

Community News

Vol. 1 No. 1

For The Community by the Students of Staten Island Community College

Oct. 1975

Involved

By KEITH A. WALKER

The area referred to as Clifton by the old timers, Fox Hill by newcomers, and Park Hill by dissident migrants from the housing complexes is the subject of this report. Although I am not a reporter as such, nor a revolutionary in the strict sense of the word, I have put together a story to facilitate both.

To city planners, community advocates, politicians, it is common knowledge that a section of housing. (Referred to as multiple dwellings), must have a certain pre-laid plans to provide services for a number of residents. Some of these plans are immediately obvious: drug stores, food stores, fast-food restaurants, etc. Supporting services of a social nature than of an economic one, would be day care and recreational centers. Some communities have teams, clubs, and boy and girl scout troops. As a result of having these resources a visitor to the area would probably say that "The neighborhood is harmonious." In addition a neighborhood that is really on the ball, would be involved.

An example of this is, the local Community School Board. Members that are elected every two years in each borough for each local board. In some cases \$400 million per year in funds, are allocated to the various high schools and elementary schools per borough. This is very positive community involvement.

I have described a "Community" on the move. Involved. Growing. No task to a concerned citizen is too large or too small to the interest of... "life, liberty, and the pursuit of happiness."

From the time of its development, Park Hill and the surrounding buildings (not of the same management) were understood to be of a middle income, classification; that was, before the white families began to move out and "Fox Hill Plaza" was built. As the original tenants moved out Black families moved in.

It must first be understood that a good portion of the land is controlled by the Housing Urban and Development Corp. The buildings, however, are owned by private corporations. Because of this and the political nature of H.U.D. these corporations have indulged in certain practices that saved them money—a great deal of money. The largest of the flagrant practices is not paying the mortgage payments to H.U.D. In essence, it is a case of sorts of "the absentee landlords" where no money is reinvested into the complex. Maintenance staffs were cut tremendously from five men to each building for example in Park Hill apartments to approximately two. Cutbacks in whatever security there was, was paid for by the management (it's in your lease), in all but three buildings of the entire area. Those are the structures called Fox Hill apartments (320,350 Vanderbilt and 141 Park Hill). As a result of a cut in services and the nonpayments of their mortgage (in the case of Park Hill Apt. it was two years behind) the owners pocketed a huge amount

of money. At the same time to insure rental payments, tenants on public assistance were accepted under a two party check plan, by the managements to compensate for the unrented apartments. The numbers increased and practically no services saw their way to 'the Hill'. Nobody cared.

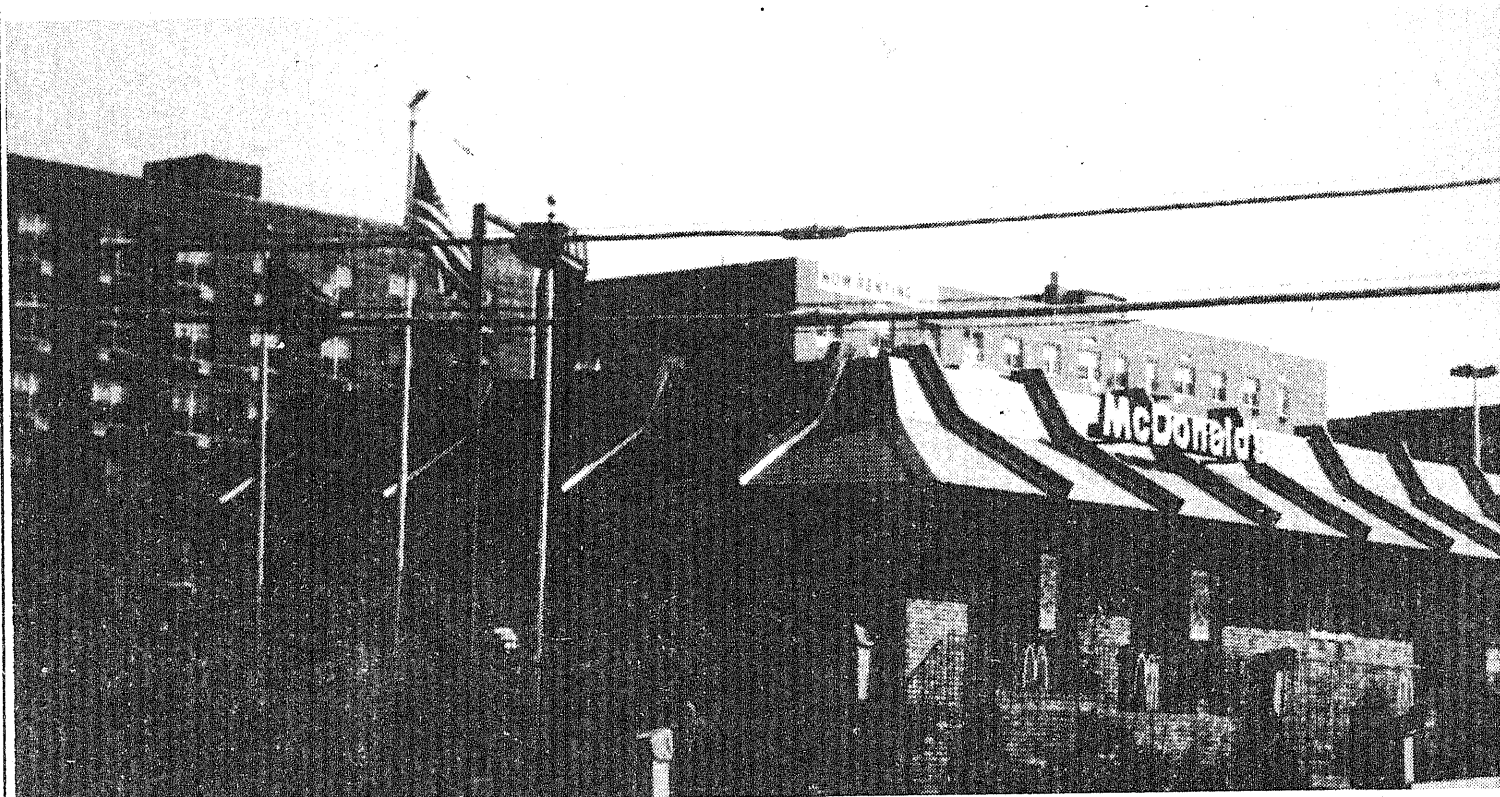
The Plaza, though to provide the necessary services, is presently under the strain of social unrest stemming from an unexpected factor... apathy. Who is directly responsible? Who can we blame for the robberies, killings, beatings, and the broken families on the Hill? Why are people moving out? What is happening to help us live in peace?

The blame is none but our own. Of course we should have received the services in the beginning to help cope with a new place but that is minor. It is minor because no community is a community until its residents have banded together—neighbor by neighbor, floor by floor, building by building—to stop the chaos that is happening. Among the things that are important for change are common interests among residents; it can be ten or twenty people to start. At this point you are a group recognized by any management.

When meetings are called, attend. Get involved and control your destiny. No task is too large or too small if there are enough interested people.

Send All
Comments To
Keith A. Walker
c/o Black Press
715 Ocean Terr.
S.I.C.C. N.Y.

BIG MAC IS COMING



The Newest Addition to FOX HILL Plaza "McDonalds" Located at 445 Torgee Street
Clifton Section of Staten Island

Photo by Felix Clarke

Education

Discipline

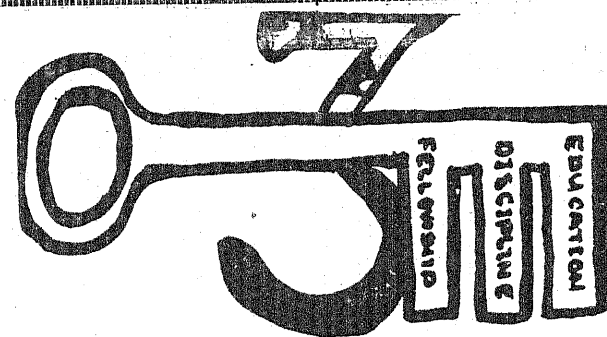
Fellowship

by William Schley

Over the last three years I have conducted a study dealing with the traditional American Youth Organizations. The focus of my study deals strongly with the approach used by these traditional programs, their impact and lack of impact in regard to minority youth. The results of my study has not merely asked, or implored, but has demanded that I apply my training, vocation and orientation to consolidate efforts to meet the challenge of our times.

