



College May Lose Additional \$3 Million

By CLAUDIA COYLE

As this issue went to press, there were conflicting reports that the College faced the very real possibility of having to trim an additional \$3-million to \$6-million from its budget.

Irwin Polishook, spokesman for the Professional Staff Congress (PSC), union of CUNY faculty, told OP, "There are no cuts that the union knows of at the present moment." He added, however, that it was possible the union had not yet been informed of a late development.

Polishook said that the union was due to meet with the Chancellor in the morning, but refused to speculate on the nature of the meeting.

The possible cuts, which come just months after the most austere belt-tightening measures the College has had to face in recent years, may threaten the jobs of up to 240 instructors and the future of all existing graduate programs.

It is uncertain what the total reduction might be, but if the maximum figure of \$6-million is adopted, nearly 65% of the 380 current non-tenured instructors will be dropped from the Spring roster. First hit will be over one hundred graduate assistants and other part time faculty.

It is also expected that graduate programs will be forced to sharply curtail current course offerings. Some faculty are speculating that all Master's programs in the School of Education face total elimination.

Professor William Fishbein (Psychology) said he sensed the prevailing mood at the Board of Higher Education was that "graduate programs in education are no longer relevant because there are no longer any teaching jobs in the city." He added that he was greatly dismayed that there will probably be a de-emphasis, if not total elimination, of graduate level training at the College.

"It would be a terrible loss," said Fishbein.

An alternative to the laying off of faculty may be proposed by Vice Provost Egon Brenner. He has been said to be considering the closing of the College from three and a half to seven weeks early during the Spring semester. If implemented, the plan would call for classes to end after only weeks of sessions in mid-April as all College operations, academic and administrative, would come to a halt.

Recent proposals by CUNY Chancellor Robert H. Kibbee for dealing with budget cuts already imposed on the University as a whole, including reducing by one third each the faculty and full-time student body, have attracted criticism from many. Among the protestors have been the Professional Staff Congress and the students of the university itself.

The reduction in student enrollment would be accomplished by the phasing out of students slow to get a degree and limiting both the enrollment of high school graduates from previous years and those who have equivalency diplomas. The number of transfer students would also be reduced by one third.

President Belle Zeller of the Professional Staff Congress charged that Dr. Kibbee's proposals "amount to a unilateral reversal of the policy of free public higher education in New York City." According to Aaron Alexander, spokesman for the PSC, Kibbee's proposals calling for a reduction in student enrollment by 20% over the next three years will mean that 40,000 students in all will not be admitted.

The PSC also objects to proposals to discharge slow advancing students and to charge tuition in the summer session. "Another increase in student fees would end the pretense of free tuition," Zeller said.

"The PSC is preparing alternatives to the proposed cuts and retrenchment in services," Alexander said. "Our alternative is

for the BHE and the Chancellor to fight for the restoration of the 64 million cut." One State Senator, Padavan, is willing to present a bill in the State Senate for restoration of those funds, he said.

Alexander also said that 2 thousand faculty members were preparing to call upon their president, in conjunction with the University Student Senate, to demonstrate on Oct. 27th at 4 o'clock, when the BHE will meet.

Alexander maintains that the people of New York City are not aware of the impact the proposed "retrenchment" of CUNY services would entail.

"By restricting educational opportunity," Alexander charged, "many students would be forced to enter an already tight job market. Unemployment and welfare might ensue, certainly a drain on the economy." The PSC is preparing an ad campaign on the radio and in the New York Times for five days prior to the Oct. 27th meeting, "to make people aware."

Israel Levine, Public Relations Director of the College, said that there is "some benefit in a crisis -- there must be some retrenchment over the next few years," but cautioned that Kibbee's proposals were only "one of several different plans."

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Senate Approves Organizations' Budgets; 4 Senators Impeached

By ROBERT J. BRADY

The Student Senate met last Wednesday in closed session to approve this semester's overdue budget allocations for student organizations. Also dealt with were the impeachment of four Senators and the forced resignation of nine more.

The vote was 15 to 2 to approve the new budget, with new regulations being adopted to

restrict deviations in an organization's expenditures.

Budget allocations for student organizations made by the Student Senate determine how much may be spent in a particular area. Under the new guidelines, any expenditures that deviate more than 25% in a given area will have to be brought before the Senate finance committee for approval.

This 25% leeway grants student

organizations the right to overspend, yet under the supervision of the Senate.

In the past, student organizations had been allowed a degree of fiscal autonomy within their budget, however the measures enacted will greatly limit the misuse of funds.

The Senate also voted that new organizations which have not been chartered by the Senate for the past two semesters will not receive a budget this term. Their status is presently pending approval for next semester. The Brothers and Sisters in Science and the USOC, two new organizations, did not receive allocations.

Generally, many budget allocations were cut down from last semester's greater allocations. SEEK received 575 dollars more than last semester. The Musical Comedy society received \$1,500, an increase of \$1,300.

The total allocations made by the Senate for this semester amount to \$44,886, an increase of \$13,471 over last semester's total allocation of \$31,415.

4 Senators Impeached

With the resignation of nine Senators and the impeachment of four more, the total count of active senators has been reduced to 24. A thirteen member quorum is

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Documents Reveal FBI Spied on College Groups

By ALAN RABINOWITZ

(CPS) - No one is surprised anymore by reports of domestic surveillance by the Federal Bureau of Investigation (FBI). But spying and harassment of campus radicals and radical organizations was practiced on a massive, systematic level, according to documents recently made public.

Documents obtained independently by Senator Frank Church (D-ID), the Young Socialist Alliance (YSA), the Socialist Workers Party (SWP) and various individuals who made use of the Freedom of Information Act, show that the FBI set up phony college newspapers, sent anonymous, derogatory letters to parents and professors, personally intimidated

members of certain student groups and kept tabs on black student organizations. In addition, documents obtained by College Press Service show extensive surveillance of the news service.

Church, chairman of the Senate Intelligence Committee, learned that in 1970 J. Edgar Hoover, then director of the FBI, ordered increased surveillance of radical campus groups and expanded use of FBI informants.

Hoover concentrated the increased surveillance on black radical groups. Charles Brennan, former chief of the FBI Domestic Intelligence Division, said in testimony given to Church's committee.

According to Brennan, a 1970

memo by Hoover stated that "every black student union or group, regardless of their past or present involvement in disorders, should be the subject of a discreet inquiry to establish the background of its key activities."

But blacks were not alone. FBI files made public under the Freedom of Information Act show that the FBI operated several counter intelligence programs, or comintpro, divided into different categories: "New Left," "White Hate Groups," "Communist Party, USA," "Black Extremists" and "Socialist Workers Party."

Documents obtained by the Socialist Workers Party and the Young Socialist Alliance in connection with a suit they have filed

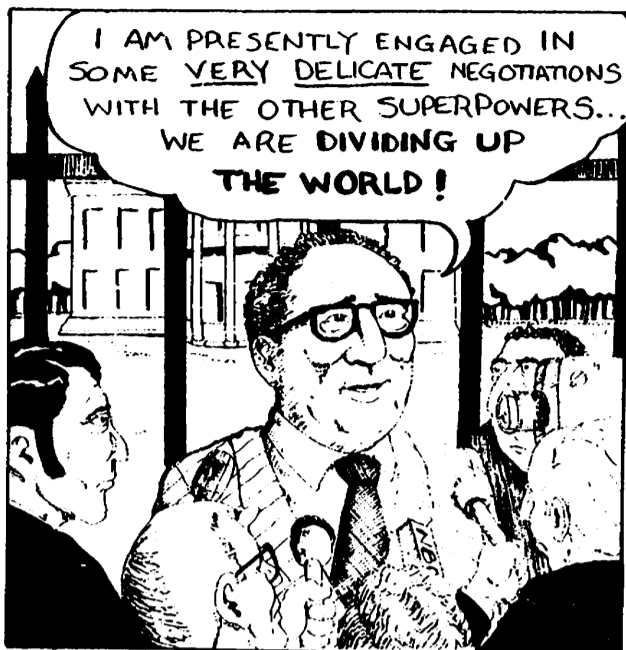
against the Justice Department, show that the FBI engaged in a wide variety of spying and harassment activities.

The files show that the FBI:

- Sent a derogatory, anonymous letter to officials with the approval of J. Edgar Hoover, designed to encourage the dismissal of an Arizona State University professor who had taken part in anti-war activities and was a member of YSA and SWP.

Ran bogus college newspapers at American University and Indiana University. The papers contained such wisdom as "war can only be abolished through war," and attacked the "New Left Hippie Breed."

(Continued on Page 3)



Editorial

Senate Lacking Initiative in Budget Crisis

A month back the Student Senate announced that it would coordinate an immediate series of teach-ins to help educate the College community on the facts of the University budget crisis. It was then just a few days after the CUNY-wide rally outside Governor Carey's office and the budget cut issue was loud, explosive and exciting. Senators enthusiastically jumped from their seats as they spoke of strikes, teach-ins, and acts of civil disobedience. But at the days of inactivity rolled by, it became apparent that the Senate and student body would do little but follow the lead of a generally impotent University Student Senate.

Last week a committee of faculty members met to map out a plan for a faculty teach-in to be held on October 30. One student who attended the meeting informed the group that she would take the information back to a student meeting on teach-ins to be held a few days later.

At that Monday meeting, attended by about forty students, co-sponsorship of a student-faculty teach-in was discussed and generally agreed upon. When a vote was called for, only two people dissented.

Unfortunately, Vivian Rodriguez, the President of the Student Senate and chairperson of the meeting, refused to proceed with a vote until an endorsement could be made unanimous. Further discussion was tabled until next Monday, Oct. 27.

It is regrettable that at a school where so many students will be drastically affected by a change of the University's present structure, this delay will hinder effective co-ordination between students and faculty in their fight against the budget cuts. Postponing the vote until Monday will leave only two days to prepare for a joint student-faculty teach-in (should it be approved), and an insufficient amount of time to inform the college community about them. We urge everyone who has a stake in the future of this school to attend Thursday's teach-ins and we hope that the Student Senate will show more determination in the struggle against the budget cuts imposed on the College and University.

Asbestos Problem

The Games Go On

CHARLENE WEISLER

It appears that interest in the seemingly never-ending and never-to-be-resolved asbestos situation on City College's campus has heightened.

In an article published two weeks ago by *The Campus*, it was reported that a Mount Sinai Hospital study of asbestos levels at the College may have neglected areas of Steinman Hall, despite evidence which shows that asbestos is actually falling from the ceiling. The report goes on to say that while asbestos levels in three other buildings are "significantly lower" than normal New York City air, "any disturbance or alteration of insulation material probably would release significant amounts of asbestos."

It frankly appears to me as if Sinai's information is really old findings stuffed into a new final report cover. No one should be startled. No one should be surprised. In Volume 57, Number 5 of April 1975, *OP* disclosed the following in a front page article entitled *Asbestos Report Due: Problem Known Since '70*: "The source (from the Environmental Sciences Laboratory at Mount Sinai) seemed rather skeptical of the entire situation and mentioned that since these four unprocessed samples are basically similar to those taken over the past two years, the final report is almost unnecessary."

In that article, Dr. Arthur Rohl, also of Mount Sinai, stated that the report would be forthcoming in ten days. Well, ten days and six months later, the report has indeed found its way to City College. Perhaps I am being too harsh on Dr. Rohl — after all, what is ten days? What is six months? Both are mere fractions of useless time. Considering how revealing and revolutionary the report turned out to be, wasn't it

worth the wait?

