

THE PAPER

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Thursday, March 24, 1977

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

TAP Monies Will Be Cut

By Eleanor English

The TAP Forum, held March 10, and sponsored by the Day Student Senate, sought to inform students of the impending reduction of TAP monies, and how it would affect them.

Guest speaker at the forum was Joseph Meng, Vice Chancellor of the Board of Higher Education. Mr. Meng, introduced by Cheryl Rudder, President, of the Day Student Senate, stated that the new budget plan would affect all students.

After the imposition of tuition this semester, the State of New York intends to decrease the Tuition Assistance Program by \$100 dollars next semester. BEOG, veterans benefits, and Social Security will now be included in students' budget as taxable income. This will raise most students' annual income, thereby causing a reduced TAP award.

Exactly how Governor Carey and Mayor Beame intend to change formerly non-taxable income into taxable income, Mr. Meng didn't know.

Students present asked Mr. Meng



Joseph Meng, Vice Chancellor of the Board of Higher Education

a number of questions. Such as "What would be the minimum income for an independent student before their TAP award would be reduced?" Approximately four to five thousand dollars," replied Meng. He seemed very vague about

whether this meant with or without dependents.

When asked how students would be able to organize some type of confrontation, Meng simply retorted, "There is no type of organization, but," he added,

"you can call the homes and businesses of the legislators involved."

There were several comments from the audience. Most notable were those from the Sparticus Youth League, who were very strong on rhetoric, but weak on concrete proposals.

One person argued that the prime target should be the State Building, at 125th Street. Such people as Senators Carl McCall, Fred Samuels, and Manhattan Borough President Percy Sutton should be used to defend this district, since they were elected for this very purpose, he stated. We as students, he added, have little or no political power, since students enter college and graduate every four years.

Other proposals from the floor included marches, demonstrations, lobbying, letter writing, and student boycotts of classes.

But in the face of dwindling student interest, the future of activities seem quite dim. With pen in hand, apathetic students are writing their very own obituaries.

Artists At Work

By Beverly A. Smith

Dennis Burke and Jamil Hasan, art majors here at City College, were honored by having their sculptures shown recently. Mr. Burke's, at a Black History Exhibition in the World Trade Center, and Mr. Hasan's, at a Black Arts exhibit in The Church of the masters in Harlem.

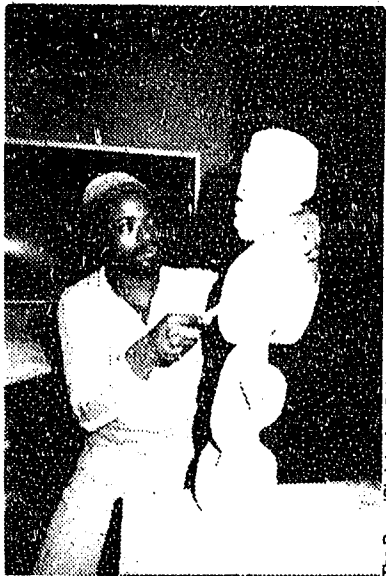
Dennis Burke, a junior, had six sculptures displayed in the Oval Room of Tower One. Mr. Burke was exposed to art at the young age of 4 by drawing and painting with magic markers. He is part of a creative family. His grandmother was a fashion designer and his mother, an artist.

When Mr. Burke was in elementary school he was able to attend art classes at Pratt Institute through a scholarship awarded to him. At Music and Art High School, he concentrated in all genres of the art field. Here at City College, his main concentration is sculpturing.

When asked why he chose to major in art, Mr. Burke said, "I feel I can offer the world a lot; and art being the oldest thing in history, I feel that there's a place for me." Referring to the competitiveness of the art field he said, "I know I must have patience because nothing comes easy."

Mr. Burke feels that City has helped him as far as getting himself established. The sculptures that were on exhibit were all done in Eisener Hall, the art building.

As far as the Art Department helping the student, Mr. Burke



Dennis Burke, CCNY student

stated that students are under the wings of their professors, but after they graduate students can fly off and gain their own perspectives in life.

Jamil Hansan, a sophomore, also started expressing himself through art at a young age (7). He began competing in art shows early. Mr. Hasan's early objective was a field in carpentry, and it wasn't until he came to City College that he decided to become a sculptor.

Mr. Hasan's sculptures were to be viewed at the Black History Exhibition, also, but due to unfortunate circumstances, they were not. His sculptures and statues, which included a 15 by 9 foot angel, were damaged in transit. He refused to exhibit work that he put

(Continued on Page 3)

Unity in Struggle

By Carmen Bell and Jill Nelson

International Women's Day was celebrated by the Women's Center on March 10th, 1977, in Finley Ballroom.

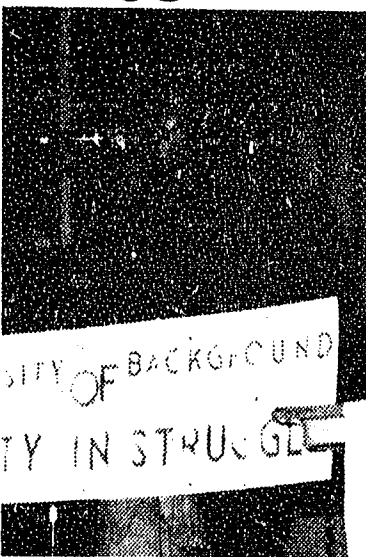
The day-long festivities included films, a slide show, music, and speakers. Literature was available on all facets of the women's movement and volunteers were ready and willing to answer any and all questions.

The activities were informative as well as entertaining. Joan Kelly-Gadol, Acting Director of the Women's Studies Department, provided the sparse but attentive crowd with a historical perspective of International Women's Day, detailing women's involvement in the instigation of the Russian Revolution, early unionization, and contemporary liberation struggles.

Dr. Helen Rodriguez of the Bio-Med Center addressed the audience on the topic of sterilization abuse. She focused on sterilization as a means of oppressing Black and Latin women, suggesting that it was a subtle, often legal means of genocide.