"Our youth today love luxury. They have bad manners, contempt for authority, disrespect for older people. Children nowadays are tyrants. They contradict their parents, gobble their food, and tyrannize their teachers." Socrates 5 B.C.

This quotation in its antiquity is very applicable today, and it reflects tremendously on the adults of our present counterculture.



"Consider the unrestful times around us when all the world seems to be in serious trouble. Wars and threats of wars, powers opposed to powers, are all man-made inflictions upon himself, bringing nothing but human misery. It is up to man to devise the remedy and to create for himself the blessings of peace with prosperity for all. A first step should be to Develop the spirit of Goodwill and Toleration, Truth and Justice, in place of Envy, Hatred, and Malice. Our hope must lie with the oncoming generation to effect such change of thought. In a few years our children will become the adult citizenry which will run this country and culture." Lord Baden Powell 1907.

These words have offered inspiration to my desire towards mustering resources to give supportive programming in order to face this problem. I wish to introduce the concept called the Key Three Fellowship. The KEY THREE FELLOWSHIP is a proposed program designed to accountably work with young people and the problems of our perplexed society that they face, and must in fact in time eradicate. The proposed program refuses to operate in competition with the existing youth groups of our present culture. our greatest asset and measurement of accountability is focused at our ability to supplement within the bounds of our available resources, and to reinforce many of the services already in existence. (e.g.) Education,

On December 12th, 1975 a Teenage Youth Assembly has been scheduled tentatively for high school students from all of the five Boroughs of New York City. The program to be held will be a "Sneak Preview" of a program to be implemented for the benefit of our youth. We are expecting roughly 500 to 1000 students at this rally, providing that I can muster the necessary assistance in promoting and publicizing this affair. It is essential that we tap every resource available in order to make this program a thorough success.

Irving Lee, star of "Pippin" has been recruited to direct and M.C. the presentation. A group of people have also been recruited to assist in circulating the publicity throughout the high schools of NYC.

I would appreciate all of the assistance that your body can render in making this activity a success. As a final point I leave you with this thought.

"The sixties and early seventies demonstrated to the world that it is most obvious that, the society is getting younger—to the extent that in America as in a number of European countries, a bit more than 50 per cent of the population is under twenty-five years of age. Even if one grants that people in their mid-twenties have no business claiming or letting themselves be claimed for the status of youth, there still remains among the authentically young in the thirteen to nineteen

Continued on Page 2

Key 3

Continued from Page 1

bracket a small nation of twenty-nine million people.

"More important the sixties proved that, the young seem to be aware of their potential power of the numbers as never before. No doubt to a great extent this is because the market apparatus of our consumer society has devoted a great deal of wit to cultivating the age consciousness of young and old alike. Teenagers alone control a stupendous amount of money and enjoy much leisure; so inevitably they have been turned into a self-conscious market.

"They have been pampered, exploited, idolized, and made almost nauseatingly much of. With the result that whatever the young have fashioned for themselves has rapidly been rendered grist for the commercial mill and cynically merchandized by assorted huskers—including the new ethos of dissent, a fact that creates an agonizing disorientation for the dissenting young."

ISLAM

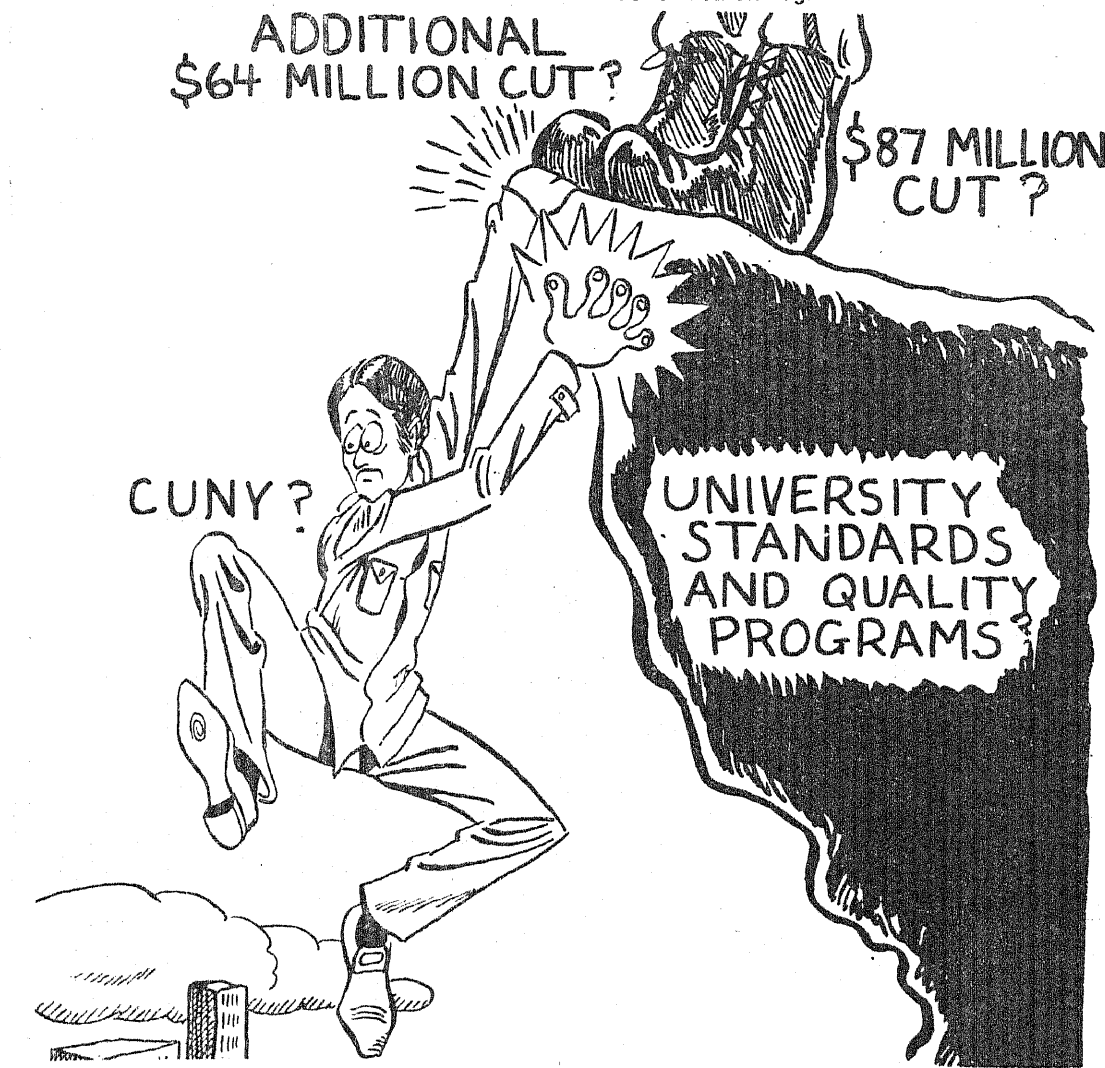
by L. B. McNair

A strange and contradictory organization—the Nation of Islam. Elijah Muhammad taught for well over forty years that whites in America, and throughout the world including the Arabs in Mecca, were the (irreparable) devil of both the Bible and Holy Qur'an; while his teacher was a white Arab.

Muhammad built this organization on a black separatist, principal. The feeling of being an outcast because you have wooley hair, thick lips, wide nose, and black skin have had dire consequence for those blacks with this racial characteristic. Please note that light skinned blacks haven't suffered too much from this kind of discrimination (a case in point for example is the light skinned blacks in South Africa where the most profound discrimination is practice). So it was easy for Elijah to come in the hearts and minds of jet-black Americans and also many light skinned blacks. However, in the latter part of Muhammad's days, he did take a more humane outlook toward whites.