As far as the "novel" idea of hung ceilings as a viable solution to this health hazard, that too was considered long before the existence of a final report. Dr. Rohl himself had suggested such action if the ceilings and walls were in any way disturbed. Disturbance, it seems, can be created even by air currents. The amount of activity and subsequent air circulation affects the amount of asbestos in the air as seen in the comparison of the 1970-73 air quality samples of Steinman Hall taken during the day and during the night. Thus, it seems as if no new revelations have been postulated within the past two years.

Why then has there been such a delay in positive corrective action? The reasoning that last year by Israel Levine, Director of Public Relations, was centered upon a need to wait for the final report's conclusive evidence. Now, I would imagine the administration will say there is a lack of funds. (This is probably true since the realization of the economic crisis can be felt not only at CUNY, but in New York City as a whole). What I personally object to is the five years of procrastination on the part of the administration: The problem has been known since 1970.

As Mr. Levine said, no more than one year ago, "Do you tear down an entire building for what may be less than critical? Our final decisions will have to await the report. Nevertheless, we are laying broad plans." (*OP*, Vol. 57, No. 4 March 14, 1975 *Is Asbestos Report Being Tabled?*) Perhaps it's time to make a final decision, now that the asbestos is falling from the ceilings and settling, ultimately, in people's lungs.

Letters to the Editor

Equal Rights Amendment

To the Editor,

The City College Coalition for the Equal Rights Amendment (ERA) will hold a campus teach-in on Wednesday, October 29th, to publicize the need for passage of the New York State Equal Rights Amendment, (Amendment #1 on the Nov. 4 ballot). The teach-in will take place at the North Campus Quadrangle.

Speakers will include Professor Barbara Watson, director of the Women's Studies Program. The major emphasis of the teach-in will be on the ERA, but other topics to be dealt with include sexism on campus and problems of minority women.

The teach-in will explain what the ERA is, and eliminate the many misconceptions surrounding it. For example, there are anti-ERA groups who claim that if such a resolution became law, women would be drafted into the armed forces, forced to use unisex bathrooms, deprived of protective labor laws, lose their right to alimony and child support in divorce cases, and that rape laws will be abolished.

All of these arguments can be systematically refuted by the fact that the ERA will abolish all laws which ABRIDGE AN INDIVIDUAL'S CONSTITUTIONAL RIGHTS. Thus, there in effect will no longer be any laws which can be repealed by the legislature.

Rape will remain a criminal offence, as both males and females can be victims of it. Unisex bathrooms are an impossibility, since the right to privacy is guaranteed by the constitution. And as there has never been a state draft, and no longer a federal one, conscription is not an issue. Moreover, if the federal draft were to be re-instated, women would still not necessarily be drafted. There has never been a law prohibiting the drafting of women; the draft board has just never chosen to do so. The ERA would have no power to force them to do otherwise.

The abolition of protective labor laws as a result of the ERA will make little difference, as virtually none of those laws are currently enforced.

Similarly, alimony and child support laws would remain unchanged, because court decisions in such cases are made on the basis of financial need, not on the gender of the marriage partner.

Thus, those opposed to the ERA are easily discredited, yet their emotional impact is strong, and large-scale efforts such as this campus teach-in are necessary to neutralize these fears. The City College Coalition for the ERA urges everyone to attend the teach-in.

The State ERA is separate from the federal ERA, which is in the process of being ratified by the

necessary 38 states. However, the passage of the federal amendment is far from certain, making individual state amendments all the more necessary.

As of the present, twelve states have their own Equal Rights Amendments.

Joan Darby

A Burning Desire

To the Editor,

Got money woes?

I've got a suggestion that would make the transition much easier. Since almost everyone in the State University system is from New York City, anyway, why not change SUNY into CUNY?

And if that doesn't work, you may as well burn down CUNY and collect the fire insurance.

Yours truly,

Jacob Glickman

Exec. Vice President

Inter-Residence Council

SUNY at Buffalo

Thank you, Norma

To the Editor,

Plaudits for your editorial 'The Campus -- A Vanity Production' which appeared in your last issue. It was an intelligent, articulate, rational response to a self-aggrandizing temper tantrum from *The Campus*.

I can appreciate the difficulty of having to respond with dignity to something which is both professionally and personally insulting. Your self-restraint is commendable.

Sincerely,

Norma Cohen

CITY PM

Observation Post

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Next staff meeting: Monday, October 27 at 3 p.m.

OP Presents
From Dallas to
Watergate
A speaker from the
Assassination Information
Committee will discuss a
conspiratorial view of a
decade. The Zapredor Film
will be shown. Finley 330,
November 13 at 12:30 p.m.

Kennedy Murders Reinvestigated

By HERB FOX

Recent developments in both the John Kennedy and Robert Kennedy murder mysteries may prove to be the turning point, after years of feigned official ignorance and apathy, in the highly charged cases.

Contrary to national media reports, the panel of seven firearms experts examining the ballistics evidence in the RFK assassination is not yet satisfied that only Sirhan's gun was used in the killing, according to a Pacific News Service dispatch.

In the JFK case, Senator Richard Schweiker (R-Pa.) predicted that the Warren Commission Report will collapse like a "house of cards," according to a story in the New York Times. Both Schweiker and Sen. Gary Hart (D-Col.) are chairpersons of a subcommittee of the Senate Select Committee on Intelligence investigating links between the intelligence community and the JFK assassination.

"The only thing I'm certain about is that we don't know the truth about the (John) Kennedy assassination," Sen. Schweiker said at a press conference last week.

RFK Panel Report

The panel of firearms experts who issued the report on the ballistic evidence in the RFK case, was appointed by Judge Robert A. Werke of the Los Angeles Supreme Court at the request of CBS and Paul Schrade, who was injured during the shooting of June 4, 1968. Both CBS and Schrade made the request because of well documented allegations that a second gun, other than Sirhan's, was fired at RFK that night.

The first, and most publicized, conclusion of the Panel's report, released on Oct. 6, was that they had found no demonstrable evidence that more than one gun

was used to fire any of the bullets examined.

But the report went on to say there was no evidence to show that the bullets recovered from the bodies were fired from Sirhan's gun in the first place. The panel found there were "insufficient corresponding characteristics" between the bullets recovered and those subsequently test fired to be able to match the two.

Some members of the court appointed panel now want to conduct nuclear activation analysis to determine if the gunpowder on the bullets came from the same batch, while others want to examine the powder burns on RFK's body to determine whether or not he was hit from point blank range, as the original autopsy showed (Sirhan's gun was never identified as being less than two feet from the Senator's body).

Panel member Lowell Bradford, former chief of the Santa Clara County crime lab in California, is urging that the inquiry be expanded to include questions on the number of bullets fired in the assassination, and their trajectories.

Critics of the original findings in the RFK murder have long contended that the number of bullets fired, and their trajectories, were never properly determined. The evidence that they consider critical in this question — the punctured ceiling sections from the hotel shooting scene — has been reported "missing" by the Los Angeles Police Dept.

The panelists were to report their findings to Judge Wenke on Oct. 16, but the hearing was postponed at that time.

Warren Commission to Fall

Schweiker and Hart's Subcommittee on the Warren Commission that investigated the JFK shooting, has developed what Schweiker called "very significant



Oswald seconds before he was shot by Jack Ruby (entering photo from lower right)

leads" about the murder. The Subcommittee wants to investigate three possible conspiracy theories:

- Kennedy was killed by a plot originating in Cuba or the USSR.
- Kennedy was killed by a right wing conspiracy here in the U.S.
- Kennedy was killed by anti-Castro Cubans angered by the president's policies.

An aide of Schweiker told OP that these three contingencies were developed because they represent a "consensus of the assassination critics" feelings. Schweiker himself said in his press conference that his reasoning was largely based on evidence his Subcommittee has accumulated such as that the FBI destroyed documents relating to Lee Harvey Oswald after the president's death; that as early as 1960, FBI director Hoover wrote a memo referring to the existence of another individual posing as Oswald; and that after CIA attempts to murder Fidel Castro in Cuba were foiled, Castro allegedly threatened retaliation.

Schweiker had called for a re-opening of the Warren Commission in September, based on what an aide said was the Senator's own research into the matter this past summer.

The subcommittee is expected to issue a full report on the role of the intelligence agencies in the assassination by March 1.

Critics React

Reactions to Schweiker statements by members of the Assassination Information Bureau (AIB), a Cambridge-based group working nationwide to spread the word on the John Kennedy case, were optimistic but sober.

Micheal Tee, who has worked with the AIB for over a year, said he was "very much encouraged" by the news, continuing to say that Schweiker's remarks were the "strongest statement on the Warren Commission yet made by an elected official."

But when asked whether he believed that the elements of a high level cover-up that worked to obscure the truth of the murder all these years would be revealed by Congressional action, Tee said that "They (the Subcommittee) are formulating the belief that a new investigation should be opened because of new evidence. This isn't true, as anyone who studies the evidence knows. But the old evidence will be introduced as new, maintaining that, for instance, it

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News Briefs

Cafeteria Bids Thrown Out

President Robert E. Marshak, acting upon the recommendation of a high-level College committee, announced yesterday that he has ordered all bids for the controversial \$1-million cafeteria contract here to be negated.

The committee, formed by Dr. Marshak last month to investigate the bidding process, asserted in one sentence of a seven-page report released yesterday that the panel "did not discern evidence of political or other pressures" during the bidding process.

The question of improper political influence became an issue last month, when the college reversed its original intent to award the contract to Horn & Hardart Co., instead granted it to Blanchard Management Corp., a minority concern.

Two attorneys representing Blanchard, former State Senator Basil Paterson and David Dinkins, now city clerk, telephoned Vice-President Robert Carroll, a former city official himself, protesting the intent to award to Horn and Hardart. All three men have denied that any political influence was exerted.

Dr. Marshak said in the statement that the college will continue to operate the north and south campus cafeterias and the Finley snack bar for the remainder of the academic year.

Neither Blanchard Management nor Horn and Hardart could be reached for comment on the decision last night.

—Joseph L. Lauria

Ban New CUNY Construction

The State Dormitory Authority (SDA), the agency that funds college construction in the state, has imposed a ban on new building projects as a result of the tightened market for their bonds.

The order affects work on York College's \$72 million campus and Staten Island Community College's \$65 million academic complex.

An Office of Campus Planning and Development study says that \$576 million in additional funds must be raised by bond sales to complete CUNY's campus construction.

There are currently projects underway at City, Lehman, Hunter, Kingsborough, Queensborough, Bronx and Borough of Manhattan, among others, but these projects will not be affected since they have already been contracted.

Enrollment Up

Early reports by campus registrars indicate that CUNY enrollment has risen despite increased fees and the continuing economic recession.

The number of matriculated undergraduates at senior colleges rose by 5%, or 5,644 students. Community college enrollments of matriculated undergraduates rose by 1,560 students.

Early reports indicate that there are 270,808 students registered this semester in CUNY compared with 270,513 during fall, 1974. Final figures, which are usually higher than early reports, will be available shortly.

There has been 11.4% decline (2,914 students) since 1974 for graduate matriculated students. However, consolidation of graduate programs and increases in graduate student tuition and fees were considered principal reasons for the decline.

BHE Member Investigated

The State Committee on Higher Education has indicated that they are "very interested" in conducting hearings on the recent appointment of Armand D'Angelo to the Board of Higher Education (BHE), according to sources close to the committee.

