

# THE PAPER

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184

Thursday, March 20, 1975

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



The Paper/Phil Emanuel  
Dr. Kenneth Clark, Prof. Sidney Plotkin and Prof. Moyibi Amoda  
scrutinize quota issue.

## Third Sexual Assault Occurs in Compton

by Diane Wilson

A 17-year-old girl was sexually assaulted at knifepoint in the Goethals/Compton buildings on North campus, at approximately 3:45 Tuesday afternoon of last week. This is the third incident involving sexual abuse or rape which has occurred on the college campus within the last three months.

The victim, who is not a student at the college was waiting for her sister in a second floor bathroom of the building when the incident occurred. Her sister, a student here, was changing into her street clothes after coming from a dance class in the gym of the building.

The sister, after realizing that she had left her purse in the gym, told the girl to wait in the bathroom and watch her clothing and other personal articles while she went back for her purse. Upon returning, she saw a male youth fleeing from the bathroom where she had left her sister. The man brandished a knife at her and warned her to remain quiet. He then escaped from the building. When she entered the bathroom, her sister told her that a male had just assaulted her and tried to force her to perform intercourse.

The victim who was also robbed of \$17.00, was treated at St. Luke's Hospital.

In a meeting with Mr. John J. Canavan following the incident, the Vice President for Administrative Affairs pointed out that additional security measures have been and are being implemented to prevent future assaults. An attempt to catch the suspect, whose description closely matches that of the suspect who committed the earlier rape in January, has been initiated by the police. The second rape also occurred in the area within the buildings of Goethals/Compton.

Not only are the descriptions of each assailant similar, but the time and location of both inci-

dents are also closely related. "We could possibly be dealing with some kind of a nut," Canavan stated.

The administration plans to combat this new menace to the female student body with several new tactics.

— the placement of uniformed city policemen around selected buildings on campus to serve as a "visual deterrent" to non-students thinking of entering a building they don't belong in. These police officers will not patrol the interior of the buildings however.

— the placement of undercover plainclothes city police teams in selected buildings. These teams are presently functioning and are on campus for the sole purpose of catching the rapist.

— the locking of 75% of the women's bathrooms during the "low utilization" hours between 3:00 p.m. and 8:30 p.m. A stenciled list will be placed on the locked doors informing the student of the nearest available open bathroom. Such a measure would make it easier for bathrooms to be patrolled and thereby controlled by the security staff. It would also provide more "pedestrian traffic" in each ladies' room, lessening the chances for a rape to occur, according to Mr. Canavan.

(Continued on Page 6)

## Racial Quota Issue Causes Heated Debate on Campus

by Edwin B. Lake

The Government and Law Society held a panel discussion on the topic, "Are Quotas a Valid Vehicle for Achieving Equality?" The discussion elucidated broad sociological and economic arguments which surveyed the issue of why quotas exist now and why the concept of Affirmative Remediation is necessary to counter-balance the effects of years of discrimination and racism against Blacks, persons of color, and women in the United States.

The debate, which was held this past Friday, directly examined the sensitive issue which has taken on a national scope because of the publicity surrounding the Marco DeFunis case. The Society had a competent panel of distinguished professionals who seized the scope of the topic and patiently divulged the aspects which they saw as relevant to their arguments.

Professor Sidney Plotkin, of the Political Science department, opened the panel's discussion remarking that each member of the panel would be allowed to speak for 10 minutes and then questions from the audience would be taken. Vera Rony, who is a member of the faculty of SUNY at Stony Brook and is also attached to the state Office of Equal Opportunity, began the discussion. Ms. Rony stated that it is important that professional schools recruit minorities and women affirmatively.

She said that the professional fields have always been dominated by white males and that educational and professional fields are self-serving. She stated that the candidate pool for minorities is very small and if quotas are not used to insure that at least a small number of Blacks, Latins and Third World candidates are placed in some of the available seats in professional schools, we are only continuing the inequity of the past.

Dr. Clark Speaks

Dr. Kenneth B. Clark spoke next and he stirred the audience by announcing he would never again, "accept an invitation to speak on quotas." "Quotas, Preferential Treatment, and dialogue against busing," to achieve equality in education, are nothing but a northern smoke screen deliberately constructed to evade and elude the mandate of the Brown decision.

Dr. Clark called these tactics an "Orwellian" reaction (referring to George Orwell's 1984) which is brilliantly devised by liberal looking and sounding people but nevertheless their speech is bent on maintaining racism in America.

The quota dialogue is contributing to the furtherance of oppression in this country. The issue to be discussed now, Dr. Clark stated, is the method that should be used to uproot "racial exclusion, racial discrimination and racial segregation."

Leavy Replies

Ed Leavy, the head of the legal department of the Anti-Defamation League of B'nai B'rith spoke next. Mr. Leavy was the only member on the panel who upheld the concept of the DeFunis case and the illegality of quotas in favor of minority admission into professional schools. Mr. Leavy argued that quotas exclude Whites who come from poor backgrounds. He said he agrees with the Brown decision except for section 11.

Clark Counters

Dr. Clarke replied that was predictable. Section 11 is viewed by many professionals as the heart of the brief; in it, sociological and psychological data about the ill effects of racism against Black children in regards to discrimination in public schools is presented. All this information is substantially documented. Dr. Clark was primarily responsible for writing section 11 of the Brown brief.

Mr. Leavy continued his argument around the issue of exclusion of more qualified White students in favor of lesser qualified Black and Third World students into professional schools. He drew little support from the audience as several students counter-questioned him and refuted his answers.

The Panelists Comment

Mr. Steven Ralston, an attorney for the NAACP Legal Defense Fund, stated that there is

no national statistical evidence which proves that hundreds of White students are being denied admittance into professional schools because of quotas which favor Third World students.

The national average of Black students in Law and Medical Schools is around five percent of the total number of students in these schools:

Professor J. Moyibi Amoda, a full professor within the Black Studies department, stated that the basis of the struggle is power. There is a system of caste in America and this system is expected to hold minorities in an inferior position. Now, the government is rectifying the situation by attempting to help minorities to break through their caste, thus we have an issue.

Ms. Rony concurred with Professor Amoda's argument. She quoted a colleague of hers at Stony Brook who stated, "Blacks need to know what the atomic bomb is before it is dropped on them and all the Black people in the world are destroyed."

The audience was also extremely involved. A Jewish student, who is a member of the college's Bio-Medical program, which is engaged in a suit with the B'nai B'rith's Anti-Defamation League, inferred that Mr. Leavy was mistaken in his position because he viewed no bias in the Bio-Med program.

Ms. Rony, who is herself a

(Continued on Page 3)



The Paper/Phil Emanuel

Women march on U.N. to proclaim International Women's Day.  
(See pg. 2)

# News in Brief

## RSB Occupies President's Office

From 10:30 until around 12 noon last week, a group of students from the Revolutionary Student Brigade took over President Marshak's office. The students cut off phone service and locked the doors of the President's office holding the President captive. The brigade members demanded an explanation of the budget cuts effect upon the City College, in particular the SEEK program.