I thought that Elijah was trying to destroy the image of a white Jesus and a white God in black minds and replace that image with that of a black Jesus and a black God. This I agreed with, I also knew that this would make blacks love themselves. But Master Fard Muhammad who was Elijah's teacher, and whom Elijah Muhammad said is God, was snow white and a man. Now today in the latter part of August, I read in Muhammad speaks newspaper that, the Nation of Islam has Master Fard Muhammad's picture for sale and for all interesting blacks to come and get one; I guess to hang up on your wall in your home. Can you imagine what I went through from one white God (Jesus) and here I am being beckoned back to another white God (Master Fard Muhammad)?

Continued on Page 4



Spring of 1975, the Day Session Student Government approved a proposal by to gain corporate status for Student Government. As a result nothing to date was implemented. In May of 1975 a referendum was submitted to S.I.C.C. student body (along with Fall Senatorial Elections) which asked how the student body felt about Introductory Student Co-operatives into the school. The returns were overwhelmingly in favor of doing so. On September 3, 1975 at the first meeting of the Fall, DSSG's Chairperson, Leon Wallace, assigned me to head the committee on the corporation-cooperatives, Senators Williams, Rondinelli and Rob volunteered their services to the committee. My first step was to confer with Mr. O'Hallerin, a lawyer teaching here on campus, on the subject of incorporating Student Government. The corporation is to be a non-profit organization centering on improvement of current and planned student services, cooperatives, etc., rather than profit. The incorporation of Student Government in addition to funding will also be helpful for income tax purposes.

CAFETERIA

The transformation of the Student Cafeteria from its present operating form (to include prices) is still in the early planning stages. Its tentative goals are to make key staff positions open to students for internships in Business-Administration-Management, Art & Design, and Food and Nutrition for credit. The remaining (other than key) positions, will be available to work-study. The menu and the prices are first areas of change. The atmosphere and furnishings second. The following planned co-ops are still in their early planning stages.

BOOKSTORE

The bookstore will be staffed similarly with internships and work-study. There will be in addition an annex that will sell used books. There will also be an attempt to lower new book prices through innovative marketing rather than partisan marketing.

SHUTTLE BUS

The Chairperson has asked the committee to look into the possibility of a shuttle-bus cooperative with a van fleet of 4 carrying 60 people to and from Brooklyn (work-study drivers). We found that this can be done and have begun a plan for purchase of same. The students involved will pay an initial fee and a small cost each time both ways. The costs will be calculated to appeal to the student on a small budget and do better than transportation now available to students whether it be car or mass transit.

RECORD SHOP

Last year a proposal was made by Geoffrey Atkins to have a record shop in C Building. This will be through a private vendor who after paying an initial fee (yet to be determined) will yield the corporation (Student Gov't.) a certain percentage. This shop will be selling records at a better than discount price to students. The revenue will be used to expand as well as fund this and other co-ops in operation. This program, like the others, will have an abundant share of internships (work-study).

I Hear You Talking Brother

by Walt Gholson

The major preoccupation and favorite pastime of the student body this semester seems to be centered around the sport of "rapping". This is not an assumption to suggest that a healthy exchange of relevant communications is not a valid part of an education. On the contrary, but it is a suggestion, that you, the student body take a look at the alien side of the vocal language called American English.

With this understanding in tact, let us look at the current trend in our SICC Commune, towards the diversion of RAPPING. To many students of the "University of the Streets", rap is defined as, "the ability to manipulate the language to fit the subject matter being discussed." The American dictionary would term this understanding as the art and education of Semantics: The study of words and their meanings.

So it is with the "Union of Students" whom in their education prepare to become the "Leaders of the Alternative Society" — Memory banks well versed in the art and talent of Semantics and the practical application of its study on YOU, who would be a part of the countless Unions of student clubs and organizations. After all, you are a: Joint connection of marriages, confederations and union, whose combined alliance, would unite the association and permit the fusion of an agreement, that would probably create the junction, that would, REPEAT-REPEAT-REPEAT.

Good meals starts with good food and Muhammad's Whiting H&G Fish is a quality catch for any table.

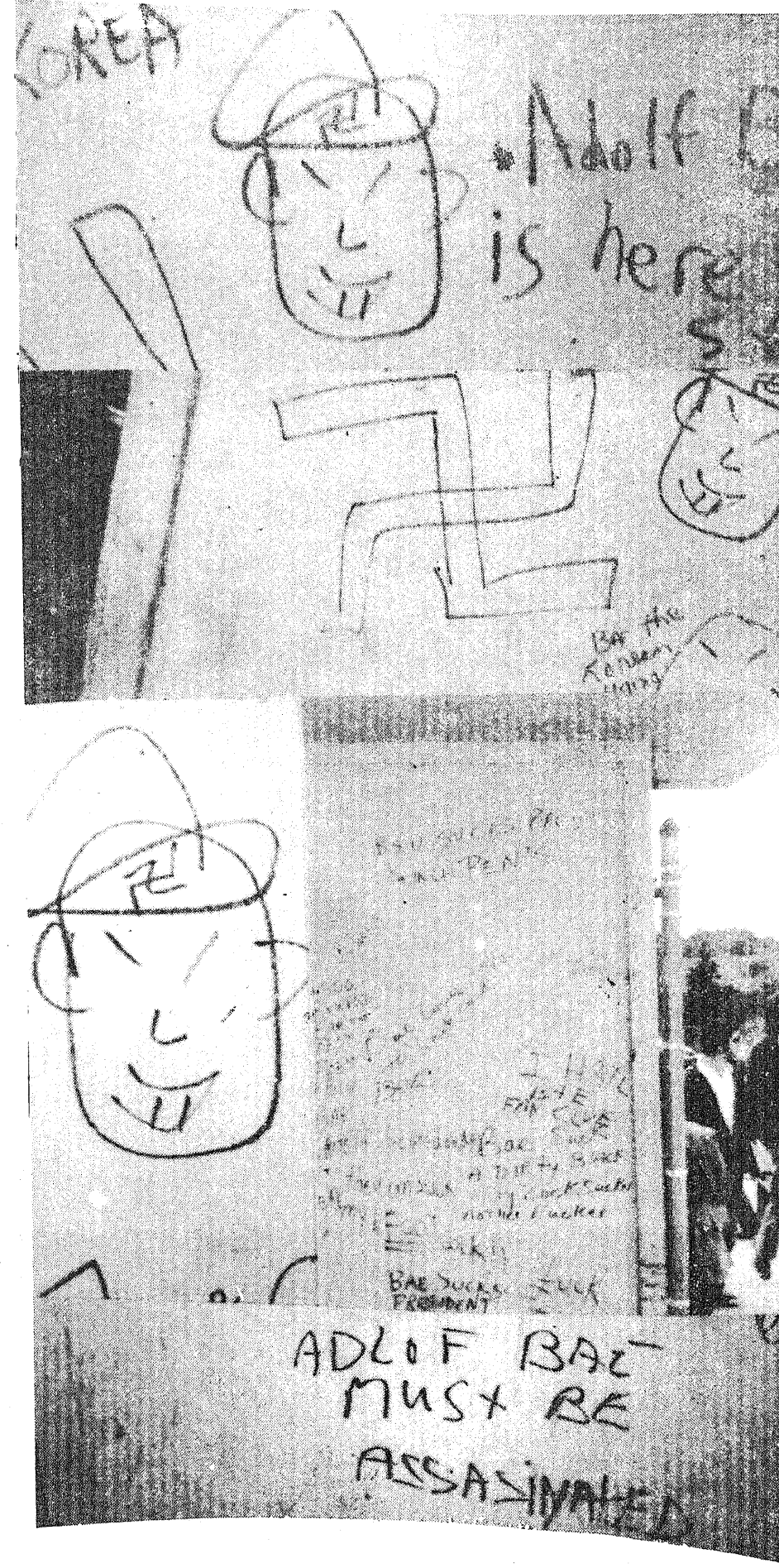
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A Five Dollar Reward Is Offered To Any Student Who Knows BAE Write Community News

Community News

"We are moving fairly well toward the abolition of this college. One day the community will take it over and appropriate it for its own use. This is the ultimate goal of this college. This college is the possession of the people."