Later, Gerry Price, Director of the Daycare Center at CCNY, spoken on the problems confronting daycare centers here and citywide. Nellie Vardgian, a parent and student at City, presented yet another aspect of the daycare struggle from her position as a mother trying to attend college.

Those present unanimously voted to send a telegram to City College President Robert Marshak



Gerry Price, Director of the Daycare Center of CCNY.

in support of daycare and urging elimination of the \$30.00 weekly fee presently projected for the Daycare Center the fee has since been reduced to \$10.00 per week.

Student Senate President Cheryl Rudder had been scheduled to speak regarding involvement of Black and Latin women in the women's movement. She was unable to attend so Jill Nelson, a City College student, addressed the issue of Black and Latin women's need to involve themselves in the women's movement.

The day finished with music by the Human Condition, refreshments, and one on one discussions.

Under the banner, "Diversity of Background — Unity of Struggle," the festivities did indeed respond to the needs of all women, irrespective of race, class, or background.

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STUDENT SENATE ELECTIONS MAY 2 thru MAY 6, 1977

Nominating petitions are now available for the following positions:

President

Executive Vice President

University Affairs Vice President

Campus Affairs Vice President

Community Affairs Vice President

Educational Affairs Vice President

Treasurer

Senators — 30 positions available among the

Student Ombudsman

various schools

Finley Board of Advisors

Discipline Committee

Petitions may now be picked up in the Office of the Student Ombudsman, Finley 119.

Deadline for filing petitions-Friday April 15, 1977

735-7188

WAYMON GERRINGER

Tax Advisor

call all day Tuesday

1700 Bedford Avenue

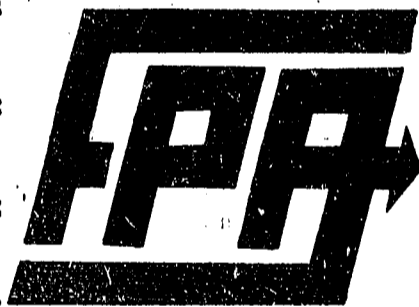
Brooklyn, N.Y.

An Evening of Poetry
Prose and Dance.

with Beth Ferguson,
Sophronia Holman, and
Lana Turner

LANA TURNER

will be presented on Saturday, March 26, 1977
7:30 pm at New York State Office Building,
163 West 125 Street, 2nd floor, Art Gallery.
The performance centers around the work
of such outstanding poets and authors as
Paul L. Dunbar, Langston Hughes, and Jean
Toomer. \$1 donation.



Finley Program Agency

—PRESENTS—

\$\$\$ FOR MURAL COMPETITION

APRIL — INQUIRE AT FINLEY 152

SPRING CINEMA '77 PRESENTS ON MAR. 25

"SLEUTH" STARRING LAURENCE OLIVIER

AND MICHEAL CAINE SHOWN IN FINLEY BALLROOM (F101) at 12, 2, 4, 6 pm.

ALVIN FREELAND GOSPEL SINGERS AT BUTTENWEISER

MARCH 29, 11-1 PM

MOTHER NATURE FATHER TIME

DISCO, BUTTENWEISER LOUNGE

MARCH 31, 8 PM-12 PM — FREE — ADMISSIONS, REFRESHMENTS

The Next Issue
of The Paper
will appear
Thursday, March 31.

For Your Information

CORRECTION

In the YMCA-Mini Academy article (March 10, 1977), Mr. William Hamer was incorrectly reported as being the Executive Director of the Academy. Mr. Hamer is the Educational Director of the Academy. *The Paper* apologizes for the error.

Free Health Tests

On March 29, 30, 31, and April 1, The Women's Center, Birth Control Center, and the Women's Liberation Group of Brooklyn College will be sponsoring their third annual Health Fiesta. It will be held at the Student Union Building located on Campus Road and East 27th Street. The hours will be Tuesday to Thursday 10:00 a.m. till 8:00 p.m., and Friday 10:00 a.m. till 10:00 p.m.

The Fiesta will be providing the following: testing, which will include pap smears, pelvic exams, breast exams, thermography, hypertension, sickle cell anemia, Tay Sachs, and hearing tests; Workshops and Films will cover the following topics, Patient's Rights, Nutrition, Yoga and Health, Health Care After Rape, Self Help, Natural Childbirth, Birth Control, and Abortion.

Free childcare will be available, but please call in advance if you plan to bring children. All services will be free and open to the general public. For further information call the Women's Center at 780-5777/8.

SEEK Program Applications Being Accepted

The City College SEEK Program is currently accepting applications for the Fall term.

SEEK (Search For Elevation, Education and Knowledge) a special educational program offered by the City University of New York has been in existence since 1966 and is especially designed to provide an opportunity for the educationally and economically disadvantaged to receive a quality education at one of the senior colleges of CUNY.

The program is designed to be a five (5) year course of study leading to a Baccalaureate Degree. At City College this degree can be in the liberal arts and sciences but it can also be in engineering, architecture, nursing, performing arts, education and computer science. The SEEK Program provides supportive services e.g. specialized counseling, remedial instruction, tutoring and financial aid.

To be eligible to SEEK you must have a high school diploma or a GED; have a high school average below 80 and be economically disadvantaged (economic disadvantage is determined by the Financial Aid Office).

For more information call 690-5448, Monday-Friday 9:00 A.M. to 5:00 P.M.

Protest Against Apartheid

A demonstration against apartheid in South Africa will be held on Saturday, March 26, at 12 Noon. The demonstrators will assemble at South African Airways, 605 Fifth Avenue (between 48 & 49 Streets).

For more information call 243-1650 or 929-6824.

Financial Aid Information

Applications for College Work Study (CWS), National Direct Student Loan (NDSL), and Supplemental Education Opportunity Grant (SEOG) as well as Nursing Scholarships and Nursing Loans (NS/NSL) have not yet been received by The Financial Aid Office. The office expects the Financial Aid Forms (FAF) to be available for distribution by March 16.

