

# THE PAPER

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.

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Thursday, March 13, 1980

—Langston Hughes

## ZANU VICTORIOUS

by Andrew Watt

ZANU (Zimbabwe African Nationalist Union) has scored a resounding victory in elections held during the first week of March in Zimbabwe. Elections were held to determine the new government of a newly independent Zimbabwe. The leaders of the three major parties are Robert Mugabe of ZANU, Joshua Nkomo of ZAPU (Zimbabwe African Patriotic Union) and Abel Muzorewa who headed a white backed government before the elections.

ZANU won 57 of the 80 contested seats in the parliament. ZAPU won 20 seats and

Muzorewa's party won the remaining three. The parliament is composed of 100 seats, but 20 of those were reserved for the whites in Zimbabwe. In previous elections for those seats, the Rhodesia Front Party headed by Ian Smith won all 20. This is the same party that ruled Rhodesia with an illegal and fascist regime for the past years.

The agreement to hold elections was arrived at after weeks of negotiations at Lancaster House in England. These talks came about because of 12 years of guerrilla warfare waged on the illegal government by ZANU and ZAPU. The constitution drawn

up at Lancaster House provides a foundation for governing Zimbabwe.

Mr. Mugabe, after winning the elections, announced his plans to form a coalition with his former partner in war, Mr. Nkomo. This would give the coalition 77 seats which is two more than needed to change the constitution. Mr. Mugabe was the candidate most feared by the whites in Zimbabwe. His campaign was based on racial equality, equitable land reform and black control of the branches of government. Mr. Muzorewa was most favored by whites because his program would allow whites to maintain the

disproportionate power that they now hold.

Mr. Mugabe will be Prime Minister and Defense Minister of

the new government. Mr. Nkomo was named minister of home affairs in the 23 member cabinet named on March 11.

With the new black ruled government in Zimbabwe, only two countries in Africa are under colonial rule. Those are South-

West Africa and South Africa. The independence of Zimbabwe sets the stage for a possible war to impose Black majority rule in those two countries.



Robert Mugabe

## JBAKC and ASA Led Opposition Against Zionist

by Ian Carter

After weeks of planning, the members of The John Brown Anti-Klan Committee (JBAKC) and the Arab Student Association (ASA) took their protest to the streets. On February 28, over sixty demonstrators gathered across the street from Hillel, the Jewish community house, to protest the appearance of Zionist Meir Kahane, leader of the Jewish Defense League (JDL).

While the demonstrators were vigorously chanting slogans like "Meir Kahane you can't hide, we charge you with genocide," Kahane was inside Hillel communicating to his Jewish audience. CCNY was only part of a national speaking tour that Kahane is doing.

According to Pam Fadem of JBAKC, Kahane was picketed because "his appearance on campus is a blatant insult to all Black and Third World Students on campus." Kahane, who claims that there is no Palestine, is considered a vicious terrorist. He advocates the extension of Jewish settlements and the unyielding control of occupied Arab territory.

Due to his controversial positions on occupied Arab territory, Kahane travels with an extensive security force. Some of the alleged fifteen man force were present in riot helmets and combat-like outfits. When I questioned Brett Becker, National Director of the JDL, about the extremely large force, he stated, "... many people hate Jews and that's why we come dressed this way, for protection."



The demonstrators as they vigorously denounced Kahane and his Zionist beliefs.

However, Hussein Ali, spokesman for the ASA who stood across the street from the JDL with some twenty cops separating them, had a very different perspective. "We are not against the Jews as a people, but we are against the Zionists who kill Palestinian and Black people," he stated. Ali cited many United Nations resolutions that condemn Zionism as racism and calls for the dismantlement of Israeli settlements in occupied Arab territory.

Kahane, on the contrary, who spoke with a fierce voice inside Hillel, believes that there is no solution to the Arab-Israeli

conflict except the continuation of a Jewish state. "There is no other answer; there must be a Jewish state, and Arabs living in it can only have limited political rights," he declared.

When I questioned one of Kahane's audience about the difference between Zionism and Judaism, I received a very enlightening response. Kahane, who told the audience to go and settle everywhere, was his point of explanation. "When he tells people to go and settle in total disregard for the belief and the rights of Arabs, that is Zionism," the observer stated.

Coming close to the end of his



Kahane's security forces.

speech, Kahane told the audience to go and build a Jewish State. "... if the Arabs like okay; if not, too bad," he declared. He then circulated a pad to collect signatures for those interested in forming a JDL branch here at CCNY.

Although he spoke, the demonstrators still feel that they were successful. Their reason is the exposure that aired the principles of their struggle to the public. The little media coverage they received from WCBS-TV is believed helpful to inform people that there are people willing to take a stand against a Zionist terrorist.



Kahane

# News Brief

## WCCR Workshops

WCCR is sponsoring seminar/workshops in the various topics of the broadcasting industry. We began with Pat Atwell: Sports Director of W-B-L-S radiok and Beverly Popell: Morning Newscaster on W-B-L-S radio, Thursday, February 21st.

The Workshop/seminars in news are run by Larry Hardesty: News and Sports Director of W-C-C-R, assisted by Linda Easterling of the News staff. There is a class on news writing, that rotates with the outside guests. (ex: guests on the 4th Thursday, class on the 2nd and 3rd Thursday of each month.)

Keith McCoy: General Manager of W-C-C-R runs the workshops in production, and announcers training courses, also on Thursdays. If you are interested in any of these classes, or you would like to join W-C-C-R, visit Finley room 418.

## Employers Recruiting List for Spring 1980 Available

The Office of Career Counseling and Placement has put out its Employers Recruiting list for the Spring. It contains points on: Resume deadline notification of acceptance, sign-ups, schedule closes, open sessions and eligibility; as well as an alphabetical list of companies visiting campus this Spring. For a booklet or further information, you may contact Mr. Larry N. Cooley, Baskerville Hall, Rm. 33 or call (212) 690-6789.