According to Jay Hershenson, President of the University Student Senate and an ex officio member of the search committee, the committee never interviewed a single member for the post. D'Angelo could not be reached for comment.

D'Angelo had been, in the past, accused of official misconduct while holding the office of Deputy Commissioner of Water Supply, Gas and Electricity under Mayor Robert Wagner. A State Commission of Investigation Report, in 1961, charged him with impropriety in the awarding of electrical contracts.

D'Angelo's name has also been linked to the former Water Supply Commissioner, James Marcus, who was convicted of bribery.

The seven member search committee which recommended D'Angelo to Governor Carey was chaired by Sloan Foundation Vice President Arthur Sloan; other members included Robert Wagner, Jr., Luis Quiero-Chiesa, former BHE chairman; Albert Maniscalco, former Borough President of Staten Island; June Christmas, a commissioner of Mental Health and Hygiene; and Jay Hershenson.

The committee vote on D'Angelo's appointment was 6-1 in favor, with Hershenson casting the sole dissenting vote.

D'Angelo is currently a voting member of the BHE but will have to be approved by the N.Y. State Senate. Speculation is that he will be approved.

—Sophia Feisullin

College Papers

(CPS) College newspapers are the most widely-read medium of college students, according to a survey of 500 students on 22 campuses across the country. The survey was conducted by a Chicago-based advertising firm last spring.

The survey found that 87% of the students polled had read their college newspaper within the last week.



FBI Spies on Students

(Continued from Page 1)

—Tried to have YSA chapters removed from the campuses of the University of Houston and the University of California at Los Angeles. At the University of Houston, the FBI was disturbed that the YSA had "free and continual access to meeting rooms on campus and the privilege of passing out their papers and literature among the students . . ."

The suit filed by YSA and SWP calls for a federal injunction against further surveillance and claims damages of \$27 million.

Further evidence that the FBI accelerated campus and campus-related surveillance is provided by files obtained by the College Press Service under the Freedom of Information Act. The files show

that CPS fell under the watchful eye of the FBI from 1970 to 1973. During the heaviest period of surveillance — 1971 and 1972 — the FBI monitored CPS releases, conducted periodic visits to the CPS home office in Denver, investigated CPS affiliates around the country and filed reports on the lifestyles of members of the CPS collective.

In one section of the 157 page report, the FBI was concerned with "connection with New Left organizations, propensity for violence, whether any individuals . . . reside in communal type existence and the extent of any foreign or domestic subversion . . ." All the details in this section were deleted. CPS is appealing several of the deletions.

Please Help

Blood Bank Drive

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A Coney Island Excursion With a Six - Foot Panda

By MIKE ALLISON

I stepped off the Pioneer bus and looked out over a sea of twenty-five sun-drenched young day campers. Each one was uniformly dressed in a baseball cap, blindingly white tee shirt with a large, cardboard placard pinned on it bearing their name, green shorts and sneakers.

"Good luck," said the bus driver, slouching down in his seat and taking a slug of orange soda.

Mr. Blanchard, the camp counselor, resplendent in his white and green outfit, pulled me aside.

"I'll divide the group in two," he said. "Remember now, you are to set an example for these youngsters. Don't do anything I wouldn't do." Mr. Blanchard was such a precise and meticulous person that he didn't even sweat, while I was already standing in a puddle of perspiration. He noticed my profuse outpouring and apparently attributed it to something other than the heat. "And most of all, don't be nervous," he said, before marching off with his entourage.

I ushered my group through the gate and took a quick show of hands to see which ride they wanted to go on first. Something called the Wild Mouse won out over the House of Horrors. I gave them the tickets and they scampered off, cheering excitedly. Why they were so excited about riding around in a hollowed out, sinister looking rodent, I couldn't understand.

While they were being madly tossed into a frenzy, I got myself an Orange Julius and went under the awning of a game booth, out of the sun. Not being much of a gambler, I placed a dime down in discriminately on the close number to me and discarded my empty cup.

"TWENTY-SEVEN!" cried the attendant in the booth. The wheel of fortune had stopped. I turned around to see I had won when the next thing I saw the bulky fellow loved the six foot stuffed panda to my arms.

"Congratulations, friend," he said. I staggered away from the enormous stuffed panda and my knees began buckling under the weight. I saw several times, almost as if I were in a

old ladies, before I finally regained my balance.

By now the Wild Mouse had stopped and my group of kids came running up to me.

"Did YOU win that?" they asked.

"Yes," was my muffled reply from behind the panda.

"WHAT!?"

"YES, YES; I WON THE DAMN THING!" I shouted.

They all cheered and I saw I was beginning to attract a crowd. I had intentions of dumping the panda off at the bus but the kids began badgering me about wanting to go on another ride. Not wishing to cause anymore of a scene than I was already, I gave in.

"Which one?" I asked.

"The roller coaster!" they screamed.

"What's wrong with the House of Horrors?" I asked, hoping to make them see things my way.

They began a rhythmic chant: "WE WANT THE ROLLER COASTER; WE WANT THE ROLLER CO..."

"Okay, okay," I said. "Which way is it?" I began to stagger again.

"This way, straight ahead!"

I meandered over to it, peering out from under the armpit of the panda.

At the roller coaster I put the panda down and handed the tickets to the operator, a fat, grease coated man smoking what appeared to be a cigar, but what smelt like an old inner tube. The kids piled in and I felt something tugging at my pants leg. I looked down at a sat-eyed little boy. His placard said he was Billy O.

"What's the matter?" I asked.

"I won't go unless you do," he said.

Billy I don't think there's a bathroom around here," I said.

"No, I didn't have to go anyway. "Can't you wait?"

He pointed to the roller coaster. "I mean that," he said.

A sense of temporary relief came over me, but then I had to explain to him that because I had the panda I couldn't go. He didn't want to hear that though, and started to whine.

"All right," I said, "let's go." I planned on leaving the panda with the operator, but he insisted that I had to take all personal belongings with me.

"This isn't a personal belonging," I protested.

"Rules is rules, pal. Ya either take it with cha or you don't ride."

Little Billy wailed and pulled harder on my pants. Reluctantly, I hoisted the panda into the seat and put Billy in between it and me.

"Oh, pal, that'll be an extra fifty cents."

"For what?" I cried.

"Ya takin' up a seat ya didn't pay for, fer chrissakes."

I gave him two quarters and before I had time to retract my arm we were suddenly at the top of an incredibly steep incline. Then just as suddenly we were at the bottom of that incline. Then at the top of another one. The two boys in the car ahead of me had brought cotton candy on with them, and as we shot down the slope the two wads of cotton candy came flying off the paper cones and smacked me right in the face. I started picking the sticky fibers out of my eyes and hair as the rollercoaster was about to bank around "dead man's curve". We rocketed into the turn and the cars were almost perpendicular to ground. Suddenly, the panda catapulted from the seat.

"HOLY CHRIST!" I made a desperate lunge for it at the last moment but missed, and it plummeted to the walkway below. Billy's eyes widened with wonder.

"Wow!" he said.

"Shit," I said.

Finally, the roller coaster stopped. My legs were like two columns of jello as I wobbled off, getting a hand from the operator.

"How was that, buddy?" he asked, dropping cigar ashes all over me.

"Great," I said, weakly. For a brief moment, while my insides slowly settled back in place, I had forgotten about the panda. Before long though my memory was quickly refreshed. My group of kids were standing around and pointing to a small Arabic gentleman about ten feet away. He was leaning against a railing holding a crushed straw hat in his hand and had what was once an ice cream cone splattered over the front of his shirt. A few adults were also pointing, but at me.

Some of the cotten candy was still stuck in my hair, giving it the appearance of being dusted a light pink. That, plus the fact a little boy



was clinging to my leg, caused the police officer who sauntered up to eye me suspiciously.

"Are you responsible for that?" he said, pointing to the man. I mumbled a barely audible "I guess so."

The cop proceeded to write out a summons and when the Arabic gentleman saw that he hurried over, waving his arms wildly and shouting imprecations at me.

"My tongue," he said, in broken English, "it bleeds!" He spit out a mouthful of blood at my feet and I sensed I was now cursed for life.

The cop handed me the summons. "And take that with you," he said, referring to the remains of the panda. One of its legs had been

torn off in the fall and the plastic eyes were shattered too.

I lugged the panda back to the bus, leaving a trail of multicolored stuffing behind. Billy walked beside me, carrying the other leg in his arms like a piece of firewood.

"Think we can sew it back on?" he asked.

I shrugged my shoulders. Mr. Blanchard meet me at the door of the bus. "Get rid of that thing," he said, between his clenched teeth as he looked at me with icy eyes.

I set the panda on top of a litter basket.

"I don't think you'll have to worry about coming to work tomorrow," he said, as the bus doors closed behind us.

On Age and the Supermarket Queen

By CELIA REED

Curlers, pink cheap curlers, tacky cracked dimestore curlers, rolled around your hair, sitting on your dried-out patchy scalp, poking out beneath your dirty torn woolworth bandana, making cylindrical bumps beneath it.

you seedy-looking worn-out woman, once a fluttering femme with Lucy long legs and liting, ever-lifting lashes, the belle of it all, princess of the trades, limber and lithe, now open up your shopping cart and wheel it out the door (which will not slam for its wood is warped) without bothering anymore to soften your crows feet with a drop of smoothing oil, letting the black thick eyeliner tell its tale.

thump down to the a & p, keeping time with the creaking of the wheels, like your skin they need oiling and check the specials, cheap potatoes in bulk to fill your bulky ballooned body, a fat glob upon a tiny frame (if not for the children and the shopping and the scrubbing and the scouring you would be dancing and slim still).

pinch the tomatoes, pinch them hard, they're green and the cellophane around will make a crinkly sound, put them on your windowsill they'll turn red and firm

and cost seven cents less but in the meanwhile, toothless shopper, your children are hungry, they're hungry my dear, reach past the cornflakes box fallen over on its side, it's old, it's half empty, poor ninos scurrying down the aisle have grabbed at its insides, pick up a fresh box.

the old stuff: the cereals, the milks are discarded, the moldy, the soured, the old stuff, eh, it gets carted away, it gets carted away, away away and you remain, you haggard wretch, your garb is disordered, it's dirty, it's vile but the children at home, they're young and they're warm and they're rounded and smooth and they're crying, they're hungry and sweet mama, sweet dear mama has gone to the store for them who stole away her waist, her grace, her ladylike presence, pobrecita, poor senora with a tinsel crown and no pennies to spare.

why don't the first grade ever visit the supermarket? they go to the park, they go to the zoo, they visit the museum, they ride the trains.

why not here why not here why grown so old

Won't Feel A Thing

"Alright Richards, when is that time?"

"Just what do you want me to think you are, Richards? Let me tell you. You're a jerk. That's what you are. A real jerk. I don't even know who I still come here. You never help me any more."

Some nights the awful military piano practicing upstairs is replaced by an unknown neighbor's baby crying

It's almost as if some movie writer had looked for a symbol of hope discarded it as too obvious and given it to us

Richards had been coming to Doc Brooks for the past four years. Brooks was forever curing him but Richards never failed to show up each week with a different ailment.

"I'm burning up with fever. I can't hear out of my right ear and my throat is killing," complained Richards.

"Ok," said Brooks. "Roll up your sleeve. I'm going to give you a shot."

"Oh no you don't," yelled Richards. "You're not giving me a shot. I hate shots. I can't take the pain of a shot. I can't stand watching somebody getting a shot especially when it's me. No shot."

