

THE PAPER

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Tuesday, May 6, 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

Students Fight for SEEK's Life

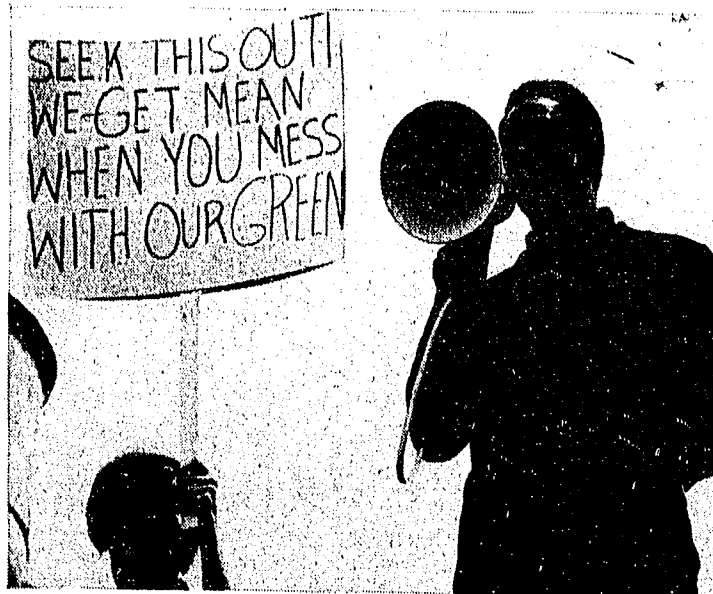
by Norma Sinclair
with Dennis E. Mack

500 people rallied in front of Mott Hall to protest Mayor Beame's elimination of remedial and counseling services in the SEEK program on Monday, April 27. The mayor announced the \$6.6 million city deficit in the SEEK program at a press conference last Tuesday. The termination of remedial and counseling services will mean that SEEK would exist only as a stipend program.

Malcolm Robinson, Director of SEEK, informed the demonstrators that, "Beame decided, on his own, that SEEK can maintain itself by providing only stipends for the students. SEEK is a 50-50 deal. The state will not provide its half of the funding. This means that we will have a \$13.2 million deficit and not a \$6.6 million deficit as announced by Beame!"

"Whenever there's a deficit in money," Robinson continued, "the first programs that are cut are those that are designed for the needy people of New York City. What we see in terms of a reduction of \$6.6 million really means on the face of it that they are trying to abolish the SEEK program."

Robinson feels that "today," counseling will be cut, "tomorrow," stipends will be eliminated, "next week," Open Admis-



The Paper/Ronald Gray
SEEK Director Malcolm Robinson tells of \$13.2 million deficit in program.

sions will be terminated, and after that, God knows."

Student Senate Treasurer Ken Carrington affirmed, "Mayor Beame has no right to tell anyone in higher education where they can cut. If he cannot find the money it should be cut from the budget and the administration of the funds should be left to the appropriate agencies." He emphasized that "the program can only survive the way it is at present, as set up by the teachers and the administrators.

We need instructors who can relate to our kind of students.

"They (those in power) think they are just shuffling paper back and forth. They're dealing with our lives!"

Celestina Cooper, a SEEK counselor, declared that "We in the SEEK program cannot and will not accept this solution. Under no circumstances will be allow Mayor Beame to shatter a dream.

"The counselor is an integral
(Continued on Page 3)

Progressive Students Coalition Responds

We deplore the action taken by Mayor Beame in cutting SEEK funds to a point of destruction. The SEEK and Open Admissions programs have already suffered from lack of proper planning, organization, and implementation. The new cuts proposed by the mayor make the maintenance of these programs unfeasible, as was stated by Jay Hershenson, chairman of the CUNY student senate, who said that the proposed cuts would "not just curb the program, but would kill it."

The following are proposals made in reference to SEEK and Open Admissions that are contained in Mayor Beame's proposed budget.

1. an end to tutoring programs for SEEK students.
2. the removal of SEEK teachers.
3. the elimination of SEEK administration.
4. the elimination of SEEK counselors.

These proposals serve to further undermine the SEEK programs instituted in 1966. Until presently, there were 3 requirements for participation in SEEK: economic disadvantage, educational disadvantage, and residence in a federally designated poverty area.

However, the Board of Higher Education announced in a February 27 memo that it would accept applications for admissions to the SEEK program regardless of the third condition — residence in a federally designated poverty area. This in itself was a step backwards in that it serves to drastically increase the amount of applications for SEEK at a



The Paper/Dr. Strange
Student Senate President Donald Murphy with PSC gives proposals in response to Beame's budget.

time when cuts are constantly occurring. What's more, it will stretch the already meager SEEK funds to an inevitable breaking point. Now, Mayor Beame's budget cuts supplement this move. The result can only be the destruction of a program vitally important to a significant number of minority students.

These suggestions by Mayor Beame, coupled with cuts proposed for teachers (4,907 positions) and schools (43 "underutilized" schools cut on the elementary and secondary level), indicate a lack of sensitivity on the part of the mayor to the educational situation in N.Y.C., and the just needs of students.

It is crystal clear to those intimately involved with public education in N.Y.C. that such priorities will destroy any hope for educational and racial equality.

(Continued on Page 2)

Special Services to Vanish with Budget Cuts

SEEK remedial courses and SEEK counseling services are to be eliminated CUNY-wide at the end of the present academic semester, according to Mayor Beame. While stipend awards (financial aid) will still exist, it is very likely that financial aid will be also cut, especially in the light of the decline of the SEEK budget since 1973. While the actual effect on CCNY is unknown

at this time, it is clear that the SEEK program, which serves over 2000 poor and ethnic minority CCNY students, is being dismantled. If the cuts in the SEEK program at CCNY are implemented according to Beame's announcement as reported in the April 23 New York Times, it will mean the elimination of remedial and other SEEK courses, the firing of SEEK counselors,

most likely the slashing of the other SEEK services (such as the Psychological and Writing Centers), and the firing of SEEK teachers. It is unlikely that many of the more than 2,000 CCNY SEEK students will be able to stay in school for long without the necessary services that are now threatened with elimination.

In this period of economic crisis — with budget cuts, rising inflation and unemployment — more and more students find themselves in need of some form of financial aid. But particularly, the Government at all levels is putting the burden of the current economic crisis on the back of those who are already suffering the most — the minorities and working people.

The SEEK program is supposed to provide the opportunity to children of the poor and predominantly ethnic minority people for a higher education sensitive to their cultures that would insure academic survival through: (1) Adequate stipends, (2) Free Tuition, (3) Free Supplies, (4) Small appropriate compensatory classes, and (5) Intensive coun-

(Continued on Page 2)

Breakdown of Beame's Cuts

According to the "Savings and Economies to be Reflected in the 1975-76 Executive Budget" proposed by Mayor Beame, the following areas of the City University Budget will be affected:

- Reduction in services (salaries, equipment and expenses) — \$14.7 million.
- Reduction of adjunct teaching by 11,000 hours — \$7.9 million.
- Elimination of special services for SEEK students — \$6.6 million.
- Increase in graduate and other fees — \$40.5 million.

TOTAL BUDGET CUTBACK — \$69.7 million.

Inasmuch as SEEK is supported by matching funds



The Paper/Ed Serrano
Mayor Beame

from the city and state governments, the total cut for the SEEK program amounts to \$13.2 million.



The Paper/Ronald Gray
Students listen attentively.

Asian Firings Spark Debate, Demonstration

by Dennis E. Mack

Approximately 250 students marched through the campus chanting, "Hands off Ethnic Studies; Lackeys Beware!" and "We fight because we're right," to protest the firings of three Asian Studies instructors on April 17.

Instructors Dennis Torigoe and Spring Wang were fired in November of last year by an executive committee (consisting of five faculty members and two Asian Studies majors) vote. Since those firings Mr. Torigoe and Ms. Wang, and others, have strongly opposed the committee's decision; terming it a "political issue."

The march through the campus was preceded by a debate between Asian Studies Chairman Winberg Chai and the Ad Hoc Committee To Defend Asian Studies. The debate was scheduled to take place in Goethals Hall, but students chanting "take it out," forced the debate to take place in front of the Administration Building.

Before the participants moved outside, Dean Theodore Gross (Humanities), who had agreed to debate Mary Chin and Paul Gong of the Ad Hoc Committee, stated "I simply will not participate in this debate." Gross further said that he "was invited by the Ad Hoc Committee to partake in this debate. I would prefer to have the debate in this room (G 210); the majority would prefer to have it outside. They can go outside."

After expressing initial displeasure at having the debate outside, Professor Winberg Chai adhered to the vote taken by



The Paper/Dr. Strange
Demonstrators move through campus to protest firings.

the students and agreed to the debate in front of the Administration Building. Before the debate began, approximately 35-50 students picketed the building chanting, "Where there is repression, there is resistance."

Addressing the people gathered in front of the Administration Building, Mary Chin affirmed, "Students will take no bullshit and we will fight to the very end."

Ms. Chin pledged that the Ad Hoc Committee "will fight" to implement their demands to: 1) "Kick Chai Out." 2) Rehire Dennis Torigoe, Spring Wang, and reappoint Professor Harold Sunoo. 3) End all attacks on ethnic studies. She affirmed that "We will fight to the very end, even if it has to kill us, because together we are strong!"

Puerto Rican Studies Controversy at Brooklyn

Roger Williams, Brooklyn College Committee for Self Determination For Puerto Rican Studies, spoke about the controversial appointment of Dr. Elba Lugo as head of the Puerto Rican Studies Department. A student faculty search committee nominated assistant professor Maria



The Paper/Norris Alford
Asian Studies Chairman Chai: "I'm only one of the seven [lackeys]."

Sanchez to head the department, but Brooklyn College President John Kneller picked Dr. Elba Lugo (of the University of Puerto Rico) for the post.

Williams said Kneller disqualified Lugo for the post because she doesn't have a Ph.D. He contended that the chairman of the Music Department, Art Department, and the president of New York City Community College do not have doctorates either. "So what the hell are they pulling?" Williams asked.

On Wednesday, April 16 students at Brooklyn took over the registrar's office for the second time during the current academic year. In mid-October 41 students and 3 faculty members were arrested because they had violated a court order to end a three-day occupation of the Registrar's office. The 44 arrested pleaded guilty to contempt of court and received 60-day suspended sentences.

Murphy Hits Administration

CCNY Student Senate President Donald Murphy pointed to Vice President of Communications and Public Affairs, Robert Carroll, who was standing on the fringes of the crowd, and exclaimed, "Bob Carroll is one of the most vicious lackeys here because he is the one who wrote the letter to the Asian Students." (The letter in question upheld the firings of Wang and Torigoe.)

Murphy, referring to the January 30 incident where he was allegedly assaulted by two Wackenhut guards, asserted that "We can see that the administration has planted agents all over." Murphy then pointed to Fred Kogut, Assistant to Dean Herbert De Berry, and stated that Kogut is "trying to destroy the Student Senate election and kick us (Murphy Administration) out." Murphy termed the firings... seven lackeys."

Chai Answers Critics

Winberg Chai asked the crowd, "Is the public trial over? Where is the firing squad?" He said "all the lackeys here should organize a lackey's organization." Chai affirmed that "I wish to support you 1,000%." The Asian Studies head asserted that he "will personally write a letter to the president urging him to appoint Richard Wong Chairman of Asian Studies, and Spring Wang head of City College." When asked why the instructors were fired Chai answered, "The decision to fire two instructors was a collective decision of seven lackeys, so therefore I'm only one of the seven."

P.S.C. Responds

(Continued from Page 1)

and advancement in years to come. We realize the dire financial straits N.Y.C. is in, but the waste of the minds and energies of many of our children is an unfair price to pay for the wants and judgments of those who created the existing economic crisis. After all, racial oppression is a vicious cycle, and to attempt any type of improvements on the higher education level, while retreating to past inequalities on the lower educational level can only result in failure. We are tired of obstacles such as overcrowded classrooms and outdated methods but we are even more tired of failing!

Cutbacks in education threaten all New York and all New

Yorkers must be cognizant of the extent to which these cutbacks affect their lives, and the lives of their children.

As members of the Progressive Students Coalition, we have offered a platform that includes specific suggestions for the implementation of a workable SEEK program. Perhaps Mayor Beame should take heed of our suggestions in working out a feasible program for disadvantaged students in N.Y.C.

However, what is essential is that we must join together to work for our educational needs and to fight the destruction of our public college.

— Progressive Student Coalition

Special Services Vanish

(Continued from Page 1)

selling. But what is really happening with SEEK and its financial support?