Malcolm Robinson, the Director of SEEK and Vice Provost Herbert W. DeBerry tried to discuss the issue and give a perspective of the problem from the administration's position.

The students left without any resolution to the questions they posed to the administration, when security personnel attempted to identify particular members within the group.

Vice Provost DeBerry is considering whether or not any disciplinary action will be taken in advent of the illegal takeover.

E.B.L.

\* \* \*

## Open SCOPAC II Meeting on Governance Plan



Prof. Michael Arons,  
Chairman of the SCOPAC Committee

An open hearing on Reform of the Department Executive Committees, was the focus of the SCOPAC II meeting on Tuesday, March 11 in the president's third floor conference room. The meeting was open to both faculty and students in order to get some consensus of how individual departments are functioning under either Plan A or Plan B.

The only speaker present was Jim McDivitt, a student in the psychology department. Dr. McDivitt questioned the good faith of both administrators and faculty in handling the elections. He stated that not enough time and resources are provided for sincere student involvement.

Fred Kogut, Assistant to the Vice Provost, gave a progress report in which he cited fourteen departments which are still functioning under either plan. He also proposed new procedures for voting whereby each department will be responsible for the voting and balloting.

Other proposals were also made including reducing the 30% vote necessary for implementing Plan A which would mean a change in the Governance Charter. Students will be involved.

Elections for 1975-76 will be held sometime in early May, the tentative deadline for nominations is April 11.

D.M.A.

\* \* \*

## Black Press Week Observed

In observation of Black Press Week, the editors from some of the Black newspapers within the city met to discuss the function and role of their papers and the Black media in the community. The group spoke before an assembly of students at I.S. 201.

Some of the notables that were present included: Sara Slack, Managing Editor of the New York Amsterdam News, Kenneth Drew, Publisher of the New York Voice, and James L. Hicks, Executive Editor of the New York Amsterdam News.

The editors introduced several persons from the staff of their newspapers and then the assembly broke into work-groups where students with particular interests could go and address their questions to the persons that specialized in the various levels of newspaper departmentalization.

E.B.L.

\* \* \*

## BHE Approves Fine Arts Degree for College

The Board of Higher Education recently approved a program leading to a City College Bachelor of Fine Arts Degree at the Leonard Davis Center for Performing Arts.

This program, which is scheduled to start in September, will allow students to spend three-quarters of their studies in the performing arts. The degree will be offered in Music, Theatre, Dance, and Film.

The Board of Higher Education also approved the \$5.9 million construction of the Aaron Davis Hall, the main building of the North Campus Academic Center to be completed in late 1976.

A.M.

## International Report

# Haile Selassie's Rule Condemned by Speakers

by Kwame Karikari

For over two decades, Ethiopian students have been in the forefront of the resistance movement against their country's feudal system and Haile Selassie's imperial rule. In the Cathedral Church of St. John, 110 Street and Amsterdam Ave., the Ethiopian Students Union of North America (an affiliate of the World Federation of Ethiopian Students) celebrated the first anniversary of the fall of former Emperor Haile Selassie's feudal State, on Friday, Feb. 28, 1975.

Recounting some of the immediate events leading to the crumbling of the oldest monarchy on earth, and official of the student organization enumerated conditions of poverty, starvation, illiteracy, disease and direct governmental repression, including execution, of dissident citizens during Selassie's reign. These culminated in spontaneous mass unrest, workers' strikes and student uprisings leading to military intervention, and the eventual dethroning of the emperor and the dismantling of aristocratic control of the society.

Invited to speak to the large audience, completely filling up the chapel, were Congress of African Peoples' Chairman, Imamu Amiri Baraka; Irvin Silber, editor of the independent socialist weekly, The Guardian; James Petras, leftist author on Latin American politics and professor at SUNY at Binghamton; and Harry Magdorff, author and staff member of Monthly Review magazine.

The student union, which sponsored the program, all four speakers and representatives of 'progressive' organizations all proclaimed their solidarity with the Ethiopian masses and the "Eritrean revolutionary people struggling against the military butchers propped up by U.S. imperialism."

Interpersed by deafening applause from the audience, Baraka's exposition, like those of the rest, dwelled on the evils of world capitalist domination, and condemned "the revisionist social imperialism of Soviet Union." The Ethiopian junta was condemned as "fascist" and "a lackey of the U.S." To Baraka, as

well as Petras and the representative of the African Youth Movement, "the junta has shown its real nature" by soliciting arms from the U.S. to continue its war of "aggression against Eritrea."

Harry Magdorff, speaking on world food problems, recounted some of the problems facing the Third World. Citing statistics, he noted that China's average acreage of cultivable land is four-tenth per person. Noting other problems of agriculture facing the Peoples Republic of China, Magdorff asked: "why is it that there is no malnutrition, hunger and starvation in China?"

Similar questions were posed to contrast "human oriented socialist programs" against capitalist money orientation.

The speakers condemned "superficial, blindfolding proclamations (to Baraka, and "prostitution) of socialism" by the Ethiopian and other African military regimes. They went on to advocate "socialist revolution by progressive elements in Ethiopia and Africa."

# Women Call for Unity and Action

by Nadine Johnson

There were women in mink coats, women in dresses, women in cloth coats and women in jeans, as nearly 500 women of different races, religious creeds and ideologies gathered at Union Square for the purpose of celebrating International Women's Day.

The feminist call arose for women to unify and fight against the oppression of a male-dominated society, and to reunite on an equal basis with men.

A Vietnamese and a Chilean woman spoke at the rally, telling of their plight as women in their own countries. Cries went up to free the prisoners in Saigon.

Delores Fuertes, a representative from United Workers, reminded the protesters of the boycott against head lettuce and Gallo wine.

The biggies at the rally were Bella Abzug and Gloria Steinem. Also, Digna Sanchez, Barbara Ehrenreich, Sylvia Wexler and Miriam Gonzalez, each of whom made brief statements.

The rally was spiced with entertainment from women's bands, which provided warmth for the crowd as they clapped and jumped in time to the music in the 5-degree weather.

Although the rally was supposed to be a sign of the unification of women, the various signs and posters led onlookers to believe otherwise. "Fight against Gay Oppression," "Rape Prevention," "Third World Women," and "Cut Military Spending not Food Stamps" were some of the signs to be seen.

"The original call for International Women's Day to unite and organize working women is still an urgent call for action today. The economic crisis has hit women and minorities the hardest. With the recent attacks on necessary social services, families suffer even worse quality health care and education. The effects

are even more severe on minority communities." This, according to a representative from the Ad Hoc Committee Against the Budget Cuts.

Bella Abzug came to the stand with her wide hat secured firmly against the blowing wind. In her booming voice she said that she had read in the newspaper that in recognition of International Women's Day, men in Russia were setting the tables for their wives. Bella went on to say that what must be set in order is not the dinner table but the negotiating table to set priorities. "Priorities are Peace, not War; Jobs, not Hunger; Food, not Missiles." She also talked

about prisoners in Saigon and refugees in Cambodia. "It was Nixon who brought war to Cambodia," Bella shouted. And as she began to blame Nixon for most of the Mid-east crisis, the audience began to shout "It was imperialism, it was imperialism." Bella then asked for peace in Cambodia and Vietnam. As her speech came to an end the audience chanted "The only solution is revolution!"