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BLACK SEEDS

The Ivory Towers

by Geoffrey Atkins

As we approach mid-semester, I would like to extend my welcome to all freshmen, and I would like to thank those of you who read my column regularly.

In this column it is my intent to reflect upon my almost four years as a member of the faculty-staff here at SICC, and offer my observations about SICC now.

When I first came to SICC I found a predominantly middle-class student population that was beginning to change to a working class population. The students and faculty had a love affair going that was beautiful. Over in Circle 73, Steve Swerling and his colleagues were running EDS groups with students, while in Student Activities, students sat down with faculty and planned extra curricular activities. The PCA Dept. with Prof. Belgrave was very active with theatre groups and students into drama, and the College Discovery Dept. was developing the programs that it now has proven to be successful with the aid of student interns.

I was overwhelmed by the idea of working on a campus such as this and with people who were to be my colleagues. The atmosphere was overwhelmingly friendly and receptive to educational innovation. Faculty frequented the Student Lounge, and C Building people spoke to each other civilly. Learning Colleagues existed in a real atmosphere that did not have to be manufactured.

The administration of the college was not considered the scapegoat for every problem on campus. The buck stopped with all of us, but within four years I've seen all this change.

SICC has now become a battleground. Students fight students, students vs. faculty, faculty vs. faculty, students vs. faculty vs. administration, etc., etc. If student Joe Blow is angry, every one he confronts that day is a mother or pig. If Prof. Brains is angry at the size of his class, no one gets an A for the course. The frustration within the City is cultivated on campus within the overcrowded facilities of the campus, and the overworked members of the faculty and staff.

People have forgotten how to be courteous and civil. Faculty members whom I have seen for two years don't speak in the morning. The standard joke on campus by the students is that the Professors leave their cars running while they teach, then make a quick getaway. The students also say that anyone involved in student activities is interested in ripping off.

The students bitch about everything, the faculty bitch about everything, and the buck is passed on to the administration. In the Lounge, some students feel they should be allowed to get high. Meanwhile, on Staten Island, the college is getting a reputation as a drug hangout.

What this means to the average student is when you graduate, it only hurts your credibility if the myth of the school being a hangout is perpetuated. The reality of the lounge is that a few students, predominantly white, feel the lounge is the place to test the drug laws of the U.S.

This week I walked over to a white male student who is constantly getting stoned in the lounge to inform him that there are undercover cops on campus and he should be careful. The student turns on me and calls me every name under the sun.

That same day an argument breaks out in the radio station between a group of 20 white students and one black student. The students ask my advice on how to resolve their difference. After consulting with them, the same student who approached me in the lounge, now approaches me and calls me a pig and tool of the administration. At that point, I thought back to the 60's when I was a student. One of three blacks and Puerto Ricans in a private Catholic college with 3,600 white students, we had confrontations with administrators, but for a purpose, a worthwhile goal. Then I came back to the present and realized what I was facing. Here is a student who really needs help and because of the fiscal problems of the University, we cannot help him. In most schools, this student would have been brought before a student-faculty disciplinary committee. In my situation I would have probably have had to punch this student out to protect myself. This is wrong.

The problem I just mentioned is part of a condition that exists on our campus, a sore which is turning into a cancer. And unless something is done very soon, this cancer will spread to the classroom. I do not purport to be all knowing as to the solution, but there is a first step which must be taken. The faculty must come out of their ivory towers along with the college administration and the student leadership and begin to deal with these problems or we ourselves will initiate the end of our Open Admissions, free tuition CUNY system, not the bankers nor the legislators.

Ivory Towers need to be abolished for Learning Towers, or else we may all end up where the originators of Ivory end up, in the dung heap, the elephant burial ground.

SEND ALL Correspondence To:
Third World Media
715 Ocean Terrace
Staten Island, N.Y. 10301
c/o S.I.C.C.

The Letter

by

Cecelia Charles

As she sits in her room, contemplating the past and the present, wondering what the future has in store for mankind, she remembered her friend in that distant and beautiful world. She decided to write to him, to let him know how life has been with her, her deep and innermost wishes for life on earth.

She knew her friend would understand her, for he always has and felt her deepest emotions along with her. She knows of his compassion and understanding for life. She addresses her friend:—

"My dear friend,

"Loneliness has befallen me again, not the emotion of not having anyone around me, not having material wealth, but the loneliness of personal solitude.

"I long to see the love flow like a calm brook, happiness felt and shared like the birds singing in the forest on a clear and beautiful Spring morning.

"The clean, fresh sweet smell of the crisp Spring winds, the trees in the forest with their branches stretched high, kissing the sun.

"I long to see man at peace and comfortable, as a new born babe, cuddled in the loving arm, a warm compassionate and understanding arm. Rocking that babe with a steady and comfortable action, sending the babe into a peaceful sleep, knowing that at awakening, its eyes will open to behold a peaceful and honest life.

"I long for man to enjoy the beautiful amount of blessings that has been given in abundance, no matter how small the blessing, for we must accept and enjoy the small gifts in life in order to appreciate and be thankful for the big gifts.

"I have seen so many who have been blessed in abundance, yet the complaint, always, that they have nothing, for they have never taken the time to stop, and be thankful for what they had, therefore they are unable to recognize their blessings.

"My friend, there is so much I have inside, that I would like to come-to-pass for man. I have tried to express my thoughts to others, some say I have a good point; others say it will never happen, others say I am insane; I don't know of what I am speaking. A few say I am a good person, so many together have said other things along the same line.

"You, my friend, I ask, "What do you think of me?" I do not want your sympathy, only your heart, your honest understanding for your own trusted friend. I end with a new song in my heart, "for the love of life."

The young lady after writing to her friend, felt a warmth and quietness in her heart and mind, knowing that her friend will bring joy to her and others through his understanding of all. She decided to conclude her writing and go back to the task of sharing all that came in her midst, the truths she believes to be correct. Hoping that they will accept her words with the honesty and faithfulness in which it's been given.

Some might think this letter is a little too much to ask for; it's like fantasizing. This is not a fantasy; it is the life that we all should be living, and those who believe that life should be lived this way will fight to achieve this life. It must be pursued in the right way; "anything worthwhile doing, is worthwhile doing right."

Only by knowing from first hand experience what life is and what it means to live and not just survive can one understand this. "Survival is the name of the game," e.g. monopoly, baggamon, chess, etc. "Living is not a game; it's being born, it's life, it's here!

Islam

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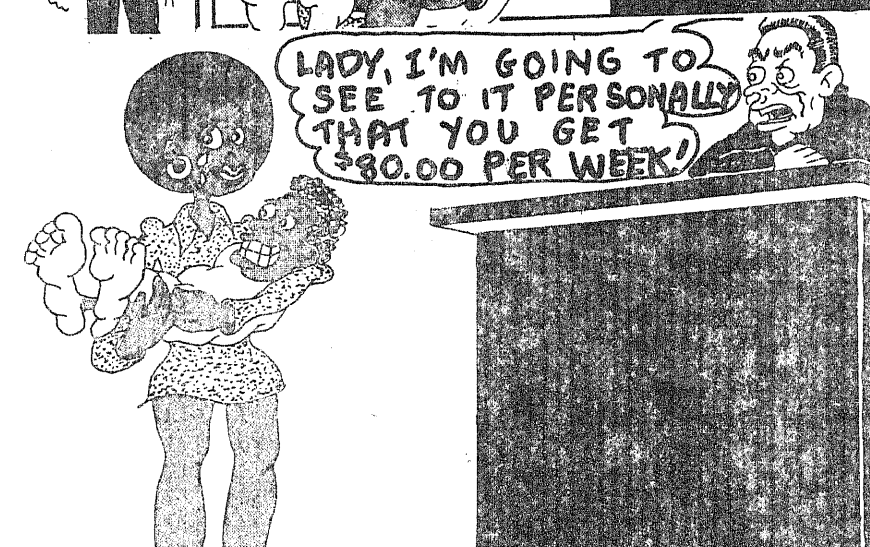
Here I would like to turn your attention to another strange and contradictory images of The Nation Of Islam: "Black Muslims" totally ignored the history of the Arab people especially the role Arabs played in enslaving blacks in Africa. They, moreover, ignore the problems in Egypt and all North Africa. Chancellor William argues in, **The Destruction Of Black Civilization** that half-Africans and half-Arabs are considered white in North Africa. He further argues that this mixing process started when Arabs and Asian (Elijah Muhammad says Blacks are really the "Asiatic Black man and woman" denouncing altogether the African Bantu blood) invaded black Egypt, coming in by peaceful means as traders, started to settle outside of Memphis now called Cairo, and that they started to intermarry with black Africans. These so-called early traders were actually setting up a position from which other Arabs and Asian could come and start depopulation of blacks from the area. This is to say, that the Arab and Asian history is ignored in respect to the role it had in driving blacks out of their original home land. Significant, too, that the Islamic religion played even a greater part and moreover sped up that process.

