

THE PAPER

Vol. 43 No. 1

Friday, February 27, 1976

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

CCNY Report

Black Storm Brewing Over Vice Provost Appointment

By Theodore R. Fleming

President Marshak's appointment of Professor Ann H. Rees (of the Department of Psychology and fresh from the Chair of the Faculty Senate Executive Committee) is raising a substantial stink among Black administrators, faculty, students and staff.

"We do not feel that any minority candidate was given serious attention. . ."

These words were put forth by Dr. Marjorie Henderson, Director of Black Program Planning and Development. Dr. Henderson was expressing the opinion of the Campus Coordinating Advisory Committee (CCAC) of which she is president.

The committee is a representation of various components of the Black college community and is accountable to that element which constitutes the Black Assembly of The City College.

The committee became involved in the Vice Provost search process when reports started coming in to the effect that "the search committee for Vice Provost of Student Affairs did not give creditable applicants a chance to present themselves so that an objective evaluation could be made."

Just before January 15, 1976, the appointed date for the committee to present its three nominees, the CCAC requested that the President stop the clock on the selection process, retaining Acting Vice Provost DeBerry until a review could be conducted:

"We are especially concerned about the



Above: Acting Vice Provost for Student Affairs Herbert DeBerry (right) and the newly-appointed Vice Provost, Ann Rees, who was selected through a process which conscientiously avoided considering a national wealth of Black candidates for the position.

lack of consideration generally shown for minority applicants. The blatant oversights and excuses given indicate a lack of good faith by those executing the charge. These actions [or inactions] raise the large issue of the college's general commitment to affirmative action. . ."

Representatives of the CCAC did meet with the President on January 19, to voice their concerns over the Vice Provost post and related concerns, particularly Affirmative Action. Dr. Marshak did in fact review the situation but found no "procedural grounds" upon which not to accept the work of his committee. He then went ahead with the Rees ap-

pointment.

Do Or Dye

The most damaging factor in this search process as far as Black interests are concerned was the imposition of an internal search following the Raymond Dye fiasco. Dye accepted then reneged on his appointment to the position, deciding at last to stay at the California State College at La Jolla. The college consequently failed in its attempt to hire a Black in the very position in which there is an identifiable national wealth of Black experience, particularly at urban institutions.

President Marshak usually refers to



Dye when questioned about his efforts affecting the ethnicity of the post, but solid information from within the committee from which Dye was nominated reveals that Raymond Dye was not the President's first choice; there was Black intervention.

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Administration Balks On Amnesty for Vets

By Edwin B. Lake with Rudy Sanders

The Veteran's Association now seems generally confused about the administration's plan of action for repudiating their actions. At a general meeting to publicize their plight to the student body last week, the officers of the association were reticent about members of the student press taking pictures or identifying their officers or membership by name in any story written in connection to their grievances.

At that meeting, it was disclosed that charges would be filed against the 400 member association rather than specific individuals involved in the take-over. The Paper has learned since that two members of the association, Karl James, the association's president, and Domingo Nieves have been formally charged by the administration with participating in the take-over and will face disciplinary action. More individual charges may be pending.

The crux of the confusion returns one to the original December 22

meeting during the period of the take-over. It has been reported that President Marshak, Acting Vice-Provost Herbert DeBerry, Vice-President Robert F. Carroll, Provost Egon Brenner, and Vice President John Canavan were all present at this meeting.

The veterans allege that through their discussions directly with V.P. Canavan at this meeting they were sufficiently convinced that the administration was more interested in ending the occupation peacefully rather than causing a disturbance which would arise if the police were called in to remove demonstrators.

V.P. Canavan is believed to have given his assurance that "No one will be recognized when they leave the building." This assurance could have been misinterpreted by the veterans as a condition by which no disciplinary action would be pending. One administrator indicated that what they were talking about were police arrest, not amnesty.

One Veteran Association member told this reporter of another

commitment made by V.P. Canavan that convinced the veterans that amnesty had been granted. The member, who prefers to remain anonymous, inquired directly of V.P. Canavan, "Do we have or don't we have amnesty?" Canavan's reply was "Yes." The veterans interpreted this affirmative reply as "Yes you do have amnesty." And so they decided to end their occupation of the Administrative Building. No other college official at the meeting is believed to have expressed any other remark which could have been interpreted as an offer of amnesty.

Despite this fact, the administration now has what could be seen as the necessary tool to dismiss whatever might have been said by any of its individual administrators.

In a Spring 1974 meeting of the Policy Advisory Council of the College, the PAC went on record in support of Article 129A of the New York State Education Law. The article read in part: "Unauthorized occupancy of college facilities or blocking access to or from such areas is prohibited. Permission from appropriate college authorities must be obtained for removal, relocation and use of college equipment and/or supplies."

(Continued on Page 2)

Congressional Action Restores BEOG Cuts

By Sylvia Samuels and Theodore R. Fleming

Robert Sherman, the college's Director of Financial Aid, has cheerfully announced that Congress has acted to restore the monies missing from the BEOG checks distributed to students on February 18 and 19. His office expects that the back payment will be issued to those affected by the temporary cut most likely on the March 30 and 31, financial aid paydates.

The extra long lines greeting students coming to pick up their financial aid checks were their first warning that still something else is rotten in the state of Denmark. Besides the routine delay for late registrants whose names were absent from the computer checklist, only 50% of this semester's Basic Educational Opportunity Grant (BEOG) awards were issued.

BEOG is a federally funded

program, which gives monetary aid to needy students. Basically students who begin their secondary education after April 1, 1973 are eligible. The average grant for about 6,000 City College recipients for this academic year is \$838, half of which was disbursed last semester, but last week, the long wait on the top floor of Cohen Library amid the flashbulbs and video cameras of the local press and television crews yielded \$209.50.

What Happened?

Until now the program has been functioning effectively. However, the U.S. Office of Education had recently informed CUNY's financial aid centers that there were more awards due than money to pay them according to Mr. Sherman. Congress anticipated that this year's rate of participation would be commensurate with that of the program's first two years and consequently under-appropriated funds. This occurred despite some

(Continued on Page 3)

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CUNY Chancellor Robert J. Kibbee

Occupation

(Continued from Page 1)

The article further states, "Student and faculty who violate these rules are subject to penalty. For students the penalties include suspension, expulsion or arrest by civil authorities. For faculty, administration, and staff, they include suspension, dismissal, and arrest by civil authorities."

In addition, an amendment to Article 129A put forth by then Dean of the School of Arts and Sciences, Harry Lustig, and adopted by the PAC added an extra twist to the clause stating that, "The PAC further supports the principle that no agreement shall be binding when entered into by an administrator under coercion or against his will."

