

THE PAPER

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184

Thursday, May 29, 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

Demonstrations and Violence End Semester

Students and Workers Battle Upstate Goons

by Paula Parker

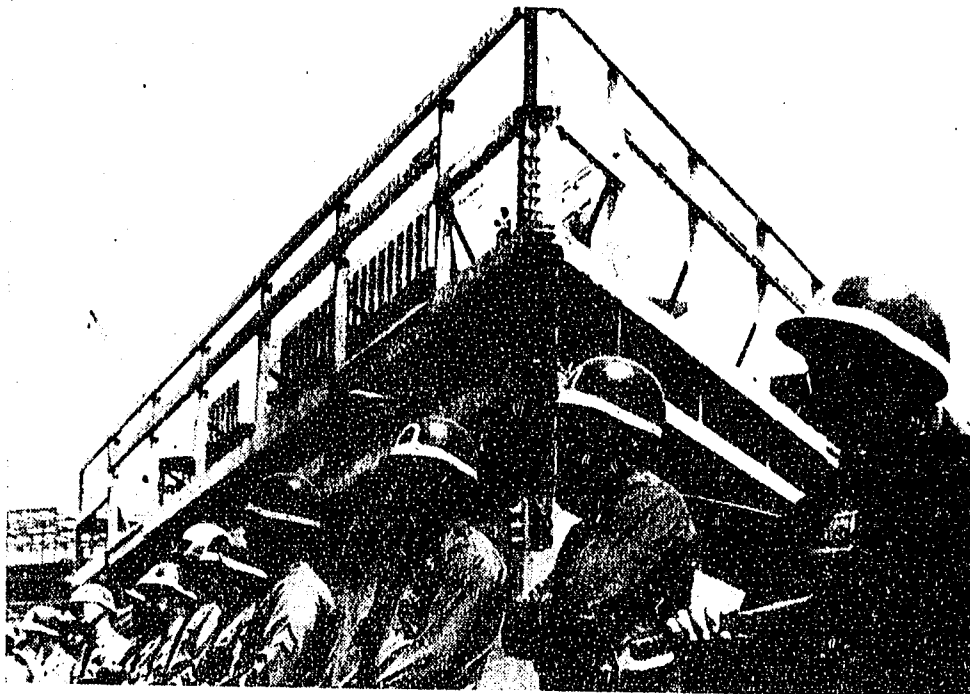
A broiling four-year dispute over affirmative action hiring practices on construction sites at City College's North Campus escalated into a violent battle between minority and white construction workers at the site of the \$70 million North Academic Complex on Wednesday, May 14.

The campus was virtually occupied by a small army of policemen, helmeted and with riot sticks in hand, as hundreds of students witnessed the most violent action the College has seen since the Black and Puerto Rican student take-over in 1969. A small group of students supporting the protests of minority workers were involved in the battle also.

The disorders, which included injuries of twenty-seven persons, and the arrest of at least two; broken doors and windows on the Science and Physical Education and Administration buildings across from the site, and several small fires, led the State Dormitory Authority to order work suspended on the academic center for the following two days.

The violence began shortly after 8 a.m., according to one policeman, when several "suspicious" fires broke out in a tool shed and in several areas of the construction site. Later a trailer truck was destroyed by a fire. As the police arrived on the scene, the workers fought each other with lead pipes and other

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The police (top), who had been told by Provost Egon Brenner "to do what was necessary" to maintain control and order, form their line of occupation while minority workers and students continued to reinforce theirs.

Campus Occupied in 'Cooling off Period'

by Conrad Shih

Classes were cancelled from 8 A.M. to 4 P.M. on Thursday, the day after the disorders, by the Administration as a "cooling off period." Most of the buildings on North Campus were sealed off and students seeking access initially had to provide I.D. cards at police lines on 139 Street at Amsterdam Avenue and 140 Street at Convent Avenue.

Later, I.D. cards were not required but all bags and brief cases were searched. Circulation between the North and South Campuses along Convent was completely blocked by a series of barricades, heavily manned by police.

Although the State Dormitory Authority ordered the project shutdown temporarily, the North Academic Complex remained opened for a good part of the day and construction on the site proceeded in defiance of the order. About 200 to 250 sympathetic hardhats from different unions, who had gathered early in the morning, were permitted to mill about the Science and Physical Education Building entrances on Convent and on the construction site an American flag hung. Many said they were there to "protect the site" and were armed with lead pipes and other weapons, which were then concealed.

At first, student reporters were allowed to pass through police lines but, were later removed by police because "their safety could not be

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Incumbent Murphy Defeated in Senate Reelection Bid

by Theodore R. Fleming

The tumultuous reign of Donald Murphy as president of the Student Senate has come to an end with his defeat at the polls by Vivian Rodriguez. The incumbent, whose administration has weathered stormy relations with some newspapers, administrators and student officials, was seeking reelection on the slate of the Progressive Students Coalition in the polling at the College that ended May 16.

Not only did she outdistance Murphy in the presidential race (400-277), but

Vivian Rodriguez also let her entire United Students ticket to a modestly spectacular sweep of all seven available executive positions and 26 of 37 Senate seats overall.

The victory of the U.S. group, however, is not official. The validation of the election remains in doubt, because of perhaps, the poorest turnout of the student electorate in the 1970's — not more than 9 percent. Rumblings from the office of President Marshak suggest that he will not validate the election, because less than the required 30 percent of the student body voted. But the key to this yearly administrative threat is clearly the pathetic turnout by the voters. Last year



Donald Murphy addressing the rally here in support of the workers' struggle.

there was a conspicuously high number, approximately 23.5 percent, but this year the number affects only 900-1000 people, many of whom did not vote for executive candidates, according to information released by A David Romanoff, the Student Ombudsman.

Nancy Chiller, Romanoff's assistant, won the Ombudsman seat over Hugh Lawrence (324-172) while the other winners in the executive races were Richard Villedrouin, Executive V.P.; Steven Corry, University Affairs V.P.; Beverly Ketzner, Community Affairs V.P.; Sandu Siegalstein, Campus Affairs V.P.; John Long, Educational Affairs V.P.; and Jeff Klokis, Treasurer.

The outgoing administration marks another interesting foot-

note in the short history of student governments at the College as a multi-ethnic institution. It was a body whose priorities were of a political nature rather than an administrative one.

There were cries of racism, favoritism and other charges aimed at Murphy's regime, which served in essence, to make it a viable target for dissenting opinions and administrative disapproval as were most of the Senates that preceded it.

Although he will no longer be able to read about his every bowel movement on page one of *The Campus*, Murphy says that he is involved in many activities that will keep him active during the next academic year.



The Paper/Norris Alford

After the closing of the North Campus, students and minority workers moved their ranks to Amsterdam Avenue.

Campus Occupied in 'Cooling off Period'

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insured." Some photographers from the student press were reportedly "stoned" by construction workers while attempting to take pictures from the Science Building Plaza.

During the morning, minority workers and students numbering about 200 marched through the surrounding community to gain support. At noon, the procession finally ended up between 134 Street and 135 Street on Amsterdam Avenue, where they formed picket lines. Police quickly responded by placing themselves between the demonstrators and the construction workers who had gathered bearing metal rods on the first landing of one of the buildings under construction overlooking the demonstration. No incident of violence occurred here except a few exchanges of profanity.

The only reported violence of Thursday allegedly got into a fight with four demonstrators; one union member was treated for cuts.

Classes were back in session on Friday and the North Academic Complex was also opened for construction despite the work stoppage order by the Dormitory Authority. Students commuting from North to South Campus were re-channelled via Amsterdam Avenue and St. Nicholas Terrace, because police lines did not permit passage along Convent Avenue.

Some 150 hardhats showed up to support fellow workers while students and minority workers commenced demonstrating in front of the police barricades at 138 Street and Convent Avenue. At 2 p.m., students and minority workers issued an ultimatum demanding the police be removed from the campus. The ultimatum was addressed to Provost Egon Brenner and Vice President of Public Affairs Robert Carroll.

By 2:30 p.m., about 50 minority workers gathered and then approached the police barricades chanting "police off campus," some were carrying steel rods while one was banging on a garbage can top. They advanced and retreated twice

but, on the third time they charged and hurled a volley of rocks and bottles at the police. The police did not pursue and no one was hurt. Someone seeing the potential eruption of violence suggested that the students and minority workers lead a march through the community. About 300 students joined the minority workers in a march up along Amsterdam Avenue and down to Broadway under the close observation of the police.

On Saturday, May 17, The New York Times reported that State Dormitory Authority Executive Director William Sharkey said his agency was "exploring ways" to add more minority construction workers to the construction project in dispute on North Campus. An official from the State Dormitory Authority reportedly mediating the construction dispute, replied "no comment" to queries about further developments in the struggle. He did say that the Authority was still investigating the matter. (Ed. Note: — And this 'brother' continued investigating the women around the site.)

Students and Workers Battle Upstate Goons

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weapons at hand. About 11:00 a rock-throwing melee between the opposing groups began, continuing through early noon, and groups of students panicked and ran wildly, attempting to dodge the missiles.

Some students supporting the minority construction workers' demand for jobs for the community participated in the incident. The scene was one of disbelief combined with terror and confusion for many students and faculty witnessing the fight.

The Administration building was ordered shut for the remainder of the day and some semblance of order did not return

to the campus until approximately 4 p.m., when the group of protesters began dispersing and some police left as well.

The Manhattan North Coalition is an alliance of Black contractors and community organizations that has spearheaded the year-long protests and shutdowns on the North Academic site. They charge that their demands for affirmative action hiring practices on the complex have not been met by the State Dormitory Authority. The demands are that 50% of the jobs be set aside for non-white construction workers, half of which should come from the Harlem community and half from the coalition's units, and that 25% of the contracts on the project be given to non-white contractors.

The October 21, 1974 issue of The Paper reported that the State Dormitory Authority acquiesced to the above demands, after the three-day takeover of



The Paper/Dr. Strange

The violence started with sticks and stones on a Wednesday morning;

the North Academic complex construction site. On Thursday, May 15, The New York Times reported that William Sharkey, executive director of the State Dormitory Authority, said some 42 percent of the workers on the project were Black and Hispanic.

However, charges of "checkerboarding," where minority workers are taken from a pool and shifted from one con-

struction site to another, thus maintaining equal opportunity hiring quotas and satisfying the overall minority headcount without hiring community workers, have been made against the Dormitory Authority by members of the Coalition. In addition, informed sources report that white construction workers with Hispanic surnames are often included on the list of minority workers to satisfy quotas.

A new minority hiring plan, known as Executive Order 71 and recognized by Gov. Carey, sets specific goals, timetables and penalties for minority hiring on government sponsored construction projects. This plan has been instituted as a guideline for all State Dormitory Authority projects in the city. However, according to N. Y. Post reports Harlem State Senator Carl McCall said the new minority hiring plan is ineffectual in the CCNY dispute because it applies only to new construction contracts for Dormitory Authority projects. He was quoted as stating "there has been no real plan by the state and all these contracts were arranged on an ad hoc basis. It has led to this kind of chaos."

'From the Horse's Mouth': How to Succeed in Media

by Paula Parker

For some "from the horse's mouth" advice about what's necessary to make it in the Communications field, this reporter recently questioned Mr. Robert Carroll, vice-president for Communications and Public Affairs at City College. His open and friendly manner seemed to be a good example of an ideal personality type for the field.

"You really gotta be able to write," he said, "and put your thoughts on paper in a rare, enjoyable and unique form." Mr. Carroll feels this is essential to all careers in communications. He would advise students to take all the writing courses they can, from basic writing to the more sophisticated courses, in order to prepare for a journalism career. "I would seek out an opportunity to write for anybody or anything that would print me," he stated emphatically, "it's important that you get into print."

