

THE PAPER

Volume 45 No 2

Friday, February 11, 1977

—Langston Hughes

More About Financial Aid

by Kenneth D. Williams

The Financial aid office, according to Fred Kogut, acting head of the financial aid department, is finding it increasingly difficult to service the students quickly because of the shortage of staff and the increased number of students applying for financial aid.

The wave of retrenchment that swept City College last year resulted in the loss of three members of financial aid's already small staff of twenty-two. "This has made it difficult to disburse funds to the students," Kogut explained.

This comes at a time when the workload of the department has grown to staggering dimensions. When tuition was instituted in the City University, the financial aid office was swamped with applications for TAP and BEOG. According to Mr. Kogut there were approximately 10,000 persons who applied for TAP alone. He went on to say, "BEOG applications in particular, require a great deal of paperwork. This puts a tremendous



Fred Kogut, acting head of Financial Aid Dept.

strain on an office which was busy enough last year."

There is hope that things shall become more orderly. Last year, the smaller office at 280 Convent Ave. did not provide adequate space to serve City College's population. Mr. Kogut says things have improved since their move to the new facilities in the Science Building.

"We have made financial aid the number one priority this year in student affairs. We have lost some students due in part to the budget cuts in our department. Some students don't realize what financial aid is available. Hopefully, they will return when they learn that they can get help," Mr. Kogut added.

As the spring semester progresses, it seems we can only hope that students can survive the school's budgetary problems. Students who want more information on financial aid should go to second floor of the Science Building or call 690-6656.

Carey to Students: Try And Pay

by Selwyn Carter

Governor Carey released his annual budget message, in January of this year. This report, coming only six months after the Governor and the State legislature assured lower income students that their tuition would be covered by TAP, calls for an \$11.8 million reduction in the CUNY, TAP program.

For the 1977-78 academic year, the Governor recommends a total of \$177 million to cover the statewide TAP program. This figure, representing a \$40.7 million reduction from 1976-77 expenditures, will be divided among the private colleges, SUNY and CUNY.

According to Joseph Meng, Vice Chancellor for Administrative Affairs of The Board of Higher Education, the \$11.8 million reduction will prohibit approximately 17,000 CUNY students from receiving awards. At the State University the cost of the program will be reduced by \$3.7 million and 9100 students won't receive any awards. Ironically, the private colleges will receive an \$8.7 million increase in their TAP allocation. In total, the state will be providing \$95 million in direct financial assistance for the private colleges

and \$86.6 million for CUNY and SUNY combined.

The Governor outlined his reductions in a series of recommended changes for 1977-78. The first alteration would restrict roughly 20% of the CUNY entering freshman class to a maximum TAP of \$600. This \$600 would be the limit for all students who graduated from HS before January 1st, 1974. In the words of vice-chancellor Meng, "... It is clearly discriminatory on the basis of age and exacts a financial penalty from the students whose socio-economic situation has forced them to be 'non traditional' college students."

Under the second proposal, which has already been approved by the regents, unmarried, independent students must have a net taxable income of under \$1000 in order to receive maximum TAP. Furthermore, independent students with net taxable incomes of over \$5,666, will receive no award. The Governor's logic for this is absurd: "... a single emancipated student has a better ability to pay for his college costs, since he can devote more of his disposable income to college expenses."

Despite the fact that more than 70% of the community college

students spend at least five or six semesters before completion, the third proposal is to "... limit tuition assistance grants to students enrolled in associate or master's degree programs to four semester payments." According to Meng, this change means that in the 1978-79 academic year, "all of the community college students now in attendance will become ineligible for any tuition assistance."

The fourth change, which calls for a reduction of lower division TAP awards by \$100, when tuition is less than the maximum statewide TAP (which is \$1500), amounts to a \$100 tuition increase for all community college students and all lower division students in the senior colleges. According to Meng this change "would affect approximately 85,000 CUNY students."

BEOG, which served as living money for most students until tuition was imposed, will now be counted as Net taxable income for the purpose of determining a student's TAP award. Other monies to be counted as net taxable income are social security benefits and veterans education benefits. In addition to reducing and eliminating the eligibility of many

Veterans for a TAP award, this proposal is directly saying that poor students do not need TAP.

Ann Rees, Vice Provost for Student Affairs, estimated that approximately 2000-4000 CCNY students will be affected by this change. The Vice Provost also stated that approximately 4500 students at City College are "extreme financial cases," i.e. they receive maximum BEOG. Considering that 64% of the CCNY student body receive TAP awards Rees said, "I don't know how many students we will have if this proposal is implemented."

When Ed Roberts, newly elected Chair-person of the University Student Senate, was asked for a comment on the Governor's proposal he said, "Since the Governor and the mayor are pursuing a long range policy of annihilation of the City University, it is imperative that students, faculty, and other interested parties begin planning and mobilizing to defeat the machinations of the state."

"The Governor made a commitment that poor students wouldn't be affected by the imposition of tuition, now he is obviously reneiging on this,"

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.

In This
Issue:

Gut
Reactions
To
Televised
ROOTS

IPI
TOMBI
Closing
Soon

See Page 5

Dance
Mobile
In
Harlem

See Page 7

Roberts added. I asked him about the effects of all these changes on Black students, and his reply was "Invariably, Black and poor mean the same thing."

Of the senior colleges, Rees said "CCNY will be affected the most." In summary, she added, "It's obvious that what is happening is that all changes are directed toward giving awards to traditional middle class students while taking away from poor students."

