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Editorial :

Release Matching Funds

In the current rush to locate fresh targets for slaughter within the University's budget, few address themselves to the estimated \$60-million windfall pocketed by the State when the city was forced to cut from its share of the budget. The predominant reasoning is that the state can now ill afford to come up with those funds at a time when it, like the city, is faced with a massive deficit. But a closer look at the facts raises some important questions.

By most accounts, the new savings plan informally approved last week by the Board of Higher Education will be declared illegal by the faculty union and therefore be unacceptable to City Hall. Unless State matching funds are restored, tuition plans, expected to net \$38-million, will probably be the next most likely alternative "for saving the University." That \$38-million figure is assuming the bureaucracy doesn't get out of hand and students presently enrolled do not drop out — two very ludicrous assumptions.

Proponents of the tuition package, including State Commissioner of Education Louis B. Nyquist, argue that tuition fees would be more than offset by state and federal monies, with approximately \$200-million in state aid alone earmarked for CUNY students. However, because of a ceiling on the state's Tuition Assistance Program (TAP scholarship), it is highly unlikely that many students will benefit from the program.

And even if all these monies should be made available to CUNY students at the onset of tuition, then according to simple mathematics, the cost to the state to implement tuition would be far greater than if all matching funds were to be released.

Legislators from across the state have appealed to Governor Carey to provide CUNY with the additional monies, but to this date, the Governor has failed to reply.

Before we so sheepishly submit to tuition and budget cut demands, we must again question where those demands come from and whether they are, in reality, linked to a lack of funds, or rather, to political and social games played on a field of which we have little knowledge or control.

Observation Post

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The City College, 133rd St. and Convent Ave.
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Room 336 Finley Center

690-8182, 83

Next staff meeting: Monday, December 1 at 3 p.m.

Let Us Resolve to be Unreasonable

PAUL MINKOFF

This is certainly a strange time for this city, and an even more bizarre period for this University. We see the spectacle of many responsible and "reasonable" people bending their energies to come up with "reasonable" solutions to a thoroughly unreasonable situation. Presidents, Provosts, and Chancellors; politicians, newsmen, and corporation executives compete in producing an almost daily series of conflicting plans that are designed to save, salvage, or re-structure the University in the face of the financial doom that has come to overshadow it. These plans, with their various gimmicks and trade-offs, seem, on their surface, to be attempts to find the most rational and "reasonable" means to cope with what is called an "unfortunately difficult" situation. The University must (the refrain goes) cut its budget severely, and one must find the most "reasonable" answers to the questions of where we should cut, how we should cut, and who we should cut. And yet, an increasing number of us are coming to the conclusion that the very question of how and who to cut is, in itself, a most profoundly unreasonable question, to which there simply are no reasonable answers.

The University budget has already been cut to the point where any further cuts would be mutilation and dismemberment. Should we, for example, cut back on faculty to save open enrollment? The question is absurd! We have already cut faculty positions beyond what is reasonable, and any further cuts would mean increasing class size and decreasing the kind of support services that are most desperately needed by precisely the open enrollment students in whose name such a cut would be made. Or, another often heard suggestion: should we drop open enrollment in order to save free tuition? The question, itself, is not only ethically repugnant, but it reminds one of the cruel absurdity of the town in Viet-Nam that was bombed by the American military in order to "save" it. In short, we are asked to "reasonably" decide if we would rather cut off our right leg, our left arm, or just a relatively small piece of cardiac tissue. The only truly reasonable response to such questions is to refuse to accept their assumption that more cuts must, or could, be made in the University's budget. In fact, one can claim that the simple "unreasonable" refusal to accept any further cuts, is the only logical position for all of us to take. The very recent experience of the police and sanitationmen who voluntarily accepted pay cuts, so as to save jobs within their agencies, should serve to tell us what such a "reasonable" response leads to. The pay cuts were soon followed by more and bigger budget "crises," and, in the end, the police and Sanitationmen ended up with both paycuts and staff cuts. In short, their "reasonable" position was responded to as a statement of weakness, and it simply brought on subsequent demands that they cutback even further.

Paul Minkoff is a lecturer and Co-Director of the College's Alternate Studies program.