As Gloria Steinem came to the stand a few boos were heard. She emphasized the unity of the struggle and reiterated to the women the need to raise money to keep the International Women's Day Coalition alive.

# Vote on PHS: Permanent or Terminate

by Dennis E. Mack

The future of the Program for Humanistic Studies (PHS) depends on a vote that will be taken by the Faculty Council of the College of Liberal Arts and Sciences on Tuesday, March 20th.

The vote, to be taken at 2:00 o'clock in Room 126 Shephard Hall, "will determine if PHS will become a permanent part of the college or be terminated," according to Paul Minkoff, Acting Director of PHS. A resolution stating this, will be presented by Dean Allan Fiellin, Acting Dean, C.L.A.S.

Associate Dean of Science Harry Lustig said he is in favor of the resolution and that City College needs a mechanism for developing experimental courses.

A resolution transferring jurisdiction of the program from the Faculty Senate to the College of Liberal Arts will be proposed by the Educational Policy Committee of the Faculty Senate on March 13th. This resolution, according to reliable sources, is expected to be passed.

A team of outside evaluators, designated by the Faculty Senate to evaluate the status and quality of the program, called upon the Administration to make Humanistic Studies a permanent and full-fledged part of the college.

The evaluators, considered knowledgeable in innovative education, devoted four pages of their twenty-nine page report documenting administration harassment of the program and the need for administrative support.

The committee said that "the continuation and improvement (of the program) is not realistically feasible without something else — "viable and unequivocal administrative support and the necessary allocation."

The program has only been granted yearly authorizations for its existence since its inception in 1971, and according to reliable sources, has been confronted with the constant pressure to demonstrate "instant success." It has had to fight for its very

(Continued on Page 3)

# Professor James Emanuel: Writer, Poet and Man

By Darryl Alladice

*The City College is a very big institution where many people get lost, going from building to building. It is such an enormous school that for years many important people have been neglected; many of them remain unknown. One of these people is James A. Emanuel, a writer, poet and a full professor in the Department of English.*

Born in Alliance, Nebraska where he spent most of his youth before moving to Denver, Colorado, he graduated from high school as the Class Valedictorian. Sometime after high school, James Emanuel fell in love with the written word.

"My mother used to read to us from such magazines as The Saturday Evening Post and read the fictional stories, and I began to get a love for the written word." He was very lucky because not often does one find a Black woman able and willing to sit down with her family to introduce them to the arts; she often had too heavy a workload. Later, he went on to explore the world of literature by going to the library and reading all kinds of stories.

Prof. Emanuel had a few odd jobs before being drafted into the Army. He decided to take the opportunity to go into the service and to use the G.I. Bill to get a college education.

"I brought the Army to my attention, and they drafted me. I had decided that I would use the G.I. Bill to go to college."

At the age of twenty he became the confidential secretary of General Benjamin O. Davis, Sr., the first Black General in the Army, who was then the Assistant Inspector General of the U.S. Army. After serving in the Pacific area for two years as a Sergeant in the 93rd Infantry Division, he was discharged in 1946. He then went to Howard University where he graduated with a B.A. in English Literature, summa cum laude. He moved on to Chicago, Illinois where he married, and attended Northwestern University. He earned his Masters in English Literature with again, excellent grades. He received a John Jay Whitney Foundation Opportunity Fellowship for two years, the second of which he applied to his first year of doctorate study at Columbia. There he chose a Black writer for the subject of his dissertation, but was advised not to do so.

"I was a stubborn fellow, so I persisted," he said, "I wrote Dubois and

he wasn't at the address. So I wrote Richard Wright in Paris, and his letter never came back. So then I picked Langston Hughes, who was in New York at the time.

"I had become interested in Dubois' writings first, then Wright's. I didn't know Langston Hughes' writings until a friend told me to start reading him. So I quickly became a reader of Hughes.

"Langston Hughes, by his dedication to the Black theme, influenced other important Black writers. He influenced them personally. He was of a personal disposition to be helpful and encouraging to anyone who was writing . . . I was very much impressed by his dedication to Black people and writing about them."

Prof. Emanuel, while attending Columbia (where he changed his major to American Literature) taught at the Harlem YWCA Business and Secretarial School. By this time, he taught himself to read French and Latin. Then, in the fall of 1957, he secured a job as an instructor in the Department of English here at City College.

He received his Ph. D. from Columbia in 1962, with a dissertation entitled "The Short Stories of Langston Hughes." It was the first dissertation in America devoted to work in one genre by one Black writer. In 1965 he received a Eugene F. Saxton Memorial Trust Fellowship to work on his book Langston Hughes, which was published in 1967.

Knowing how hard it was (and still is) for a Black person to achieve such things as he did, I asked Prof. Emanuel what he thought about white people. His response was very laconic, but precise:

"In the mass, I am pessimistic about their ability to see Black people as ordinary human beings. At first, while I was growing up with them, I considered them to be just like everybody else."

A writer writes in several ways with one or more messages each time. Prof. Emanuel said that his purpose for writing is to state and to prove the importance of good Black Literature. He does that in his prose especially. He says that Richard Wright is one of the most important writers in America, because he brought realistic truth into the tradition of Black Literature, and therefore to American literature itself. "He was the first one to show the physical and psychic horrors of the Black experience," he went on to say.

Emanuel places himself chronologically with the other Black writers, but

not qualitatively with them. His response to my question as to where he places himself was very plain:

"I write as well as I can, and I have received some notice."

White critics because of their unfamiliarity with the Black experience almost always misjudge Black writing; they are unable to get anything from the material. When I asked how he felt about white critics judging Black literature, he replied:

"Any critic has a right (any literary critic) to judge any literature, because he is a critic. But this right says nothing about his ability . . . But of course you have the publisher. He might or might not publish it. We know the publishers have published some rather incompetent, white-criticism on Black Literature.

"So you have two elements: the white critic decides he has a right to try to judge it; and the publisher decides that maybe he can make some money off the book. Put these two together, and you have a poor white critic judging Black Literature, and getting his judgments published. What can you do about it except to say that in the main, Black critics can do a better job?"

"But when it comes to a right, what can you do? Black critics have a better chance of being good critics of Black Literature because they are Black. In other words, they see Black people as people. It's very hard for a white critic to see Black people as people.

"Most decent white people think that they perceive Black people as ordinary human beings, but I'm not so sure that they do. That's the main reason why so many of them are blind to certain aspects of Black Literature."

Black literature has been defined in more ways than one. I asked Prof. Emanuel what his definition of Black Literature was. His response was very different from what the others I have questioned usually give:

"Black Literature is literature written by Black Americans. Black people write about Black people, but they write about other things. So the question is if a Black writer writes about an experience that isn't particularly Black, what do you call his literature? Maybe you just call it American literature."