This last statement is directly applicable to the Veterans Association. By the wording of the amendment to Article 129A, even if they had an agreement of amnesty on tape given by President Marshak, it would not be worth the tape it was recorded on, if the President said he was coerced into giving the statement.

Kibbee Guarantees Jobs

By Dennis Mack

City University Chancellor Robert J. Kibbee has agreed to guarantee the jobs of 60 part-time veterans at the college until the end of the academic year, according to an unofficial source. When asked why he changed his decision, Kibbee replied, "You have been very persuasive."

Kibbee's comment was made in reference to the December 22, takeover of the administration building by 30 members of the City College Veterans' Association and their supporters.

The demonstrators were demanding that:

- No cuts be made in the Comprehensive Employment Training Act (C.E.T.A.) program or any veterans' programs.
- The admissions policies of the City University guarantee high school graduates placement in the entering freshman class of college, irrespective of grades.
- That high school education be upgraded; "and we demand an end to the racist-class tracking system in the high schools which results in unprepared students graduating with less than an eighth grade education."
- A full Open Admissions policy be instituted; "We denounce all

News In Brief

SEEK Orientation Held

Special to The Paper

Orientation for incoming SEEK students was held at Finley Student Center's Grand Ballroom on January 27. A number of speakers addressed the incoming freshman and transfer students.

Malcolm Robinson, Director of SEEK, alluding to budget cuts and a reduction of city services, stated that "We really feel that you are very fortunate (to be here). At the same time the place is a tremendous burden on you. The young people of the city of New York are the ones we're counting on."

Robinson stressed that "In order to get through an institution of higher education you must have self-discipline. All of these bodies of knowledge are necessary if our communities are to survive."

The SEEK Director contended that "SEEK is designed to help you meet your responsibilities and develop self-discipline. Every member of the SEEK program is a tool to help you get through this institution. We have 50% of the SEEK relationship; you [the students] have the other 50%."

Provost Egon Brenner affirmed that "City College has been the mainstay of free public higher education for 128 years and I expect that we'll be doing the same thing 128 years from now just as effectively."

Brenner further stated that "City College is a place of opportunity, we do not just give people an education here we offer them the opportunity to educate themselves. We do not give students degrees; we give them the opportunity to earn them."

Brenner asserted that "You will find your time at CCNY before you graduate rewarding and exciting. I hope that we do not place bureaucratic obstacles in your way. Your courses should be challenging so that they make you use your abilities and full potential."

Ken Carrington, Chairperson of SEEK Student Government, stated that "This is an honor for me, just having you here, after all the fights we've had with B.H.E. In the 1060's people had to be convinced that we needed a SEEK program. Today they still have to be convinced that we need a SEEK program. And this is the business that I'm in."

Carrington further stated that "Rockefeller in 1961 declared war against free tuition. It was only because of people in the city that were opposed to his efforts that we have been able to thwart his efforts."

The former Student Senate Treasurer asserted that "We have not won anything because the people who control this university are the Board of Higher Education. As long as these people are still there we haven't won anything; they've just given us concessions."

Cuts, Cuts, Cuts...

With an exclamation requesting the necessary information, "To plan for an effective and efficient 1976-77 budget," President Robert E. Marshak affixed his signature to a letter addressed to CUNY Chancellor Robert J. Kibbee, detailing an additional \$1,791,000 cut in the operating and expenditures budget for the Spring semester here at the college.

As part of this total figure the SEEK Program here has substained a cut of \$147,600 from its Spring budget. According to Special Program director Malcolm Robinson, this new cut will not effect students in the area of stipend money, books, or fees payable by SEEK. The \$147,600 was derived from a surplus created in the Fall semester budget of SEEK, when Board of Higher Education officials mandated an increase in individual faculty teaching hours from 9 to 12 hours.

When the increase in faculty teaching load was coupled with an order not to hire any new personnel within Special Programs a surplus was created. This new cut however, deminished the Fall surplus to a negligible figure.

Dr. Egon Brenner, the Provost of the college stated that since the period of June-July of 1975, when the budget for the college was first known, the college has lost 12.4 per cent of its initial budget through cuts ordered by the state and city of New York. This figure represents a slash of \$7.25 million dollars from that primary budget which was approximately \$51.5 million dollars for the City College exclusive of SEEK.

Dr. Brenner further stated that the college is now operating in an extremely strict budgetary confinement and he is really bewildered about the future outlook. It seems a certainty that the state will assure control of CUNY possibly sometime before the end of the Spring semester. This reality most definitely means that "we will have even less money" in the Fall semester of 1976.

The other categories outlined for a reduction are: Personal Services, \$557,000; Vacancy Control, \$76,400; Light and Power, \$290,000; Fuel Oil, \$210,000; Guard Service, 1974-75, \$220,000 (this figure concerns the Wachenhut contract for the years stated and is currently under litigation); Oceanography, \$85,000; Supplies, \$100,000; Office Supplies, \$65,000 and Fringe Benefits, \$40,000.

E.B.L.

attacks on Open Admissions as an attempt to force Third World and working class students out of college."

• Free tuition in the City University.

• Maintenance and expansion of the SEEK program.

• That the Ethnic Studies programs teach the true history of Third World people in this country; "and we oppose the Administration's attempts to

attack and distort this right."

• No faculty firings.

The veterans wanted to make sure "that their demands would be part of the general defense of the university rather than simply billing them as a special group." One way in which they did this was to invite two representatives of the City College Emergency Committee to negotiate with Marshak. This was explained to Marshak.

\$25 Million Suit on Behalf of Black Women Prisoners

By Penelope Baker

When approximately 150 women inmates congregated in the yard of the North Carolina Correctional Center for Women in Raleigh, North Carolina for an all-night vigil on Sunday June 15, 1975, city police, state police and prison guards, all fully equipped with riot gear, descended upon the unarmed and began to beat these women, who offered no resistance. Later several of them were placed in the "hole" for 10 to 15 days after singing "We Shall Overcome."

It was on the behalf of 37 of these women prisoners that the National Conference of Black Lawyers (NCBL) filed a twenty-five million dollar damage suit last December against the state of North Carolina. An evidentiary hearing was scheduled on the behalf of the women prisoners (December 29, in US District Court for the Eastern District of North Carolina in Raleigh) to determine if an injunction should be granted in the suit against the Governor and appointed prison officials of North Carolina.

The NCBL member-attorneys representing the women are: Cressie Thigpen of Raleigh, North Carolina; Lennox S. Hinds, National Director of NCBL; Professor Harold Washington of Howard University Law School; and Professor Haywood Burns of the New York University Law School. These attorneys anticipate an extended legal struggle in the suit, which is the first of



Lennox S. Hinds, National Director of NCBL. Its kind on behalf of women prisoners in the United States.