Arabs changed black Africans' names after they gained control in Egypt. They call some of our fathers pagans and ignorant because they refused to bow to Islam (interesting enough so does the Nation Of Islam). They were free to go in and out of the black woman. Most Arabs had from ten to fifteen black women concubines and it was a national institution. Like any other slave master they gave blacks their God, their names, their way of dressing, and so on.

So, with the above finding, how then can Elijah Muhammad's son, W. D. Muhammad, the new leader of The Nation Of Islam, justify giving black Americans Arabic names and further, ask blacks to bow to a white skinned God, who is in reality an Arab? How then can he just ignore the Arab history and their involvement in enslaving blacks under the disguise of religion? How then can he ignore the mulatto problems that are directly the result of the Arabs invading and conquering blacks by force. The use of black women as concubines, and then making this policy a national institution thus producing this mulatto's problems, and the mulatto's outright rejection of brotherhood with black-Africans and their total rejection of having African blood altogether? This is practiced today in all North Africa argues Chancellor William in his most illuminating book **The Destruction Of Black Civilization**.

Slick The Trick

YOUR HONOR, SLICK WON'T GIVE ME A DIME FOR HIS BABY. HE'S A CRAP SHOOTING, WIFE BEATING, WOMAN CHASING, DRUNKEN BUM!



Graphics by David K. Strong

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Your Children's Safety

BY ORDER OF MAYOR BEAME AND POLICE COMMISSIONER CODD:

2,350 SCHOOL CROSSING GUARDS HAVE ALL BEEN FIRED

THE FACTS: For the past 20 years, 2350 School Crossing Guards have protected the school children of New York City going to and from classes. Most of them are mothers themselves who have been there dependably in rain, sleet, snow and storm. They are not fair friends of your children, but are all weather reliable protectors of them.

Mayor Beame's action in eliminating the School Crossing Guard program is irresponsible and unrealistic. It must result in serious injury or possible death to a great many of New York's one million school children, public and parochial alike.

THE PROOF: Two School Crossing Guards have been killed and many seriously injured every year by automobiles and trucks, while they are saving the lives of your children. Little children can in no way protect themselves from reckless drivers. Many adults find it difficult to get across a dangerous intersection in time, before the light changes and cars are bearing down upon them. Many drivers go right through red lights. Many intersections do not even have traffic lights. The Mayor has no right to gamble with the lives of your children.

THE EXCUSE: To save money. Phony Excuse! It is more economical to have School Crossing Guards. They are part-time employees working 4 to 5 hours a day, earning around \$2,500 a year, a drop in the bucket of the city's \$12 Billion budget. They were hired to relieve police officers to fight crime, and they actually save the city money by working at a small fraction of a policeman's salary.

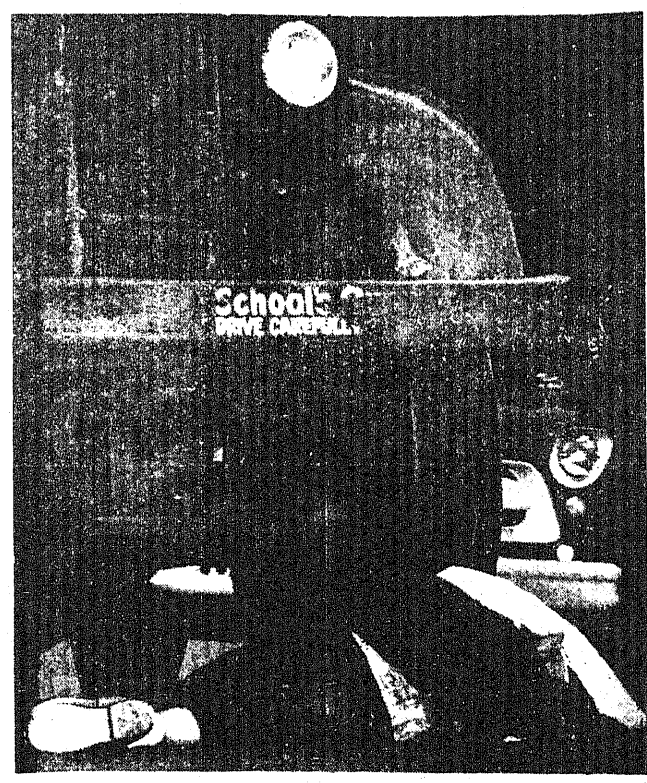
The Mayor has barely touched his political patronage jobs, and some favored unions, none of whom are "essential to life", and they get much larger salaries than School Crossing Guards, whereas the entire School Crossing Guard program was eliminated, not cut down, but completely eliminated. This is the only city in the United States to take such drastic, unforgivable action.

ALTERNATIVES - VOLUNTEERS? Impossible. Volunteers could never be relied upon to show up in all kinds of bad weather, and the job is much too dangerous for an inexperienced person to handle. Volunteers should not be made to accept the responsibility of caring for other people's children. It requires the skill of a professionally trained person such as a School Crossing Guard.

Would you want a volunteer, untrained Police or Fire Dept.? Would you expect teachers or sanitationmen to work for nothing? Would anybody?

VITAL SERVICES RESTORED: The Mayor recently applied to restore "Vital Services" jobs with CETA (Federal) money, for Sanitationmen and Parks Dept. men. He did not apply to restore School Crossing Guards jobs. Apparently he does not consider your children's lives as important as garbage, or picking up papers in the parks.

WHAT IS MORE VITAL THAN YOUR CHILD'S LIFE? He is willing to risk the lives of New York's most precious possession - **IT'S CHILDREN.**



RESPONSIBILITY: The Police Dept. cannot spare policemen to go back to the school crossings. They are undermanned and understaffed and as such should concentrate on prevention of crime and apprehension of criminals.

Model City Uniform Community Service Officers are far too few, too young and too inexperienced to protect your children on the corners. They cannot have the dedication or reliability as School Crossing Guards of the community have to the children.

Police Commissioner Michael Codd admits that school crossings are second in importance only to regular police duties. He also admits that there are only 2800 patrolmen available on the 8:00 A.M. to 4:00 P.M. day shift throughout the entire City of New York. There are officially 2,350 school crossings. How does Police Commissioner Codd expect to cover the crossings and adequately protect this city against crime at the same time!

WILL SCHOOL HOURS BECOME CRIME HOURS?

WHAT CAN YOU DO? Let the Mayor know that you will not stand idly by and allow your children to be sacrificed this way. You will hold him personally responsible for every child who is hurt or killed.

RITE TO THE Mayor at City Hall, New York, N.Y. 10007, and demand that he reinstate the School Crossing Guards now, not after children have been hit by cars, when it is too late, but IMMEDIATELY.

Also write to your City Councilman, same address, and State Legislators in Albany, and let them know too.



THE CHILDREN OF NEW YORK CITY MUST HAVE CROSSING GUARDS

Twenty years ago, the City of New York appointed school crossing guards to relieve thousands of police officers for more important work. Since then, two crossing guards have been killed and hundreds have been injured every year as they protect children going to and from school.

They are paid a maximum of \$3.75 for about fifteen or twenty hours a week and take home about \$2,500 a year. Most of them are housewives, trying to earn a little more money for their families. Now they are all fired. Not just a few, but all of them. Your children will not be guarded when they cross the streets on their way to school in just another month.