## Conference on Black Underdevelopment

A symposium on Underdevelopment and Development in the Black society will be held at Queens College, Flushing, N.Y., May 8-10th, 1980. It is sponsored by The Africana Studies and Research Institute of Queens College. Historians and Social Scientists world wide examine the condition of Black populace political economy in the contemporary world. Strategies for reversing the state of bourgeois was the topic of discussion. For further information you may contact Dr. W. Ofuately-Kodjoe at The Africana Studies and Research Institute or call (212) 520-7545.

## Minority Owned Firm Granted Exclusive License

The Seattle Research Corporation (SERCORP), a minority owned electronic firm was granted exclusive licensing by the Boeing Company. The manufacture of a sophisticated electronics device was announced at a press conference held at Boeing headquarters by President Malcolm T. Stamper.

Boeing's president in early February stated, the device manufactured will be a sophisticated item which will be tested for durability of parcel as it leaves the assembly lines in Boeing production plants.

According to M.J. Clanton owner of SERCORP, the automatic hardness tester will have applications in the automobile, plastics and steel industries. Annual sales are projected to be about \$1 million annually by 1983.

## Organizer of A.A.P.R.P. to Speak

The organizer of the All-African People's Revolutionary Party Kwame Toure (Stokely Carmichael) will be a speaker in a program sponsored by the Lehman College Student Government. The program will be held on March 19th at 3 pm in Gillette Auditorium. For more information call 960-8000.

## Scholarship Program Expanded

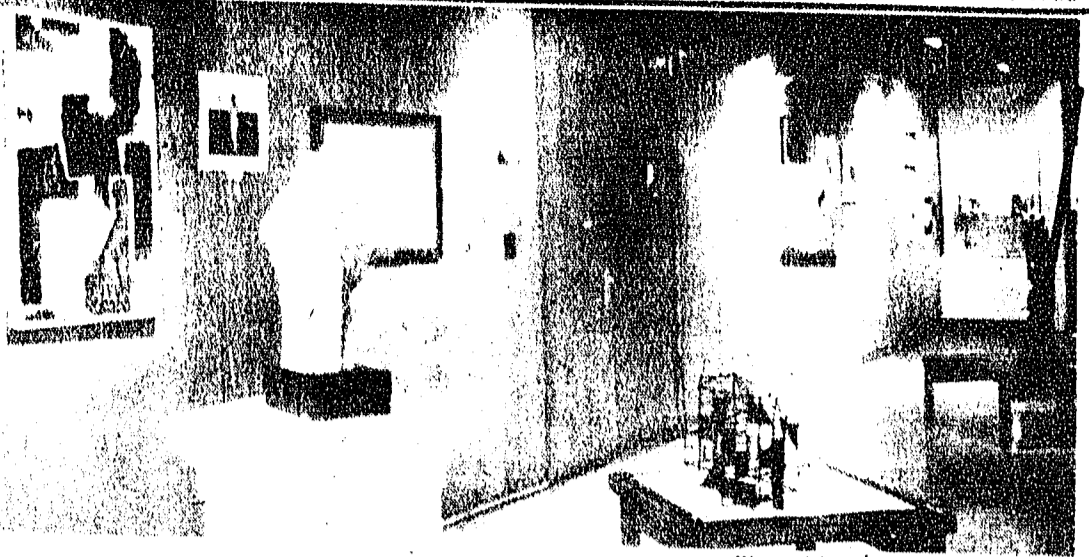
The Harry S. Truman Scholarship Foundation will expand its program on a one-year trial basis. This extension was approved by the Board of Trustees of the Foundation and will be for the 1980-81 academic year only. It is believed that this amplification will help generate more awareness of and participation in the Foundation.

## Exhibit at Botanic Garden

Brooklyn's Botanic Garden at 1000 Washington Ave., is sponsoring an exhibit "Plants of the Good Earth—the Chinese influence" from February 3 to March 23, 1980. The exhibit may be found in the Conservatory Display House. Admission is free, but contributions will be welcomed.

## Royal Dancers and Musicians Debut at Carnegie Hall

The Royal Dancers and musicians from the Kingdom of Bhutan made their New York debut at Carnegie Hall on Friday, March 7, 1980 at 8 p.m. They will also perform in 6 festivals in Europe during May and June of 1980. These events are sponsored by The Asia Society's Performing Arts Program. Student discount tickets will be available for the performance at Carnegie Hall. For additional information you may call (212) 371-4758 or 751-3280.



Photo/Diogenes Ruiz (Art Society)

An interesting exhibit of art works created by CCNY's art students was recently displayed. The exhibit ran from February 26 to March 7, and was held at Lewisohn Lounge, located in Finley Hall. Sponsored by the Art Society, the variety of art works reflected a wide range of artistic talents possessed by the college's art students. Of special note in sculpture were Carlos Dias-Palacios' "Resting Woman" and "Evita." The two sculptures were made out of clay with a metallic finish, which seemed to reflect an abstract sensuality.

In the area of photography there was an eye-catching contribution by Diogenes Ruis called, "Panther in the night sky" which was undoubtedly an interesting and unique photograph. Bruce Baryla's collage interpretation entitled, "Impressions of Conceptions," was colorfully striking. He also demonstrated a multi-faceted artistic ability in his other works. The vivid water color drawing of a panther resting in a tree done by Leslie Jaroway was especially enjoyable. There were many other contributors to the art exhibit.

If you missed the art exhibit you can catch it on video tape. Students for Art and Media Education (S.A.M.E.) videotaped part of the exhibit, and will be showing it on March 18 in Lincoln Corridor, Shepard Hall. (For more information call S.A.M.E. at 690-6708.)

There is also a possibility of the exhibit being displayed at the Leonard Davis Center sometime in the near future. The Art Society has also been toying with the idea of having an exchange art show with Greece, but this is still in the planning stages.

—Lorraine Baez

## Art Society Bus Trip

The Art Society of City College is planning a bus trip to the Philadelphia Museum of Fine Arts and the Rodin Sculpture Museum on March 29, 1980.

