

Rap Brown's Mystique

By MIRIAM K. MILLS

After eleven weeks of trial and three days of jury deliberation, H. Rap Brown, 29, and his three co-defendants — Samuel Petty, 24, Arthur Young, 26, and Levi Valentine, 25, have been found guilty of charges stemming from the Oct. 16, 1971 holdup of the Red Carpet Bar.

Each of the four defendants was convicted on six counts of first degree robbery and one count of assault. In addition, Brown and Young were convicted of firearms possession.

The jury failed to arrive at a ver-

dict on the most serious charges against Brown and the others — three counts of attempted murder, resulting from a shootout between the cops and robbers in which one of three patrolmen was wounded. Each man would have faced life imprisonment had conviction of these charges ensued.

Although the defendants have thus far escaped a life sentence, they still face a maximum of 25 years on each robbery count, 15 years for the assault charge, and seven years on each weapon conviction. Sentencing is set for May 3.

Lawyers for the men (William Kunstler, Brown's attorney; Howard Moore, Jr., lawyer for Valentine; Margaurite Hines for Young; Charles T. McKinney representing Petty; and O. T. Wells) will probably file for an appeal. There is also the possibility that the prosecution will press for a new attempted murder trial since they failed to nab the defendants on the heaviest charges.

The importance of the Rap Brown trial has been comparable to the Angela Davis case in that it is

(Continued on Page 3)

Raging Battle For Community Control

By DIANE M. ANDERSON

For the past nine months, Grosvenor House, renamed Roberto Clemente Community Center, and located at 176 West 105th Street, has been the site of a raging battle for community control.

Since the center's Black program director was asked to resign in July of 1972, the Committee for Community Control of Grosvenor House (CCCGH) has sought to keep Black and Latin community members aware of their struggle to regain a voice in the programming of Roberto Clemente Community Center (RCCC).

On March 21, 1973 the CCCGH held a meeting to review the past nine months, to spell out their demands and to propose resolutions directly related to the problems facing the community.

HISTORY

In 1969 Bill Burnes was appointed camp coordinator for RCCC. His first assignment was to arrange for 400 children to go to camp. Instead he sent 1,000. He went on to establish a health, welfare, housing, employment, education, legal services and a family service agency. Over 1,000 people benefitted within the first two years. In December of 1971 Burnes became the first Black program Director of RCCC.

Before Burnes was appointed Program Director, the center was run by whites who complied with the orders handed down to them by the prosperous all white Board of Directors.

In February of 1972 Burnes served as coordinator of the first Third World People's Health Conference. Because of this and his other outside activities Burnes was given an ultimatum by the Board of Directors, with Executive Director Russel Inserra and President Mrs. C. Pierce to desist from outside activities.

It seems that the 40 white female officers of the board didn't want Burnes to fully utilize the center. Nor did they want him to meet the needs of the community in any shape, form or fashion.

The budget for RCCC is 400,000 dollars a year, most of which comes from public funds, while the rest comes from private contributions made by the board members and their associates.

Community observers view the members' position as being solely beneficial to themselves. Because of this, they neglect the people and the services supposedly provided for them. Some have described the center as a plaything of the board.

In July of the same year, Burnes and members of The Manhattan Valley Spanish Civ-



Pictured above are (left to right) Olive Armstrong, Bill Burnes, Michael Anglin and Joy Armstrong. The Paper/A. V. De Leon

ic Organization, who were fighting for refunding, were arrested on the complaints of Marcial Cuevas, Executive Director Mid-West Community Corporation. Inserra then asked Burnes to resign.

Despite requests by Burnes to meet with the board, the board refused to listen to Burnes or community delegates.

CCCGH then installed a full time volunteer staff with Burnes as Program Director and Ted Veal as acting Executive Director. All supplies were donated by different organizations in the community.

Attorneys appointed by the board members ordered the committee to vacate the building. A hundred committee members held a rally and refused to vacate the center.

Meanwhile CCCGH began implementing their 21 demands. They also opened the center to the entire community dropping membership fees, lifting restrictions on attendance and expanding the center to a six day program.

Even with a mediating board consisting of Lonnie Williams, Anthony Duke, Eldred Hill and Dr. David Barry, all community leaders, no progress was made between the Board of Directors and CCCGH. Both sides held their positions regarding the center.

Finally, on January 25, 1973 Mrs. Pierce and five other board members, with police assistance, took over RCCC and CCCGH expanded itself.

DEMANDS

Included in the 21 demands of CCCGH are the following:

- That the community be in charge of directing and supervising all operations at the center.

- That the center provide full services to the community including a full time nurse, a gynecologist, a young womens program and a dentist for the younger kids.

- Reinstatement of Bill Burnes and;

- A community controlled board of directors.

At the March 21 meeting many of the speakers, among them Michael Anglin from CCCGH, Olive Armstrong from the Third World People's Health Council, Ted Veal and Bill Burnes, sought to emphasize that "A fight against a racist institution that sits in the heart of our community has denied our basic right to decide for ourselves the kinds of programs that best serve us.

"There are people who must understand that if changes are to take place, Black and brown people must be in the leader-

(Continued on Page 2)

Index

	Page
CONSPIRACIES	
More Jewish Crimes?	2
PANCHO CRUZ	
Human Guinea Pigs	3
COMMUNICATIONS	
Black Visions	4
NEWS IN BRIEF	
News You Can't Refuse	4
CINEMA NOTES	
Ted From The Bed	5
MUSICAL NOTES	
Soothing and Satisfying	5
CHARLIE MINGUS	
"Beneath the Underdog"	6
SONNY ROLLINS	
Reclaiming the Throne	6
WWRL: Growing Voice	
In the Community	6
MINDTRIPPING	
Maps of Inner Space	7
MUSING	
And Self-Indulgence	8
POETRY	
"I Don't Know Her"	8
CITY COLLEGE "Y"	
Death by Attrition	9
CAUGHT IN THE MIDDLE	
Shotgun-totin' Cops	10
SECURITY	
Grave Questions	11
JOE WALKER	
On "The River Niger" ..	12



t
h
e

P
a
p
e
r

VOL. 37, NO. 7

WEDNESDAY,

APRIL 11, 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

Conspiracies

More Jewish Crimes?

By DAVID FRIEDLANDER

In a new attempt to silence its critics, the Israeli government has just convicted six Jews and Arabs on charges of spying for Syria. This trial, marked by the torture of the defendants by Israeli police, is the first in which Jews and Arabs have been tried together on such charges, and demonstrates a new attitude towards Jewish resistance to Zionism on the part of the Israeli Government.

The defendants were members of a leftist organization called the Revolutionary Communist Alliance, a group which advocates understanding between Jews and Arabs. They denied the spying charges, and accused the government of framing them to discourage political activity.

The political nature of their case was underscored by the judge at sentencing, when he explained that he was imposing heavy sentences because of the "illegal ideology" of the defendants who believed in the "overthrow of the government by force." The judge paid no attention to the defense attorney, who pointed out that the defendants were not accused of illegal attacks but only of political "crimes."

Originally the defendants were charged with conspiracy to commit terrorist attacks in tourist areas. The government could not sustain this charge, however, and it was dropped. The only evidence finally brought against them was that they had travelled to Arab countries and spoken with a

Syrian agent. No evidence was shown that they knew the person in question was an agent, or that they had given him information.

The case was marked by the torture of the defendants by police; they were beaten on all parts of the body, and tortured with cold water and electric shock. One victim, Dan Vered, a schoolteacher in Tel Aviv, is now deaf in one ear as a result of his treatment.

Charges of torture, at first denied by the police, were finally admitted when they were confronted with irrefutable evidence.

The hysteria surrounding the case was used to launch attacks on many leftist organizations, including the arrest of members and raiding of offices.

The significance of the trial does not derive from the shaky nature of the evidence, or its clear intent of political repression; similar things have happened before. The case and its surrounding developments are important because, for the first time, political repression is be-

ing directed at Jews as well as Arabs.

In the past it has been assumed that Arabs would be the only serious opponents of Zionism; that Jews would not be opposed to the "Jewish State" of Israel. Now, however, two wars, and almost twenty-five years after the founding of the state, Jews are beginning to question the ideology of continual war against the Arabs.

The change in opinion has been accelerated by the acquisition of territory during the 6-day war of 1967. While the "hawks" like Dayan are asking for the annexation of the territories taken, and the seizure of Arab land for Jewish settlements, others, even within the government, are arguing that the Arab inhabitants have a right to stay on their land.

Demonstrations in favor of the rights of Arabs to their land have become common. Most recently, on April 2nd, members of kibbutzim Har El, Kerem Shalom, Ma'abarot and others demonstrated against the confiscation of Arab land near the village of Aqraba on the West bank of the Jordan to build Jewish settlements.

The case of the villages of Biram and Iqrit in North Israel has been a focal point for Jews and Arabs concerned with Arab rights. The inhabitants of these villages, expelled in 1948 with a promise that they could return in a few

weeks, have been refugees within Israel ever since. Despite court orders to allow them to return, the military authorities have kept them from their homes for 24 years. In 1953, the army demolished the villages.

In the summer of 1972, the military ban imposed on the area since 1948 was lifted, and the villagers sat in at their villages. In a brutal police attack, several were injured, and twenty arrested, including the village priest. Since that time, Jews and Arabs have demonstrated in large numbers for their right to return. Most recently, on March 31st, several thousand held a rally to support the villagers.

It is because of this growing consciousness on the part of Jews, as well as Arabs, that the Israeli Government has moved one step further in its repression of dissent. To an even greater extent, it is becoming clear that Zionist expansion will have to be at the expense of Jewish as well as Arab liberty.

READ FASTER \$50
5 weeks guaranteed course
DOUBLE or TRIPLE your speed. Understand more, retain more. Nationally known professor. Class forming now
READING SKILLS 864-5112

Community

(Continued from Page 1)

ship of struggles which so directly affects their lives."

One of the more dynamic speakers was Father Robert Chapman, Director of the Department of Social Injustice and a member of the National Council of Churches.

He said, "We are rising to say, white women we are refusing to be your wretched of the earth. We have not the time nor the desire to condemn rich white women. All we want them to do is take their strangling fingers off our necks."

"We are offering them justice on a level they never knew, we are telling them, You be the liberators and set Us free."

The only complaint heard was of a lack of a true cross-section of the community to vote on the resolutions that so closely affected them.

Among the resolutions was the one to rename the center the Roberto Clemente Community Center so that the center would clearly reflect the people it serves.

Another resolution was the naming of the CCGH appointed Board of Directors. The forty names represented a cross section of the community. The ethnic breakdown is 18 Blacks, 15 Spanish speaking, 4 Haitians, and 5 krites. Twenty-one of which are parents.