In the words of Cheryl Rudder, President of the Day Student Senate, students have but two alternatives; "massive resistance or Try And Pay."

Weekend Conference: DAY STUDENT SENATE

by Sadle Mills

Members of the Day Student Senate held a conference at the Sheridan Inn, in Ossining, New York, the weekend of January 29th. The purpose of the conference was to set up and evaluate the objectives of the Spring semester.

The overall goal of the Senate having the conference was to successfully implement programs which would best serve the needs and interests of the student population at the college. The African Students' Association, Boricos Unidos, the Caribbean Students' Association, House Plan, the radio station [WCCR], and the Veterans' Association were among the student organizations also represented at the conference.



Selwyn Carter, Campus Affairs Vice - President

The conference consisted of three sessions. The first two, Phase I and Phase II of Innovative Programming, involved the presentation by Senate members of the summaries of the previous semester and their proposals for programs in the spring semester. Also under Innovative Programming, representatives of the organizations gave reports on their individual group's activities in the fall semester, and also reported on their objectives for this Spring (with the Senate's help).

The final session of the conference was entitled Phase III: Committees. In this session there were finalizations of the proposals made. Phase III included formation of committees chaired by Senate members to carry out these proposals. An Activity Calendar was also tentatively outlined for the Spring semester by the Committee.

The presentations in Phase I began with a proposal of the merging of the Concert Committee of the Day Student Senate with the Finley Program Agency. The sentiment expressed was that both organizations perform the similar function of providing student entertainment and that the task could be more effectively carried out on both an economic and managerial level, but under the guidance of one body.

A second proposal and subsequent committee formation was for a Book Exchange program

currently being conducted by Maxine Horne, a secretary of the Day Student Senate. The Book Exchange's main purpose was to set up a program in which students barter directly with each other for the books they need, by reselling used books directly among each other. The Senate, in this case, would serve as a non-profit making intermediary.

Also, a proposal for a Harlem Renaissance, a social and cultural festival to take place in late April, was presented by Selwyn Carter, Vice President for Campus Affairs. The aim of this multi-faceted proposal was to bring the Harlem Community, which is rich in cultural offerings and which also surrounds City College, into closer association with the campus community. This will be achieved by extending an invitation to local merchants, artists, and scholars to participate in the extravaganza creating a greater bond with the many minority students at the college.

Another point discussed that was pertinent to the students was the need for an increase in the medical services now offered to students including the rehiring of a full-time doctor on campus, as well as the offering of Group Health Insurance.

The overall atmosphere of the weekend was one of unobstructed and meaningful communication between members of the conference. The fresh environment was conducive to the kind of productive

thinking and reasoning displayed which will ultimately benefit the college community at large this term.

Hi Celia, How was the test Friday? Give me a call Saturday night. William

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a loving
relationship
last.

For the first in its series of spring semester forums,
the Day Student Senate
is sponsoring

THURSDAY FEB. 24 (12-2pm) -- club hours.
A PANEL DISCUSSION ON ROOTS.

moderated by:

Senate Treasurer, Hugh Lawrence

Invited guest panelist: Dr. John Henry Clarke; Editor of Freedomways magazine and author of "Marcus Garvey."

PANELISTS INCLUDE:

Prof. Leonard Jeffries; Chairman Black Studies Dept. Profs. Mackey, Laracque, Bain, and Stewart (All Black Studies)

Reps. from African Students Union, Black Studies Student Collective, Caribbean Students Association

Students interested in being on the panel should contact the Senate in Finley, room 331 or call 690-8175.

FOR YOUR INFORMATION

Medicaid Counseling

by Carmen A. Bell

Contrary to the popular belief that the College is operating less and less in their interests, students still have a friend at City. Just recently, the Office of Medical Services, located in Downer 104, has been designated as a Medicaid authorization center. Ms. Francina America, is the Registered Nurse in charge of the office and this unique new service being offered.

Many students are now aware that they may be eligible to receive medical assistance. The few who do realize their eligibility do not have the time to make those repeated trips to Medicaid centers.

The Office of Medical Services urges all students to come to the office. There, Ms. America will brief them on eligibility requirements. She stresses that

every student will be treated as an individual. Applicants then receive a ten page application form to fill out and are told to return after carefully completing it. At the second interview, Ms. America arranges their appointment at a Medicaid center and gives another briefing on what identification and papers the student will be required to have. She then reviews the application with the student and informs him of his eligibility standing.

To date, many students have already responded to the new program, but it is still too early to gauge the success of student applicants.

The office is open Monday through Friday from 9:00-5:00 and Ms. America is there to give students any assistance they might need.

Credit Earned Through Urban Fellows Program

Interested in Urban government? Twenty students can earn college credit and over \$4,500 through the New York City Urban Fellows Program. This program is designed for undergraduates who will be entering their senior year of college by September 1977 and graduate students. You must be a New York resident.

The UFP is a full-time internship for the academic year commencing September 1977, and is open to students interested in active discovery and experience in the realm of Urban Government, regardless of major.

Participants will be working on projects of importance in the

mayoral offices and given commensurate responsibilities in administrative problem-solving, research, policy planning, and relative management areas. Seminars by leading governmental figures and tours will provide basic insight into N.Y.C.'s people.

All applicants must submit a resume, transcripts, and recommendations to:

Mr. Eugene Levine
Director
New York City
Urban Fellowship
250 Broadway
New York, N.Y. 10007

DEADLINE: FEBRUARY 15, 1977

M.M.