Students are strongly urged to pick up their applications as soon as possible, but **NO LATER THAN APRIL 1** to insure enough time for the collection of documents and the processing of applications. FAF applications will not be handed out after that date.

SEOG applications will be distributed at the same time and will continue to be available after the April 1 FAF deadline.

Students will be given further instructions about screening and completing FAF applications when they pick up their packets. In order to expedite the processing of applications, students should begin collecting the necessary documents immediately. A list of the necessary documents available in the Financial Aid Office (located on the first floor of the Science Building).

TAP applications are not expected to be available for distribution until the latter part of April.

GRADUATE STUDENTS wishing to apply for Fall 1977 Graduate Tuition Waivers should follow the same procedures as the FAF applications.

Mural Competition Being Held

The old broken peace sign symbol outside the Finley Student Center will be changed. In order to put up a new design, a competition is open to all C.C.N.Y. students. There will be cash awards of \$10.00 to \$50.00.

For further information please leave your name, address, phone number and comments in Room 152 Finley Center. Designs must be submitted before April 1, 1977.

Langston Hughes To Be Honored

In honor of the 75th Anniversary of Langston Hughes' birth, on March 31 City College will sponsor a reading of Hughes' works for N.Y.C. public school students at 10 a.m. in Shepard's Great Hall featuring Prof. James Emanuel. At 12:30 there will be a poetry reading by City College students, also in the Great Hall. At 7:30 on the same date, at the Graduate Center, 33 W. 42nd, there will be an evening of dramatic and musical renditions and readings of Hughes' work.

Participants include Ossie Davis, John O. Killens, Lofton Mitchell, and Alice Walker. The program is being coordinated by Professors Raymond Patterson and Ernest Boynton.

Child Conference

April 5-7 is the Annual Week of the Young Child Conference, to be held at the Early Childhood Resource Center, 2023 Pacific St., Brooklyn. For further information call Frederick Harrison at 773-2035.

CUNY-SUNY Basketball

The Third Annual CUNY-SUNY Basketball Classic will be held in Mahoney Gym on Thursday, March 24th, at 7:30 P.M. Top seniors for City and State teams will play against each other. Show some school spirit. Attend!

Black Panel Discussion

The American Museum of Natural History presents a panel discussion on "How Black Culture is Overlooked and Looked Over", with panelists Gerald Fraser of The New York Times, Margo Jefferson of Newsweek, and Peter Bailey of the Black Theatre Alliance.

ARE YOU CREATIVE?

Then bring *The Paper* your short stories; poetry and essays for our Creative Arts Supplement.

All material must be submitted (typewritten and doublespaced) by Monday, April 11, to Findley 337.

THE PAPER

The City College of New York
Room 337, Finley Student Center
133rd Street & Convent Avenue
New York City 10031
890-8188

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Demonstration

The Day Care Union is planning a demonstration on Friday, March 25 at 11 a.m., in front of Governor Carey's office at 55th St. and 6th Avenue. The demonstration is to protest Carey's proposed budget cuts.

"Write On!" Contest

The Ossie Davis and Ruby Dee Story Hour is sponsoring the "Write On!" contest. Prizes will be awarded for poetry, short stories, and essays of not longer than 500 words. Deadline in March 31st. Send all entries to: Write On! P.O. Box 1532, Radio City Station, N.Y.C. 10019.

African Lecture Series

On Monday, March 28, The Abyssinian Baptist Church, 132 West 138th Street, presents the third program in its African Lecture Series, "Who Controls our Culture and Defines our Images?" Bob Law of WURL moderates a panel including poet Camille Yarborough, Peter Bailey of the Black Theatre Alliance, and Kasisi Jitu Weusi, Director of The East Cultural Center.

Artists

(continued from page 1)

a lot of time and energy into, at any less value. He said that he is in the process of taking the persons responsible to a Small Claims Court.

Mr. Hasan's work was also shown at the First Harlem Securities, in an exhibit entitled Forty Three Statues.

Mr. Hasan, like Mr. Burke, feels that art is the hardest trade to become professional in. He stated, "It takes time and thought to gather images together; plus you have to decide how you want your sculpture to look." He went on to say, "The hardest part is getting your works shown to the public."

Mr. Hasan also talked about making a profit. It is very important to have a mailing list, and it's important to get a percentage rate when selling your work. This



Jamil Hasan, CCNY student

percentage can range from 2 to 100 per cent. "There's a steady game you have to go through and in this day and age Blacks are not geared for this part of the American dream," he stated.

Be that as it may, it will not stop Mr. Hasan nor Mr. Burke. Mr. Hasan shall continue his sculpturing and Mr. Burke hopes one day to become an art instructor. He wants to open up a school for ghetto children who have talents that are not being exposed. Mr. Burke wants to catch their capabilities at an early age.

Mr. Burke and Mr. Hasan both feel that if you have a talent the best thing to do is get exposed and if your exposure can come about at an early age, it's all the better.

Subject Jazz:

An Interview With John Lewis

J. Sills-Jihoji

John Lewis, born May 3, 1920, is an accomplished pianist and composer. Most often associated with his work as a part of the Modern Jazz Quartet, Prof. Lewis has played with outstanding musicians such as Sonny Stitt and Dizzy Gillespie. He received degrees from the University of New Mexico (B.A.) and the Manhattan School of Music (M.A., M.S.), and he currently instructs music courses at the City College.

Jihoji: If jazz is a combination of African and European elements, in what manner is this combination evident?

Lewis: Well the African element is principally rhythmic. Also there is the idea of call and response that you find in a lot of Central African music. This being very broad, we are not being very specific and detailed here. European elements would be chord progressions. They had very highly developed types of harmonic chord progressions.

Jihoji: And how about the instruments? Aren't they European?

Lewis: Yes also the instruments. They were all originally European.

Jihoji: What are the major periods in jazz history?

Lewis: Well the African element is pre-time before 1929, which to me was a searching period. Searching for an expressive tone quality of all the instruments. Searching for an instrumentation that was practical to use and looking for the development of the improvisation or the instant composition technique, which is one of the very unique features of jazz. Also searching for new rhythmic shapes which have become a common language in jazz. All these things were developed at this time.

