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Black Studies: Some Questions Remain

Most people were probably not shocked to read in the **New York Times** headline of several weeks ago. "Harvard Opens Black Study," it read, and it is a sign of the times that it elicited so little comment. For the nation's "first university" was not the first to establish a department or program for Afro-American studies; it was joining the ranks of such institutions as Antioch, Stanford, Wesleyan, Duke, New York University, and fellow Ivies Brown, Cornell, and Yale. But if the establishment of such programs has been generally agreed upon, then that is where the unanimity of opinion ends. The forms such programs will take, and particularly the objectives of the program and the philosophy that the aims embody, have been hotly debated by students and educators alike.

One of the more conservative, middle-class-oriented concepts of a black studies program has been offered by Sir Arthur Lewis, a prominent West Indian scholor and now a professor of economics and international affairs at Princeton. "I yield to none," he says, "in thinking that every respectable university should give courses on African and Afro-American life . . . It is, however, my hope that such courses will be attended primarily by white students . . ." This opinion is shaped by Lewis' feeling about racial problems in the United States; he sees the problems of the black minority very much in terms of economics, and to Lewis, the road out of the oppressive poverty of the ghetto is through education — the college diploma. The black man, he says, must acquire "the kinds of skills and the kind of polish which are looked for by those filling top jobs." Thus the rationale for attending Harvard, Yale, and Brown rather than Howard, Lincoln, or Fisk; to Lewis, then, for black students to concentrate on black studies would seem foolish. "American economic life," he says, "is inconceivable except on an integrated basis . . . Blacks, always a minority, must compete on white terms." What Lewis ignores, of course, is that these terms themselves are being questioned with increasing frequency by black and white students alike. If one may secure success and affluence only in return for the acceptance of the status quo in a society where some are always the victims and the rest the benficiaries of their victimization, then many black (and white) students do not want such fruits. One black activist at Cornell put it this way: "They figure that after four years up here in this isolated world, you'll go back and fall into your $20,000-a-year job and never think twice . . . they'd rather have us like that than like Malcom X."

But let us now proceed from a discussion of Sir Arthur's views to those at the other end of the spectrum. Antioch College, a traditionally liberal institution in Yellow Springs, Ohio, recently moved to exclude **whites** from the school's Afro-American Studies Institute. This prompted the distinguished black educator and psychologist Dr. Kenneth B. Clark, to resign from Antioch's Board of Trustees. "There is absolutely no evidence," he said, that segregated education is "any less damaging when demanded by the previous victims than when imposed by the dominant group." This is an interesting comment in light of the fact that Dr. Clark contributed material which was used as ammunition in Brown v. Topeka Board of Education, the historic 1954 Supreme Court decision dealing with racial segregation in the public schools.

But in order to determine whether on not black studies programs should be white, black, or mixed in enrollment, we must first consider exactly what such programs are supposed to accomplish. It has frequently been said or implied that such courses of study should be used to bring about a sense of "black pride"; predictably, Sir Arthur Lewis disagrees. If there is indeed a "black inferiority complex," he says, then it is formed during childhood, any attempts to combat it once the individual in question is eighteen or nineteen years old are doomed to failure. Professor Charles Nichols, chairman of the Afro-American studies program at Brown, agreed somewhat with Lewis. Professor Nichols, who emphasized that he was not speaking on behalf of his department or the university, said the black studies program might serve to instill race pride, but that such an effect was not the "primary purpose." He voiced a hope that such a program would "make . . . [the student] more humane and understanding of the general human condition." He added that Afro-American studies would stress "the enormous variety of the human race," and try to "create people who are