Similarly, within CUNY, we are offered the option of faculty pay cuts ("furloughs" they are sugarcoated called); or the imposition of tuition to save open enrollment. It should be clear by now, that if we the faculty and students who make up the University community passively accept such "reasonable" measures, they would soon be followed by further budget cuts, further staff cuts, and, undoubtedly, the end of the policy of open enrollment. The political, as well as the budgetary, realities must be clear to us all. Faculty salaries at CUNY are high for one reason only: This was the first unionized major University, and the concession of high salaries was given as a response to the union's potential political strength. If the union now shows weakness, pay cut will follow pay cut and staff cut will follow further staff cut. Similarly, open enrollment was the concession given as a response to the unified power expressed by the militant students who seized City College's south campus in the Spring of 1969. If the students at CUNY fail to show a similar fighting spirit at this time, they can surely look forward to tuition, and an end to open enrollment, and severe curtailment of the services that students need in support of their classroom work.

But where, the question is often asked, will the money come from? We have been so bombarded with daily crisis and constant calamity, that we forget to see the absolute absurdity of the stringent call for imposing scarcity amidst the wealth and plenty that surround us in the city. New York contains some of the most amazing concentrations of corporate, banking, and individual wealth in the world. Obviously money exists, in great abundance, within this city. But the real question is whether or not enough militant power can be exercised by the people of New York so as to make it politically necessary to end the attacks on the services and salaries of the working people of this city. Up to this point, the banks, the corporations, and the wealthy individuals of this city have taxed us, by encouraging the financing of the city's budget through the floating of loans, so that a tax-free percent, and more, was paid by the citizenry as a sort of tax to the wealthy on money spent by the city. Now, we might simply demand that the wealthy banks, corporations, and individuals of New York be taxed themselves, for a change, and that this money be used to continue the vital services that are needed in this city, such as a quality University that is free, and open to all.

But, saying all of this won't make it happen. We can resolve to be unreasonable; and we can resolve to make demands; but we must also resolve to exercise the power that lies within us. The demands to dismember this University will not be stopped by any reasoned argument or well-worded appeal to higher morality. Only political power, exercised by the faculty and students of this College and University, when combined with the power of community and worker groups, can fundamentally change our situation. The attacks on the University, and on the entire municipal budget, can only be successfully made if

(Continued on Page 13)

On The Destruction of CUNY

We believe that a free, quality, higher education is everyone's right. The City University, with free tuition, SEEK, and Open Admissions, was beginning to make this right a reality. Half of CUNY's 250,000 students come from families with incomes under \$8,000 — clearly, most of us would not be getting college educations anywhere else. Unfortunately there are those who feel threatened by us getting educated and they want to make college education a luxury again. A report to the Department of Health, Education, and Welfare in 1972 (by James O'Toole) blamed the over-education of American workers for the low morale and low productivity that is plaguing industry. Young workers, the report said, are demanding "socially meaningful jobs" and are educated enough to be able to express their dissatisfaction. There are simply not enough good jobs to go around, the report pointed out, and it singled out CUNY's Open Admissions as a "symbol" of the problem. The Carnegie Commission on Higher Education (1973) reported that as a result of free tuition and Open Admissions, highly educated people unable to find jobs could cause a "political crisis in New York."

Under the guise of fiscal necessity, the enemies of free higher education are moving to destroy everything that is good about CUNY. Already we have lost \$107 million, and \$200 million more in cuts is still to come. The cuts and changes — those already instituted and those being proposed (such as the so-called Kibbee Plan and Marshak Plan) reverse all the steps forward CUNY has made in the last six years and undermine the traditionally progressive, though limited role of this university. Part-time students

(those who must work), students with equivalency diplomas (including vets earning G.E.D.'s in the service); students who take time off to work or travel; students who do not complete a specified amount of credits a year; all stand to lose their right to an education. SEEK, which has been notably successful, is being, in effect, phased out. Of course, with teachers fired, classes overloaded, tutoring and counseling eliminated, the newly formed Women's Studies and various Ethnic Studies departments cutback, the quality of our education has already seriously suffered. Tuition (\$600 for freshmen/sophomores, \$800 for juniors/seniors) will be at least a burden, and to many of us, a barrier.

