announced his candidacy for mayor of New York in the June 4th Democratic Primary.

Gray, who has been noted as a rent strike leader and who has been endorsed by the State Black Assembly, could be New York's first Black Mayor.

Food Stores Charged As Being "Unhealthy"

According to a recent inspection of various food spots conducted by the Health Services Administrators, 14 supermarkets, restaurants, luncheonettes and grocery stores were found to be unsanitary.

In Manhattan:

Old Time Grill, 204 W. 43 Street; Van Dyck Restaurant, 268 W. 43 Street; Tirana Pizza and Restaurant Corp., 243 Lexington Ave.; Borstal Boy Pub, 1638 Second Ave.; Terminal Restaurant & Bar, 636 Eighth Ave.

In Queens:

Bo Yong Restaurant, 163-06 Hillside Ave., Jamaica; Key Food, 259-09 Hillside Ave., Bellrose.

In Brooklyn:

Ahmad Ebdq, 9321 Church Ave.

In The Bronx:

Bar Bueno, 408 E. 148 Street; 3032 Meat Market Inc., 3032 Third Ave.; Maxi Restaurant, 446 Willis Ave.; Tres Amigos, 444 E. 149 Street; Prospect Restaurant, 823 Westchester Ave.; and Monte Rio Lounge, 463 Willis Ave.

The Health Department also did another inspection and as a result, closed down the following businesses for the same reason as above:

Key Food Supermarket, 69-60 Main Street, Flushing, Queens, and A & J Supermarket, 801 Washington Avenue, Brooklyn.

The following spots however, were found to meet the sanitary standard codes:

A & P Supermarket, 547 Third Ave., Ulyses Restaurant, 799 Third Ave.; Henry's Fisheries, 888 Dekalb Ave.; Rosa Bake Shop, 1515 Mermaid Ave.; Coda Diner, 799 Remson Ave. and Gule Grocery Store, 711 Knickerbocker Ave., (which was allowed to reopen by the Health Department — who also closed the store in the past) — all in Brooklyn.

Eight-Year-Old's Brain Damaged By Lead Poison

An eight-year-old girl is suffering brain damage as a result of lead poisoning.

According to the mother of the child, Mrs. Dorothy Jones, Lolita has been eating the fallen wall peelings of the house.

Mrs. Jones, of 515 Bushwick Avenue, Williamsburg, Brooklyn, says she's been looking for a new home for the past ten years in vain. She went on to say that various city housing and health agencies visited her home but offered no assistance.

However, Dr. Tsung che Huang of Wycoff Heights Hospital wrote Mrs. Jones a letter confirming the lead poisoning, and suggesting that chances of any further lead poisoning of the child should be avoided.

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Rocky's Proposal

By DENNIS E. MACK

Calling the drug problem the "number one growing concern of the American people" (together with crime) Governor Rockefeller has called for drastic provisions.

The main points of the proposal are:

1) — Mandatory life imprisonment for anyone caught trafficking in "hard drugs," with no chance for reduction of charge, probation, parole, or suspension of sentence. Included among "hard drugs" are heroin, hashish, LSD, and amphetamines.

2) — Life imprisonment for those committing crimes of violence while under the influence of hard drugs.

3) — Payment of a bounty of \$1,000 to person(s) providing information leading to the conviction of a pusher(s).

4) — Dismissal of youthful

offender treatment of drug traffickers in their late teens. Instead they would face life imprisonment, with chance for parole after 15 years.

5) — Civil commitment to the state Narcotic Addiction Control Commission (NACC) of persons who are regular users of amphetamines, hashish, LSD, and barbiturates.

I have many objections to Rocky's proposals: legal, technical, and theoretical.

LSD, amphetamines, and barbiturates and heroin are hard drugs, hashish is not.

The Rock is calling for the civil commitment of habitual users of certain drugs. This would make it illegal to use certain drugs or certain quantities of specific drugs. The decision to use certain drugs in certain quantities is, and should be left, up to the individual.