The question of what is the Black experience also arose. Emanuel commented that the Black experience in America as it has been lived by the Black man makes it different from any other experience on this earth. And only Black



The Paper/Dr. Strange

"I write as well as I can and have received some notice."

people know this experience." This Black experience is bigger than normal white experience, and more complex."

Prof. Emanuel has several published works besides Langston Hughes: *How I Write* (1972), which was written with two other writers, each man writing on his own genre; *The Tree House and Other Poems* (1968), and *Panther Man* (1970), which is one of his most memorable books.

His essays are numerous, and they are in the following books: *Black Expression: Essays by and About Black Americans in the Creative Arts* (1969), *The Black Aesthetic* (1971), and *Langston Hughes: Black Genius*.

James Emanuel is a man who likes to keep doing things. He wants to write more books, especially anthologies because there aren't that many done about Black people. He wants to stay away from racism. Because in America "It is the most common element of destruction of Black people." He also wants to stay away from America so he can write with his mind at ease.

He is a man who is doing things, and one who will keep on doing things.

## Vote on PHS

(Continued from Page 2)

existence. During the Spring of 1973, the Faculty Senate passed a resolution extending the program for three years, but reversed itself the following term and cut

the extension to one year.

Prof. Minkoff believes that, "One of the program's biggest accomplishments in the past two years has been to make the course offerings in PHS extremely varied, representing many topics, points of view, and approaches to education."

Benefit for Univ. of Islam  
Saturday, March 22, 1975  
12:00 Noon  
FERRIS BOOTH HALL  
Columbia University  
115th Street & Broadway  
Admission: \$3.50  
Children: \$1.50  
Information: 678-5827

## Racial Quota Issue Causes Debate

(Continued from Page 1)

Jew, stated that she was terribly disappointed with the majority of the Jewish leadership who has remained silent on this issue.

The Myth

The effect of the panel's dis-



The Paper/Stewart Jackson  
Dr. Kenneth Clark

cussion upon the audience seemed to be that quotas are a valid vehicle for achieving equality in education. There is a clear distinction between what quotas and affirmative action are trying to do and what the 14th Amendment says is illegal discrimination. The argument of reverse discrimination is therefore a myth.

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Ernest B. Boynton — Faculty Advisor

## Support Humanism

The Faculty Council of the College of Liberal Arts and Science will consider a resolution making the program for Humanistic Studies a permanent department at its next meeting, on March 20th. Unless the council adopts this resolution Humanistic Studies will be terminated at the end of this semester. **The Paper** strongly urges the Faculty Council to support the establishment of Humanistic Studies as a permanent part of the college.

From shaky and somewhat uncertain beginnings four years ago, the program has grown to be a relevant, valuable and exciting part of the college.

Humanistic Studies has offered both students and faculty the opportunity and encouragement to experiment with new ideas and methods. It has offered various courses that are among the most meaningful at the college. Many students have pointed to specific courses, as the most significant experiences they have had at the college.

An approach that stresses student responsibility, as well as relevance to students' lives, characterizes many of the program's courses.

Last Spring the Faculty Senate asked an independent team to review PHS. That evaluation was completed last semester, and the report submitted by the evaluators concluded that Humanistic Studies is a positive part of the college.

It is common knowledge among students that the program is a success. That success has, in large part been due to the diligent efforts of the program's present Co-Directors, Ken Eisold and Paul Minkoff. They have not only worked tirelessly to build a viable and relevant department during the past two years, but they have shown themselves, in the opinions of their students, to be among the best teachers at the college.

From every vantage point Humanistic Studies deserves to be made a permanent department at City College. In a time of retrenchment and apathy, it is a breath of badly needed fresh air.

## Are Women Safe?

The third sexual assault incident to occur on campus within the last three months raises serious questions about the Administration's system of security which are difficult to answer. Could such an unfortunate event have been prevented if more effective security measures had been put into practice following the first rape, and will the additional services to be implemented by the administration lessen the chances of future sexual molestations, and guarantee the safety of the college's female population?

It is misleading for any student to believe that she or he is invulnerable to any threat of criminal wrongdoing simply because they are on a City College campus. Rape, as all other criminal activities, is a characteristic of the imperfect society in which we live, and is therefore a phenomenon from which an individual can not be segregated. However, precautions can be taken to minimize the chances of felonious attack and to provide an atmosphere in which the student can feel safe, secure, and protected.

The Administration has taken such precautions, but when evaluating the security measures being applied, thinking in absolute terms could be misleading. Our present security forces are far from the caliber they should be, but at the moment they are all that's available.



## Our Lawn: They Took It Without Askin'

by Dennis E. Mack

"Don't you always seem to know that you don't know what you've got till it's gone? They paved paradise and put up a parking lot." (Big Yellow Taxi by Joni Mitchell)

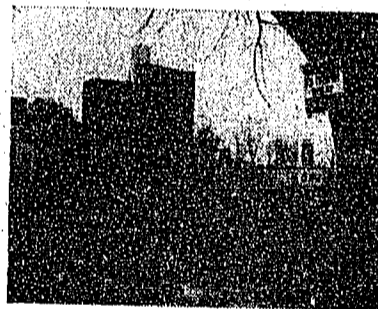
Students registering for classes this term were greeted with the destruction of the South Campus lawn as the construction of the South Campus Athletic Field went unannounced by the college administration.

President Marshak stated that "the only reason the construction project was started in January was we have had several months delay," at the first in a series of press conferences. Marshak also claimed that the construction delay was because "we wanted to put in artificial turf," and the initial construction bids came in \$45,000 short.

Veteran college observers claim the construction of the South Campus Athletic Field was implemented in early January because of the administration's fear of possible student action to halt that project.

The contention is based on the 1967 protest action here to halt construction of a temporary structure (M3) in front of Park Gymnasium. When that construction action began one student observed that the hut was being erected "in an area where everyone congregated, and the nicest part of the campus." Coincidentally the present construction is also being erected in an area where students congregate, and what was once the most beautiful area on campus.

A group of twenty-five students prevented a bulldozer from



The Paper/Phil Emanuel

moving and forced the halt of construction on October 2, 1967. One of the students climbed into the bulldozers' scoop and as the operator tried to raise it, the students prevented it from moving.

Approximately 400 students sat in on the South Campus lawn on October 10, 1967 and once again halted construction at disputed site #6. As a result of their occupation of a tree, seven students were suspended on the spot by Dean William W. Blaesser. The following day police arrested nine students who successfully halted construction. (This was the first time police were called on campus in twenty years.)

The college administration was forced to issue a two week moratorium on any construction at the disputed site as a result of the suspensions and arrests. Two students who participated in the protest were later elected to the Student Council in a student government election.

50 students were arrested as a student strike over the construction was approved at a rally in front of the Administration Building attended by nearly 1,000 persons on Wednesday, November 1, 1967. Student and faculty es-

timates on the effectiveness of the strike ranged from 35 to 60 percent and 45 percent of the student body approved of this action, according to OP.