"It will be over before you know it. Just sit back, close your eyes and you won't feel a thing," said Brooks.

Richards hesitated, grumbled and then closed his eyes and gripped the table. Brooks started for his cabinet when Richards suddenly opened his eyes.

"You better not be lying. This better not hurt. You hurt me and I'll sue. I swear, I'll sue you clean. Do you hear me, Brooks?"

"Relax, Mr. Richards. I'm telling you, you won't feel a thing." Richards closed his eyes again and gripped the table until his knuckles turned white. Brooks opened his cabinet, removed a 45 caliber revolver and pressed it against Richards's head. One shot was all it took.

Larry Feldstein

Alternate Studies: Home at Last

By LOIS DEROSIER

Having stood for so long on a rather shaky ground, the program since 1971 of any asset, and a definite future, the Alternate Studies Program (formerly the Program for Humanities Studies) has finally been approved by the Faculty Council as a permanent part of the College. The decision made last month by the Board of Higher Education.

The Alternate Studies Program, now housed in the Goldmark Wing of the Bailey Student Center, is about the first time in its brief but stormy history to venture forward with a certain degree of confidence to try and accomplish its basic goals without the constant fear of being dissolved.

"The big news for us is that now we're a permanent part of the university and can start to make long-range plans," says Paul Minkoff, co-director of the Program and instructor in various courses including: *The Popular Film As A Political Instrument* and *Alternate Lifestyles*.

The main thing is that we've turned a corner; it took a long-time to get around it, but now we find that there's a different attitude towards us on the part of the administration. I think that the upper level of the administration really did accept the faculty's vote to make us permanent and backed us up."

As originally conceived, the Program was to offer alternatives to traditional departmental courses with a view toward the application of these new approaches to other teaching situations within the College. The only functioning program of its kind within the City University, it was felt that it would serve those students whose interests and needs were not satisfied by existing course offerings and that the time had come for some innovative changes in the university's approach to relevance in learning.

"What we've got is a kind of flexibility to break out of the traditional pattern," feels Kenneth



Paul Minkoff and Kenneth Eisold

Eisold, the director of the Program. "In fact, we've got a mandate to do that — it's our job. We're into responsible innovation. What we want to do is to pioneer in areas where there is the most need and then let go."

Support of the program has fast been gaining momentum, particularly now because of its new official status, among both students and faculty. As reflected by registration turnout, student interest is substantial and growing in such diverse and wide-ranging courses as: *Growing Up, Political and Community Action In The City, futuristics and Consciousness And Society*.

Perhaps even more significant is a renewed interest on the part of the faculty toward the vast potentialities of the Program.

"We can now get people who wouldn't come and teach with us before, either because we really weren't legitimate or because they wanted to be sure whether or not we'd be here the next semester," says Minkoff.

"We've had many people that taught with us as an overload. They

sacrifice to teach with us because they know they're going to get something out of it. And so, you get a guy from the history department, for example, who

comes and teaches a course here, and he's excited by the fact that he gets people other than just history majors — that's a big thing for faculty as well as students."

In looking to the future, ideas are constantly being welcomed and considered with a view toward developing them into workable plans for future courses.

Already in the wings are plans for a project entitled "Metropolitan Studies," a cooperative exchange venture with William Patterson College in New Jersey, which would, according to Eisold, "capitalize on the experience of the students who come from different urban settings and would also meet in different urban settings."

Possibilities are also seen with the concept of "mini-courses that would attempt to break away from the conventional pattern; intensive courses, designed to occupy larger blocs of time; writing workshops that would meet for total weekends; and cluster courses which would be problem or theme oriented, rather than specifically content oriented."

Amidst all this planning, however, Ken Eisold is also faced

with his recommendation for tenure by the Executive Committee for the Alternative Studies Program, the members of which include: Leo Hamalian, former Dean of Guidance; Mary Ann Cowan, former Chairperson of the Germanic-Slavic Language Department; Jerry Bernstein, on the Executive Committee of the Faculty Council; Jerry Posner, Director of CEED (Center for Educational Experimental Development); and Donna Morgan, Director of Counseling and Testing.

The future of the Alternative Studies Program, now that it has officially gotten itself off the ground, seems bright with possibility. Certainly there is no other area in the College at this time where there exists such limitless freedom and where the atmosphere is so charged with excitement. Dynamic in themselves, the two directors of the Program, Eisold and Minkoff, can take full credit for instilling this very quality in their teamwork approach to the department's maintenance. Together this Alpha and Omega team have great potential for the College's future.

\$3 to \$6 Million Cut February?

(Continued from Page 1)

"To retain Open Admissions," Levine said, "we must make the kind of cuts now being imposed. We must cut services to the bone, there must be a long-term retrenchment in staff and students. There is a task force looking into possible restructuring of the University."

Levine refused to speculate about those areas or services to be affected, saying there would be an "academic decision." He also said that the BHE and the University "oppose tuition less strongly now than they did a month ago."

However, one part of the Chancellor's proposals is to equalize the amount of state aid for CUNY students with the amount now being received by SUNY students. This would lessen the financial burden CUNY now imposes on the city and make the University itself less vulnerable to future cutbacks in city funds.

The state now pays 40% of the approved expenses for community colleges, minus fees, subject to a yearly limitation. For senior colleges and graduate students the state matches the city contribution, minus tuition and fees. Even according to his plan, the state contributes \$1,710 less for CUNY students than for SUNY students. With the cuts in the CUNY budget, the difference in the financial support the state gives to CUNY students as opposed to SUNY students will be even more drastic.

Kibbee's suggestion is that state aid be distributed according to the students enrolled rather than a percentage of a proposed budget, as is done now. Under Kibbee's plan, colleges would receive \$900.00 for each student, with the city contributing 80% more. Senior colleges would receive for each student 80% of what the state now contributes for SUNY students. The city would contribute an

amount equivalent to SUNY tuition.

The result of these proposals, if enacted, would be to increase state assistance from \$290-million to \$335-million annually. The city's contribution would drop to \$185-million, \$95-million less than the figure approved in the original July 1 budget.

Tuition At CUNY

Kibbee's proposals are dependent on the state's willingness to accept an additional financial burden in an already troubled budget. Proposals to impose tuition on the students of CUNY would put the responsibility for the budget squarely on the students themselves, and controversies over retrenchment and state and city finance pail beside it.

According to Vivian Rodriguez, President of the Student Senate, tuition will be imposed by February or September. At the Senate-sponsored teach-in committee meeting last Monday, she reported that she has been told by Administration officials that the imposition of tuition is "out of the hands of the colleges and now is up to the financiers."

Alfred A. Giardino, Chairman of the BHE, said recently that figures released by the State Education

Department estimating the impact of tuition on CUNY students contain "serious errors and discrepancies."

In a letter to Ewald B. Nyquist, Commissioner of Education of the State Education Department, Giardino refuted the State Education Department's contention that the burdens tuition would impose on CUNY students would be offset by Federal Financial assistance.

Giardino stated that low income students already can receive Federal and state aid to cover total educational costs. To infer that more assistance would be available is inaccurate because the aid available, when applied against the total educational costs rather than just tuition, "would not give additional amounts to those students but rather would simply replace one form of aid by another." part time students are ineligible for any kind of assistance, and, in fact, charging them tuition "is completely counter to the Regent's Statewide Master Plan, which urges removal of institutional barriers with respect to type of attendance . . . (tuition) creates a serious barrier for those who must attend on a part time basis."

Kennedy Assassinations

(Continued from Page 3)

was withheld from the Warren Commission by the intelligence agencies."

David Williams, also of the AIB, explained it this way: "They'll make it appear that the information was withheld. But the Warren Commission was a willing party to the cover-up and the withholdings. And the people who do the new investigating will want to do the least amount of damage to the institutions, because the heart of the question exposes the in-

stitutions as corrupt and bankrupt."

Indeed, an aide of Schweiker told OP that although the Senator feels that Congress and the people should "know the truth, the evidence he (Schweiker) has seen suggests no concerted effort to cover-up, at least by people now alive. Many mistakes may have been made, and small cover-ups may have taken place." But the blame is being laid at the feet of the intelligence agencies, only.

Budget Approved; Senators Impeached

(Continued from Page 1)

necessary to conduct the Senate business. At present, no alternative members are available.

The nine members who resigned are Barbara Wasserman (Education), Arlene Kromnick (Social Science), Charles Ashe (Social Science), Nancy Kessler (Humanities), Peter Rondinone (Humanities), Brenda Thomas (Nursing), Mark Kaliner (Science), Sam Green (SEEK) and Peter Eustache (SEEK).

The four members impeached are Cheryl Scarlet (Social Science), Barry Lewis (Social Science), Howard Hill (SEEK) and June Jones (Nursing).

The impeachments and resignations are part of a drive by the Student Senate to remove irresponsible members. All of the

Senators impeached were removed for unusually poor attendance of Senate meetings. A high authoritative source warned that "more impeachments may be forthcoming."

The closed Senate meeting held to decide the final budget allocations and removal of senators was in direct violation of the campaign platform set down by the United Students Party.

In their public campaign statement printed in the April 25, 1975 issue of *The Campus* newspaper, the United Students stipulated "regularly scheduled open meetings will be held," by the Senate. 26 of the original 37 members elected to the Student Senate were on the United Students slate.

Ennui and Tedium on the B. A. Trail

By MARY CUNNINGHAM

There was once a time when I believed that I had only myself to blame for those moments of boredom in class when even the simple mechanisms of a pen proved more fascinating than the events occurring in class. As time wore on and these moments became hours of excruciating pain unbearable in even my most patient of moods, it became increasingly apparent to me that I wasn't always the one responsible. After all, one needs a stimulus in order to produce a response. It puzzle me to hear professors demand inquisitiveness, spontaneity and creativity when in fact it was the profs, themselves whose very personalities (or lack thereof) created so stifling an atmosphere in the classroom as to reduce even the most enthusiastic students to the status of mute idiots. The following is an account of just such an incident. The names have been changed to protect the guilty.

The bell has rung; everyone is seated and the room is filled with the lively chatter of students. At precisely one minute after nine o'clock, Prof. Pangloss strides into the room, looking down at the floor as he enters. Professor rarely looks in our direction. When he speaks he gives one the impression

that he is speaking to himself and the class just happens to be in a position where we can hear him. Notebooks fly open and pens click as students prepare to take down word for word the Profs.' words of wisdom. Many of the students have taken stenography the previous semester in preparation for this course, but I must resort to my own homemade form of speedwriting to catch up, occasionally glancing at my neighbors book to fill in the blank spaces on my own page.

Suddenly I realize the Prof. has stopped speaking, and as I raise my head I see my neighbors' hand flapping in the air. I don't know how the Prof. has noticed it, perhaps he was staring at the back wall and noticed an obstruction in his line of vision. Anyhow, the student does not wait to be recognized, the Prof. does not know our names and does not care to know them, either. (I do believe he knows the serial number of the girl in the skirt in the first row, but she's an exception). My neighbor inquires (a bit boldly I might add): why is it that the book we are now discussing (ha ha) covers the exact same material, subject, ideas, etc., as the previous three books we have read? I cringe in my seat and look the other way, trying to disassociate myself from him. The student goes on to state that he found the first book of it's kind

rather interesting, but the latter three have been dull and repetitive. I sit in awe wondering why it took my friend half the semester to realize this. The Prof. is visibly shaken. As he removes a pack of Camels from his pocket he retorts that the student obviously does not comprehend these books, nor has he discovered all the beauty and truth to be found in these books; and that perhaps the student should reread all four books and

then, if he still doesn't understand, perhaps the student is in the wrong course. The Prof. lights his cigarette and continues his discourse. So much for inquisitiveness.