Prison is supposed to rehabil-

itate instead of punish, and the locking up of people indefinitely is punishing, not rehabilitation.

Locking people up for committing crimes while under the influence of drugs would enable a "straight" murderer receiving a 10-20 year sentence to be set free while a drug-user would be in jail for life.

There would not be enough jails large enough to hold everybody, and the courts would be loaded with a backlog of cases.

Instead of cutting down on crime, Rockefeller's proposals will lead to more and more crime.

Major pushers are "respectable" drug companies. Under Nelson Rockefeller's proposals these "respectable" drug companies would remain untouched.

There were cops in the infamous "French Connection" case who ripped off the Property Clerk's office.

Rockefeller better be prepared to send the cops in the infamous "French Connection" case who ripped off the Property Clerk's office away for life too, because they are just as guilty, if not more so, as the pusher on the street.

The imposition of a \$1,000 Bounty for information leading to the arrest of pushers could conceivably create a police state. People might turn in their friends, possibly their own brothers and sisters, just to collect the \$1,000 bounty.

The answer to the drug problem does not lie in Rockefeller's hands, it lies in Nixon's.

As long as there is a market for drugs there will be pushers. If Nixon could get Turkey and other Asian countries to stop growing the opium poppy we might stop the heroin problem. Maybe Nixon is too concerned with U.S. bases in those countries to do something.

We also need stronger laws regarding the "soft" drugs that pharmaceutical companies produce, so as to prevent incidents such as the mass popularity of the addictive drug Quaalude, a down.

An all-out war should be waged on the social conditions that breed addiction: lack of jobs, the inadequate welfare system, schools that don't educate, rotten housing, and general despair.

If these conditions are ameliorated we might be able to put

and end to the drug epidemic that is engulfing our youth, if not, the problem just may engulf us.

Announcements

Sports Committee of Boricuas Unidos

We have organized a Sports Committee within the Boricuas Unidos Organization. The teams will be co-ed and will deal with different sports, such as basketball, softball, handball, and volleyball.

The purpose is to keep Boricuas and other Latin students in good physical and mental shape. We also hope to have better social relationships with students from other colleges in New York City.

The Sports Committee will be meeting every Tuesday at noon in Finley Room 322.

If you are interested and cannot attend the next meeting call: Eliot Rivera 749-2662 or Marcia Guzman 542-7441.

Herminio Quinones
Representative

Peace Research Project, Evening Division Club

On Wednesday, March 14, at 7:30 p.m. The Peace Research Project will present Dr. Leonard Rodberg of the Institute for Policy Studies, Washington, D.C. Dr. Rodberg will speak on "The Dynamics of the Arms Race." The event will take place in Finley 121 and refreshments will be served.

Nguyen Van Troi Childrens' Hospital Party-Dance

The New York Nguyen Van Troi Childrens' Hospital Committee is hold a Party-Dance on Saturday, March 17 at the Casa de Los Americas, 104 W. 14th Street.

Vietnamese-Cuban dinner, 7-9 p.m. Contribution \$1.00. Dancing, entertainment, refreshments 9 p.m. - 2 a.m. Contribution \$1.50.

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"Recipients of the award will receive a prize of \$2,500, a certificate of award, and will have the award and its date noted in all subsequent listings of their names in their college's catalogue."
The Faculty and Student Senate Awards Committees are responsible for reviewing all nominations that are received. We urge all students to nominate CCNY faculty members who meet the eligibility requirements stated above and whom they feel are deserving of this award. On the attached cut-off please include the instructor's name, discipline and the reasons why you feel that he/she deserves to be considered for the award, and return no later than Monday, March 26, 1973. If you have additional questions please contact Linda V. Bain at 261-5110 or 621-7144 Tuesdays, Thursdays and Fridays.
Return to: Linda V. Bain c/o Student Senate, Finley 331 by Monday, March 26, 1973.
Instructor's Name
Discipline
Reasons for Nomination (attach additional sheets if necessary)
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.....
.....