A television program concerning the nine month struggle of the Committee for the Community control of Grosvenor House will be aired Friday, April 27th on CBS-TV.

SPECTACULAR SPRING STOREWIDE PRE-INVENTORY SALE

TREMENDOUS
RECORD
SMASH

OUR ENTIRE STOCK
OF ROCK RECORDS

5.98 LIST **\$1.00**
only each
WHILE THEY LAST

SUPERB
SELECTION
OF
SPRING & SUMMER

Jackets
\$5.75-\$20.00

- Lined & Unlined
- Choice of Styles
- Choice of Colors

FABULOUS 29¢ a pound BOOK SALE

BEATS EATING MEAT

CHOICE: Hard & Soft Cover Books

PRIME: Topics & Information

featuring

FRENCH	BIOGRAPHY	ENGINEERING
SPANISH	HISTORY	GRAPHICS
POLITICS	SOCIOLOGY	PSYCHOLOGY
RELIGION	POETRY	CHILDREN'S
FICTION	LITERATURE	TITLES

and lots more

GREAT TREASURES CAN BE FOUND
IN BOOKS SOLD BY THE POUND

SLASHED
PRICES
THROUGHOUT
STORE

Reductions On
STATIONERY
CCNY PLATES
POSTERS
MOLECULAR KITS
STUFFED ANIMALS
PHONO NEEDLES
SPORTSWEAR
CASSETTES
MAGAZINE RACKS
DESK BUCKETS
and
many other
things

**NEW TITLES
ADDED DAILY**

City College Store
#1 FINLEY STUDENT CENTER
(GROUND FLOOR)
133rd STREET & CONVENT AVE.

HOURS
Subject to Change
Monday & Thursday — 9-7
Tuesday, Wednesday, Friday — 9-4:45

Rap Brown:

"Black Man" on Trial

(Continued from Page 1)

seemingly another example of a trend in which Black political figures are being indicted for criminal offenses.

This trial has evoked considerable interest from Black and legal communities. During the trial particular interest was focused on a number of issues.

Daley's Report

One key topic involved an article entitled, **The Man Who Shot Rap Brown**, that appeared in the Oct. 23, 1972 issue of New York magazine. The piece, written by former New York Deputy Police Commissioner Robert Daley, described in story book detail the capture of bad man Brown, referred to as "the black man," by super heroic Patrolman Ralph Mannaetta.

Mannaetta was described as the "husband of Marie, age 26, father of Ken 4, and Scott 3, fan of the Jets," who is "5 feet 11 inches tall, smooth cheeked, with a set of beautiful white teeth such as movie stars pay dentists \$10,000 for."

The defense charged that, in the conspiracy to get Rap, the New York magazine article served as part of that conspiracy by deliberately prejudicing prospective jurors.

Kunstler wrote in the University Review that:

"The piece portrayed Brown as a desperado and Ralph Mannaetta, the policeman who shot him, as a hero; it also contained demonstrably untrue allegations that were calculat-

ed to prejudice prospective jurors against him."

These erroneous allegations included a drawing showing Brown firing a gun at Mannaetta. Ballistic tests, acknowledged by the court, showed that the weapon held by Brown was never fired.

This is the second time that an article by Daley has been involved in a criminal court case. He also wrote "Target Blue," in the Feb. 12th issue of New York magazine, which figured prominently in the case against Richard Moore, who was convicted for the attempted murder of two cops. In this story Daley linked Moore with the so-called Black Liberation Army.

The chief prosecution witness, Pauline Joseph, testified in court that Daley had falsified much of what she had said.

Mannaetta served as the principal source for the Rap Brown article and also as the prosecution's key witness.

Daley's heroic portrayal of the cop was rendered false when Mannaetta took the stand. His manner was cocky and his behavior like that of a fresh kid; he even made faces at the jury. According to one juror, "We all (the jury) thought Mannaetta was absolutely obnoxious."

The court subpoenaed New York magazine, and later Daley, to produce all records related to the article in an attempt to discover variations between the original version and Mannaetta's testimony in court.

Neither Daley nor magazine representatives appeared in court.

However, Clay Felker, magazine editor and publisher, denied possession of any of Daley's notes, or early drafts, claiming they had received the article as "a finished piece of writing."

Earlier, however, Judith Daniels, an editor, stated in an affidavit:

"I eliminated several paragraphs and made numerous verbal changes so that the article, as published, differed substantially from the manuscript submitted by Mr. Daley."

The magazine's attorney, Douglas Hamilton, also concurred with the editor in another affidavit.

The prosecution had even urged, prior to its publication, that Felker not print the article. Assistant DA Jack Litman wrote:

"Quite simply stated, my opposition to the article's publication at this time derives from my sincere desire to choose a fair and impartial jury at the trial. The true administration of justice requires that criminal trials be litigated in the courts and not in newspapers or magazines."

During the trial two jurors were discovered to have read the article, and a motion for mistrial was called on the grounds that a fair trial was impossible. The motion was denied and the trial resumed with a jury of nine whites and three Blacks.

The implications of the article in addition to the portrait of a man already known to be a fugitive from justice, a militant, Muslim,

and Black, made it extremely difficult for the jury to arrive at a just verdict.

Rap's Rep

There can be little doubt that the man on trial was Rap Brown, former chairman of SNCC and leading Black militant sought by the authorities for inciting riots and assaulting cops. He was not just a man standing trial for holding up a bar and having firearms in his possession.

Brown's attorney called the verdict a "miscarriage of justice," claiming that, "even an intelligent jury like this one was overwhelmed by the situation."

After the verdict was announced, juror Warren Kesselman was reported to have said that nine jurors had no difficulty concluding on Brown's guilt and that they had supported a conviction on all counts from the beginning.

Brutality Charges

Another important issue in the trial related to the beating of Rap after his capture. Patrolman Mannaetta testified that the holdup victims had attacked Brown on the way to the patrol car. Mannaetta stated that his own right hand and forearm were injured but that he did not know how he received the injuries.

The defense claimed to know the cause of these injuries, charging Mannaetta and fellow cops, not the holdup victims, had viciously beaten the wounded man.

(Continued on Page 10)

'Pancho' Cruz

A Clockwork Orange

Eduardo "Pancho" Cruz, a former student at City College and one of the key figures in the two-week Spring, 1969 takeover of the South Campus, is presently serving seven years in Great Meadow Correctional Facility at Comstock.

In December of 1971, he was found guilty and sentenced for possession of explosives with intent to use despite contradictory testimony on the part of prosecution witnesses.

At Comstock, Pancho became involved with a committee of prisoners petitioning for reforms in the treatment of prisoners, including food and library deficiencies. Presently, against his will, he has been picked by state officials to participate in a "corrective treatment and evaluation program," designed to diagnose and re-orient those prisoners considered to exhibit "disruptive and allegedly dangerous behavior."

Along with 15 other prisoners, all of whom are political activists in one form or another, Cruz will undergo psychiatric treatment, believed to include electro-shock, psycho-therapy, lobotomy (a primitive surgical operation on the brain area eliminating emotional-based behavior), and psycho-surgery.

Also among the prisoners being transferred to the Adirondack Corrective Treatment and Evaluation Center at Dannemora is Martin Sostre, arrested in the mid-'60's for allegedly

storing explosives in a community center he founded. The center was the only storefront in Buffalo, New York where "movement" literature was made available to the Black community.

Sostre, who is awaiting appeal because of inconsistencies in his trial, claims innocence.

Pancho's Case

On March 18, 1971, Pancho, a pre-law student here at the college, was driving with a friend, Wilfredo Melendez, to visit his sister's house when he stopped on the corner of 3rd Street and Avenue C to witness an arrest-in-progress, at which time they were approached by police checking cars in the vicinity.

The car, not registered in the driver's name, was searched on the spot, whereby a paper bag containing a white powdery substance was discovered in the car. Charged with possession of explosives, the two were arrested, and bail was set at \$100,000 each.

During the two-month trial, the defense contended that the accused had found the bag, inspected it and were taking it

home to determine its contents.

One of the arresting officers claimed that at the time of the arrest, the defendants had made statements concerning bombs. The other testified that neither defendant said a word.

Furthermore, a chemist, testifying for the defense, proved the contents incapable of exploding by trying to ignite the material in court, and hammering the powder in front of the jury. The prosecution charged the contrary, and after four hours deliberation, the jury found the defendants guilty.

As of this writing Pancho is kept in 24-hour lock-up known as "idle," pending appeal.

A committee, organized around the defense of Puerto Rican political prisoners, has been attempting to abort the state's decision to send the 15 prisoners, including Pancho and Sostre, to the facility in the Adirondacks for experimental treatment.

Accordingly, a press conference directed to the student press is scheduled for this Thursday, April 12, in Finley, where the group will detail the "corrective treatment." —L.R.R.

"You mean I get in for a buck if I show my school I.D. card?"

That's right! You save \$1.50 every time.

YOU NEVER KNOW WHAT TO EXPECT AT MONTICELLO

9 RACES NIGHTLY • 3 PERFECTAS • THE GIANT SUPERFACTA
DAILY DOUBLE CLOSERS 8:25 • GENERAL ADMISSION \$2.50
RACING RAIN OR SHINE • GLASS-ENCLOSED GRANDSTAND
QUICKWAY EXIT 104 • FOR INFORMATION AND DINNER RESERVATIONS, CALL (914) 794-4100

THE PAPER

The City College of New York
Room 337, Finley Student Center
133rd Street & Convent Avenue
New York City 10031
234-4500

EDITORIAL COLLECTIVE
Diane Anderson, Sheryl Bernier, Gwon Dixon, Bob Feaster, Vicky Hunter, Sandra D. McNeill, Denise Mitchell, Ayad Mohamed, Louis R. Rivera, William E. Robinson, Cynthia Valentin, Tylle S. Waters.

Photo Editors: Jeff Morgan Chief Photographers: Archie C. Lynum
Arthur Adams Reggie Culppepper Thomas Holmes
Bernard Hines

Business Staff: Diane Anderson, Sheryl Bernier, William E. Robinson, Qadri Abdul Wahhab,
William L. Ballinger — Advertising Manager

Contributing Editors: Chris Newton, Robert Knight, Ted Fleming, Gwon New

Staff: Kim Breland, Ann Doris, Virginia Fore, Pierre Hudicoure, Dennis Mack, Bob Nicholson, Paula Parker, Eve Roche, Angela Smith, Michael Smith.

Oscar Lumpkin — Faculty Advisor

News In Brief

By AYAD MOHAMED

Harlem 4 Freell

The Harlem 4 were recently freed after making a deal with District Attorney Frank Hogan.