Mr. Carroll recalled that in the latter part of the 1960's, opportunities for Blacks going into communications began to increase rapidly. Today's graduate, however, must consider the currently bleak economic picture, where many magazines and newspapers



The Paper/Dr. Strange
Robert Carroll

either close down or trim their staff. New York, for example, once had ten daily newspapers; of those only three have survived.

Mr. Carroll observed that, strangely enough, at a time when many publications shut down their presses, Black publications are sprouting up all over; for example *Encore*, *Essence*, and *Black Enterprise*. The birth and growth of these publications

might be an indication that the market is not entirely saturated.

"The communications world is basically white, but I think the chances for Black women are especially good," said Carroll. This, he says, is because of their "twofer" quality (killing two birds with one stone) as a "double minority." Even this advantage could soon fade, he admitted, and companies might start seeking

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News in Brief

The headquarters of the Board of Higher Education (B.H.E.) were occupied last week by a group of SEEK students and faculty protesting the Board's lack of reaffirmation of their support of SEEK. The group, which held the building from Thursday, May 15, until noon the next day, demanded a pledge of written support from the B.H.E., press conference with the media and other measures of support.

The demands were agreed to by the B.H.E. and on Friday afternoon, the group left the building and marched on CBS headquarters at 524 W. 57 St. to protest an alleged "white-out" by the media on the SEEK crisis. In a meeting with the group, an official with CBS said his station would examine its editorial position on the SEEK program and make the group's media statement available to the news staff.

Mayor Beame announced last Saturday that among the budget cuts he would make in face of the federal and state governments' rejection of aid, the SEEK program at CUNY would be eliminated and fall admissions would be reduced by 22,000.

P.M.P.

"three-ers." What's a "three-fer"? "A Black woman, homosexual," he explained.

One item Mr. Carroll feels students should keep in mind is that the fresh college graduate goes out to break into a field filled with knowledgeable and experienced people. Keys to competing successfully is to "know who you

are, what you can do and be prepared to market yourself; to show your work and be evaluated along with everyone else."

His last tid-bit to shiny-faced, young hopefuls was to "know where your head is at." "You have to beat the sidewalks, make the appointments, meet the people and hustle!"

Dick Gregory Raps on the Ways of the World

by Kwame Karikari and Paula Parker

Dick Gregory, the Black entertainer and civil rights activist who has run in the 1968 and 1972 Presidential elections on an independent ticket, spoke to a packed audience in the Finley Ballroom on Tuesday, April 29. Mr. Gregory, neatly attired in a brown suit, white shirt, and printed tie, was invited to the College by the Finley Program Agency.

Though there were numerous outbursts of laughter, probably due to the audience's association of fun with the well known comedian, Mr. Gregory's program was far removed from comedy. He was serious, and he touched on almost every conceivable social problem in the U.S., from economic and moral issues to sexual behavior.

Recently, Dick Gregory, a prominent figure in the anti-war movement in the sixties, has been actively involved with problems of food here and abroad; a matter that sent him fasting and hiking "to raise people's consciousness," and also took him to the UN's Food Conference in Rome last year.

In a short interview before the program started, Dick Gregory, answering a question on the possibility that Malcolm X and President Kennedy were targets of an alleged conspiracy (he has raised serious questions about the



The Paper/Norris Alford

"Food is the new bomb. As long as we can manipulate your dinner, we don't care about your minds . . ."

role of the C.I.A. in the assassination of President Kennedy), said, "both could have been targets of the same enemy. Malcolm was linked to Africa, and that would disturb America. But I am not saying that they had the same attitude toward the people."

He introduced two books he has written which he said contain tips on foods, nutrition and healthy eating habits. Citing that every week over a thousand farmers quit the business, he warned, "Food is the new bomb. As long as we can manipulate your dinner, we don't

care about your minds . . ." He referred to the possible use of food by the U.S. as a weapon to gain international control over poorer nations.

Gregory predicted that 18 months from now, dope pushers will stop pushing drugs and start pushing sugar, and "instead of the cops using dogs to sniff it out, they'll use roaches." He proposed that the U.S. government market a nutritional staple with a fixed price of ten cents a pound, to assure a healthy, cheap food supply for people.

On the present economic situation, he thought the so-called oil crisis was a scapegoat. He said, "Arabs did nothing," and the oil companies "made more money off oil than ever." Moreover, the Arab-Israeli conflict is "only a Russian-American conflict."

On Vietnam, Gregory found no vindication for American involvement. Neither did he find any humanitarianism on the part of the U.S. in "saving" thousands of refugees. He asked, "if we were so humanitarian, why didn't we prove My Lai, instead of making Lieutenant Calley the scapegoat?" He could only see a plot to "prepare four-month-old Vietnamese babies for Asia twenty years from now." "How can we take care of strangers when we can't even take care of our own?" he added.

Some Black people, he said, who served in the military and agencies like the C.I.A. were mercenaries for America. It is one of the ruses by which "the filthy white system makes me hate the same thing he hates . . . that is, niggers. We are all part of this system," he said, projecting that the oppressor and the oppressed will soon

become one. "When the oppressed tolerates oppression, he becomes part of it, and becomes it in the end." He urged the audience to see beyond the petty, everyday crimes to the deep-rooted, government-generated evils of America. "It's not the pusher on the street, but the people who bring dope into the country."

Commenting on democracy in the U.S., Gregory says it has the longest democratic system (200 years) in the world's history. Yet, with the bicentennial a year off, America has a President and a Vice-President who were not elected by the people. "In any other country, it would have been called a coup," he commented.

Asked how he feels about Black entertainers and sports people visiting South Africa, the activist who is also very involved in anti-apartheid struggles, said those who did had different motives, "but I won't go there to perform anything for any special group against my people."

Though Dick Gregory may be from Missouri, he successfully persuaded many listeners that no one needs to show him what's going on in America. Speaking about the student's role in changing the situation he commented, "You're the only one who can turn this thing around."

The address for the books Mr. Gregory mentioned on fasting and natural food diet can be obtained by writing:

Dick Gregory
Health
P.O. Box 266
Plymouth, Mass. 02360

Communication to Keep Our Cultural Experience Alive

by Edwin B. Lake

In Article II of its constitution entitled "Purpose" the Black Action Council outlines five goals which it espouses. I would like you to look at three of them. "The Black Action Council is organized:

1. to unite Black People at City College and keep alive our heritage and cultural experience by



The Paper/Norris Alford

B.A.C. President George Lee is on the line (above) while Dr. Mariam Gilbert (seated) and Sue Martin, the group's secretary, talk things over.

establishing and maintaining communication among students and staff on an organized basis. 4. to project a Black presence at CCNY and stimulate and project Blacks into positions of effective leadership at City College. 5. to support those individuals and groups who become the target of unjust persecution, slander or abuse as a result of their sympathy with struggles and goals of Black People."

In giving an introduction to the B.A.C., I decided to quote directly from their constitution because by doing so, I am letting them talk for themselves.

The B.A.C. as an organization has been functioning here at the College for approximately 3½ years. The current trends which B.A.C. is now following were begun in January of '74, when B.A.C. underwent a surge of revitalization. Its president, George Lee, who has served since that time, has tried to reasonably plot the growth of the organization, and yet stay attuned to the needs of the Black populace at CCNY.

In an open Letter to President Marshak, (see Vol. 40 — No. 7 of The Paper) Mr. Lee, who is a member of the Division of Campus Planning and Development here at the College, put in a clear and precise perspective certain issues of importance about CCNY's commitment to Black and Third World students and faculty. He went into discussing possible entries into the fields of responsible urban education which is the proposed goal of the current college administration. In voicing his views, Mr. Lee made it known to this College's administration that there is a body of Black faculty members who are willing and waiting to assist the development of Black minds here at CCNY.

Who are these Black faculty members? They are SEEK counselors, office secretaries and clerical personnel, college administrators, professors and department heads who are working behind the scenes to insure the continued constructive impact of a Black presence here at the College.

The B.A.C., through its Job and Grievance Committee has investigated alleged hiring mispractices within the Science departments this academic year. Its chairman Prof. William G. Wright commended The Paper's



vigilance into this matter in his letter to the Collective which also appeared in Vol. 40 — No. 7.

The B.A.C. had planned a broad program of events which should have taken place here at the College this past academic year. They were successful to the degree that various functions they helped to plan and organize with other groups were accomplished, but unfortunately not many people connected B.A.C. with the events that transpired.

The Comprehensive Black Calendar for 1974-75 began on September 6, with a SEEK Freshman Orientation, within that time other events were sponsored by the Student Senate and other groups on campus. On Feb-

ruary 24 through 27, the Office of Black Program, Planning and Development sponsored its first annual Career Opportunity Week; the event was organized by Dr. Marjorie Henderson. On March 20, the B.A.C., The Black Pre-Law Society, and the Leonard Davis Center for the Performing Arts presented "Dance Fusions," a dance concert which featured the Alvin Ailey Repertory Workshop and the Chuck Davis Dance Company.

"Dance Fusions," which was an unprecedented event here, was applauded by numerous people throughout the community. Mr. Lee and Dr. Miriam E. Gilbert, program coordinator of the B.A.C. received several letters of congratulations from persons and

groups like the American Dance Center's director Wade Williams; Christopher Roche, chairman of the Board of Higher Education's Local 384; City College Chapter; and even a letter came from President Robert E. Marshak, who was not in attendance, but undoubtedly he was so favorably impressed by the vocal praise and repercussions of the program that this prompted him to extend his salutations to the B.A.C.

In talking with Mr. Lee, Dr. Gilbert and Ms. Susan Martin, the secretary of the B.A.C., and looking in retrospect upon the past year and B.A.C.'s achievements, they all agreed that perhaps B.A.C. could have become a more visible force, but the relative inexperience of the group as a whole is still a hindrance, and for any significant impact in unison to be planned and actualized, experience is very important. However, B.A.C. and its executives are hopeful for a more startling future and are now proposing new events for the enlightenment of the College's community.

The group is very spirited and is not going to bow to old pressures. The new executive body will have a position for a liaison person for students, a V.P. For Student Affairs. The position will be filled by a student here at the College, and that student's responsibility will be to enhance the cooperation and dialogue between Black faculty members and Black students.

The B.A.C. bears close watching; they have proven that they are capable of putting together and promoting major programs for people in and outside the campus community. As their middle initial signifies, this group means Action. . . . Black Action.

Letters to the Collective

ACHTUNG!

The decision to suspend classes from 8:00 a.m. to 4 p.m. on Thursday, May 15, 1975 was made after considerable discussion with senior College administrators, faculty, students, senior CUNY administrators, the State Dormitory Authority, and the New York City Police Department.

It was apparent to us that we were involved in a situation over which The College had no control or meaningful input; that The College was not a party to the negotiations; and that, in fact, we were virtually hostage to the people and events surrounding us.

This created a very difficult situation for our students, for whom we have primary concern while they are on campus. The attraction of some of our students to the cause of the construction trades protestors and to the "police on campus" issue presented a potentially violent confrontation.

For Thursday morning, we anticipated more construction trades protestors, more union workers, and more police. Both issues remained. It would have been unwise to subject students to such a potentially explosive setting.

Also, it made sense to allow for a brief cooling period and time to complete clean-up and repair operations.

It is my hope that all will proceed smoothly. Thank you for understanding and cooperation.

— Provost Egon Brenner

To The Collective:

Donald Murphy is a jackass if he thinks he can get away with re-electing himself in the style of the great dictatorial racists of the world: Ian Smith, Gen. Thieu, and others, with his desire for easily-stuffable ballot boxes. It is in that respect that I call upon the Student Senate and Murphy to resign in order to pave the way for free elections.

Sincerely,
Andrew J. Padilla
Candidate for
Student Senator

Mr. Padilla failed to win election to the Student Senate.