Afro-American Studio:

Blacklight

Spotlight On The Black Classic

By VICKY HUNTER

Anyone even remotely connected with Black theatre knows it is demanding. It jealously requires hours of introspection, learning lines, characterization, rehearsals and observation.

The audience can never imagine the time and energy which goes into a finished professional production; all they see is the lights, the set, the actors, the play.

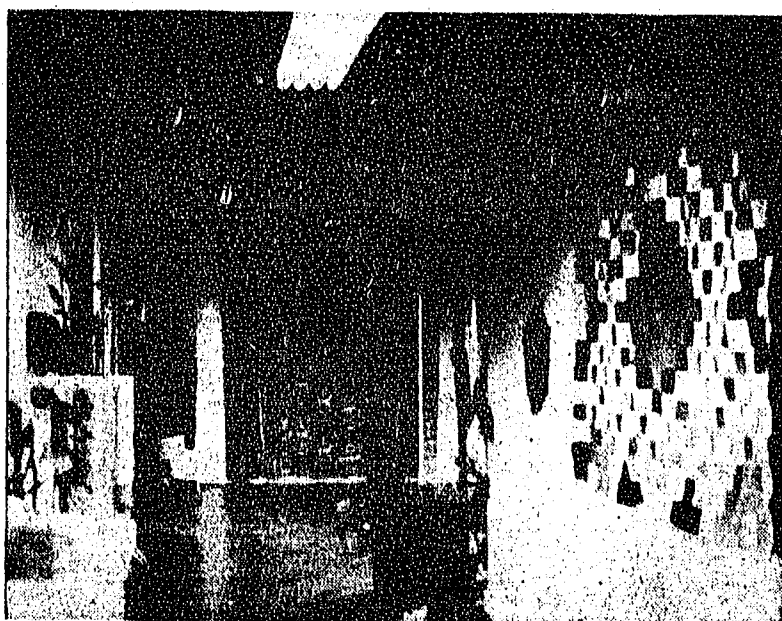
But the people involved in Black theatre — from the director, the set designer, the actors and stage manager to the business staff and lighting technicians — know it takes a concentrated, co-ordinated effort to make it real, to make it work and to make it worth the price of admission.

Only those groups which learn how to merge all these talents and egos survive. It takes time, talent, energy and a whole lot of love to develop the play as an art form.

One Black theatre group, the Afro-American Studio for Acting and Speech, has been able to survive and continues to be innovative. Located just a few short blocks from City College at 415 W. 127th Street, the studio is about to open its doors for a look at some of the Black theatre classics. Its first offering is "Amen Corner," by James Baldwin, opening March 9th, and running every weekend thru March 25th.



The Paper / Bill Robinson
Ernie McClintock
Artistic Director



The Paper / Bill Robinson
African crafts exhibit

Ernie McClintock, the founder and Artistic Director of the Afro-American Studio, in his decision to breathe new life into the Black classics, has departed from what most Black theatre groups are doing.

In a recent interview, Ernie stated that "Black theatres have been in a constant race, rushing into something new. They try to capture the imagination of the people, looking and searching for new works while very few people have seen the old Black plays. There are a number of Black theatres, and most of them are going to continue doing new works."

The studio, in preparation for its opening, seems to have taken on a life of its own. Everybody is busy doing something. One sister has a mountain of envelopes before her. She's tearing off typed labels and sticking them on the envelopes for the Studio's mailing list.

Another brother is manning two phones, each having multiple numbers, and they never seem to stop ringing. He is also working on the mailing list. Still another brother is working on the tickets, checking the numbers and making sure every student has some to sell.

Ron Walker, who doubles as light technician and set builder, plus general all-around man,

is told he's gotta put those lights up today. All personnel except Ron are student actors.

When contrasting the theatre with collegiate studies, Ernie explained, "In a lot of schools there is a great interest in Black Studies. There is Black history, Black theatre, Black everything. In Black theatre classes many plays are discussed. Any day of the week you can pick up a newspaper and find a Shakespearean play being done somewhere in the city. But it's not the same for Black plays. We've even had difficulty getting enough scripts of "Amen Corner" for everybody in the cast.