History of SEEK

The SEEK program ("Search for Education, Elevation and Knowledge") was the hard won product of the Civil Rights movement in 1966. SEEK was expanded in 1969 as a result of the powerful student struggles for Open Admissions on CCNY and other campuses. SEEK was to grow for several years, but the introduction to the 1973-4 application for financial aid stated: "Students should be forewarned that there is much uncertainty concerning the funding and continuation of established Federal Aid Programs." Later in the 1973-4 semester, two changes in SEEK took place:

Reducing the Maximum Possible Awards

In 1973-4 the maximum National Defense Student Loan (NDSL) was \$700 (\$300 less than 1972), the maximum Economic Opportunity Grant (EOG) was \$700 (\$300 less) and maximum Colleke Work Study was \$500 (\$500 less). Overall, there was a reduction in the three financial aid programs — CUNY-wide of \$4 million. Hence, it is clear that the Government trend was to quietly pull back support for education to the poor.

Stricter Eligibility Requirement for Financial Aid

Many SEEK students in their senior year were cut from stipend awards (financial aid) as a result of the "New Process" in 1973-4. According to the Financial Aid Office, "about 700 CCNY SEEK students" suddenly either found themselves classified as "ineligible" to receive money, or did not receive checks for the first 2 months of classes.

In 1974-5, further Federal cutbacks in Financial Aid took place. Federal Grants for CCNY SEEK students cut in Half!

According to the Office of Student Financial Assistance at CCNY, BOG, CWS and NDSL were cut from \$2.1 million in 1972-3 to \$1.1 million in 1974-5 (In addition, \$78,535 was cut from SEEK supplies for 1974-5).

To add insult to injury, SEEK students were told at the beginning of this academic year that they were ineligible for College Work Study and NDSL because there wasn't enough money to go around to non-SEEK students. (It wasn't until the middle of the second semester that work began

leaking out that some independent SEEK students might be eligible for College Work Study. But this token gesture came too late for those students who had been forced to drop out at the beginning of the semester.)

Elimination of Fee Waiver

Although the Administration cries that its hands are tied and that it wants to help SEEK, SEEK students found themselves slapped with another hardship this semester: they found that they must now pay a fee for the "academic right" of dropping or adding a course.

What Does All This Mean?

In a nutshell: The rights of poor and ethnic minority people to an education sensitive to their culture and insuring academic survival is being withdrawn by the Government as part of their whole trend to cut back "peoples' poverty programs." While other Federal Grant and Loan programs — (BEOG) Basic Educational Opportunity Grant, (SEOG) Supplemental Educational Opportunity Grant, and others have been created to replace the phasing out of BOG and NDSL, the ENTIRE FUNDS for SEEK and financial aid are being cut back. This fact is shown by the answers of CCNY students to a questionnaire given out by The Committee for SEEK and Financial Aid during registration:

- 81% received financial aid from SEEK

- 75% must work to supplement their financial needs

- 90% of the Sophomores, Juniors and Seniors have considered dropping out of school because of insufficient aid.

- 80% of the respondents had knowledge of other students who had dropped out of school because of lack of sufficient aid.

The school administration, instead of fighting for SEEK and financial aid is cooperating with the BHE and the Government to cut back these programs. These administrators are trying to divide us — SEEK vs. non-SEEK, independent vs. dependent SEEK, etc. — to fight for the remaining crumbs of Federal aid. The cooperation of the administrators with these cutbacks is shown by the official academic committee known as the "Blinder Committee" (chaired by Frederick M. Binder) which made the recommendation to President Marshak that: "... we must limit our commitment to remedial

(Continued on Page 3)

Vanishing Services

(Continued from Page 2)

tion. We should restrict ourselves to a maximum of 30% of our students who will need some sort of basic writing . . . and basic mathematics" ["Binder Report," p. 22, emphasis ours].

Elimination of Geographical Boundaries — Attack on National Minorities

The requirement for residency in a designated poverty area for admission to SEEK has recently been eliminated by the BHE in a closed meeting. While the BHE and College Administrators justify the action by stating that it is fair to the "black janitor who lives on 5th Ave," we know that this "New Process" is withdrawing the gains of Open Admissions and breaking down the original conception of SEEK by denying the opportunity of poor minorities to a quality education.

Administrators also attempt to justify this elimination of the poverty guidelines by stating that it "will expand" SEEK. But in the face of drastic cutbacks in SEEK and financial aid, the BHE is not "expanding" SEEK — they are pitting national minorities against whites in an attempt to cause in-fighting over the federal pittance that is left.

Jay Hershenson, the so-called "student representative" chairperson of the University Student Senate, stated at a March 24 meeting of the BHE that he did not object to the change in SEEK policy, but he objected to the fact that the decision was made in a secret meeting of the BHE. The same position was put forward by the USS in its editorial (see CUNY-VOICE, April 75, "SEEK-recy") Hence, the USS has backed up the basic decision of the BHE against the interests of the students.

Why Is This Happening?

To cut stipends and financial aid to SEEK and non-SEEK students is to prevent minority and poor students from coming to college. The elimination of the poverty guidelines is an attack on the poorest of the poor — the poor minorities. The elimination of SEEK remedial classes and counseling will destroy the original conception of SEEK, and will deny the right of minority and poor people the opportunity to a higher education. In the long run, this is part of the Government trend to attack Open Admissions and Free Tuition.

The Government views these "peoples' poverty programs" as threatening to the economic-political system in America. For poor and ethnic minority people to learn that right now, in the midst of hard times, 5% of the families in America control 95% of the wealth would raise too many basic questions about why money isn't shared more equally. National economic problems are a frequently-used excuse for the Government to chop off programs that it deems potentially threatening or simply undesirable. SEEK is one of these programs.

What Can Students Do To Stop These Attacks?

It is only through organized action that the life of SEEK will be insured. The COMMITTEE FOR SEEK AND FINANCIAL AID also sees that there are other programs such as Ethnic Studies, Women's Studies and Open Admissions, that are being attacked, and which must be included in the fight for our common rights.

Press Conference Held

Mr. Robert Carroll, Vice President for Communications and Public Affairs told members of the college press at a recent press conference: "In the April 11 issue of **The Campus** there was a story on the front page with the head 'College Cracks Down on Dissidents'. The writers had carefully strung together three incidents [1) — A presidential statement on the Asian Studies controversy 2) — The March 13 Revolutionary Student Brigade take-over of Marshak's office, and 3) — Possible action against members of the Women's Caucus for their role in surrounding Provost Egon Brenner in a March 20 incident.] which would lead one to draw that conclusion if they were not fully aware of what the college's attitude is."

Carroll went on to assert that "the actions which the college did in fact react to went far beyond the normal activities of being a dissident as they were in fact harassment and intimidation and did in fact violate the rights of persons. Carroll further stated that "the college has never had a crackdown on dissidents nor does it intend to crack down on dissidents but it does intend to protect the rights of others to prevent people from harassing and intimidating others."

Mr. Fred Kogut, Assistant to Vice Provost for Student Affairs, Herbert De Berry, stated that there "is no intention on anyone's part that I'm aware of to press charges," in the Women's Caucus incident. He said the Women's Caucus has not responded to a letter asking them to contact De Berry's office regarding the alleged altercation.

When asked why the Administration is taking action against the Revolutionary Student Brigade and not the Women's Caucus, Kogut replied that, "The Women's Caucus incident was a very brief spontaneous incident that did not seem quite so serious as to warrant disciplinary action, compared to taking over the President's office and barricading the doors. Carroll added that "Provost Brenner did not bring any complaint, he simply asked that they be talked too."

D.M.

Election Committee Overrules Ombudsman

Student Ombudsman, David Romanoff has stated to Vice Provost Herbert W. DeBerry, and the members of the Student Senate Election Committee, which he chairs, that he will not be responsible for the running of a paper ballot election.

Romanoff believes that a fair and impartial election can not be conducted if paper ballots are used. He has contacted the Board of Elections in connection with the use of voting machines in this year's Student Senate Elections. However, he did so without the agreement of the other members of the Election Committee. Consequently, the committee has overruled his decision by a majority vote, however, Romanoff is refusing to comply with the committee's decision. The result is that the Student Senate Elections are now in serious jeopardy.

Romanoff in addition has stated that the Election Committee does not have the power to make decisions, but rather they may only make recommendations which he will consider.

Vice Provost De Berry and the other students disagree with Romanoff's interpretation of his responsibility.

E.B.L.

Alternative Studies Passed

The Faculty Council has approved the establishment of an Alternative Studies Program, to replace the present Program for Humanistic Studies, as an ongoing part of the college. The resolution also stated that the Alternative Studies Program will be under the administrative

Fighting for SEEK

(Continued from Page 1)

part of the student's life. We're saying that the education you received is a right. You should have received it in elementary and high school, but you did not."

James Small, SEEK program alumnus and former Student Senate President, declared that, "The proposed budget cut by the little czar downtown would mean the end of the SEEK and poor student. They would not make such a drastic move if they didn't think they could get away with it."

Jan Jung-Min Sunoo, SEEK

counselor, said Beame was the "hatchet man," the B.H.E., the "messenger boys" behind the cuts. He contended that the Rockefeller financial group is responsible for the cuts. Sunoo contended that, "Any attack on any single part of SEEK is an attack on all of SEEK. He believes "a united front of staff and students to support a total SEEK" program is needed.

Speakers mentioned that interested students have been asking the support of the general student body to prevent cuts in SEEK, but the general student

control of the Dean of General Education and Guidance and shall be limited to no more than three full-time teaching lines.

Under the adopted plan the Program will have an Executive Committee composed of: The Program Director (to be appointed by the President), 4 faculty members (elected by the Faculty Council for a three year term) and 2 students designated by the Vice Provost For Student Affairs.

D.M.

Panel Discussion on Education in the Caribbean



A panel discussion on the topic of "Education and Development in the Caribbean Area" was held in Bret Hall TV Studio on April 8.

The event was sponsored by the Department of Education. The guest speakers included Professor Maria B. Rodriguez (Puerto Rican Studies), Professor M. A. K. Mathias (Black Studies), Professor Helen Lahey (Education) and Mr. Lloyd Campbell, Acting Prin-

cipal of P.S. 186 in Manhattan.

The panel discussion has been held for the last three years. Each year a different topic is discussed.

Professor M. A. K. Mathias, the first to speak, discussed education in Cuba. In a very informative and interesting speech she explained vividly how the direct relationship between the educational system and the goals of the ruling class contributed to an 82 percent illiteracy rate in Cuba.

Mr. Lloyd Campbell, a native of Jamaica discussed education in that country. Speaking with Mr. Campbell about the activity, he said the discussion is "a worthwhile thing for students, because they are able to get an idea into what's happening in the Caribbean. Some will become teachers, and this will enable them to cope with some of the problems of the Caribbean students."

L.C.W.

National Student Coalition Against Racism Meets

A steering committee meeting of the National Student Coalition Against Racism (NSCAR) was held at Boston's Northeastern University on Saturday April 12. Maceo Dixon, a member of the Steering Committee, read a letter announcing Robert Harper's resignation as coordinator of NSCAR.

Ms. Sarah Small gave a report on Joan Little. Ms. Small asserted that "if she [Ms. Little] gets out of jail she will be one of the first Blacks accused of killing a white to get out." She further stated that Ms. Little is just a Black woman subjected to a cruel jail system." Ms. Little is currently in jail for allegedly killing a guard who tried to rape her.

Thomas Atkins, President of Boston NAACP, claimed that "In South Boston an organization that is unidentified has been calling companies and asking them to fire their Black workers or else be bombed. Atkins affirmed that "What happens in Boston will set the pace in this country for at least the next decade if not the next generation."

Atkins recalled that the student movement was called "crazy" for wanting to impeach Nixon, for being in favor of ecology and for working to register voters in the South. Stressing the importance of the upcoming May 17 NAACP-called demonstration; in support of school desegregation, Atkins declared, "Let's show them that we were as 'crazy' as we were about Southeast Asia."

D.M.

body has remained apathetic. (In the 1974-75 fiscal year, approximately \$78,500 was cut from the SEEK budget, and the cut was absorbed by cutting down on office supplies. Stricter eligibility requirements were introduced, leaving many students without stipends.

Mr. William Colon, City College drug counselor, affirmed that, "The community deserves those rights it is willing to protect."

Mr. Robinson urged that students should send letters to political leaders expressing their displeasure with Mr. Beame's cuts. He said lists of people to contact will be provided. Carington said a "political organ" to pressure those responsible for

the cuts is needed.

Approximately 700 students from all branches of CUNY converged on the Board of Higher Education for what was announced as an open meeting on the same day. Students picketed around the building and were prevented from entering. Malcolm Robinson and several others were able to push their way into the meeting.

In a special session of the Board of Higher Education Monday night, it was decided to reject the budget cut suggested by Beame, and to press for total funding. If there are cuts, the BHE is resolved to apply the cutbacks across the board, rather than in the SEEK program alone.

THE PAPER

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Vote P.S.C.

The proposed budget cuts in SEEK and throughout the CUNY system clearly show the arrogance of government and college administrators and define their efforts to deprive poor and Third World students of a college education.

The top city and college officials who mock our desperation by shrugging their shoulders, pretending they don't understand the importance of these programs, are temporarily escaping the full power of a student body united and aware!