Trailways buses will be leaving from 133rd Street and Convent Avenue at 8 A.M. and will return to the Port Authority Bus Terminal by 8 P.M.

The cost of the trip, including admission to both museums, is \$8 for Art Society members, \$12 for non-members and \$10 for Art Society membership and the trip.

For more information, see Art Society President Malcom Sweet or inquire at the Art Department office in Eisner Hall.

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# Agent Orange: The Vietnam Legacy

by Lorna Black and  
Dorothy Thomas

Agent Orange Victims International (AOVI) is a humanitarian organization dedicated to helping victims exposed to the herbicide Agent Orange (Dioxin). The intentions of the organization are to provide the victims with information pertaining to Agent Orange, to assist the victims in seeking proper medical treatment and to bring an awareness to the public as to the adverse effects of dioxin with the express desire to cause a ban of its use.

Agent Orange is one of the most toxic substances known to mankind. It was employed by the U.S. military during the Vietnam War to defoliate jungles and destroy rice crops over an area some 5 million acres (sixth of the state of Massachusetts) or 1/7 of Vietnam's land mass. Its effects are devastating and far reaching; not only to plant and animal life, but to human life as well as indicated by Jimmy Sparrow, a Vietnam veteran and member of

AOVI. "It's a powerful chemical. In 50 years, those lands sprayed with dioxin will still not be able to be tilled. However, even more serious is the rise of cancer incidence among Vietnam veterans exposed to Agent Orange and the increased occurrence of birth deformities in the vets' offspring," Sparrow stated.

As part of the organization's public awareness campaign, it is currently carrying in its arsenal a documentary entitled "War Shadows" which was shown at City Feb. 28, 1980 in Cohen Library. The film dealt with the last 6 months of Paul Reutershan's life. Reutershan was the founder of AOVI, who died of stomach cancer attributed to Agent Orange. Ten years later, that infamous undeclared war gives birth to new misery and suffering.

AOVI members state that approximately 2.4 million U.S. soldiers ran the risk of exposure to Agent Orange and the

organization is currently engaged in a litigation battle over the long-term effects of human exposure to the chemical which include cancer, birth defects and psychological impairment. Scientists around the country contend that the lethal substance is stored in fatty tissue and remains there for about 20 years.

To date, the Veterans Administration has denied that there is any firm evidence linking Agent Orange to illnesses. And a report issued by Congress' investigative agency, the General Accounting Office, had disclosed that the Department of Defense took few precautions in the late 60's to prevent exposure of troops to Agent Orange. The Defense Department considered the herbicide to be a low health hazard.

However, in early March 1979, the Environmental Protection Agency (EPA) placed a limited ban on the domestic use of a dioxin compound used in Agent

Orange because new information linked the chemical to human miscarriages. The compound is used in the U.S. for weed control on farms and ranches. The EPA ban unfortunately applies only to railway, utility and highway rights of way.

Jody Eiseman, the producer of "War Shadows" explained that "the chemical companies (headed by Dow Chemical) consistently deny that dioxin is harmful. They are fearful that the success of the AOVI suit could take a big bite out of their financial holdings."

The symptoms of dioxin poisoning were outlined by Jane Deizman, sister of Paul Reutershan and active member of AOVI. They include dizziness, nausea, a rash over any part of the body, numbness in limbs, rapid weight loss, psychological problems and cancer in any part of the system. She urges former GI's who may suffer these symptoms and who served in Vietnam between 1965 and 1971

to contact AOVI immediately and also request a local VA Hospital testing for dioxin poisoning.

Agent Orange is a subject which the government seems committed to sweeping under some rug as evidenced by the reluctance of the Veterans' Administration, the Air Force or DHEW to conduct an epidemiological study of Agent Orange victims. The work of AOVI is extremely difficult without government support about which Jimmy Sparrow says, "In years to come, people are going to say 'God bless those Vietnam veterans. At least they had the courage to take the bull by the horns.'"

*The documentary "War Shadows" can be seen on March 23, 1980—11 p.m. on "Independent Focus", WNET-TV, Channel 13, N.Y. metropolitan area.*

## Black Students Speak Out on N.Y. Publications

by Andre Martin

Black students in and around the city are beginning to speak out against the way the press has been handling the Black image. Students made comments recently, citing the New York Daily News, The New York Times, and The New York Post as one-sided in reference to the racial balance. The students feel that the three papers are negligent to the Black perspective in content.

Nine students, who read the Daily News every day testified that the News' coverage of Blacks is limited to the levels of crime and sports. Students said that the Daily News emphasizes negativity in their articles involving Blacks. It has been said that the News seldom mentions Black events, past or upcoming, yet and still it features ads that aim to capture a market of Blacks.

One student who preferred to remain anonymous said, "in controversial cases involving conflicts between citizens and the Police, The News shows favoritism towards the view of the police if the opposition is Black. On the other hand, the white citizens' point of view is given precedence over that of the police."

Apparently, very little positivity is projected around Blacks in The Daily News and even that is reflected as opinion. One student mentioned a Daily News writer (Earl Caldwell), whose material contains emotional descriptions that reflect the Black perspective. This however is limited by his infrequent coverage of Black oriented news.

Four Black students recognized the New York Times as less

slanted than the News, but claimed that the Times only prints Black news that is on a political level, emphasizing Black policy as a form of anti-Americanism. One student said, "they always seem to get to the root of the facts in white news—but have a tendency to omit important facts in the Black news covered."

Students also criticized that the New York Times has neglected coverage of Black organizational action. Students say that the Times is a bit more objective than The Daily News and The Post, but too limited in Black content.

Three students claimed that they as Post readers find big news blowups of Black criminal stories, while stories featuring Blacks as positive characters are not regarded as newsworthy. It however appears that the Post is more considerate to the views of their Black audience in some cases. One Black student pointed out that the Post sometimes include the Black viewpoint in their analysis of actions taken by white politicians.