"Black people don't have a living witness of the plays they study in class. Our classical repertoire will give students and others a chance to view the plays and see them done professionally."

When asked how a classic is determined, Ernie is quick to admit he doesn't know.

"Who determined that 'Hamlet,' or 'The Cherry Orchard,' was a classic? I don't know. But somebody did and they're still being done. I think, 'Amen Corner' is a classic. James Baldwin has been recognized as a great Black American writer.

"The play was on Broadway and has had an international tour. People still need to see it.

It deals with a familiar part of our experience; a part of our experience some of us try to run away from."

Some of the other plays deemed classics at the studio and which are scheduled for production are the acclaimed Lorraine Hansberry's, "A Raisin In The Sun," and "El Hajj Malik," by N. R. Davidson. The latter deals with the life and death of Molcolm X. Less familiar are, "Jonas," by Bill Gunn, published in the 1968 summer edition of the Drama Review and, "Tabernacle," by Paul Carter Harrison.

Though these last two have never been produced, Ernie feels "they have classical qualities. 'Jonas' deals with being light-completed in the 20's and 30's, and it's a challenging play to stage. I'm sure once, 'Tabernacle' is produced it will be kicking around for awhile."

He is sure some may argue over whether or not the plays the studio has chosen are master works, but he feels that's good. "The theatre needs that discussion. It should be the center of excitement. Every time you go to a play it should be exciting."

Ernie contrasts the necessity of the duality of roles for their students as opposed to CCNY's introduction to theatre. "CCNY is planning a very large performing arts center which I think is something well needed in the college community. I just hope it's one that will be of benefit to the total student body in a real sense.

"For instance, in 1973, it is impressive to have a new building with modern facilities, which, in this country people think important for theatre. But for Black students there must be an understanding, in the training situation, that the real Black theatre experience is different from studying in a multi-million dollar surrounding.

"Most Black Theatres are in cheap space; lofts, abandoned buildings, and storefronts. A Black actor then cannot be beyond sweeping, mopping, moving sets, painting, dusting,

washing windows, selling tickets and other kinds of duties.

"Of the center," Ernie continued, "I hope they install the reality of the Black theatre experience as opposed to the glamour and the romanticism of the commercial theatre. They certainly should have the best but they must learn to develop whatever resources they do have."

The studio is getting ready for the Black classics. The wheel has been set in motion and all systems are set for go. They plan to run them for three weekends at a time and then alternate them in a repertoire format. They'll be working closely with colleges. The cost of a ticket will be \$2.50 and please don't call asking for a discount. In Ernie's words, "\$2.50 is a discount. You discounted at the door."

Black people many times complain about the price of Black movies and the unreality of its images. Yet Black theatre has evolved past the plastic characterizations of Black film heroes and they still go begging for audiences. We spend our entertainment dollars foolishly, enriching those who poke fun at the Black stud myth they propagate.

Isn't it about time we thought where our entertainment dollars go? We have to support our Black institutions to insure their survival as well as our own. Check out a Black play, it's good for the mind and the soul.



The Paper / Bill Robinson
McClintock on the Job

JAMES BALDWIN'S

"AMEN CORNER" MARCH 9-25

N. R. DAVIDSON, JR.'S

"EL HAJJ MALIK" MAY 4-20

PAUL CARTER HARRISON'S

"TABERNACLE" JUNE 8-24

Blacklight

Blacklight

Black Dance Uptown

By WILLIAM E. ROBINSON

On 125 street near St. Nicholas avenue, Black dancers from different professional references have come together to work toward a direction and definition of technique and style of Black dance.

They are analyzing Black contemporary, African, and ethnic dance along with the exercises of Ballet and modern technique, to express the Black experience in movement.

One of the prime movers toward this direction is Morton Winston, who now directs the Morton Winston School of Dance at 317 West 125th street. Also known as "Tuby" by his friends and associates, Morton is a swing dancer (one who is able to dance all of the parts in a show) for Two Gentlemen of Verona, the award winning Broadway show.