On January 23, 1968 46 students were suspended from on campus activities for periods ranging from two to five weeks for their participation in the November protest. A student-faculty disciplinary committee, chaired by the late Edward Mack, (English) dropped charges against three students, suspended nineteen others for two weeks, suspended twenty-four students for three weeks, and suspended three students for four weeks.

All forty-six suspended students were permitted to register for classes. Two students arrested on January 24, 1968 were given no punishment and permitted to register. The suspensions were not adhered to and all the students involved attended classes.

In light of the 1967 protest action students should at least have been consulted before construction of the South Campus Athletic Field was implemented. The fact that students were not consulted in this decision, points out one glaring inequity: the college administration doesn't care what students think on a particular issue and feel they can act as they please.

The lawn represented many things to many people. For some it was the only place on campus students could go to be alone. For others, the lawn was the sight of many joyous rock concerts. Sun-tan at one o'clock is not being given this term, and City College will never be the same.

# Storm Brewing Around Hurricane's Trial

by Tony Rogers

Paterson, New Jersey, June 17, 1966. Rubin Carter and John Artis are cruising home from a night out on the town. They are stopped by a number of squad cars, with sirens sounding and dome lights flashing. Under armed guard, Carter and friend were whisked to police headquarters, then to St. Joseph Hospital. They were rushed to the operating room where doctors were trying to save the life of the sole survivor of a bar shooting, where three other white individuals were killed. Before dying, the man shook his head, as to indicate that both Carter and Artis were not his assailants.



Rubin "Hurricane" Carter

Just-Us (rich white folk) at work. How else can you explain the imprisonment of Rubin "Hurricane" Carter and the Freedom of Richard Nixon? It is time for people who say that they want justice to begin to act like it. We can no longer turn our back on our brothers who are being railroaded in the courts of this country. Yesterday it was Rubin Carter, today your friend's brother, tomorrow it may very well be you. It would seem wise for us all to encourage the habit of protesting unjust treatment of the Black and poor in the Courts of America.

Rubin "Hurricane" Carter tells his own personal story in his book, *The Sixteenth Round*, a Viking publication. Help support Rubin in his fight for justice by buying his book. Also, be on the lookout for members of the Black Pre-Law Society who are circulating petitions supporting Rubin Carter's appeal for a new trial. Please sign the petition.

Remember, together we stand, divided we fall.

*Tony Rogers is the President of the Black Pre-Law Society.*

der. The two key witnesses in the Carter-Artis trial were burglars who had been arrested while burglarizing a metal company, which was near the Bar where the shooting took place.

Carter and Artis were taken back to police headquarters, where they were questioned separately for 17 hours, without counsel and without being informed of their constitutional rights. During those 17 hours, Carter and Artis submitted willingly to a lie-detector test administered by a State police sergeant, who, after evaluating the results, recommended that they be released. But for Carter and Artis the ordeal had just begun.

Both Rubin Carter and John Artis are now serving triple life sentences for first degree mur-

der. Recently, the two witnesses confessed to perjury. Carter and Artis asked justly for a new trial, but Judge Samuel A. Lerner, the same judge who made the mistake of giving them a life sentence due to a lack of evidence, decided that Mr. Carter and Mr. Artis did not deserve a new trial.

The Carter-Artis case is a fine example of American Criminal

# Are The Grammy Awards Rigged?

by Laurence Carter Holder

It was a quiet Sabbath and my lady and I decided to spend an evening at home and watch the Grammy Award Show. Rather than any of the movies, which by now have the same ring of truth as *The Greatest Show On Earth*. With Andy Williams as the host any chance of seriousness was lost, but there was the chance that something significant might be stated.

Well, The Spinners began the entertainment and were fabulous. Their performance was mixed with their brand of song and showmanship, and except for the fact that their clowning went on a moment too long, all was still well. But in the next second, joy went flooding down the drain. Aretha was escorted to the well to make the next announcement by the Righteous Brothers. And I was filled with a certain dread; unexplained and unknown, I yet waited for something that would make the evening have meaning. The Award was announced and Aretha was gone, only to reappear moments later to sing one of her hits. I still waited. And then it hit me. She had been nominated for an award in a category which she had long since moved past, Rhythm and Blues. Then why had she been apparently overlooked in the Female Pop category, which would have her competing against the white females? Perplexed, but having formulated a question, I waited.

Stevie Wonder, one of the leading innovators and certainly geniuses of our time, won the first of his two awards, and capped off one of his moments with a moving tribute to the memory of Elijah Muhammad and to Jack Benny. The combination tribute stimulated my mind and I realized that it was absolutely nec-

essary for him to do both, otherwise, his career would have been jeopardized. The thought that the whole ceremony was rigged, perhaps even rehearsed, crossed my mind more than once. How else could one with as much consciousness as Stevie Wonder obviously make the statement? The white establishment, the record business specifically, has got to be threatened by the immense talents possessed by Blacks. The Latin World has got to petition for some kind of recognition next year; they are also making and selling records.

Then the answer to my first question was made abundantly clear when Kate Smith received a standing ovation in response to announcing an award. I contrasted that ovation with the one that Aretha had received and realized that they were afraid that "Sister Soul" would wipe them out: wipe out Barbra Streisand, Liza Minnelli, and Olivia Newton-John. It's stupid when you realize that competition could only bring out the best in all of them, but this system is about control, by any means necessary. Then, anger slowly ebbed as Stevie came back to the podium for the last of his awards. He put his arms around Bette Middler, after she had said she was his woman, and now he wanted to get next to her. The audience laughed. But there was that moment of truth which still rings in my ears. Are Black men supposed to fuck white ladies in order for the race to move on? Or is that Black ladies are supposed to fuck white whatever in order to move on? Or perhaps, more significantly, are Black people supposed to develop another system for themselves and all responsible in order to properly make their place in time

and-space? For some reason, I think the latter suggestion makes far better sense. Dealing with the existing system simply makes for stagnation and suffocation of the creative pulse.

I was extremely elated, when at the end of the evening, Roberta Flack, one of the Black ladies, along with Diana Ross, who is all-owed to compete with the White Female Pop Stars, awarded Coleman Hawkins and Charlie Parker, long since deceased, with awards. Then the bloody travesty was over. The establishment waits for the artist to die, then, like vultures they rip them off, physically, spiritually, and musically. To justify this, they award them some thing. The point was made when Marvin Hamlisch received his awards. It was Mr. Joplin who provided the creative pulse, musically, for the movie, "The Sting." Say what! Who was Scott Joplin?

I open my eyes and melt into love.

## Kim

by E. Cameron

Once i saw you and thought we could wake up together with yac-ca-may in our Eyes looking right fool . . . but it was only a thought and nothing more.

# Advice to Women: How to Avoid Rape

In view of the recent number of rapes and sexual assaults here on campus, women should take notice of the existence of the Women's Caucus Rape Subcommittee of CCNY, whose office is located in room 417, Finley. Their office is open daily to anyone who would like information or who requests counseling concerning rape. The organization's meetings are held on Thursdays during the club hours. If you are a concerned female interested in obtaining more information, rapping, or pledging your support, or if you want to rap with some concern, women invited with deterring this crime, the subcommittee members would welcome your attendance.