Prof. Pangloss fancies himself THE great authority on the subject that he is teaching. If you feel a great need to seek him out during his office hour, do not expect to receive illuminating advice, he will merely refer you to the book he has

written on the subject and send you on your way. There is nothing else to be said on the subject, he has said it all. While I can admire and respect this man's great wealth of knowledge, I can't help but wonder why, if he loves his subject so much, he is so determined to make his students fall asleep before his very eyes?

I believe that the only way to cure such bores as Prof. Pangloss of their tiring habits is to embarrass them into exuberance. Maybe if they were required to wear signs tagging them "I am a BORE", perhaps they will be infuriated enough to exhibit some life?

characters seemed to personify ethnic and sexist stereotypes: Sylvester Shyster was the greedy Jew, Zeke Wolf was the tubling, stupid southern white; Don Jolio was the Mexican; Minnie was the silly girl, clearly less important than Mickey.

Once upon a time Mickey Mouse had been innocent, perhaps, as well as cute. But he had come to stand with some sinister allies. In a 1950 strip he had carried a machine gun, for instance, while on a mission for the CIA.

Walt Disney Productions argued in its demand for an injunction against the Pirates that they had indulged in "perverted" and "grotesque" lewd and offensive manner" calculated to "degrad

Walt Disney Productions argued in its demand for an injunction against the Pirates that they had indulged in "perverted" and "grotesque" misuse of Disney characters and had portrayed them in a "degrading, lewd and offensive manner" calculated to "degrade and disparage all that Disney has done."

O'Neill maintains there's nothing pornographic in his parody. Mice and bugs were simply given the sexual organs Disney had denied them, and were allowed to act as mice and bugs naturally would.

Disney claimed that unsuspecting buyers could have confused the Pirates' comics with authentic Disney products, but O'Neill points out that the comics were drawn for a small underground market, with no intent to expand to other Disney-like items.

Among those who have agreed to testify in court for the Air Pirates are columnists Nicholas von Hoffman, Charles McCabe and Art Hoppe, and National Lampoon founder Michael O'Donohue.

Mickey Mouse Affair

By RASA GUSTAITIS
Pacific News Service

"You can go after God, the Virgin Mary, you can bounce off every rabbi, go after Billy Graham — but you can't draw the Mouse," laments cartoonist Dan O'Neill, currently persona non grata in the Wonderful World of Disney.

O'Neill's battle with Mickey Mouse began five years ago when, as the creator of the nationally syndicated comic strip Odd Bodkins, he decided to parody Disney characters.

And the battle is still continuing, with a confrontation in federal court scheduled this fall over the sanctity of the world's most famous cartoon character.

"It's starting to bother me alot, not being able to parody that stupid mouse," O'Neill grumbles.

After his syndicator canceled his comic strip in 1970, O'Neill helped form with several other cartoonists a group called the Air Pirates. Holed up in a San Francisco warehouse, they let loose some underground comic books in which Mickey and Minnie — as well as Pluto, Bambi and various bugs — engaged in activities shocking to their official purveyors. They took LSD, enjoyed sex, talked about their prejudices and shameful deeds.

Their work was cut short by a Pinkerton man who came to the studio door with a summons. Walt Disney Productions had filed suit, complaining that the Air Pirates were competing unfairly, infringing on copyright and trademark, ruining the Disney reputation. The multi-million dollar company claimed damages of \$700,000 from Pirates, who at the time sometimes lacked money for a decent meal.

A federal court order sub-

sequently forbade the Pirates to continue their parody. All copies of the first two issues were seized and later shredded, says O'Neill.

Now O'Neill has again drawn mice that bear resemblance to the forbidden Mickey — risking contempt of court charges — in an attempt to raise \$5,000 to support his case when it comes to trial in San Francisco. His band of fellow defendants has shrunk from eight to three. Two, Last Gasp Comics publisher Ron Turner and cartoonist Gary Hallgren, settled last April in a deal with Disney — agreeing not to caricature any more Disney characters.

But O'Neill intends to hold out. At stake, for him, is the right to make fun of anything in any way, a vital part of his freedom of speech. He argues that Mickey Mouse has long since transcended copyright law by becoming a modern folk myth. Mickey Mouse has even become part of the language: Amickey mouse course, to students, is a pushover; Soldiers call VD films mickey mouse movies; Mickey mouse has become an adjective implying triviality and shoddiness.

It was this sacrosanctity of the Mouse that had led O'Neill to do the series in the first place. "I'd used Christ as early as '64. God was in there all the time, a voice coming from the sky, messing thigs up. I'd used (Lyndon) Johnson. But there were these no-no's about the Mouse."

That experience had naturally made him itch to draw the little creature who, across the world, stood for America as much as Coca-Cola or the flag.

He considered the whole Disney world that had saturated his mind as a kid: It was a world without sex or sex organs, where everyone was cute but hardly innocuous. Certain

Bars and buzzers twist you and I—
And moons.

Fastened to machine and desk with
Paper clips made of time
Recording and recording the
Endless figures of
Endless notions which will
One day self-destruct when
I do.

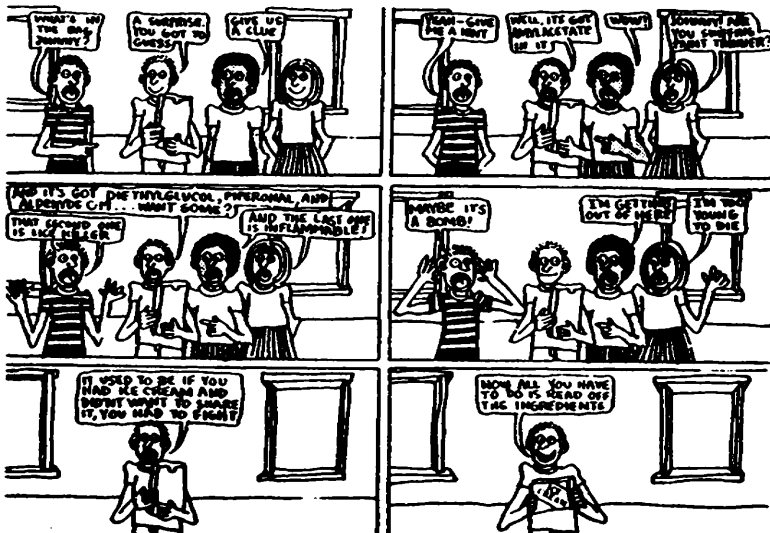
I can see across the space,
Beyond the bars and into the silence and
Fancy our dreams are similar. If

We ever find out they are,
What we could create!

--Linda Rogers

I dreamed of the flowers bending toward each other,
as the soft lull of the wind carried their unspoken
to my ears.
I watched the birds accompany the angels to
their heavenly destination in the sky,
and the warm, radiant rays of the sun brought warmth
and tranquility to me down here on the ground.
I dreamed of you.

Catherine Drexel



Attention Veterans: Videotape Showing

If you are a Veteran and not already connected with the office of Vetal Affairs, march down to the Science and Physical Education building on the following dates and time:
October 25th 12:00 noon,
November 20th 12:00 noon,
December 18th 12:00 noon,
January 8th 12:00 noon.
For the evening division student presentations will be held in Shepard Rm 206 at 6:00 P.M. on: Tuesday, November 25th, Wednesday, December 17th, Thursday, January 8th.

Stupid Plumber
the faucet still drips
the world still goes round
and you gave my
grandmother
a subway token as change
which she gave to me
because
She hardly takes the train
anymore
just shops around the
neighborhood.
the streets are different
than they were
twenty years ago.
This is the second half
of my grandmother's life
where almost all the signs
were in English
but not anymore.

--Allan Kerin

Finley Program Agency PRESENTS

11/3 — Monday—Journalist, Author **JIMMY BRESLIN**—author of *The Gang That Couldn't Shoot Straight* and *How The Good Guys Finally Won*—Speaking on New York, the U.S., the World. Time: 2:00 P.M. Place: Finley Grand Ballroom

10/28—Tues—Concert—**Soular Caravan**—"Pulsating Music Energy" — Time: 12-3 PM Place: Butteneiser Lounge Finley Student Center

10/28 — Tues — Special Events — **Magician, Jeff Sheridan** — Magic Show and Workshop — Time 3 PM — Place: Monkey's Paw located in the basement level of Finley (take staircase opposite cootroom 1 flight down)

10/29—Weds — Blues Singer — **Paula Lockheart** — Time: 3 PM Place: Monkey's Paw

10/30—Thurs — Concert — **POSENSHONTZ** — "Guitar and Woodwind Magic" — Time: 1-3 PM Place: Monkey's Paw

10/31—Fri — Films — **Sam Peckinpah's Straw Dogs** — Starring Dustin Hoffman. Showtimes: 1, 5. Plus **EL**. Showtimes: 3, 7. Place: Finley Grand Ballroom

11/5 —Weds — Noon Poetry Series — Student Readings — Time: 12 Noon. Place: Rm 330 Finley Student Center

11/7 —Fri — Films — **The Ruling Class** — starring Peter O'Toole — Showtimes: 1, 5. Plus **Where's Poppa** — Starring George Segal and Ruth Gordon — Showtimes: 3, 7. Place: Finley Grand Ballroom

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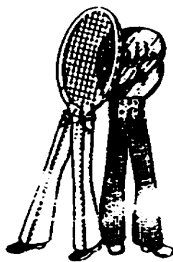
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Cavett Emptor vs. Cavett-eria?

By FRED SEAMAN

On my way to a press conference with Dick Cavett I was leafing through the just published paperback edition of his book, *Cavett*, (Bantam Books, \$1.95), hoping to come up with some questions to ask him. I hadn't read the book, because I expected it to be just another piece of self-indulgent trivia about just another show-biz celebrity. Well, I was wrong.

A Highly Personal Book

The book is co-authored by Christopher Porterfield, Cavett's close friend and former college roommate who is now in charge of development for Cavett's production company, Daphne Productions, Inc. (named after Cavett's dog).

The book appears to consist of several taped, in-depth interviews with Cavett conducted by Porterfield, but the dialogue was actually written by both authors in the form of a play, resulting in a highly personal, honest and witty account of Cavett's extraordinary life. No intimate details are spared. Already on page five we are told of the "fatal attraction" Cavett exerts on homosexuals ("I was getting my fanny caressed in men's rooms for as far back as I can remember...").

Rise to Stardom

After struggling for several years as an unsuccessful actor in New York, Cavett broke into commercial television as a writer and "talent coordinator" (booking guests) for Jack Paar. Later, Cavett joined Johnny Carson's writing staff, and spent some time in Hollywood working on the ill-fated Jerry Lewis Show. He hosted his first daytime

talk show in the mid-sixties and went on to become one of TV's most stimulating (and often controversial) personalities.

The book's most poignant and revealing part is the last section, *Inside the Monster*, in which Cavett talks of his own stardom and provides a fascinating behind-the-scenes look at television.

A Relaxed Press Conference

The press conference with Cavett took place at Bantam's Fifth Avenue headquarters. Circa 30 college reporters were crowded into a small room with a long, rectangular table in the middle. Cavett, seated at the head of the table, answered questions in a relaxed, good-natured manner, ignoring an overzealous photographer who kept poking a camera in his face, and interrupting his talk whenever one of the several tape recorders spread out in front of him made a clicking noise, indicating that a cassette had to be turned over...