Sports News

by Bob Nicholson

Fordham clawed City College 68-53 at Rose Hill on February 2nd. Kevin O'Neil connected for 16 points tonight as the Rams of Fordham defeated City in a contest that saw the Beavers turn the ball over 27 times. The Rams came out from the start with a tenacious defense, and lead 41-19 by the end of the first half. The Beavers made only 5 of 20 field goal attempts, but were 9 for 11 from the foul line. Richie Silvera connected for 13, and now has 1,136 career points. Ernie Phillips and Ronald Glover each scored 12 points.

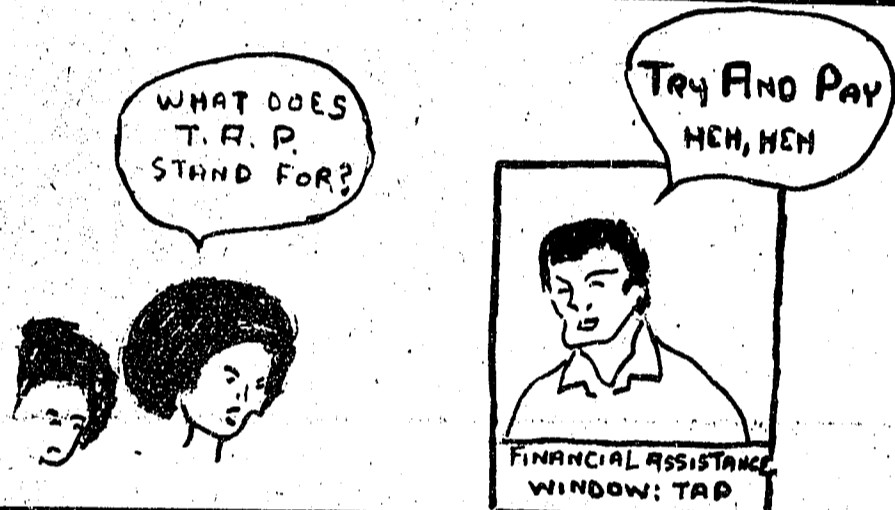
In the second half, the Rams extended their lead to 58-33, with 3:56 left on the clock. They then proceeded to coast their first win of 1977. This comes for the Rams after a ten game losing streak, their worst since the 1952-53 season.

The Beavers downed the John

Jay Bloodhounds in the Mahoney Gym on February 5th. Richie Silvera scored 18 points, and Felipe Alvarez filling in for Hugo Bonar, connected on two crucial free throws to enable City to win 66-59. This was an important game as it gives City a 6-12 seasonal record and second place in the CUNY Conference.

Poetry at Anthology
80 Wooster St. NYC 10012
Feb. 20 3:30 pm
Admission by contribution
June Jordan Lee Vassel
(This reading presented in cooperation with City magazine)

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Back To Tradition?

When the Governor first announced that tuition would be imposed at CUNY, thousands of students demonstrated at Albany, City Hall, the Board of Higher Education, and on their respective campuses. As late as May, 1976, 3000 CCNY students went out on strike in support of the concepts of No Tuition and Open Access.

Student resistance was clearly not as organized as the state's *masterplan*, so, in June 1976, B.H.E. imposed tuition on City University students. This act, represented the second major break with tradition in CUNY's 130-year history.

The first major break was the 1969 CCNY takeover, which made it possible for thousands of Blacks, Hispanics, and Asians to attend CUNY. Would the second have occurred without the first?

The Governor's newly announced plans for TAP, which contradict his promise that poor students would not suffer because of tuition, proves that the state's *masterplan* is to restore CUNY to being a traditionally racist, elitist institution.

Are we, on the edge of hell in Harlem, still wondering what we're gonna do?

The City College of New York
Room 337, Finley Student Center
133rd Street & Convent Avenue
New York City 10031
690-8188

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Fair Deal On Books

by Kenneth D. Williams

Books have always been an expensive item in the budgets of City College students. To alleviate this burden, the Day Student Senate is sponsoring a Book Exchange program operating out of Finley 331, which started January 27 of this year. The Book Exchange allows students to sell books for more money than they would get from the Bookstore, and also buy books at a lower price.

Students who wish to sell or exchange books, should bring them to Finley 331. There, one of the Committee members will take down their names and identifications on a file card, along with the title of the textbook, the course it is used for, and a price for which the student wants his or her book sold. This price is arrived at through negotiation.

Students who wish to buy a book simply walk into the Book Exchange office and ask for whatever textbook they are looking for. Then the files are gone through, and if on stock, the book is sold for the previously agreed on price. If a student wishes to exchange a book, he indicates that on his file card or simply walks in to make the possible exchange.

The Book Exchange saves students money, because they are able to sell their textbooks directly to one another without the mark-up in price that occurs in the Bookstore. That is, if you sell a book to the Bookstore, they will pay you approximately 50% of the face value and then sell the book to someone else for approximately 75% of the face value. The Book Exchange will sell your book for approximately 63% of its face value, and is thus a saving for both buyers and sellers.

This is possible because the Book Exchange performs this service for free. Nor does the program cost the senate any money to run. It functions entirely through the voluntary work of the Book Exchange Committee members, who include Regina Eaton, Harry Perez, and Maxine Home, who conceived the idea. "We sort of have our own little store. We're not trying to hurt the Bookstore we're just trying to help the students," said Ms. Home. Ms. Eaton added, "I just hope we can make the Book Exchange permanent." According to Ms. Home more than one hundred students have participated thus far. It is certain they, as well as most City college's population share Ms. Eaton's hope.