During the past semester our impending and now immediate destruction has been correctly analyzed and discussed by the Progressive Students Coalition and the other student organizations which ally themselves with them. The P.S.C. has consistently raised the true issues that now stare all the students at this college in the face.

P.S.C., which is a broad based slate of Blacks, Asians, Latins, and white students is now attempting to continue in the leadership of Student Government at the college. While campaigning for this goal they are also actively assisting others who are forming to demand Special Programs.

Now is the time for action and the Editorial Collective of THE PAPER actively endorses the P.S.C. and all the candidates which appear on their slate. The pragmatics of the situation now demand active student leadership. P.S.C. will undoubtedly provide this.

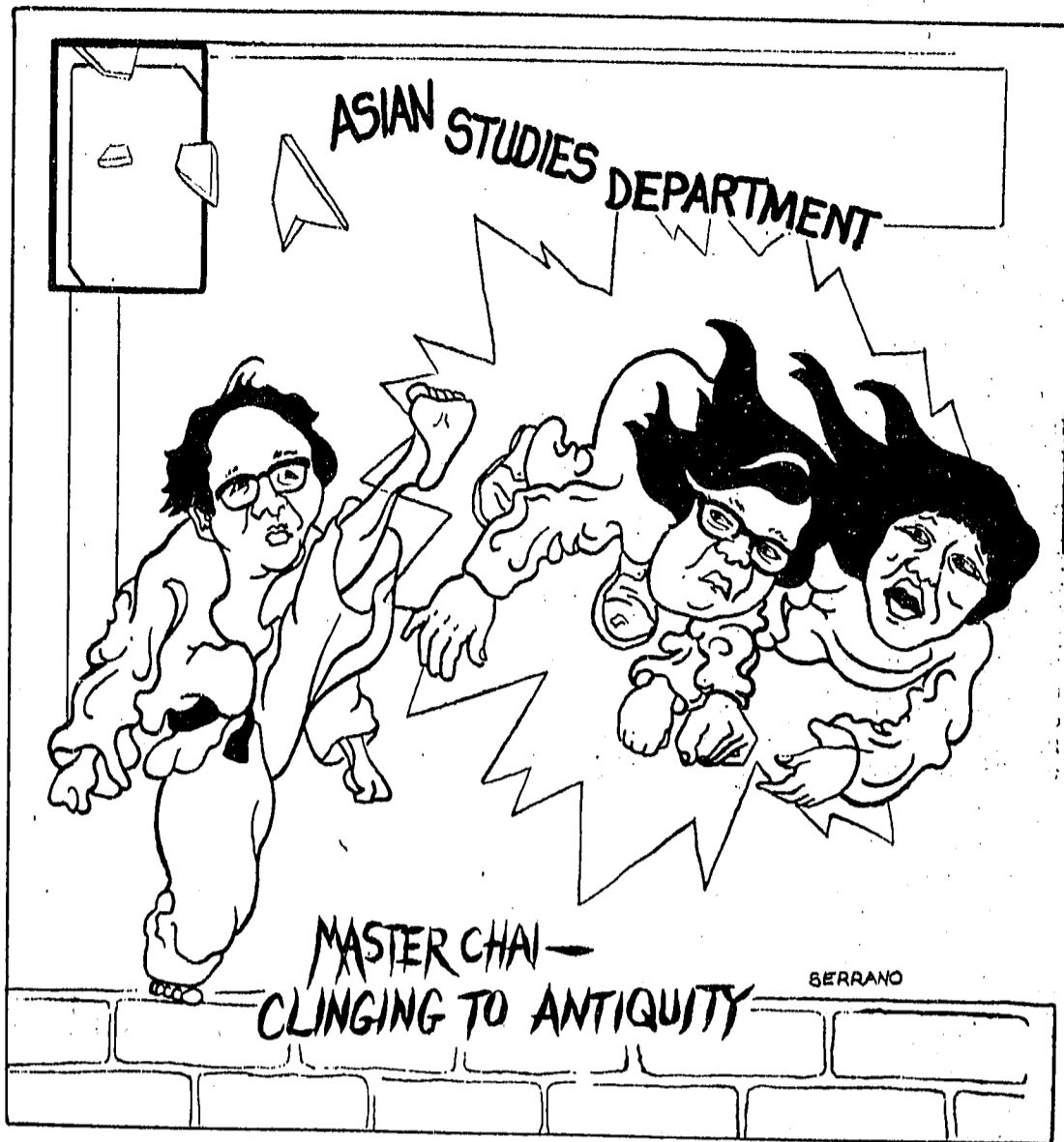
In a closed meeting last Thursday the Election Committee of the undergraduate day Student Senate overruled its chairman, Student Ombudsman David Romanoff on the question of whether voting machines would be used in this year's Student Senate elections.

The 4-1-1 vote was taken with all members of the Election Committee present. The vote countermanded the decision that voting machines would be used in this semester's elections. The center of the argument to have machines or not is clearly in the minds of David Romanoff and those persons in charge of the day session senate.

Augustine Craig, a member of the Committee, and another reliable source spoke to this reporter about the problems Romanoff has been having with the Elections Committee since its inception sometime in late March. The question is not why some students want to have machines and why others do not, but rather, did Romanoff take too much authority unto himself in making the decision that the machines would be used? No other member of the Committee besides Romanoff was consulted before Romanoff decided to have the machines. Immediately, several students became resentful and suspicious of Romanoff and his actions.

Romanoff drew additional attention to himself with his seemingly uncompromising position in regards to discussion on the matter.

It is the Ombudsman's responsibility to supervise the Student Senate elections. This is an awesome task indeed, but it is important that one's enthusiasm about performing a good job does not become an obstacle which may create unnecessary problems among students. The Ombudsman as an individual should not be controversial. If he is, the consequences are that his actions are automatically placed under close scrutiny by everyone. This offsets the Ombudsman's position because if the Ombudsman is to function at all he must do so objectively. He has to be in a position to solve problems, not create them.



LETTERS

Gentlemen:

The editorial on Vietnamese orphans in your April 11 issue calls for comment.

(1) There is a conspiracy theory, or devil theory, which appears in all regions of the political spectrum, especially the extremes. Your editorial is a veritable caricature of the devil theory. An ordinary act of human decency — providing a home for an orphan — somehow becomes part of a sinister conspiracy against Black people. Perhaps the orphan airlift is unwise, but that is very different from saying that it is malicious. Besides defaming the character of the "kidnappers," you unduly flatter their intelligence. The subtle, long-range results that you foresee are far beyond the imagination of the adoptive parents, mostly simple working people, and probably also beyond the government and airline officials.

(2) Many of the orphans have American fathers and are racially as much American (more precisely, European and/or African) as Vietnamese.

(3) Your editorial supports the essence of racism: that different races are fundamentally different, that the culture of a race is uniquely adapted to its genetic endowment, that a person cannot, or should not, embrace the culture of another race. From these theories it follows that each race should have at least its own schools and its own neighborhoods — at most its own nation, with customs and immigration stations along the borders. Is that really what you want? If you cannot recognize your own racism, consider your reaction to a white person who says, "We should not import dark-skinned children because they cannot fit into the white American society." Is he saying anything different from you? I do not condemn you for being racists — perhaps you

can even convince me that you are right — but please refrain from denouncing racism in others.

Sincerely yours,
John Arents
Associate Professor
of Chemistry

Similarly, this letter calls for response:

(1) The "lifting" of the babies was not simply "an ordinary act of human decency," but must be viewed from the context in which it occurs. The interests of human decency would have been far better served by a refusal of the American public to allow its government to intervene politically, economically and militarily in the Vietnamese people's national struggle. This intervention has resulted in a tremendous loss of human life, massacre, and the indiscriminate bombing and slaughter of the same babies the American public now seems so concerned for. The point is that the emotionally purgative effect of the babylift obscures the more sinister elements of America's involvement in Southeast Asia.

Inasmuch as many of the "orphans" were unwillingly and untimely ripped from their mothers' arms, "kidnapping" is indeed an appropriate term. Well-meaning individuals can easily be manipulated if they remain ignorant of the effects of their actions. To portray these adoptive parents as a symbol of America's "Concern" and at the same time present the "enemy" as the sole cause of death and panic is an elementary propaganda trick. To suppose that the government cannot and does not consider long-range implications of its activities or even of news coverage, carries naivety to undesired heights.

(2) We reiterate, "Section 24 of the Geneva Convention, Arti-

cle 4 states that orphans and helpless victims of war should be provided for and turned over to peoples of the same cultural tradition or to peoples who are most closely assimilated to their life experience." These children were born of the monumental struggle of the Vietnamese people against imperialist oppression. The lessons of that struggle are meant to live through the children in the land and culture of their birth. To remove these children is to deprive the Vietnamese of their posterity.

(3) The writer attempts to reduce the argument to the absurd, and ironically describes precisely the situation that exists in the South Boston school system.

We shall continue to denounce racism in others, despite those who wish that the victims of racism would quietly suffer and disappear.

— Editorial Collective

April 24, 1975

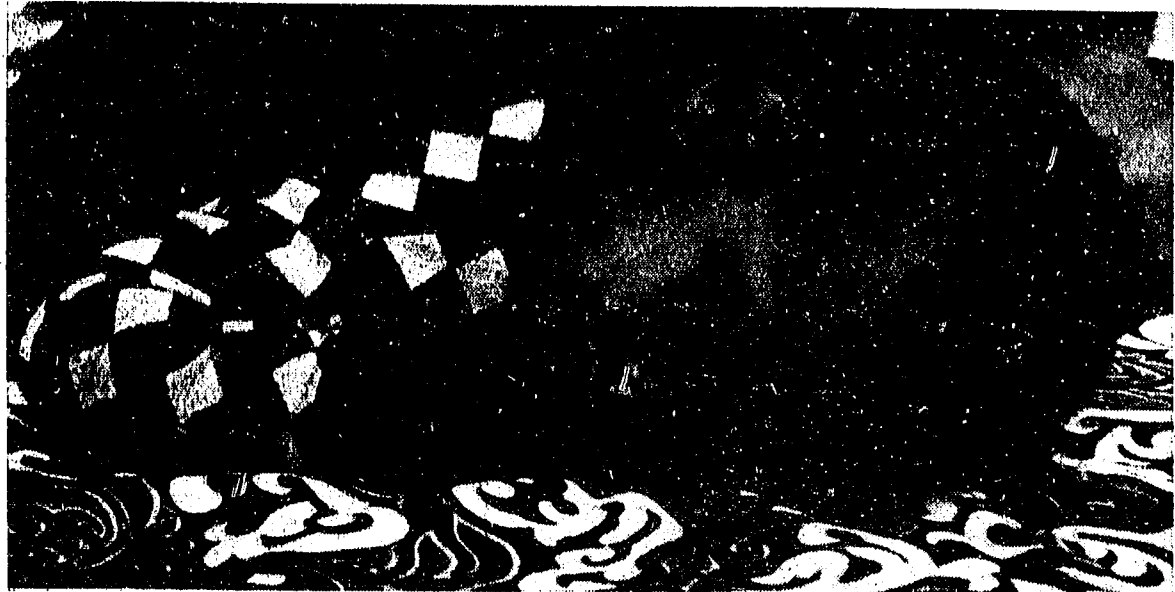
(Editor's Note: The following letter was written to the editor of The Source. It is being printed here to make sure it is allowed to speak for itself.)

Dear Editor:

After reading your front page article (April 24th issue) about the elections and your editorial endorsement of Vivian Rodriguez and the United Students, I felt I had the responsibility to write the truth and to clear up the position of the Progressive Coalition slate and its program.

Originally, I was running for student senator under the United Student slate. After attending one of their meetings to discuss their platform, I came to the conclusion that they do not represent the student body nor do I think they can comprehend the struggles of the students. For example, when I attended their meeting, to draft the platform,

POETRY... IN MOTION...



The Paper/Ronald Gray

Outside, the sidewalks
are empty, warm echos
fill the cold void of
the night . . .

A chill wind sweeps
yesteryear's paper down
alleyways, dead leaves
twirl in gutters . . .
And in the air the past
year still lingers . . .

— Patricia Wyatt

Field Worker

God work
in the
field
he
been left
for dead
no time
den
he care
to member
and i
still see
his dog
God's dog
Dog's god
playin
in the
park . . . with his Master.

— E. Cameron

Pity the Children...

— Helen P. Williams

If there be a God somewhere, a heaven . . .
And I know there is!
If there be love, which IS HIM,
And I know there is . . .
Then, when there be no love
In the mother-to-be,
Let it be still-born!

Let the umbilical cord squeeze out the breath,
Before he suffers a living death . . .
There is no life, where there is no love,
Peace of mind, and caring, do not come
On wings, like the dove . . .!

Unloved babies crying for milk,
While the mothers prefer liquor —
Death by strangulation is more humane,
. . . and quicker!

Was Onan wrong to sow his seed in dust,
Instead of his dead brother's wife's womb?
Just because his father said he must
Give him a grandchild, and soon?
Is it good, or bad, for what it's worth,
To bring unwanted babies . . .
To suffer here on this earth?