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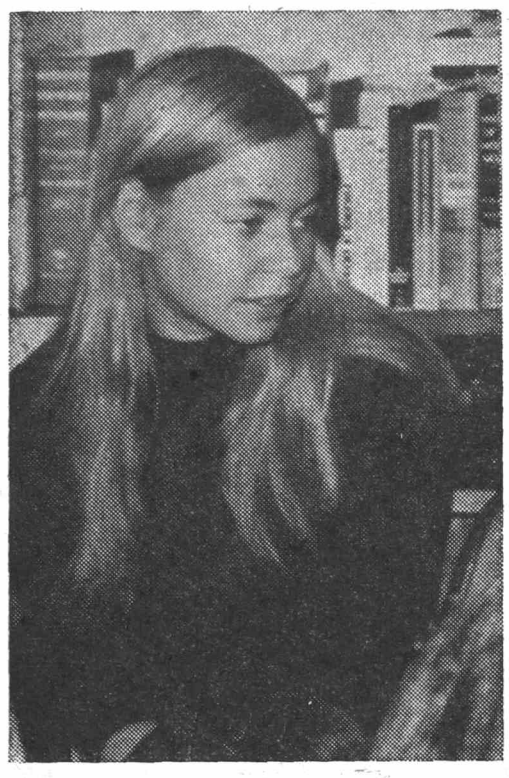
Ptoto by FELTON



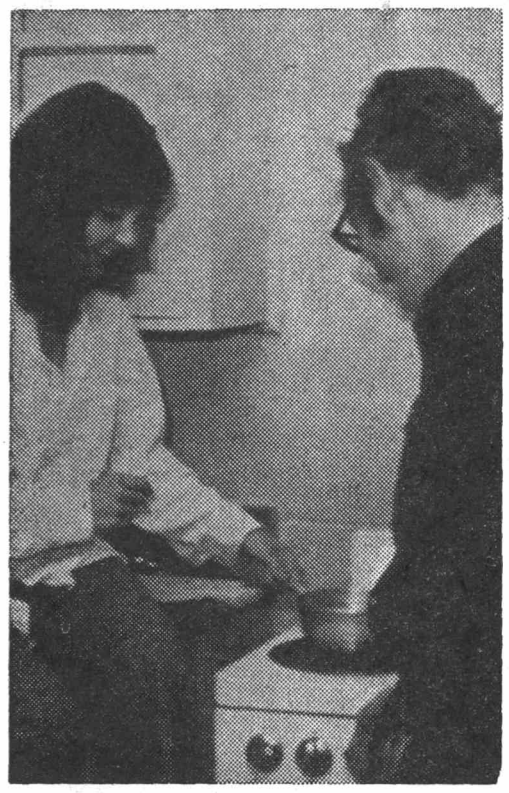


Photo by SAGASER & JOHNSON

Coed College: In the Wilds

Many of the adjectives used to describe life in Brown's Coed College are synonomous with those used by Madison Avenue ad men to sell "Single's Week" at resort hotels. Although admittedly only three weeks into the school year, residents' enthusiasm shows no sign of dampening; the most often made suggestion was that more people be allowed to participate, particularly in a Pembroke dorm complex.

The project "is a good experimental size, I suppose," sophomore Leila Novak began, "but they are going to have to expand it because there is nobody here who is going to leave."

Andy Eisenberg '71 admitted that he "couldn't go back to an all men's dorm" because the coed one is "very natural; people have been a lot more friendly." The apparent "back-to-nature"-ness of the dorm was hailed by many, including Linda Papermaster '72. "It's fun when there is a knock at the door; you don't know if it's a boy or a girl," she explained.

"The set-up is much easier for boys," Charlotte Taft '72 added. "A boy doesn't have to be a 'caller'; he can just be a friend. And if you ever want to talk to anyone, just go down to the lounge."

Junior Carol Bingham called the new style of relationships "room friends rather than library friends" and observed that "it's easier to see guys you know."

Sophomore Flint Brayton, whose room opens onto a stairway, says he "sees girls all the time. People just stop by if you leave the door open; it makes life interesting."

Kevin O'Grady '72 thinks that "girls come down if they know a guy" but expects most girls to come to the lounge to talk. The "big distinction between girls and guys" which he has seen break down in other coed dorms has not collapsed yet at Brown, and "maybe it shouldn't anyway," he mused.

"We are just one big happy family," Steve Kanig garded the girls on campus as "Pembrokers." "I general hasn't changed, but one "gets to know the girls at the dorm; they aren't **Pembrokers** anymore."

Before the project, Morris Shore '72 also regarded the girls on campus as "Pembrokers". "I didn't know many of them," he explained. "Now, however, they are people." He conceded that the distance from Brown to Pembroke might be a factor, but coed living "is the way it is in the outside world."