A WORD

In the wake of the skeleton response to our recent ad asking students who were interested to join our staff, you'd think we advertised it in disappearing ink.

But we know that there are some creative minds somewhere out there. And hell, if you don't display your creativity, it might as well be *INVISIBLE*.

—Ken

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Room 434 Finley Center
For Assistance By Accountants (City College Alumni)
In Filling Out Your Income Tax Forms

6:00 to 9:00 P.M.
March 2 (Wednesday)
March 8 (Tuesday)
March 10 (Thursday)
March 15 (Tuesday)
March 18 (Wednesday)
March 23 (Wednesday)
March 24 (Thursday)
March 30 (Wednesday)
March 31 (Thursday)

BE SURE TO BRING THE FOLLOWING:

1. Your Student I.D. Card
2. Your W-2 (wage & taxes) Statement
3. Your Other Income Reporting Forms (Form 1099; Bank Interest, Dividends, etc.)
4. Income Tax Returns For The Prior Year

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STUDENT ORGANIZATIONS

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FPA Presents

- Feb. 11** Robert Altman's **Brewster McCloud**
starring
Bud Cort & Salley Kellerman
Finley Ballroom 12, 2, 4, 6 PM
- Feb. 16** Concert — **Fusion Jazz**
by Certain Images
Buittenweiser Lounge 12-2 PM
- Feb. 18** **The Flying Syphillinat Brothers**
comedy review *featuring*
Fred Barbara
Monkey's Paw 12-2
- Feb. 18** **The Streetfighter**
starring
Sonny Chiba
Finley Ballroom 12, 2, 4, 6 PM
- Feb. 24** **Joan Miller And Chamber Arts:
Players of Lehman College**
Monkey's Paw 12-2 PM

Visit F350 for free instruction on *Silkscreening, Leathercrafts, Needlecrafts, Stained Glass.* 11-4 PM

South African Musical Sparks

by Kenneth D. Williams

Ipi-Tombi, the controversial musical from South Africa, opened earlier this month amid the din of angry pickets at the Harkness Theater on Broadway at 63rd Street. Ipi-Tombi, which means in Zulu "Where Are The Girls," protesters claim tacitly supports the apartheid policy of South Africa in deceptively depicting life in the segregated Bantustans as one of tribal beatitude.

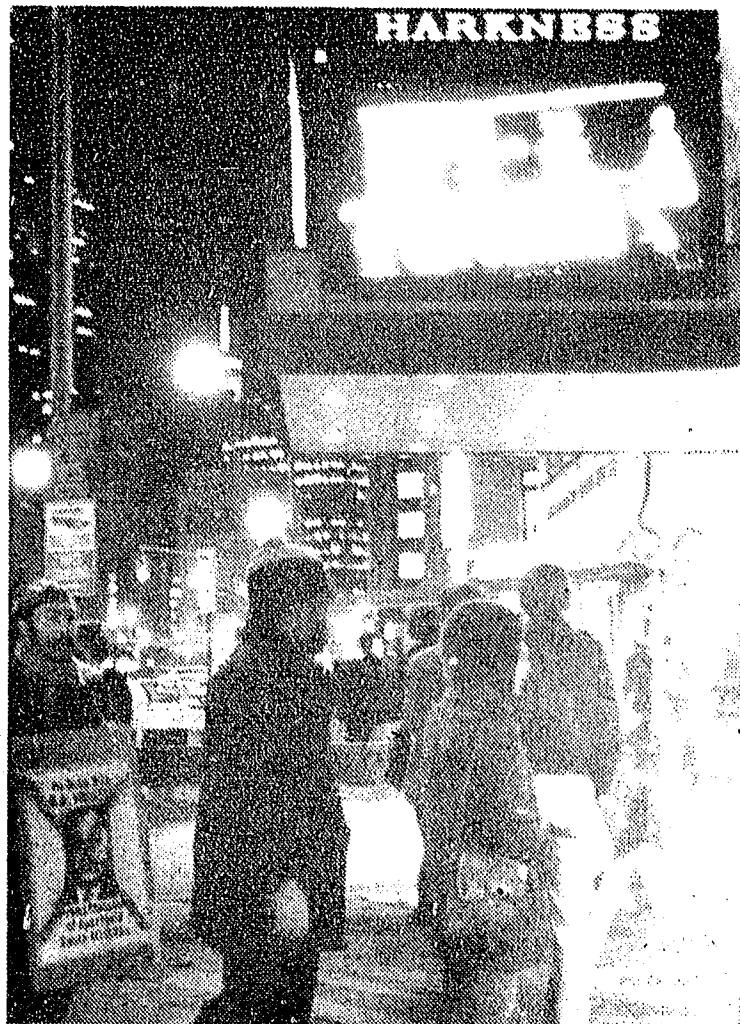
A fact sheet issued by the Emergency Committee to Protest the South African Production of "Ipi-Tombi" charges, "This musical romanticizes the horrors of working in the gold mines and renders the oppressive white racist regime invisible. It suggests that instead of fighting against the oppressive system, the African, in frustration, should return to his so-called homeland where he can release himself through tribal warfare, sex and dance." Ellis Haizlip, a producer at WNET and spokesman for the Committee, states further, "We do not claim the South African government sponsors Ipi-Tombi. We do claim the play serves the purposes of apartheid."

In addition, the protesters object to the actions of Bertha Egnos, the producer. Bertha Egnos, a white South African songwriter, who has wrongfully copywrited the traditional African music, used it in the play in her own name David Seibeiko of the Pan African Congress, which also supports the impending boycott says, "This is again a case of Europeans exploiting African culture. This play seeks to present a happy go lucky image while children are being murdered."