Then after that you have the period from 1930 to 1940 when a lot of the searching was over and they arrived at a type of classical instrumentation for a large ensemble and developed that to a tremendous degree. There also emerged great soloists.

Then there was the break down during the war. At that time the emphasis was on the soloist. He had an opportunity to develop more because the big bands disappeared, mainly because of musicians being taken into the army, and many of them never coming back. In 1945 then you begin the period of small groups composed of virtuoso players.

Jihoji: Who are some of the great jazz innovators?

Lewis: First Louie Armstrong. The way we know jazz is from its classic qualities and the first great influence was Louie Armstrong. He was a trumpet player and also sang. He not only influenced other trumpet players, but other instrumentalists and also composers and arrangers. Then you have Coleman Hawkins on saxophone, Jimmy Blanton on bass, Duke Ellington's composing and arranging, Fletcher Henderson, Benny Goodman, Count Basie, and many others. I'm just naming a few. It's wonderful if you have a lot of time to go into it. You can have a lot of fun listening and reading about them.

Jihoji: Well what instruments dominated the early sets?

Lewis: The piano was the universal instrument before and after the war. Almost everybody had a piano of some kind. Then the trumpet and the clarinet, the trombone, and naturally, the drums. Later the saxophone took over from the clarinet. This is a case in point of the decline of an instrument. Nothing has happened with the clarinet since Benny Goodman made it extremely popular.

Jihoji: Has the education process of an aspiring jazz musician changed as compared to the way you learned how

to play?

Lewis: Enormously. The way I learned to play, and many of my contemporaries, was by playing with bands or playing in groups and with people who could play better than you and that's how you learned. Conservatories and music schools did not exist at all. Now they're beginning to exist. For awhile there was a big vacuum after the war when the big bands disappeared. The music suffered. Now we have a great deal of education going on at places like City College and most of the big schools in the United States and Europe. It's growing and slowly developing new methods of teaching.

Jihoji: Do you think this shift in the education process to institutions and away from jam sessions has taken anything away from jazz?

Lewis: No. I use the jam session idea in my improvisation class. However, the jam session as such for professional musicians has run its course. It had its use, it was a learning and cross

Lewis: Dizzy's always been interested in Latin music. I think he played in Machito's band. He's always been interested in Latin music. When I started to play with Diz, he hired Chano Pozo, a cunga player. So he always saw that possibility and tried to do something with it but it hasn't come off so successfully that it has become part of the mainstream of jazz yet. Maybe it still will. Brazilian music though, which is also Latin music, has had a tremendous impact and has been absorbed by jazz.

Jihoji: In your opinion who had the most pervasive influence on jazz since W.W. II?

Lewis: Form the period after the war the most influential player has been Charlie Parker.

Jihoji: Where does John Coltrane fit into the jazz picture? What contributions did he make?

Lewis: He was a magnificent player, one who had imagination and the equipment to explore new possibilities.



John Lewis: Musician and teacher

fertilization place where you got ideas from many different people rather than just the group you played with. But again, it mainly belonged to the searching period and this technique has become highly developed and it is passed on to other players.

Jihoji: How do you account for the reception of jazz in Europe as opposed to its long time rejection in America?

Lewis: Europeans are culturally far more sophisticated. Music was developed there and they had a greater appreciation and understanding of it. The country has been so busy doing other things, solving other problems, that music and arts, until very recent years, hasn't taken on any importance. Only in recent years has the Federal government been involved at all in trying to support it. This has been going on in Europe for hundreds of years in one form or another.

Jihoji: Machito, the great Cuban percussionist, and Dizzy Gillespie have done a lot of work together and possibly introduced the Latin element to jazz. Did it bring about any new instrumentation?

These possibilities are not necessarily masterpieces in themselves, but they can, I hope, suggest something to other players; to either look further or refine something he's presented. It's more in that sense. Even a more important innovator to me was Ornette Coleman.

Jihoji: Some jazz composers have been compared to European classical composer. Is a comparison possible? Who are the greats?

Lewis: Duke Ellington. I don't think so not yet. You see for example Bach's music was created for the specific job he had of creating music for the church. Hayden had a regular job of creating music for this very rich Hungarian Prince Mozart wrote on order, not just because he decided he was going to sit down and do it. Our music was written mainly for the L.P. and the three and a half minute record. It doesn't strike that wonderful balance between enough new and enough repeat so that it's a pleasure to listen to something for a long span of time. Holding a group together for thirty to forty minutes is difficult.

Jihoji: People just getting into jazz today often do so via George Benson, Chic Corea, Herbie Hancock, and Freddie Hubbard's contemporary music. In terms of these artists who have their roots in an older jazz sound, do you feel they are expressing their creativity as well?

Lewis: Both of these Freddie Hubbard and Herbie Hancock) I know very well and they have their roots in the deepest traditions of jazz. In the case of Freddie Hubbard his roots run back to Louie Armstrong. Herbie Hancock's run back to Art Tatum and Earl Hines. So they both have very firm foundations.

Their playing and so forth today is fine. Whatever they do if they find a way they can make a good living . . . I wouldn't like this music to be isolated in any Ivy Tower where it must be so and so. If it's not attractive to most of the people then I don't think it deserves to live. So if they do something that is attractive to a great many people, fine, and I don't see any reason to apologize for it either.

Jihoji: This then is a new direction of jazz? Will it enhance it as a whole?

Lewis: I hope so.

Jihoji: Who are some contemporary virtuoso musicians?

Lewis: Well, Ron Carter, Kenny Baron, Buster Williams, Hank Jones. Really now that you mention it almost all players are virtuoso, not all of them have organized what they want to do well enough, some don't persevere as well as they should, like Ron Carter is trying to do. But the Quartet did that a long time ago, we developed a music that was attractive to the people and a music that we liked to play and refined that music by working and playing, working and playing. We worked very hard.

Jihoji: You've done a lot of composing; do you regard yourself as a better composer than musician or vice versa? Do you think you do both equally well?