"I've met more guys in the past three weeks than all last year," Miss Novak put in, "and more people come to see us. We used to laugh when guys said Pembroke was so far away, but now it is, and more than just physical distance."

The living arrangements have "dispelled the Brown-man image and gives a chance for informal discussion," she continued. "I wonder, though, if they think we (the girls in the project) are exceptions to the Pembroke image."

Judy Henshaw '72 says one meets kids just because you see them all the time. Guys tend to come over in groups or with a friend or roommate, so you can expand your aquaintances." At Pembroke, when a girl went downstairs for a "caller" she rarely got to introduce him to her roommate. In the coed house, the "my friends are your friends" philosophy seems to appeal to Miss Henshaw and her roommate Sally Goodin '72.

"After living here, I would hate to go back to Pembroke. I don't think I could adjust back to that

Life 'Au Naturel' of Wriston Quad

kind of situation," Miss Henshaw elaborated. "Pembroke doesn't have much meaning to us anyway."

"You just don't feel a part of it any more," Miss Goodin explained. "There just isn't any life over there. Here, even on Saturday nights, there are things to go to without a date."

Miss Novak and her roommate Margie Power '72 "saw a sign directed toward Pembrokers and didn't realize they meant us." But Miss Novak deplored the "communications gap" between the coeds and Pembroke and cited their lack of knowledge of the Big Sister—Little Sister party as an example.

"I went back to eat once and found it extremely depressing," Miss Novak commented. "There's no reason to go back; the people important to us come over."

Most of the girls confessed to "dressing just as sloppily" even with boys around continuously. Paul Backalenick '72 thinks "the girls haven't influenced my living habits," either. He has even found some girls who are not that interested in dating and are willing to be "like sisters."

Mr. Backalenic suggested "something like rushing to get to know the girls first," while Mr. Shore would improve the living conditions by separating the sexes by wings rather than floor.

Leslie Winner '72 would carry that suggestion over to the Pembroke new quad dorms and have girls and guys in alternating suites. "Separation by floors is detrimental," she insisted. Several coeds admitted that they had not been to the boys' floors, "but not to the other girls' floor either."

The "coed-ness" of the house is not glaringly apparent; "it's not totally what we thought," Jan Mabee '72 commented. "It's lower key, but I haven't heard anybody complain." Miss Mabee regards Coed College "not as just a residential unit but kind of special; it is essential to have a unit which does activities together."

Miss Winner mentioned that someone had suggested nominating a candidate for Homecoming Queen, which was met with snickers. The house is still looking for a name "to bring us all together," she noted. Kevin O'Grady agreed on the need for a unifying name, "a forward looking one which could get rid of the split." The split is not male/female but Diman/Pi Lamb; one of the factors in the election of Carol Newcamp '71 as president was to lessen the strain between the fraternity and the independent house.

Although Mr. O'Grady realizes that "living together involves things like turning down the stereo," many girls find the noise level in Wriston quad "about ten times higher" than that at Pembroke. To Carol Bingham, the noises of men's voices and football games are much nicer.

Judy Henshaw can always hear a record player, but has gotten used to it. Leila Novak finds a different kind of noise at Brown, "at Pembroke, girls were always shrieking. If the music bothers me, it is no problem to go back to the Rock."

"Living here is not conducive to study," Miss Henshaw added. However, the house is much closer to the Rock, classrooms, and the Brown campus, which is the "center of things," for Charlotte Taft, who considers the dorm much quieter than Pembroke.

Any inconvenience, "Miss Novak concluded, "is more than compensated for by living here."

Reviews

Trinity Square

Performing through November first, the Trinity Square Repertory Company is presenting Robert Lowell's three one act plays unified under the title *The Old Glory*. In the program notes, Edwin Honig a professor at Brown, discusses Lowell's treatment of the two short stories of Hawthorne and a novella by Melville asserting that the plays are not allegories but that "they are enactments of ideas lit up by realistic consequences of moralistic actions — excessive generosity, disarmed and unavailing confidence, and puzzled, self-defeating brutality for which Americans today are everywhere criticized." Set within the tumultuous years of the inception and embroyogeny of the United States, these plays physicalize the peculiarly American violence which wrenched the infant American nationalism from the warm, secure and ritualistic womb of the Mother country England.