Some say the Amsterdam News monopolizes in view of the fact

that they include the activity of Black business people, lawyers, doctors, as well as politicians, entertainers, sport figures, organizations and criminals. The Amsterdam is published weekly and contains more Black news than the News, Times, and the Post which are published daily. Students also stated that the Amsterdam News has tended to overreact to pressure on certain Black figures by other newspapers. It is said that they respond in a counteractive style, sometimes printing articles that are too sympathetic to wrongdoers, overlooking moral and practical principles.

Many students complained that the Amsterdam News was difficult to obtain in their localities.

Evidently, Black students viewpoints of general press coverage of Black events are not contrasting, but are rather complimentary. Students feel that there is a great need to hire more Black newswriters to cover Black and White stories. They also expressed a desire to see more Black newspapers on the market.

## CCNY Alumnus Lectures On Greensboro Massacre

by Avery Moon

Paul Bermanzohn, a C.C.N.Y. alumnus who had a part in the 1969 takeover by Black and Puerto Rican students, recently lectured at CCNY on the Greensboro Massacre in which 5 members of the Communist Workers Party (CWP) were killed by "KKK/Nazis" on Nov. 3, 1979.

"On March 3 a special lecture/slide show hosted by the Revolutionary Youth League (RYL) in conjunction with Prof. Edward Scobis (Black Studies) took place in a Black Studies class. Mr. Bermanzohn lectured about the slaying in Greensboro and then he answered questions.

"The KKK/Nazi group assembled at a house not far away from the march site. It was from this house that they monitored every move the protestors made." Bermanzohn stated. He further explained that a police officer who was an informant for the KKK/Nazi group filed a report earlier that morning in a downtown Greensboro police station. Bermanzohn claims the officer reported that the KKK/Nazi group "was armed and looking for trouble." "The slaying of the CWP 5 was a deliberate murder plot. Shots weren't just fired into the crowd, but aimed specifically at the CWP 5," Bermanzohn adamantly added.

The work and the lives of the 5 slain members were gone into deeper detail in slides Jim

Waller, Sandy Smith, Bill Sampson, Cesar Cauce and Mike Nathan were all dedicated leaders and, as a CWP leaflet puts it, "died fighting the KKK/Nazis rather than live as slaves."

Bermanzohn, who had an active part in the march, was shot in the back of the head and just above the heart region. As a result, he is now paralyzed from the waist down. When questioned by THE PAPER as to his role in the takeover, Bermanzohn stated, "My involvement was not as much as I would have liked it to have been. . . . it was basically talking to people, rallying support and involvement."

Bermanzohn's mother, who was also at the lecture, stated "I'm just here to support my son . . ." Being a survivor of the Holocaust she also explained how she saw little children's brains blown out as she survived the Nazi concentration camps. Mrs. Bermanzohn further stated, "I'm proud that my son has the guts to stand up to those KKK/Nazi fascist pigs!" For this she received applause from practically the entire class.

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## Great Expectations

A friend of mine wondered the other day where all the sane men had gone. She contemplated moving to some other city in hopes of pursuing an eligible bachelor. I agreed with her until she used the word "pursue." Have we entered the eighties thinking that love is a game and men and women the battling opponents?

One reason this might be true is that since year one, men have inflated their egos trying to score with every woman they've encountered. The double standard is dissolving and women are now doing the whistling, the cat calls and the blowing of kisses on the street. With all of this playing around who can get serious? You can argue that playing the field is a part of growing into adulthood, but some men and women frolic in the fields way beyond adolescence. The results are that many remain emotionally immature, young adults who don't know the first thing about creating loving and sharing relationships.

The decade of the seventies is another reason for the lack of loving communication between men and women. The "me" decade produced a generation of people tooting and dancing to their own horns. No one will have the time to invest in building a relationship, when you're pre-occupied with yourself. You have to know and love yourself before you can totally give love to someone else. But how many of us love ourselves and believe in our capabilities? Can we truly enjoy an evening alone or do we have to smoke a joint to loosen up? Looking out for number one is fine, as long as number one knows what he or she is about.

It is important that we know what we want from another person in a relationship. Communication is essential and both partners should know what kind of a relationship they are striving to create. If the woman is seeking marriage, but the man wants a fling then they aren't aware of each

other's needs. If that lady has to have that good-time guy anyway, she will have to seriously contemplate about the situation so she's not hurt when the affair is over.

It is said that love is the story of a woman's life but an episode in a man's. Sons are raised to believe they are the sole breadwinners. Daughters are raised to believe that their ultimate goal in life is to be a wife and mother. Simone de Beauvoir writes in "The Second Sex", "... the girl since childhood has looked to the male for fulfillment and escape; he is the liberator; he is rich and powerful, he holds the key to happiness, he is Prince Charming..." Can you blame a woman for "pursuing" a man? Can you blame a man for running away?

Black women cite interracial relationships and jails as reasons for the lack of available Black men. White women and cell blocks don't claim all the men that are out there. We need to educate the men that are available. Sane men don't exist. Aren't we all a little crazy trying to cope in this life? How sane do you feel after a day of registering for the new term at City? We need to inform the men that we're not sold on the stereotypes that television, books, and Madison Avenue depict. We don't want a man that is spoon-fed on macho ideologies nor a man who believes in the myth of the superwoman.

Ladies, we know that relying on a man rather than ourselves is not the answer to life, right? Our ambitions shouldn't be to make the best possible "catch." To find someone you love and to spend your life with him or her is a wonderful feeling and a lovely goal. The fortunate people who have these relationships make us want to have the same. Whether motivated by envy, pressure or true desire we want a mate so that we won't have to be lonely. Having a mate is no guarantee against loneliness, because the man you pursue may not turn out to be Superman.

—Kim Yancey

## Presidential Search Forum

Who the next president of CCNY will be is of great importance to many powerful people. City is the jewel of the C.U.N.Y. system and therefore the focal point of many struggles.

On Thursday, March 13, an Open House Forum will discuss The Presidential Search Process at noon in Harris Auditorium. Guest speakers will include Ambassador Carl McCall, State Senator Major Owens, Jr., State Senator Leon Bogues, Chancellor Robert Kibbee, Rev. Calvin Butts and Dean Malone of John Jay.