Does an unfertilized egg have a brain?
Can an unborn fetus feel the falling rain —?

City College Spring Song Groundation

— Raymond R. Patterson

I

South
we see what we see: Harlem's Great Hunger
and you into pot in de cannibalizer's lounge
de Cyclops' pot
your smoked minds eaten hot on buckra bread
with mayonnaise. You think, perhaps
Gone are the days . . . etc. But
they have not. They be back.
For Ole Massa you just a snack, a
horse of no different color, hombre,
de saddle on yo brain — Lord Shango!
and in de saddle (ugh!) de ugly part:
De Man.
O blues! (Swing low, sweet loa!)
O Finley blues!

DUMP DE MAN — IF YOU CAN.

II

North among the Greek
pass arcane scrolls
bearing what the gods will ask,
have asked since Pythagoras
stole Thoth's first final exam,
circulating, A.D., among a
chosen few, but not you, young Imhotep,
ignorant stepson of Ham,
this Archimedean screw for you
to irrigate your brain:
Said one (anonymous) sub-sub-Hellenic
engineer, By Zeus and by Jove
dose damn pyramids 'ill be
da last (quality) points you'll raise!
You'll C! You'll C! You'll C!

BUILD CIVILIZATION AGAIN.



dust falls on dreams in the
corner of my room.

— Patricia Wyatt

Poet in the Moon

— John Motley

The night's bright eyes
Expose my unshared soul
To its own frailty.
The dark, is dead and still

By my single self faced
Frightened in my hiding place
Wishing to be found,
We are lonely!

The moon and I hold
Heavy conversation,
With no-one else, to
Co-fear or interfere.

We talk a lot, and say nothing
The wind moves,
A cloud intrudes
Blind night, echoes emptiness
Loneliness, inspires thoughts
Of oblivion.

— Arlillian Cleveland

Hopefully, one day soon, the sunshine
Of your mind
Will break through all those clouds
And you'll see fair weather.



The Paper/Stan Clinkscales

The Melting of Winter Ice

— Darryl Alladice

people moving to
the schedule of the
sun . . .
the melting of winter ice
with ideas
spilled in the drains
that carry dreams
of poverty stricken
children,
boys and men . . .
wondering what to do
in a world
they can't call their
own.
steps strung in the
pace
of records that harmonize
with their
miseries . . .
people moving away
from the sun
as it beats down
on them . . .
years of struggle
on their backs
glitter more than
the heat
which is always present.
pretty bitch calls
pretty nigger who's
on the avenue
sniffin glue,
doin' the "do"
to Dope.
who has him/is it.
chink power surrenders to
chicano power surrenders to
black power (who has Dick power)
surrenders to
white power surrenders to
Green power . . .
which is all it's about, anyway.



The Paper/Ronald Gray



Your Movements

your movements in the morning
(the beginning)
are as sweet as blackberry
seeds in the middle of a
spring season that is not
ready for the honey a bee
will make on the dandelions
of his winter dreams . . .

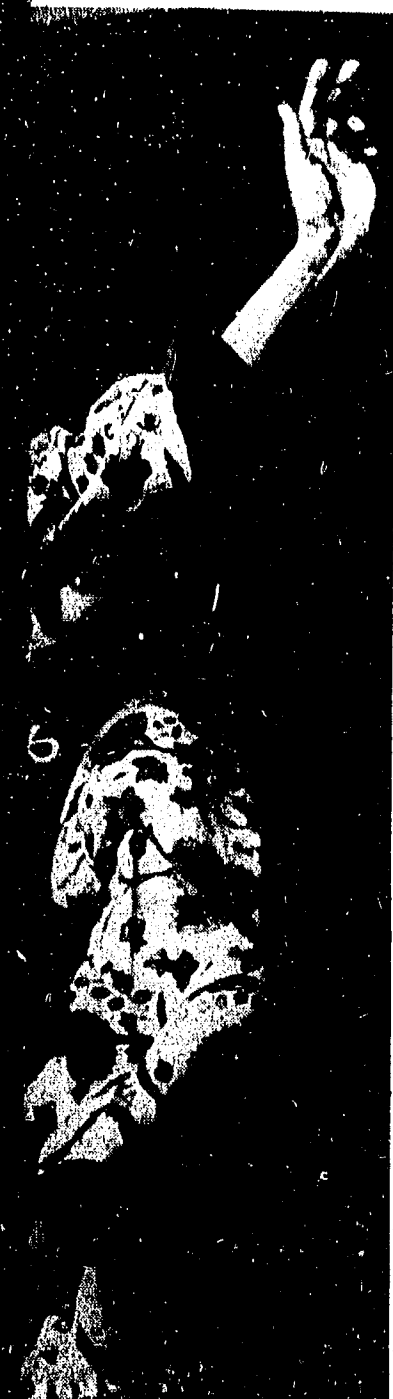
your move
of the day
are like the
chestnuts
charcoaled
the wind
heat that
from my s

your movements at night
(where there is no light)
are strong as the scent from the
kitchen that smells of
plain old chicken and rice
topped with your love before
we make love . . .
but making love isn't just
between sheets
between meals
between days and nights,
inbetween between . . .

but all the
everytime
and you s
you tell m
and again
that's mak

your movements up and down
all around my world
and i the same,
are finding love . . .

— Darryl Alladice



The Paper/Ronald Gray

Definitions in the Vacuum

— John Motley

*You are a poem, you are my life.
A lovely black creation in
Profound expressive motion,
Lights sound me from your
Infinite mystery. With each
Heated touching of breast to chest,
Heartbeats moving to peaks
Bringing oblivion with each breathing,
With each murmur of myself to yourself,
Only you can
Define me; only I can recite you.*

*The single sound I see
In the outspoken vacuum
Is the breath of your clean melodious
Voice, touching me
Everywhere.*



The Paper/Phil Emanuel

ENIGMA

She walked the red plains, the
black ones, the gold ones.
She saw the skies change from
light yellow to deep dark purple.

She walked to the beaches and
dipped her toes into the oatmeal
colored sands. She felt the blue
green water on her flesh, and
looked at her reflection in the
water. She was green; she was
blue; she was aqua.

She said she was tired.
She was on an endless walk
and needed a rest.
She said she had rested only
once before and only because
a stranger she knew offered her
tranquility and happiness . . . but
she never received them.

She had a dry, bitter taste in
her mouth, and she wanted to
freshen it with air, which was
her reason for talking to me.
She looked at the sun and felt
its orange rays on her face.
She grasped for a healthy
green blade of grass . . .
I smiled. But her face was
not happy; it was not sad;
it wasn't peaceful or disturbed.
It was an enigma.

I could see every rotten, stinking
thing on earth in her face. I
could see happy people saying
"hallo" to each other. I could
see fresh drops of deep red blood,
and all of this seemed to be mixed
with green-gray slimy mucous.

And I couldn't understand.
I could only cry.

— Patricia Wyatt

— by Arnold Beauchamp

*I look at you my blood boils
I eat my heart because a rock soul
Can never change
Only the true smile can change
The shadow of life.
It's now or never
Hear not the word but the hollow cry of dying dust.
When the earth falls
No more lies will be told.*

s in the middle
e afternoon)
esweet
ing over
s breaking
anding the
the sugar

"hello."

in
love me . . .
love.

Awake! Open And Take In

— David Williams, III

Awake! Open your eyes to the sunlit morn,
Take in the air of the early dawn.
Awake! Open your senses to the blossoming
flowers,
Take in the fragrance for hours and hours.
Awake! Open your heart to the song of a
bird,
Take in the meaning of every word.
Awake! Open your spirit to the loveliness
of Spring,
Take in the comforts she continues to bring.
Awake! Open and take in.



The Paper/Norris Alford

MY

by Edwin Lake

The body is a disciplined tool controlled by an individual's mind. That person can control and manage the body he possesses so that his senses can perceive the innumerable pleasures of this world. He can let his body waste away and deteriorate. Maybe he will choose some unrelated middle stance, compromising on the ground between fulfillment and death. Whatever, the body will respond to the impulses of the mind, the ideology chosen by one's values.

If I was to look at my body I would want to do it within some place where I could be offered privacy. Not from shame of what my hearing, touch, smell, sight and taste will test; but rather, because, I am my own true critic. I choose the direction I take and define my existence. This permits me to live on the ground between nigger and man.

Sitting in an extremely warm confine of liquid, I sit and tease my senses by moving my limbs slowly, keeping the

B

same mood, attentive to feelings that are in me. The feelings that tell me I am secure, even though I am naked. The freedom from clinging matter is replaced by something new, something more enjoyable, because I am alone with it and away from the harm of the world.

The body doesn't hurt, your muscles don't strain and ache with exertion because you disregard what would normally foster tension. The body and the mind are both free, floating like a piece of bread out on the open sea. You are saturated by what you are immersed in, and you drift aimlessly. All the wild hungry aquatic life are oblivious to your existence and you to theirs.

Touching yourself you get a smooth feeling as you glide a hand over the parts of your body. Friction is diminished. You only have to contend with the motion of where your mind directs your fingers. The soft inquisitive movements that you make pamper and primp your body, making you feel different from others, be-

O

cause you want things to be that way.

Then there are times when you are alone; yet you are neither relaxed nor secure. Your body trembles, shaking with fear that your mind wishes to control but is unable to because you are caught in the gravity of circumstance.

Imagine you are a child lost in a department store. Staring at nameless faces for familiarity, but not finding any. Only tall towering figures shade your diminutive stature and offer solace for your plight. Your body is paralyzed, because you are too weak to affect your condition. If you dare reach out, you fear being pushed back by large hands which will hem you back against stifling suffocation. The objects you come in contact with are cold and foreign; negative reaction is what they offer. This is something your body can't understand and doesn't need. So your mind tells you how to act. You withdraw inward, forget what you feel. Overcome by fear, your motion is retarded, and you stand still. Getting

D

nothing from what you can absorb, you emit nothing you may lose.

I am captured by some unknown oppressor, the face of which was indescribable to me. The contours of its figures defy the limits of my language so my perception could not be transferred into some audible interpretation or analysis. I extend my tongue at the figure, hoping for a taste of its substance. I don't know if I will be afforded an invigorating taste, or a pungently repulsive one. I hope for something bland, a taste I could not understand. It would mean nothing to me, but this would be easier to forget than any of the other extremes.

My body is pressed. Squeezed like a firm meaty grape in a wine press. The juice flows out and is caught in a vat and collected. The shape of my body is changed now. The flesh, muscle and bones are twisted flattened and crushed and my nerves ran away, delinquently paired with pain.

*i am warm bath water racing
out the faucet onto
your waiting toes sending
prolific vibes and
sweet inspirations up
your liberated spine
before i drip breathless
from the knowledge of
your dimpled nostrils . . .*

— Darryl Alladice



The Paper/Ronald Gray

Blacks in Communications — Part II

Jobs in Communications - How to Get One

by Paula Parker

A Brief History of Blacks in Communications

Once upon a time an ebony face was a rarity on the TV screen and behind the reporter's typewriter. Journalism was for the most part a lily-white field, with the exception of the few Black publications and radio stations.

A few years ago, as a result of nation-wide rioting and subsequent equal-opportunity pressures, the pendulum swung. Blacks were literally "snatched off street corners" and placed in journalism positions where they were highly visible, though many were basically ill-equipped. For better or worse, the number of Black reporters in white media increased along with the rapid growth and expansion of the Black press, (There are now some 60 magazines and 212 newspapers) and Black-owned and operated radio stations.

Training programs were developed to meet the demand for competent, skilled, minority reporters, but many of these programs (such as the Michele Clarke Summer Program at Columbia University) have since folded because of a lack of funding.

A 1975 Outlook on the Field

Times have changed considerably from the late sixties, however. Communications is a highly competitive and selective field where you have to be good to make it, Black or white. And Blacks are no longer actively sought after as the fashionable minority. In fact, many companies point with pride to the handful of Blacks working for them and claim they are "true equal opportunity employers."

The contention that Black women, as a double minority, have a better chance is true to a certain extent. A smooth rap will take one but so far, it's far better to have good career-related work experience, grades and extra-curricular activities on a concise, well-written resumé.

A job-hunting graduate or student seeking to prepare himself for the communications field should keep in mind today's bleak economic picture and competitive atmosphere, but should not let that discourage him or scare him away.

The following tables, re-printed from *Opportunities for the Minority College Graduate*, 10th edition, with the permission of Richard Clark Associates, Inc. give some idea of just how competitive this field is.

COMMUNICATIONS AND RELATED OCCUPATIONS

Occupation	Estimated Employment 1972	Average Annual Openings
Newspaper Reporters	39,000	2,600

Employment Trends

Favorable employment prospects for young people with exceptional writing talent and ability to handle highly specialized subjects. Newspapers in small towns and suburban areas will offer the most opportunities for beginners.

Occupation	Estimated Employment 1972	Average Annual Openings
Radio and Television Announcers	21,000	500

Employment Trends

Moderate employment increase. Opportunities are likely to be better in radio than in television. Young people will face stiff competition because of the larger numbers of persons interested in this type of work.