The first of the trilogy, *Endicott and the Red Cross* reveals the factions within the young community of English settlers in America of the 1630's — Salem Puritans, London Churchmen, Massachusetts frontiersmen, native Narragansett Indians — and their respective interests and conflicts. Does overbearing power lie in the imported traditions, systems and memories of England, or in the bodies and voices of Puritan settlers spiritually motivated by a leader conscious of the need for a new order befitting an untamed land. If the latter is victorious, how does one evoke change. Predicting the pattern of the American style, violent killing and submission become Endicott's answer. George Martin as Governor Endicott, strongly reveals a lonely man whose past attachments to England have been broken through anguish and bitterness. James Gallery as Thomas Morton, the frontier settler whose Merry Mount settlement subsists on the fur-for-guns trade with the Indians, energetically leads the effort for material gain and comfort in the wilderness. David C. Jones, as Mr. Blackstone the "specialist in Church of England Ritual" and Donald Summers as the equally narrowminded Puritan churchman, clarify with ironic awareness the parallel insensitivity and cruelty of their supposedly opposite concepts of religion and humanity. Once physical action and response take over, the sometimes inaudible heartbeat of the drama quickens. Endicott's fears seem to be realizing themselves.

"This new world, this world, I fear
it will be washed in blood before we can live here together.
Perhaps, when we are all dead, there'll be
a government, a just and kind government at last."

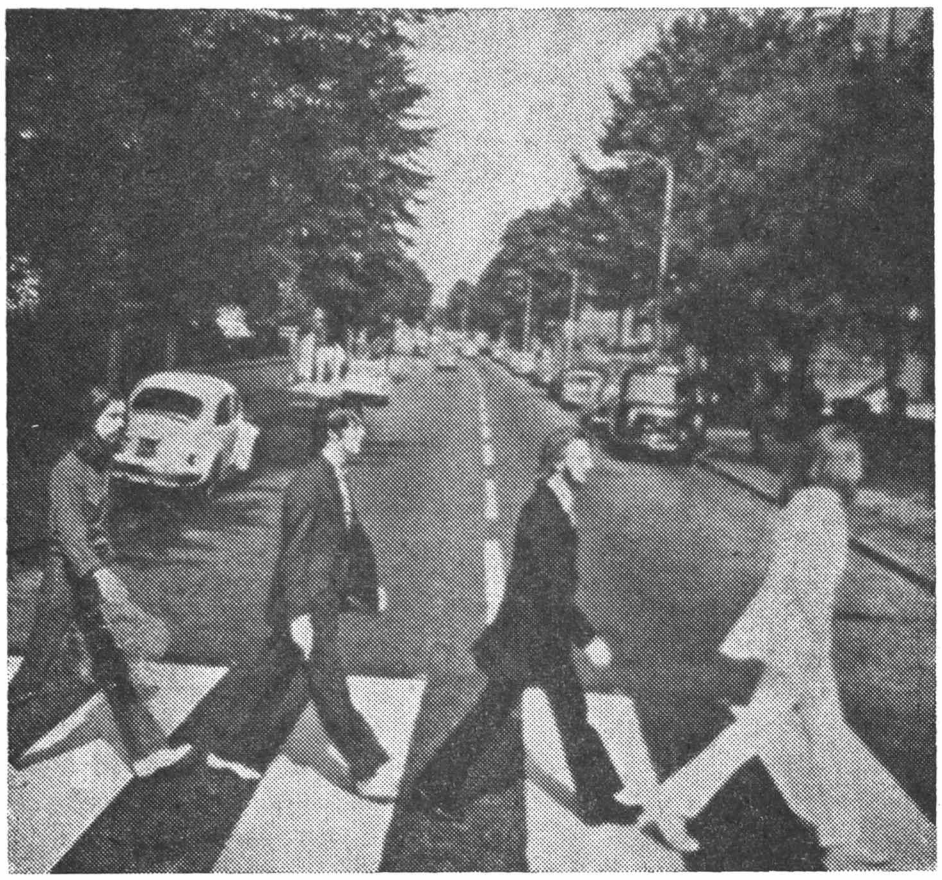
The only American king, the king of violence, has been crowned. In *My Kinsman Major Molineux*, a young man Robin, played with wide-eyed credulity by Richard Cavanaugh, and his little brother played by Stephen Knox, witness the explosion of the revolutionary fervor in Boston, "The city of the dead," while searching for their kinsman Major Molineux. Here, the irrationality of mob violence prevails propelled by its own momentum as well as by incendiary speeches and leaders. Here the order is being radically changed. The British Major's red coat becomes the blood-red mask of the colonist leader Colonel Greenough. Ronald Frazier, as Colonel Greenhough, hisses and slithers like the rattlesmith on his flag of revolution which replaces the Union Jack. The people of Boston have grown up from the children of the wilderness in *Endicott and the Red cross* to relinguish their selfish materialistic values for the new dimensions of nationalism. The image of a clergyman, crisply comical in David C. Jones, wafted by the political winds, implicates organized religion's hypocrisy. Donald Summers again draws a beautifully comic character, this time in the Man in Periwig. Richard Cummings' music and Adrian Hall's choreographic direction move this play in a crescendo towards the climax of Major Molineux's appearance amidst the feverish chorus of flag-waving revolutionaries.