The Caucus also strongly urges the female population on campus to consider the following suggestions in regard to their safety:

- try to avoid being alone on the upper floors of buildings, especially during the latter part of the afternoon.
- always have a number of women in the locker room when you change.
- use the more populated restrooms, such as the ones on the first floor of the Science Building, Shephard, on the second floor in Finley.
- in the event that you are raped or harassed, immediately contact a security guard.

In case of rape, be aware of the various agencies which offer guidance and aid. Some of these organizations are:

- New York Women Against Rape can be reached at 877 or 695-7314. They will assist you regardless if you plan not to report the incident to the police. Free referrals and counseling by a trained staff are included among their services.
- Queens Women Against Rape (8886-2165) also offers free support and counseling. Escorts to the hospital, police station and court are available upon your desire.
- The Sex-Crime Analysis Unit of the Police Department now has women officers who can provide you with the proper guidance and assistance. Their number is 233-3000.
- The Psychological Center, located at 135th Street and Broadway holds free group rap sessions for women who have been raped. The number is 690-6602 and you can ask to speak with Ms. Kurash.

Try to practice the above precautions whenever possible. Become familiar with, and take advantage of the types of services available to you in case of rape. Help is there.

- Diane Wilson

## Letter to the Collective

To The Collective:

As a student of this college, I am appealing to you for the support of your paper for the recent crisis facing the Cooperative Education Program. This program has been in existence for five years and has had a very good success record. Students have been able in the past to work and go to school and obtain on-the-job training in their field of study. Many students have been serviced through this program and it would be a grave injustice to the students of City College if they were denied the services that have been provided in the past.

I also feel that Mr. Evans and Ms. Rodgers, who are the coordinators of the program, are being unfairly treated in this matter. They have given their undivided attention to the problems facing students in job situations

and have been an asset in career advice and counseling. The proof of their value to the school is in the fact that they are now teaching courses in "Self Concept and Career Alternatives." I hope that this matter will not go untouched.

Thank you for your cooperation.

Sincerely,  
Ms. Deborah Peebles

### FREEDOM MARCH

The National Student Coalition Against Racism is sponsoring a National Freedom March on Boston on May 17. The Coalition is looking for supporters and contributions. All interested persons can contact: National Student Coalition Against Racism, Columbia University Rm 306 Ferris Booth Hall, New York, New York 10027 (212) 866-8830.

## THE PAPER

Volume 41 - No. 4

March 20, 1975

Issue Editors:	Phil Emanuel	Ronald Gray
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"IT PAYS TO GO TO MEETINGS"

## Third Sexual Assault

(Continued from Page 1)

— instructors of dance, gym and other classes where women must disrobe will be instructed not to release any female student before the end of class unless she is accompanied by someone. Mr. Canavan noted that the last two rapes have occurred when the student had left her class early.

Anyone with any possible information concerning the identification of the youth seen fleeing the building (who has been described as a Black teenager last seen wearing a black coat and blue skull cap), is urged to contact Mr. Canavan at 690-6681 or visit his office on the man floor of the Administration building. All information will be kept confidential.

## From the Bathroom Wall

### MINORITIES IN THE LAW

Staten Island Community College is sponsoring a spring conference on Minorities in the Law from 9:30 AM-4 PM on Saturday, March 22.

The purpose of the conference is to encourage women, Blacks, Puerto Ricans, and others to enter the legal profession. Keynote speeches and workshops will relate to law school admissions, law student problems, and law careers for women and minorities.

For detailed information on registration and schedules, contact Virginia Hauer, Director of the Law Program at SICC. Phone 390-7809.

### CHEMISTRY SYMPOSIUM

The Baskerville Chemistry Society is sponsoring a symposium on "Careers in Chemistry." The symposium will take place March 20 at 12:30 pm. in Rm. J-1 of the Science building. Speakers who represent firms which are hiring chemistry majors have been invited.

### JOBS IN EUROPE

The Council on International Education Exchange's Summer Jobs in Britain is looking for U.S. students who would like to work this summer in Britain. They have jobs pre-arranged for students (for a fee of \$75), or a student can obtain the necessary working papers through CIEE and then find his own job (for a fee of \$25). Applications and details for the Summer Jobs in Britain are available from CIEE, Hotel McAlpin, Suite 2200, Broadway and 34th Street, New York, New York 10001.

The American-European Student Service is offering job opportunities in Europe this summer. Jobs are available in the countries of Germany, Sweden, Austria, Denmark, France, Italy, Ireland, and Holland. The jobs include construction, farm and industry work. For information and applications please write, American-European Students Service, Box 34788, FL 9490 Vaduz, Liechtenstein (Europe).

## Law School Interviews

Of Prospective Law Students

A Representative of the College of Law

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For appointment contact Leo L. Mann, USFV, 353 Sepulveda Blvd., Sepulveda, California 91343. Tel.: #213-894-5711.

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## Change

— by E. Cameron

I have built my truth from an autopsied past only to shatter the frayed blocks reluctantly.

## Classifieds

Ted Does D.W. have a mailbox? N.J. has a mailbox all to herself?  
 Phil And everybody wants to put something in it.  
 Ted I meant that literally.  
 Phil I'll move in with her.  
 Ted Are you sure you'll both fit?  
 Phil I'll manage.

## EXECUTIVE COMMITTEE ELECTIONS

Nominations are now being accepted for students who wish to participate in the activity of their department's Executive Committee. This policy, mandated by the College Governance Charter, is intended to insure student involvement on matters of appointment, reappointment and tenure. The Faculty of each department have chosen either Plan A or Plan B which determine the nature of this involvement. Plan A calls for two students of at least junior status, elected annually from among the majors and graduate students to sit with voice and vote as full members of the department's Executive Committee. Plan B calls for five students within the same qualifications, and electorate to sit as an advisory body to the Executive Committee.

Nominating petitions are available in Room 201 Administration Building and Rooms 152, 214 Finley.

The filing deadline is April 11. Elections will take place between May 5-15. Candidates must be at least junior status as of September 1975, since the term of office will cover the 1975-76 academic year. Any questions on this process may be addressed to Mr. Frederick Kogut, Executive Assistant to the Vice-Provost for Student Affairs, Room. 201, Administration Building.

## ANNOUNCEMENT

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# 'The Wiz' Sizzles While 'All Over Town'... Pfft!

by Paula M. Parker

I am not by nature a very enthusiastic person. I mean, it takes a lot to turn me on. I guess you could say that I'm a typical New Yorker, cynical, hard-to-please, and just plain picky. That's partly why, as I sat in my orchestra seat in the crowded Majestic Theatre waiting for the curtain to open on "The Wiz," I had my doubts. After all, what could be worse than an all-Black musical version of a standard white American classic like the wonderful Wizard of Oz?

Not that I feel that standard white American classics are sacred or can't be vastly improved upon or even 'Blackified' for that matter. But I guess I still have remnants of the late sixties Black cultural ethic about Black art being functional, collective and committed. But I dutifully subdued whatever hang-ups, preconceived notions and reservations I had, and tried to become ready and eager to scrutinize and criticize.