Occupation	Estimated Employment 1972	Average Annual Openings
Technical Writers	20,000	1,100

Employment Trends

Favorable opportunities for experienced technical writers and beginners with writing ability, a bachelor's degree, and technical knowledge. Those with the minimum qualifications, however, are likely to face stiff competition.

Occupation	Estimated Employment 1972	Average Annual Openings
Photographers	77,000	2,750

Employment Trends

Good opportunities in the rapidly growing technical fields, such as scientific or industrial photography and photojournalism. Portrait and commercial photographers should face keen competition.

The following steps can help prepare you for a career in communications.

1. Whether print journalism or electronic (TV and radio) is your bag, concentrate on courses that will strengthen your knowledge, but don't limit yourself. Consider a dual major (e.g. Political Science/Journalism). Take some literature courses, English syntax, or writing for the humanities. Broaden your scope and round out your academic self. If you are unsure as to what courses are good, check with friends and teachers for advice. Two examples of courses tailor-made for the minority student entering communications are *Ethnic Journalism*, and the *WCBS Broadcasting Apprenticeship Program* for SEEK students, a two-semester survey of television broadcasting. Both courses are offered through the English Department.

2. Think constantly about building your resumé. This means getting on the case and joining a school newspaper (City College has five to choose from). Once there, learn how to write articles, edit copy, do layout and take pictures. Join the school radio station, WCCR. Learn how to re-write wire copy from AP and UPI. Put together a five-minute newscast, announce it, and get a third-class FCC license. Join the yearbook staff, contribute to campus publications (the English department publishes several).

3. Don't stop with school involvements; get a part-time and summer job related to your major. The Co-operative Education Program, located in Finley 402 and the Office of Career Counseling and Placement, Finley 423, are two sources of job and career information that give vocational and educational advice to students. Check out the NYC Urban Corps Program where a work-study grant from the Financial Aid Office can get you a meaningful job.

4. Volunteer your services to a local newspaper, magazine, radio or TV station. You can receive up to four credits for this via the Co-op Ed Program and often

volunteering gets a foot in a door that might otherwise remain closed.

5. Keep in mind that the nature of communications is the word, both written and verbal. Concentrate on perfection of usage of both.

6. The reality of communications know-how is not solely what you know; it's also who you know. Start at the top and work your way down; make it your business to meet Mr. Big Stuff, President of Wherever-You-Are firm and other key people in your field. You can meet him in the company cafeteria, his office or on the sidewalk at 5:05 p.m. It need not be orthodox as long as it's organized.

7. Avoid going to personnel departments until you have somebody's referral. If you don't get one then cold-turkey an appointment with a general manager or city editor.

8. Remember names and faces that are important and collect business cards like they were silver half-dollars. Carry a note pad and pen with you; could be that the name and phone number you jot down today will net tomorrow's job. Keep a couple of resumé on you at all times. And when sending out resumé, make sure your cover letter is brief and to the point.

9. A good resumé should contain the following elements: a) summary of career objectives, b) career-related work experiences, c) summary of your education (what college, major, kind of degree, year received, etc.), d) extra-curricular activities, e) personal data. Here are several references for resumé writing and interview techniques:

New Fast Job Finding and Changing System, Suburban West Corp., \$1.00. Available in Finley bookstore.

Guide to Preparing a Resumé, available free through the New York Department of Labor.

Go Hire Yourself An Employer, Richard Irish, Doubleday, \$2.95. Available in Finley bookstore.

The Placement Office, Finley 423, is sponsoring job-finding workshops on May 1 and May 8, Thursday from 1:00 to 2 p.m. Resumé, interviews and job findings techniques will be discussed.

Publications that Communications majors should be aware of:

Journalism Educator. Published four times a year through the School of Journalism, University of Minnesota, Minneapolis, Minn. 55455. Provides a 1975 listing of journalism schools and departments, organizations and fellowships.

Job/Scholarship Bulletin for Minorities. Published monthly by the Minorities and Communications Division, Association for Education in Journalism (AEJ). Provides job info on training programs, summer jobs and news notes on the field.

Broadcasting Magazine, a trade publication.

The Black Collegian, published five times a year, \$3.50 for one year.

for one year. Black Collegiate Services, Inc., 3217 Melpomene Ave., New Orleans, La.

The Black Newspaper in America: A Guide, by Henry La Brie III, Mercer House Press, P.O. Box 681, Kennebunkport, Maine 04046.

the first issue discussed was I suggested that with support for Open Admissions, they should include support of ethnic studies — especially support for the struggle of the Asian students. They decided to include support of ethnic studies and the someone added, "Yea, let's put it down. It SOUNDS GOOD and we'll get SOME VOTES."

I sincerely question how can these students really represent and/or feel for the student body when the only reasons, they include any specific issues, is to co-opt and give 'lip-service' to the real issues. How can they wholeheartedly support Open Admission and still not have any representatives from SEEK on their slate? I see a contradiction in their platform and in them.

The Progressive Student Coalition is representative of the student body. It is a coalition composed of Asian, Black, Puerto Rican and white students. When we include in our platform that we oppose all budget cuts and that we support SEEK and Open Admissions, the students can be assured that we will

struggle with them in their demands. We WILL represent the WHOLE student body.

I ask, in whose interests will the United Students serve? Lillian Fernandez
Candidate For University Affairs
Vice President
Assistant Campaign Manager
Progressive Student Coalition

Open Letter to Prez Marshak

By now every one of us should know of the condition which is threatening our ability to complete our education. This threat is the result of many factors, but primarily the problem is the lesser availability of money for students to continue their education. Factors such as high spending, operational mismanagement and other economic bunglings have resulted in a large budget deficit which must now be made up through financial cuts to the college.

The determination of the City to make these cuts is being felt by those with little financial se-

curity. The danger grows although there are people who are making special efforts to assist the city and save jobs by refusing to accept such things as pay hikes, limousines for their offices, and even by giving up vacation time; The Police and Fire departments and other agencies have made such concessions.

Here at CUNY, we are faced with the closing of programs and firing of teachers while there is a man of substantial influence who is in a position to prevent some of the action being taken and to help maintain some of the programs scheduled to close. By refusing to accept the apartment he has been scheduled to receive and taking a less expensive one or by making modifications in his present residence, Dr. Marshak can contribute something which is needed to help maintain existing programs. Dr. Marshak is in a position where he is obligated to try and maintain these programs by reducing and eliminating non-essential expenditures.

As economic pressures mount throughout the nation the priori-

ties of CUNY should be reviewed by adults and students. We, the students, represent America's future. This means that if our educational opportunities fold then America folds also. Man is the force that keeps the system running and growing. In short, we possess the ideas and the methodology to help make a more sensitive and responsive society. From the point to which we have developed, we are the ones who will rebuild and improve the society.

We should all understand that the shortage of jobs makes it very important to stay in school. This is to insure the development

of the skills necessary to hold a job. The closing of school programs and addition to the unemployment lines will only intensify a steadily deteriorating situation. We all realize that our responsibility grows, and ask if Dr. Marshak, in his position of responsibility, can do anything less than we have suggested to help CUNY and the City. We feel that if he will not do those things which are within his power to do, then everyone at CUNY should know that the stories we have heard concerning the unfeeling and unresponsive attitude of Dr. Marshak are true.

A Concerned Student

THE PAPER

Volume 41 — Number 6

May 6, 1975

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— H. D. Thoreau



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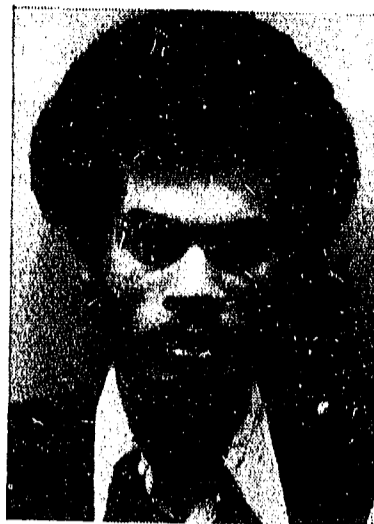
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Progressive Students Coalition Platform



Here are some of the executives on the P.S.C. slate (from left to right): Sewlyn Carter, Educational Affairs V.P.; Lilian Fernandez, University Affairs V.P.; Keith Saunders, Campus Affairs V.P.; others not pictured include: Donald Murphy, President; Janet Lennon, Executive V.P.; Boreysa Tep, Treasurer; and Fernando Lescaille, Community Affairs V.P.

Concrete Program on Campus

The role of the University and College is to preserve the present system of Monopoly Capitalism. As such the College's role is to manufacture students for the needs of the industries, otherwise known as the tracking system. This is done in a plain and coordinated way between the college and the industries and the government. (1) The college is geared to have students respect the laws and work in the system — the system and laws that protect not the people but the exploiting class. (2) The college curriculum is geared toward divorcing the campus from the surrounding community and society. The curriculum of ideas only — the curriculum of ideas of the exploiting class, of the status quo.

We oppose the above role of the College and University. We clearly present the following programme.

(1) Open Admissions and SEEK

We support the implementation of a real Open Admission and SEEK programmes. An Open Admission and a SEEK program, which (a) admit students with High school diploma or equivalency; (b) support him financially, provide necessary room, board, clothing, books according to student needs; (c) support him academically — provide necessary tutorship programs designed to meet the needs of the students rather than the needs of the tutors; (d) support him socially-psychologically, provide needed counseling and guidance, again, according to the needs of the students; (e) support students with children by providing adequate daycare facilities on campus; (f) provide good general studies and evening session for working students; (g) provide nonbureaucratic service to student in area such as registration and others; (h) provide

adequate programs and services to foreign students in the areas of tuition and fee, legal status, room and board, counseling and other services; (i) support students equal participation with the Administration and faculty combine to make policy and decisions affecting the programs.

The present Open Admission and SEEK Programs are far from the above description. The present programs: (a) reject qualified students; (b) systematically cut financial support every year from students — budget cuts; (c) cut tutoring staff, larger class and lower quality tutoring; (d) cutting down counseling staff, even the most needed bi-lingual ones; (e) provide an inadequate daycare which phase out every year; (f) provide inadequate courses and programs for working students; (g) provide the most bureaucratic service to students in financial aid, registration and others; (h) inadequate programs and services to foreign students — raise fees without notifying students, provide inadequate counseling services in legal, academic and social psychological areas, room and board, and others; (i) never allow students to participate in decision making in a real, equal way.

We reject the present Open Admission and SEEK programs and demand the implementation of the real Open Admission and SEEK programs!

(2) Ethnic Studies

We support Ethnic Studies which teaches the real history of Africa, Asia, Latin America, The Caribbean, and the history up to the present of the Afro-American, the Asian-American, the Latin American and the Caribbean-American in the U.S. today. The history which contrasts the Western missionaries' good faith with the systematic ex-

ploitation and oppression of the people of Africa, Asia, Latin America and the Caribbean by the U.S. and other Western Imperialism and Colonialism. In addition, in the U.S. the history of the exploited Latin, Caribbean American workers in the so-called "land of the free" U.S.A.

On the Question of Campus Security

The society we live in breeds crime (killing, robbery, muggings, rape, etc.). The administration and the government would have us believe that capital punishment, severe jail sentences, and other drastic measures would stop these crimes.

However if we look closely into the nature of this society (of which our school is a part) we see that the monopoly-capitalist class own everything and the masses own nothing, crime will always exist. How do we then deal with these crimes? We say no to more guards (Wakenhuts or any other type). They have always protected the status quo, and in particular harass politically conscious students, particularly minority and women.

The administration says, "We need more efficient guards." Efficient means better trained to the use of guns and communication devices, to do what? We saw security guards beat up Civil Rights protesters in the South. If they were made even more efficient and better trained they would have been able to beat up more Civil Rights protesters and undermined the movement as a whole. What is our position? We say more efficient guards are not the answer! We should have watchmen! People who sit in different buildings, in front of bathrooms, in key intersections and watch. They do not carry guns, handcuffs, sticks or any type of weapons.

Spanish Teacher Injured In Attempted Ripoff

William Wright, a lecturer in the Romance Languages Department, was hospitalized April 10 from injuries sustained in an altercation on campus.

Wright had just completed a slide and film presentation for Students for Cultural Exchange during the activities period in Finley Hall when, according to reports, five youths entered and attempted to take the food pro-

vided for the event and slides belonging to Mr. Wright. In the ensuing altercation, Wright is reported to have slipped in a puddle of milk, injuring his left knee.

After an examination by the college physician, Wright was taken by ambulance to St. Luke's Hospital, and was released on April 26.

Robert Knight

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"I'm so glad Beame's done mess with your dough cause now I can see y'all ain't live 'in no mo'."

— Ed

RSB Protesters

Avoid Suspension

by Louis C. Ward

The seven students who took over President Marshak's office March 13 were censured by the College's Disciplinary Committee in a formal hearing held Thursday, April 24. The decision was reached after 7 hours of testimony over a two day period.