"It is merely a fact that the city can no longer support the City University . . .", says Deputy Mayor for Finance Kenneth Axelson (The New York Times, November 15). Students at City, shocked and threatened daily with reports of imminent doom — recession, default, crises — are beginning to believe that the dismantling of CUNY is inevitable, "merely a fact," and are resigning themselves to the worst possibilities. How is it possible that this city — the richest city in the richest country in the world — can no longer afford a tuition free university; one which survived even the Great Depression? CUNY will be destroyed not because of "natural" or economic scarcity, but because political decisions have been made at higher levels, often by individuals beyond public recognition.

The Teach-In Committee
David Michaels
Howard Swardloff

Psych Prof. Denied Tenure

By STEVEN LINDEN

Bernard S. Gorman, professor of Psychology, has been denied tenure here at the College, despite his outstanding teaching record. He was not given a reason for his being turned down. College President Robert Marshak denied Gorman's case after it had been accepted by the numerous committees that reviewed it.

In a recent interview with OP, Gorman discussed his situation and gave his side of the story: Gorman has a B.A. (1964), M.A. (1967), and a Ph.D. (Personality 1971), all achieved through the City University of New York. He has served on nine doctoral dissertation committees in the past three years.

His students have found that his methods of teaching are fulfilling and satisfying. In the Course and Teacher Evaluation Handbook, students have called Gorman "an excellent instructor with excellent professional knowledge of his discipline."

Others have said Gorman to be "brilliant in subject matter, confident, friendly, good sense of humor, etc." One student once said "He is open for criticism and class participation; if he doesn't have tenure, he deserves it. If he does, then his department is all right."

OP: What exactly has happened?

Gorman: As you know, I have been turned down for tenure at City College. Tenure is a permanent position of office. Once tenure is awarded, you are "exempt" from being discharged. However, if you're not accepted for tenure, then your post as a professor is

terminated. I obtained tenure at Nassau Community College but I came to CCNY to do more extensive research. City College has a uniquely developed psychology department. Some of the most prominent professors and scientists are alumni of CCNY.

OP: What are the specific steps one climbs to attain tenure?

Gorman: The steps are a complicated procedure; one could be detained at any given point, ending your chances of achieving tenure. It's compared to Congress when a bill could be terminated at any time if the committee votes not to accept. The Department Executive Committee reviews the applicant's records. They decide if you're qualified to go through the proceedings. The Committee voted me to go on. My case was then sent to the Committee of Social Sciences. This Committee rejected me in the Spring of 1975 but reversed their decision this Autumn. The case was sent up the ladder one more rung to the Review Committee of Deans where I was accepted. At this point, the report is sent to President Marshak. Marshak's job and main concern is to recognize the case — rarely does one get rejected. However, Marshak dismissed my case; he left no report stating why I was dismissed. It's hard to appeal an injustice without a reason.

OP: What are the opinions on your teaching methods by your colleagues? Your students?

Gorman: I have had very commendable evaluations by my colleagues and students; I have worked considerably hard accumulating, writing, and research-



TONY LEE

ing numerous studies, such as psychopathology, and Cognitive Personality Research. I have been the co-author of many published papers. To help guide potential psychology majors, I helped write the "Psychology Student's Handbook."

OP: Since you have been technically "fired," what are you presently doing at CCNY?

Gorman: I am still being in contact with the college because I was voted to the Faculty Senate by my colleagues. I am now serving my first year of a three-year term.

OP: What are your prospects?

Gorman: I have recently filed an appeal to Marshak asking him to reverse his initial decision. I based my argument on

- My record as a professor at City College;
- My teacher effectiveness, scholarly achievement; and
- My service to the Community and college.

March on Capitol

(Continued from Page 1)

(D-Bronx) added, that "the people (of the country) favor New York." We should spread the message.

Clarissa Gilbert said that we "should take over Washington ... we're people." (Politicians don't think so, since we don't seem to have a very strong say in government.)

Then, the Baruch student body president said that "they are trying to kill us." (Funds are being cut for hospitals and other vital services while there have been no cuts in defense spending.)

Hershenson said that the rally definitely had an effect on the BHE

because of the great number of influential speakers who voiced their support for open admissions and opposition to tuition.

Hershenson said that he was "pissed as shit at the outside media for not recognizing the merit" of the rally. Virtually no coverage was given to the rally, although a rally the day before at the Capitol by SUNY students did make the prime-time news.