— Collective

SQUEEZE

Lewis Mumford wrote that the first cities were "cities of the Dead" — Graveyards — a collection of souls buried in the

same place. CCNY's rape and alleged rehabilitation program is unfortunately meant to be a city for the living.

The People's First Outdoor Law: If you destroy a comfortable outdoor space, the people who are determined to spend time outdoors will fill available and less inviting spaces. A lawn which could comfortably serve hundreds of active people has been replaced — By the People — with a sad patch of green (behind Finley), remarkable in that it should have a building on it. Frisbees have finally realized their potential to maim.

The People's Second Outdoor Law: Never walk more than you have to. The asphalt and concrete walkways you find in funny places around the campus are an unfortunate result of the pressure of the people. Enough people walk on the grass, it finally looks like hell, you pave it over! The College figures that that's a process it ought to encourage (the only example of institutional and popular agreement to surface at the College). You can't

walk from the library to Finley, from Convent Avenue to St. Nicholas Terrace without laying out a path for future paving.

The People's Third Outdoor Law: Folks enjoying themselves are bound to make noise. If the space in which people are allowed to make noise, and the quiet spaces, overlap, the only difference between indoor and outdoor will be the lousy new architecture. Try studying in Wagner Hall through the hilarious combination of garbage truck creakings, a blaring sax, frisbee yelps and beeping tractors in reverse.

This finally brings us to The People's Ultimate Law of Institutional Distrust: If City College took any of these dislocations seriously, it would provide the wrong solutions. Trampled grass leads to no grass at all; no inviting open spaces yields shuttles buses to Riverside Park; too much noise admits insular architecture.

DAMN!

Jack Greenhut

Marshak's Letter to Asians Ad Hoc Committee Responds

Office of the President

April 7, 1975

Ms. Louise Lee
Mr. Charlie Chim
Ad Hoc Committee to Defend
Asian Studies
The City College

Dear Ms. Lee, Mr. Chim, et al.:

I have learned from Vice President Carroll that you are the leaders of the Ad Hoc Committee to Defend Asian Studies so that I reply to your letter of March 20, 1975. I follow a strict policy of not replying to unsigned letters. I shall deal with each paragraph in your March 20 letter in turn.

1. You state that you have made numerous appeals to me, to my Vice President, and to my Deans "to investigate and act upon the non-reappointment of Professor Harold Sunoo, Dennis Torigoe and Spring Wang of the Asian Studies Department." This is true and a response has been given to every one of your appeals by either myself, my Vice President, or by my Deans. Professor Sunoo's case was considered in great detail last year. Mr. Torigoe and Ms. Wang were overwhelmingly turned down for reappointment by the Executive Committee of the Asian Studies Department (consisting of faculty and two elected students from among the majors) and no cogent evidence was adduced to justify reversals of these departmental decisions. If any injustices were committed in connection with the decisions concerning Mr. Torigoe and Ms. Wang, there is ample recourse for these two faculty members through the Professional Staff Congress to file grievances which would be handled in accordance with established procedures. Indeed, it is my understanding that Step 1 Grievance Hearings are being held shortly. Several months ago, I met personally with several members of your Committee and it was asserted at that time that the non-reappointment of Mr. Torigoe and Ms. Wang implied a decision by the Asian Studies Department to eliminate the Asian-American Ethnic part of its program. I invited a

memo supporting this allegation and promised to carry out a personal investigation on the basis of such a memo. I never received such a memo and conclude that the allegation cannot be substantiated.

2. You know very well, and this has been acknowledged on numerous occasions, that the Asian Studies Department was created on April 1, 1971, not as a result of your struggles, but because of the College's conviction that the Asian students needed and could benefit from this department. Perhaps it was an error for the College to create the Asian Studies Department prematurely. Before the Black, Jewish and Puerto Rican Studies Departments were created on April 1, 1971, the students and faculty in these three ethnic groups had done a great deal of thoughtful planning about the future directions of their departments and were prepared, after some initial problems, to settle down with their tasks at hand. I do not believe for one minute that responsible students and faculty are still struggling or need to struggle for the survival of Open Admissions and the Black, Jewish and Puerto Rican Studies Departments. I do believe that the Asian Studies Department is struggling for its survival because a small group of students, those who lead the Ad Hoc Committee to Defend Asian Studies, will only accept an Asian Studies Department built along the lines of their own brand of political and social orientation. An academic department should provide for all points of view and will never flourish under a monolithic political and social orientation.

3. Your historical remarks concerning the history of the Asian Studies Department are incomplete and inaccurate. The first group of Asian students came to my office in the Fall of 1970 and asked for a course in Cantonese and, after consultation with Professor Drabkin of the Classical Languages Department, this course was initiated the

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April 7, 1975

Dear President Marshak:

We received your written reply to the letter issued by our committee on March 20, 1975. As to your points 5, 6, and 7 concerning the crucial issues which now plague the Department of Asian Studies, our allegations are objective and historically correct. It is your intentional distortions which cause one to seriously question 1) your lack of sincerity and outright opposition to Third World issues. It is precisely because of this that we respond to your letter in defense of Asian Studies; 2) the overall implications of your reply, which is threateningly repressive to the general student movement on campus. It is this student movement which is the main force behind raising issues and fighting for changes in the College. Your statement that the "Administration of City College will tolerate neither intimidation and harassment of individuals nor interference with the educational process" is direct proof of this. The obvious implication is not only that demands put forth by Third World and working class students are invalid, but also that any action taken by students will be dealt with harshly. We hope that you will learn that distortions, lies and threats will continually be exposed for all to see and will never be tolerated.

Marshak's Point #1: The Executive Committee's firing of the faculty

You suggest in this point that we have not provided substantial evidence for the charges we have made against Chairman Winberg Chai and your Administration. You state that no memo has been submitted to justify our claim that Asian American Studies is being attacked, and thereby reject our claim. It is a fact that the Ad Hoc Committee has provided overwhelming evidence at meetings with you, your Deans and Vice President, and that general student and community support exists — not just on paper. You also state that Mr. Torigoe and Ms. Wang were turned down for reappointment by the Executive Committee and that "no cogent evidence was adduced to justify reversals of these departmental decisions." The two major reasons given are that they lacked Ph.D.'s and had received bad evaluations from their "peers." Each can be justly refuted. It is a concrete fact that both are in Ph.D. programs and are working actively to achieve Ph.D. status. There is nothing in their contracts stating that a Ph.D. must be completed in 3 years. This is just a technical excuse for the firings. Secondly, concerning the bad classroom evaluations from their "peers," they have no peers on the Executive Committee. Since Ethnic Studies is a completely new discipline, qualified peers

in the field of Asian American Studies are rare indeed. Mr. Torigoe and Ms. Wang have, in fact, taught and developed most of the Asian American courses given by the Department. Not only do the present Executive Committee faculty know nothing about Asians in America, with one possible exception, but they disagree with the progressive nature of Wang and Torigoe's approach in the classroom. Having them judged by people who already disagree with them is a convenient way of obtaining such bad evaluations.

In contrast to this, student evaluations of the fired faculty are among the highest in the Department. Yet both faculty have been fired. In addition, the elections for student representatives on the Executive Committee were conducted so that many majors did not receive ballots (including a candidate himself!), and makes a mockery of student representation. It is clear that the firings were part of a plot of the Administration and Chairman Chai to oust progressive elements within Asian Studies, to change the direction and goals of the Department, to destroy any form of objective interpretations of Asian American history.

You declare that they have "ample recourse" in the Union grievance hearings. The Step One Grievance procedure is a farce itself. The Union flatly rejected Mr. Torigoe's case. Many students who waited to be called in to testify on behalf of Wang and Torigoe at the hearings on April 9, were turned away. In fact, at this very moment, interviews for their jobs are being held. There is no doubt that the Step 1 Grievance is a formality and that Mr. Torigoe and Ms. Wang have indeed been fired.

Marshak's Point #2:

A distorted history of Asian Studies

Your statement "that the Asian Studies Department was created on April 1, 1971, not as a result of your struggles, but because of the College's conviction that the Asian students needed and could benefit from this Department" is an outright lie. The fact is that Third World Studies programs here and across the country were student-initiated, and came out of student discontent with the way traditional education distorted Third World people's historical role in America and abroad. All were struggles directed against CCNY's Administration and the outlook perpetuated by a racist institution and a racist society.

Although we acknowledge that President Marshak helped in the formation and approval of a separate Department of Asian Studies, we again bring back the history and point out that students wrote

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Asian Studies Committee Answers Marshak's Letter

(Continued from Page 4)

the proposals, filled with course outlines and future plan, which enabled such a Department to exist. If it was not for the fact that student pressure and effort spearheaded the struggle for the formation of these departments, none of the 3 Third World Studies programs would exist today.

You also asserted that "I do not believe for one minute that responsible students and faculty are still struggling or need to struggle for the survival of Open Admissions and the Black, Jewish and Puerto Rican Studies Departments." You have to be kidding! Any Third World student who understands anything about his history, background, or about the conditions he lives under would not believe such a conglomeration of falsehoods. All Third World students must understand that whatever we fight for, whatever concessions the "ruling class" and Administration is forced to give to us will always be under fire. Open Admissions and Third World Studies are such concessions made by such a ruling class and historically since their inception have been struggling for survival.

You talk about a small group, the Ad Hoc Committee to Defend Asian Studies, which "... will only accept Asian Studies Department built along the lines of their own brand of political and social orientation. An academic department should provide for all points of view and will never flourish under a monolithic political and social orientation." Members of the Ad Hoc Committee to Defend Asian Studies who have overwhelming support have always encouraged concrete struggle for issues surrounding the Asian Studies Department. We agree that any academic Department should provide for

all points of view and will never flourish under a monolithic political and social orientation. However, it is here again that you contradict yourself by adamantly supporting Chairman Weinberg Chai. It is Chairman Chai along with the Administration's approval who has done the most to ensure that only one point of view will exist in Asian Studies, and others will be fired or kicked out.

Markshak's Point #3: False idea that Asian students don't know what they are doing, and engage in useless activities.

You say that "Some students demonstrated the depth of feeling on his (T. K. Tong) behalf by staging an "unproductive sit-in which required the use of an injunction." Again, to refresh your memory of the Spring, 1972, it was more than just a sit-in as the President describes, but a whole takeover of Goethals Hall by Third World students, primarily initiated by the Asian students. The outcome was victorious, a step forward in the struggle, with all demands for a new Chairman, for a bilingual counselor, and for a faculty-student Steering and Planning Committee being met. The President calls this unproductive. But it is a proven fact that the only time Third World students achieved anything significant was when they rose up under a banner of militancy and demanded their rights. Programs such as Open Admissions, SEEK, Special Programs, Third World Studies are just a few of the "concessions" won out of confrontation, and not out of Marshak's benevolence.

You also mention that "Professor Chai's appointment was recommended by a Search Committee consisting of Ms. Wang, Mr. Torigoe, Ms. Leong, Mr. Wong and others." This is incorrect, and the memo attached to your letter is inten-

tionally misleading. The letter dated March 12, 1973 was sent by the Steering and Planning Committee as recommendation, and you rejected the suggestion and replaced them with your own choice: Mrs. Betty Lee Sung, Prof. Leacock (Anthropology), Prof. C. T. Hun (Columbia Univ.), Mr. Dennis Torigoe, Mr. Wong and Ms. Leong (Student reps.).

Marshak's Point # 4: Administration's so-called respect for Departmental decisions.

You maintain that "Departmental judgments reviewed by the appropriate committees are held by the Administration in the highest regard. Only in extraordinary circumstances and in the light of compelling evidence does the administration challenge the Department's judgments of how best to enhance its excellence.