## Open Forum 1980 Student Organization Interaction Sought

The City College campus generates a most inspiring and productive academic climate, and in such environment, it is not surprising that the *Students For Cultural Exchange*, and many other Student Groups have realized a most prominent success.

The City College Students for Cultural Exchange is a Student-Community organization established in September 1971, under the direction of Professor William G. Wright, of the Department of Romance Languages; he serves presently as our Faculty Advisor and, as always, provides Spanish communication to our non-Spanish-speaking members.

This organization was formed primarily as a Student activity group which perceived a great value in direct geographical and cultural contact towards developing foreign language facility as well as an appreciation of other people in other lands.

Our first group includes an active membership of 55 persons among which were a majority of Students and a limited number of Community participants. We are pleased and proud to note that nearly 300 students and community people have had the good fortune to travel with the C.C.N.Y. Students for Cultural Exchange!

Our basic goal has been: expanding the classroom experience in Hispanic Language and culture, to include a more vital living-learning experience in which the student can apply his knowledge!

Our Trips are well planned and are financed through the usual method of planned Fund-Raising activities as well as letter contributions, business enterprise and community contributions, and Scholarship Funds and Endowments.

On each of our previous trips: SPAIN, NORTH AFRICA (MOROCCO), MEXICO, PERU AND ECUADOR, the DOMINICAN REPUBLIC AND HAITI, AND CUBA, our reception was always special and there was that ever so rich interchange.

In our current plans to carry our fieldwork for 1980 in Panama, Guatemala and Columbia.

The CITY COLLEGE STUDENTS FOR CULTURAL EXCHANGE wish to further enrich their *Interchange* through more "joint" and "resolute" *Interaction* among the many other Student Organizations of City College who are striving to realize success in innovative projects in the interest of serving our Students and our Community!

We solicit your SUPPORT and PARTICIPATION throughout the academic year in our many endeavors and will reciprocate in like manner!

Our next meeting is on Sunday, March 16 at 1:30 p.m. in Steinman 163. Everyone is invited to attend.

You may visit us at the C.C.N.Y. Students For Cultural Exchange office, Shepard Hall—Room 09, where our 1972, 1973, and 1974 "JOURNALS" can be viewed along with our many artifacts and picture placques from each country visited. Video-taped accounts of our trips to the Dominican Republic and Haiti, and Cuba are forthcoming!

THE C.C.N.Y. STUDENTS FOR CULTURAL EXCHANGE LOOK FORWARD TO THE OVERALL SUCCESS OF STUDENT ORGANIZATION INTERACTION ON CAMPUS!

## Today: Anti-Draft Rally

Since President Carter's call for the resumption of the draft there has been widespread protest across the country.

The CCNY Coalition Against Draft and Registration is sponsoring an Anti-Draft Rally to be held today, March 13, at noon on the North Quadrangle across from Shepard Hall. Speakers will include: Rev. Mike Clark from Riverside Church, City Councilwoman Ruth Messinger, Professor La Raque (Black Studies), Professor Michio Kaku (Physics Dept.), Nick Debord, Lynn Yokoe and representatives from the Citizen's Defense Committee.

Also, singing out will be Rev. Kirkpatrick, Dawn Cavrell and the jazz group, So What.

The rally is supported by the CCNY Day Student Senate and is seen as a prelude to the March 22 March On Washington.

## PH.D. IN SPANISH

The City University Graduate Center, centrally located at 33 West 42 Street, Manhattan, offers instruction leading to the Ph.D. in Spanish. Applicants to the program may enter with a bachelor's degree or after receiving the M.A. Students may receive the en-route M.A. degree while studying for the Ph.D.

The program covers every area of Peninsular and Spanish-American literature, with special encourage-

ment given to specialties in Caribbean literature. Faculty members from Hunter, City, Brooklyn, Lehman, and Queens Colleges participate in the program.

Interested students are invited to visit the Graduate Center and meet with Professor Martin Nozick, Executive Officer of the Ph.D. Program in Spanish. For an appointment, call 790-4484.

## CITY UNIVERSITY GRADUATE CENTER

Open Forum

# Funds For Social Programs Not War Preparations

We believe that the registration and the draft for men and women are not necessary for the defense of the U.S. and that registration and draft are not being called for with that in mind. Instead, they are the first step towards a renewed era of U.S. military adventures abroad and, beyond that, towards the possibility of world war and nuclear holocaust. In this nuclear age there can be no Military solution to International Conflict.

As youth who will be called upon to fight and die in the name of "freedom and democracy," we are not ready to forget the agonizing lessons of the Vietnam War. We cannot forget the many young Americans and Vietnamese who died in that war.

We do not believe that the U.S. is now suddenly the upholder of independence and freedom in the Persian Gulf. Instead of genuinely supporting the independence and sovereignty of these nations; President Carter has declared the Persian Gulf part of the U.S. sphere of influence to be defended with U.S. lives. In the name of "patriotism and national unity," we are being asked to get ready to die to take over the oil fields of the Middle East. U.S. military intervention is not a solution to the crisis in the Middle East—it would be another attempt to place the people and oil of that area under the domination of U.S. military might and would only benefit U.S. oil monopolies and the military industrial complex. We are firmly

opposed to Carter's doctrine of nuclear and conventional mobile strike forces, stepped-up U.S. bases overseas as we also oppose the Registration and Draft.

Furthermore, we feel that funds now being used to prepare for war overseas should instead be used at home in a war against inflation and unemployment. Studies have shown that money put into social programs creates more jobs than money used for military build-up.

Inflation and unemployment hit the students and working class youth and especially Third World students and youth hardest. 20% of Americans between 16 and 24 and 40% of Black Americans in the same age group are currently unemployed. Many young people have been forced into the armed forces because they could not find jobs or afford college. We oppose this economic conscription.

Our taxes should be used to build schools instead of guns; hospitals instead of bombs, and decent housing instead of fighter planes.