In these first two plays there were moments where tension and direction were lost with the introduction of characters or scenes seemingly unrelated and serving to cloud the intention of the playwright. What may have seemed muddled, however, is either forgotten or becomes a clear part of the American puzzle byt the completion of *Benito Cereno*, the last of the trilogy. Here Lowell's sensitivity to the American lack of sensitivity exposes the nerves of his audience to unbearably cruel intellectual and physical violence.

Captain Amasa Delano, played generously with prejudiced benevolence by William Cain, proceeds to save, and thereby take over, a stormracked Spanish slave ship. He is the American epitome of a Good Samaritan. The undulating muscles beneath the glistening black skin of the omnipresent slaves who continuously sharpen their steel axes forbode exposive power which finally breaks through the surface sham. Ed Hall's Babu, the obsequious Step-and-Fetch-it slave to captain Don Benito Cereno, nimble, while tightly coiled and ready to spring, embodies the human talent for merciless cruelty on every level. The American inability to perceive the seething situation aboard the San Domingo is Robert Lowell's final statement. This Lack of Soul in White America proclaims itself momentary victor throughout the theater as Captain Delano, restoring law and order, coolly shoots one Black leader five times.

The performances of the company, individually and as an ensemble, were steady and balanced. One felt the excitement of repertory as different actors convincingly donned different masks throughout the three works. The staging structure designed by Eugene Lee became whatever the director and players wanted it to be, treated with Roger Morgan's lighting. John Leymeyer's costumes aptly reminded the audience that the plays were set within a period other than our own. The Trinity Square production shouts in Robert Lowell's many voices that tactics which may be labeled "unamerican" in our society today, have distinctly American roots.

—Patricia Simon



Abbey Road, Side One

After ten months of silence punctuated only by the release of an occasional single, the Beatles have released another album. "Abbey Road" has finally arrived and it is a challenging work for the listener, exhibiting the best of the Beatles — their range, their imagination and their musicianship.

The six numbers on side one, though fine pieces, are perhaps more in the Beatle tradition and are somewhat easier to get hold of. The album opens with "Come Together," which features mystifying Lennon lyrics sung by John in quick bursts, set against a low-keyed base and percussion background. Lyrics like "He's got feet down below his knees, hold you in his arms yeah you can feel his disease, Come together right now,over me" and some fine guitar playing insure this a place as a Beatle classic.

"Something," a slow, beautiful ballad with heavy drum backing, is one of George Harrison's two contributions to the album. (All of the other sixteen songs, except for the one by Ringo are Lennon-McCartney.)

"Something" is followed by "Maxwell's Silver Hammer," a cheerful little song about a compulsive murderer, Maxwell Edison. He kills his girl friend and then his teacher and faces trial. "Rose and Valeri, screaming from the gallery, Maxwell must go free, the Judge does not agree and he tells them so. But as the words are leaving his lips a noise comes from behind: bang, bang Maxwell's silver hammer came down upon his head. Bang, bang Maxwell's silver hammer made sure that he was dead." There's no moral, but it's cute and it's fun, sung in children's style.

"Oh Darling" affords Paul a chance to scream his way throuhg a mock 1950's number. Although not one of the album's best numbers, it makes for good satire and even for some good listening.