The "4," Walter Thomas (28), Ronald Felder (27), William Craig (26), and Wallace Baker (26), were accused of partaking in the murder of a Harlem shopkeeper, Margit Sugar, in 1964.

This decision was made in order for them to avoid a fourth trial, which would be a long and painful hassle.

"It is a mark of a truly sick society when four young Black men find it necessary to plead guilty to crimes they didn't commit!" said defense attorney Lawyer William Kunstler.

Matthew Charges Queens DA For Threats

Dr. Thomas Matthew, who founded NEGRO (National Economic Growth and Reconstruction Organization) and Matt-

hew's Interfaith Hospital, recently charged Queens District Attorney Thomas Mackell's staff of using threats, bribes, intimidation and "terrorist tactics" to achieve an indictment against him.

Matthew was accused of stealing \$250,000 from the hospital that he founded.

He said that Gov. Rockefeller, US Attorney General Lefkowitz, along with other officials were giving him the runaround when Mackell was trying to close the Queens hospital down.

Ruchell Magee "Not Guilty" To His Own Testimony

San Francisco. Using his own testimony, Ruchell Magee was recently found innocent of charges in the shooting of a Marin County judge in 1970, during a jail escape attempt.

Bro. Ruchell told the jury of nine whites and three Blacks, that if he couldn't convince

them of the illegality of his 1963 conviction and the reality of a statewide conspiracy to silence him, he would plead guilty to the crime alleged to him.

Magee said that Haley's face looked normal the last time he saw him.

Death of Picasso

The death of Pablo Picasso this Sunday past, brought the curtain down on one of the greatest artistic figures of the 20th century. It is noteworthy that one of Picasso's greatest contributions was his role as founder of the movement in Western art known as cubism. This style is based on Picasso's study of African Art. So much for African savagery.

Speaking of Art, the Brooklyn Museum is presently conducting an exhibit, "The Art of the Dogon." Check it out. It's worth the time!

Readers' Rap

Editors, The Paper:

Your articles in the March 21st issue on the Wounded Knee situation, and other facts pertaining to the American Indian Movement, were timely and most informative. I hope you will continue to inform the student body and faculty on the facts in the matter and of the injustices perpetrated by the United States government against the Indians.

Those of us of any Indian ancestry, however small, should take a special interest in the movement, but all Americans who wish to see justice done should support the Indians, morally and with contributions

whenever possible. Besides the AIM organization, there are many charitable associations, including Indian schools, which are in need of contributions. There are also organizations such as "Save the Children Federation," which provide opportunities to "adopt" an Indian child at about \$15 per month on an annual basis, and will accept other donations. Such funds help provide destitute Indian children with clothing, school supplies and other support.

In the Wounded Knee confrontation, and in others which are sure to come, many will say that the Indians are break-

ing the law. This may be technically true. However, the US government has been breaking its own laws regarding the Indians for the past 197 years, and whites have been totally disregarding Indian rights ever since they first set foot on this continent. There is no indication that the government intends to honor its commitments, past or present, and every reason to believe that it will continue to represent the interests both private and public, that would cheat the Indians out of what little land and resources they have left.

Wayne L. Cotton
Department of Sociology

Classifieds

For sale: L.P.s, new and used, rock, pop, soul, shows, etc. Many only \$1.00. All must go. Call Jim, 376-7852 or 766-5488.

Conference on Black Health: The Survival and Prosperity of Black People. Date: April 13 & 14. Princeton University. Info.: See N.B.S.S.O., Finley 332.

Are you a wine lover? Have old wine bottles, bottle cutters and wine books for sale. Leave number in Finley 182.

Rider needed to share gas and tolls. Going to Chapel Hill, N.C. Leaving April 13 or 14. Call: Steve, 779-1748.

What is N.B.S.S.O., B.P.L.S., A.N.S.-M.A. S.O.F.U., U.W.U. and T.B.E. (Hint: T.W.O.) see Room 332 Finley.

Ride needed to Toledo, Ohio or any place near there. Any weekend. Will share expenses. Call Susie 860-8816.

I am looking for an apartment to sublet for the summer. Call evenings, 546-6457.

Stereo Tuner LT-325T. Lafayette. Originally \$110 now \$55.00. Call OL 8-3897.

NEEDED an alert education major to care for two aggressive boys. From 2-6 pm, Mon-Fri. Must be innovative, bright, and creative in concepts to contribute towards their development. Call: 850-4545. Ask for Mrs. B.

Need creative outlet? Join The Paper's layout staff. Come to Finley 337 every Monday at 8 PM.

I am looking for a mate for my male German Shepard dog. Prefer German Shepard or Siberian Husky. I live in the Bronx. Call: Sol, 931-1987.

I would like to buy comfortable sofa cheap. Call 294-5077. Ask for Faviola.

Would like information on small apartment in the City College area. Leave information in Paper's office Finley 337.

Moving — Must sell queen-size mattress. Call Debbie in the evening at 549-7851.

For Sale — Best offer gets my 1970 Yamaha 650 cc. Weekdays and Sat. 885-1646 (before 5); evenings 362-8030. Ask for Ronnie.

Need a ride for the weekend or the Easter recess? Have something to sell? Put in a classified ad in THE PAPER. Minimum of two lines at .25 a line. Come to room 337 Finley to place ad. No ads taken over the phone.

Needed: An alert Education major to care for two aggressive boys. From 2-6 pm. Mon-Fri. Must be innovative, bright and creative in concepts to contribute to their development. Call 850-4545. Ask for Mrs. B.

8 Track tapes for sale, cheap. Never used, Brand new. Call 251-3672. If no answer keep trying.

Rider wanted to Boston to share gas and tolls. Leaving 4-13, returning 4-15, call 231-0152, 10 am-3 pm only.

C.C.N.Y. Black Studies Dept. Song and dance concert April 22 at 8:30 pm. McMillan Theatre, Columbia University. Info.: 799-8855 or 621-7117-18.

Apartment needed: 3 rms near Fordham-Kingsbridge. Call: Bruce, 365-5354 after 6 pm.

Siamose Kittens for sale. Gorgeous, females, seven weeks old, litter box trained. Seal-point with blue eyes. (can see parents at my house) only \$10.00 each. Call Rebecca 536-2504.

Leaving the country; must sell! 1972 Datsun 510 (standard) Perfect running condition. Good body. Mileage 6,000; 9 mos. Includes AM FM radio. Call: Laurie, eve., WI 2-0698.

Need Ride April 13 to New Orleans. Will Share Expenses. Call Teri 744-0573.

Ride Wanted to Ft. Lauderdale, Fla. via Atlanta or Washington, D.C. Around April 15. Call Steve 781-7128.

I need a ride to Detroit during Spring Vacation. Can drive and will share expenses. Call Bobby anytime at 798-1325.

Ayad is appearing.
Ayad is appearing.

The above was repeated twice because The Paper does not accept one liners.

Inquiry: What happened to the white correction fluid in the cabinet?
W.L.B.

Gregg just put his shades on. That means he is ready to copy edit.

Louie walks through the door. "Man, it sure smells good in here."
Louie.
"It did until you walked in."
Greg.

Miriam,
"Do you know Chris?"
Greg.

"Yeah."
Miriam.
"That's a shame."
Greg.

Can you understand it? Come dig Mat "C's" W.I. New sound, New Name (Expressions Unlimited). Sat. April 14, 782 Lincoln Pl., Bklyn., Cor. Nostrand Ave. 10 pm until . . .

Typist — Papers, manuscripts, theses Typed and proofread — Reasonable prices. Call Lynne, 872-2499 or 873-8251.

1968 VW Bug convertible. New paint job, clutch and tires. 67,000 miles. Asking \$450.00. Dial 672-0820. Al.

Free tutoring and counseling. Subjects: Grad School, birth control, Daycare, etc. See Boricus Unidos, Finley 322.

Communications:

Black Vision

By WILLIAM E. ROBINSON

The genocide that is being waged against Black folks in this country and abroad (South Africa for example) through traditional racism, drugs (chemical warfare), the prison system, foreign wars, and wholesale abortions out of forced economic conditions, can not go unchecked at a point when technology becomes more accessible yet more dangerous. Then there is the psychological warfare carried out by the white controlled mass media, in spite of the fly-by-night news undercoverage. Furthermore, institutional racism is finding a comfortable niche under the auspices of social research.

Black communications as manifested by the Black producer, director, artist, writer, performer, film-maker, technician, and engineer, is critical to the survival of Black people as in every society. The Black public must be well informed of social, political, economic, and technological development at home.

In order to understand the necessity for credible Black communications we can use the example of how the Mind-Body communicates with itself in order to carry out its own natural biological functions.

In understanding the body as a whole we recognize the basic building unit of the organs as the cell. Communications is a vital function of the cell. The information that cells communicate to one another can be grouped into three categories: genetic, metabolic, and nervous.

Genetic communications increase the adaptability of the cells. One of the most important mechanisms for genetic communications is sex.

Metabolic information is carried by hormones. Metabolism is energy and repairs provided for the vital processes in the body. Nerve information is channeled through a network of neurons constituting the two-way nervous system of communications, which includes the brain.

Hormones and cells don't have to intellectualize about their identity in order for them to function. No one has to give the sperm and egg a lesson in Blackness in order for them to go about their natural process of producing Black children. The sperm and the egg got their information from nature itself.

We must get our minds in tune to what our bodies have known for millions of years. Our bodies cannot function without inter-cellular communications. Thus, a body of people cannot function effectively without relevant intercommunal communications.

With the evolution of cable television with two-way transmission, microwave, and laser technology, coupled with brain, genetic, and behavioral research, it is imperative that there be fair representation in the media. This representation should reflect the percentage of Blacks and minorities.

According to the Communications Act of 1934, the airwaves by which radio and television stations broadcast, belong to the people. Therefore, these stations which transmit frequencies through the public domain must be held forever accountable for content and intent of their programs and policies.

Black communications must be an accountable portrayal of Blacks, dealing with priorities established out of the needs of Black folks, part of which is to be helpful and informative such as in times of emergencies.

Public license to broadcast is a privilege not a right, granted by the people and therefore media must justify its claims to the public domain through accountability and credibility. Black communications is Black community.