Why did you write this book?

Cavett: Publishers kept asking me to write books, but I thought the idea was awful. Finally, Porterfield got sick of hearing me complain and suggested "Why don't we write it together?" and I said, "You mean you write it and I pretend I did." But he thought of a good way of writing it — in dialogue form. A lot of people think it is taped, but we actually wrote the dialogue.

It was also partly curiosity as to what in hell I could say about anything... and I found I was surprisingly full of things to say.

What is the engaging quality

about Carol Burnett?

Cavett: Why do you ask that?

I've read in a few places that you think kindly of her.

Cavett: Oh, yes, I like Carol... Has there been something in one of the magazines? She's been on my show and I was on hers, and *threw up*. That is not a criticism. I walked out on her stage and I knew I was going to vomit somewhere in the next hour and a half. When I got through the show I didn't tell her anything was wrong, I just went home and threw up... I did the same thing with Tom Jones. I almost did it on him. I warned him, too, toward the end of the show, and they gave me a cup of what they said was morphine. It looked like a frothy cup of kapectate, you know, chalky-looking and foaming. So I didn't take it until after the show, and woke up the following Wednesday...

Could it have been morphine?

Cavett: Let's not get into my drug experiences.

How does it feel to have so many personal details of your life opened for public consumption?

Cavett: A book doesn't seem public. It doesn't bother me like you might think it would, although I wouldn't feel comfortable talking about the same thing on television.

What were the reactions of the people you mention in the book?

Cavett: They're so strange... Some people were thrilled that their names were in the book who I didn't think would be thrilled. Others were embarrassed. One girl said: "I bet you wouldn't want to run into the girl you



Cavett narrates VD—Blues

mention aroused you so physically in a theatre." I said, "Why not?" She said, "Wouldn't you think it would be embarrassing to have aroused Dick Cavett?" I don't know what the hell she was talking about. The guy who stuck his organ in the vacuum cleaner was probably a little embarrassed. I think it would have been more sensitive of me to make up a name for him.

Do you always read the books of the people you have on your shows?

Cavett: I always did at the beginning, because I didn't know any better. I thought you had to. And then I started to get praised for that in the press and I realized how I really had to do it. I can remember reading every word of 400 page books right up to airtime and it in effect ruined the rest of the show. It took me a long time to realize that it doesn't make a bit of difference for a ten or fifteen minute television spot. You can do it better and with less fatigue if you just concentrated on one part of the book.

If Dick Cavett could, what would he accomplish?

Cavett: I have no idea... I refuse to say "Bring peace to the world," because some sappy beauty contestant always says that. I never had a plan that I was aware of. I could never stand the people in college who knew what they wanted to be. I remember a guy in the Yale dining hall explaining to three total strangers where he was going to live and how old he was going to be when he got a certain amount of insurance, and what children he was going to have, how he was going to avoid the draft, where he was going to be in the law firm by the time he was 35 or he wouldn't have any respect for himself... I just wanted to take the spinach and push it in his face.

What do you think about the situation at colleges today, where everybody just wants to get high marks. It seems like a change from the sixties, when things weren't as competitive.

Cavett: I think it's healthy to not have preoccupying social issues distracting people from their college education, which I would have been tarred and feathered for saying during the Vietnam war.

Those are the only four years you have to turn completely inward and away from the world, and you should take total advantage of that because you can't believe how you're never going to get that chance again.

Are you used to the fact that you're a celebrity?

Cavett: I guess I am. But it's something you can't hold in your mind. Year after year it'll still surprise me that people will come up suddenly and know me and I don't know them.

Sometimes it strikes me as very strange that almost everybody knows me.

Can you compare and contrast working for public TV as opposed to working for the major networks?

Cavett: How much time do I have? *15 minutes or less*

Cavett: Okay... Well, it's not what you would want to hear precisely. I mean, it isn't that public television is wonderful and level-headed and liberating and all those things... In many ways it is more so than commercial television, but it's not a promised land. In a lot of ways commercial television is more exciting and it's often better done.

The one show I was really ever on public television that had any "censorship" problem was "VD—Blues." I didn't have much to do with it except narrate it, but the guy who produced it had to fight some battles to get words like "Syph" and "Klap" in. The only one he lost, somebody told me, was that among the illustrious people in history who had died of venereal disease there were two popes... Somebody didn't want this out.

What do you do with your money?

Cavett: I blow it on summer shows, mostly. The one I did this summer cost \$40,000 more than the budget allowed for...

And you pay that out of your own pocket?

Cavett: Yeah... So there's going to be a collection taken up at the end of this press conference... No, actually the network will sometimes absorb some of it with you.

Can I ask how much money you made so far?

Cavett: You can ask, but I won't tell you.

Who's the person you would most like to have on your show?

Cavett: Oh, I suppose I could say Greta Garbo, because she's impossible to get, or Howard Hughes, J.D. Salinger... I once announced those three people as my guests for the following night and a number of people wrote in wanting to know why there was no explanation of why they didn't appear. No matter what stupid thing you do, somebody somewhere is even stupider. It's a nice reassuring thing.

Who was your most memorable guest?

Cavett: Again, I don't have a winner. Sometimes I'd say Groucho, and sometimes Hepburn, and sometimes Lester Maddox, or Orson Welles...

How do you feel about using other celebrities to gain your own popularity?

Cavett: How do I feel about using other celebrities...?

Well, you became a celebrity because of other celebrities...

(Continued on Page 11)

Barry Grey's 'Night People': Insight and a dash of Sarcasm

Barry Grey: "My Night People — 10001 Nights in Broadcasting." Simon and Shuster, \$7.95

By MARC LIPITZ

For those of us who regularly spend our nights in earshot of Barry Grey's radio broadcasts, his autobiography, *My Night People*, is required reading. In this intimate, witty, often moving account of his 31 years in broadcasting, Gray tells of his growth from the wise-ass kid broadcaster who gained notice for sneering comments directed at those in the limelight, to the astute, penetrating commentator of the social-political scene who today has millions of listeners.

For those unfamiliar with Barry Grey, *My Night People* is more than just a book about some slick New York radio personality. It is an historical sketch, from pre-World War Two to the present, of a big city, the people who haunt it, and the events that have shaped them both. It resurrects the New York of twenty-five years past — a city that had a gusto — a real sense of being that seems lost today. I felt like I was reading about some old friend who recently passed on, leaving only a ghost that limps around, wheezing with chronic bronchitis, claspng desperately onto sooty lamposts.

A Storehouse of Anecdotes

Gray is a storehouse of anecdotes: a chronicler of events: The warm memories of his mother and father; the hectic night when, with the studio brimming with reporters, journalist Sydney Zion fingered Daniel Ellsberg as the "culprit" in the Pentagon Papers



Barry Grey

affair; the night that actors Robert Mitchum and Vincent Price, fatigued after a day of interviews, and several drinks later, began to tell Humphrey Bogart ("Bogey") stories on the air... "which were great, except that the stories made them cry, with the arms of each holding the other straight... It was absolutely the first crying jag broadcast complete on radio."

Now we're back in the early fifties when Gray's after midnight broadcasts over WMCA originated live from Chandler's, the posh Manhattan restaurant. The electricity was really flowing. The show was the talk of the town as the big names of entertainment and politics beat a path to his microphone. But then he stepped on the wrong side of the wrong man, when he opened his microphones to the then internationally acclaimed actress Josephine Baker, knowing that she

would unleash a stinging personal attack on Walter Winchell, the media's own Joseph McCarthy. Winchell's Sunday night radio broadcasts, and his columns appearing in hundreds of newspapers across the country, influenced people's lives as if he were some deity. His words could launch or destroy a career overnight.

Slurs and Accusations

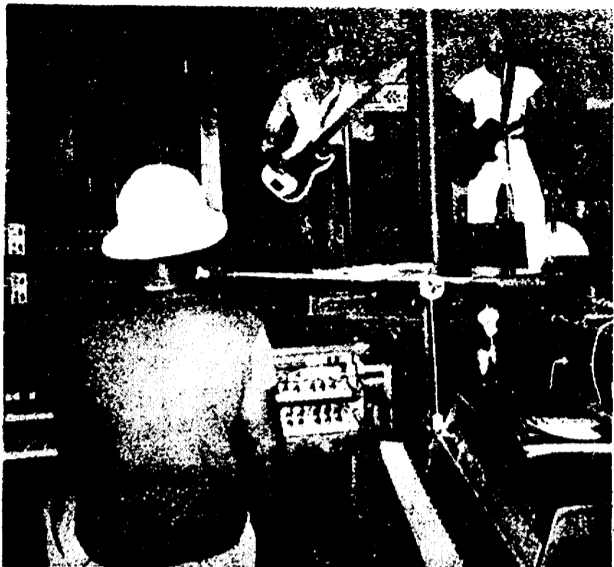
After the Baker interview, storm clouds appeared. Slurs and accusations about Gray and radio station WMCA — "We Make Communism Adorable" — took root in Winchell columns. Sponsor support dried up; most top guests from the entertainment world, fearing the wrath of Winchell, deserted Gray's show; and many long standing friendships dissolved. There were even attempts on Gray's life.

Things were never really the same again for Barry Grey. His faith in people, and especially friends, was shattered. It would be a long time before the wounds — never the scars — would heal. In a way, that underlines the book's theme. Very few people like someone who speaks his mind; unless, of course, he speaks their mind too.

Barry Grey has obviously enjoyed himself over the years and his book conveys that feeling. *My Night People* is really Barry Grey's inimitable style on paper, just talking, like he has for so many years — with a little insight, a dash of sarcasm, and above all, compassion.

The wise-ass kid announcer from Red Lion, New Jersey, has made good.

Born To Boogie are Ready to 'Take it Over'



Born To Boogie Rehearsing—William Fleet (r.)

By JACOB IVRY

"Okay, Ya'll got a fifteen minute break." The voice belongs to William Fleet, founder and backbone of *Born To Boogie*, an eight-man progressive rock ensemble. He's standing on a small stage in a cramped rehearsal studio in lower Manhattan, with a guitar slung over his shoulder. His instructions scatter the members of the band around the room to mingle with the small audience.

I first heard *Born To Boogie* in August, when a mutual friend extended an invitation for me to drop in on one of their rehearsals. I was immediately impressed with the group's ability to perform and communicate original material.

Fleet decided to form his own group in the summer of 1974, when he was with a band named *Inner Roots*. In addition to Fleet, four other members of *Born To Boogie* come from *Inner Roots*: Russell Huggins (keyboards), Jerry Norris (drums), Steven Moss (congas)

and Thomas Stoney (vocals). The three other musicians were hired through auditions. They are Olivia Small (vocals), Al Phillips (Fender bass), and Mike Torres (lead guitar).

OP: All eight of you have been together for eleven months. How much have you progressed, and how far are you from your original goals?

Fleet: Musically speaking, we're at the first goal that we set for ourselves: to be a tight unit that plays a certain type of music—a funky kind of rock, a New York-type sound. But until the record industry discovers us, we haven't reached our main goal.

OP: Most groups today have an unmistakable trademark. Is it necessary to have a trademark or gimmick to be successful?

Fleet: In *Born To Boogie*, if there is a "gimmick," it's good musicianship. I demand that all the musicians in the band be better instrumentalists than myself, and I'm a pretty competent musician.

OP: What concepts, not musical, do you admire in today's groups and which of those would you like to instill in *Born To Boogie*?