New York is now the only city in the entire United States without crossing guards and New York probably has the worst traffic of any city in the country. Is the city going to take high priced police officers from an already reduced department and put them back on street corners? If that's true, then it's the strangest form of saving money we've ever heard. We wonder who decided at City Hall to risk the lives of children to save a few dollars.



Park Hill - Fairview Complex Behind The Fox Hill Plaza

Dear Tenant

On September 16, 1975, the tenants in building 160 officially organized into a viable Tenants Association. The structure of this organization consists of chairman, secretary and floor captains. The function of these officers is to assist the tenants, carefully and systematically, analyze the particular problems concerning the buildings.

Problem

The lack of wanted vital services, the need of management to maintain a high degree of repair, an obligation by management to admit tenants with reasonable degree of dignity constitutes one problem area discussed. However, the general consensus of the tenants in 160 feel these problems plague the entire Parkhill complex.

Solution

The Tenant Association is that mechanism which we must utilize to voice our opinions and develop positive alternatives that will constructively alleviate the deplorable conditions in Parkhill apartments.

It is imperative that we (the tenants) continue to support the association: We meet every Tuesday evening at 7:30 P.M. in the Recreation Room. This is an invitation and plea to all tenants.

Very truly yours,
 Shannon Jones
 Chairman,
 Parkhill Tenants Association

Fox Hill Stability and Development Association

350 Vanderbilt Ave.

Fox Hill Apartments

"Make Your Own Kind of Music"

Sports Special:

by Felix Clarke

Arthur Ashe vs. Rod Laver: the U.S. Pro Indoor final of 1974 Ashe lost the first two sets and stomped back to take the third game. Both players held serve in the fourth set with Ashe serving at 4-5, 40-30, he angles his volley cross court only to see Laver return — a forehand down the line for deuce. Ashe now double faults, giving Laver match point. Ashe's first serve falls short, his second is a Laver backhand return which falls at Ashe's feet, forcing him to net his forehand volley.

Arthur Ashe vs. Guillermo Vilas: the Fireman's Fund International of 1975. Ashe has bagged the young Argentinian for the first set 6-0, and takes the first two games of set two before Vilas rallies for game three. Vilas breaks Ashe to even it at four as they both hold serve forcing the tie-breaker. Ashe falls behind in the game for the tie breaker 30-love but bounds back with his assortment of chops, slices and lobs. Ashe goes up 4-1 in the tie breaker. Vilas serves and Ashe miscues his return. Ashe serves ace, ace. Vilas cannot explore the weakness of Ashe's forehand and the \$16,000 first prize goes to the 32-year-old Wimbledon champ. Fifteen points have come on Ashe's serve. Nine on aces.

So it is that we have the Arthur Ashe of 1975. His finest year cry the critics and observation groups.

Winning the final in the Fireman's Fund match moved him to third place in the Grand Prix standings with 450 points. Vilas is first with 700, Manuel Orantes, Mr. Forest Hills, is second with 589. Ashe has earned \$256,850, to date, making this the fourth year that he has earned over \$100,000.

Yet, with such impressive facts Arthur Ashe still remains an "odyssey" to sports writers, as La Verne Powlis of Black Sports magazine puts it. For the ten years of his professional playing life Arthur Ashe has been talked about, with very few coming close to the real Ashe, to hear him tell it.

When asked by this writer if he felt himself aloof, he answered, "No, I'm just an inward person."

His inwardness has caused mixed response. Remarks by Billie Jean King, "I'm blacker than Ashe", or the letter writer who boldly claims, "we can't afford to have you representing us and losing."

To all this Ashe answers, "I refuse to be slotted or put into anyone's mold. And that includes everyone's decisions on when I should be winning."

Tennis is a new and unknown world to most Black Americans. What other sport finds its heroes living in Miami with an apartment paid for by a country club, and another apartment paid for by the same folks in New York City. That is the way of life for Ashe now as he rides the crest of success



Arthur Ashe Surges To Wimbledon Win The First Black Male Champ

WE NEED CHANGE!!

Project Task Force is a student corporation. A corporation run by the students, hopefully with the students having a share in the corporation. A business run by internship students or work study students which will be paid for by Student Government.

There are many ways to talk about changes, but given the materials, we the Student Body could bring about many changes in community groups and ourselves. This would come about by the students voting on the issues, and the issues in my opinion are housing, internship and jobs.

A student cooperative is a corporation owned and operated by the students. The idea behind a student corporation is to give students the freedom to manage and operate their own businesses.

The student's corporation concept is assured in realm of Higher Education especially for Business Majors. The student's corporation would also provide internship for students with credits. They will also provide for students with work study. The student's corporation is a non-profit organization. Student money will help fund projects and expand other projects.

It is recommended that Student Government provide Stipends for members of the Task Force. They should investigate the necessary needs of a student corporation.

SEE MIKE BRACY C-134

Student Co-ops

THEY SAY CUT BACK WE SAY FIGHT?

by Walt Gholson



Students look on as violence upsets the SICC campus

Photo by Walt Gholson

Two groups of male students engaged in what seemed to be the latest exhibition of Martial Arts strategy, student against student, the end result of overcrowded cutbacks of the CUNY system under pressure. As I witnessed the injuries, inflicted by the professional use of an instrument called a "razor ring", a weapon whose use is self-explanatory, I could not think of the images this exhibition made on the freshmen members of our student body. The image that would suggest a duplication of the street violence of the inner-city. Street violence running head on into the violence of academia. The result of the budget cuts and/or the overcrowded conditions of most CUNY units.

Unfortunately, many would-be writers in the past, have always preferred not to deal with the obvious implications that are to be ascertained, as a result of these outbreaks of "societies sickness".

Such is the case of the "Flute & the Razor". As we review in retrospect the violent Friday of past, let us look at the symbolic lesson that is to be learned. The flute, a symbol of "Peace". The razor, a symbol of desperation in the gutted CUNY system (a lesson learned at the expense of the black peoples, ultimate foe———A NEED FOR PEACE IN THESE TIMES and ITS RUNNING PARTNER "THE LOVE OF MONEY, MONEY, MONEY, MO-NEY. Apologies to the "O-JAYS").

When a reporter, or for that matter, any responsible individual, is presented with the "fact" and motive surrounding any abnormal action i.e. Violence, it becomes the duty of that individual to analyze that motive or at least look into those presented "facts".

UNTITLED No. 10

by Joyce Bell

Baby lived on 125th Street, Which in itself has its own story. (Gang wars, stealing, pot smoking, dope pushing and just about anything else you, can think of.)

Baby was 13 years old the first time they sent him away, Which tells you a little about his childhood. He didn't have much of a family, as a matter of fact, it was just him, his sister and his mom. (Both would work all day and baby was left to himself and the streets)

Baby came back home to stay for a while about 10 years, after (the first time he went away. (He had been in and out of places like Warwick and, Rikers so many times that I never knew when I'd see him, but now he was home.)

Baby told me that if he ever went away again he'd never, be able to come back. (He was getting himself straight now, and he knew that, if there was gonna be any trouble, it would only end, in one way.)

Baby said to me yesterday, "Hey LADY, I'm going away." (Baby had tears in his eyes. Tears, that he and I knew, should have never come to his eyes any reason. They seemed to burn his face and mine. I knew, there was nothing I could say or do.)

He just said, "Good-bye Lady, I love you". (That day was 5 years ago, Baby has gone away for the last time.)

"(GOOD-BYE BABY I LOVE YOU)"



The Puerto Rican Music - Tradition And Struggle

by Angel Santiago

For Puerto Ricans in New York music is the most popular form of cultural expression. By popular we mean something that moves masses of people, especially workers. Music is produced and used by Puerto Ricans more than any other art form.