What I encountered was two solid hours of absolute joy! "The Wiz" is undoubtedly the best musical I have ever experienced, and I say "experienced" because you do not merely see this play, you feel it. It embraces and enraptures all five senses, and leaves you with your mouth hanging open as each scene takes you higher and higher.

15-year old Stephanie Mills is nothing less than perfect in the role of Dorothy, bringing the part a freshness and enthusiasm that makes you ache to be in the world of Oz with her. Her petite frame houses a voice that is incredibly powerful and pure and she is destined for "stardom" without question. Other gems in the cast include Tiger Haynes as the Tin Man (watch for his show-stopping tap dance in the first act), Ted Ross as the soulful but still Cowardly Lion and Clarice Taylor as Good Witch Addaperle, who many will remember as Mrs. John Henry in the film "Five On The Black Hand Side."

I have never witnessed a more beautiful coordination of music and lyrics, costuming, and choreography than in this musical. The lyrics, written by Charlie Smalls, are full of humor and wit, as is the dialogue, and the music definitive and original. George Faison, well known for his world renowned dancing troupe, pulls out all stops with his imaginative choreography, and viewers must not miss the fabulous Tornado Ballet in the prologue, so don't come late!

The costuming should be especially noted for the costumes are brilliantly colorful and specially designed, it seems, to highlight the natural hues of the all-Black cast. Words really don't seem adequate to describe "The Wiz," but if I had only three, they'd be "Definitely see it!"

While I'm in the mood for reviewing, I'd better mention a play that theatre-goers should avoid at all costs. As a matter-of-fact, the only reason I am even bothering to mention this play is because I hope no one would be so unwise as to waste his hard-earned money on "All Over Town," starring Cleavon Little. Mr. Little, who earned



Clarice Taylor and Dee Dee Bridgewater (right) performing in 'The Wiz'

critical acclaim in "Blazing Saddles," fall off his horse and lands in the dust in this tasteless, totally unfunny collection of cliches, stereotypes and mundane humor. Dustin Hoffman directs the play, which was written by Murray Schisgal, a playwright who is obviously resting on a very rusty set of laurels from his last, and perhaps only hit "Luv."

Briefly, the play centers around the attempts of a family filled with psychologists and social workers to convince Louie Lucas, a sex-crazed, love fiend who has fathered nine illegitimate children by five different women, to give up his demoralizing ways and join the happy ranks of society. Cleavon Little is a delivery boy who happens to be delivering a pair of shoes to their house when, voila!, he is immediately taken to be Louie Lucas, who is white. He is invited to stay at the house for two weeks while undergoing analysis, treatment and tests and from thereon this comedy(?) proceeds to bomb noisily.

Warning: this play may prove dangerous to your mental health and is to be avoided like poison.

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## ABC to Air 'El-Hajj Malik'

In commemoration of the tenth year since the assassination of Malcolm X, Gil Noble has produced, written and narrated "El-Hajj Malik El-Shabazz, a filmed chronicle on the life of Malcolm X to air on the LIKE IT IS series Saturday, March 22, 1:30-2:30 p.m., on WABC-TV.

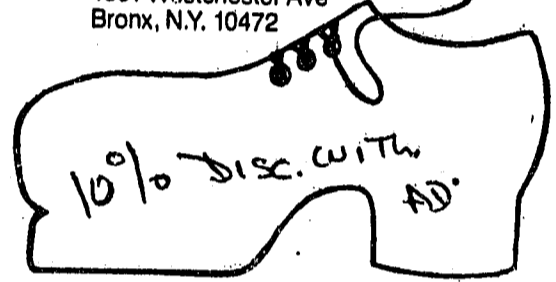
Gil Noble has long been interested in Malcolm X. He recently received a 1975 El-Hajj Malik El-Shabazz (Malcolm X) Award for Service and Dedication for his efforts to change the concrete conditions of Black people in America through his work and activities. Noble believes, "Malcolm X was one of the most significant men in Black American history. Since his death, the man's image has taken on a

new meaning. Both members of the Black and white communities are recognizing the importance behind his life and ideals."

In the special presentation on Malcolm's life, Noble raises several unanswered questions about the man's life and death. Why was Malcolm almost fatally poisoned in Africa? Who bombed his house? Were there more than three assailants connected with his murder? He concludes, "In view of recent disclosures of criminal actions by the United States government and the police, from the office of the President on down, nationally and internationally, it is not in the least unreasonable to demand answers."

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## T Rating h e Game

**SHAMPOO** — Warren Beatty, as the world's only heterosexual hairdresser, runs amok on Election Eve, 1968. The film has no substance, but is plenty of snaps. One of the few American movies I've seen this year that did not act as a sleeping pill. For this alone it rates a 6.

**ALICE DOESN'T LIVE HERE ANYMORE** — A lower middle class woman's husband dies, which is her cue to start living. The film is harmless enough, but completely alien to Third World audiences. Although it is not as boring as it may sound. 4.

**AT LONG LAST LOVE** — Bogdanovich's first big flop, (after a series of minor ones) will make his most ardent fans reassess his talent. This musical, starring Burt Reynolds and Sybil Shepard, neither of whom can sing or dance, is the worst seen since the *ODESSA FILE*. It gets a lenient rating of 2.

**THE GODFATHER PART II** — More of the same, although much moodier and more serious than Part I. The flashback sequences are by far the most exciting things in the film, with Robert DeNiro giving another brilliant performance as young Vito Corleone. Pure Hollywood entertainment film, but I found it entertaining. 7.

**LACOMBE LUCIEN** — A film by Louis Malle disputing the myth of valiant French resistance to the occupying Nazis during World War II. A visually beautiful film that becomes tedious as it fails to make its point. The second half of the film is a real disappointment, especially the matter-of-fact ending. I expected much more. 5.

**YOUNG FRANKENSTEIN** — Mel Brooks' latest comedy is a very funny film, but after *BLAZING SADDLES* anything less than a laugh a second is a let down. He sticks closely to the original Frankenstein movie and plays it for satire instead of the wild comedy that was *BLAZING SADDLES* and as such loses laughs. But see *FRANKENSTEIN* for yourself, you certainly won't be bored. 7.

**AMACORD — FELLINI, FELLINI, FELLINI** — The master is back in old form. He has combined the Fellini of *LA STRADA*, with the Fellini of *ROMA* and he is beautiful. I loved the film, so will you. See it. 9 Fellini has mellowed out.

**A BRIEF VACATION** — In ways similar to his first films (in the Forties) as one of the founders of Italian neo-realism, Vittorio DeSica's last film before his death is a slow, moody, intimate look at a working class Italian woman. The plot is mundane, but DeSica's direction lifts the film above mediocrity. A small film given a big lift by the meticulous direction. 5.

(The films are rated from 1-10, with one being the lowest and ten the highest. The ratings are strictly my own, and represent my personal likes and dislikes only.)