The prisoners at the North Carolina Correctional Center for Women had been asking for improvements in the conditions of the center prior to the demonstration. Their demands included: (1) improved medical conditions which they charged were inadequate; (2) improvement of the Diagnostic Center which takes care of transfers, releases,

counseling, and other services. (3) abolishing the laundry equipment which was inadequate and had caused severe burns, falls and other injuries.

There were similar complaints raised with the prison administration on October 4, 1974 and November 16, 1974. On October 4, two work stoppages were staged and approximately 35 inmates refused to return to their job assignments in the laundry. On November 16, complaints were raised, but with no response from correctional officials.

The women continued to file numerous grievance forms with the prison administration in reference to the problems previously mentioned. The women, however, rarely received responses to these grievances and little change in working conditions ever resulted. These women, often harassed by male prison guards, have been severely beaten, arbitrarily transferred and denied access to counsel.

The complaint filed by NCBL details the prolonged and punitive aftermath of the peaceful demonstration by women for improved conditions at the center. Repercussions against the complainants have continued since last June, and a state legislative inquiry into the condition of women prisoners in North Carolina began December 4, at the Legislative Building in Raleigh.

Lennox S. Hinds, National Director of

NCBL, stated, "The conditions under which all women in North Carolina are incarcerated and the specific treatment of our clients must shock the conscience. The brutal and inhumane treatment of these prisoners, almost all of whom are Black, is characteristic of the state which convicted Rev. Ben Chavis and the Wilmington Ten on 'bought' testimony, and which has more people sentenced to the death penalty than any other state. This is just one more example of North Carolina's contempt for the lives of Black and poor people." This suit, said Hines, "is the first of it's magnitude in history because of the \$25 million damages being filed against the state of North Carolina."

Asked whether the case involving Jo Ann Little had any influence on the filing of the suit, Hines replied, "what she went through is exactly what these women prisoners in North Carolina fall victim to everyday. They are constantly victims of harassment by male prison guards."

He went on to say, "The state of North Carolina is one of the most lawless states in the country. There are more prisons in the state than there is need for in comparison to the population."

Hines expects that, "This suit may have to go all the way to the Supreme Court, in which case it may take over a year to come to terms."

BEOG Cuts Restored

(Continued from Page 1)

changes in the program that virtually guaranteed a greater use of the heretofore overappropriated monies.

With this years program there was an increase in the award ceiling from \$814 to \$1400 although non-tuition paying students average the \$838 figure. The program is also now open to 3/4 and 1/2 time students for a proportionate amount, so these factors contributed heavily to the 16% increase in participation.

The college receives the BEOG money from the Department of Health Education and Welfare about two weeks before the check distribution dates. When the absence of a more equitable

arrangement, was obliged to cut each allocation by 50%.

The confident word from the Financial Aid Office is that the remainder of the student grants will be forthcoming in the near future, but this will not come before Congress takes supplemental action. It could effect new payments perhaps as early as late March or early April since Mr. Sherman has indicated that BEOG "is an 'entitlement' program, with the Federal Government committed to full funding."

Unfortunately these future events do nothing to alleviate the hardships for those students who need their stipends to carry on with the day to day activities associated with living. This new inconvenience has come at

a time when the college is pressed for cash. Accordingly, Ms. Thelma Mason, assistant to the director, has expressed regret that there is not and will not most likely be any emergency money available in the interim period to help make ends meet. This puts those students who have already borrowed against their BEOG for registration and books in a very precarious position.

In terms of advice, Ms. Mason

suggests that those affected re-adjust their budgets somehow until the money arrives. In terms of commiseration, she's "hoping Congress will act speedily."

For the Wise

Students are strongly advised to get ahead of the ballgame as far as next year's financial aid applications are concerned, as well as making note that BEOG ap-

plications for '75-'76 can be filed until March 15, 1976. New applications for next years financial assistance "should be ready for distribution early next month," says Marvin Oppenheim, a FAO coordinator, who also warned, "Those students who do not get their applications in on time will have their paperwork processed only after the first group of awards have been made."

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Moon Is Right

*"You better stop children,
What's that sound?
Everybody look what's goin' down."*

—Stephen Stills

As one crosses Convent Avenue on the North Campus of the college on a bright sunny day such as those we have been blessed with during this past week, he or she can observe a sea of faces. They are Black faces for the most part mixed with waves of other nationalities. This phenomenon has its own pleasing aesthetic in spite of those who try to infect the student masses with the achievements of their own hate potential.

The point that has become increasingly clear is that the beauty and freedom nurtured by a free university shall be severely curtailed if not destroyed altogether. This means that lives will be damaged and in some very tangible cases, destroyed.

While we scurry around as individuals pursuing an education and trying our best to make positive sense out of our existence, we can no longer afford to ignore the larger issues which serve to illustrate step by step the dire peril we are all in.

We are Black and under attack. Every significant advance we have made since 1969 here is about to be invalidated. Now, we can remain motionless as if paralyzed by fear or we can take action so that the white backlash does not cut us to the quick.

We want you to know that we of **The Paper** are doing our damndest to stay on the case. We shall provide the who, what, where, when and how of what's goin' down before it is too late to take direct and decisive action.

Every time those who would not serve our best interests attempt to wield their barbarian blades, they should see a multitude of Black faces scrutinizing their every move and intention.

There are many of us who do not appear to care, but in your Blackness, consider the fates of those who came before you and those who are to follow.

Take constructive action now! It could very well be that the *Moon Is Right* . . .



"That's the way the cookie crumbles!"

Vice Provost Appointment

(Continued from Page 1)

The Question

With these facts in mind I asked President Marshak at his February 9 press conference the following:

"Mr. President, in light of the fact that the Vice Provost for Student Affairs is a long term appointment and in the face of 1.) the Urban Global Mission of the college as part of this university; 2.) Affirmative Action, which requires the contractors to do more than ensure employment neutrality with regard to race, color, religion, sex, and national origin; and 3.) the very thin spreading of Black faculty and administrators as opposed to the student body's ethnic composition; why did you allow an internal search?"

A Mouthfull

President Marshak responded with a mouthful. He applauded the appointment of Ann Rees on the basis of her performance record, and said that he "did not make the decision" as to whether the search would be internal or external (nationwide). He said, "The Committee makes that decision in accordance with the charter of the College." He did not specify, however, whether he meant the Search Committee itself or the Executive Committee of the Faculty Senate.