Lewis: Up until recent times, I thought about myself as a composer. But now that I have time — that job with the Quartet took up an enormous amount of time — now I have more time with the piano I am excited about what I see I can do. I neglected it for a long number of years.

Jihoji: The last question I would like to ask you has to do with the impact of social movements on music, in this case, of course jazz. Did the social protests of the 1960's have any significant effect on jazz?

Lewis: I don't know. Music can't do anything really but make music. It can only say things with patterns, pitch patterns, rhythmic patterns. It can't really say anything. . . Only when you use words with music. But then again it's tacked on to it, it's not the music itself, but that's the only way it can be involved in recording social events. Just music by itself won't do too much. Even if you find an attractive phrase which has a special connotation it will become twisted and lose its meaning as other generations come along.

Space will not allow, a concurrent article involving the cultural aspects of jazz but, of course, they do exist. Interested readers may look into a course offered by the Black Studies Department, instructed by Professor William Mackey, which explores the relationship between Black Nationalism and contemporary black music (Blst 25). In addition to this course there are several books (I strongly recommend *Black Talk* by Ben Sidran) and recordings available in the Music Library at Shepard Hall.

Makin it Funky

The Politics of the Music of James Brown

By Jill Nelson

The final segment of James Brown's work to be examined are those songs that make direct political statements, often simultaneously offering oral histories of Black rural society and its people, turned urban. Brown's music, always good to dance to, stressing funk and rhythm, often serves to obscure these lyrics, perhaps intentionally.

"There was a Time," which came out in the early sixties, when Brown's popularity and influence on Black culture was on the rise, is an excellent example of Brown as oral historian. In the song he traces his development as a man and an artist, using various dances, from the childish, spontaneous "prance," to the more formal boogaloo and jerk, to delineate time and suggest progress.

Interesting in this song is Brown's mention of his early life;

"In my hometown, where I used to stay,
The name of the place, Augusta, G.A."
His use of the word "stay" suggests a mobility and searching that does not allow him to settle down, forcing him always to move on. Dancing in "There was a Time" becomes a metaphor for success, for striving. As the record progresses Brown learns more dances, achieves more success, but he is still doing dances that he has learned from someone else. He is, in a sense, striving toward an act of creation. At the close of the song Brown has succeeded in creating his own persona, in dancing out a niche unique to himself;

"There was a time, sometimes I danced,
Sometimes I danced, sometimes I clowned,
But you can bet, you haven't seen
nothing yet,
Until you see me do the James
Brown!"

Brown's use of dance as delineator of time, as illustration of his personal and our collective struggle for cultural identity and history, is characteristic of his method of oral history. Starting from a personal base, Brown brings in various symbols of society, culture, and status to create a personal and collective identity. His use of dance is again affirmation of our need to dance, release, rejoice, as well as acknowledgement of the integral role dance has played in our culture in America, Africa, the West Indies, et al.

Perhaps Brown's most well known song, and certainly among his most overtly political, is "Say is Loud, I'm Black and I'm Proud." Coming out in the mid sixties, at the height of what are known as the Black Power and Black Nationalist movements, movements toward united cultural identity, past and present, this song had a direct effect on all of us. Blared from the speakers



A prayer for the return of funk

of every record shop in Black neighborhoods, from our radios and record players, "I'm Black and Proud" became, in a sense, the liberation song for hundreds and thousands of urban Black folks.

Lyrical chronicling our struggle for power, tradition, and dignity, and at the same time supplying a funk beat to dance to, this song suggested that popular music need not be devoid of direct historical and political statement. It can, in fact, exhort, preach, politicize. The structure of "I'm Black and I'm Proud" is interesting in that it is structured as a call and response song, Brown serving as preacher to a congregation of childish voices. His use of children is indicative of the strong nationalist feeling of the middle sixties, when great stress was put on having an raising a "new nation" of children as, in some sense, "saviors". With such lyrics as:

"We've been 'buked, we've been scorned
We've been treated bad, talkin' bout sure as you born.
Now we demand a chance to do things for ourselves,
We're tired of beatin' our heads against the wall,
For somebody else!"

Brown demands at the end of each verse that his congregation, "Say it loud, I'm

Black and I'm proud!" And they do, and in responding to Brown's call there is acknowledgement of commonality, unity, a musical suggestion of the strength of our roots. "I'm Black and I'm Proud" is illustrative of Brown's musical sensitivity to, and exploitation of, popular thought.

Brown has consistently served as a musical reflection of the climate in urban Black America. It is interesting to note that several years after this song came out Brown released an album entitled "Revolution of the Mind," featuring a cover picture of the "Godfather of Soul" behind bars, and an inside photo of his release from prison, fist raised in victory. Containing the songs "Get up, Get into it, Get Involved," "It's a New Day, So Let a Man Come in," "Superbad" and "Soul Power", this album is a continuation and reinforcement of the political and historical lyrics typified by "I'm Black and I'm Proud."

If Brown is a musical reflection of urban Black peoples perceptions and position in society, his comments on various political changes in the seventies are of value. Brown's statement on Watergate was, "You can have Watergate, just gimme some bucks and I'll be straight!" This is indicative of the feelings of most Black people during various "revelations" of political corrup-

tion, from the Knapp Commission to Nixon's downfall: A basic indifference and cynicism, a belief that government is inherently corrupt, and that our situation will not change as a result of political hocus pocus.

Following the resignation of Nixon and the ascendance of Gerald Ford, in the fall of 1974 Brown released "Funky President," a direct comment and attack on the American system,

"People, people, we gotta get over, before we go under,
Country, didn't say what you meant, just changed

To a brand new, funky President!"

Political salvation is hopeless, Brown tell us, chronicling the fall of the stock market, lack of jobs, his being forced to "drink from a paper cup." But all is not despair, Brown suggests a road salvation;

"Lets get together and get some land,
Raise our food like the man,
Save our money, like the mob,
Put up a fight, on the job!"