Morton teaches Ballet technique at the school. He, along with Otis Salid, also from Two Gentlemen of Verona, who teaches modern, have joined forces with other Broadway, concert, and T.V. performers, such as Beh Harniey of "Don't Bother Me I Can't Cope," the award winning all Black cast Broadway show.

Morton Winston, one of the founders of the Harlem based school, has been dancing for sixteen years. He started at the age of 12 years old, studying primitive dance at a community center. At the age of 15 he won a scholarship from the John Hines School in Philadelphia where he grew up.

Morton came to New York at the age of 18 and became a part of the Alvin Ailey Dance Company in 1964. In 1966 he was recruited by the Harkness Ballet which he performed and toured with up until 1970. He was the only Black dancer in the Harkness Company of 40 dancers.

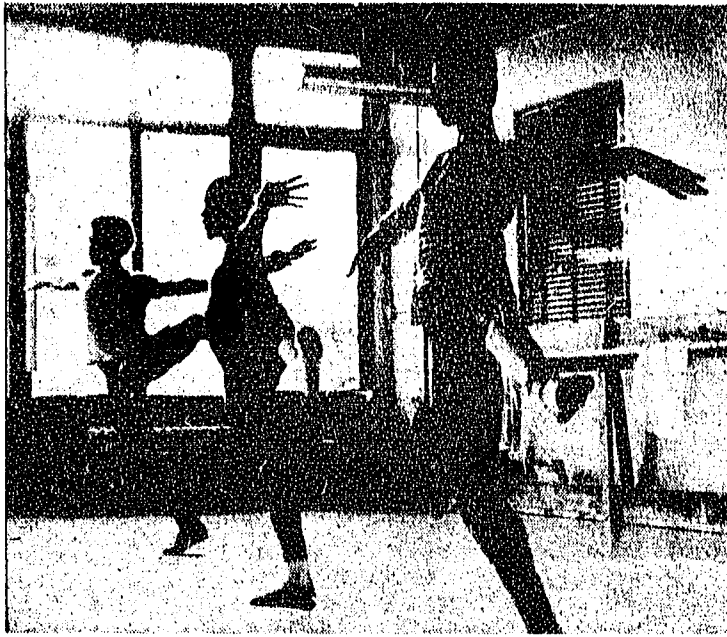
In recent years while doing concerts and shows, Morton has been in the process of pulling together an independent concept of dance, drawing from his own experience, and the Black perspective.

In an interview with Morton, he begins to express some of his ideas about dance:

M.W.: "Dance is truly a spiritual thing. You have to go inside of yourself and find out who you really are; look at your surroundings and check your world and you see people. In order to develop that kind of perspective, that kind of scope, you have to step outside of yourself and look at yourself objectively; then return that same objectivity to your craft and to your life."

W.R.: What kind of commitment must a Black dancer make to himself in order to get his feet firmly into dance?

M.W.: "If you're going to be involved with something you love; if you love something, you're going to dedicate your-



The Paper/Bill Robinson
Rehearsal at the Studio

self to it. You have to put yourself into it fully. If not, you're only skimming the surface."

W.R.: Is it the classes that make a person a dancer, or is it what takes place within that person?

M.W.: "During the course of studying as you begin to develop your technique, your mind also develops. Because of various questions and answers you may give yourself as to why one thing happens, as opposed to another. It clicks because you begin to analyze your movement and understand it in relationship to what your body is capable of doing. When you find out what your body is capable of doing, then you set your sights higher, so you go on to something else; you aspire toward another level. There are all kinds of planes to aspire for, in order for you to reach certain spiritual, physical, and psychological justifications."

W.R.: Does a person need certain qualities physically or mentally to be a dancer?

M.W.: "With the dancer it's both mental and physical. A



The Paper/Bill Robinson
Morton Winston, Director

fantastic amount of energy helps, but during study you develop your strength. You're able to turn on your energy and channel it into what you want to do. As the teacher instructs the class, he sets a mental attitude."