This becomes a significant point because the charge letter to the Search Committee, dated November 18, 1975 and signed by R.E. Marshak, President, designates that, "The Search Committee for Vice Provost for Student Affairs shall conduct an internal search, to be completed by January 15, 1976 . . ."

He further asserted that the process to fill vacant positions should not be ordered "to have a desired effect."

The Bake Shop Finale

At the end of his discourse, Mr. President wound up his comments about the Vice Provost appointment with "that's the way the cookie crumbles this time."

The trend, as evidenced by this appointment, is not a positive one for minorities on campus. The consensus of Black opinion translates into "They feel they no longer have to be considerate of our needs."

Every move made by the powers that be in any restructuring or retrenchment have consistently cut colored behinds to the quick. Without primary input into decision-making policy we are blurred long before the "official" death notices.

And just how do you feel about it all . . .
Nigger?!

Notification of Title IX

It is the policy of the City College of the City University of New York to recruit, employ, retain, and promote employees; and to admit and provide services for students without regard to sex, age, race, color, religion, or handicap. As a public college, City College believes, in accordance with the requirements of Title IX of the Education Amendments Act of 1972 and the implementing Federal regulations, in a policy of nondiscrimination on the basis of sex in the operation of the City College's educational programs and activities. Federal requirements of nondiscrimination on the basis of

sex include employment by the College and admissions to the professional and graduate programs of the College. City College is approaching Title IX enforcement in good faith to insure that sex discrimination does not occur.

Inquiries concerning the application of the Federal law and regulations to City College of the City University of New York may be directed to Mrs. Gwendolyn C. Kushner, Coordinator, City College, Administration Building, Room 206, Convent Avenue 138th Street, New York, N.Y. 10031.

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White America Killed Him Long Ago

By Edwin B. Lake

Paul Robeson did not die on January 23, 1976. America killed him many years ago, by denying him open access to the avenues of his chosen profession of the theatre, by strangling his personal resources from a height of \$100,000 per year in 1947 to a mere \$6,000 per year in 1952, and by distorting his words and their meaning in the minds of the masses of the 35 million Black Americans that live in this country today.

In November of 1951, the Young Progressives of America and a "non-partisan student committee" requested that Paul Robeson be allowed to conduct a meeting in the Great Hall of City College on January 10, 1952. The Student Faculty Committee on Student Affairs and the Student Council voted against that request. A compromise offer was worked out by which Robeson would have to debate a forum of opposing speakers; this Robeson refused. He stated, "I will debate anybody, and that includes President Wright (Harry N. Wright, then president of the college) after the present issue is resolved." Needless to say it never was and Robeson did not speak or sing at City College that year. The only other time Paul Robeson spoke at the college was in 1947. On this occasion he was introduced by Jonas Shapiro, a classmate of his at Columbia Law School and then president of the CCNY Alumni Association.

Paul Robeson was born on April 9, 1898 in Princeton, New Jersey. He was the youngest member of a family that consisted of four other children; William D. Jr., Reeve, Benjamin, and Marian. His mother died accidentally when he was nine years old. Reverend William D. Robeson, his father, lost his church and relied on the earnings he made as a Ash-man (collector of ashes from homes that burnt wood for fuel) and as a coachman to support himself and his family.

Robeson's character was influenced by the personalities of his brothers and his sister and it was molded by the discipline and foresightedness of his father.

From Reeve (called Reed by the family), "Don't ever take low," was the lesson Reed taught me. "Stand up to them and hit back harder than they hit you!"

"Bill was the principal source of my learning how to study. During my high school years in Somerville, Bill was often at home, between colleges and railroad runs, and he spent much time directing my studies. He was never satisfied when I came up with a correct answer. "Yes, but why?" he would insist sharply. What was the relation of one fact to another? What was the system, the framework, of a given study? When I couldn't explain, Bill would quickly and clearly demonstrate the mystery to me; and to my constant amazement he could do that, after a very short inquiry, even in subjects he himself had not previously studied."

About his brother Ben, Robeson said, "Ben was my favorite. It was he who first took me out into the world beyond our small-town life.

"It was my brother Ben who inspired my interest in sports. Ben was an outstanding Athlete by any standards, and had he attended one of the prominent colleges I'm convinced he would have been chosen All-American."

Of his sister Marian he said, "As a girl she brought to our household the blessing of laughter, so filled is she with warm good humor.



Paul Robeson

And of his father the cold steel mold that forged Paul Robeson into the remarkable man that he was Robeson said, "I have often told how he was never satisfied with a school mark of 95 when 100 was possible. But this was not because he made a fetish of perfection. Rather it was that the concept of personal integrity which was his ruling passion, included inseparably the idea of maximum human fulfillment. Success in life was not to be measured in terms of money and personal advancement, but rather the goal must be the richest and highest development of one's own potential."

Paul Robeson entered Rutgers University in 1915 after winning a full scholarship to attend that institution. He graduated in 1919 and entered Columbia Law School. He met his wife Eslanda Cardozo Goode at Columbia and married her in 1921. Upon graduation from Columbia Law School his wife Eslanda urged him to enter the theatre. He followed her advice begrudgingly when he became convinced that his race would severely limit his career in law. In 1922 he obtained his first passport. He was the first artist to perform a concert composed entirely of Negro Spirituals. Throughout most of the 30's he lived abroad in Europe. Traveling all over Europe, he was particularly impressed with the Soviet Union of which he said, "I saw no sign of racial discrimination. I think it is fair to say that in the U.S.S.R. I saw no difference between the way colored and white people lived in the U.S.S.R. They are not segregated anywhere, those who attend church worship in the same churches, they attend the same schools.

"We know no more about Communism than what its American and British detractors have pushed across to us as propaganda . . . But judging from what we and experience from day to day, we feel that all this talk of the so-called 'free-world' and 'iron curtain' is a camouflage to fool and

bamboozle colonial peoples. It is part and parcel of power politics into which we refuse to be drawn until we are free to choose which ideology suits us best."

This statement along with one other, which was distorted, served to fix Robeson in the minds of most American policy makers as a contemptible individual.

Robeson was reported to have said in Paris at a World Peace Congress in 1949 that, "It is unthinkable that American Negroes will go to war on behalf of those who have oppressed us for generations against a country (the Soviet Union) which in one generation has raised our people to full dignity of mankind." What Robeson did say in Paris in his own testimony is,

There is no part of my speech in Paris which says that fifteen million Negroes would do anything . . . But what is perfectly clear today is that 900 million other colored people have told you they will not (go to war with the Soviet Union) . . . However, I did say, in passing that it was unthinkable to me that any people would take up arms in the name of an Eastland (James O. Eastland, senior senator from the state of Mississippi) to go against anybody, and, gentlemen, I still say that."