In the background Brown's band serves as congregation, exhorting him to "Tell it, Godfather," "Rap Godfather," "Listen to the man," to Brown's constant reiteration of the words, "We gotta get together! Gotta get over! Before we go under!"

This was Browns last directly political song, a song of disgust, disillusionment, and desperation at the specter of "going under." Since 1974 Disco has become the rage, to an extent displacing and battling Brown and the funk bands he has heavily influenced. Produced to the limit, polished until all the texture and strength of the music and lyrics is gone, Disco songs often consist of lyrics of six to ten words repeated to the point of madness witness "Shake Your Booty, Disco Duck" etc. Disco, the music of the seventies, of "I'm O.K., You're O.K.," Gerry Ford, Jimmy Carter, and the Jeffersons, has overshadowed the coarse, screaming, preaching, political lyrics of James Brown. Certainly a degree of this is Brown's responsibility. His lack of musical creativity has manifested itself in remaking old songs, using a faster rhythmic structure and the same words. His political endorsements and statements, particularly during the riots following Martin Luther King's assassination, have alienated a number of people. Yet in addition, Brown's present low profile, his focusing primarily on "dance" songs, such as "Sex Machine" and "Hustle (Double Bump)", can be seen as a reflection of the political, economic and cultural confusion, disillusionment, and apathy prevalent in our communities in this decade of the buycentennial.

Clara's Ole Who? cont'd

(Continued from Page 8)

especially comical when a gang of young hoodlums, (friends of the women), burst in through the back door. They are on the run from the police for robbing an unsuspecting drunk.

The scene that follows their unconventional entrance is perhaps the liveliest of the play. B.G. brings out more wine from their seemingly unending supply. Then Clara, though protesting she no longer dances, (for the benefit of her proper suitor), breaks into one of the meanest slops and one of the wiggliest wobble's this side of 125th Street. The others skillfully imitate the dances of the era as well.

Finally, the surprise ending which I will not reveal, helps enhance the momentum of the play. *Clara's Ole Man* is easily an evening of superior entertainment. The

members of 'The Family' make it hard to distinguish between their acting and the possibility that they really are the people they portray.

There are many things in the play at which to laugh and at which to identify. The true art of the play is its closeness to reality for Black people. As is often the case in Black people's lives, laughter sometimes serves to lighten the heavy burden of mental pain. Similarly, drinking and dancing sometimes help Black people to momentarily forget their impotency against the oppressive forces. This was true twenty years ago as it is today.

Clara's Ole Man is a believably joyful and at times coldly realistic depiction of Black people's lives and to this writer another major accomplishment for Ed Bullins.

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Messenger of God or Pagan Ripoff

By Sami Rehman

Muhammad, Messenger of God is a new Filmco International production. It was released by Tarik Film Distributors. Starring Anthony Quinn this modern day epic of early Mecca leaves much religious interpretation to be desired.

This film contains historical inaccuracies and creates misleading impressions about the Prophet Muhammad and his companions. This distorts many aspects of Islam as well. For example, some verses of the Holy Qur'an have been wrongly quoted. On at least two occasions, Quranic verses are quoted. On both these occasions the first revealed verses of surah Al-Alaq (XCVI) the word 'sensitive' was added, and the verses relating to the conception of Jesus (XIX,vs.16-21), the angel was mentioned by name as the Archangel

Gabriel, whereas in the actual text no name is given to the angel.

The film projects the whole story of the inception and the spread of Islam as a struggle between the poor and the rich of Mecca. The poor and the slaves responded to the call of Islam and the rich Arabs opposed it. It attempts to convey the message that Islam in Mecca had come to liberate the slaves and the women, and to lead the poor in a revolt against the rich. It is established in Muslim history that the Quran, in Mecca, came with no civil or legal edicts of the nature portrayed in the film, but was, instead, only devoted to proclaiming the faith and the basic beliefs of Islam.

It was not until the Muslims had settled at Medina that legislation started and

Muslims began to take the shape of an organized state and political community. The proper placement of these facts and their understanding within their proper historical perspective is extremely vital and important for the right as well as the understanding of the inception, development and establishment of Islam.

First and foremost, the film is being accredited with the honor of not showing the person of the Prophet, in regard, it is claimed, for the sentiments and beliefs of Muslims. But this, of course; has not prevented those who have seen the film from forming an incorrect image in their minds of the Prophet and his character and personality. One person, refusing to be identified, said, "I thought the Prophet was an "invisible" man. I thought that he was a spiritual being, I even had the impression

that the audience was the Prophet, with the actors bowing in front of the camera." This of course would lead some to conclude that Muslims look at Muhammad in a way similar to the way in which Christians look at Jesus, who is said to enter one's life and being. Above all one gets the feeling that the Prophet was a placid, almost indifferent figure lacking in decision, power and often reluctant to come forward.

Muhammad, Messenger of God only reinforces my conviction that the filming of the Prophe's story, or the story of Islam at that period is simply untenable. Further it can never do justice to the phenomenon of Islam or the personality of Prophet Muhammad or any of his contemporary or immediate followers. This film distorts the message of Islam.

The Juices of Life

by Jerrold A. Fuller

"Loss of hair and teeth as well as a failure of the heart muscle points to one inescapable conclusion — faulty selection and utilization of food. Either carelessness or ignorance on this vital subject is SUICIDE!" These are the words of H.E. Kirschner M.D.

Dr. Kirschner is the author of a fascinating book, about raw food juices, entitled, "Live Food Juices." Dr. Kirschner himself has lived using a natural food diet for over fifty years. He has also treated patients with degenerative diseases through the use of raw food juices.

Raw food juices, as defined by the doctor, are the 'Life Blood' of vegetables and fruits. They contain the vital enzymes, vitamins, and minerals necessary to keep our bodies in top condition. Without these elements we become sick.

In his book, Dr. Kirschner presents stories, collected over the past fifty years, of seriously ill patients who have been helped by drinking raw food juices. Some of the diseases that were dealt with successfully, by raw juices, in this book are: Leukemia, Arthritis, Bladder Tumors (Papilloma), and many other diseases.