Further, there is the issue which caused the initial protest. Unidentified members of the cast of the London production of "Ipi-Tombi" sent a letter dated November 30, 1976, to Marcia A. Gillespie, Editor of Essence Magazine, which stated, "We have been earning this miserable pay for the longest . . . but we could never complain in South Africa . . . By writing this letter Brothers and Sisters we are saying, help us by not supporting that who Iphi Tombi when it opens in New York . . ." The letter said the members of the London cast were only being paid 28 pounds, or about \$40 dollars a week for their services. Ms. Gillespie, who is also a spokesman for the Committee, has said, "The boycott is not aimed at the New York cast. They are innocent. We are fighting the people who have produced this play."

These charges have elicited a heated response from the producers of the play. Max Eisen, the show's press agent said, "The play has absolutely nothing to do with the South African Government." He also characterized as "absolutely untrue," the Emergency Committee's claim that 12 to 15 cast members who rebelled in London were left stranded there. When asked whether the play is making a political statement, Mr. Eisen replied, "Yes. You should see the play yourself to see what that statement is." Mr. Eisen also denied that the actors are being underpaid, and reported that each member of the New York Company is being paid \$395.00 a week.

The producer, Egnos answered the protesters' claims in a mail gram released by Mr. Eisen. It states, "A verse from the song *The Digger* says What do I say to my son, advise and tell him to run, I choke on shame. These are not exactly lines from Mary Poppins," in response to the charges that the play ignores the actual conditions of life in South Africa. She points out that three of the songs are banned in South Africa, where the play "is the longest running musical show in the history of South African Theater" according to the opening night statement issued by Max Eisen. Ms. Egnos chided the boycotters. "All these boycotters are doing is destroying an opportunity for these entertainers to perform in America." On her



Pickets outside of the Harkness Theatre.

Photo Pedro Delgin

use of traditional music, Ms. Egnos stated, "like the works of Shakespeare, this music belongs to everyone."

Other groups supporting the boycott include the Richard Allen Cultural Center, the Black Theater Alliance, the Fight Back Black Student Organization of John Jay College, the Patrice Lumumba Coalition, The Socialist Workers Party, and the South Africa Freedom Day Coalition.

Annette Samuels of the Richard Allen Center, cynically answers the plays sponsors claim of independence of the South African government. "The very fact that the play

was allowed to come into existence in South Africa, where repression of anything criticizing apartheid is the rule, shows the play has the tacit support of the government." Merton Simpson of the Patrice Lumumba Coalition says, "We'll be out here picketing until the play closes down."

Closing day may not be far off. According to an article in the January 7th issue of the New York Post, the play has been losing \$10,000 a week in potential receipts due to the picketing. Max Eisen admits, "The play has been seriously affected financially by the boycott."

The City

The city
the captivating threshold

of everything
It's got me in tune
yet it takes me alone
to places that no one visits

The live wired
tired
folk in trend
society's blend
money—no end
nothing to spend

people are crashed up
some of them
lying half-starved, naked
and frozen to death

White man Black man
everyman at war

not only here everywhere
but you know
you've got a tune of your own
an instrument to escape
the pity of yourself
that you don't deserve
'cause one nearby thought
or one busy street corner
can show you worse
can show you the idea,
of psychological piss
staining beautiful minds

I hate it I love it

esteban narvilas

CREATING
ESSENCE

Health and Foods

This feature will be devoted to foods and health, two very important topics. They warrant much more consideration than they are presently given, especially for those of us living in this unnatural environment: New York City.

We'll begin with a list of herbal teas as medicines:

- Camomile—relaxant
- Rosemary—stomach upset
- Ceroci*—menstrual cramps
- Senna—laxative (brew with orange slices to cut grippe)
- Anise—improves appetite, alleviates cramps and nausea
- Sage—asthma, soothes nerves, hair rinse for dandruff
- Hyssop—asthma
- Slippery elm—douch
- Nettle—hemorrhoids
- Yarrow—hemorrhoids, fever

Next we have "Fruit juices as natural medicines" . . . check it out.

- Constipation—apple, carrot, celery, spinach
- Pregnancy—carrot, celery, orange, coconut, beet, cucumber
- Kidneys—parsley, celery, carrot
- Diuretic—cucumber
- Hair growth—cucumber
- Allergies—carrots, cucumber, beet, pineapple
- Asthma—carrot, celery, grapefruit
- Hypertension—carrots, spinach, beet, cucumber, celery
- Bronchitis—carrot, celery, beet, cucumber
- Numbness of hand/fingers—avocados, mustard greens
- Pyorrhea—artichokes
- Acne—beet, carrot
- Sterility—spinach, watercress, lettuce, celery
- Loss of hair—spinach, watercress, lettuce, celery

For obtaining natural vitamins:

- Vitamin A—carrots, kale, corn, lettuce, escarole, watercress, sweet potatoes, pimento
- Vitamin B—(complex) asparagus, avocado, brocolli, carrots, okra
- Vitamin C—cabbage, tomatoes, watercress
- Vitamin D—sunlight, cod liver oil
- Vitamin E—spinach
- Vitamin K—cabbage, kale

Source: *Back to Eden*, Kloss, Jethro, Woodbridge Press Publishers, Santa Barbara, Calif. 1975.