Robeson returned to the United States in 1939 at the outset of World War II. He returned to Europe after the war, but his passport was revoked in 1950, and he didn't regain it again until 1958 when the Supreme Court in a similar case stated that Congress could not withhold passports because of beliefs and association.

In addition to his love of European countries Robeson also knew and loved Africa of which he said, "As an artist it was natural that my first interest in Africa was cultural. Cultural? The foreign rulers of that continent insisted that there was no culture worthy of the name in Africa. But already musicians and sculptors in Europe were astir with their discovery of African art. And as I plunged with excited interest into studies of Africa at the London School of Oriental Languages, I came to see that African culture was indeed a treasure-store for the world. Those who scorned the African languages as so many "barbarous dialects" could never know, of course, the richness of those languages and of the great philosophy and epics of poetry that have come down through the ages in these ancient tongues."

"I studied many of these African languages, as I do to this day; Yuruba, Efik, Twi, Ga and others. Here was something important, I felt, not only for me as a student but for my people at home, and I expressed that thought in a article, 'The Culture of the Negro,' published in The Spectator (June 15, 1934.)"

Robeson continued to struggle for his people and a career until 1961, when he fell ill in Europe. In 1963 he returned to the United States and went into seclusion in Philadelphia, living out his years with his sister Miriam Forsythe.

On his decision to remain in seclusion, Robeson stated, "People should understand that when I could be active I went here, there and everywhere. What I wanted to do, I did. What I wanted to say, I said. And now that ill-health has compelled my retirement I have decided to let the record speak for itself. As far as my basic outlook is concerned, everybody should know that I am the same Paul Robeson, and the viewpoint that I expressed in my book, *Here I Stand*, has never changed."

disseminated at public expense.

If you are really interested in the subject, I trust you will take a couple of minutes and read the enclosed article by Eldridge Cleaver.

Sincerely yours,
Joshua Levine

(The enclosed article by Cleaver, "I know Arabs to be among the most racist," makes its point, but it does not make the case.

Racism is the issue, not who's leading in the racist rating poll. Besides, the comments of Eldridge Cleaver should be taken with at least two grains of salt. He's been none too clearly after messin' with [Tim] Leary.

And finally, your being "appalled that such a point of view is held by any student at the College" and "completely opposed to having such thinking disseminated at public expense" reflects a shallow and limited attempt at intellectual (?) thought.

This is America, City College 1976, Mr. Levine, and this is a Black publication. Do you realize how disassociated you are from what we think and feel?

—The Collective)

Letters To The Collective

To the Collective:

While it is understandable and even laudable that *The Paper* should support the concerns of third world peoples, your editorial, "An Inhuman Policy," substitutes unsupportable rhetoric for true analysis.

Your editorial writer asserts that "Israel is a white country . . . It is not a Jewish country for all Jews; it is a white country for white Jews." In fact Israel is a Semitic country whose population of 3.2 million people includes 400,000 Palestinian Arabs who are citizens of the state. Of the Jewish population a majority (55%) come from Northern Africa and other third world countries of the Middle East. Many of these non-white Jews fled persecution at the hands of right-wing and in some cases "racist" Arab regimes, and their only place of refuge was in the Jewish homeland in Palestine.

In stating that "the Arab states do not represent to us a more reasonable group in the North African conflict," your writer no doubt alludes to the historical

oppression of minorities within Arab countries and particularly to murder of thousands of black people in a useless struggle in the Sudan. Many if not most of the Black African states have begun to rebel from Arab attempts to manipulate the Organization of African States and it surely would be an appropriate time for all third world supporters to carefully consider the options available.

I would commend to your attention a recent statement by Black leaders in this country which indicates support both of the right of Israel to exist and for the Palestinian Arabs to achieve national self-determination within their own state. Such a solution would best promote the interests of progressive, third world peoples; although this position does not meet the demands of extremists on either side, it is increasingly spoken of within Israel and within the ranks of the Palestinian Liberation Organization. In conversations with

PLO leaders whom I met in Beirut last summer I found some hope that the "insane bloodletting" to which you refer may be nearing a conclusion. But I must repeat that this critical time is one of careful appraisal of reality and not a good time to stir up emotions with rhetoric which is unproved. I hope *The Paper* will open a dialogue on these important issues.

Gerald Serotta
CCNY Hillel Rabbi

(Rabbi Serotta, we thank you for your thoughtful letter and deeply appreciate its humanist overtones. There are, however, some factors to make note of.

Whether Israel is a white country or not cannot be addressed solely in physical terms (population). Emphasis must also be placed on the governing elements of that state, its principles and direction.

The fact that some Black leaders support Israel's "right to exist" is

significant, but how should that relate in geographical terms? Should the state of Israel have been established in the Middle East, (territorially) as a matter of course, without question, and what of the lands captured as a consequence of the Six Day War of 1967 and thereafter?

As far as opening a dialogue on these important issues goes, consider that done. That's one of the things these pages are for.

—The Collective)

To the Collective:

I only recently learned that you ran in your publication an editorial applauding the U.N. resolution equating Zionism with racism. As an alumnus, I am appalled that such a point of view is held by any student of the College. I can only attribute it to complete misinformation. In any event, I should tell you that I am completely opposed to having such thinking