Yes decisions made by departmental faculty are held by your administration in highest regard, but only if the decisions serve in the best interests of your administration and the ideas that the existing society and its ruling class wish to perpetuate. We firmly believe this, and we back it up with concrete examples where this has been proven true. For example, in your letter, you conspicuously fail to address yourself to Prof. Sunoo's non-reappointment.

Fall, 1973: Executive Committee (then composed of different faculty and students), unanimously recommended Prof. Harold Sunoo to receive full professorship with tenure. Administration's answer: REJECTED.

Spring, 1973: Steering and Planning Committee of Asian Studies recommends Search Committee members for a new chairman. Administration's answer: REJECTED.

Also in point #4, you claim that "Our

statement that the courses given by Ms. Wang and Mr. Torigoe are well enrolled this semester is hardly surprising, in view of the deliberate campaign you waged at the time of registration to discourage or prevent students from taking any other courses other than those 2 instructors." This is indeed a distortion of the truth. You mention that all other courses were boycotted other than Ms. Wang's or Mr. Torigoe's, which is entirely untrue. Yes, we did encourage students to enroll in Ms. Wang's and Mr. Torigoe's courses to support their reappointment and many did, as you confirm. We also asked students to boycott Winberg Chai in particular, and him alone, as the main person responsible for the firings and the attacks on our programs from within the Department itself. No students were forced to take any courses or to boycott any others, as you imply. What you witnessed in registration was that students were overwhelmingly sympathetic to our campaign and to our issues, and expressed their disapproval of the firings and of Prof. Chai's role.

In conclusion: In the face of your threats to us and to other students struggling for just demands, we reaffirm our struggle and reiterate our demands which you have so totally rejected:

1. We demand the immediate re-hiring of Ms. Spring Wang and Mr. Dennis Torigoe and the immediate reappointment with tenure of Prof. Harold Sunoo.

2. We demand the immediate dismissal of Prof. Winberg Chai as Chairman of the Asian Studies Department.

3. We demand an end to all attacks on Third World Studies, and on the rights of Third World and Working class students.

Ad Hoc Committee
to Defend Asian Studies

Text of President Marshak's Asian Studies Letter

(Continued from Page 4)

following semester. After the Asian Studies Department was created, a Search Committee was established with large student representation; which recommended to the President two candidates for appointment as Chairman. While Professor T. K. Tong was being considered as one of the two candidates, some students demonstrated the depth of feeling on his behalf by staging an unproductive sit-in which required the use of an injunction. After examining the credentials of the second candidate, Professor Tong was appointed Chairman of the Asian Studies Department and the President secured a special grant of \$25,000 from the Field Foundation to assist the new chairman in meeting the community service objectives of his department. At the end of only one year, filled with haggling over the Field Foundation grant and harassment by certain students, Professor Tong resigned. It is not strange that the Chairman of the Asian Studies Department whom students were so eager to secure, saw fit to resign after one year? And so a new search began for the next Chairman of the Asian Studies Department. Professor Chai's appointment was recommended by a Search Committee consisting of Ms. Wang, Mr. Torigoe, Ms. Leong and Mr. Wong, among others (see attached letter to me dated March 12, 1973). Now some of the same students wish to force the resignation of the second Chairman of the Asian Studies Department. Is this

type of behaviour consistent with the spirit of "dedication and cooperation between faculty and students" about which you speak in your March 20th letter to me?

4. The Asian Studies Department functions according to the uniform personnel policies in effect throughout the College. Essential to the process is peer review and judgment. Rigorous procedural safeguards exist to defend the academic freedom of every faculty member and to ensure that their competence in teaching, research, and service is fairly evaluated. Department judgments reviewed by the appropriate faculty committees are held by the Administration in the highest regard. Only in extraordinary circumstances and in the light of compelling evidence does the Administration challenge the Department's judgment of how best to enhance its excellence. In this case, in view of no evidence to the contrary, the Administration has honored the judgments of the Department on how best to continue to develop the two vital components of Asian-American Ethnic Studies and Asian Area Studies. Your statement that the courses given by Ms. Wang and Mr. Torigoe are well enrolled this semester is hardly surprising in view of the deliberate campaign you waged at the time of registration to discourage or prevent students from taking any other courses than those given by these two Instructors. Actually, in comparing the enrollment figures between last Spring and this Spring, I find that in one course taught by

Ms. Wang (Asian Studies 5), there has been a decrease in enrollment whereas in another course taught by Professor Sung (Asian Studies 51), there has been an increase in enrollment. The total enrollment in the Department has increased slightly.

5. For all the reasons given under 1 to 4 above, it should be clear that the Administration is convinced that Chairman Chai is working "in the best interests of the Asian Studies Department and its constituents." Since the Administration is thus persuaded, it obviously will place no obstacles in the path of Professor Chai and his Executive Committee to interview candidates for the three available faculty positions.

6. I reiterate my pledge of support for the Asian Studies Department. I agree that it is my responsibility to ensure the preservation of rights and fair treatment for students, faculty and staff. Because of this pledge and precisely because of my sense of responsibility, I unequivocally reject your demands 1 and 2. The other three Ethnic Studies Departments have approved of the non-interference by members of this Administration in their departmental faculty decisions, and the Asian Studies Department deserves equal treatment. I cannot deal with your demand 3 since my Administration is not attacking "Third World Studies" nor the rights of "Third World" and working class students. Anyone with minimal knowledge of what this Administration has been trying

to achieve on behalf of Third World, working class and all other students during the past few years — in terms of efforts to make the Open Admissions and SEEK Programs succeed and our tireless efforts to create innovative programs that would serve Third World, working class and all other students — would not demand something which already exists.

7. I have decided to place my reply in writing, in accordance with your request, so that the entire campus community will have available an accurate record and so that you can re-examine the disruptive and self-defeating strategies you have used to further your goals. We are all aware that in both traditional and contemporary areas of study, re-examination and change are vital, and that it is the responsibility of each of us to contribute to educational improvement. Among the constructive alternatives open to you is working to elect students to the Department's Executive Committee, students who will represent your point of view with reason and vigor. I can assure you that the students, faculty, and Administration of City College will tolerate neither intimidation and harassment of individuals nor interference with the educational process. The sooner you understand this, the more quickly will the Asian Studies Department become not only one of the largest but one of the best in the United States.

Sincerely yours,
President Robert F. Marshak

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Ernest B. Boynton — Faculty Advisor

ON WHO'S CLOSER TO GOD!

Thursday, May 8, this year, in the time of stupidity, our distinguished colleagues from the middle Left decided to express their self-righteousness in the most traditional of Calvinistic manners. Standing upon the highest rock, gazing upon the SEEK unconverted, they uttered their seduction of praising the unknown god: the administration building.

Someway, somehow, these brothers and sisters of color connected the ugliness and geometry of a 2 by 4 edifice as the only hope for the relief of poor students fighting the ravages of white supremacy.

It is fascinating, indeed, the outcome of this exercise in Babel-ism; Black, Brown and Asian students look upon each other with mistrust, misgiving, and mistake.

Well done middle Left, no white boy could have planned it better.

IS THERE AN ISSUE?

Wednesday, May 14, in the year of sense, men fought for their lives against the ravages of white beasts seeking to still the clamour for justice.

These men sought jobs, security, an opportunity to feed their families. The white barbarians sought blood, cruelty, and an opportunity to satiate their gluttony.

These animals had help, their neighbors in blue. Together they visited mayhem on the persons of the innocent.

Students and men fell, their blood spilled, but their spirits remained high.

Is there an issue? We think so.

When white Goon-squads from upstate together with their white neighbors waded through a crowd of young people of Black and Brown men as if The Grand Wizard had given the order for "lynching time!" we say that there is an issue. It's called terrorism. The same kind that the Klu Klux Klan inflicted (and still does) upon poor Black people. The same kind that Hitler inflicted upon many of the fathers and mothers of the students of this campus.

Terrorism by any other name is still terrorism.

AND ABOUT OUR ADMINISTRATORS UNDER FIRE

With the exception of President Marshak, home quite ill, and Vice Provost DeBerry, out in the middle of the slaughter of the innocents, we must conclude that the performance of our administration during this reign of terror was dismal.

Short of calling Provost Brenner cooperative with the white goons and their blue compatriots, we must ask what in God's name must he have been thinking about when he encouraged the police to take whatever action they thought necessary to quell the disturbances to the status quo. (This is not said to imply that Egon Brenner is a pig; but if someone raises that point, we don't see why you cannot listen to the argument.)

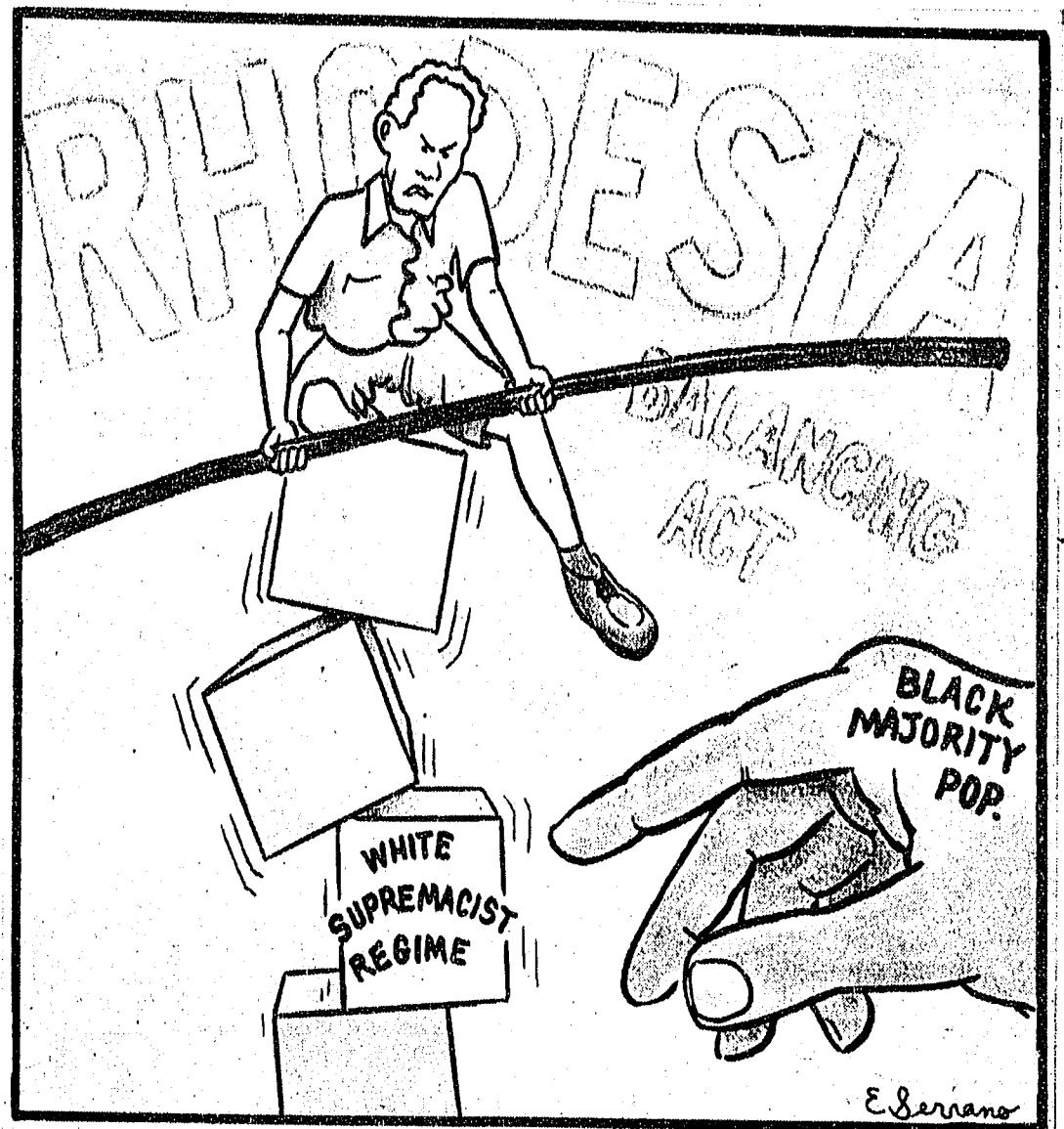
Is it or is it not a fact that the administration has as its prime responsibility the safety and protection of the students under its auspices? Why could not Brenner have demanded that the police disarm the white construction workers from upstate, close the project down and send everyone home, students included?