Jennifer Nunes

Before The Alarm Clock

it would seem a trifle strange
awakening in the middle of the night
and at times feeling as though
you've stumbled into something
rather inconveniently
sort've like say
accidentally walking in on
a private meeting
or bumping into a murder taking place
while strolling through a public park
during the slump of day

i dunno
your guess is as good as
mine

the silence is still breathing
the whirling of machinery within
the mirror
is just as distinct and clear
as the day before
and dream debris lies scattered
upon the floor near the bed
as usual

an then
i walk over to the window,
and find the world,
pondering whether or not
to continue.

Ken La'mar Jones

INTRAMURAL ATHLETICS

BASKETBALL

enter an eight player roster or join the Player Pool by Feb. 24.

PADDLE BALL

enter singles or doubles by March 3.

SOFTBALL

enter twelve player roster or join Player Pool by March 10.

Entries and Information in J22

V
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Dance Mobile Brings Warm Vibes To Harlem

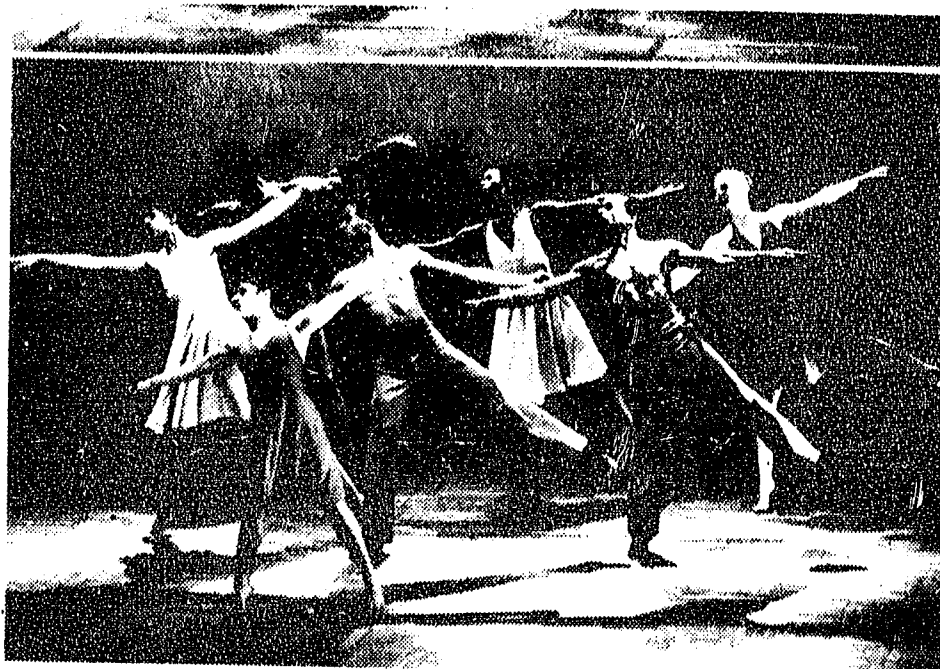
by Stephanie Skinner

That memorable force of Black cultural expositions which populated the Black communities in the late 1960's and early 1970's, reflecting the political protest vitality of that time, has since declined. In Harlem, such cultural institutions and projects as Dancemobile, The New Lafayette Theater, Olatunji's school of African culture, LaRoque Bey's Dance school, Afro-American studio, and the National Black Theater, to name a few, emerged as a significant impetus which served to develop the cultural and political awareness of the community. However, the impact, support and enthusiasm that was once generated has diminished and the focus for the Black artist had changed to an individual one.

Around this same time last year, however, Dancemobile presented their first winter series, a presentation of a Black dance festival, at the Harlem Performance Center, which expressed to me a regeneration of that strong cultural bond to the Harlem community.

Unlike the standing room only crowd that Dancemobile drew last season, the recent winter series, which boasted of fourteen different dance companies, had a slow start, probably due to the bitter cold that we have been experiencing this winter. We are pleased to say that some of the participants are students at City College.

The Rod Rodgers dance company and Charles Moore dances and drums of Africa opened the festival on one of the coldest nights that we have had in New York. While Jack Frost seeped into the theater the Rod Rodgers dancers fought away the stiffness in their presentation of "Freedom! Freedom!", which was premiered at last season's winter series. Inspired by the score of Coleridge-



Rod Rodgers Dance Company

Taylor Perkinson, Rodgers choreographed the piece based on Perkinson's three folk songs in honor of the Bicentennial.

Though there is no comparison between Eleo Pomare and the amateur community group called the Colonial Park Ceremonial Dancers, the audience, who came particularly to see Eleo, were not disappointed by the young vibrant dancers who replaced Eleo Pomare, who had not yet returned from the African arts festival in Nigeria. In a repertoire of African dances, the Colonial Park dancers showed a lot of potential and it would not surprise me to eventually see some of them in

a professional situation.

Choreo-Mutations, a group directed by several of Rod Rodgers dancers was featured on the following night with the Alvin Ailey Repertory Ensemble. Clayton Palmer highlighted the evening in his solo, "Baby Child Born," danced to the music of Valerie Simpson. As I have often seen Clayton stretching his limbs around the Alvin Ailey studio, I really saw how it has paid off by the exceptional extensions and the high kicks done with an erect back exhibited in his piece. Dancing as if he were in the heat of summer, Clayton performed with a polished maturity of

both technique and dramatic presentation.

Africa night was represented by The LaRoque Bey dance company and the International African-American Ballet, who was recently featured in a concert sponsored by the Student Senate at City College. Their stimulating performance of Senegalise dancing proved that the traditional setting of African dance had not been merely a passing fad, but is still provocative and loved. Africa night set a warm stage (along with warmer temperatures) for the second weekend of the festival.