W.R.: Do Black Dancers have theories of Black dance?

M.W.: "I think that is developing here; technique and a style. Young dancers today have no goals because there is a shortage of good teachers, and good dancers to inspire them. Since the advent of the GO-GO dancer on Broadway, everyone thinks that if he's been dancing for a couple of years he can get a job on Broadway."

W.R.: Can a person consider himself a dancer without taking ballet?

M.W.: "When I first came to New York, I just couldn't be one kind of dancer. I think a dancer should be able to move through three or four techniques. It is what you do with a technique that is the true artistry. We should study ballet, modern, jazz, primitive, ethnic, and African. We are a culmination of western and African culture."

W.R.: How did tap dance develop?

M.W.: "It came from sand dancing by Blacks on the bayous down south. Our real culture comes from the common man. There are people

creating our own folk culture not being aware of it. The dances that we are doing today are our folk dances."

Black dance is alive and well uptown, and the Morton Win-

ston School of Dance is teaching the craft, raising the level of performance, and providing an atmosphere for serious study. A soulful rejuvenation of a traditional art form.

LaBelle

By DORIS STEWART

BLACK LOVE was the theme and BLACK LOVE was indeed the message that was conveyed. Blackfrica's first concert featuring the Doug and Jean Carn Septet and LaBelle was almost a smashing success.

Blackfrica, a Black promotions agency, held the concert March 9 at the McMillin Theatre of Columbia University. The McMillin Theatre is more like an auditorium than a theatre for artists to perform.

There are no acoustics, the seating arrangement is decidedly poor, the lighting leaves much to be desired, the music tended to drown out the singers due to the microphones not having been set up properly.

The concert was completely engineered by the members of Blackfrica, so that may have owed to the lack of technical expertise. But nevertheless the artists performed as enthusiastically and beautifully as if they were in the Philharmonic or Carnegie Hall.

The Doug and Jean Carn Septet, is a unique blend of jazz and blues incorporating the fluctuating high-low style of singing done by Jean Carn. The hand is quicker than the eye and as far as Doug Carn is concerned that is definitely true. You've never heard more out-of-sight vibes than those emanated from the electric piano by Doug Carn. The brother's hands move across the piano with such ease and quickness, it's amazing. I was absolutely

flabbergasted. The Septet ended with "Beautiful People," sung by Jean Carn. This is one of my favorite cuts and looking about the audience I could see that everyone else felt the same way.

LABELLE, came on with "We Won't Be Fooled Again." Each sister in the group was dressed in her own particular individual style, which gave one the impression that LaBelle is very sure of themselves and not about to be fooled by anyone.

Everyone got right into it with heavy hand clapping and singing right along with the group. They went into, "The Revolution Will Not Be Televised," one of Gil Scott Heron's poems. They sang "My Skin Is Black" a meaningful song that Nina Simone does and ended with "Freedom," which made me feel as if LaBelle was trying to get a message across and I think they succeeded.

Watching LaBelle perform is a dynamic, moving experience where one is not just being entertained, but one is a part of the experience. LaBelle leads and everyone else joins in. I left the concert physically exhausted but mentally exuberant.

BLACKFRICA, I commend you for not just giving us a concert whose theme was love but unity and oneness with all Black people. The members of Blackfrica worked hard at this concert and I'm sure there next performance will be bigger and better than the last.

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WBL'S Stereo In Black,

Meet A Young Black

Sister Announcer

LaMarr Renee

By AYAD MOHAMED

"The thing for young Black people is to be ready for any profession of their interest. Our kids will not be given the gift as their white counterparts."

It was beautiful to hear these concerned words coming from such a young, creative and talented sister.

I was seeing in person, for the first time, the same soft-spoken sister I hear over my radio each evening while eating my supper.

LaMarr Renee, who's program is heard week-days and Saturdays from eight to twelve mid-nights, has been with WBL'S Stereo in Black since July of 1972.