Why did he tell the cops — 'go get 'em.'

Brenner's actions under fire are just pathetic. He just can't cut it. We would suggest that the powers (that be) start looking for his replacement; but let's consider a realistic point: Brenner controls enough of the money matters around this college to be "the powers that be." When City College checks out its mind and its heart, just figure that they're Brenner and Marshak.

Now ask yourself what condition they're in.

Just a Matter of Time...



Rhodesian Rule Near Collapse

by Baines Oladele Giwa

The Rhodesian constitutional deadlock which will be ten years old this November is now set on a course that is as inevitable as it is irreversible.

The 5.7 million African majority in the country have said that they will fight if negotiations fail to bring an acceptable settlement within a reasonably short time. The acceptable settlement is an unadulterated majority rule; an unqualified state of one man, one vote; a state in which color of the skin would not determine a man's merit and one in which one man, because he is white, is not more equal than another man, because he is black.

The quarter of a million white settler minority have acknowledged that a settlement should be agreed on to break the deadlock in negotiations but the settlement cannot be made on the battlefield because, in South Africa's Prime Minister's words, the thought is "too ghastly to contemplate." But all the same, the white settlers for whom all the privileges in the country are reserved, can't bring themselves to face the new realities in southern Africa which dictate that war is around the corner if negotiations fail.

To be sure, time is running out for tranquility in that country. Mozambique will become independent in June which is the same thing as saying that an African Liberation Government will be established in the country. This spells out a lot of danger for Ian Smith's rebel government in Rhodesia. Simultaneously, Rhodesia will lose Mozambique as a country of origin for its exports, (a mechanism used to escape British-sponsored sanctions.) and as a corridor to the sea. Of more immediate concern to Ian Smith is the prospect that Mozambique will read-

ily allow the Zimbabwe insurgents to launch attacks into Rhodesia through the menacingly 800-mile border they share.

It could be said that Rhodesia could turn to South Africa for the "laundering" of its exports, and for communication routes to and from the sea. Well, this does not look so bright. While South Africa has not said it will prohibit Rhodesia from using it as a country of origin for exports and communication routes, South Africa is in the mood to sell out the Rhodesian whites to save South African whites.

South Africa's form of apartheid is worse than that of Rhodesia — because of the austere discrimination against the Black majority in the country. But lately, Prime Minister Vorster has been wooing African leaders for his own kind of détente. He is using his power over vulnerable Rhodesia to offer it as his prize for possible acceptability by his African neighbors. Vorster thinks that if he can help in bringing about majority rule in Rhodesia by pushing Smith into a tight corner, he will be able to win assurances from his African neighbors that their countries will not later establish hostile bases of guerrilla insurgency in his country.

Vorster's fear of a racial conflict is borne from the victories that liberation forces have recently won the world over. Closest to him was Portugal's capitulation to African freedom fighters after resisting for more than fifteen years, (the war of independence in Mozambique, Angola and Guinea Bissau). The last straw was the April 1974 coup in Portugal that will now result in independence for Angola and Mozambique. It is left to be seen if Vorster's early "peace" assault can save his country from racial unrest in the near future.

For now, South Africa or no

South Africa, Rhodesia can no more retreat into a state of stalemate. If a settlement is not reached soon, fighting will certainly break out there. Zambian President Kenneth Kaunda, who has been restraining the Zimbabwe nationalists, will be left with few cards to play if Mozambique allows the nationalists to operate attack bases from the new country. Kaunda however, has not said that he is opposed to force per se. He only said that it should be used as a last resort; and when finally the Zimbabwe nationalists turn to arms, Kaunda will certainly throw his weight behind them and say that "we" are now at the last resort.

Meanwhile, everybody is giving peace a chance. Last December, Vorster "prevailed" on Smith to release African nationalists from detention (some from more than a decade in jail) in order for them to travel to Lusaka, Zambia, to hold talks with representatives of Rhodesia on ways and means to convene a constitutional conference. No matter what the failures of the talks were, they produced an agreement that led to cessation of African guerrilla insurgency against Rhodesia — and the release of political detainees all of whom were Zimbabwe nationalists.

It was clear that Smith was forced into the talks by South Africa. Therefore, it is not surprising that he would like to sabotage the "peace" efforts. On March 4, Smith ordered the detention of the reverend Ndabaningi Sithole, the leader of the banned Zimbabwe African National Union (ZANU) (the organization believed to be behind the insurgent attacks on Rhodesia since late 1972) on spurious charges that he was planning to kill his fellow African nationalists because of alleged power

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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: Does Black literature serve the liberation of Black people in this country?

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 1961. 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 before)



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 rhetorical 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

Negr

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.*

Cultural Supplement

Editors: Sherry Lyons Paula Parker
Consultant: Stephanie Skinner
Production: Norris Alford Phil. Emanuel
Ronald Gray Robert Knight
Norma Sinclair Diane Wilson

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itude

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 there 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-boon-coon 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.

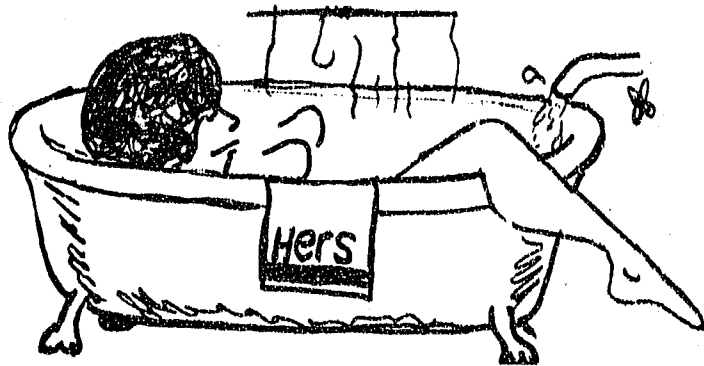
Crystal Lilly played three parts: Stephanie, an Evangelist, and a Junkie. The latter two were played to their zenith, but the first role would've been better if she didn't succumb to the overdrawn stereotypes of party-freaks. Ms. Lilly shows the potential of becoming a very good actress. The Militant (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.

WBSL 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.



Patron appraises Black Enterprise collection.

The Paper/Norris Alford

Dr. Strange's Thirty

by Norris Alford



Is Education a Panacea?

by Oliver L. Henry

For as long as one can remember, prominent black educators, leaders, sociologists and others knowledgeable in contemporary and historical American society, have pointed to education as the most viable route for the progress and advancement of black people. Those in other racial groups have urged this route as the most meaningful road for black uplift and mobility.

Of course, the question remains as to whether education, by itself, represents the most viable (in contrast with the most reasonable) road to change. One knows that, in terms of viability, the process of education inculcates facts, abilities, skills and discipline. Hopefully, this will give the one educated what he requires in order to take his place in the socio-economic order. Mass education represents a foundation aspect of supposedly democratic societies, but education does take quite some time and has many pitfalls for those who might be unaware of its subtleties, particularly the role education plays in impressing the values upon which the society finds its basis.

As a viable response to the current situation of black people in the American nation, continued reliance upon education is meaningful. Overall, education does what it claims: instills abilities, skills and discipline. On the other hand, continued reliance upon education as a reasonable response to the condition of the masses of black people finds quite a serious challenge.

The fundamental discrimination against black people has not, and some say cannot be, eliminated from the American ethos. In addition, the time required for education beyond the secondary level indicates that it would take several generations for black people to reach parity with those who have not been subjected to racial discrimination. In point of fact, others would have to stand still in time in order for black people to reach the level that should be theirs in the context of their contributions, both material and human, to the growth of the American state.

Since this is not likely, the reasonableness of reliance on education appears troublesome. Yet, there are few other avenues of advancement truly open to black people, and a settlement upon the educational field seems a prudent and responsible one. Hence, the worthwhile question is whether black people take advantage of this route to mobility, skills development and progress.

It seems that education is the more appealing route at present. After that point has been made, another arises: have black people taken full advantage of the educational resources available? Statistics indicate that there has been an increasing number of black high school graduates as well as those trained in collegiate institutions. Those same statistics, however, might indicate that there has been an increased number of black high school dropouts as well as those who leave college for one reason or another.

What kind of interpretation does one give these statistics? Perhaps the least difficult explanation concerned the occurrence that as absolute numbers go upward so do derivatives of them. This statement however gives no vent to the existence of the view held by some: there has been no real increase in the number of black high school and college trained people relative to the total number of black people. The case most often cited is the fact that there exists the same ratio of black doctors to black people as was the situation ten years ago.

Still, the fact is that there are more black high school and college trained people today than ten years ago. Yet one should look at the actual numbers required for the type of developments necessary for the race to obtain the position in American society which is their due, based on their contribution over time to the American state. This figure, of course is highly speculative, hypothetical and, even, debatable. Moreover knowledgeable sources suggest that one doctor for every 750 people and one lawyer for every two thousand represent worthwhile goals. Yet one knows that these figures have not been obtained by those

representing the majority of society. Does this mean they represent even the fields in which black people ought to be concerned at the present time? If a man has no lunch should he desire crêpes for supper?

In the realm of education, black youths find themselves with more people similar to them in age, familial background and tradition, religious orientation and experience, and color than ever before. Though not the most significant point, it remains a hopeful sign. More important perhaps would be the knowledge that these increased numbers provided more resources to the black community. That may be the situation, but improvement in terms of ratio appears negligible.

One might wonder what occurred with those who did not complete their educational endeavors, those who would provide, by category, an overall as well as percentage increase in the human resources available to the black community. Some change their minds with respect to career, occupation or personal endeavor. Although we know that for the contemporary black person, that some increase in status represents a reasonable expectation, as an end in itself, and especially as an end of education, this perspective receives much challenge. However, do those challenges seem formidable in the context of contemporary black society, from the "mud sites and bottom rails" to Striver's Row and Hancock Park? One might think not.

The fact remains that, as at any point in the history of black people, education remains an important tool; it is incumbent upon those secondary school students to continue their training in junior colleges, technical and trade institutes and, in a similar vein, those who enter collegiate situations must strive for completion at the highest levels possible. Those who make it on to graduate and professional training, by the fact of their very presence, have acknowledged the importance of education to their own ends as well as, perhaps, to those of whom they consider themselves a part.

Oliver L. Henry is a graduate of Columbia University and Harvard Law School. He is presently an Assistant Dean at Columbia College.

Paula Parker

*"Everything must change,
nothing stays the same
everyone must change,
no one stays the same . . .
The young become the old
and histories do unfold,
cause that's the way of time —
nothing and no one goes
unchanged . . ."*

from *Body Heat*, Quincy Jones

How suddenly sad it feels to leave this place. I look around me and know that though my name is still Paula Parker and I look much the same as I did four years ago, I've changed so much.

Was it overnight, overyear, over City, over *The Paper* that I changed? Memories, sweet and bitter flood my mind, images, names, faces, teachers, books, classes, articles, papers — a montage of small events, the sum of which somehow helped me become the person I am now.

I remember so well my first term at *The Paper*. I was shy and wanted to write, but didn't quite know how to go about it. Louis Rivera was "the man" then, and I never forgot the first lesson in journalism he gave me. I asked him if someone would show me how to write a story. He said, "Just go out and write it!" and I did. I guess that was a turning point in my life.