3 Day Bus our NIAGARA FALLS
for only \$47.00 per person. Departing Every Friday Evening.

Trip Includes — Round-trip Airconditioned bus — Two nights at hotel — double occupancy — Dinner Saturday Night — Sightseeing.
Entertainment — Fun — Partying

FOR RESERVATIONS CALL
WHYTE'S TRAVEL AGENCY

80 WALL STREET
NEW YORK, N. Y.
PHONE: 422-0677

1265 FOULTON ST.
BROOKLYN, N. Y. Nr. Nostrand Ave.
PHONE: 467-3650

Ted From the Bed

Notes On Cinema

As Warner Brothers kicks off its 50th Anniversary of film production and distribution, its productions continue to consistently offer more substance among the standard movie muck which has created reticence in the minds of conscientious movie-goers.

There is much to praise in **Class of '44**, the sequel to **Summer of '42**, foremost of which is its basic superiority to its predecessor. While the first offering did elevate director Gerry Mulligan from the bush leagues to true professional status, his attempts at artfulness were overtly excessive.

The biggest problem he couldn't solve was the awakening of Hermie's (Gary Grimes) masculinity. The bed scene was sacrosanct enough for a Catholic Mass, and neither Grimes nor Jennifer O'Neill had the acting talent or personality to bring the scene home.

Gary Grimes develops a recognizable force of character with this movie. Hermie is no longer just sensitive, he's realistically aware. The validity of a "just" war, now in its final year, hasn't fudged his brain, and despite his many stated interests in serving, one feels he doesn't regret being just under draft age.

Terry Houser's Osey is still effectually obnoxious, and the quality, although relentlessly pursued is tempered this time with feeling. He quips increasingly, he pimps for a whore as if it were a legitimate enterprise, and becomes almost likeable.

The writer, Herman Raucher, has provided a perfect script for contemporary storytelling, regardless of the period he uses. The feelings are right, the scenes are funny, (especially the inspired fraternity sequences), and the time element is of no consequence. It looks like a forties movie, and director Paul Bogart has done such a dazzling job — Deborah Winters, a nutty college coed who's Hermie's romantic interest is the prime beneficiary — that it would be a gross injustice to mention his previous credits.

When someone tells me he's dying to see a really great movie, I usually suggest that he pick out a choice coffin immediately. There has to be a limit to how many times one can sit through **Bonnie and Clyde** or **The Godfather**. We've become like junkies, getting burned time and time again—but we keep coming back.

Most of the pleasures we get from movies, at least the ones

which endure, are relatively small or are epitomized by a few pungent lines of Humphrey Bogart's. The cries about not making them like they used to are crap-laden. The situation has improved, if anything, through the ages of film making. The public, as desperate as it is, probably accepts the reticence of these production companies to blow upwards of \$1 million when the chances for artistic triumph are so slight.

Grand artistry of itself is no guarantee of financial success, as **Citizen Kane** proved over thirty years ago. But still we hope, and every few years something wonderful happens. The rest of the time we take what we can get. There is no other way to approach the lists of failures and successes of the movie world.

I cited **Bonnie and Clyde** and **The Godfather** because they are the two best examples of artistic and commercial success during the last decade. They have nothing significant in common really. **B & C** was personal and explosive while the other was more impulsive and less personal.

Arthur Penn opened us up to the excitement of being alive by portraying sequences through a vivid panorama be-

fore he puts the lights out. There was no way we could have been prepared for the magnitude of the finale's impact. It murdered us and we were helpless and above all silent. Murder as a way of death is always more disconcerting than as a way of life.

When Michael Corleone attends church while the bullets are flying and the bodies pile up, the audience, which can hardly contain itself, may as well be pulling the triggers. The connection is that we are willing the violence here just as we will an orgasm. It's so petty, but we feel so justified: they shot Brando, they butchered Sonny.

Yeah, Brando; the Don was a monster and leave it to the most gifted actor who ever lived to make us recognize and condone that lethal monster we all help keep alive for the good of the Western world. I'd have reservations about accepting an award for that, too. Could he really have been honored by Academy voters for what he achieved? How could they know?

Bonnie and Clyde carried the flag to the brighter frontier while **The Godfather** signalled the coming holocaust in the darker civilization.

I believe **Brother Sun, Sister Moon** to be an abomination, because it purports to seek a truer light while it's empty-headed mentality is stuck in the mud. I'll write nothing more about it; people are going to see it anyway. Franco Zeffirelli's ability to milk the innocent lambs at the box office is just too good.

Although I have reservations about all of these selections, check out **Billy Jack**, **Slither**, and the **Thief Who Came to Dinner**. Regarding the latter, Ryan O'Neal is no Cary Grant, but neither is Cary Grant any more.

The last item is **Book of Numbers**. A look at the credits reveals the screenplay was written by Larry Spiegall. What that means I shouldn't have to write; but it doesn't mean we should expect too much, even if Mr. Spiegall had spent his life around 125th Street. But anything with Freda Payne — affectionately, "Free the Pain" — has got to be looked at.

— Ted Fleming

Musical Notes

Often all we get from Black movies are some decent soundtracks, most notably from films like **Shaft**, **Superfly**, and **Trouble Man**. Somewhere in the shuffle **The Original Soundtrack from Melinda** was lost, and in the interests of aesthetic justice, I bring this to your attention.

What Jerry Butler has achieved is something of a rarity in Black movie music. It's a conceptualized piece of work which gives more substance to the film's title character than originally thought possible. It's soothing and satisfying without resorting to coercive and conventional pop music tactics.

The choice cuts, "Speak Truth to the People," and "Melinda Latino," which begin the respective sides, produce a distinctive flow, coupled with a strong beat. Pause and refresh.

— Ted Fleming

Sky Dive

*SKY DIVE: CTI6018-FRED-DIE HUBBARD

Personnel: Trumpet — Freddie Hubbard, Bass — Ron Carter, Drums — Billy Cobham, Guitar — George Benson, Piano/Electric Piano — Keith Jarrett, Flute — Hubert Laws (all solos); check album for other personnel.

Freddie Hubbard is not only a dynamic and warm individual, but for me, one of the most innovating and fascinating trumpet players around. Freddie Hubbard's latest effort on the CTI label, **SKY DIVE**, is a driving musical experience only complementing his previous albums on CTI (**Red Clay**, **Straight Life**, and **First Light**). I can't break down musically what he and the other musicians do. But I can definitely say I enjoy it. Each musician who plays on this album is a giant in his own right. Coming together they play four tunes: **The Godfather**, **In A Mist**, and two Hubbard originals: **Povo**, and the title tune **Sky Dive**. The album is arranged and conducted by Don Sebesky. Produced by the fantastic genius of Creed Taylor. Freddie Hubbard's **Sky Dive** is a definite must in your record collection.

JUJU

There is no doubt that those who experience **JUJU**'s music understand that **JUJU** is the 360-degree experience of black historical reality in music and poetry.

RESEARCH
ALL TOPICS

Send for your descriptive, up-to-date, 168-page, mail order catalog of 2,800 quality research papers. Enclose \$1.00 to cover postage and handling.

RESEARCH UNLIMITED
519 Glenrock Ave., Suite 203
Los Angeles, Calif. 90024
(213) 477-8474 • 477-5493

Prewritten Materials — \$2.50 per page
Original Research — \$4.50 per page

A MOTION PICTURE THAT CELEBRATES THE TIMELESS JOY OF ORIGINAL INNOCENCE.



PARAMOUNT PICTURES PRESENTS A FILM BY **Franco Zeffirelli** HIS FIRST FILM SINCE "ROMEO & JULIET"

"BROTHER SUN SISTER MOON"

STARRING GRAHAM FAULKNER / JUDI BOWKER AND ALEC GUINNESS AS POPE INNOCENT III
WORDS AND MUSIC COMPOSED AND SUNG BY DONOVAN / ASSOCIATE PRODUCER DYSON LOVELL
ORIGINAL STORY AND SCREENPLAY BY SUSO CECCHI D'AMICO, KENNETH ROSS, LINA WERTMULLER
AND FRANCO ZEFFIRELLI / PRODUCED BY LUCIANO PERUGIA
FOR EURO INTERNATIONAL FILMS AND VIC FILM PRODUCTIONS LTD. / DIRECTED BY FRANCO ZEFFIRELLI

PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
TECHNICOLOR® PANAVISION® A PARAMOUNT PICTURE



Listen To The Title Theme From BROTHER SUN SISTER MOON
Performed by Arif Mardine And His Orchestra On Atlantic Records.

American Premiere
Sunday, April 8th

THE **Coronet** A WALTER READE THEATRE
59th St. at 3rd Ave. • EL 5-1663

to rally around them and demonstrate the function of the library within the community.

"The second benefit was for Wingate Prep, an alternative school in Brooklyn. Wingate is privately funded by the Urban Coalition, and other private industries, and had lost two of its prime sponsors and needed money. We did a benefit show for them with the Midnight Movers, Creation, Black Ivory and the Moments. That made \$4,000 after expenses.

"The second benefit of that type was for the Black Studies Dept. of City College with Stevie Wonder. The students there are raising funds for a work-study course in Tanzania this summer.

"We have committed ourselves to doing a series of benefits and the next one will be for a camp for retarded children."

The Paper: Apart from the benefits, what other forms do your Community relations projects take?

Law: "One of the other things I am particularly pleased with is the WWRL Skills Bank. It has the same concept as SNCC's African Skills Bank during the 60's, which attempted to return talented Black people to Africa.

"The Skills Bank does the same thing here by sending trained skilled Black people to the Black community. Its function is to assist any non-profit organizations that need help in starting any particular project. They donate to the organizations skills that are necessary to its development. The members of the Skills Bank work as free consultants and help develop the specific project. They've organized rent strikes and tenants groups, among other things."

The Paper: So far most of your talent has been big-name; what is it like getting big name performers?

Law: "Well, the problem with big-name entertainers is they will tell you up-front that since they are so popular they are booked for years ahead. Consequently we do shows on Tuesdays and Wednesdays, when entertainers don't ordinarily work."

The Paper: What is the general attitude toward your benefit shows?

Law: "We have had a few writeups in some trade publications. People are aware of it because some have called up and asked if we could do a benefit for them. However, what we haven't had is any great influx of inquiries from Black entertainers who've heard of what we are doing and want to give up some of their time. It's still a question of convincing them that the cause is worthy."

this about drug addicts.'

"But for the most part there is no response to Black radio programs. On the other hand, disc jockeys get a lot of mail because they are viewed as celebrities."

The Paper: How are ratings measured in radio?

Law: "The radio ratings system is theoretically determined from the general community, which is essentially white. So Black radio stations have low ratings and subsequently low advertisement rates. A Black radio station in Philadelphia is suing a ratings company for causing them to lose advertising revenue. Black radio is the most important form of communication within the Black community and needs response.



THE PAPER/Eric White
Hank Spann at work.

"Black television programs are on for just one hour per week, and are usually taped, which limits the spontaneity of response. Black people can relate to Black radio since it is on 24 hours a day.