We do not take this stand because it is the "in thing," nor because we wish to relive the sixties, or because of concern for our individual welfare. We do it because we believe that the registration and the draft are part of the most serious threat we face to the future lives and well-being of our generation and generations to come.

City College Coalition Against Draft and Registration.

# Why We Oppose Draft

The Concerned Asian Students (CAS) of CCNY opposes the attempts to reinstate registration and the draft of either men or women. Such actions are only buildups to one end—increased international tensions around Afghanistan, Iran, and the Persian Gulf countries, eventually leading to world war. No one has the right to invade, or interfere in another country's affairs. We wholeheartedly support the national liberation struggles of these and all other Third World countries to be free and independent.

As Third World people (Black, Latin, Asian) in this country, it is crucial for us to oppose these war moves. During the Vietnam war, American GIs who were Third World were often the ones sent to the front lines of battles and ordered to carry out near-impossible tasks. Third World people were literally slaughtered for the US war machine. For example, Chicanos accounted for 20% of the US war casualties, yet they only comprised 5% of the US population. This is not

only racism, it is genocide.

National oppression (the systematic day-to-day exploitation of Third World people) does not just occur in wars. It affects Third World people every day of our lives. As an Asian student club, we see clearly that people in Asian communities like Chinatown suffer every day. Low paying jobs demand long hard hours, housing is expensive yet crowded and run down, and not even our Asian languages and cultures are respected or encouraged to develop.

Whether we are in our communities or sent off to war, we Third World people have to struggle against national oppression—in whatever forms it takes. We have an important role in the anti-draft movement to bring out these particular issues, as they will adversely affect Third World people.

Build for the Mar. 13 CCNY anti-draft rally!

Concerned Asian Students (CAS)  
Finley 404

CLOSE THAT  
DOOR,  
I FEEL A  
DRAFT!



stage for amazing Floydian characters and an incredible journey from a baby's first cry to a nightmare of alienation, self-doubts and thoughts of suicide. In other words, that's right, perfect fodder for a brilliant concept album that even manages to be danceable at times, if that's what you're into.

The album opens with Pink parodying themselves as the space-age shamans and their space cadet audience. They conjure up their electric dreams and scream "Roll sound effects," the bombers swoop in, the axes climax and suddenly, a baby is born.

The "wall" is the overriding metaphor for societal alienation and its construction begins at birth with fears being instilled in offspring. Bricks are added by cruel "certain teachers who hurt the children anyway they could." Then when baby grows up and finds his own babe, the pent-up alienation destroys even this most natural of relationships.

The album rolls on, giving us glimpses into the life of a spiritually burned-out star: watching the freeway from hotel windows and the "thirteen channels of shit on the TV," bolstered by doctors and drugs in order to function, smashing TV sets, feeling no pain or anything else outside his own mind, which reels with childhood memories.

Ultimately, the self-doubts become totally overwhelming and our hero is scrambling for a way out wondering, "There must have been a door here in the wall when

I came in."

He imagines that his band has been replaced on stage by a surrogate band that sings, "Are there any queers in the audience tonight? Get them up against the wall. That one looks Jewish and that one's a coon. Who let all this riffraff into the room? If I had my way I'd have all of you shot."

The Worms, who sound like British Nazis, are taking over; screaming over loudspeakers, "Would you like to see Britannia rule again? Would you like to send our colored cousins home again? All you have to do is follow the Worms." He undergoes a nightmare trial in which he is persecuted by the Worm on the bench and his acquaintances on the witness stand for "revealing your deepest fears." A sort of surreal "This Is Your Life." The verdict: he's crazy. The sentence: tear down the wall.

The epilog caps the outcry against fascist mass movements. With society gone mad, the artist is portrayed as the only one with a heart and, therefore, the only one capable of relieving pain:

"All alone or in twos,  
The ones who really love you,  
Walk up and down outside  
the wall.  
Some hand in hand,  
Some gathered together in  
bands,  
The bleeding hearts and the  
artists make their stand.  
And when they've given you  
their all,  
Some stagger and fall, after  
all it's not easy,  
Banging your heart against  
some mad bugger's wall . . ."

Musically, Floyd reasserts their position as one of the tightest album-producing bands in the world. This is really the first album by an established rock band that incorporates disco influences into their own style as a matter of course; that is, without saying, "OK, now we're gonna do a disco song (snicker, snicker)". This can be attributed to their long involvement with computer-generated musical themes but, more importantly, they prove that the disco idiom is versatile enough to underscore a serious song's lyrics with its power and urgency the way rock n roll mutated to embrace the serious concerns of the last two decades.

With all its musical and conceptual excesses, the album succeeds. In fact it is these excesses that help contribute to the sense of madness and anxiety so central to the album's theme. Are we all mad as we all suspect? Us or Them? Though no answers are given, the questions are asked with such insistence that you realize that there can be no answer.

Floyd acknowledges that good and evil, sane and insane, Us and Them, exist, but their point is you can never know for sure where the dividing line is. What is for sure is the alienating Wall and madness "is symptomatic of the attempt to escape its confines."

Conformation (outer madness) or anxiety (inner madness) are the only two options it would seem, at least, if you happen to be Pink Floyd.

—Bruce Baryla

The rigor of combat takes its toll.

After having levelled their guns at Money and Them while in the guise of madmen with "The Dark Side of the Moon", Pink Floyd seemingly took their own advice and bit the steel hand that feeds them as corporate artists with "Wish You Were Here." That effort evidently convinced them that the human race is nothing more than a barnyard presided over by flying pigs, as their next effort, "Animals," would seem to indicate.

Now finally, Pink Floyd or more specifically lyricist Roger Waters, admit they need intense psychoanalysis and have taken matters into their own hands by turning their guns on themselves with their latest album, "The Wall."

An artist's introspection and

self-analysis is nothing new, but achieving the detachment necessary for an honest verdict is rare. If there's one thing Floyd excels at, it's detachment and they attack themselves as voraciously as any of their previous targets.