I entered City as an English major and never changed my mind; I always knew I wanted to write. One could say that I'm a frustrated poet — I started out thinking I would make it big as a writer and return to City, under considerable demand for my talents, as a writer-in-residence. One day I realized that I might also have to eat and pay



"I learned about that thin line . . . where one moment you can't write shit, and at I began to wonder, 'what's so special about me?'"

rent so I settled on journalism for a career.

My first few articles at *The Paper* were little more than pure ego trips. Ah, the black and white bliss of seeing one's name in print after nail-biting, snack-bar-eating, re-writing and suffering to meet (and sometimes miss) a deadline. Oh, the joy of having people come up to you and say, "Did you write that article on . . .?" or "I like that piece you wrote about . . ."

Suddenly last year, I woke up. It took me long enough, but after a year and a half of ego-tripping, article-dropping, eating and gossiping in 337 Finley, I really began to care about the publication I was writing for. I began reading the whole issue, not just my article and the ones I liked. Some stories were good, some were bad; some issues were winners and some bummers; some editorials were wise and some were not, but I knew what

I was writing for, and I knew that basically *The Paper* was and is a very, very good thing.

I came to know that I was not the only brilliant writer and editor on the staff. There was also Sherry Lyons, one of the most warm, sincere, open, friendly beautiful persons I've ever had the good fortune to know (and she always hands her articles in on time). There were memories of Ted F. critically tearing to pieces what I and many staffers believed was a "hellified" review, and through his wisdom and insight into criticism of the arts, I learned.

There was Ed L., the "killer," who could edit a favorite passage out of a piece with no more compassion than a butcher trimming fat off a steak; from him I learned.

There was Norris (Dr. Strange) whom you could always count on for a good photo and a smart remark; Manny, who was sure to notice you had on a dress (Yo Mama!); Ronald G. — just a good guy and a hellified photographer; Diane A., the original and only; Kwame, who told me he liked my writing and because he's such a good writer, I believed him; Robert K. (Who'll edit my stories now?), a bonafide genius if ever one existed; Ely D. (Mr. Controversy himself); Tawala ("Golly, gee, wow!"); Dennis, Nadine, Teresa, Ralph, Claudia, Diane W., Archie, Stephanie, and all ya'll.

All of you that I've known, loved, learned from, respected, argued with, yelled and cursed at — I'll miss you. You and *The Paper* taught me more about myself, my craft, my life than City College alone could ever have done.

I learned about that thin line;
(Continued on Page 9)

preceding statement. Have I really learned anything that I couldn't have learned by spending the last four years as a prisoner in a library?

I'll remember this year for a long time. On October 6, 1974 I watched in horror as President Marshak's face turned an ashen grey as a guard told members of *The Paper* that a woman had been raped in the Science and Physical Education building. In early January, Student Senate President Donald Murphy was mugged by two members of the Wackenhut Security Force.

Those two events, more than any other administration atrocities committed this semester make the great cover-up artist Richard Nixon proud. Since the first rape, two other women have been sexually assaulted, undercover policemen on campus have failed to apprehend anyone for those crimes.

A Task Force to Study Security's investigation is being undertaken in the same manner that the committee to investigate the C.I.A. is investigating themselves. Both bodies are attempting to "white wash" those responsible from any wrong doing.

But what does the administration do for City's present students? It encourages them to drop out by canceling courses, not making a statement deploring Mayor Beame's attempt to destroy the SEEK program, not providing enough financial aid, and rounding up a motly assortment of ill-trained individuals, and calling them a security force.

I'll never understand how I got through my last semester.

(Continued on Page 9)

Kwame Karikari



"Eyebrows would raise when I said 'I'm from Africa.' Then I began to wonder, what's so special about me?"

Where do I start and where do I end whatever I have to say? There doesn't seem to be anything special to say. Who wants to listen to a boring story anyway? An interesting tale, capable of attracting and sustaining attention, must be spectacular; either in its disheartening message, or in the tears of joy it can effect.

Mine, if it is interesting at all, could only be so as long as it might reflect a sample of an African student's tale at CCNY in the widest, wildest and most weird city. But whatever there may be to say, I guess it might even be too confusing to be comprehensible. As such where to begin and where to end becomes elusive; hazy indeed.

I count it a blessing to have been on *The Paper*. Diane Anderson — take my gratitude; you and Louis Rivera brought me in here and y'all, Tawala and Ted, pinned me down on "my ass" to stay. Only at *The Paper* could I find release from my solitude, lonesomeness, loneliness, and invisibility in this crowded concrete-and-machine jungle. This is the one place where I found the communal warmth I missed so much.

Elsewhere, everything had been so cold. I kept to myself, for nobody really likes a boring story. Eyebrows would be raised when I would say, "I'm from Africa." Then, I began to wonder, "What's so special about me?"

Untellable — more so when

Harlem keeps reminding you about what is so special.

Too many quiet moments; watching, looking, eavesdropping, and only participating mentally. Foreign student — you have a wall for a limit. Very hard, very difficult, to be your own listener.

Too much. Damn. A cup of coffee and (if lucky) a donut in the morning; sometimes that was all for the day. And majoring in what has become so expensive to specialize in: Philosophy or an empty stomach. Cracking Hegel's "Reason in History," Descartes' "Discourses . . ." and deliberately trying to refute (fruitlessly) Kant's "categorical imperative," all on a flat belly. Boring. . .

But it wasn't so boring listening to Phil, Ed, Robert K. and Robert L., Keith, or Norris (where's my picture?). It was a joy to hear Ayad quip something ethical, and Darryl or Norris give some smart answer to somebody's BS. To watch Ted twitch his moustache — it was fun too, when he would mimic some "redneck."

Friday evenings were abominable. The office would be closed and it would be me alone — ALONE — retreating unwillingly, to stare at books, books, books, till the weekend crawled by and next Monday would return with Tawala walking in with a giant's confidence.

Teresa would enter with a beam to illuminate the office with a monopoly of smiles. Sherry: have you ever been angry? Incredible warmth. Paula too — and also serious. Ed Lake? A perfect human relations human being. Ah, Phil, don't get mad when folks keep bugging your peace, chasing your pretty sister. Ron; you're going to stay with my family when we go home this summer. Diane just came in, as usual, affecting everybody with affectionate spirit. But watch those tall shoes.

In all, nothing has been worthless. With such a staff on *The Paper*, I could care little about the cold currents of this Machine Jungle.

Sherry Lyons

It seems very hard to believe, but my time is up at City College; that is — I'm graduating. I have completed my first major accomplishment, and yet it's only the beginning; the beginning of discovering who I am, where I am going, and how I propose to get there. These are basic philosophical questions we ask ourselves constantly, but somehow they take on a more profound meaning for me at this point in my life. Finding the answers to these questions has always been my unquenchable desire. That is, "Know thyself." After all, this is what makes life worth living.

It seems like yesterday, but four years have come and passed. Please don't let me mislead you; it wasn't that simple. It wasn't easy. At times the pain and obstacles were excruciating and nearly overwhelming. I'm very happy that I didn't succumb to the obstacles, but proceeded to accomplish my objectives. I've learned to appreciate my strengths and weaknesses and

"You must fight for your natural right to a decent and adequate education."

those of others. More importantly, I've learned to love myself and I've discovered my purpose in this world which is to keep on struggling to reach my dreams, ideas, and goals in spite of the seemingly overwhelming obstacles that may cross my path.

The most difficult task I encountered at City College was deciding what I wanted to major in. I went through a lot of changes: psychology, sociology, Black Studies, and finally majored in Communications. I even remember the time when I wanted to drop out of school. Thank God I didn't! This is precisely why graduating from City College means so much to me, because I came so close to giving up. Actually, it was joining *The Paper* that enormously contrib-

(Continued on Page 9)

Dennis Mack

" . . . 'And the seasons they go round and round and the painted ponies go up and down. We're captive on a carousel of time. We can't return we can only look behind from where we came, and go round and round in the circle game . . .'" ("The Circle Game" by Joni Mitchell)

Four years. It's really over isn't it? Spending four years at City College seems like a lifetime when you're going through it. Looking back, something all of us eventually will have the liberty to do, my four years here went far too fast for me to enjoy them as much as I should have.

It all started when I was a sixteen year old junior in Brooklyn's Franklin Delano Roosevelt High School. One day I just started making many conclusions about Amerikka. My disenchantment with this country emanated from our tragic involvement in Southeast Asia.

The war is over now. I have a lot of difficulty relating to that statement. The war isn't over for thousands of Vietnamese now entering the United States, it's just beginning. The war will never be over for me, because I watched it claim the lives of thousands of my brothers and sisters in Vietnam and wreak endless havoc on thousands of students' lives here in this great land of liberty.

No the war isn't over, it's simply been brought home. It continues every day as unemployment continues to rise and people who are responsible for the



"One day I just started making many conclusions about Amerika."

Attica massacre, in which none of the trigger-men have been punished, and the Kent State atrocity remain free. The sixties will continue into the seventies, eighties, and beyond, because the sixties exposed Amerikka's conscience and the U.S. government can cover up a lot of things, but they'll never cover up that exposure.

I entered City College in September 1971. I was a seventeen year old kid then, in the last four years I've become a battle weary man. I fought the war against academia and graduated with honors, but what does this all mean?

"For one thing damn little education takes place in the schools. How could it? You can't educate slaves, you can only train them. Or, to use an even uglier and more timely word, you can only program them" (The Student As Nigger by Jerry Farber). Unfortunately, most of my education at this institution of higher education is characterized by the

Diane Anderson

All of you students here at City who are in the SEEK program and those who will be enrolled in the Fall are fighting for the survival of the SEEK program. Whatever strategy is planned, whatever course of events are organized, take part in them. Write your Congressmen, your Senators, do whatever you can to see that the program continues to serve those who would not be able to attend college otherwise.

For if it wasn't for the SEEK program I would never have been able to attend college. Without a SEEK counselor like Pat Bramwell, I might not have had the support and guidance to become one of the nominees for Class Valedictorian.

And without SEEK I would never have become an integral part of *The Paper*, I would not have experienced the sequence of events and met the people who made possible the birth of a soul — my own through the attainment of knowledge and experience made by interaction with others.



"I grew as a Black individual, a student, and a woman."

It was through my interaction with people who passed through the doors of 337 Finley over a period of three years that I was able to get insight into the workings of this institution: An institution which exists in a society that made a race of people a source of free labor and became the richest nation in the world because of it. I learned how to deal with this

college outside of just academic affairs.

I learned such things as the politics of education; "The dialectics of organizing a college newspaper staff." I grew and matured as a Black individual, a student and a woman. None of which I did alone.

To Pat Bramwell and all those who fight to keep SEEK functioning, thank you for your guidance and support.

To Louis Rivera, who taught me the ropes and who gave me confidence in myself. To Ted who took over after he left and kept *The Paper* going and helped it to grow even more. Who because of his own confidence, never had to stand in Louie's shadow. Thanks to you and Ed Lake for strong leadership when *The Paper* needed it most.

To the women on the staff. Sherry, if you ever have a reason not to smile share your problem so that others can help, because you probably don't know how much we depend on that smile and the warmth behind it. To Adrienne, I'll always be proud to say I knew a Black Math major and will use

it to give Black students the incentive to achieve in math. And thanks for being the business staff of *The Paper*. To Paula, who showed her devotion and hard work by also working to make women an integral part of the staff.

To Manny, Norris and Ron for your devoted work to *The Paper* as photographers and as those few who gave up many an hour to see that *The Paper* got out on time. To Kwame Karikari, although we never got to develop our friendship as much as I would have liked to, I will always hold you in my thoughts with respect and admiration. (Don't forget to send me a postcard.) To Conrad, already a devoted member of the staff. Why did you wait 'til I was leaving?