— Stanley Nelson

# Apartheid Life is Examined In South African Productions

In 'Banzi . . . ? Dead man's passbook  
the key to life

by Sherry Lyons

At last! Broadway has found two significant plays that attempt to elucidate the plight of Black South Africans in a truthful and realistic manner. These plays are "Sizwe Banzi is Dead" and "The Island." Both are shown independently at the Edison Theatre.

Under the direction of a white South African playwright (Athol Fugard), "Sizwe Banzi is Dead," was "devised" by John Kani, Winston Ntshona, and Athol Fugard. The theme of the play deals with the enormous complexities and intricacies one must undergo in order to maintain one's sanity and survival under the super-exploitative and imperialist South African government. More precisely, it deals with how a Black man is considered virtually nonexistent without a passbook that outlines his life. Thus, Sizwe must decide whether to deny his existence and use a dead man's passbook or he might as well be dead; for in South Africa, if one's passbook has been stamped one's no longer considered worth anything — much less alive.

The play starts off with Styles (John Kani) giving us an impressionable and scintillating monologue about himself, his people and his ultimate goal in life which is to set up a photography business. He vividly describes the joys and pain affecting his life and people in the most original and creative manner, I've yet to see presented on stage.

He's reading the newspaper and expressing his sentiments about Nixon and company. This is done in a humorous and ingenious fashion. Then, Styles depicts and imitates the various masks his people must wear in order to keep their jobs in an industrial factory. What Styles reveals is the inner turmoil, degradation and humiliation that his people must conceal in order to survive under the South African oppressive system. Styles also discusses the bureaucratic hardships he underwent in trying to establish his photography business. He expresses happiness towards the feeling he receives from taking pictures of his people. The scene culminates when Sizwe (Winston Ntshona) comes into Styles studio to take a picture.

The rest of the play focuses

The curtains opened slowly, a Black man of about thirty years of age sat center-stage, shooting drugs into his veins. The audience was now in for a stark change of character. Electric Company's nutty personality, Morgun Freedman portrays an addict who has been hooked for three years. *Memoirs of a Junkie* depicts the tragedies of becoming dependent on drugs for survival.

Paul Benjamin, its creator, tries to convey the message that taking as well as pushing drugs is allowing oneself to remain a victim of an enslavement which has been continuing for nearly four-hundred years; "the monkey is still on our back."

In the first scene Julian (Morgun Freedman) loses his woman, Louise, after proposing the ultimate to her, prostitution. Some of us might remember Louise, played by Joan Harris, as the



John Kani (left) and Winston Ntshona in 'Sizwe Banzi is Dead', also played in 'The Island'.

on how Sizwe goes about getting a new passbook. For some inexplicable reason, the authorities have stamped his book and he doesn't know what to do. Bantu (also played by John Kani) tries to help Sizwe out of his predicament. Bantu exhausts every conceivable way for Sizwe to get another passbook, but to no avail. Through an unforeseen accident, while Sizwe and Bantu are out drinking, they discover a dead man lying on the ground. Bantu convinces Sizwe to use his passbook before the police get a hold of it. At first, Sizwe is reluctant, but it's an alternative that must be weighed seriously. Sizwe's life is in danger and he must decide whether or not to use the dead man's book or suffer the consequences when the authorities find out that his book

is stamped. The play ends with Sizwe in the studio getting ready to take a new picture to replace the dead man's picture. He has decided to deny his existence and use someone's identity. In Sizwe's mind it was a question of survival.

What's unquestionably mind boggling and extraordinary about this play is that these two actors, whose prolific range of talent, power, diversity, and sensitivity, keeps one captivated for two hours (without intermission!) by their performances. They are absolutely sensational. Their acting abilities are simply overflowing with energy and vitality. If you want to be entertained and most importantly — educated by theatre, then I strongly urge you to see this important play. It will capture your imagination.

'The Island' portrays how  
Political Prisoners Survive

by Stephanie Skinner

Many of you might remember a dramatic portrayal of the apartheid practices in South Africa in Athol Fugard's *Blood Knot*. Within a crude and simple setting, the performance of James Earl, (and his white brother in the play) made *Blood Knot* a powerful experience.

Again, you can experience a very dramatic portrayal of the realities of South Africa in two on-going productions: *Sizwe Banzi is Dead* and its alternate, *The Island*. Both plays were devised by the sole actors; John Kani and Winston Ntshona and by Athol Fugard, also the director.

The setting — crude and simple; the place — prison — the Island — South Africa's maximum security prison for African political offenders. The plot concentrates on two Black Africans, imprisoned for their political involvement in the liberation movement in South Africa, for a ten year sentence.

You witness the psychological means by which they have survived three years of harsh labor. Seeing them fulfill such human needs as love, sharing, union, jealousy and creativity, one understands how they have conquered their degrading mental and physical existence.

The essence of the story is the prisoners' preparation of a play for their entertainment. The house is filled with anxiety awaiting the results of their efforts. Finally, John and Winston perform their play about the obvious contradictions of the ruling State and its laws. John very cleverly disguised it in Greek names and figures, using the classical mythology, *Antigone*, but the message is very clear.

A significant thing about *The Island* was the dynamic energy emanated from the actors rather than by the content itself. The strength that John Kani and Winston Ntshona gave *The Island* made the play.

The impact of the reality displayed by John Kani and Winston Ntshona might lead one to conclude that they are themselves South Africans. As it is, John and Winston are part of a group of African actors from New Brighton, Port Elizabeth, called the *Serpent Players* who are aimed at dealing with the realities of South Africa.

## Monkey Rides in the '... Junkie'

original co-host of *Positively Black*. As she watches Julian shoot up for the last time, she prepares to tell him that she is leaving him for good. Her attempt to give us a real feeling of a Black woman who realizes that her man, who she has supported, loved and hoped for, for years, has nothing left of himself, lacks realism and emotional impact.

In the second scene, Julian's junkie friend, Mikki, played by Jimmy Smith, over-doses from drugs while Julian is talking to him. Jimmy's delightful, though tragic performance of a talented stuttering Black writer on drugs, increases Julian's determination

to kick drugs and become the man Louise said had died. Mikki, who doesn't stop stuttering once, helps Julian realize what a rare woman Louise was.

The effect of losing Louise and witnessing the death of his talented friend, brings up to the third scene, where Julian is coming down from drugs. Accompanied by his pusher friend TuTu, together they struggle through an evening philosophizing their lives of self-destruction. TuTu is portrayed by Hugh Hurd, who shows he is an actor with definite strength, but over-does his bitter, cold character in this

scene. Throughout this traumatic experience that he and Julian are going through together his tone fails to change with his emotional involvement, which tends to make this final act boring. Here Julian exhibits some power (at appropriate times) as he has been subtly dramatic throughout the play (probably because he has been high). The third act is full of significant messages, but becomes somewhat over-bearing at a time when a junkie is in such physical pain. Unfortunately, Julian's struggle to be a real man ends in death, but he does die as a man.

In conjunction with Paul Benjamin, the YMCA presented a fund-raising event that also attempted to educate the youth of the surrounding community about the perils of drug abuse.

— S.S.