One obvious question at this point would be, What is the difference between fresh raw juices and vegetables or fruits? Dr. Kirschner gives a clear explanation of the difference. He states that, "If modern research is correct the power to break down the cellular structure of raw vegetables, and assimilate the precious elements they contain, even in the healthiest individual is only fractional — not more than 35%." He goes on to say that, "in the form of juice, these same individuals assimilate up to 92% of these elements." Dr. Kirschner, by no means, wants us to stop using vegetables and fruits, but he wants us to use juices and fruits and vegetables in unison and in abundance.

The following are a few important juices that Dr. Kirschner recommends for us, due to their high nutritive value.

Apple juice is rich in magnesium, iron, silicon, and potassium. It contains vitamins A, B, C, and G. It is also an excellent aid to digestion.

Celery juice is high in sodium, magnesium, and iron. It contains vitamins A, B, C, and E. This vegetable juice is known for its nerve tonic qualities.

Carrot juice is one of the best. It is rich in many minerals. Some of these minerals are, iron, magnesium, sodium, silicon, and manganese. Carrot juice contains vitamins A, B, C, and G. This juice is excellent for expectant mothers due to its high calcium content.

The best way to obtain these vital juices is by using a juicer. A good juicer eliminates the solids, such as cellulose and pulp, from vegetables and fruits. The end product is a pure nutritional juice without solids. Certain well known juicers are: Acme (my brand), Atlas, AEG Juice Extractors, and Champion. One less expensive juicer is the Helical Grinder, which is about eighteen dollars.

If, at the present time, price is a problem, there is another possibility for interested individuals. Many Health food restaurants now make raw juices on the spot, while you wait.

Dr. Kirschner states, in his book, that raw juices are superior to animal foods as a source of vital vitamins, and minerals because, in his words the juices, "give us our vital elements in their entirety — unchanged and unspilled by cooking."

I experimented with juices myself and quite unknowingly created a natural tranquilizer which promptly put him to sleep! Luckily, I fell on the nearest object: a couch!

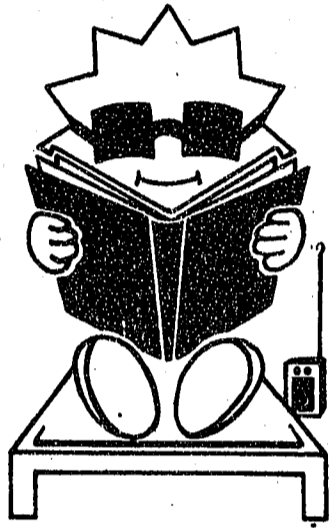
Two things need to be stressed, before ending this article. It is very important that anyone continue, drinking juices to notice any benefits. Results are not always immediate and bad lifetime habits take time to be erased. Also, it is a good idea to learn more about this subject before jumping into it. Dr. Kirschner's book should be available in most Health food stores. If you cannot find it, or if you want more information, leave a message for me at the Student Senate office Room F. 331.

We should all place the very best foods into our bodies, and into our children's bodies. Raw juices are, in my opinion, excellent foods. Dr. Kirschner sums this up nicely in his own words, "NOT TO KNOW YOUR BODY REQUIREMENTS AND SELECT YOUR FOOD TO MEET THESE REQUIREMENTS IS TO GAMBLE WITH YOUR MOST PRECIOUS POSSESSION — HEALTH." For those interested enough to act on this subject, many surprises await you. As for me I've found my personal utopia; Raw Juices. Peace.

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Human Nature in Blue

by Carmen Bell

At a day and time when we are swamped by police shows on TV, one might be very inclined to say who needs a book about cops? My answer is we do . . . if the book is **The Choirboys**, by Joseph Wambaugh.

Cops are viewed from all angles and perspectives but never as just people. Wambaugh has taken ten policemen and exposed them to us. He has shown how they relate to their jobs, their superiors, and their families, but most important of all each other. I was impressed equally as much by the sensitivity with which **The Choirboys** was written as well as with the sensitivity toward policemen that the book instilled in me.

The "choirboys" come in all shapes, sizes and colors. Some are poor, a few are college educated, and they all have different attitudes and ways of looking at things. There is Roscoe Rules, and "insufferable prick" as he is lovingly called by his fellow choirboys; Father Willie Wright, Rules' opposite in every way, and Spermy-whal Whalen, due to retire soon and all too conscious of the fact.

One takes the trip through the book and by its end, begins to understand the peculiar kind of life that is special to cops. They are constantly in touch with people at their worst and it has a great effect on them.

I was able to find a reason for their "choir practices" where all inhibitions were let loose and recklessness, so out of place in their daily lives, became a relief for them after a day was done. I felt as though they were trying to forget they were cops and the more they tried the worse it was, because they always remembered.

I laughed, cried, and oftentimes was filled with a profound sense of pity and desolation. I began to hope that everything would work out for the "choirboys" while at the same time realizing that if it did, Wambaugh would have defeated the very purpose and strength of his book. His having been a former member of the Los Angeles Police Dept. has equipped him with poignant insight into a cop's world and this combined with a strong and powerful use of language gives us **The Choirboys**.

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Bitter Truths About Ghetto Life

by Kenneth D. Williams

In a day and age when Broadway is saturated with Black plays, humbler productions often go unnoticed. The revival of Rodger Furman's **The Long Black Block**, currently running in Harlem's New Heritage Repertory Theater, at 125th St. and Madison, until March 27, is one play which must not go unnoticed. This play confronts a reality which some would rather not discuss; the drug plague which has consumed such a large portion of the ghetto's youth, and the role of Black people in saving themselves from this epidemic.

We are drawn into the world of the **Long Black Block**, by its magnificently detailed stage design, complete with graffiti calling for "Black Power" and urging that we "Buy Black." The stoop and hallway look so real, that you feel tempted to go up on stage, cop a squat and wait for the mailman.

Set in 1968, the play shows us an old Black lady "Super," who attempts to hold the **Long Black Block** together, to save the younger generation from drug addiction. The Super, played excellently by Leila Danette, is the moral anchor of the **Block**. She asks plaintively throughout her performance, "What's happened to the race?" Symbolically she comes on stage with a broom in her hand, literally sweeping the trash up.