In one situation a man was having a serious fight with some neighbors, and he thought they were going to kill him. He called the police, and they would not respond. He called Enoch Gregory, an RL disc jockey, and told him the problem. Gregory told his listeners to call the 71st precinct for some action — which they did. The man called back to say the police had come — a captain and lieutenant — and that everything was solved.

"What was important there was a guy looking for a solution to his problem called the disc jockey, because he is live and there, and, very much taken for granted."

Seven years later, along comes **Beneath The Underdog, The Autobiography Of Charlie Mingus**, and while the title seemed even more appropriate, it did not meet all our expectations.

Covering most of his early life, from the time of his birth to approximately 1953, the book relates in fine simplistic

Mindtripping, tripping, tripping

THE HUMAN BIOCOMPUTER and THE CENTER OF THE CYCLONE. By John Lilly, M.D. The Julian Press.

Philosophers fond of asserting the superiority of the human mind to all other computers, neglect to add that it is also the only one supplied without an Operator's Manual.

With this in mind, John Lilly, M.D., biophysician, neurophysiologist, neuroanatomist, and bold explorer of the inner frontier, proceeded to write **Programming and Metaprogramming in the Human Biocomputer**.

Essentially, the human brain is assumed to be an immense biocomputer equipped with sets of predefined procedures (programs) which determine its operation. These learned and inherited programs are themselves controlled and modified by **metaprograms**, higher-level systems of program control such as the External Reality, Body Maintenance, and Survival metaprograms. The organism has the ability to metaprogram itself, that is, define new modes of operation at certain levels of awareness — one of which is induced by LSD-25 coupled with rigorous self-discipline.

Lilly accomplished much self-analysis and expansion in such a state. Suspended in a salt-water isolation tank and tripping in the quiet white-noise spaces, the facilities normally dedicated to monitoring the external reality were utilized to project past and future memories, to explore new realities, and to examine the principles which seem to guide our own existence.

The book was written at a time when LSD's worst side-effect was the hysteria it induced in legislators and national magazines. This, of course, necessitated a great degree of editorial caution, despite the rigorous scientific treatment of the subject matter. Thus, **Programming and Metaprogramming in the Human Biocomputer** is often as graceful as its title,

much. Central among them stands the late trumpet player, Fats Navarro.

Many critics have overlooked the quality of Mingus' self-critique, and excuse what they fail to see by pointing to "an over-indulgence" in sexually-oriented, ego-ridden fantasies. But Mingus is a poet, as well as a musician/artist, and he involves

though with an appropriate degree of perseverance it becomes an incisive and rewarding document of the inner spaces.

* * *

Though **Center of the Cyclone** retains the basic premises of **The Human Biocomputer**, and adheres to the scientific methodology — Explore, Examine, Test, and Revise — it is necessarily a more personal (and readable) manuscript.

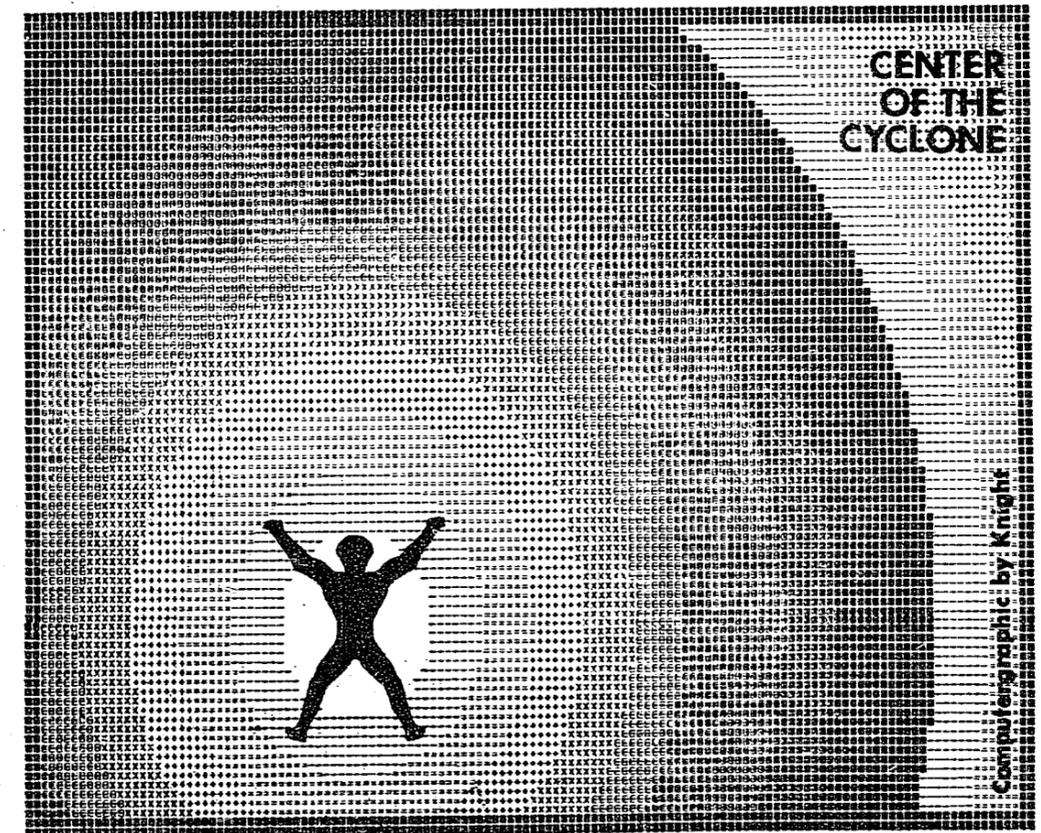
Lilly describes the experiences which led him beyond ego, self, and essence meta-programming, and into the realm of classical Satori: he became one of the Cosmic Programmers! It is a path marked by encounters with other explorers (The Esalen Institute, Baba Ram Dass, and Oscar Ichazo of the Arica Institute) and vivid consciousness maps.

Maybe the latter part of his life, where "dog" leaves off, could be useful as material for another book. And maybe he will pursue it, and decide to call it what it is: **Renegade**. Whatever. Considering much of what has happened to Mingus after 1953, the wait may prove worthwhile.

As personal as **Center of the Cyclone** is, it is refreshingly free of the wide-eyed insistence of absolute truth so common to works of this nature. In Lilly's words, "The only thing that prevented me from becoming a Messiah or a Missionary was my own scientific exploratory motivations, which would not allow such a use of the knowledge."

The **Center of the Cyclone** is "the quiet peaceful creating meeting place for all of us, connected in the Cosmic Network of Essences." That's easy to say, but John Lilly has spent enough energy, time, and pain in reaching that point to make those words resonate with an unmistakable clarity.

— ROBERT KNIGHT



WWRL Gets Involved

By ANN DORIS

Black radio is more often considered a form of entertainment rather than a viable political force. Mass media, often without our complete realization, shapes or subtly structures our views and opinions. This is no less true for Black radio. Yet in the field of communications Black radio is the most overlooked.

WWRL, deemed the "mother of Black radio," has an important role as the most heard voice within the Black community.

We visited WWRL in Woodside Queens, and spoke with Bob Law, Community Relations Director of the radio station, and tried to determine the function of Black radio.

According to Bob Law, RL's Community Relations is no more than an attempt to relate to the needs of the Black community, who in turn define and develop the role of the department.

Recently RL has committed itself to a series of benefit concerts for certain non-profit Black organizations which lack funds.



THE PAPER/Eric White

WWRL Community Relations Director, Bob Law.

The Paper: Bob, when did RL do its first benefit?

Law: "The first benefit was for Langston Hughes library in Corona. We had about 500 people and since it was Christmas time the admission was one toy valued at at least \$2.00.

"The library then gave the toys back

The Paper: What happens when they do agree to perform?

Law: "When they do agree to perform we run into the 'I'm a star, I can do what I want' attitude with entertainers. They delay their performances and consequently, for the last benefit, the Black Studies Dept. had to pay Brooklyn College \$580.00 in overtime. They must be aware of the economic bind of Black institutions and organizations.

"Black people have supported Black entertainers before they became stars, by buying their records when white radio stations would not play them. Bobby Womack just recorded 'Harry Hippie' and at least in New York, white radio stations weren't playing it. But 'Harry Hippie' became a hit, which meant Black radio stations were playing it.

"Black stations are instrumental in the success of a Black entertainer. But when Black musicians reach the point where they can get on any radio station, they have a tendency to move away from the Black community."

The Paper: You also host "Tell It Like It Is" on Saturday nights. Is its format in any way related to your role as community relations director?

Law: "Tell It Like It Is' is not necessarily related to the Community Relations Dept. It is a separate entity, and not a public relations vehicle for the station. Its sole purpose is to provide an outlet for the Black community to express its views."

The Paper: Wouldn't this type of show be more effective during the week?

Law: "I am not at all concerned about being on each day. But what I am trying to do is develop some other ways to utilize the air time. I have some proposals on the station manager's desk for two other talk shows, one of which is a public forum — a town meeting on the air, where the phones would be open.

"We may use a different guest each time who'll probably be an expert in a particular area, and able to deal with specific topics."

The Paper: What is the listener response to Black radio?

Law: "My show, 'Tell It Like It Is,' gets some mail and that is only because I have a tendency to take unpopular positions. I once stated that drug addicts are enemies of the people, and a destructive force within the Black community. People



THE PAPER/Eric White

The Trip Committee's Award of Appreciation.

* * *

Before leaving WWRL, we rapped with "The Soul Server," Hank Spann, while watching him being both disc jockey and engineer simultaneously. I asked Hank why he did benefit shows that lasted hours into the night on his own time.

"Because," said the Soul Server, "I want people to like me, and nobody just likes you."

WWRL — home of the Black sound and the number one Black radio station in the East is physically in a white community but relating better to our people than any other Black radio station in New York.

By L. R. RIVERA

BENEATH THE UNDERDOG — Charlie Mingus, author: Alfred Knopf, publisher; 1972 — 366 pages — listed price, 6.25.

Roughly eight years ago talk went round the streets, among us enthusiasts, that the renowned Charlie Mingus — composer, arranger, conductor, leader, bass player — was soon to have his life story published under the title, **Renegade**.

We waited for the book, knowing that his would be a real-mean story to tell, and read, and talk about. We dug this renegade, and knew most of his story. But it

Sonny Rollins

By ALBERT V. DE LEON

After an absence of more than a year, Sonny Rollins, premier tenor saxophonist, is back in New York City, this time at the new Half Note Club.