Puerto Rican music appears early in our history. As early as the seventeenth century, a native music, that could be distinguished from the music of the Spanish colonizers, was developing. Native guitars of high, medium, and low pitch, called tiple, cuatro, and bordonua, were being made. The cuatro, for example, is a ten string guitar, paired off in sets of two strings, still used today. A Puerto Rican decima, an improvised ten line poem or song with rhyme which tells a story or develops a point of view, evolved from the Andalusian decima. (The Andalusians are a people in southern Spain whose Moorish culture dates back to the eight centuries of Arab occupation). The seis, which became the backbone of Puerto Rican cOUNTRY music, also evolved from Andalusian musical forms. From the Taino (Puerto Rican Indian) culture, practically destroyed by the Spanish, the peasant or Jibaro music took the guiro and the maraca.

West Africans, mainly from Ghana, Nigeria, and the Guinea Coast, brought to Puerto Rico as slaves beginning in 1513, introduced their cultures into the Island. At the heart of these cultures were rituals that used rhythmic music as a main element. Some of these rhythms merged into the popular music of Puerto Rico. In 1798 a French naturalist named Ledru, visiting the Island, observed "a drum commonly called bomba" played in a plantation dance of black, white, and mulatto laborers. The bomba and the plena of today descend mainly from the rhythms of the slaves.

By the last half of the nineteenth century, Puerto Rico had fully developed a national music with distinct features. Different sectors of the population had their own musical forms. In the cities and towns, Puerto Rican landowners, professionals, and intellectuals performed highly stylized dances to the playing of ballroom orchestras on a European model. The music, including the waltz, the polka the mazurca, the local danza, and other forms, also had European origins. In the countryside the Jibaro created his own version of the danza, waltz, and so on, along with many variations of the seis and other rhythms they themselves developed and made traditional. Their instrumentation — guitar, cuatro, other string instruments, guiro, maracas, and, later, the accordion — and the livelier tempo of their music produced a style and feeling that was different from the city's ballroom music and dance. For example, they added to the danza a section at the end, called merengue, in which the tempo was picked up. And in the elite city folks' eyes, the Jibaro's performance of the danza, which also had patterned steps, was "scandalous" and "voluptuous". While most of the ballroom music was just instrumental love or generally patriotic in their meaning, the peasants' songs reflected their way of life and their philosophy as tillers of the land. The blacks and poor whites of the towns had their own rhythms also, such as the plena and bomba and variations of these, as well as their own instruments. The instruments included the pandereta (in different sizes), the guiro, and the harmonica in the plena. Bomba drums (in different sizes), the marimbola, the cúa sticks, and the maraca were the instruments used in the bomba. The plena and the bomba recounted signal events and daily episodes in the laborers' lives as seen through their own eyes.

The music that Puerto Ricans in New York produce and enjoy includes the traditional forms like the plena, bomba, seis, and others. Exponents of these forms who are part of the migrant flow keep these rhythms alive in the new setting. At times this music is taken to the streets by groups like the Pleneros de la 110, the Grupo Loiza, and Corozo's cuarteto. The popular Latin music of New York, however, has basically Cuban origins first embodied in the guaguaito and son montuno rhythms of the conjunto band of trumpets, guitar, piano, and tres. These conjuntos brought together the Cuban peasant music (son) with dominant black rhythms. The Grupo Folklorico y Experimental Nuevayorquino masters this music and merges it with Puerto Rican and new New York elements. The drum music of Puerto Rican and Latin streets are also rooted in Cuban music, the rhythms of the rumba (guaguaito, columbina, and yambu) first played in the black barrios of the Cuban cities. Since the late 1950's, these have been developing into a distinct New York expression that groups such as the Lexington Avenue Express Percussion Ensemble are now integrating with the traditional Puerto Rican. The interaction with Afro-American people in New York is also being reflected in music. Soul music is directly appropriated as a part of young Puerto Rican expression. And groups such as the Conjunto Union combine the directed free style and improvisation of jazz with the rhythmic base of Latin music.

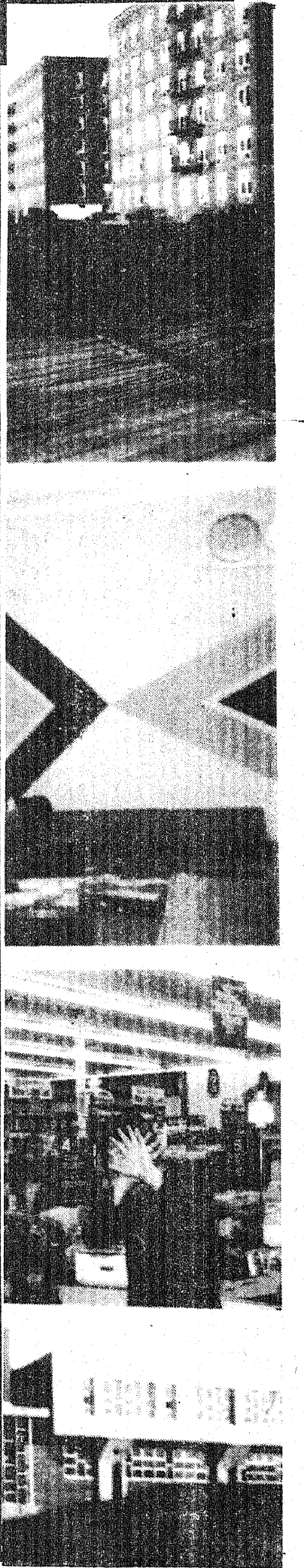
During the last years of the nineteenth century and first decades of the twentieth, workers of Puerto Rico came together as a class and organized themselves in the Federacion Libre de Trabajadores Puertorriqueños. They set up theatre, poetry, and music ensembles to raise the issues around which they fought, to present their view of the society, and to support the fight in their interests. The musical group was known as the Banda Musical de la Federacion Libre. This cultural tradition of the working class has emerged again today in Puerto Rico in the theatre and other areas. In New York the community began most recently to organize a struggle for its rights as Puerto Ricans in the 1960's that was also expressed in poetry, music, and other art forms. This struggle has been consciously linked to the needs of Puerto Ricans as a community of working people during the past few years. Groups such as 9Sangre Joven, among others, are today raising the issues of this inseparable national and class fight through music.

But why has music become such an important expressive form for the Puerto Rican community? What is music? What are its functions? Who does it serve and how? And what role does it play in the Puerto Rican community? These are the questions we will address in this pamphlet. First, we will examine the special role of music in the Puerto Rican community. Then, we will examine music and art in general: what they are and what they do, using examples from Puerto Rican music. And finally, we will examine the place of music in today's capitalist society and its implications for Puerto Ricans.

Puerto Ricans in New York are overwhelmingly a single class of workers with a common nationality. Our music reflects both of these conditions. It has played a special role in our community. This role has both a progressive aspect that has helped us stay together and one that retards our advance as a people and as workers. First, we will look at the progressive thrust of music as we use it in our struggle to survive as a national group. Then, we will look at the retarding side of music. The concern here is with the ideas that most of the music we listen and dance to puts forward and the role of music as a means of spacing out from the down to earth reality and struggles. Music in our community, which is largely the commercial, popular music of records, radio, television, dance hall, and "Salsa All Stars" extravaganzas, generally falls into this second lot. For this reason when we look at music in general today, we need to have a sharp eye and a critical attitude.

Puerto Ricans in New York are a working people who were forced to leave their homeland to seek jobs and a stable livelihood. This movement cut us off from our historical and cultural roots. In the United States, we faced the loss of our language and the dissolution of useful cultural traditions and national ties, already threatened in Puerto Rico itself. Music has been one of the forms we have used to maintain our national and cultural links. These links are a basis of solidarity for a minority community and a source of strength in political contention.

See Page 8 For Continuation



MONDAY WILL NEVER BE THE SAME . . .

introducing . . .

FREE MONDAYS

Beginning

Mon. Nov. 3rd

music by **FLOWERS**

THE NEW PRESIDENT CHATEAU

1688 PRESIDENT ST.

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FREE TICKETS GIVEN AWAY FOR NOV. 15th MORGAN ST.-VS-GRAMBLING GAME

WE RESERVE THE RIGHT TO BE SELECTIVE

Puerto Rican Music Continued Page 7

Music which emerges with the development of a nation, like Puerto Rico, is a national expression. This is especially true of the traditional music. What makes music national? The content (theme and story) of lyrics can be national in the sense that they describe a particular national reality or that they capture a certain way of expressing things. Two sayings, one from the country and one from the town, embody such a particular form of expression as it occurs in Puerto Rico:

Quando el sol se va poniendo
por detras de los tocones,
triste van los mayordomos
y alegres van los peones.