And to all the others who contributed to keeping *The Paper* number 1, thanks from someone who it meant a lot to.

And finally Robert K. What can I say, Robert? I've come a long way, and so have we. But then behind every great woman with Pisces rising there should be a strong analytical Virgo man.

Sherry...

(Continued from Page 8)

uted to my growth and self-understanding. It has certainly given me meaning and direction in life.

Joining *The Paper* staff made coming to City College worth every minute of it. I was actually part of something very positive, constructive, and meaningful. *The Paper* has been a profound experience for me. I can remember reading my first article about ten times and showing it to all of my friends. Hey, that certainly was a good feeling! It made me feel useful and productive. I was involved in something I considered extremely significant. It was definitely more worthwhile than hanging out in the lounges or snackbar.

I met a lot of talented, and serious-minded people on the staff who gave me confidence, inspiration, and courage to tackle any problems I might have been confronted with. I've learned to appreciate and value what the roles of responsibility, constructive leadership, and guidance entails. Every member of *The Paper* staff has deeply affected me in more ways than they can possibly imagine. I felt like I was part of a family. At times, there was a great deal of tension, strife and dissension, but at least we didn't give up hope and we were able to communicate. Unfortunately, there are those who won't understand their significance in being part of *The Paper*, until it's too late. Still, we must keep our goal in mind, which is to unite and stop wasting precious time, for, time is, indeed of the essence.

I also met many faculty members at City College who have made a lasting impression on my mind. I want to thank Professor Rosenthal (English Dept.), Professor Boyton (English Dept.), Professor Wilson (Speech Dept.), and Mrs. Meltzer who

have given me confidence and determination in pursuing my endeavor. They have been willing to give reference letters for graduate school, and for this I want to sincerely thank them. It is certainly a good feeling to know that out of the six schools I applied to I got accepted to four and there's a strong possibility I might get accepted by Columbia. I can't even begin to describe these feelings. All I can say is that this is going to represent another major turning point in life.

As for the future, I can truly say that it really looks bright. I will be attending graduate school this coming September. I feel that if I came this far in education I might as well go all the way. I have discovered that my talents lie in working with people, particularly children. In fact, I must work with people who are in the serious business of advocating and demonstrating political, economic, and social change. From here on in my entire being is devoted to working towards obliterating evil conditions which cause evil behavior.

As I write this thirty column, I can't help but think of the present state of SEEK and Open Admissions. I know that if it weren't for Open Admissions I wouldn't have gone to City College so I'm very concerned about its outcome. I feel that it is absolutely imperative that all students protest against the dismantling of the SEEK program and, eventually, Open Admissions. You must fight for your natural right to a decent and adequate education. As Dick Gregory warned, "there's no time for fooling around, something very serious is happening and if we don't get a hold of it, it will seek to destroy us."

(Sherry is third from the right on the top row of "Dr. Strange's Thirty.")

Paula...

(Continued from Page 8)

the boundary of a writer's existence where one moment, you can't write shit, and at the next you're a Pulitzer prize winner. Always seeking to become better, to write the kind of stuff that gives you goose-pimples, to inform the people but tell it right.

I saw good and bad journalism at City. I take a line or two to sincerely pray for *The Campus* that the Bio-Medical Program the History Department, asbestos ceilings, Donald Murphy and Rob-

ert Marshak never disappear, because if they do, I simply don't know what they will write about. I might add that I hope Mike Oreskes gets a job with the *Daily News*: they certainly deserve each other.

I thank the producers of *Sixty Minutes* at CBS for opening my eyes to television racism by making an eleven minute documentary on Open Admissions at City nothing more than a hatchet-job of poor journalistic quality. I thank Dean Baumel for the fee waiver and trust this column proves this writer is not one the

"illiterates" he claims that City graduates.

I thank the teachers I've had whom I learned from, argued with and respected; you know who you are.

I thank the SEEK program and Ms. Lillian Brown; without both I might not have made it.

To my fellow graduates and friends I say "good luck," and to *The Paper* I say again, thanks.

"There are not many things in life

you can be sure of...

except,

Raindrops from the clouds,

sun lights up the sky

and music makes me cry."

Dennis...

(Continued from Page 8)

It was an endless stream of coffee, cigarettes and, more often than not, coming to school on four-to-five hours sleep. On all too many occasions I came to class on three or less hours of sleep. I guess it wasn't easy working fifteen hours a week, being News Editor of this publication, carrying fifteen credits, and still finding time to go out and have a good time.

I form strong emotional attachments to people and places I spend long amounts of time with. The highlights of my undergraduate years are my relationship to this newspaper, my summer as a counselor at Camp Lymelight (a camp for emotionally disturbed and retarded individuals in Accord, New York), my fourteen month relationship with Helene and six months as editor of *Urban Report*, the local newsletter of the New York City Urban Corps.

This newspaper has been my life at City College. My first two years on *The Paper* I walked to class and had students make comments like "There goes the hippie nigger lover," behind my back. In my junior and senior years people were a lot less vocal about their opposition to my

being a member of this publication. I think I was feared by many and I hope I was respected by just as many.

I couldn't begin to thank all the people on *The Paper* who have shaped my life, but several people stand out above all the rest. Louis Rivera was my personal copy editor for three of the last four years. On numerous occasions I sat down with Louie and went over my work and life as a journalist. When Louie graduated in June '74 members of the administration and college press expected *The Paper* to fold. Louie isn't even five feet tall, but he was a giant in my eyes.

I'll always remember Ted Fleming's imitations of numerous characters. When Louie graduated, Ted became the one I looked to for advice and consultation. Ted never gave me much advice, because he always encouraged me to be by own man and rise above the many changes we all go through.

Robert Knight was always a model of coolness no matter how much circumstances dictated an uncool reaction. I should have taken more lessons from him.

I'll never forgive Ely for attacking me without bothering to discover who I am and what I'm about. I'll be forever indebted to Tawala for trying to fill Ely in on those identity questions.

Helene, I've finally come to realize that "It's too late, though we really did try to make it," but, "You made me so very happy, and I'll always be filled with memories of the way we were." Our love relationship dissolved seven months ago, and now I find that I need your friendship more than you'll ever know because you know what makes me tick better than any other human being on mother earth. If you need a friend I'll be there too.

Andy, Buzzy and Harry I really thought you were my friends, I'm sorry you turned out to be three of the biggest phonies I've ever known.

Jeff Shapiro, thanks for letting me work at my own pace and set my own deadlines as editor of *Urban Report*. You made this job the greatest one I've ever had and I won't forget that.

Rick, Arlen and Jeff: Space doesn't permit — but thanks for your friendship.

Seriously though, I'll be going to New York University's Graduate School of Journalism part time, living there, and, if the economy lets me, hold down a job. I'll also continue to be involved with *The Paper*."

I'll miss attending classes at City College, but "Time waits for no one and it won't wait for me."

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To The City College Community

Date: May, 1975

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Dr. Clarke Cites Racism at Museum of Un-Natural History

by Ayad Mohamed

"The benevolent Roosevelt, why is he riding a horse and everyone else is walking?" said Dr. John Henrik Clarke, Professor of African Studies at Hunter College, on the WABC TV program, "Like It Is."

Dr. Clarke was describing the inefficiencies he saw in New York's Metropolitan Museum of Natural History as far as the museum's displaying artifacts related to Black history. He first talked about the real meaning of the statue in front of the museum of President Theodore Roosevelt riding a horse.

Dr. Clarke went on to say, "The purpose of any museum is to depict the history of man."

"The Europeans not only colonize mankind but colonized information."

"The Europeans came into North Africa and helped destroy ancient Egypt. All invaders did more harm than good."

Marcia Goldman, president of the Afro-American Teachers Association, was also on this Sat-

urday afternoon television program, stating why she felt African history was misrepresented and blaming the museum's anthropology department.

"The Department of Anthropology, which is the museum's most responsible department, headed by a European-American, has many African artifacts produced by them."

"In Western society, the means of power is the control of the imagery of power."

"For 800 years," she continued, "Africans called Moors ruled Spain. The Catholics got themselves together to move them out."

Dr. Clarke mentioned the relationship between Africans and Indians.

"Africans were interrelating with Indians since 500 B.C. The interrelationship between the two was a cultural complement."

Man is a cultural being. Therefore, how he reacts to his environment helps to constitute his culture. There is no such thing as a people without a culture."

The Hunter College professor

also went on to say that most people, instead of looking at the African origin of Egypt, look at how it is now.

"The way a Scandinavian child takes pride in the Greek heritage is how the African takes pride in the Egyptian heritage, and the African takes more pride in the Egyptian heritage than the Scandinavian with Greek heritage. Greek heritage is closer to African heritage than to European heritage . . ."

"Metropolitan Museum never mentions 'Africa,'" he complained.

When asked, what can the public do to persuade the museum to get better representation of African heritage, Dr. John Henrik Clarke responded, "The public should put pressure on the museum with meaningful cultural representation."

"Mail would be the best way. However, what would be more effective is parents visiting the museum, with children, and see for themselves," Marcia Goldman replied.

This Is About Fashion

by David J. Kerrison
Photos by Stan Clinkscales

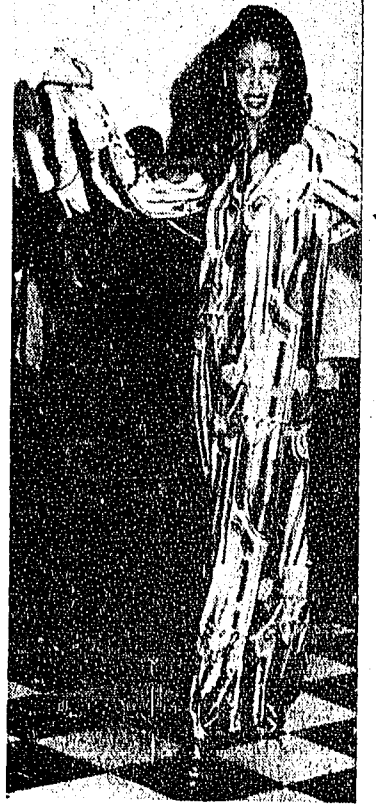


Delightful Demetrio

The Kilpatrick Modeling Agency presented a fashion show at the hip new night spot, Leviticus. The show was the ultimate in high fashion. The men and beautiful women slinked and styled, with their chic modeling abilities, to the disco sounds of Barry White. The theme of the fashion show was spring and summer attire. Both men and women modeled suits and beach wear. In fact, the standing room only crowd poured onto the runway and clawed, drooled, and screamed at the five voluptuous models clothed in skimpy two piece bathing suits. They were Spring Parris, Sharon Pope, Debra Mayfield and Demetrio Kerrison who are also students at CCNY.

Spring Parris is fine and strictly modeling material, Sharon Pope is voluptuous and Debra—"the serious." However, with all these shining stars, the fashion affair had its highest point when Demetrio modeled the baddest, most serious outfit in the show.

Dramatically he stepped out with a black polished cotton raincoat then, "Shazam," revealed a double breasted blue gabardine jacket, silk shirt, red silk tie, cream colored gabardine pants, red shoes and a vintage (1984) gray double breasted vest. The women went wild, the men sighed, and the "serious" modeling



The lovely Sharon Pope

impression was achieved. The show was presented to raise money for various charities as well as to give upcoming Black models the opportunity to further their profession.

If you watched the Sunday Night Movie, Kojak or "did the do" with someone special, you blew because this show was . . . DYNAMITE.

Rhodesia Falling

(Continued from Page 6)

struggles among the various factions. Sithole was released along with other nationalists in December.

The Africans quickly dismissed the charges as a ruse to divide them. Bishop Abel Muzorewa of the African National Congress the umbrella organization for all African political movements in Rhodesia, promptly cancelled further talks with the white settlers.