Rollins, along with Ornette Coleman and the late John Coltrane, has long been one of the great influences of the musical Black art form known as jazz, and listening to one set at the Half Note will quickly make the listener more than aware of this fact.

With his quartet, or in his words, "my orchestra," consisting of David Lee on drums (a very powerful percussionist), Bob Cranshaw and James Larry alternating on bass, Walter Davis on piano, and Misouo on guitar, Rollins puts on a vibrant and poignant performance.

On this particular evening, Rollins opened with a number which seemed atypical in that the song took off into a direction from which there seemed to be no return. Each member of his group seemed to be playing in his own world, yet there was a definite cohesiveness to the entire number. Through all of this, Rollins would periodically intone a simple melodic riff which enhanced the piece.

After this piece Rollins' group played some "conventional" pieces: "Sing Your Blues Away," a moving and sensitive rendition of "God Bless the Child," and his famous "Alfie."

Rollins, or "Newk" as he is called by many (because of his resemblance to former Dodger pitching ace Don Newcombe)

is known as much for his periodic absences from the music scene as he is for his music. For instance, his latest album, entitled **Sonny Rollins' Next Album**, is his first since 1966. And from the late 1960's until 1971 he didn't make any appearances at all.

Speculations as to why Rollins takes such sabbaticals will not be offered here; what will be is the absolute fact that the music world will be worse off if he does so again.

Watching Rollins leaves one with the impression of a person who has the supreme knowledge within himself that he can do anything he pleases with the instrument in his grasp. He plays his tenor sax out of the side of his mouth, playing to all of his audience, with a look which some might mistake for disdain, but which is actually his method of communicating a message to the audience to the effect of: "You people should be honored that I am playing for you." That this might be attributed to egotism isn't the point; it is a privilege to behold what Sonny Rollins does with his instrument.

Sonny Rollins has been at the Half Note for just over a week, and will be there until the end of this week. I strongly urge all to breeze on down to 54th Street and check out this brilliant artist in residence.

On the same bill with Sonny Rollins and his quartet is the Newport Ensemble, headed by the producer of the Newport Jazz Festival, George Wein.

(Continued on Page 10)

Meanus Mingus

style, the life, thoughts, and experiences of one of the great innovators in modern jazz to date.

Mingus, noted for composing very complex and revealing pieces, puts his music sheets aside, long enough to use the written language to express the foundations of his own melodic structure.

With rhythmic style, he departs from his physical encasement to expose the insides of someone it took a long time to know: himself. The story moves in time signatures, weaving into self-appraisal, out of sensual excitement with the several women in his life, back into the escape/

the reader in his sexual changes in such a manner as to make them the realities they are without pornographically forcing them on us.

The book makes good, easy reading, and adds insight into the world of music. Jam sessions are described through the use of dialogues between musicians while they're getting off. And one could almost smell the sweat, and dig into the beat patterns.

There is much to the man behind the bass, and beneath the book, that a review could not adequately complement. All that can be said is that those waiting for the

I Don't Know Her

(Dedication: Womanhood
finished and absolute . . .)

For YOLANDA COFFEY

She walks daily — usually in the same direction, down 125th towards 7th. She strides with head high, respect demanded and womanly attire subtle, yet attractive.

I see her in different lights, but all glow with the same vitality. She is not flamboyant, not to any degree, but seems solid in her approach to herself, her surroundings, and her associations.

Considering Blackness as a state of mind her thinking sequence seems to have passed the primary notions and she is well on her way to making her Blackness an imbedded pigmentation of her life.

She's short, yet tall amongst the unapproachable high flung folk — chubby, yet, slim enough to slide through the put-on, show-off attitudes of those unreal with themselves and others.

Once I saw her with her man crossing 8th. She glowed more that day than any. She smiled at him and a halo of admiration, respect and attachment encompassed them both.

She smiles friendly towards everyone she knows and I'm not one of her acquaintances . . . so I continue.

Her face is smooth and so is she as I see her. I know not of her thoughts, actions, or her true personality. Yet a vibrance of femininity is expelled with her everyday glitter . . . and her contact is perhaps even more glowing but I don't know.

My knowledge of her may increase as associations do, but even if it doesn't the bit by bit putting her together, the reminence of the way I pass her daily, the urge to put her the way I see her on my page, my sheer admiration for her style and rapport is one that leaves its impact on me to view women in general, to apply to those in specific and the realization that more women of her nature is definitely a step in a more self-respectful direction — yet I don't know her

After the acquaintance the mystery disappears, but the stylist of her actions perminate themselves.

Her glimmer dimmed at my approach — but replenished its gleam at my explanation.

She stammered at my gall but remained interested at my interest, at my point and my purpose.

She proved to be excellent in my assumptions and even more so in the areas of my ignorance.

Her robust, yet womanly intellect still rates my praise . . . due to its rarity and its finish . . . all the things she probably takes for granted.

The effervesence of her personality is one that writing deals with unjustly due to the limitation of the mind and the boundless reach of her friendship, her warmth, her being her, through those dealings with infidelity, falsity, and with women being men . . . being girls . . . and all that other than women.

Now that I am close enough to feel her glow rather than see it . . . touch her warmth rather than admire its haze, I can question her name.

Her halo then encompassed me for I now know her and we each other . . . Distantly.

KALON

Need
Someplace to
Smoke?
Join the
Business Staff
of
The Paper
Contact
Smoky Ballinger
Dial
621-7186 if busy
keep trying
in Finley 337

HY-TEST ELECTRONICS Records & Tapes

306 ST. NICHOLAS AVENUE (near 125th St.)
NEW YORK, N. Y. 10027
TEL. 866-3211

"SERVICE SPECIALIST FOR CASSETTES, 8-TRACKS,
TRANSISTORS, I.C.'s AND SOLID STATE EQUIPMENT"

LP SPECIAL — \$3.39

Curtis Mayfield, Al Green, Chi-lites, Four Tops, Donny Hathaway
BLACK CAESAR ALBUM — \$3.99

PETER J. CIACCIO

Optician

EYEGLASSES

Prescriptions Filled
Fittings

Prescriptions Copied
Repairs

Home Phone 683-4108

Service 233-8181

"IF YOU DON'T KNOW, LEARN. IF YOU KNOW, TEACH."

SPECIALIZING IN BOOKS ABOUT THE LIBERATION
MOVEMENTS IN AFRICA, ASIA, THE CARIBBEAN,
SOUTH AMERICA AND NORTH AMERICA.

LIBERATION BOOK STORE
421 LENOX AVENUE at 131st STREET
HARLEM, N.Y. 10037
PHONE 281-4615

COLLEGIATE RESEARCH & ADVISORY SERVICE

2 Sylvan St. Suite 5

Rutherford, N. J. 07070

call (201) 933-6117

7 Miles from N.Y.C.

Nation's Largest Catalog Listing

COMPLETE EDUCATIONAL RESEARCH MATERIAL

Office hours: Mon-Fri 9-5 Sat. 10-4

Evenings will be posted.

**"Nature, to be commanded,
must be obeyed?"**

Francis Bacon 1561

Then enjoyed. That's why we make a natural beer. A beer without any additives or chemical preservatives. For a natural Rheingold taste you just can't find in other beers.

Natural Rheingold®
We know how you feel about beer.

©Rheingold Breweries, Inc., New York, N.Y. & Orange, N.J.

City College "Y"

By MIRIAM K. MILLS

To many, Harlem provides a fabulously fascinating culture. There is the gaiety of 125th Street and the Apollo; the street merchants and the African shops. While there is some good to be said for Harlem, increasingly less good can be said about the child who is reared in this often destructive environment.

It is destructive by way of the pimps, prostitutes, and hustlers, who provide very glamorous but equally dangerous models for the children. It is destructive through the drugs which circulate as freely among the young as hubblegum, and destructive of the home training and early school education of a child, which has been undermined by the age of 10.

The City College YMCA tries to soften some of the hardness of the ghetto life surrounding its youth by providing an after-school center where the child might reach above the limited of the streets and learn, both educationally and culturally.

The program is designed for elementary and junior high school students. This includes many who have only the streets to roam after the school day; those whose parents must or wish to work to stay off the "rolls" but who cannot afford babysitters; and others whose parents are not interested in their child's whereabouts.

When the center reopened in the fall of 1972, it consisted of workshops in sewing, leatherwork, and arts and crafts. Three City College work-study students served as counselors.

The program has not, however, always been so small. Last year the "Y" provided a tutorial program in addition to a day care center at City.

During the summer there were field trips, recreational facilities, a football team (complete with uniforms), a cooking workshop and a lunch program. This program provided employment for community youth through the Neighborhood Youth Corps as well as City College work-study students.

The activities of the program have decreased accordingly with the funds. The "Y's" funds are now depleted and the program will die unless some concern is shown for its revival.

The City College "Y" was formerly housed in a storefront at 1632 Amsterdam Ave. between 140-141 St., but falling plaster, a sunken ceiling, and loose floorboards recently drove the program from this location.

The situation of the City College YMCA has not always been so bleak; in its 100-year history, it has seen far better days.

The "Y" was originally housed on campus, at which time it operated as an organization strictly for white, protestant City College students with a well-established program and adequate funds.

Falling ceilings and loose floor boards have only become a part of its history for the last six or seven years. The young Black faces are also new. As the "Y" moved in the direction of community organization, it lost most of its financial support, and retained a minimum of City College participation.

Supposedly, money allotted by the Student Senate to the Community Affairs Fund are available for the "Y." However, in the Fall, a budget request by the "Y" was rejected by Senate President Tony Spencer. Spencer remarked that he "wanted the money to be used for other community activities."

What those activities are, is uncertain. According to Marjorie Henderson, Director of Community Affairs, City is presently engaged in three community programs — Project Impact, an adult educational program, a reading and math tutorial service, and the St. Nicholas Park Community Council, Inc., an urban development concern.

Both Project Impact and the Community Council are federally funded. Assistant Director for the Community Council, Theodore Anderson, said that "the only thing City College has with us is a representation of one member in our organization."

The tutorial program, conducted once a week, provides course field work for elementary education students. The only funds put out by CCNY are for the tutors on work-study, and this is not through the Community Affairs Fund.

This is the extent of City College's participation in the area which houses its campus; in the area which allows its schools to serve as training grounds for CCNY students, and which provides some employment for work-study students. If this be the limits of City's involvement then it makes a mockery of the community.

It is unfortunate that an effective liaison between the community and the college is being neglected. It is also unfortunate that the value of the City College "Y" program as a remedy for this neglect, is left unrecognized.