By the time the Alpha Omega 1-7 Theatrical Dance Company and the Fred Benjamin Dance Company were presented, the audiences began to fill the Harlem Performance Center. Fred Benjamin presented a work-in-progress entitled "Come Into My Life," to the music of Stevie Wonder, LaBelle, and Roberta Flack. It was a striking, bold piece that hit home to that down to earth experience of love, highlighted with fashions and climaxed with an excellent use of synchronization by the entire company leaping across the stage into each others' "lives." From the audience's response, I can't wait to see the finished product.

Nat Home and the Chuck Davis Dance Company ended the dance series on Sunday night. Some of the other featured artists were: The Frank Ashley Dance Company, Walter Nicks and Shawneequa Baker-Scott.

Dancemobile, a unique self-contained mobile unit which brings dance companies to all five boroughs of New York and up-state, featured a broad spectrum of the Black experience through dance in their second winter series. The event served to remind and introduce to the community to the existence of Black dance companies.

Gut Reactions To Televised *ROOTS*

The following are quotes resulting from a random survey of Black and Latin people on City College's campus and around the community. The question was "What did you think of *Roots*?"

Male Bus Driver, 30's

"I don't have too much to say. It made me mad as hell! Makes you feel like you wanna' do something to them (The whites). They been doing it to us all this time! Now, relations on the job are tough because I know that's the way those bastards feel in their hearts, even now."

Female CCNY Student, 20's

"I thought it was pretty good. It wasn't a documentary, I can say that, but it got the point across."

Male CCNY Graduate, 20's

"Why did they never show the slaves working? It was the usual T.V. junk, artistically speaking. It was hard to get over seeing white people from 'Hollywood Squares' starring in it. It wasn't hip or honest the way the Black people were always losing to the whites. But really, "Roots" was made to sell the sponsors' products, not to be revolutionary."

Female CCNY Faculty Member, 40's

"Very good. Except a lot of whites thought it wasn't true because it was too much for them to face."

Male CCNY Graduate, 30's

"Roots was about something I was aware of, that I knew existed, so it came as no surprise to me that the systems set up like that. It's always been that way and it still is. There will never be any change unless there's concrete revolutionary action on the part of Blacks."

Woman worker, 20's

"I enjoyed it for what it was, an attempt to impart knowledge. Overall though, I was restless with it, especially toward the end. I didn't agree with some of the cliches, though even today I'd probably try to dissuade my man from violence — I thought that was a real portray of women's survival instinct."

Male CCNY Student, 20's

"It was really good. An eye opener because it was from a Black point of view. I didn't like the Black man not whipping the slavemaster in the end. That was showing how "good natured" white people think we are."

Male CCNY Student, 20's

"I liked the program, the acting was really good. It was a little bit too propagandistic from the Black point of view. If it'd been less so it would've gotten over better with the white folks."

Female CCNY Student, 20's

"I don't think it expressed what really used to happen. They (the white writers of *Roots*) were pretty easy on the white people."

Male CCNY Student, 20's

"It was bullshit. It looked as though the black people were too docile to run off, and that's pure lies. According to *Roots*, being a slave wasn't too bad."

Male CCNY Student, 20's

"I think it's great! It showed many things, what happened and how, how blacks came to be free."

Female CCNY Graduate, 20's

"I thought it was rather fictitious. It was absurd seeing Kunta Kinte, a slave, having time to court his future wife, also a slave. When I heard O.J. Simpson would be in it, I started laughing. His afro was all blow out and shaped, just like people now. I didn't watch it after the first couple of nights."

Woman worker, 30's

"It gave the impression that the overall factor in the length of slavery's duration was mental intimidation, and that's just not true."

Male High School student, 16

"I felt it was very together and gave us an opportunity to see our culture. Things are really changing. The white man knows in this day and age that we're human beings, and he's sorry for what he's done. T.V. made *Roots* accessible, Alex Haley was very successful."

Female CCNY student, 20's

"I thought it was very moving and helped in the sense that it showed, visually, almost a real depiction of what went on."

Male High School Student, 17

"It was pretty good. It opened up my eyes."

Male worker, 30's

"What I saw of it was fantastic. It was very real. An Australian friend always wanted to turn the channel, the impact was so strong — I wouldn't let him! I'm glad it was on T.V. The visual stimulation was important to me, I'll probably never read the book."

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TV'S Roots: 'Whitewashed View of Slavery'

by Jill Nelson

There are four basic areas in which the televised version of **Roots** must be explored. Those are its origin, its interpretation, the levels of propaganda which it puts out, and its long range effects on Black people in America.

Roots, written by Alex Haley, who also wrote the magnificent "Autobiography of Malcolm X," took twelve years to write. It was an incredibly arduous task from which Haley emerged victorious, through his past, ours, firmly grasped; eloquently recounted through his prose. Alex Haley sells the rights to "Roots" to television, and we enter the interpretational phase.

It is here that **Roots** begins to forget its origins. Hollywood, as it has consistently done when dealing with Black folks (witness **Car Wash**, **Blacula**, **Foxy Brown**, ad nauseum), interprets **Roots** to fit its own views of Black people and the institution of slavery. The teleplay of **Roots** was produced and written primarily by whites. This is as if the staff of **The Paper** were hired to write a saga of the Jews. It is ridiculous to have white directors, producers, writers, and technical personnel making up the majority of those involved in the production of **Roots**. Neither through casting, camera work, or costume and set design did attention to detail or sensitivity to nuance come to the rescue. The cast was primarily composed of white actors whose talent are more suited to television game shows, situation comedies, or soap operas, and Black actors from the same superficial mediums. These actors were cast alongside a few excellent and experienced players, and the contrast served to weaken Haley's strong characters through inept and imbalanced performances. The characters were, with a few exceptions, obvious, boring, and enragingly stereotyped.