What Roger's decided is that parents, schoolmasters and lovers are to blame for his burnt-out condition and he gleefully assumes that everybody has his problems. He goes even further: the aforementioned foes are unwitting footsoldiers of a fascist force that threatens to make a mockery of civilization. The Worms are coming . . . They prey on brains that have been scrambled by instilled maternal fears, sarcastic schoolmasters and fickle lovers. It's the artist's work to see that they don't succeed.

A bit paranoid? You betchum, but these assumptions set the

## P-Funk Gets Deep in the Black Hole

The Funk Mob is doing it at the Apollo Theatre again. Parliament Funkadelic is launching into the 80's with their Gloryhallastoopid Tour, featuring hits from their album of the same name. Unlike other tours they will not be playing at big arenas. Instead they are bringing the funk to the Black holes (small auditoriums in the black neighborhoods) of America.

P-Funk comes into town with a brand new funk fable. After getting up for the downstroke, tearing the roof off the mothersucker, getting high with the mothership, turning on with the flashlight, being one nation under a groove and getting knee deep underwater, they bring a new concept. George Clinton alias Dr. Funkenstein has brought us Gloryhallastoopid or Pin the Tail on the Funky. With the promise not to bar the dumb from the funk, Gloryhallastoopid has all the trappings of a funk spectacular; Sir Nose DeVoidoffunk and his crew of midgets, magicians and dudes so cool that they won't even dance to the funk, Dr. Funkenstein and his various clones Uncle Jam, the Starchild and the long haired Sucker, and of course the audience.

The fable goes something like this, while the group is in concert Sir Nose appears on stage in disguise with intending to sabotage the concert. His magician Deeni-Hoo turns the Starchild into a donkey. All Sir Nose has to do to

make a total ass of the starchild, is to pin the tail on him. Sir Nose is true to the idiom, "You slow, you blow." The Doctor who is in the audience puts a spell on the tail, so by the time it is pinned on the Starchild, he reverts to his old funky self. The group goes into a jam to get Sir Nose to dance only to find that Sir Nose has given up his rump to get the disguise (bit of social commentary?). They finally get into a heavy groove,—"not Just Knee Deep"—and Sir Nose dances, giving up the funk.

The elaborate stage show, generally follows the story line and the group entertains in their unique garb. The show while spectacular is not as dependent on special effects, nor lighting effects, as the previous shows were. It does have some new wrinkles, particularly Phillippe Wynn—former lead singer of the Spinners—who does a few solo numbers in the show. Now a member of the group his uncanny voice is a delight on Funkadelic songs "Uncle Jam Wants You" and "(Not Just) Knee Deep."

By playing in Black Holes, Parliament Funkadelic hopes to spearhead the movement back to small theatres in the Black areas that has produced the great musical talents that abound today. They hope to bring the music back to the people. In today's crowded music world, with an overemphasis on overproduced disco music and overrated New Wave music,

Parliament Funkadelic is not trying to get over. They are simply trying to get us to be "one nation under a groove."

"Get down for the funk of it and don't take it seriously," that's the message that you might get from some P-Funk lyrics but temper that with they

lyric, "Chocolate City, you're my piece of the rock and I love you." Parliament at the Apollo is definitely worth checking out, it is a show not to be missed.

—Andrew Watt

## Poetic Expression

### Playing Big Daddy

Playing Big Daddy, I'm looking through the mirror, windows.

Playing Big Daddy, flowing water, endless winds expanding minds, positive reactions,

Playing Big Daddy, branching from tree to tree.

High as the mountains, as wide as the Universe.

Playing Big Daddy, womens womb, which I was born.

Playing Big Daddy to my offspring, seeds nourishing young minds for the harvest.

Playing Big Daddy to three hundred and sixty stars glowing, now and forever.

—ASKIA TOURE HASSAN aka arthur givens

### When Morning Comes

Awaken dreams/visions of yesterday  
Stumble through showers of Watergate/blues

Tooth-brushes moving uptown/downtown

Washing faces through stormy news

Awareness/W.B.L.S. minding us of time

Five o'clock/eight o'clock

Smelling the aroma of

Chock-full-nuts/roaming streets of Harlem

Across 110th Street/silent revolutions

Still growing strong in minds/of young dreams

About to blossom/tomorrow morning

Sunrise time/A.M.

ASKIA TOURE HASSAN aka arthur givens

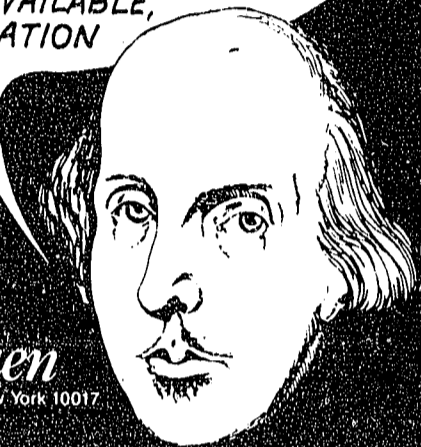
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# It Doesn't Pussy-Foot Around



A Scene from "Heartaches of a Pussycat"

("Heartaches of a Pussycat"—Directed by Alfredo Rodriguez Arias—Produced by Kim D'Estainville—Adapted by Genevieve Serreau [James Lord—Masks by Rostislav Doboujinsky—costumes by Claudie Gastine—Scenic Designer Emilio Carcano—Musical Director Michel Sanviosin—Lighting Andre' Diot—Choreographer M. Marini—At the Anta Theater—info # (212) 398-8383)

Costumes, music and ballet are the delectable ingredients of the new comedy of manners which takes place in the 19th century. "Heartaches of a Pussycat."

"Heartaches of a Pussycat" is about a beautiful but unrefined white kitten named Beauty (Marilyn Marini), who was born in the English countryside. Beauty was given away by her owner to an old crow (Played by Facundo Bo in a crow's mask) who works for a spinster named Arabella (Jerome Nicolini). Arabella was so captivated by Beauty's appearance, that she decides to take her to London and present her to society.