LaMarr has a certain amount of sophistication which she well conveys to her audience. She is 5' 7", well proportioned, with a reddish-brown Afro and born under the sign of Pisces.

Miss Renee grew up around 121st Street near Morningside Drive. She attended Music and Art High School, and then went on to get a Bachelor of Science Degree in Journalism at Boston University.

She stressed the importance of young people continuing their education without any interruptions. "The longer young people put off education, the harder it is for them."

LaMarr Renee returned to

New York because she says it's the number one market for the radio business. "I spoke to Frankie Crocker, he heard my tapes and said that I was hired."

"I try to adhere to Frankie's programming (since he's program director) add my personality and expertise, and combine everything as one."

"It was a matter of returning to New York and having a show at such a young age, but I felt I was ready."

Before coming to 'BLS she

taught art at the Metropolitan Museum of Art for a year. "For the past four years I've been writing and producing films. In mass communications you cannot separate yourself from other areas of communications, if you are seriously involved. Just like a pediatrician should also be interested in medical abilities of acupuncture in terms of its impact on medicine, even though it may not be directly related."

Regarding the Black family structure, Miss Renee feels that

there are too many negative elements in it.

"The child is not receiving enough attention from mom and dad. He then lets his frustrations out in the classroom and gives the teacher a hard time."

As a result of this, she views the Black woman's role in education as being complex; consisting of parent, teacher and semi-physician.

"You cannot move effectively in one area — especially with one kid."

Apart from radio, LaMarr also has quite a full schedule. She teaches the fifth grade at PS 78 in Manhattan and is also attending New York University for her masters degree. When asked how she's able to teach with a Degree in Journalism, she said that her teaching ability rolls out of her teaching of art at the Metropolitan Museum of Art and her early interest in education.

"The reason why I'm teaching now is because you would need to have the practical experience of finding out what their interests are."

LaMarr is also single or, as she puts it, "... free as a bird," with no children.

"My hobbies are anywhere from classical music, horse-back riding to rolling in the snow with somebody. I also play a lot of tennis."

"Some of my future goals are clearly designed; others are not." She is looking forward to finishing a book she wrote with Don Mitchell. "It is a combination of my writings and a co-author with contributions of photography." Its tentative title is "Sketches of Life."

To sum up herself as a Black woman disc jockey, LaMarr defines her role by saying that it entails how she views herself and her needs (economical), how she views the need of Black people and how she effectively blends both areas together. To her this is what it's all about.

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Each finalist will spend a week—on salary—attending special press previews of films, and then writing and taping his or her reviews which will be broadcast Monday through Friday on WXLO. Then on June 22nd, a grand prize winner will be selected from among the finalists, and will be offered a 10-week summer contract—on a weekly salary—as the WXLO Cinema Critic!

THE CONTEST. To enter the Cinema Critic Contest, simply fill out the Entry Form below and mail it to WXLO. Entries must be received by WXLO no later than March 30, 1973 in order to be eligible. Students who enter the contest will receive invitations to a preview screening at Metro-Goldwyn-Mayer of a first-run film, *Soylent Green*, starring Charlton Heston. Following the screening, contestants will be asked to write and tape a 3-minute review (approximately 400-450 words) of the movie. Any contestant who does not have access to a tape

recorder at home or at school may use WXLO's facilities on a one-time basis.

Contestants' taped reviews will be judged solely on the basis of writing and vocal abilities. The technical quality of the tapes is not important. The finalists will be announced on April 27th by our panel of judges—Arthur Adler, General Manager of WXLO; Mel Phillips, Program Director of WXLO; and film critic Judith Crist.

All contestants who attend the preview screening and submit taped reviews will receive two free tickets to a Broadway show or film!

NOTE: The decisions of the judges will be final. All tapes submitted will become the exclusive property of RKO General, Inc., WXLO Radio. Tapes may be returned to contestants only by special arrangement and only if the tapes are still available after June 22, 1973.