Fleet: First of all, a general sense of show business, in that people eventually, we hope, will pay money to see the group perform. It's boring to see a bunch of musicians just stand up there and play. Groups that are inspiring for me to see are *LaBelle*, *Graham Central Station*, and *Earth, Wind, and Fire*. These are performing groups that as soon as they walk on stage they take you on their trip, and you're happy because it's a very good trip.

In terms of general inspiration, sheer energy and vitality, my main inspiration is the late Jimi Hendrix.

OP: We're in the midst of a disco craze. How do you feel about disco music?

Fleet: The groups I mentioned that were inspiring for me are not disco groups. As far as I'm concerned, disco is just a fad. I'm not the definitive word on the future of music, but I feel that within three years disco won't be as popular. I don't think we'll ever go disco, because I feel there's nothing happening musically with it. We're trying to play good music and do it as best we know how and not hide behind a gimmick of beautiful

violins, a bass, and drums.

OP: With the music market slightly overflooded, and record companies not knocking down your door, how do you go about securing a recording contract?

Fleet: I feel that the record companies I'm interested in are looking for good musicianship, good material, and people with good heads. My band is a happy band, we're more or less a family. I'd have to let other people judge the music. Since I write most of it, I won't come off egotistical and say that I think it's great. If people love it, that's fine; if they don't and I have to keep knocking down walls until somebody hears it, then that's what I'll do.

OP: What's in store for *Born To Boogie* in the near future?

Fleet: Well, that's more or less in the hands of the recording industry and the public. If a recording company is willing to take the chance of promoting a group of our nature—because eight pieces coming out of New York, the so-called "dead city," is taking a big risk—we'll just "take it over" and make it profitable for them. In terms of the public, if they're behind us as the few people that come down to hear us are, then we'll be around for a long while.

OP: A producer threw together a bunch of studio musicians and vocalists from Philadelphia, and called them the *Ritchie Family*. They're in the spotlight with a smash disco hit, and that happened to them literally overnight. How do you react, when you see something like that happen?

Fleet: Well, I don't get uptight about it. The *Ritchie Family* is a success story and I'm happy for them even though I don't particularly care for their style of music. It's selling, so the public is probably digging it. I think we're singing a stronger, more sincere message.

Most of my songs deal with two things: the situation of the world, and the main thing that makes the world go round, love. That's what we're really all about; helping the world through the love of music. I can't say, "Well all I want to do is go out there and make some money and then go someplace to hibernate." All I really want to do is make a living with the band, by playing music that makes people happy.

Opop Record Reviews

By PAUL DABALSA

Charlie Daniels Band 'Nightrider'

(Kama Sutra)

This man keeps getting better all the time. With *Nightrider*, a brilliant blend of southern flavored tunes, Charlie has finally come into his own. The elpee kicks off with "Texas," a fast, rollickin' tune with Charlie on fiddle, which recalls Cody's "One of Those Nights." On "Evil" Charlie works out a fine Allman-type arrangement, cooking throughout with some sharp guitar work and lightning-fast drums. Also included are some mellower tunes which work oh so well. Pick it up and enjoy.

ZZ Top- 'Fandango'

(London)

That little ol' band from Texas have got themselves one big ol' album! *Fandango* is the record all ZZ Top fans have been waiting for. Side one was recorded live (naturally down south where the band enjoys the greatest following), and side two is all new material. The enormous success of "Tush" shadows the rest of the tunes on side two, taking a bit away from other fine numbers like "Nasty Dogs and Funky Kings" and "Blue Jean Blues." Side one captures the band's energized live sound, led by a rockin' version of "Jailhouse Rock."

Ruby Starr and Grey Ghost

(Capitol)

That sexy doll who broke in with *Black Oak Arkansas*, supplying the background vocals on "Jim Dandy," now has her own band and her first record. Unfortunately, none of the on-stage energy Ruby has been able to generate with BOA and with the new band, is found on the LP. All nine tunes are dominated by a conservative strain which holds the

band down and never once allows them to break loose. But Ruby has more troubles. The songs all sound alike, mainly because of her one-octave vocals which dominate the LP. The instrumentation, too, is Ruby Starr basic, allowing very little room for any imaginative playing. Nevertheless, the opening cut, "Burnin' Whiskey," has potential, and, if it's possible, I swear Ruby sounds like Linda Ronstadt on "Did It Again."

Climax Blues Band- 'Stamp Album'

(Sire)

Even if you haven't followed the band since *FM Live*, picking up on *Stamp Album* is like never having parted with them. Since *FM Live*—which still stands as their best record—*Climax* lacked a definite direction. Their music has meandered in every album since, and *Stamp Album* is no exception. Listen to "Running Out of Time," then listen to "Standing By A River" from *FM Live*. It's the exact same song disguised with new lyrics. And then there's "I Am Constant," which now appears on three (three!) different *Climax* albums. What this band desperately needs is someone who can help breathe creative life back into their system.

Black oak Arkansas- 'X-Rated'

(MCA)

BOA's eighth LP— their first for MCA—again fails to capture their hot live sound. But America's most impetuous, hot-blooded rock band continues to be a healthy box office attraction despite their long list of record failures. With *X-Rated* they have added two powerful songs to their concert arsenal. "Bump n' Grind" and "Strong Enough to be Gentle" are perhaps two of the finest songs this band has ever done. Unfortunately, more than two good songs are necessary to produce a good album. As it stands, this poor album would have made an excellent 45.

Mahogany Rush- 'Strange Universe'

(20th Century)

First time I saw this band they were incredible. They began the set with "Johnny B. Goode," proceeded with "Hey Joe," "Purple Haze," "Rock Me," "The Wind Cries Mary," and "The Star-Spangled Banner." Franke Marino, lead guitarist and vocalist, had Hendrix down pat. His voice was so similar, his guitar playing and mannerisms so identical to the master's that it was terrifying. On their new LP, the band has worked up a few of their own numbers, again heavily influenced by Hendrix. It's fun to listen to once or twice, but listen to it much more and man, is it ever frightening!

Aerosmith- 'Toys in the Attic'

(Columbia)

Aerosmith is a spunky rock band. They keep coming back at ya. Naturally, if you keep this up long enough, you're bound to break through (i.e. *Fleetwood Mac*) sooner or later. With *Toys*, the band has finally done it. The best tracks are "Sweet Emotion," a tune which draws just a bit too heavily from *Uriah Heep*, "Ten Inch Record," a thoroughly amusing and exciting tune, and "Walk This Way," which is typical *Aerosmith* material. The rest of the LP, while still good, doesn't quite fare as well.

Thin Lizzy- 'Fighting'

(Mercury)

Thin Lizzy— Brian Downey (drums), Scott Gorham (guitar), Philip Lynot (lead vocals and bass), and Brian Robertson (guitar)—comes to us from Ireland playing American rock and roll. The two good cuts on the LP, Bob Seger's "Rosalee" and the band's own "Suicide," are guaranteed to satisfy all you *Thin Lizzy* fans out there, if any exist.

Versatile, Soulful Gary Wright Gets the Most Out of His Moog

Gary Wright, formerly with *Spooky Tooth*, has a new solo album out entitled *The Dream Weaver*. The unique aspect of this album is that with the exception of one guitar track, drums, and vocals, all the music is performed with keyboards. This includes a

Clavinet, Fender Rhodes, organ, moog bass, moog woodwinds, moog brass, and Arp strings. This is a one-man show, and quite a good one.

I like what Gary Wright has done to *Stardrive's* Robert Mason, although Wright has a more individual style and a superior mastery of electronic music.

Throughout the LP reverberation is conspicuous. The vocals are strong, and fiery, and Wright displays an ability to raise his pitch without becoming shrill. On "Let It Out," the horns sound somewhat artificial, but on "Made To Love You" they work better and are quite effective. "Can't Find The Judge" is an example of Wright getting the most out of his moog.

His lyrics are spiritual and soulful. The music is stirring, yet not frenzied. Overall, the recording is of superb quality and deserves a good listen.

— Jacob Ivy



Gary Wright

Black Oak Arkansas, Foghat Electrify Beacon Audience

By PAUL DABALSA

Ordinarily, *Black Oak Arkansas* and *Foghat* would headline their own separate shows. So when it was announced that the two were gonna rock together at the Beacon, attendance at high schools around the city plummeted as the kids ran out to get tickets. In addition to BOA and *Foghat*, there was *Montrose*, the band formed by the ex-Edgar Winter guitarist who proclaimed his was "the best rock band in the world."

Montrose opened the show with some fairly energetic rock, performing selections from their new album as well as from their previous two. Amazingly, they were called back for a rockin' encore of "Rock The Nation." They remain a truly obnoxious band.

Aggressive Raunch

BOA took the stage next. Throughout their tour they are alternating the top spot with *Foghat*. Tonight it was their turn to warm up the crowd. Jim Dandy and crew wasted no time in breaking in the new material. They kicked off the set with "Bump n' Grind," and then romped through versions of "Strong Enough To Be Gentle," "Jim Dandy," "Hot n' Nasty" and "Lord, Have Mercy on My Soul." The concerted coordination of

moving from one piece to the next without losing an ounce of energy and without allowing the tension of the music to lag is what truly makes this band so spectacular. This is hard, aggressive raunch meant for those who want to have a good time, not for those who intellectualize rock beyond its means.

Jim Dandy's boundless energy and the band's abrasively savage instrumentation make theirs one big, ferocious attack. Every song rocks with ass-kickign power, and at the end each is brought to a climatic flourish which knocks you off your seat. There's a whole lot more to rock and roll than BOA can provide for, but on a rainy night when you feel like shaking your ass a bit, and the only other happening in town is *Gentle Giant*, this is the place to be.

What pleased me most about BOA preceding *Foghat* was that it would spare me the agony of having to sit through the latter band's entire set. So I stayed a while and watched as they blitzed a predominantly *Foghat* audience with tunes from their new LP. They did the entire first side from "Foot For the City" just as I knew they would. Then they went into their older stuff — "Hole in My Head,"



BOA's Jim Dandy

"Honey Hush" and "I Just Wanna Make Love to You." This band will never change. Ten years from now they'll still be playing their stereotype boogie and letting out with those incredible lyrics: "I've gotta boogie for the doctor, I've gotta boogie for the nurse, I've gotta keep boogieing till— they put me in a hearsd"

Kadar's 'Lies My Father Told Me' a Heartwarming Childhood Drama

Jan Kadar's *Lies My Father Told Me* is the delightful story of a Jewish family in Montreal during the 1920's. The emphasis is on the warm, loving relationship between a six-year-old boy and his wise, religious grandfather. It is a film about truth and human nature, as perceived through the sensitive, unprejudiced eyes of a child.

The young boy views the whore across the street as a kind person because she loves children and his grandfather's horse. On the other hand his father, who lies to the family in order to get money for his unsuccessful business brainstorms, cannot be redeemed in the child's eyes.

While rag peddling through Montreal, the boy is taught what is just in life by his grandfather, who has lived his own life by love and according to God's will. The two share a love and loyalty that fills the screen with a joyous atmosphere.

Heartwarming Drama

Jeffrey Lynas, the film's little protagonist, is the sweetest of recent child actors. Yossi Yadin as the grandfather wins the audience over with the same fervor that he does his grandson's heart and mind.

The unsuccessful father (Len Birman) and the hysterical mother (Marilyn Lightstone) are

exaggerated characters, and they create an unnecessary melodrama. The father, who has lost his son's respect, makes several attempts to regain control of his family, but, as in all other aspects of his life, he fails. The mother's efforts to unite the family also falls apart.