The students, who are members of the Revolutionary Student Brigade, a campus-based anti-imperialist organization, pleaded not guilty to specifications of a letter dated March 17th, signed by Dean De Berry listing the charges.

The decision was a victory for the RSB members. The Administration was seeking a two week suspension and disciplinary probation for the remainder of the term for the activists. Sally Davidow, one of the students censured said, "We think people were sympathetic to the case because we were fighting around the budget cuts. These acts are necessary, the only thing wrong is not enough people were involved."

When the hearing began, Mark Amsterdam, lawyer for the RSB, objected to the presence of a lawyer representing the college. He said, "The stage of the case was in Section 11 of the college bylaws and Section 11 makes no reference to a lawyer." He went



RSB demonstrators show solidarity in front of Administration Building during Disciplinary Committee meeting.

onto say that "The Committee's power has been usurped."

Jerry Rafael, Chairman of the Disciplinary Committee, suggested that the Committee should decide if they had need for a lawyer. The Committee decided to keep the lawyer for advisement on legal matters only, not as an acting attorney.

Among the six witnesses who testified in support of the College's charge that President Marshak's office had been taken over and Marshak held against his will were Fred Kogut, Assistant to Dean De Berry; Professor Herbert Taub, Electrical Engineering; Dean De Berry and Mary Ryan, Executive Assistant to President Marshak.

Mary Ryan testified that the students barricaded the doors to Marshak's office preventing anyone from entering.

Professor Taub, who was meeting with Marshak during the takeover testified that "students were insulting, verbally abusive, and overtly aggressive towards the President. Comments to President Marshak were sprinkled with four letter words." He also said that Marshak tried to leave the room, but he was prevented by a student sitting on a couch that blocked one of the three doors.

The students denied holding Marshak against his will, replying that they told him several times that he was free to leave.

President Marshak was unable to testify due to hospitalization for a heart attack he suffered Friday, April 18.

The students were criticized by the Disciplinary Committee for the way they directed their protest. The Committee's decision to censure the student means that each student will have letters of reprimand placed in their records.

Announcements

The lecture given by Dr. Walter Rodney in Goethals on March 19, as reported in *The Paper* (Friday, April 11), was sponsored by the Student Senate, but not by the Black Studies Department as reported. The error is regretted.

TO ALL POETS & WRITERS

El Taller de Poesia of the Romance Languages Department at City College is conducting a Literary Festival on Wednesday, May 14, 1975. Entries are now being accepted from all students. Rules of the contest: OPEN

ONLY TO STUDENTS OF CITY COLLEGE.

1. Submit three copies of original poems or short stories to Dr. Diana Ramirez de Arellano, Downer Bldg., Room 105, Romance Languages Department, City College, before deadline which is MAY 7, 1975.

2. Do not sign the material with your own name, write a pseudonym. In a separate envelope write your own name, (inside write the pseudonym with which you signed the poem or short story).

3. Poetry and short story must be in Spanish; and it must not have been submitted to any contest before.

Protest Racism In Education

by Sherry Lyons

The Student Coalition Against Racism and The Black Studies Department sponsored a rally against racism in education on Thursday, April 17. Among the speakers present were: Luis Fuentes, former Superintendent of District 1; Piri Thomas, Author of *Down These Mean Streets* and Professor Moyibi Amoda of the Black Studies Department. There was also a film shown about the December 14, 1974 demonstration for the desegregation struggle in Boston.

Nearly 150 students gathered in the Science Building to listen to speakers expound upon their positions on the desegregation struggle in New York City and South Boston public schools.

Luis Fuentes started the meeting with a discussion of the prodigious efforts his workers have made in fighting for community control in District 1. He made a comparison between this fight and the situation in South Boston. He rejected the idea presented in the media that these struggles are in contradiction with one another. "The movements are not contradictory, or as the media says, 'antithetical to each other.' 'Instead,' he insisted, 'they are brother and sister movements. Both have the same goals: namely, the education of Black and Brown children, and both have the same enemy — white racism.'"

Fuentes went on to describe the development of the struggle for community control since 1966. It started with the parents of I.S. 201 in Harlem and Ocean Hill-Brownsville demanding the right to exercise power in the decision making processes that affect their children's lives. Albert Shanker, president of the United Federation of Teachers, has spearheaded a drive to

crush parents' efforts to gain control over the schools in their community.

In District 1 forty percent of the residents are Black and Puerto Rican. However, the school population is approximately 75% Puerto Rican, 15% Black, 5% Chinese and 7% white. The present board wants to control 98% of the non-white schools in the Lower East Side (District 1) according to Fuentes. This board doesn't recognize the vital needs and wants of the community.

The next speaker to elaborate on his position in the struggle for adequate education for non-white students was Piri Thomas. Mr. Thomas discussed his early childhood in the public school system. He told how he was taught to feel inferior to white people and to hate himself.

He called Boston a cradle of hypocrisy instead of democracy. He was referring to the Irish Americans who on the one hand denounces religious persecution of the Irish people in Northern Ireland, yet on the other perpetuate hate and violence among innocent Black children in America. He concluded by stating that in order to recognize the significance of what is happening in Boston we must unite not only our minds and bodies, but our spirit to crush racism. "With our spirit," he stated, "we can move mountains."

In concluding the meeting Ron Maxton, City College coordinator of the Student Coalition Against Racism urged students to participate in the next National Freedom March in Boston on May 17. He stressed the need to unite and fight against racism in South Boston. For more information on the May 17 demonstration students may contact the Young Socialist Alliance on campus.



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THE PAPER
presents the

Cultural Supplement

Art For
The People's
Sake

Author Raps on Black Aesthetic

by Sherry Lyons

With the pronouncement of the Black arts movement in the 60's the question that has been seriously grappled with is what constitutes a Black aesthetic. What does it mean? How should it function?

According to Martin Kilson, a professor of government at Harvard University who has been noted for his criticism of the Black Studies program, there is no such thing as a Black aesthetic. (Black World, Dec. 1974). He denounces proponents of the Black arts movement such as Hoyt Fuller, Imamu Baraka, Addison Gayle, and others who strongly believe in the concept of a Black aesthetic. He also feels that the Black artistic movement "has made the creative process subservient to the Black ideologies." "As a result," Kilson continues, "there is little doubt in my mind that what Addison Gayle and others call the 'new Black arts' is in reality a travesty of the true creative artistic capacity of Afro-Americans."

In essence, Professor Kilson foolishly subscribes to the notion that the Black arts movement exists in a vacuum. He believes that art is devoid of political and ideological overtones, and that art exists solely for its beauty, form, style, and technique. In other words, "art for art's sake."

Fortunately, the overriding contention among serious Black writers about this situation is different. They argue that a Black aesthetic does indeed exist; that this aesthetic embodies the struggle of Black people in this country, and that art should seek to capture the day to day realities of our people. They feel that the artist should be responsible to his or her community and that art should be criticized and evaluated by sensitive and serious writers. They strongly argue that art and politics are not antithetical but are rather intimately related, and that



The Paper/Norris Alford
Addison Gayle

art reinforces one's culture, values and outlook on life.

Addison Gayle, Jr., a leading exponent of the Black arts movement, has done much to espouse the validity of a Black aesthetic. In the same article of the Dec. '74 issue of Black World, Addison Gayle brilliantly refutes all of Professor Kilson's flimsy arguments on the Black aesthetic.

Born in Virginia, Mr. Gayle came to New York in 1951. He recalls somewhat bitterly how he couldn't even get a job sweeping floors. From this experience, he decided that if he couldn't get a job sweeping floors, then it was time for him to continue his education. He received his B.A. from City College, and a Masters degree from UCLA. Mr. Gayle is presently an associate professor of English at Bernard Baruch College. He

has written articles and books on the role of the Black writer in American society, among which are: "Black Expression and Bondage," "Freedom and Beyond," "Black Poet at War," "Black Aesthetic," "Black Situation," and his recent book, "The Way of the New World."

His desire to write solidified when one of his professors tried to convince him that he couldn't write. This gave him the determination to prove that he could write. Mr. Gayle started out by writing criticism about Black literature. He felt that the majority of the white critics did not or could not criticize Black literary works accurately or seriously. He also felt that some Black critics were using white standards in evaluating Black works, and in effect placating and appeasing whites.

When questioned about the concept of the "Black aesthetic," he stated, "The Black aesthetic is a cultural arm of Black Nationalism. It is a cultural tool which seeks to evaluate Black literature in terms of whether that literature serves or does not serve the liberation of Black people in this country."

Mr. Gayle feels that there are some white critics who could take the time to understand and thus evaluate Black literature, but he feels that they are only a minority. The majority are the ones who influence ideas. He states, "it's an arrogant assumption that they can evaluate a people without knowing anything about our culture!" Mr. Gayle strongly opposes critics who try to tell Black writers what to write about, and what to say or not say. He further believes there is no such thing as "objective" criticism. Criticism is subjective by its nature.

Asked his opinion about the Black writer who states "I'm a writer first and Black second," he replied, "if they're not stupid and they live in this country, then they will be shown otherwise."

ATTENTION

THE PAPER will be running an Arts and Cultural supplement once a month starting next September. The purpose of this venture is to explore the various contributions Blacks have made in the Arts. We intend to have stories and interviews with Black artists in such areas as: music, dance, theatre, film, television, art, communications, photography, poetry, etc. We will also be including essays, photographs, poems, and other items related to arts and culture.

We want to acquaint our readers with the achievements and obstacles Black artists have undergone in getting their materials published or recognized. We prefer to focus on the social, political, and economic ramifications of art, as opposed to espousing the concept of "art for art's sake."

We strongly urge interested students to become a part of our project either as a regular staff member or on a free-lance basis. No experience is necessary; just a desire to write and be involved in something constructive. Students can come to our first orientation meeting on Thursday, September 25, 1975 between the hours of 12-2.

What is a Black writer's role? Mr. Gayle's emphatic reply is that "The job of a Black writer is to wage unlimited, unceasing, warfare against this country's values, morals, and ethics."

Mr. Gayle feels that students should read our history and literature and become familiar with our writers so that they can be the real critics and determine whether or not the writer is serving the needs of Black people.

Chuck Davis Sends Good Vibes

by Stephanie Skinner

Know what it is to feel vibrations? If you are a Christian it might mean gettin' sanctified — the Holy Ghost or shoutin' "Amen" to the reverend's words of inspiration. If you are a music lover, then it probably means getting a natural high when wanting to make love — when Minnie Rippleton whispers "... everything that we ummm ...", to tap your feet and snap your fingers on Monday nights at the Gate, or to sho nuf jump up when Aretha bellows "... doctor feel good in the mornin' ...". I can go on endlessly talkin' 'bout the different experiences we've all had transmitting or receiving those energy waves called vibrations. But now that we are tasting a bit of that sensation I want to tell you about some heavy, heavy vibrations.

When I partook in Chuck Davis' Dance class a few weeks ago, only positive vibrations were being generated throughout the sweat-filled basement of the Church of the Masters' (where these African dance classes are held weekly). The unison of the strong rhythms of the drums inspired the dancers (many who never danced be-



The Paper/Ronald Gray
Chuck Davis Dancers Show their stuff .

fore) to dance with all the energy they had and, like-wise, their energetic movements inspired the drummers. The total energy from this mutual inspiration was so magnifying that many outsiders were attracted inside to watch and to feel.

Though Chuck's classes in Ethnic Dance are popular, this unusual crowd was a result of the lasting enthusiasm from the Company's recent four day concert, April 9, 10, 11 and 12 at the Harlem Cultural Center. The audience not only enjoyed the

performance of African and modern dance, but they also enjoyed themselves. The audience participated both mentally and physically as the dancers and drummers involved the people in their expression of Black life. Chuck opened the show by talking to the audience and making them get involved.

One might wonder how a dance company could create such an intimate and vibrating experience. I think the answer lies, not so much in the technical ability of

(Continued on S-3)

City Gets 'Five'

by Darryl Alladice

The First Annual Performing Arts Festival, sponsored by the Speech and Theatre Department, presented Charlie Russell's highly acclaimed play, "Five on the Black Hand Side" in the Grand Ballroom of Finley Student Center from April 15 through 18. The play was directed by Charlie Russell and the cast consisted of City College students.

The peace of the Brooks household is threatened when their son, Gideon (David Stewart) becomes a revolutionary and decides that he isn't going to live his father's (Tony Miller) life. Mr. Brooks' system of running a household is focused around time and money. He has his wife (Renee Horton) on a schedule that suits his purposes, but not those of the rest of the family.

Mrs. Brooks wants to change her docile image, and she does with the aid of her friends, Stormy Monday (Brenda Brown) and Ruby (Rhonda Rector). Ms. Rector's character suits the purpose, and Ms. Brown's is convincing, but unconcentrated. Renee Horton's interpretation of Ms. Brooks is very creative and shows that her talent is expansive.