Ringo's vocal and writing assignment takes the form of a song strangely reminicent of "Yellow Submarine" even though the melodies have little in common. "Octopus's Garden," in the style which one critic describes as "Country-Children's Rock" is another dream of happiness and security beneath the waves, and in spirit parallels the earlier work.

The best single piece on the album has to be "I want You (She's So Heavy)." It represents for the Beatles, an experiment in musical form as the guitar blends in with John's voice, and the rhythm patterns alter as he song progresses. The only lyrics are "I want you so bad it's driving mad" and "She's So Heavy," but the work is skillfully handled that these words seem to take on some sort of significance. After the vocal ends with a terrific scream from John, there begins an extended repetion of guitar chords, as in "Hey Jude" with no voices. A howling starts to rise behind the guitar and then suddenly the song ends as though the tape were cut. In all, it is masterful.

Netx week side two.

— MARK STERN

Production Workshop

If one expected an evening of entertainment in which one passively sat down and watched various actors and actresses perform, this idea was quickly dispelled if one attended PW's improvisations. As it turned out, PW was inviting you to an evening of audience participation.

The merit of the whole evening, for me, was in actually seeing what happened when people were given free rein to do whatever they wished. Anyone interested in human nature or psychology would have had a field day. By initially dividing up the group into three sections, one immeditely began to see that the nature of man is basically hostile and violent. There were constant attempts at construction which were destroyed almost imediately by a belligerent group. Wars were always developing or faction splintering off. It seems that the idea of peace is an artificial idea implanted in man. Despite the fact these were college students and demonstrators in all sorts of non-violent assemblies almost all of them reverted to violent actions sometime during the exercise. Still, given an artificial situation, most participants were willing to take themselves and their surrounding seriously and actually were consciously into adopt a more active role in terms of the theater.

One should applaud PW for trying to give us something to participate in and have fun with; a moment to enter into an imaginary world. In trying to do this, however, many people were turned off by the idea that they would have to do something and so either failed to attend or walked out after a few minutes. It is actually a very difficult thing to leap into improvisation wihout knowing the people around you and trusting them or being basically uninhibited. If you could not pretend and revert back in some degree to childhood, you could not have received any of the intended personal benefit from this show. More than likely you would have scorned anyone who was actually involved in this imaginary situation.

If one is trying to think of a more meritorious or enlightening evening one would have to say that PW should have picked a different format for this improvisation. After all, it was basically the exhibitionist type of personaliy who would attend such a show, not the average student. A better idea might have been a more structured, better planned evening, with an initial core group going through some improvisations in order to sell the idea to the audience. At this point they could have called for audience participation or could have coerced them into action a la Living Theater. By doing this, PW would have produced the same if not better results and perhaps reached a wider spectrum of people. This also may have prevented the evening from degenerating into a general confused free for all.

At any rate, we look forward to PW's coming environment shows when they will once again give us another type of opportunity to adopt a more active role in term of the theater.

—BONNIE

RECORD

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Brown's Answer to Masters and Johnson:

"Topics in Human Sexuality"

Student demand for a "series of honest, informational discussions about sexual issues, combined with the alarm occasioned by the increasing number of pregancies at the university, has resulted in the offering of a six-week series of sessions entitled "Topics in Human Sexuality."

Arranged by a committee of students, in co-operation with Assistant Chaplain Richard D. Dannenfelser and the Director of University Health Services Doctor Roswell Johnson, the sessions will begin with 50-minute lecture periods of speakers, films, or roundtable discussions, followed by small discussion sections.

Clinical psychologist Haskill Coplin, a professor at Amherst College, and Philip Sarrell of the Yale University Medical School will alternately conduct the sessions of this first series on human sexuality. Additional series of this nature are planned for the future, depending upon the response to this one.

Basic factual information on contraception and human sexuality will be presented with the intention of "putting this information in context." Accordingly, the largest portion of the time allowed will be devoted to the discussion of interpersonal relationships — "the question of how people live together in this place in a healthy, mature, responsible way," as Mr. Dannenfelser phrases it.

Mr. Dannenfelser comments that "the old format of visiting domitories and sherry hours has lost its effect" and Doctor Johnson views the new format as "a total approach in a more realistic way then before."