In terms of the style in which **Roots** was shot, nothing inventive was attempted, and nothing resulted. Lack of imagination was the basis of the technical work involved in **Roots**.

As for detail and nuance, **Roots** was virtually devoid of both. Are we to believe slaves dressed well, had dining room sets, slept in houses with curtains and beds with topsheets? Are we really to believe that five drunk white men could hold 170 Africans captive on the Gambian beach in cages made of sticks? These consistently dishonest portrayals of slave life exist primarily in the fantasies of Hollywood. Their consistency throughout the film implies that, despite the sensationalism of various rapes, klan attacks, and white sadism, slavery wasn't all that bad. This is bullcrap coming from the exclusively white school of historical revisionism. We are never shown the absolute squalor and degradation, nor the constant physical oppression that were the foundations of the slave system. The systematic destruction of language, music, culture, and family is ignored, or superficially explored.

Are we as a people devoid of rage, anger, and the need for the catharsis of violence and revenge? **Roots** would have us think so. Whenever a Black person had the inclination or opportunity to avenge their brutalization in an act of violence toward whites, they turned the other cheek. This is Hollywood's imposition of the docile darkie image, the nigger as ultimate Christian, more Christian than the white master whose religion Christianity actually is.

Throughout **Roots**, beginning with the captain of the slave ship, we are presented with the token "white man with a conscience." How is it possible for goodness to survive within the context of absolute evil, within any person who traffics in or profits from slavery? The very notion of a "good slavemaster" is a contradiction in terms, and as such, ridiculous.



Building Toward Tomorrow



Free At Last?

Overall, **Roots** presents a whitewashed view of slavery, palatable enough so that when the commercials come on the audience will be calm and relate to the sponsors product, so there will be no outbursts of rage in Harlem, Watts, or Chicago's South Side. It would be naive for us to expect otherwise from the people who brought us **Bing Long**, **Monkey Hustle**, and **Superfly**.

Yet in the end, **Roots** comes back to its own roots in Alex Haley's excellent book. Its television version is important, more because it was there, than how, why, or by whom it was done. For the week that **Roots** was shown I felt intimately linked to

the mass consciousness of Black people all over the United States, felt a spiritual and historical unity evoked by the commonality of our **Roots**. The importance and value of **Roots** begins to emerge now that it is over. Haley's book should be read, thought about, and discussed by all of us. Hopefully its effects will be felt for years to come. We as a people will at last be able to talk about slavery without humiliation and guilt, will be motivated by **Roots** to discover our pasts and ultimately to shape and direct our futures. Finally, **Roots** should be read to achieve a true liberation, free at last of the modern day slave masters of guilt, racism, dope, poverty and ignorance.

Harlem Renaissance Program Being Developed

by Kenneth D. Williams

Measures are currently underway to bridge the gap between the minority students of City College and the Harlem community surrounding the campus. At a weekend conference, the Day Student Senate formed a new committee for the purpose of implementing a Harlem Renaissance program.

The Harlem Renaissance committee held its first meeting in Finley 331 on February 4, 1977, to plan the means by which Harlem and City College can become more closely connected. The group's Committee, chaired by Selwyn Carter of the Student Senate, has resolved to hold a cultural festival this spring.

This proposal states, "The Harlem Renaissance will be a cultural festival designed to stimulate a growth of awareness of the common ties between the members of the campus, and the surrounding community. Emphasis will be placed on, 1. the campus as an integral part of the community; 2. the socio-economic and political condition of the Harlem community; 3. the culture of the community."

Mark Williams, a political science major, is the originator of the idea. Mr. Williams described how the idea came to him. "I've been thinking about something like this for a long time now. One day, I was walking down 125th Street and saw the fellows selling their wares. I related this in my mind to the markets in Africa where various tribes exchanged ideas as well as goods. This led me to think what was going on in Harlem should be linked up with the life of the campus."

The Committee plans to put this idea into operation by means of a large scale two day festival, in which persons from the community will be invited to come on campus and share certain positive elements of life in Harlem with City College's student population. This will be done culturally through exhibitions of books, paintings, sculptures, poetry readings, and dance troupes. In order to make the festival an expression of cooperation rather than competition, the Committee has resolved that there will be no contests between contributing artists and performers.

Politically, the festival will be used as a forum to examine the social condition of Harlem, and relate this to the function of City College. Speakers will be invited to address themselves on these matters.

The festival will include an open air market, where streetcorner merchants will sell jewelry and other small, inexpensive goods, but Harlem Renaissance does not wish to put too much stress on the commercial aspect of the festival. In the words of Mr. Carter, "We're not about to have people coming up here just to make a buck off the students."

The group wishes to make the festival an inclusive activity. To facilitate this, various academic departments of City College, such as Black Studies, Puerto Rican Studies and Music, shall be contacted and asked to participate in the festival. Off campus institutions such as the Schomburg Library, the East, the Fortune Society, and various organizations within the Harlem community will be asked to lend their assistance.

The Harlem Renaissance Cultural Festival is tentatively scheduled to be held on April 28 and 29. Persons who wish to participate should contact the Student Senate in Finley 331 or call 690-8175.