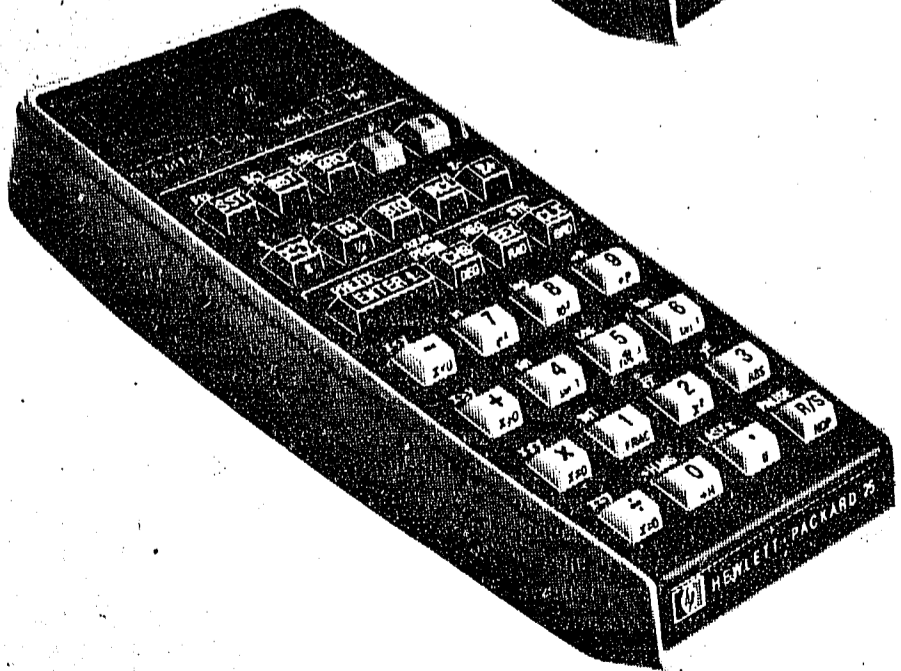
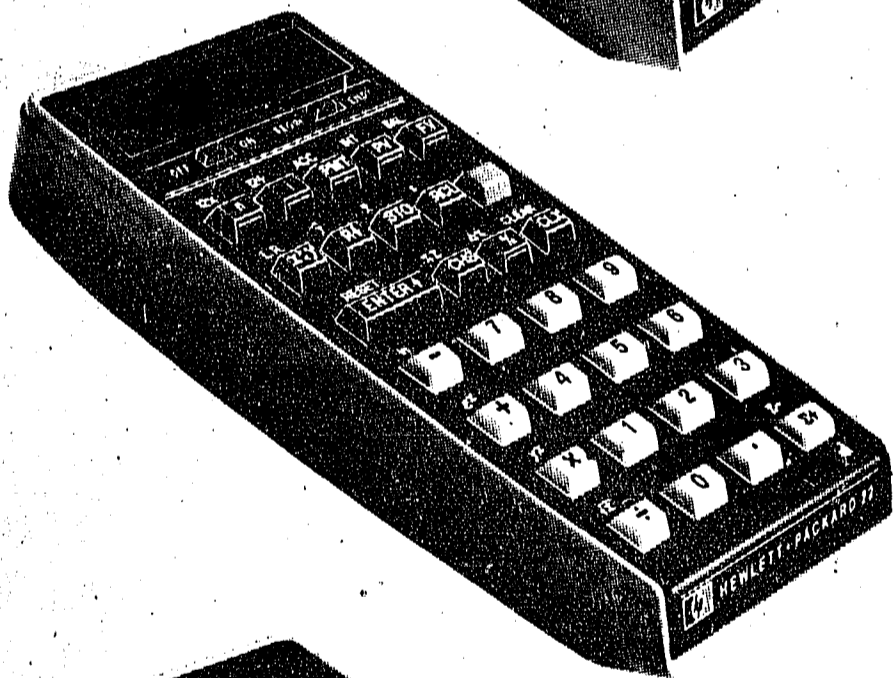
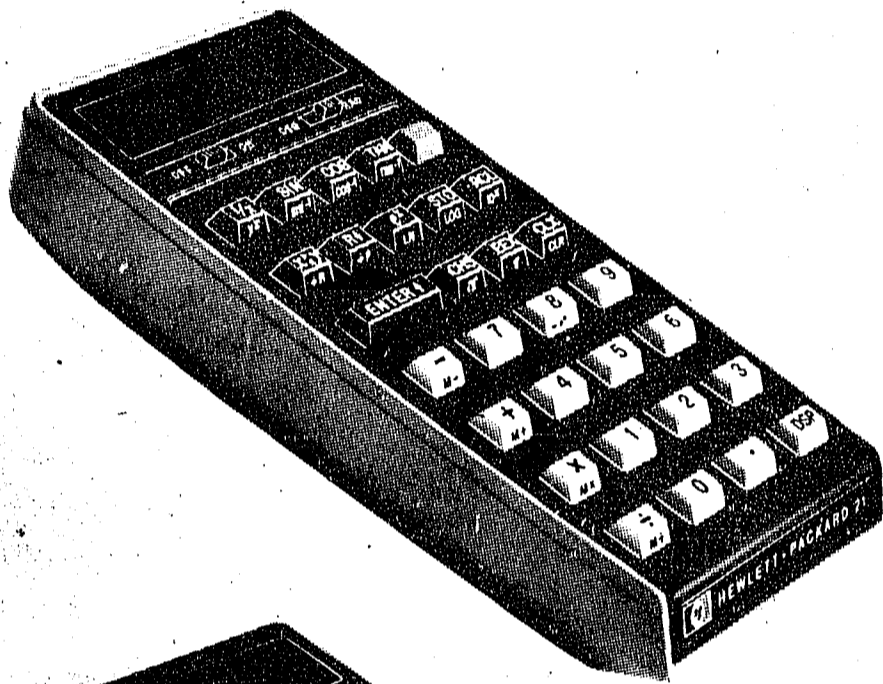
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Black Journal Joins the Pepsi Generation

By Nadine Johnson

Dedicated to the survival of a positive Black image, **Black Journal** has been made possible by grants from the Pepsi Cola Company and the show will be aired by 256 Public Broadcasting Stations across the country. In New York City the program opened its new season on WNET television (channel 13) on January 22.

"There are no strings attached," insists Brown, referring to Pepsi Cola's sponsorship, "though never before has any white corporation sponsored a Black television show."

As part of a massive advertising campaign Pepsi is scheduled to announce that **Black Journal** is now part of the "Pepsi generation," and the corporation is distributing a free pamphlet titled "A Library of Little Known Facts," a brochure on Black history written by Mr. Brown.

Black Journal is one of the few program series on T.V. that deals with issues affecting the Black image in an entertaining, positive and historical manner.

Mr. Brown, in his new variety format, which was started as an experiment last season, combines the elements of a talk show, a game show, and the entertainment of "Soul" (A former program on WNET which was taken off the air because of lack of funds).

The old format consisted of



Tony Brown has received (among several honors) "For his outstanding achievement in the media" an Emmy Award in 1970 and the Media Workshop Award in 1972.

filmed documentary reports about major issues and interviews with personalities in a variety of fields. Mr. Brown found that this format was not working. It was deemed too "controversial" to be aired in certain parts of the country. When the time came for re-programming, **Black Journal** was excluded because it did not receive sufficient votes, from the 246 White station managers of Public Broadcasting System to cover its production costs. White station managers look for the

most economical type of programming; and according to Mr. Brown, this eased some of the fears of the White media since a variety format is not too "heavy," yet attracts a wider audience.

In addition to the entertainment aspect of the show **Black Journal** will also offer a weekly ten minute segment on Afro-American contributions to American Society, a Black Centennial segment, and a mini-game show utilizing the participation of a live studio audience. There will also be a series of "commercials" of dramatic re-enactments of the words and philosophy of Fredrick Douglass.