The film overflows with heartwarming drama and expresses human sentiments that are more meaningful and realistic than those expressed in many recent symbolic films drawing upon the intellect and overcomplicating emotions.

It is rare that children in films are portrayed as the small adults they really are. Kadar deals masterfully with childhood, giving it a long overdue respect. He allows us to share a child's curiosity, peeking at lovers through half open windows, examining a pregnant dog's sexual parts, and wondering why leaves turn orange in autumn and why it rains on special Sundays.

In many ways we relive incidents in our own childhood and we appreciate the clarity and sensitivity with which they are handled.

—Wendi Lazar



Jeffrey Lynas and Yossi Yadin in 'Lies My Father Told Me'

Dick Cavett Interview

(Continued from Page 9)

Cavett: Well, that isn't true, because I already was... the reason I got the show was because I was already known to somebody. I don't feel it's a one-way exploitation at all. They appear on the show because they want to tell something, or continue to be celebrities, or like to talk in public...

Has it been a two-way exploitation?

Cavett: Sure... I mean the talk show thing itself is a kind of exchange of plugola in many ways. But it can be much more than that, and I thought a lot of the shows I did and some of the other people do, are

Are you satisfied with the

television industry?

Cavett: No, I'm not. I guess I'm just one of the many people who think the medium is wasted most of the time... The public just gets what it's given and is told that that's what it wants... The networks don't have anybody who has ideas.

Why is it that somebody who seems to get such a charge out of playing with words couldn't come up with a marvelous, you know, really great title for the book? Why just "Cavett"? Why not "Cavett Emptor," or something...

Cavett: Well, that's the first title I threw out. Believe it or not, my publisher wanted "Cavett-eria" as the title...

Is 'Yentl' a Jewish Soap Opera?

Like most formalized religions, Orthodox Judaism is not notable for its enlightened position on women's lib. Early on in Isaac Bashevis Singer's play, *Yentl*, the heroine complains, "men take the Talmud, Torah and Ten Commandments for themselves and leave us pots, pans and dirty dishes".

The play tells the story of a highly intelligent young girl (*Yentl*), a Rabbi's daughter who is thwarted in her attempts to gain an education, and study Jewish religion. In one particularly moving scene she is almost denied permission to say "Kaddish" (the Jewish prayer for the dead) for her father.

"A learned woman is a monstrosity," exclaims one character. "She is neither a man nor a woman, say our Rabbis, run from her."

The play thus raises a thought provoking contemporary issue.

Unfortunately, after giving us this serious theme to reflect upon, the play shifts gears drastically and becomes a romantic comedy, employing such show-biz cliches as female impersonation.

Shakespeare used this theatrical device, as did many lesser playwrights, and indeed it works for a while in this play. The audience laughs when *Yentl*, dressed as a boy, fools her Yeshiva classmates. They laugh again when an embarrassed *Yentl* undresses to go for a swim with her male companions, and there is some humor drained from a scene where she is being fitted for a pair of trousers by a tailor who remarks, "when Shetel does a crotch, that crotch is a work of art". Things take a ludicrous turn however, when *Yentl* weds a beautiful Rabbi's daughter who remains unsuspecting even after months of marriage.

Through it all, Tovah Feldshuh

as *Yentl* performs magnificently, bringing intelligence, charm, and dignity to a role which might appear hopeless even with an actress of above average talents.

In contrast, all the other female characters appear to be brainless stereotypes whose mentalities might be taxed by even normal domestic duties. There is also some good acting by John V. Shea as the young man in *Yentl's* life and Lynn Ann Leveridge as *Yentl's* "wife."

The show abounds with Jewish stock characters, e.g. a matchmaker, comical tailor, and wedding guests straight out of "Fiddler on the Roof". If all this sounds like "soap opera" with a Jewish accent I've adequately conveyed impression. Too bad the play chose not to meet the issues it teasingly raised in its opening scenes.

—Ron Akbar

Juices of Adonis

Brothers Return

By LEO SACKS

The Allman Brothers Band trucked on for about a year as a quintet following the death of founding member Duane Allman in November of 1972. The passing summer marked the release of a monumental live double disc recorded in the spring at Fillmore East, capturing the vitality and essence of the Brothers in flight. ABB helped to pioneer what was to become the "Southern sound" as we know it today in rock, and a good many people turned on early.

New Impetus

Dramatically though, the band chose not to replace Duane with a new guitar player. Richard Betts asserted that the addition of a second guitarist would "cheapen" the organization. That's what you call a brotherhood. Instead, the Brothers asked pianist Charles Alfred Leavell, then 21, if he'd care to join. Leavell, who had worked previously with Alex Taylor's Friends and Neighbors and Cowboy's Boyer and Talton, was sitting in on Greg Allman's *Laid Back* album at the time. One thing lead to another, and Leavell's first live appearance with the band was an *In Concert* television date, supplanting the Brothers blues base with a rich and supple sound. Leavell's addition to the band introduced a newfound feeling of rhythmic color and impetus ("by the very nature of the piano instrument itself," he explained).

A New Direction

Of course, the move was a natural. ABB would still play their old tunes, but learned to peak in new and more subtle ways, giving way to a more even sound. *Brothers and Sisters*, ABB's smash of two summers past, featured Leavell and bass player Lamar Williams' first studio venture with the band. Leavell, restlessly eager on some kinda tear, served a prominent role as the new communicator, connecting with Betts on virtually every tune (their interplay on cuts like "Southbound," "Ramblin Man" and "Jessica" was just tremendous). In short, the razor-edge from the ABB bite of old was gone, and a new direction channeled them into the realm of the "good times" sound.

Depth and Texture

Win, Lose or Draw, their new disc that finally surfaced in August, is a mite disconcerting if only for its composite resemblance to *Brothers and Sisters*. With five new tunes on the first side, and the extended instrumental "High Falls" dominating the second, *W, L or D* is characteristically ABB throughout, though in all honesty not as impressive as it really should be. Repeated listening to the "High Falls" cut though, a landmark fourteen minutes, confirms the depth and texture that makes the ABB force so cumulatively affecting. It's a savvy, free-form jazz-oriented romp, a Betts composition that unfolds with the ease and grace reminiscent of his Fillmore portrait on the "Elizabeth Reed" track. Keyed on Lamar's recurring upright bass theme, Leavell and Betts control the bulk of the work with a joyous lyric abandon. This is the album's centerpiece, and it's very, very beautiful.

Side one offers three solid tracks worthy of a good listen, including the quality growl of the title track (band four, a Greg Allman comp. about the lows of prison life) and another two songs by Betts, the blue skies of "Just Another Love Song" (a "Ramblin Man"-like take and the band's sweet new single), and the closing track, "Louisiana Lou and Three Card Monty John" (can I get a *Hell yeah!*)

On the whole — happily — enriching new music from ABB. They play the Garden on Thanksgiving eve (November 27), and if you're smart, you'll turn up and see if they pull a few rabbit punches. Hopefully they still got it.

WHAT'S HAPPENING

FPA Films

Friday Oct. 24. **The Magic Christian** starring Ringo Starr and Peter Sellers, 1 & 5 PM. **I Love you Alice B. Toklas**, with Peter Sellers, 3 & 7 PM. All showings in Finley's Grand Ballroom.

Hoe Down

Come to the House Plan Hoe Down, Fri. Oct. 24, 7:30 PM in Finley's Bittenweiser Lounge. admission is \$2.00.

Magic Show

Jeff Sheridan, New York's original street magician will perform a magic show and conduct a workshop on Tuesday, Oct. 28, 3 PM in the Monkey's Paw (Located in Finley's basement).

Blues in the 'Paw

Paula Lockhart will play the Blues in the Monkey's Paw on Wed. Oct. 29, 1-3 PM.

Donate Blood

CCNY's Blood Drive will take place Wed. Oct. 29 thru Friday Oct. 31. Wed. & Fri. in Shepard's Bowker Lounge; Thursday in Finley's Ballroom, 10 AM to 3 PM.

Jewish Film Festival

The Golem will be shown on Th. Oct. 30 in Cohen's film room (3 PM) as part of a film festival sponsored by the College's Jewish Studies Department.

'Black Girl'

The Black Pre-Law Society is showing the film "Black Girl" on Thursday, Oct. 30, 12 noon in Cohen 301.

Lose a Bike?

Any student losing a men's bicycle on Th. Oct. 9, near the Administration Building, call 690-6772

Auditions

Auditioned for the Musical Comedy Society's "Once Upon a Mattress" will be held on Fri. Oct. 24 and Tuesday Oct. 27 in Finley 438, 5-9 PM. Bring a song and/or 3 min. monologue to perform.

Attention Veterans

The Veteran's Office is showing a videotape program describing the services they offer the College's Veteran population, Th. Oct. 30, 12-12:50 in Rm. J2 (Science & Phys. Ed. Bldg.)

Poetry

The FPA Poetry Series is featuring an afternoon of student readings on Wed. Nov. 5, Finley 330. The readings start at noon.

Peace Corps Representatives

The Peace Corps will set up information stands in Shepard Hall (Tue. Oct. 28), Klapper Hall (Wed. 29th) and Cohen Library (Th. 30th), 10 AM-4 PM.

Wrestling Team Tryouts

Tryouts Mon., Wed., Fri. 4-6 PM in Goethals Gym. Workouts Tue. & Th., same time, in Mahoney Gym. No experience needed. All sizes and weights welcome.

Equal Rights Amendment

ERA support meetings to plan a rally at CCNY will be held every Monday, 4:00 PM in Finley 417.

Free Crafts Workshops

Silkscreening Mondays, 11 AM-4 PM; Leathercrafts, Tuesdays 11-4; Needlecrafts, Wednesdays 10-3; Stained Glass, Thursdays 11-4; Open Workshop, Fridays 11-4. Finley 350.

Off - Campus

Black Expo & Bazaar '75

The Black Coalition of Greater New Haven Inc. is sponsoring its 4th Annual Black Expo & Bazaar, Nov. 2-4, at the New Haven Armory. *Sounds From Within*, a Harlem based Audio Collective is hosting a Bus Ride to the Expo, on Sunday Nov. 2, from 11 AM to 11 PM. Buses will leave from 125th St. & Lenox Ave. (in front of the State Office Building).

Film Festival

The Henry Street Settlement (466 Grand St.) is currently sponsoring an International Labor Film Festival with guests speakers and discussions, every Wednesday evening. Oct. 29: **Wild Boys on the Road**; Nov. 5: **Black Fury**; Nov. 12: **Grapes of Wrath**. All showings are free.

Help the Blind

Volunteers are needed to assist *The Associated Blind* in its adult day center program three hours week. The center is located at 135 W. 23rd St. Call Sara Neufeld, 255-1122.

Petry Contest

"World of Poetry", a monthly newsletter for poets, is sponsoring a Poetry Contest. Poems of all styles and on any subject are eligible to compete for a \$1,500 grand prize and 49 other cash or merchandise awards. Second place is \$500. Each winning poem will be included in the prestigious *World of Poetry Anthology*.

Rules and official entry forms are available by writing to: *World of Poetry*, 801 Portola Dr., Dept. 211, San Francisco, Cal. 94127. Contest Deadline: November 30, 1975.

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Entries may be dropped off in our office (Finley 336) or in Finley 152, or mailed to: Observation Post, City College, 133 St. & Convent Ave., Finley 336, New York, New York 10031.

Deadline for all Entries: October 31st

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