However, on April 4, 1975, exactly one month after his re-detention, Sithole was set free again. Smith pointedly admitted that he set him free because of an "appeal" from "without."

By putting Sithole back under lock and key, Smith meant to divide the nationalists. But instead, the plan backfired, uniting the Africans more than ever. It seemed to be Smith's last sabotage card, at least for now. Two days after releasing Sithole, Smith said in a little-noticed speech to a group of Rhodesian white students that the

white settlers in Rhodesia must "be prepared to accept, especially in the times we are going through now, that there are bound to be changes . . . there are emerging today African people — and this is something new to Rhodesia — who are ready to take a lead in the political needs of their people . . ."

For once in ten years, Smith has something positive to say about Africans. This remark might mark the end of a situation in which 25,000 settlers have been oppressing 5.7 million natives.

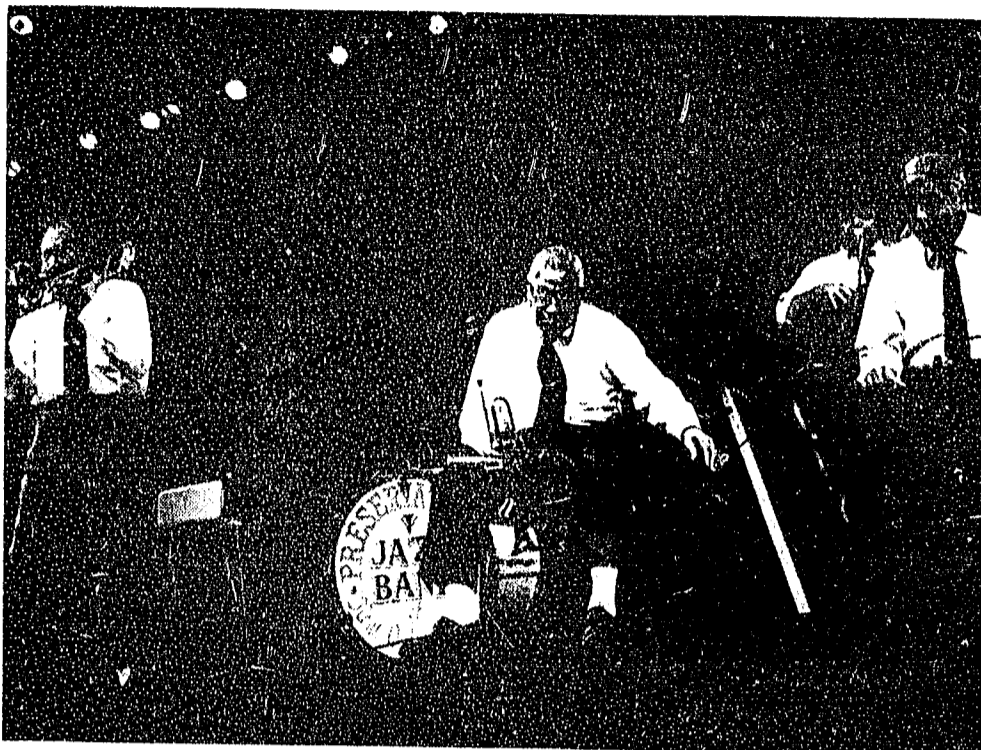
Preservation Hall Jazz Band Is 'Living History'

by Edwin B. Lake

As part of its 1974-75 series of the Festival of The Arts, NYCCC (New York City Community College) presented a concert which featured The Preservation Hall Jazz Band of New Orleans. This was quite an unusual venture because New Orleans music or Jazz is sort of a vintage class of American Music now and not many people, except maybe your grandmother, can really remember doing the "Cake Walk" to a Rag-Time number. But, New Orleans music, like most things that are old, is classic and for that reason has a special appeal to people who are tolerant to basic Jazz forms and their variations. I was attracted to view this concert for this reason as well as the experience of seeing the Preservation Hall Jazz Band in action.

The Band itself is unbelievable to my young eyes; they are living history from another era. Their music is pure, lively and exciting, not because of gadgetry, but rather because of the love these musicians have for their art. They emit this feeling while they perform on stage so easily because each member of the Band is truly a master.

The Band's main effect is achieved when they play a tune together and their talents are beautifully pooled. But, Rag-time music has another important facet which is improvisation and the individual members exhibit this when they perform



a solo within a number or when they play a piece which has both an exclamation and a response. Through both of these patterns the sophistication and intricacy of this music is clearly demonstrated. New Orleans music is not "perchance" hoopla, but rather calculated rhythms which are designed to have the effects of sing-

ing, laughing and crying effects, which are imitative of human emotions.

The repertoire of the Band includes Negro Spiritual tunes and old New Orleans Jazz numbers. In their performance the Band does not plant a specific program of music; they prefer to find a pitch on which the audience is set and then re-

act by playing what their audience seems to enjoy. They plan to captivate and excite each member of the audience so that they can get everyone involved in what they are doing and feeling.

Their performance to a lot of people is therapeutic in that they give you a whole new feeling after a performance. The method they use has the effect of a good internal cleansing achieved by an old home remedy. You receive something natural which makes you want to get moving and keep moving.

Like the music they play, the members of the Band are old but beautifully classic. The leader of the Band is Percy Humphrey, who plays the trumpet and was born in 1905 in New Orleans. His brother, Willie J. Humphrey, plays clarinet and was born in 1900. Jim (Nathan) Robinson, the spiritual drive of the Band, plays the trombone and was born in Deer Range, Louisiana in 1892. Sing (James Edward) Miller plays piano and was born in 1913 and Cie (Joseph H.) Frazier plays the drums and was born in 1904.

The only member of the Band who can not be classed in age with the other members is Allan Jaffe who is the proprietor of Preservation Hall; he plays the tuba.

What the Preservation Hall Jazz Band does is something different and unlike the other patterns of Jazz. It is important that their kind of music is not overlooked and forgotten as the forerunner of modern-day jazz forms.

Arts Festival Held Despite Difficulties

by Norma Sinclair

"The Performing Arts Festival was better than I expected it to be. The audience was beautiful and the instructors were willing to put up the time and energy to get groups to perform which I thought was dynamite since they didn't have to," said Sharon Hill, one of the students who formed the public relations committee. She was also a member of the dance committee.

The idea for the arts festival, which was presented April 16 through April 18, was conceived by Dr. Robert Wilson of the Speech and Theatre Department. There were no Black performance groups on campus at the time, and there was a desire on the part of Dr. Wilson to help Black students prove that they could get together and organize. Participation was open to anyone who wished to take part in the project, from music majors to Political Science majors, (both days and evening students). Rose Murdock, Valerie Tisdale, Sharon Hill, and Wista Moyler, among others, met with Dr. Wilson to discuss the possibility of the festival and its arrangement in the later part of last year.

The main coordinators of the project experienced little difficulty in getting students involved; even though they were faced with many problems, one of which was the financing of the festival itself. However, the students were so determined to present the festival that they used their own money and their own homes to stem setbacks. In November of last year they were allowed the use of the Speech Department facilities, and were allocated money for the festival. A great deal of the production expenses were still financed by the students. (for example for props, stagessetting, costumes, etc.)

Advertising for the festival was done primarily by word-of-

mouth. Letters were sent to "celebrities" who were supposed to hold a symposium for high school students, but because of a lack of communication between the festival committees and the high school students, they were not able to perform and as a result the celebrity symposium was cancelled. This was one of the few stitches in the running of the festival.

The festival's program included: the play, *Five on the Black Hand Side*, performed by City College students, and directed by Charlie Russell (the original writer of the screenplay), the Jesse Oliver Dance Troupe performed, along with a community band called the Douglas Revue. A film workshop was held. The City College Chorus and Orchestra and the Jazz Ensemble (with John Lewis) performed. An exhibition of paintings, sculptures, and photography was also presented.

Sharon Hill explained the students' determination to make the festival succeed by asserting that, "There is nothing going on for the average student at City to participate in. The apathy is being caused by the school, not the students. Many students have a negative attitude toward school, but if they are willing to go through the channels, anything is possible." Concerning the organization, she said, "There was some tension and frustration, because so many changes had to be made, but the students decided to stick in there and to do whatever they had to do. Some people even went to meetings on Saturdays and Sundays. Everyone knew what was going on and when."

This was supposed to be the first of an annual arts festival. However to my knowledge, a reliable source claims that a memo has been sent to the Speech Department, asking that any future festivals be produced only by the

'Equus' Author Discusses Sanity

by Dawn Smith

It is quite fulfilling to actually meet one of the greatest playwrights of all time after reading and enjoying his plays. This is the unique experience many of the students here at City had on Tuesday, May 13. We were blessed with the presence of world renowned playwright Peter Schaffer. Schaffer is the author of *The Salt Land*, *The Five Finger Exercise*, *Black Comedy*, and much acclaimed *Equus*.

The Leonard Davis Arts Center presented *The Private Ear* to honor him. The play concerns the interactions between two supposed good friends who lead diametrically opposed lives. The main character Tchaik, is a studious, rather introverted person who lives in a world all his own. His main interests in life are women, wine and fun. Ted consistently tries to get Tchaik to come out of his bag and be more of a swinger like him.

The next part of the program focused on a conversation between Schaffer and the audience. Someone asked Peter who influenced him the most as a playwright. He replied that he was influenced by: Shakespeare, Chekov and especially Ibsen, but contended that he has his own unique style. One student asked him if he received any special training in speech or writing dialogue. He replied that he didn't, and just kept his ears open, extremely aware of his environment.

He claimed that the study of

Leonard Davis Center of Performing Arts.

Professor Mount, chairman of the Speech Department, offered his help and Dean Gross arranged to have the Schubert Music Society perform.

The arts festival provided students with a creative outlet. As Hill explained, "There originally was no purpose for being here, unless you are one of those students who like to hang out at Finley."

naturalistic speech is very boring. Many questions were asked about *Equus*, a play which deals with a psychiatrist's attempt to help a psychotic child. He spoke of the difficulty of teaching the child how to behave psychotically. Peter admitted that they did not want to consult a child psychiatrist when they were in the initial production stage. *Equus* took two years to write and it emphasizes the need for people to experience things for themselves rather than analyzing other people's experiences.

Another student asked him whether or not he thinks people make amends for their sins by saying they're crazy. He totally agreed and said that many people are too lazy to solve their problems and feign insanity to avoid facing reality. Someone queried whether or not the psychiatrist in *Equus* was really contemptible.

He's not a contemptible individual at all, but has an immense humanity towards the boy in the play because he really cares. He realizes himself emotionally through his relationship with this boy.

Another student asked him if there is such a thing as a normal, average man. He answered that he wasn't sure because the average man is just a statistical prototype. The word average does not have any meaning because everyone has his own psychic and intellectual ability. Peter believes that everybody should do his own thing as long as he doesn't hurt anybody else.

Schaffer wrote his first play when he was 14 years old and didn't even know he could receive money for it. He encouraged people to write about their own experiences and then expand into other forms.

Soledad Brother

by Lawrence Carter Holder

Strange fellow plotters not far away
Everyone watchin, belching, scheming
Morse sounds tunnel through grated steel.
Anger seeping through perspiration's pores;
Blood red eyes blazing incoherent messages
to stranger, blacker, bloodier imprisoned eyes
And pregnant silences following pregnant silences
under the aegis of order, justice and LAW.
Until suddenly from the recesses of blackening
bloodier eyes.
A noble black proselyte emerges from the prison
siloes and utters
with every breath the utter calm
of the larger, holier spaces of LIBERTY
not order, justice or LAW.
And each successive word, action, look
brings him closer to his message
that an outmaneuvered, outemboldened
society does its usual physical exercise;
Rather than liken itself to the spiritual lover
far simpler to murder our beautiful Soledad Brother.