Fortunately there is no consensus of indifference concerning the "Y." Genuine interest has been generated by a few. Dean Canavan has addressed himself to the problem, along with Marjorie Henderson, and Bill Wells, Director of Bronx Union YMCA, an affiliate of City College "Y," says that they "hope to revitalize the program as soon as possible."

A step toward this revitalization was made recently with the hiring of Barry Nystedt as new Program Director of the City College "Y."

Other than providing rhetorical interest, the college administration has done little in terms of providing assistance to the program for securing proper housing and implementing more meaningful programs.

It should not be the concern only of the school and "Y" administration, but also of the student body and the community. After all, these are our kids!

NOW'S THE TIME! STUDY MARXISM-LENINISM

the Ideology of the working class and oppressed peoples of the world at the CENTER FOR MARXIST EDUCATION, 29 W. 15 St., NYC. Tel: 691-2341. 16 courses in Marxist philosophy, political economy, esthetics . . . also on imperialism, Black liberation, strategy & tactics of revolution and more . . . REGISTRATION: April 23-27, from 4-8 p.m. CLASSES BEGIN APRIL 30. TUITION: \$12.50 per course. Write or call for complete schedule of classes. (\$2.50 discount on tuition with this ad.)

See the Cherry Blossoms in WASHINGTON, D. C. during your Easter Recess for only \$44.00 per person

Trip includes Round-trip by Airconditioned bus; 2 nights at Sheraton Silver Springs Hotel — Double Occupancy — 2 Breakfasts — Sightseeing — Tour the Capitol, Tomb of the Unknown Soldier, Visit the Grave of John F. Kennedy and see the other sights.

FOR RESERVATIONS CONTACT

WHYTE'S TRAVEL AGENCY

80 WALL STREET
NEW YORK, N. Y.
PHONE: 422-0677

1265 FOULTON ST.
BROOKLYN, N. Y. Nr. Nostrand Ave.
PHONE: 467-5050

COLLEGIATE NOTES

Understand all subjects, plays and novels faster!

Thousands of topics available

- within 48 hours of mailing
- Complete with bibliography and footnotes
- Lowest Prices are GUARANTEED

Send \$1.90 for our latest descriptive Mail-Order Catalogue with Postage-Paid Order Forms to:

Collegiate Research Guide

1 N. 13th St. Bldg. Rm. 706

Phila., Pa. 19107

HOT-LINE (215) 563-3758

Dig Israel
on your next vacation.
\$381* round-trip.

With a shovel. At an archaeological site. On a new EL AL Colleague Vacation.

There is more in Israel that's exciting, surprising and profoundly moving than you can begin to imagine.

You'll dig sunny, swinging, fascinating Israel.

Go to the Negev. Scale Massada. Explore Jerusalem.

See 4 seas. Tan at Tiberias on the Sea of Galilee.

Water-ski the coral-bottomed Red Sea.

Fraternize at an oasis on the Dead Sea.

Poke through our Roman past at Caesarea (Mediterranean Sea).

Beach-hop. Bible-hop. Live. Learn. Enjoy.

You can renew yourself and wear yourself out.

You can fly to Israel for \$381* (from New York) and on the way home we'll give you one European stop-over free.

Add \$57* during June, July and August departures. Call us.



the under 30 airline

- Atlanta522-3535
- Baltimore685-4321
- Boston267-9220
- Chicago236-3745
- Cleveland621-6607

- Detroit557-5737
- Houston227-7201
- Los Angeles553-5555
- Miami Beach532-5441
- New York751-7500

- Philadelphia563-8011
- Pittsburgh471-4433
- San Francisco986-4313
- St. Louis862-2100
- Washington, D.C. .296-5440

Check your local yellow pages for direct lines from other cities.

*Based on 1972 fare level. It is anticipated that as a result of monetary fluctuation, fares will be increased by 6% when government approvals are obtained.

Caught in the Middle

By VICKY HUNTER

Following dead on the heels of the "tragic error" that snuffed out the life of Black Patrolman Irving E. Wright, the police announced shotguns are going to be put in some patrol cars in every precinct in the city.

Approximately 1,000 policemen, including patrolmen, sergeants, lieutenants and maybe some captains have already begun training with the use of these weapons.

Shotguns are hunting weapons. Even the police firearms text warns that they "must be used only when the officer is willing and has the legal right to kill the person fired upon." So a "compromise" plan agreed to by Commissioner Murphy and Police Benevolent Association head Robert McKiernan determined that only policemen with rank will have them in their backup cars.

Big deal! If you get shot with a shotgun, whether it's a patrolman or a lieutenant, you're still dead.

The fact that the shotgun toting cars will be sent out only under unusual circumstances isn't any reassurance either. Especially since the police will be deciding when the circumstance is unusual. They've already proven their ability to overreact on many occasions.

In typical over-reaction the police have been clamoring for the shotguns ever since the advent of the Black Liberation Army. The police think the BLA is a national conspiracy bent on killing police but have since issued an alarm for 10 suspects. Does that number suggest a conspiracy of national proportions to you?

Nevertheless, McKiernan would like us to think the use of shotguns by the police is "a step in the right direction. . . . when people realize that the purpose of the protection is not only for the police but for themselves, for the citizens too, they'll be more receptive to it."

It looks like terrorism to me. I mean if you're white and you're in the Black community with a shotgun and that community is unarmed — that's terrorism. That shotgun is a threat, a provocateur. A whole rash of "tragic errors" could "accidentally" occur.

The fact that this "compromise" was agreed to by Commissioner Murphy, an appointed official on the way out, adds insult to injury. After seemingly trying to develop a rapport with the Black community he sics shotguns on it.

These shotguns are a dangerous development that a new police commissioner will be forced to continue. What spanking new commissioner is going to risk the wrath of the powerful PBA? Who is going to say "get rid of the shotguns" to McKiernan?

Yeah, these shotguns are a step in the right direction alright. The extreme right. Shotguns for the follow-up cars today — shotguns for all policemen tomorrow! When is the buildup of lethal weapons aimed at an unarmed Black community going to stop?

The answer isn't in more shotguns. The answer is in closing the wounds. You don't close wounds with shotguns. You terrorize people with them. You make more people, more bitter. You spread hatred of police and you make them look like an even more repressive force. Shotgun-carrying patrol cars add more fuel to the fire. One day it's got to explode.

If the police are serious about protecting the Black community, let them prove it. Put the shotguns away. You'll never convince the Black community you're "protecting" by pointing a shotgun in her face.

MUSINGS

By GREGORY S. HOLDER

If you have something important to do, don't do it now. If, maybe, you are in something of a rush, slow down and be a little late. If you are looking for an interesting diversion, forget about it for the moment and make my literary self-indulgence worthwhile.

You see, I felt that with my immense talent in the art of letters, by broad philosophical knowledge, my subtle and profound insight, I might create a literary masterpiece, which would, perhaps, enhance the beauty of this journal. Additionally, I felt that my overwhelming modesty might serve as a neat counter-balance to the rampant egotism which often permeates the pages of this newspaper.

Unfortunately for myself, *The Paper*, posterity, and most of all, you, I had nothing to say. Inspiration evaded me, and motivation had driven my interest elsewhere. At first I thought of doing a piece on having nothing to say — sort of a semantic exercise — but that idea seemed too abstract and intellectual for this readership.

I thus arrived at something more mundane, more accessible to the lay reader. I decided to write about March 31, 1973. Why this day, of the 365 which constitute the average year?

On this momentous day, U.C.L.A., on its way to an unprecedented seventh consecutive national championship, defeated Indiana. This event proved two things: first, that beating U.C.L.A. may require a state law or some form of national effort; secondly, this game proved that white boys could play basketball, even center.

Preceding the U.C.L.A. game was another semi-final game, in which Memphis State beat Providence (Providence?!) and thus proved another maxim: Ernie is BAD but by himself he ain't no giant killer.

Muhammad Ali was another victim of the day's misfortunes, losing a twelve-round decision to Ken Nobody. Mr. What's-his-name from you-know-where proved two more maxims: that an otta-shape, sorta-overweight fighter ain't so fast as an in-shape not-so-overweight young fighter; and that-sooner or later all good things must come to an end.

On the same day Muhammad Ali (perpetual People's Champ and conscientious objector) lost, a parade was held in honor of the returning

P.O.W.s. At the parade there were the usual cameras and reporters, American flags and aged American Legionnaires, others and their sons. They cheered for these new heroes and all the glorious things heroes, new and old, stand for: Manhood, Courage, Mom-and-Apple-Pie, Democracy. Yes, they cheered for these returning sons of Babylon-men who for love of God, America and their President, had sacrificed parts of their lives in Limbo. So much for the cost of war.

Their return had been pleaded for, then anxiously awaited, and finally celebrated with all the abandon of a nation which had conquered its past, present and future. Their return signaled an end to their fight for survival, and the beginning of their period of readjustment.

As the parade ended, the last trumpet note fading, the last step marched, Muhammad Ali's struggle was just beginning. He, too, had been (and still is) a victim of the war, in many ways similar to the P.O.W.s.

His prime of life and his career had been lost to the war. Not in a P.O.W. camp, but as a convicted man in Amerikka. Amerikka had claimed him as a prisoner because he dared stand up for his beliefs and refused to aid in her rape of another man's land. The disruption of his life, though not as complete, was great enough. And so on March 31, with a jaw broken by Ken Nobody, his incarceration and loss deepened.

On the same day, another P.O.W. came home — home to Bedford-Stuyvesant. There were no parades, TV cameras or newsmen.

Maybe it had something to do with Jimmy being Black. Maybe it had something to do with his authorship of an anti-war statement while captured. Anyway, the neighbors and the block association put together a little celebration which was probably more real and honest than the one on Fifth Avenue.

On Fifth Avenue the flags waved, celebrating a rather hollow victory; in Bed-Stuy, a part of forgotten America, some Black folk applauded one of their sons who DID return; in San Diego a champion valiantly continued his struggle to regain his crown; and in St. Louis, a bad white basketball player temporarily turned his back on two million dollars in order to retain his individuality. And all this happened on my birthday.

HAPPY BIRTHDAY TO ME!

More Rollins

(Continued from Centerfold)

Wein, playing piano, is accompanied by James Spaulding on alto sax and flute, Larry Ridley on bass, and Al Harewood on drums.

Though they have not been together too long (this is their first engagement together), the Ensemble projects a solid and enjoyable sound.

All the members of the Ensemble are seasoned professionals, but James Spaulding stands out as the diamond in the rough. Spaulding, now concentrating more on the flute than the saxophone, projects a warm and sensitive sound.

The superb Sonny Rollins and the Newport Ensemble make for a most entertaining evening.