Beauty was first taught to restrain such rustic outbursts like scratching herself, messing on the floor and passing gas. Beauty eventually emerged into a genteel young kitten and was presented to society. A marriage was

also arranged for Beauty, where she was to wed a decrepit, impotent and moneygrubbing Tom Cat named Sir Midas (Horace Pedrazzini).

Beauty marries the old geezer but later meets and falls in love with a dashing young cat, Puss-in-Boots (Facundo Bo). Unfortunately, their love affair ends rather abruptly and tragically.

Beauty's memoirs are recorded in a book which she entitles "Heartaches of a Pussycat." With the proceeds from this successful book, she frees herself from her marriage and has a statue built in commemoration of her love Puss-in-Boots.

"Heartaches of a Pussycat" satirically and zestfully pokes at high society. It is an adaptation by James Lord and Genevieve Serreau from a story by Honore de Balzac. It is directed by Alfredo Rodriguez Arias, produced by Kim D'Estainville and splendidly performed by the Paris-based Argentinean company, the group TSE. The Beatrix Potter like masks by Rostislav Doboujinsky and the charming Victorian costumes by Claudie Gastine are absolutely riveting and carries one into a delightful world of total enchantment. . . .

—Ruth Manuel

# "This Needs Salvation"

("Jesus"—Directed by Peter Sykes & John Kirsh—Produced by John Heyman—Screenplay by Barnet Fishbein)

I must have seen every religious picture ever made from "The Robe" to "King of Kings" to "The Bible," the list goes on. Each film was a magnum opus with superlative acting. I was extremely disappointed when I recently previewed the movie "Jesus."

"Jesus" is a docu-drama depicting the life of Christ. It takes place in the Holy Land beginning from the Annunciation of Christ to his Ascension. The language in the film is taken from Luke's Gospel, therefore unscriptural dialogue is kept to a minimum.

The Israeli cast members are unknown outside their own country with the exception of Jesus played by

British actor Brian Deacon. As far as I'm concerned, after this film, the actors will remain unknown and Deacon will definitely stand on many an unemployment line (unless someone gets desperate). His acting was absolutely irksome.

The film "Jesus" is brimming over with vapid acting, but you can't have acting without direction. Therefore the culprits also responsible for this futile attempt at movie making are directors Peter Sykes and John Kirsh. The film was produced by John Heyman.

"Jesus" is a film you should certainly pass up. It is a pity how Warner Bros. has managed to botch up such a beautiful and sacred experience.

—Ruth Manuel

# "Rappin"—A Language All Our Own

Black people have been able to groove to the sounds of music for generations. We can take the most obscure sound (like a tea kettle's whistle) and get down with body movements and soulful steps, that can only be duplicated by our shadows. Rhythm is instinctive for us; never losing a beat and staying soulfully unique.

Our ingenuity and natural feel for rhythm has not only kept us in step, but it has created a unique language called "rappin". "Hip hop ya don't stop," is part of a vocabulary that is primarily understood by Blacks. "Rappin" consists of a good beat and a very cool and expertise verbal accompaniment. This is all done in time to the music and usually without pause. "Rappin" relates to various Black experiences or goals. The many subjects that rappers deal with include girls, guys, sex, money, success, good times, ego trips, awareness, and adventures just to name a few.

"Rappin" is something that practically every Black relates to either consciously or unconsciously. It first began in New York and was practised by several radio personalities in the 60's. It then died out with the coming of the seventies and was laid to rest for about seven years. Radio personalities stayed away from it. With the upcoming popularity of discos in the late seventies, Black youths in the New York area started dubbing over records. Rhymes were also concocted to the beat of the music. To increase the quality of

"rappin", Black youths saved their money to purchase audio equipment. By either going solo or teaming up, they first started playing disco music in the streets, adding their personal verbal touches.

Shortly afterwards many youths started getting jobs to play in well known clubs and dance halls around the city. Just listening to the sounds of their zealous voices accompanying the music was enough to start bodies vibrating to their soulful rhythms which just never seems to cease.

Black youths discovered that through "rappin" they no longer needed to know how to sing nor play an instrument to become involved with music. They just took to it, like fat back and collard greens, guys and girls alike! Not long afterwards the first popular "rappin" record was produced by the "Sugar Hill Gang" entitled "Rappers Delight". It was an instant hit and has since then swept the country. Many other "rappin" records have now been recorded, most of them originating from the Bronx and Harlem areas. They all have such different beats and raps that they will definitely make you want to groove!

Many people detest this type of music accompanied by "rappin" and even go so far as to call the radio stations, requesting that they keep it off the air. All I can say to these people is that "Hell this sure beats square dancing!!!"

—Marion Boykin

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The Lighthouse Players will present their 57th annual production of Robert Anderson's contemporary comedies, "You Know I Can't Hear You When The Water Is Running." The production is sponsored by The Arts and Leisure Education Division of the New York Association For The Blind.

Dates: March 20th and 21st—8:00 p.m.; March 22nd and 23rd—2:30 p.m.

Tickets for the one-time Broadway hit are free and may be obtained by calling The Lighthouse and Leisure Division at (212) 355-2200. The location is: The Lighthouse Auditorium, 111 East 59th Street, New York, N.Y. 10022.

# CONGRATULATIONS TO THE CAMPUS!!!

*We the members of WCCR would like to commend THE CAMPUS newspaper for its impeccable ability to publish an article without attaining all of the facts surrounding the story.*

*Its consistent misquoting and deletion of facts is a supreme example of the true "un-newsworthy" style of writing, for which we give it praise.*

*Inexplicably biased, THE CAMPUS moves triumphantly forward towards its unrelenting goal of prostituting the ideology of a free and accurate press form.*

*Without THE CAMPUS at City College, our students would have to succumb to open attacks of strictly correct and precise news.*

*Again, we the members of WCCR, wish THE CAMPUS newspaper continued success in heart-felt endeavors of unrelenting, defective news writing.*

*If it were not for its misinformative manner of journalism, City College students could only expect a total and impartial story.*

**Unfraternally yours,  
WCCR**