El que no tiene dinga
tiene mandinga,
y el que no tiene congo
tiene carabali.

But the ideas and points of view expressed in the content really reflect those of a class, of peasants or workers or the owners of the wealth of society, at a certain period in the life of a nation. The same ideas and points of view arise in the corresponding class of other nations at the same level of development. For example, peasants who own land have everywhere developed a certain attachment to it and ideas about private possession. Particular expressions, sayings, that belong to the producing classes and that display national mannerisms in the language are national. They do not occur in other nations in the same form, although the same sentiments may be present. They represent a certain style, a certain way of putting words together that make up form. The national aspect of music is really in the form.

Music itself, sound organized in rhythm and melody, is an art form. Within the music of each culture, different forms exist. Traditional Puerto Rican culture, as has been noted, includes musical forms from the countryside of the old peasant culture of Spanish and European origins as well as the surviving traditional music of West African origins. The traditional Puerto Rican forms are not practiced or created in the same way in any other culture. Musical forms in the popular, commercial music, many with origins in other Latin American countries, have also been practiced in Puerto Rico and become part of the music Puerto Ricans listen to and produce, such as the bolero and guarachas of the trios and cuartetos, the merengues of larger groups, the Mexican ranchera songs, and the son montuno, the guaguanco, the mambo, and other Cuban forms that Puerto Rican conjuntos and orchestras play.

Puerto Rican migrants brought traditional musical forms to their homes and communities in the U.S. Because these were a recognizable national expression, they became a means of linking Puerto Ricans to their roots and a tool of unity. The plena served as a call that brought together the Puerto Ricans in a room full of strangers. Before the 1940's, this national music was celebrated mostly in the homes, filling the house with tunes the Puerto Rican people loved and felt as their own. Baptisms, weddings, birthdays, anniversaries, a long awaited arrival, a new departure were seized as opportunities to come together. Friends, relatives, and musicians, who were part of the family, brought their instruments, sang, and danced. In the early 1950's, with the enormous expansion of the migration, hometown clubs appeared as centers of social and cultural interaction throughout the Puerto Rican community. Larger ballrooms with commercial ends in mind, such as the Caborrojeno, were set up, directed at this sector of the Puerto Rican community and later at other Caribbean and Latin American peoples migrating in large numbers.

For young Puerto Ricans born in the U.S. or emigrated here as children, the traditional Puerto Rican forms, as experienced in the home, were familiar. But these forms, originating in another reality and another time, could only be partial expressions of their own experience. Also during the first decade of the great migrations, the newly arrived people faced a hostile reception. They were received as "backward peasants" and as cultural aliens in the dominating institutions of this society, especially the schools. This rejection often took a racist form. It was not a carefully orchestrated conspiracy, masterminded in the night behind closed doors. Rather, it was supported by the chauvinist ideas and attitudes that serve to divide working people from each other. Many Puerto Ricans brought up in the U.S. experienced for a period what seemed to be an "identity crisis." They turned away from the language, the parents' traditional culture, the "hick" image. Rock and roll was preferred to seis or plena or the Trio Los Panchos partly for this reason. This process was actually a part of the development of a culture passing through profound changes and confronting the antagonism of U.S. society towards the lifestyles and national expressions of Third World peoples.

Young Puerto Ricans in New York turned to Cuban rhythms that served as a recognizable expression to be appropriated. The popular, professional bands in New York performing this music since the

1940's mambo, son montuno, guaguanco, charanga) were dominated in number by Puerto Rican musicians and included Cubans steeped in the culture of these rhythms. Joe Loco, Tito Puente, Tito Rodriguez, New York Puerto Ricans by birth or upbringing, organized musical groups in the late 1940's. The process of transformation of the purely Cuban rhythms in the new setting began. Their tempo was picked up, perhaps reflecting the "speedup" imposed on every aspect of life here. Later, influenced by rock and facilitated by the advanced application of electronics to musical instruments and to audio recording, the musical sound was amplified. The impression of a larger sound was achieved. In the early 1960's, Tito Puente was among the first of Puerto Rican musicians to bring the Big band jazz sound into Latin music. These events were clearly marked by the nature of our experience in the city, especially the influence of Afro-American music. (The impact of this influence was already prominent in Cuban musicians like Machito. This influence has worked both ways. Since Chano Pozo, the black Cuban conguero in the Dizzy Gillespie band of the 1940's, and increasingly today, jazz, rock, and soul have merged a Latin rhythm section into their sound.) Two other innovations in the original Cuban rhythms are made in New York during the 1960's. One is a technical innovation, Eddie Palmieri's introduction of the trombone into the very heart of Latin, making it an integral part of this music. The second innovation was sparked by the surge in Puerto Rican consciousness in the late 1960's and the community's demand for Puerto Rican culture. Willie Colon drew on Puerto Rican and Caribbean music to infuse their rhythms into salsa, the popular, commercial rhythm that had evolved from the Cuban.

Latin music has been a profound cultural force in our community. Certainly, it has been the most powerful, the most attractive of the cultural forms that move New York Puerto Ricans. On any weekend night, thousands of Puerto Ricans crowd into ballrooms to celebrate and dance to this music. It has served, much like the traditional music for the early waves of Puerto Rican immigrants, as a national form that Puerto Ricans in this city view as their own music. At the same time Latin music acquires destructive features that we must be aware of and transform. These features come out most clearly in the content of this music, in what it says.

Need Help In Spanish See A P.R.O.

Room C-128



Family, Friends and Fans of Arthur Ashe

MAKE YOUR OWN KIND

Continued from Page 6

He realizes the need to identify with the needs of Black people. But it is quite difficult to stand still and address yourself to those needs if today you are in Spain and tomorrow Australia.

Tennis life takes any top player around the world in less than 80 days. So, understandably a man as sensitive as Arthur Ashe will not make the mistake of spouting empty rhetoric about what's Black and what's white . . . there are still questions in his mind about what he — himself — is all about.

"Black heroes are necessary," he admits, "they give us something to relate to, something we can attach our hopes and aspirations to, something in reality. Consequently, with so much dependent on them, it is only logical that not all Black athletes are model images. It stands to reason that not all fit the bill or want to for that matter."

Now, does that sound like a man we can't afford to have represent Black Americans — winning or losing?

This is the man who had a great deal to do with the Wimbledon boycott of 1974; introduced various color mixtures in tennis apparel. He is the man who as president of the Association of Tennis players pushed for removal of the sub-standard grass at Forest Hills. That they did, replacing it with a hard clay surface, a surface which Ashe dislikes, and he ends up losing this year in the fourth round.

Young Blacks are learning to play and enjoy the game through the quiet efforts of Ashe in pushing the National Junior Tennis League.

That is only a synopsis of what Arthur Ashe is. To Blacks who don't understand the game of tennis and what's expected — he's one thing . . . to those inside tennis he's another thing.

One fact is very clear, for now he is the hottest player on the circuit. The man who gets a standing ovation whether he places first or second.

And to top it off he has written a book, "Arthur Ashe: Portrait in Motion" . . . not a biography, a diary, which he put together after spending every night for one year talking into a tape recorder.

Make Your Own Kind of Music, Arthur Ashe.

The Puerto Rican
Organization
Meets
Each Wed. 1:30
During
Club Hours
in
Room C-128

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"Consider the unrestful times around us when all the world seems to be in serious trouble. Wars and threats of wars, powers opposed to powers, are all man-made inflictions upon himself, bringing nothing but human misery. It is up to man to devise the remedy and to create for himself the blessings of peace with prosperity for all. A first step should be to *Develop the spirit of Goodwill and Tolerance, Truth and Justice, in place of Envy, Hatred, and Malice.* Our hope must lie with the oncoming generation to effect such change of thought. In a few years our children will become the adult citizenry which will run this country and culture." Lord Baden Powell 1907.