Rap — continued

(Continued from Page 3)

The DA dismissed defense's claim of police brutality, implying that had cops beaten Brown they would have done a more thorough job. In his summation Litman said:

"If you're going to do a job on him, do it so he doesn't live to tell about it. The proof that it didn't happen is that he's in court today."

But had the defendant's true identity been known at the time of his capture Litman's admission would have probably been applied.

Missing Motive

Nearing the end of the trial, the defense's position rested basically on two contentions:

That eyewitness identification is an unreliable source; and that the credibility of the prosecution's witnesses, most of them cops, was questionable enough for reasonable doubt to warrant an acquittal.

There were numerous misidentifications at the trial. The defense

presented the second of its only two witnesses, Dr. Robert Buckhout, an associate professor of psychology, to attest to the unreliability of eyewitness accounts. Dr. Buckhout has serviced courts and police in this matter on a number of occasions, including the Angela Davis case. He was not allowed to testify at this trial, however.

A significant factor of any criminal trial is to establish the defendant's motive for committing the crime. This became one of the most disturbing points in the Rap case because the prosecution never offered the motive for a nationally prominent Black figure to hold up a cheap, ill-reputed bar, with five other men, for less than \$400.00.

Prosecution acknowledged this issue only as "the mystique of Rap Brown." And without the mystique of Brown ever being uncovered, he and others have been found guilty beyond a reasonable doubt.

"SQUARES"

be
ORGANIZERS
with the
CCNY ANTI-DRUG LEAGUE

You will get insight into the drug epidemic through suitable media.

During your training you will see no less than 200 films for professionals.

For more information about the creative things you can do to help solve the problem.

CONTACT: MISS TONI MINETT
152 FINLEY CENTER

McGuire Bust: Wackenhut Abuse?

By LARRY PEEBLES

Last Tuesday after a good meal at a local Indian restaurant, I turned back up the hill toward school. It was just beginning to get dark and all my classes were over for the day. But I had just had dinner with Ron McGuire, and in telling me what had happened to him we had realized there were possibilities that hadn't been looked into in providing him with a defense.

Earlier in the day Ron had gone to St. Luke's Hospital for a skull X-ray. His face and portions of his head had been swollen for awhile, and did not seem to be going down. He suspected a slight fracture. While the X-rays did not confirm his suspicion, there was evidence of a beating, and it was this that I was interested in.

According to McGuire, after he had been caught walking around Shepard looking for a place to sleep he had been taken down to South campus. There the Wackenhut Guards had taken him into a room adjoining their office and interrogated him. They handcuffed him at first, but periodically released him throughout the ordeal that was about to commence.

After a preliminary series of questions, Ron told me, they had begun to threaten him.

After a while they began to feel that he wasn't being responsive enough and one of the guards, a short, older one with a pot-belly, turned and drove his

fist into Ron's solar plexus. As he doubled over, the guard standing behind him hit in the back of the neck with what Ron thinks was a nightstick.

Ron had been apprehended at 1 AM Thursday morning but when he arrived at the 26th Precinct it was close to 4:30. He believed that the custodial staff, whose offices are close to where he was beaten must have heard him being beaten.

I was going back to City to wait for the 11-to-8 custodial shift in order to speak with them and possibly get some sort of corroborative statement. As soon as I got back to the OP office, I called the Wackenhuts to tell them that I would be working late, until about 1 AM. The guard who answered assured me that was fine.

I left the office around 11:15 and began looking for the workers. After speaking to a few people and learning nothing, I decided to visit the head custodian's office so that I might find out who had been where on the night of the fourth. The head custodian told me he had not seen or heard anything. He did tell me where I could find the people who had been working on the first floor of Finley last Wednesday. One of them was in Wagner, so I went over there to speak to him.

I went in and talked to the man who was very eager to help but, regrettably, had not heard anything. He told me about his childhood in the South, and how

his family had been abused by the police there. He said that if there was anything he could do, he would do it. I left with the promise that he'd ask around and see what he could come up with. As I left the building, a guard came over and told me to come to the office. I went.

Two guards were in the room, but within five minutes the number had jumped to ten. They began by asking what I was doing there. I told them that I worked for OP and was gathering information on the McGuire episode. There was a long silence interspersed with meaningful looks from face to face.

Then one demanded to know what business it was of mine and why I'd been snooping around trying to get them in trouble.

I answered that I was only trying to get the facts. Then the potbellied one walked up and stood in front of me. "We're within our rights to arrest you and interrogate you for trespassing," he said.

I asked them to check their roster of students to substantiate the fact that I was indeed a student.

"If you don't have no ID card you ain't no student," he pointed out moving a little closer while the others sidled up behind him, cracking their knuckles.

One of the others spoke. "Besides, there isn't anything to find out. That guy didn't have any business being here at 1 o'clock in the morning. He de-

served to get his ass kicked, and if he comes around again, he'll get it kicked again."

The little one whirled around and said "Didn't nobody lay a finger on that guy," and glared at the one who had spoken.

Like a scene from one of those Deep South pre-sixties flicks where the cigar totin' sheriff shoots people every now and again to keep them in line.

Again, I suggested they confirm that I was a student, and again the guard said he didn't have to look at any list to see whether I was a student and that they were gonna have to interrogate me a little before handing me over to the 26th Precinct.

As we were leaving, another guard entered with two people from *The Paper*. The two people had been preparing the current issue when a Wackenhut had noticed a light in the office, and brought them down for questioning. I was glad to see them.

The presence of witnesses changed the Wackenhuts' manner immediately. They actually seemed helpful, with the exception of the pot-bellied little guy, who by this time had worked himself up and simply couldn't keep his mouth shut. After getting off a few thinly-

veiled threats, one of the other guards told him to shut up. We were released shortly after, with a polite warning to get off campus.

The following day I went to see Dandridge and get his response to the goings-on of the night before. After refusing to answer any questions regarding the handling of McGuire or the fact that one of his men had tacitly admitted that there had been a beating, he went on to reprimand me twice about my lack of respect for him.

The fact that this man expected respect from someone who had narrowly escaped his funkies indicates the level of his mentality.

Dandridge comes across like a real fascist; the organization he heads could give lessons to the Gestapo. Somewhere along the line he seems to have forgotten that he ultimately works for us, and it is time that steps were taken to remind him.

Editor's Note: The preceding story, originally written for OP, appears here due to the timely nature of the questions surrounding Security at City College. The Security Office has declined to comment on the matter at this time.

PAGEANT NOTES

101 Park Avenue, North Wing Suite 1031
New York, New York 10017

Understand the great works and ideas of mankind. All areas of endeavor reviewed for quicker understanding.

MON.-FRI.: 10:30 - 5:30
PHONE 685-0340

PHAROAH BAZAAR

Hand-Made Leather Bags and Hats
Dressmaking (with pattern)

Also: Jewelry, Oils, Incense, Holders
and Three Hour Sticks

TAX EXEMPT I I

1685 AMSTERDAM AVE. 283-7200
(near 143 Street)

Students: Support The Fight Against Tuition

SEND YOUR LETTERS, MAKE YOUR PHONE CALLS!

GET YOUR DISTRICT ASSEMBLYMAN TO KNOW

HOW YOU FEEL!

OR: WRITE DIRECTLY TO ALBANY

IN CARE OF BOTH MAJORITY AND MINORITY LEADERS

IN THE ASSEMBLY AND SENATE BEFORE MAY 7th

— Student Senate

Joe Walker:

"Out of The Ashes"

By EVE ROCHE

I walked into the rehearsal hall and promptly heard Mr. Joseph Walker roar, "Don't indulge yourself goddamnit!" Mr. Walker playwright, director, producer, and teacher accepts no less than perfection.

"I'm tired of Blacks exhibiting incompetence in front of other Blacks. If we are the mighty people we say we are, then we should exhibit excellence."

Mr. Walker is author of the acclaimed drama, "The River Niger." The play was a second attempt to unfold the story of his family. The first attempt was entitled "Out of the Ashes."

According to legend, the phoenix, a bird, was consumed every 500 years by fire but arose from its own ashes. Both of his parents went down: his father from alcoholism and his mother from cancer. "But," he said, "I came from the ashes."

"The River Niger" opened November 28, 1972 at the Negro Ensemble Company. The play received immediate acclaim.

The review given a play by critics generally determines its fate. But, very few Blacks review plays. So Black plays are generally reviewed by white playwrights.

In order to break this cycle Douglas Turner Ward, director and starring actor in the production, asked several Black critics to write reviews of the play to be printed in a full page ad in the "New York Times."

Mr. Walker also has a theater company on campus called the Demi-Gods. This season they will be performing "Yin-Yang" and "Ododo," two "crazy musical dramas." The company will perform "Yin-Yang" at Howard University April 11 through 15. In "Yin-Yang," God lends her chosen people to Satan. Both powers are females.

I asked Mr. Walker what he thought of Black movies. His initial comment was, "Shit!"

He then said, "I've always been intrigued with movies because you could splice and make it fit the way you want it. I took one crash course in film production. I feel competent in using equipment and script writing. But I needed to know the history of movies. Before you consider yourself a movie maker you must know the history of films."

He feels that most Black film makers are not technically competent. They also do not know enough history.

"Sounder marks the beginning of

the better films," exclaimed Mr. Walker. "Sounder" like the "River Niger" deals with Black love. The father's love for his son; the son's love for his mother, and the husband for his wife.

Mr. Walker has been teaching speech for the SEEK. Department for almost four years, but the playwright submitted his letter of resignation effective this June. Though he later reconsidered and withdrew his resignation Mr. Walker still feels that, "SEEK is in serious trouble philosophically, spiritually and financially. The purpose of SEEK is one of the most beautiful in the world. It is the right purpose. And it has helped some very deserving students."

Mr. Walker graduated from Howard University with a degree in Philosophy in 1956. He joined the Air Force in 1957 and in 1964 he received from Catholic University his Masters in Fine Art with a specialty in Playwriting. He is now working on his Doctorate in Cinema at New York University. This Beautiful Pisces is married and the father of a month old daughter.

Editor's Note: This publication extends an apology to Bobby Hurdle for the omission of his byline on the article titled "Craziness" which appeared in the April 1 edition of The Paper.

Graduate Student Coffee Lounge

free coffee and cake starts April 30th

mon. - thurs. 3 pm - 6:30 pm

Finley Room 148 GRAD STUDENTS ONLY!

JAZZ...

IN THE AFTERNOON

GARY BARTZ * NTU TROOP
HUBERT LAWS *
 THE AFRO-CLASSIC ENSEMBLE
THE JIMMY HEATH SEX TET

Thursday April 12th

Noon - 6

FREE!

Finley Ballroom
 Convent & 133rd