Redeeming the human trash that has fallen under the sway of drugs is a problem which will take more than a broom to handle. The Super is willing to face up to this. She argues and pleads with, threatens, and hugs the two fast living adolescents, played convincingly by Erich Berg and Melody Beal, in her attempts to get them to see that the street is tougher than they are.

The Super's confrontations with the tough kids reveal the central question of the play; are Black people merely victims of drug addiction, or willing participants in our own destruction? By extension, are we merely oppressed, or do we to some extent oppress ourselves?

"The play supports the 'victim premise' by



l. to r. Louise Mike, Melody Beal, Erich Berg

it's constant references to "Whitey," (no white people appear in the play) and its cynical attacks on officialdom; "They can catch Angela Davis, why can't they catch all these dope dealers?" The play draws a parallel between the alcoholism of the older generation and the drug addiction of the younger. An alcoholic woman says to her friend, (Joy Moss and Ms. Lorenzo, who, with all due respect, played their parts so well that they did not seem to be acting!) "Don't fool yourself girl; dope or booze, its all the same." This implies that there is something conditional in the Long Black Blocks of America which causes so many of us feel the need to take frequent vacations from reality, with the aid of noxious chemicals.

The Super however, while more critical of the authorities than anyone, holds the youngsters responsible for their own ac-

tions. "Where was Whitey when you stuck that needle in your arm?" She chides the residents of the neighborhood. "The more I clean up the more you dirty up. I don't blame the white folks for not wanting to live with you." The Super's role is telling us that oppression is not an excuse for self-destruction.

How to deal with the overall problem of the self-destruction of the drug plague is another matter. The non-drug using residents of the Block all recognize the danger to Black youth that drugs pose. They seem to lack, however, any clear means of fighting against this menace. They want to fight the junkies and neighborhood pushers, but are deterred from even this dubious course by the flick of a switch-blade. **The Long Black Block** offers no salvation.

Without a social solution to the problem

of drug addiction, the only hope offered by the play is in the strengths of some of its characters. The Super holds on to her building and keeps it clean no matter what; a young woman, played well by Starletta Dupaur, leaves her man, played by George Paterson, who gave a fine performance, to fulfill her ambitions. The first woman has the strength to live in the ghetto and not be corrupted by it; the second has the strength to leave and face the world outside. All of the other characters are in one way or another, crippled or destroyed by the **Long Black Block**.

It is significant that all of the stronger characters in the play are women. It is the women who lead the attack on the pusher, who is also a woman! the men try to hold them back, and then all but cower when faced with the pushers knife. Whether Mr. Furman unconsciously presented this matriachal image of ghetto life, or deliberately included it as part of the problem, it heightened the overall pessimistic tone of the play.

The director, however, does not make the mistake of reducing his characters to stick figure symbols of his ideas. They are, and remain, human. The pusher, well played by Yvonne Garrett, does not apologize for what she does, but defends her lifestyle as a normal part of ghetto life. In one of the most moving parts of the play, Victor Anthony Thomas, as the junkie, shouts, "I got to live too." He then turns accuser, and attacks the audience for its cowardice in dealing with the drug problem. In that moment we become part of the play.

The play is not all misery and horror. There are many humorous portions of the play; but these are clean spots on a dirty plate. This is not an altogether pleasant experience, as the world of the **Long Black Block** is not a pretty one. The uglier side of this world is something which Black people living in this latter part of the twentieth century must sooner or later face. We must all get through our own **Long Black Block**.

Clara's Ole Who?

By Sadie Mills

A few weeks ago I had the pleasure of seeing **Clara's Ole Man**, a play by Ed Bullins. It was presented for a limited time at Riverside Church. The play was performed as an updated version by 'The Family', a rehabilitative repertory company, composed largely of ex-prison inmates.

Clara's Ole Man is a trip down memory lane for anyone who grew up in the late Fifties. It begins with a good twenty minutes of simulated radio broadcasts of the period, blaring from an old radio atop a kitchen cabinet.

Triggered by an electric device off stage, bacon is cooked on an old gas range before any of the characters appear. The stage, set in early ghetto kitchen, was a familiar and nostalgic reminder of my early years.

After a while the audience began to wonder if they would spend the entire evening smelling burning bacon and listening to old records of Frankie Lymon and Shirrelles.

However, the lights dim and finally raise on Clara, upset that she has burned the bacon once again. There is also a well dressed young man at the table, and a somewhat retarded looking teenage girl sitting in a chair.

As Clara attempts to entertain her apparent suitor with small talk and wine, B.G. (Big Girl) enters rather flamboyantly, quite unmodestly admiring herself. At this point the deeper play unfolds.



l. to r. Audrey Taylor as Big Girl and Elleg Cleghorn as Baby Girl both of 'The Family'

Clara's Ole Man is a sensitive story about the lives of two Black women who have become friends and lovers. Clara's and B.G.'s friendship is a strong bond rooted in their similar and sordid childhoods as abused foster children.

The bitter-sweet monologue of B.G., amply seasoned with profanity, reveals she has not only been mistreated as a child but has also been desensitized to feeling a full range of emotions. This day, which she has taken off from the mental institution where she works, she explains why she teaches Baby Girl her retarded sister to curse. She says that like the residents of the institution Baby Girl should learn to curse to express her pinned up and confused emotions.

The only way in which B.G. can express her own emotions is in terms of anger and cynicism. She is only 'happy' when she admires herself. She spares no one's feelings, not even Clara's, when she reveals, "You didn't even know how to take a douche when I met you."

However, the harsh and sometimes biting tone of B.G.'s words are more than balanced by the numerous lighter moments of the play. These moments include a visit from a dottering, overweight, alcoholic upstairs neighbor, whose mere unkempt appearance evokes hysterics.

Further there are the continuous efforts of nearly all the characters of the play to get Clara's teetotaling visitor, drunk. This is

(Continued on Page 5)