So send in the Entry Form today and receive your invitation to the M-G-M preview. Then, submit your taped review and automatically win two free tickets to a Broadway show or film. Who knows? This could be the start of something big!

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WXLO Cinema Critic Contest

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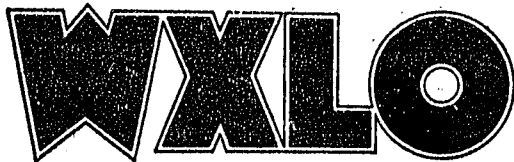
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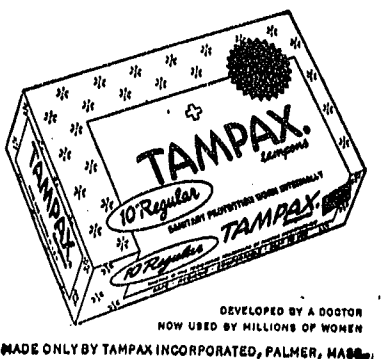
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The Changing Room

By DENNIS E. MACK

The Changing Room, playing at the Morosco Theatre, 45th Street and Broadway, is brilliant, superb, witty, and well done.

The play is set in the changing room of a Rugby team in the North of England.

Harry Riley, the cleaner, played admirably by Louis Beachner, is convinced the Russians are responsible for every wrong doing, especially the cold weather. It is on this note that the play opens.

The atmosphere of any professional locker room is filled with kidding, obscene back patting, bad mouthing, and jocular comedy, and *The Changing Room* is no exception.

Luke, the Masseur, played by Jake Dengel, and trainer Danny Crosby, played by George Ede create this atmosphere.

In the first half, forward Kendal, brilliantly portrayed by Jon Lothgow, is hurt. He shows the dedication and guts common to most athletes: with his nose broken, he des-

perately fights to return to the field. Once he is physically restrained from doing so his only concern is making sure he has his tool kit, for which he paid "fifteen quid" in his possession, before he leaves. Team captain Clifford Owens, is one of the first to show concern over the status of the injured Kendal. This is common concern for star players of most big league teams.

Barry Copley, adequately played by James Sutorius, is constantly kidded by other teammates that they are waiting for him in the shower.

Club owner Sir Frederick Thorton, brilliantly played by William Swatland, and Mackendrick, the club secretary, played by Ian Martin, smoke big fat cigars and drink, but show a concern for their team that would make the owners of our New York teams proud.

If you want to capture all that is part of a big league team I recommend that you go to see *The Changing Room*. You won't be sorry you did.

Letter To The Beavers

At the close of the basketball season it dawned on me that it was on a final note of defeat that some of our brothers ended their careers at City College. But what was an apparent loss on the scoreboard and to all who saw the game was only another triumph to me as I watched the manner in which the team carried itself. The Beavers, although down with seconds to go, did not concede the game but fought to the end and lost while still maintaining their pride. I must say our men have heart, and for that I respect and love them.

I consider myself honored to have known these brothers, not only as members of the team, but also on a personal basis. On and off court they are together individuals.

I congratulate Otis Loyd on his record-breaking 1,002 points in the history of City College.

Marvin Johnson, the Co-Captain, and surely one of City's top guards, will be greatly missed next year.

It is sad that these two players who have brought so many victories to City College are leaving with a loss, but I hope that the knowledge that they are and will always be remembered fondly in the hearts of City's fans will comfort them.

To the other members of the team that will be here next year I say, 'Right on, Brothers!' We're going to pull that soft rug Brooklyn is sitting on and bring our "shoe" back home.

Good-by, Otis, Marvin — I'll miss you.

The three big "E's" (Eric, Earl and Errol) Lester and 'Pistol Pete,' the Greek, 'Sugar Bear Lou' (or is it Sugar Bear, Lou, the Greek and Pistol Pete??) and 'Crazy Kenny' — you all played some great games this season and I'll be here rooting for you and marking time 'till we get our title back.

ALL POWER TO THE BEAVERS.

— A Loyal Fan

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— William Wolf, Cue

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