Mr. Brown contends that, "the only thing in this Bi-Centennial celebration that we as Black have to celebrate is the fact that we have had to overcome society's obstacles to get by."

Tony Brown, who is a former Dean of Communications at Howard University, further states that, "Black people have a sense that Black programs should indict white people, but we have been indicting them for 400 years." Mr. Brown says he is concerned with establishing and reinforcing a positive Black image and seeing to it that that image is perpetuated throughout the media. The variety format of the show provides a forum for Black celebrities to sit down and talk about their Blackness.

Black Journal conducted the first in-depth television interview with basketball star Kareem Abdul-Jabbar in 1972. In this interview we got a sense and understanding of the man himself, instead of his public image. Abdul-Jabbar said, "This

program shows people where I'm at for real, rather than as explained by other people who don't understand."

Riley's 'Gilbeau' Glitters

(Continued from Page 8)

Instead of do the play because every line is paraphrased.

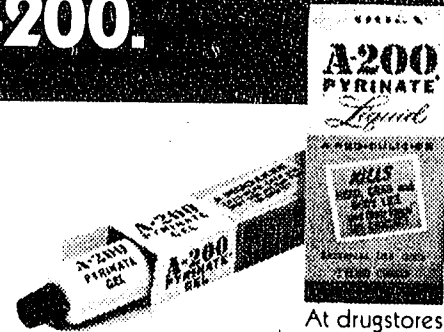
Graham Brown's **Gilbeau** is marvelous and he delivers his lines with the feeling of age which is the crucial element tearing **Gilbeau** apart. A great deal of attention

should be paid to Maurice Woods who plays Herman Bell, the blind man who is hired to assassinate **Gilbeau**, because one definitely knows that Mr. Woods is an experienced and dedicated actor. A play like **Gilbeau** is one which must be seen at least twice with friends and foes if you must.

Black artists like Clayton Riley, Phillip Haynes Dean and Leslie Lee need to be recognized because of their revolt against the many forms of racism: oppression, sexism and dog-eat-doggism. They are writers who speak with heavy voices to people who must stop! look and listen! If we, Black folks, don't help these artists and truly listen to them concerning the destruction of souls and the destruction of a country then who will?

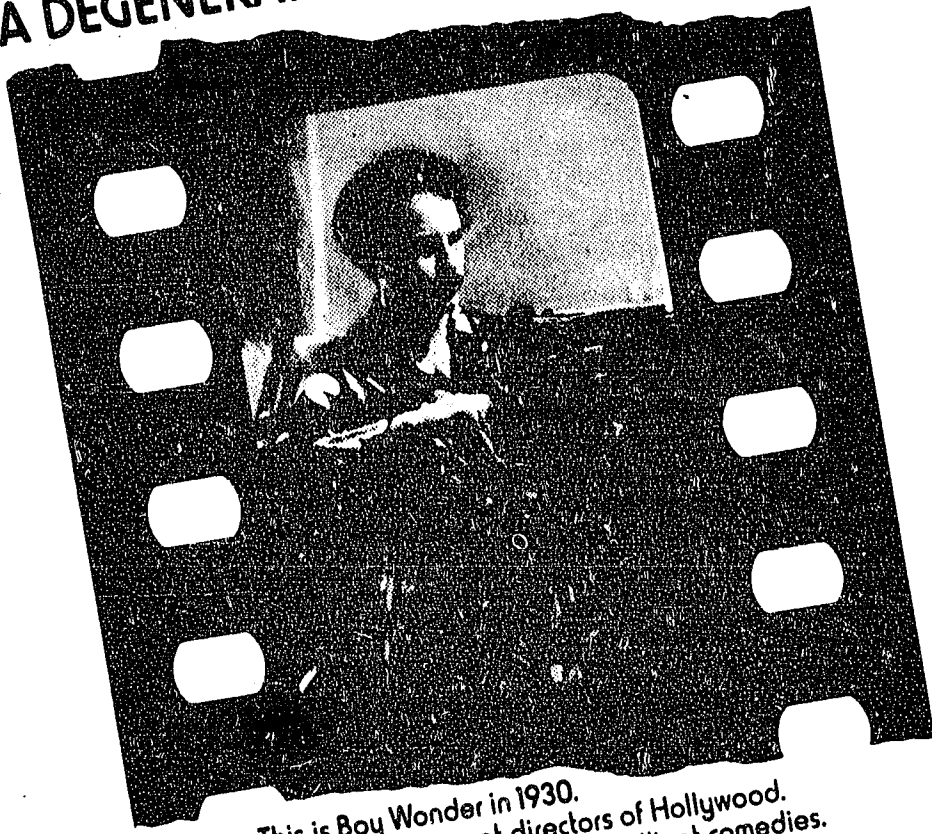
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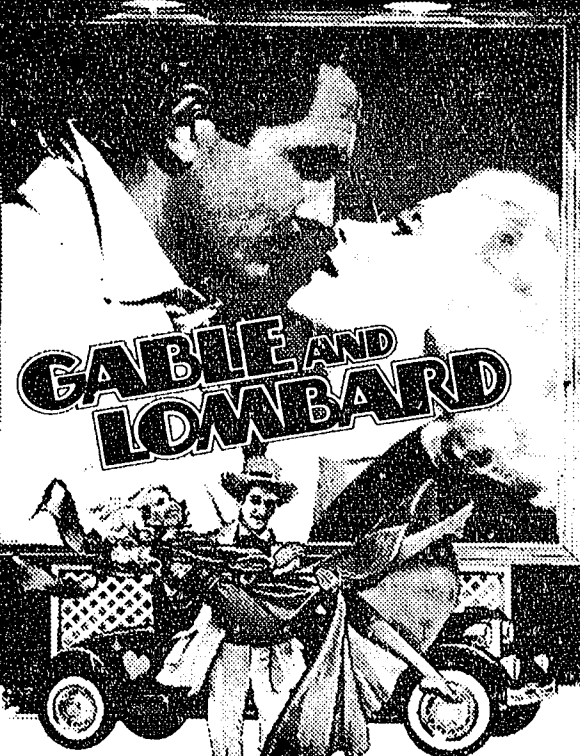
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Revolution a Solution in 'Every Night'

By Edwin B. Lake

Every Night When The Sun Goes Down, is a play written by Phillip Hayes Dean and directed by Gilbert Moses. The play which is now being shown at the American Place Theatre, on West 46 Street, is a prophetic exhibition which decries the ugly, malicious and vain nature of individuals in the hope that a fiery regeneration will push us all toward fulfillment.

The play is set in an imaginary town named Moloch, Michigan which is a midwestern Black ghetto.