Coeducation in these matters is viewed as an obvious necessity. Discussion groups will consist of equal numbers of each sex, and will be led by students, faculty members and their spouses, and administration.

A five dollar registration fee is being required "in order to make people commit themselves to this time period for the six week series." "Effectiveness depends on seeing all the topics within a certain context. We don't want people coming and going out of prurient interest," Mr. Dannenfelser asserts. In cases of financial hardship, the fee may be waived; the committee insists "no one should not come because he doesn't have the money." In addition to paying for the speakers, the money raised in this way will probably be used to offer supplementary films on different nights and to purchase appropriate books to be distributed. A reading list will also be supplied for each session.

GOT SOMETHING TO SAY? TRY A LETTER TO THE EDITOR.
ADDRESS IT TO THE RECORD, ALUMNAE HALL.

October on the Green

Prone beneath a tinging tree.

Leaf shadows play across unconscious faces

Whose forgetting now-nesses lose lines.

Soft unmuscled arms, chaulk cheeks.

Just tuning a grass-etched ear to catch

Some laundry-bagging laughter.

Pat Gerbarg

BRUN MAEL
Meeting
8:30 p.m. Tuesday
Miller Lounge

CLASSIFIED

COMMENT is just that — analysis of and comment on some provocative aspect of the day's news. it happens Monday through Saturday at 6:45 pm on WBRU 95.5 fm. listen!

Black Studies

(Continued from Page 1)

sensitive" to the problems of the society. Professor Nichols was at least partially sympathetic to the desires of some students, such as those at Antioch, for an all-black program ("I can see the situations in which black students feel the need for certain kinds of . . . discussions"), but he nevertheless felt that "the greater benefit for most of the students, black and white, would be situations where black and white students are compelled to confront each other." Professor Nichols made it clear that the program at Brown is presently "in a state of flux," and the committee in charge is essentially "starting from the beginning."

One ofen hears the plaintive cry, in reference to black Americans, "What do they want?" It is a question that, in a sense, must be guarded against, for it implies the existence of a real but as yet unrevealed unanimity of opinion. And such accord simply does not exist among blacks, or even black college students. There is perhaps one useful generalization that can be made; I again quote Professor Nichols: "They [black students] want to determine their own fate . . . the power to decide." It is a desire which has characterized growing numbers of students in this decade, and it is a trend that seems likely to continue. Also here to stay are black studies program, but perhaps one last **caveat** is needed — this one from John Hatch, director emeritus of the Houston Inter-Universities African Studies Program. "If black studies are to fill the vacuum in the American inheritance left by ignorance and prejudice about the African legacy and the Negro contributions it can enrich U.S. society and rid it of its deepest emotional perversion. If, on the other hand, they are used as irrational, anti-intellectual ammunition for an introverted concept of a separate black nation, they can bring disaster to the black community."

Official Notices

THE GRADUATE RECORD EXIMINATIONS for the first testing period will be made no later than October 10, 1969. Bulletins of Information, including Applications Blanks may be obtained from the Office of Educationl Measurement, 203 Sharpe House, Second Floor Lelt, 130 Angell Street.

GRADUATE SCHOOL FOREIGN LANGUAGE TESTS for the first meeting testing period will be given Saturday, November 1, 1969. Formal application must be made no later than October 15, 1969. Bulletins of Information, including Application Blanks, may be obtained from the Office of Educational Measurement, 203 Sharpe House, Second Floor Left, 130 Angell Street.

THE LAW SCHOOL ADMISSION TEST for the first testing preiod will be given Saturday. November 8, 1969. Formal application must be made no later than October 17, 1969. Bulletins of Information, including Application Blanks, may be obtained from the Office of Educational Measurement, 203 Sharpe House, Second Flooor Left, 130 Angell Street.

ADMISSION TEST FOR GRADUATE STUDY IN BUSINESS or the first testing period will be given Saturday, November 1, 1969. Formal application must be made no later than October 10, 1969. Bulletins of Information, including Application Blanks, may be obtained from the Office of Educational Measurement, 203 Sharpe House, Second Floor Left, 130 Angell Street.

Professor Gerald Shapiro of the Brown Music Department will deliver a lecture and demonstration on eletronic music at Alumnae Hall, twelve noon, Tuesday, October 14.