The play moved slowly at

times, but the energy flows when Gideon confronts his older brother, Booker T. (Paul Cooke), with the idea that he neglects sisters, and taunts him because he caught Booker T. dating white women. Both Cooke and Stewart are good actors who have knowledge of their craft. By the end of their scene both Gideon and Booker T. have the audience out of their seats when they are verbally and physically

(Continued on S-3)



The Paper/Phil. Emanuel
Five on the Black Hand Side

Taking Miss Janie



Monty (Adeyemi Lithcott) samples a piece of American pie.

by Edwin B. Lake

The fundamental function of the theatre is entertainment and once that basic is achieved then the playwright, or performer can attempt to teach or convey a message to his audience. Traditionally, Black playwrights who attempt the presentation of life experience can either endeavor to teach a chosen lesson or entertain their audience.

It is a wise choice, for most who attempt to do either, that they be sure not to surprise or sell their audience short for any reason whatsoever.

The *Taking of Miss Janie*, written by Ed Bullins and directed by Gilbert Moses, had a premiere run at the New Federal Theatre before coming to Lincoln Center, the N.Y. Shakespeare Festival. It is an extraordinary work, but, is one that relies too heavily on the use of sensationalism and not on the explanation and definition of the characters it exposes, to be truly aesthetic unto itself.

The play is set in the 60's and the characters in the play are a hodgepodge of young individuals who call themselves intellectuals, students, con-artists, lovers, missionaries, militants and other names. *The Taking of Miss Janie* is a statement of where we were at in the 60's. However, just to tell us where we were at, as Bullins has done so admirably, and not tell us where we should try to move, is giving us a deflated balloon, and possibly even deflating the balloon before our young, immature eyes before he gives us the squirmy piece of rubber. The cardinal sin is that the balloon is seen by each of us differently as encompassing the sort of qualities which are individually most tantalizing. I say tantalizing not to be interpreted as satisfying but rather tantalizing as in something teasing.

The *Taking of Miss Janie* is a play which seems to tell us exactly where we were at in the 60's but unfortunately it does not give us a clear perspective of where we can go after that. What was wrong with where we were at in the 60's is the question Bullins never fully answers.

The play has two primary characters who do not fit easily into either the protagonist or antagonist role. Janie, played by Hilary Jean Beane, is a white upper-middle class liberal of German extraction and her Black social friend, classmate, lover, and finally rapist. Monty, played by Adeyemi Lithcott is her counterpart. The play

moves on the base which these two characters establish. The theme is one which basically involves *get overism*, one of the many "isms" that evolved as part of the acceptable rethorical lexicon and lifestyle for America's youth in the 60's.

Janie is befriended by Monty innocently enough — She likes his Black poetry . . . "but it sounds so angry." Monty, who is initially amused, but immediately turns on to the prowl because, as he sees it, this is another piece of ass he can have and a white piece at that.

Monty invites Janie to a party at his house; where Janie meets Monty's two roommates, Rick, played by Kirk Kirksey, and Len, played by Darryl Croxton. Rick, a Black Muslim and a reverent Nationalist, is disgusted with the presence of a devil in the house. But Len, an intellectual, is willing to rationalize the presence of white people at the party. Besides, he has a white girlfriend named Sharon, played by Lin Shaye. With all these white people in the house, Rick soon becomes very upset.

Rick is rescued by the entrance of Peggy, played by Robbie McCauley. Peggy is Monty's old lady and is infuriated by Monty's new white toy, although she is used to Monty playing (actually fucking) around. Monty has been doing it steadily to Flossie, played by Dianne Oyama Dixon. Flossie is Peggy's best friend and has been doing her thing steadily even with Peggy's knowledge. Peggy however, is in love with her nigger, and doesn't really care what he does as long as he is her old man. This new white girl; however, is something different.

In the final scene Monty takes Miss Janie; Janie is stunned because her loving and trusting Black friend has "Raped me." But, as Monty says, "Janie you knew it would come to this, so just shut up!" The play ends here with Monty achieving what he prophesied in the beginning of the play.

The play does not give the audience any direction. It makes a very direct accusation on the youth of the 60's and directly upon the youth of the 70's but stops there. The audience that views a play like "Janie" should do so critically. If not, they might as well stay home and partake in their own kind of personal entertainment. We should be not only asking Black theatre for entertainment but for something more akin to clarity, perspective and revolution. *Janie* is entertaining but, I want an education when I attend Black theatre because Broadway has all the entertainment anyone can afford.

ALLAH

Lawrence Carter Holder

Manna inebriating my senses
hailing the glorious day of sight
when love and the pursuits of happiness
are parts of your pure light

I can see, no feel, your hands reach out
and touch the pale fading light
and turn the darkening heavens into
a bowl of rich musky delights

The crescent of your forehead
blazes strongly into the night
and pupil stars of your crimson eyes
shatter the azure blond dikes

I can see, no smell, the fecund drip
of a million lights untrue
so untrue to that vast heaven unknown
and called by so many false names
save one . . .

Negri

James Emanuel

Black is the first nail I ever stepped on;
Black the hand that dried my tears.
Black is the first old man I ever noticed;
Black the burden of his years.

Black is writing in the darkness;
Black the ground where hoods have lain.
Black is the sorrow-misted story;
Black is the brotherhood of pain.

Black is a quiet iron door;
Black the path that leads behind.
Black is a detour through the years;
Black the diary of the mind.

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tude

Black is Gabriel Prosser's knuckles;
Black Sojourner's naked breast.
Black is a schoolgirl's breathless mother;
Black her child who led the rest.

Black is the purring of a motor;
Black the foot when the light turns green.
Black is last year's dusty paper;
Black the headlines yet unseen.

Black is a burden bravely chanted;
Black cross of sweat for a nation's rise.
Black is a boy who knows his heroes;
Black the way a hero dies.

(Written 1959)

Good Vibes...

(Continued from S-1)

its members (as I have often fallen asleep watching academically professional dancers) but rather in the structure of the company. The 27 people that make up the group refer to themselves as a family. In talking about the difficulties of survival, Chuck feels that it is their strong spiritual base, that family concept, that binds them together. For an example, Yomie, the lead drummer, is a Yoruba priest and leads meditation before each performance. He explained that Yoruba is not a defunct or irrelevant religion but teaches those humane principles of respect and collectivity that have kept the members together. Though all of the members are not Yoruba, it is that respect and mutuality that makes them move as one.

Chuck Davis, along with a group of friends, started the company back in 1968 with the objective of revealing more of the truth of African dance form and dispelling the myth that it is a lot of jumping around and screaming. Because artists are constantly searching for new ways to make a statement, Chuck's company soon used contemporary dance as a further extension of their statements.

Their combinations of dance form express the two cultures the American Black man is a product of: African culture and white culture.

Another significant difference about the Chuck Davis Company is that it is one of the few professionally funded companies that have remained all Black. Though there are whites on the company's board, only Blacks play a functional role. As a basically ethnic dance "family," Chuck says (obviously) that whites have no place and thus white dancers are used only to make certain sociological statements.

The survival of a dancer/artist is hard, and the fact that the Chuck Davis Dancers are all Black has not been an asset to them financially. Being that politics controls funding it more than often stifles the artist. It has kept originally Black companies from remaining Black. But Chuck says that, "Blacks have an aesthetic of their own and to say that we don't, would deny our heritage" and his company is certainly a reflection of the Black aesthetic. If you are too refined to cut loose to the rhythms of Yommes' drummers you'd better hold on tight to the arms of your chair as the vibrations reach out and grab you.

City Gets 'Five'...

(Continued from S-1)

fighting each other.

In the middle of the dispute here is an impending wedding. Daughter Gail (Laverne Rector), is about to wed Marvin (Ted Carelock), a former political prisoner, thereby presenting a grave communication conflict with the reactionary Mr. Brooks. Unfortunately Rector and Carelock did not exhaust the possibilities of this explosive scene.

The most hilarious scene takes place in the barbershop that Mr. Brooks owns. Sweetmeat (Otis Cruse) is Mr. Brooks' ace-boonoon with a minstrel-like animation. He does however, keep things moving. Fun-Loving (Perry Tinch, Jr.) is a smooth talker who moves with ease because he is sure of himself. Rolls Royce (Anthony Chase) also moves with perfection taking center stage during his presence.

Tony Miller's interpretation of Mr. Brooks is alive and moving throughout the play, but it is limited because there aren't ad-

justments to the transitions presented by his family. He seemed to fall into other's characters periodically.

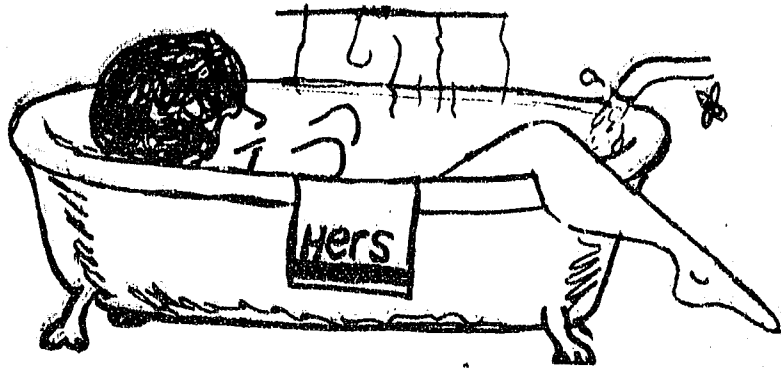
Crystal Lilly played three parts: Stephanie, an Evangelist, and a Junkie. The latter two were played to their zenith, but the first role would've been better if she didn't succumb to the overdrawn stereotypes of party-freaks. Ms. Lilly shows the potential of becoming a very good actress. The Militant (Stanley Cunningham) blended into the comedy, therefore not coming off as strong as he could've been.

The play ends with the wedding of Gail and Marvin, and the grateful reunion of the family.

The objective of the Performing Arts Festival was to get people closer together with each other than we have been. 'Five' contributed to the purpose considerably.

We Black people, believe it or not, are a family: we should be able to feel, touch, and relate to these artists with free spirits and get closer to them than we presently are.

BATH



The Paper/Phil Emanuel

by Paula Parker

Naked, I immerse by body into the tub. The water isn't as hot as I usually have it (you know, the temperature that takes you at least five minutes to dip just one foot in while you yell "Ooh" and "Wow") so only smaller-sized goose pimples pepper my flesh. My nipples don't even harden and no steam rises to fog the mirror on the pink-painted walls adjacent to my tub. This water is not hot!

The green bath-oil beads I invariably put into my bath water smooth and soften my flaky skin; make my thighs smooth and shiny as I raise them out of the water. The water rolls off them like a sheet of liquid gloss, slipping and sliding. The sound is delicious. I lean back slowly, so the water will not flood the sides and fall on the broken-tiled floor. Leon Thomas smiles his chipped-tooth grin from the poster on the opposite wall; he is my constant bath companion and admirer.

I am a yellow Mermaid in a warm green sea; its subterranean depths inhabited only by such creatures as myself, my gold and orange wash-cloth and a half-melted bar of 99 44/100% pure Ivory soap.

WBL's Bonus Hours provides the background for this personal, intimate tri-weekly experience and the beat of guitars, organs, violins and drums punctuates my supple body movements. The music is jazz and I feel jazzy; the dissonance of its chords harmonizes with the consonance of my physicality — I am a musical note afloat. We are one.

I sip my glass of cold, chocolate milk slowly, savoring its rich sweetness like a child with dime store candy, greedily. Sweat

from my forehead slips slyly into corners of my moist mouth, to mingle with remnants of the milk. I take the cool, clear empty glass and pressing it to my temples, roll it across my sweaty brow. The glass has sweat, I have sweat and both kinds of sweat combine into a singular slipperiness.

"More hot water!", my mind cries and I turn on the hot water faucet full force, watch as the hard liquid churns its way into the tub, creating turmoil, turbulence and warmer water. I lean all the way back, resting my already shrunken Afro against the back wall (which is probably dirty) and submerge my shoulders, simultaneously extending my legs to rest on the opposite rim of the tub. My legs need shaving and I simply must paint my toenails.

I begin the bad habit of examining my body for flaws. It's a bad habit because it makes me paranoid and self-conscious and I still don't do anything about the 1 1/4 inch of excess flab on my waistline. I just sit in the tub and pinch it, hopping it'll disappear.

My skin begins to wrinkle and I know it's time to get out. I wash quickly, roughly and impatiently. This is the part of the bath I dislike most and I dispense with it rapidly. Jumping out of the tub I grab my matching gold and orange towel and dry myself roughly, watching the dead, gray skin peel off various parts of my body and fall on the linty, purple rug under my feet. Wrapping the towel under my arms and around my warm torso, I shove my clean feet into dirty-blue slippers and as my last action, jerk the plug out of the bath-tub. The luke-warm water gurgles, slurps and burps its way slowly down the drain.