Moloch has an assortment of characters who are afflicted with the damaging vices of lust, conceit, or destructive ambition. The main action within the play is centered in a hotel and nightclub which serves as an important status symbol for its owner Clean Sam, played by Les Roberts. Clean Sam has taken over the hotel and the Blue Room from its previous owner and his former business partner Blood, played by Frank Adu. Blood, at the beginning of the play, is just returning to Moloch after doing three years in prison.

All the characters in the play have a crutch or an obsession. Sneaky Pete, who is admirably played by Joe Seneca, is an old wino who is rewarded by Clean Sam with a supply of pluck, (wine by any other name is still "the grape"), to keep the hotel and Blue Room as clean as he can. And Caldonia, played by Marge Eliot, is a hard-headed, sharp-tongued prostitute who turns her tricks seemingly for the sexual enjoyment she derives from using her "pussy" and who begrudgingly turns over her money to her "sweet talking" pimp, Pretty Eddie, played by Roscoe Orman, who is a dope fiend.

When Blood returns to Moloch he quickly learns that Clean Sam, Dream Merchant, a dope pusher, and Jitterbug Bill, a numbers runner, have control of all the action. Clean Sam makes it clear that he will not give up anything that he has obtained and become accustomed to. Blood also learns that his wife Ballerina, played by Marki Bey, has moved into the hotel and row dances and sells drinks in the Blue Room for Clean Sam. Ballerina, who is tormented by her light-skinned, near white com-



'Sneaky Pete' calls on the great I-am in a scene from 'Every Night When the Sun Goes Down.'

plexion and "proper talk", lives in a Black sub-culture because she scorns the middle-class background she came from.

Blood finally reveals to Ballerina that he has returned to Moloch because of a promise he had made to Brother Joseph, a militant teacher he met in prison. Brother Joseph taught Blood to listen to his "higher voice", which can be analyzed in the context of the play as one's conscious.

Blood shows everyone that they are diseased by their own thinking and mannerisms. In one scene, where everyone is sitting down and eating various parts of the pig from pigs feet and chitterlings to "mountain oysters" which are pig testicles, Blood tells them that a pig is a cross between a dog and a rat and is unfit for human consumption. This curtails the swine feast short and sets up the closing episode of the play.

The Blue Room had been closed for a week prior to Blood's return because of an incident involving the town's mute twins called the Drakes. Dream Merchant had given the Drakes some drugs and they had wandered into the Blue Room and started to dance with each other on the club floor. Everyone in the club

watched the Drakes as they drew knives out and rhythmically stabbed each other in the body and slashed at each others faces until they collapsed upon the floor in a pool of blood, holding onto each other and smiling in death. Each character reveals his own recollection of the Drakes' performance and Phillip Hayes Dean uses this symbolic occurrence as the focal point of his play. From the destruction of the Drakes by the Drakes he moves to the destruction of Moloch by its inhabitants.

Caldonia lets Pretty Eddie know, that the "Gorgones" — a group of thugs had beat another prostitute and put her trick in the hospital. Pretty Eddie argues with Caldonia not to go out on the square. An explosion erupts and Blood appears on stage now wearing a red and black armband and a kufai on his head (a Muslim skullcap). He reveals he is the leader of the Gorgones who are rampaging all over the Black community. He says that he has to burn down the Blue Room so that he can put an end to the exploitation of Blacks against Blacks and the control of the white man over Blacks.

In the final raging scene, one by one the characters join Blood in an

arsonist vendetta against oppression. Frank Adu really comes through in this final scene; throughout the beginning of the play he seemed structurally stable but somewhat confusing because his own true definition was not yet proclaimed. Jericho, a college-educated Black cop, gives a sound portrayal of a modern day slave-driver in charge of keeping the niggers in line for the man downtown. Cokeyed Rose played by Billie Allen, is an elderly woman who has a vicious detestation for the town

undertaker, Andrew Lockett. After helping him pay for his education to become a mortician, Lockett leaves her for another woman.

All the characters in the play give a classical Black interpretation of their respective roles. This fact along with the sometimes hilarious dialogue makes *Every Night When The Sun Goes Down* a play which is entertaining and instructive as well as being a representative addition to the Black-American school of theatre.

'Gilbeau' Glitters

By Darryl Alladice

Pimping was one of the favorite games by buddies and I played in our younger years. Admiring the pimps with their fine Cadillacs, which had televisions inside, white-wall tires to roll on and luscious looking chicks huddled in the back seat really turned us on. Pimps were the only idols we had because they were the only people who would rap with us anytime that we had a problem.

We became more and more familiar with the lifestyle of pimps as we watched them go through their everyday changes. The life of a pimp, especially in this country, is one that takes on a great challenge (whatever the outcome) because he is usually the one who gets the shit-end of the stick to pass on to someone else.

Gilbeau, a new play by Clayton Riley, shows all of this. It is tough, heart-warming, bitter and educational. *Gilbeau* is an aging pimp who knows that the games he must play to "get over" no longer work. He has to figure out quickly what avenues to take and what roads to reconstruct before he starves to death. He is also about to be killed by others, others who were hip to his game but who have failed to understand his side of the coin, who believe totally that they are innocent in what they do dog-eat-dog! This is the game to be played if one, especially a Black, is poor and wishes to assimilate. Assimilation means the elimination of one who you may, ignorantly, think is in your way; but the critical part of all this is that they are all Black; and they are all, somehow, alone or apart in trouble. This must be understood.

Clayton Riley is an ambitious writer, but one may have the feeling that he is too ambitious. He injects too many issues into *Gilbeau* without fully developing them and

without showing both sides of each coin. Intellectualism, as seen through the Wilkersons, a Black middle class couple, is totally stereotyped, because Mr. Riley chose to focus heavily on the vocabulary of the couple instead of showing their *raison d'être*. Bunny Soares' definition of materialism is one-sided and presents no synthesis, and we are left unable to do so after the playwright presents his thesis and anti-thesis.

until late into the second act to really understand *Gilbeau*, the acting is enjoyable even though some performers appear miscast. Kim Sullivan (Essex) is too polite and too soft to be a revolutionary even with his superb diction. Novella Nelson delivers the lines of Bunny Soares poetically but extremely poetically, which is wrong. Ms. Nelson looked as if she wanted to read her poetry

(Continued on Page 7)



Ejiaye Trace reminisces about being a prostitute in 'Gilbeau'.

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- Thursday, March 4 — *Spirits of Rhythm* — Afro-Jazz . . . 12-3 PM, Buttinweiser Lounge, Finley Center.
- Thursday, March 4 — Lecture — Author and Journalist: *Jimmy Breslin*, 2 PM, Finley Grand Ballroom.
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