Rebirth... on Being Puerto Rican

by B. Carlos Luciano

It might have been like any other day except that when I woke up I couldn't feel myself. At least, not the same self that had slept for eight hours. I somehow felt new, different. I sat up and examined by body. Even the wall mirror reflected no change in me, but I knew something seemed different. I stared intensely at my gray walls and at my bedroom furniture, but they gave no answers. A sudden chill stood all of my body hair at attention and now I knew something was happening, about to happen or had happened. I focused my eyes on the mirror and looked into it. Strange, I could no longer see myself, yet pictures of my childhood touched my mind. Voices from far off echoed and once again a sudden rush; only this time my body became saturated with sweat. Sitting motionless, I felt myself moving. The pungent taste of salt entered my mouth. It was the tears that dripped from my eyes. In the beginning I was fully awake; now I felt tired, drunk, but, the thought of going to sleep never entered by mind. Supposedly, a knock

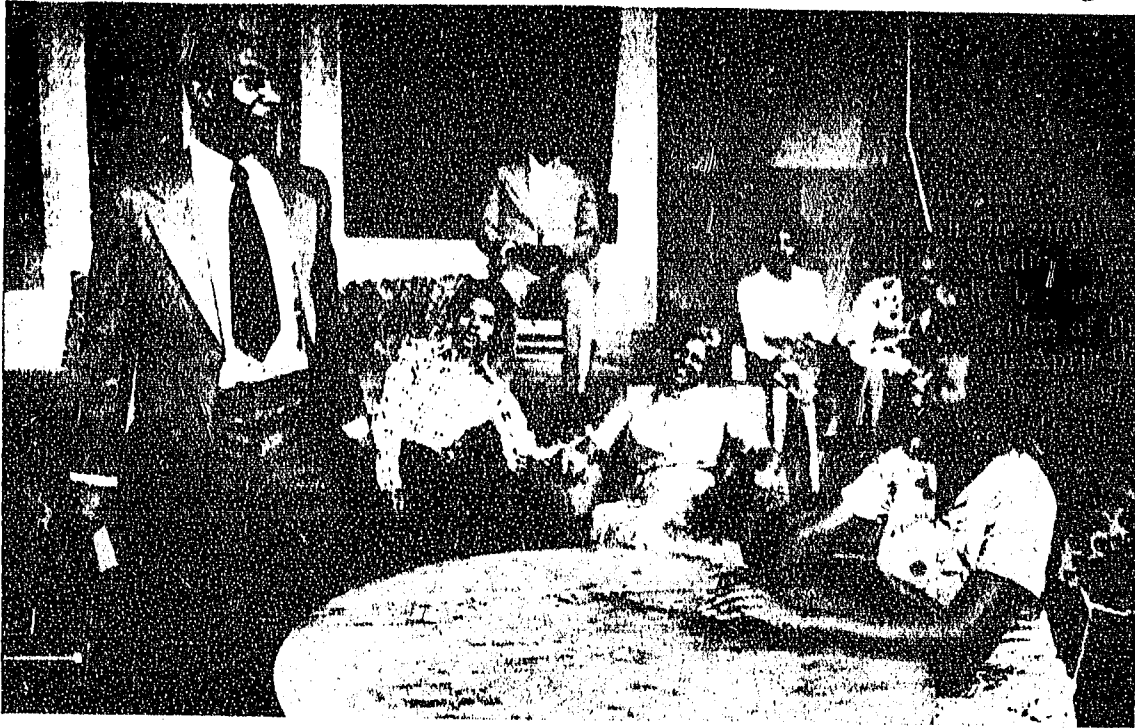
at the door summoned me, but I was too far away to hear it. I lay back down in my suspended state and felt the ceiling closing down on me. And then, everything was still.

Except for the flashbacks of my childhood, I saw me there. Ten years old. Eating arroz con dulce (coconut rice candy) and I tasted it, craved for it, tasted it. I watched myself growing from child to now. A pounding sensation in my head grew harder and harder as I pushed five fingers over my forehead and through my black mane. Thoughts of El Barrio and 123rd Street made me feel heavy and I couldn't move. What was happening to me? Tears rolled down my cheeks again and my image began to reflect in the mirror as before.

I could see no tears. There was no longer any pounding in my head and the flashbacks of my childhood had vanished.

This day would be the beginning of a sensual awakening, psychological as well. You see, I had forgotten myself and another me brought me back to understanding and appreciating who I was.

N.E.C. Goes to Broadway



Lou Meyers (standing) and Frances Foster (seated, holding hand) in scene from "The First Breeze of Summer." Rest of cast is seated in the background.

by Sherry Lyons

Once again, The Negro Ensemble Company will be heading to Broadway with its latest production, "The First Breeze of Summer." It was written by Leslie Lee and directed by Douglas Turner Ward, the company's artistic director. The Negro Ensemble Company is widely known for its Tony award winning play, "River Niger," written by Joe Walker. The company has been in existence since 1968. The other plays they produced were: "Ceremonies in Dark Old Men" and "Sty of the Blind Pig." Indeed, the company has made significant strides in the Black theatre movement.

Leslie Lee's "First Breeze of Summer" revolves around an old woman on the verge of death who constantly reflects on her past. She lives with her son and family in a small city in the Northeast. Gremmar's (Francis Foster) past is blighted by her relationships with three lovers for whom she bore three children. Gremmar's experiences with her lovers are shown through flashbacks. She was considered an outcast, as a young woman searching for love, companionship and marriage. Gremmar, who is the grandmother of the Edwards family, has decided to accept her past without any regrets, misgivings, or reservations.

There's much to be admired about the Edwards family. They epitomize a spiritually-oriented, extended family that can remain strong and cohesive in spite of hindrance from the outside world. Everybody admires and respects Gremmar. She is looked upon with reverence and her authority is respected because of her worldly and spiritual wisdom.

The father, Milton Edwards, (Moses Gunn) is portrayed as a strong, overprotective, and authoritative figure. He owns a small plaster business. Mr. Edwards exerts a lot of control over his sons' lives. He persuades his older son Nate, (Charles Brown) to quit school and work for him. He also tries to force his younger son Lou, (Reyno) to work for him; however, Lou is very reluctant and rebellious about giving up his education to work for his father.

Lou is a highly motivated and ambitious young man who wants to become a doctor or a scientist. Lou totally rejects his father's demands and turns to his grandmother for support and guidance. Not only does Lou reject his father but his peers, women, and finally himself after he discovers his grandmother's past.

He finds it difficult to conceive of his

grandmother as being a so-called loose woman in her younger days. On her death bed, Gremmar tries to convince Lou that she's not sorry about her past. She explains to him that the men in her life fulfilled an important need in her life. She also tells him not to judge a person for his or her past but to accept one for what one is now. Lou becomes outraged and calls her all kinds of names until she dies. After realizing what he's done he becomes hysterical. He then reflects on what his grandmother meant to him at which point the older son says — "this is the first breeze of summer."

The play raises a lot of serious and perplexing questions that have yet to be resolved in my mind. For example, what does the older son mean when he says this is the first breeze of summer after his grandmother dies? Could it mean that a lot of anger, hostility, or frustration was released or relieved after Gremmar's death. Must death always suggest that a startling revelation about oneself has occurred when it's too late. In other words, was the playwright trying to leave us with the impression that salvation or realization occurs with the ending of someone's life? Indeed, in some instances it does, but nowhere does the playwright allude to this during the play. One will be completely surprised or confused by the climax of the play.

Another question that comes to mind is the scene between the father demanding that his son work for him. Granted, his father needed help in the business but is he going to totally negate his son's desire to make that decision on his own? I'm sure if this was a strong and cohesive family something could have been worked out. This crucial situation is not clearly understood and adequately dealt with. Actually, I questioned whether it was relevant to introduce or have a strong and loving family without considering the real and vital needs of its members.

Some of the scenes had no direction or relevance to the overall theme of the play. The playwright probably wanted to accomplish too much and partially failed in addressing himself to some very important elements in the play. At times it was moving and thought provoking. Francis Foster as Gremmar was simply excellent. Lou, played by Reyno, was unconvincing and at times unnatural; however, there's a great deal of intensity in his acting. The rest of the cast was good. The play is still worth seeing.

'Enterprising' Art Exhibit

by Sheila James

Personalities from the media, business and fine arts worlds gathered in the offices of Black Enterprise Magazine last Monday for an art exhibit reflecting Black American artists and their work. The exhibit, titled, "A Perspective on Art" was by invitation only on its opening night.

The collection consisted of 47 Black artists and over 125 pieces of work. The works of such distinguished Black artists as Romare Bearden, Camille Billops, Barbara Bullock, Carole Byard, Arthur Coppedge, Barkley Hendricks, George Smith, Sharon Sutton and Edward Towles, the Art Director at Black Enterprise, were represented.

With music in the background, wine to sip and cheese to nibble, the stage was set for an informal felicitous evening. The spectators were as diverse as the art collection. There were no fashion barriers as the chic and casual sets searched for the painting or graphic most expressive of themselves. Due to the large reception, not everyone viewed together. As Jacki Sneed, coordinator of the exhibit, explained, "it was navel to navel."

Earlier that day, Earl G. Graves, publisher of Black Enterprise had explained to the staff that the purpose of the show was to promote Black artists and their work. He emphasized that art is big business and should be considered as such and taken seriously. The December issue of Black Enterprise will highlight the business of Black art.

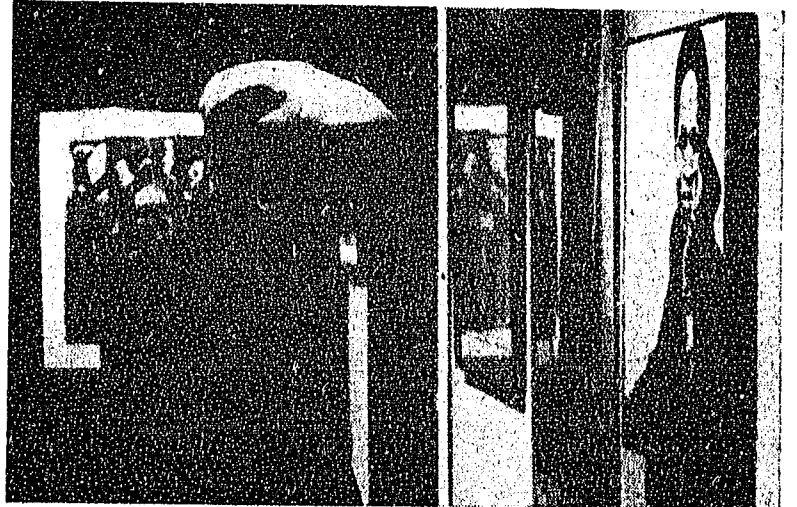
The work on exhibit was exemplary of the artists themselves. A variety of thoughts, moods and expressions was expressed. Pieces varied from bold abstracts to airy light pastels done in water color. Oils in brilliant domineering shades competed with the delicate graphics and quiet still lifes for attention. Expressions from the African motherland were represented in "Three Women of Idanre Mountain" by Carole Byard, and "Munich Olympic Games" by Jacob Lawrence were displayed most adeptly. Among my favorites were "Foxie Roxie" and "Little Old Man" painted by Barkley Hendricks. Both are immense oils approximately 5 feet square done in mild contrasting colors, with sharp lines and emphasized features adding to their realistic tone. Almost everyone present agreed that the art displayed was honest, beautiful and sincere. Yetta Newman, a Flemish artist stated, "Black artists are very diversified and use ra-

cial expression openly, honestly and sincerely." She too finds that ethnic expression comes through in her art-work. Ms. Newman offered that she does not believe in "cultural segregation" and that more exhibits of this nature should be catalytic in encouraging artists in their ethnic expression.

Wally Ford, a young dynamic Black attorney said of Black art, "that's all I buy. It's a matter of understanding, of honesty and of expression — it can't be bad." Then there are those who believe that the advancement of Blacks into cultural worlds is still limited and continues to hinder those who want to be in the mainstream. Jackie Lane, a producer of Educational programs says, "institutions still do not respect the Black artist, Black art hasn't changed to any great degree."

The work exhibited at Black Enterprise was selected by a jury comprised of Camille Billops, Lois B. Sloan and Robert Cheoli, all outstanding artists in their fields. All the artists have impressive histories in the art industry. Some have exhibited internationally, worked for television or have been involved in national or local exhibitions. Sha'ir Rasul, a writer who was quite candid said, "the quest for the Black artist is better now than for the Black writer of six or seven years ago. During the sixties we stopped talking about other folk and addressing white America — the vestiges of that work are dead." Rasul says, "Blacks aren't the popular commodity anymore, therefore the art expressions must be greater and more intense."

An artist who was enthused with the exhibit said events of this type should be taken into the community and to children. Mike Cummings, who works at the American Museum of Natural History, stated that an artist's cooperative should be started to produce reproductions of original work to be sold at less expensive prices to the community. Cummings is also supportive of outside art shows and art workshops. By the time this article appears the show will have ended, but hopefully, the awareness of Black art that the exhibit aroused in the viewers will act as a bridge between Blacks and other ethnic groups. Black Enterprise should be applauded for their first attempt in trying to bridge the communication void between artist and community, while promoting the Black artist.



Man looking at Paintings.

The Paper/Norris Alford