Near the end of the rally, a reporter from a SUNY newspaper said that he had just met Senators Javits and Buckley leaving the Capitol via one of the side exits. They apparently didn't feel that it was worth their time to appear at a rally of 6,000.

At about the same time, Bella Abzug, who wasn't scheduled to speak, came to the speakers platform. She said that she had been tied up in committee and unable to get there any earlier. She was easily persuaded to say a few words to the diminishing crowd of about 1,500.

Harry Tracy, Bronx Community College Student President, said at one point that "only the rich enjoy real freedom" in this country and that we are "the strongest nation in the world, but at the expense of others." The attitude of Javits and Buckley could also create an alienation which would explain why not that many came to the rally. The Senators evidently didn't feel that it was worth their time to speak to the people.

The fact that New York City has a fiscal crisis at all is because we are so alienated from our government. Beame was controller for years before he became mayor. He, however, blames it all on a previous administration.

Whether the people receive any real justice at all is questionable. What justice did we receive for what Nixon did?

Wall Street Rally

By CLAUDIA COYLE

About 1500 students from the City University held a rally at the office of the First National City Bank at Wall and Water Streets last Thursday. They were protesting the latest cuts in the CUNY budget.

The rally, delayed half an hour, began at three o'clock when the students gathered in front of the bank chanting "Workers and students must unite, what we need is a general strike."

Many carried colorful banners and placards reading "Rescue CUNY, not the banks" and "End fiscal terrorism — arrest the banks."

Eric Martinez, President of the Student Senate of Lehman College, was one of the speakers. "The banks are selling us out," he said, "But we won't let them cut away at our education."

Another speaker added, "This is not the fight of a day, nor a struggle of one semester, but a long fight. CUNY must grow until it serves all the working people of New York City."

The protestors marched to the Federal Hall National Memorial and held another rally there before dispersing. A police officer estimated the march to be four blocks long and said, "I understand there's a shortage of money, but I am for free tuition."

At Federal Hall, the students gathered on the steps of the build-

ing and overflowed into the street. When police demanded that the students contain themselves on the sidewalk, one said through a bullhorn, "Excuse me, but this is our day." The protestors cheered him.

Bob Greenblatt, of Brooklyn College, said, "It used to be they would hire people to do their dirty work for them, but now they are coming out of the woodwork. In the future," he added, "we're going to be in a lot of places we're not going to discuss in an open rally."

The rally, which was organized by the CUNY United for Action Committee, ended with the announcement of another demonstration to be held on Wednesday November 26 at 11 A.M. at Chase Manhattan Plaza.

Professor Paul Minkoff of the College's Alternative Studies Program said he was "satisfied with the general turnout" at the Wall Street Rally but pointed out there is still a lot of work to be done here. "The students are either so demoralized they won't fight back or they're just not in touch with the reality of the cuts," Minkoff said.

Martin Waldman, a history professor here, recalled that "City College used to be the spearhead of any movement. That position has been taken over by students and faculty more willing to fight." Although satisfied with the rally's turnout, he added, "This is just the beginning."

Davis Center Delay

By JOSEPH L. LAURIA

The state-ordered halt in construction on the \$5.3-million Aaron Davis Hall has raised

serious doubts about the college's ability to set up the Leonard Davis Center for the Performing Arts, according to College officials.

They emphasized that plans to expand the Davis Center into a major metropolitan area theatre training program were contingent upon completion of the building on South Campus.

Theodore T. Gross, Dean of Humanities, said that "The whole center was geared towards that building," which was due to be completed in 1977. The completion date is now unknown.

The State Dormitory Authority, which owns the site, halted construction a week ago Monday on the center and several other City University projects, citing a lack of investor confidence in authority bonds, which are sold to finance City University projects.

The College officials expressed anxiety that the halt in construction may "greatly affect" plans to expand the center's programs of theater training.

"This will raise havoc in implementing our long-range plans," Robert Carroll, the Administration Vice President for Communications and Public Affairs, said. "We have little recourse now."

Earle R. Gister, a 41-year-old former chairman of the Carnegie

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large-scale truly integrated organization on campus," Glassman said.

Members agree that the loss of Glassman would result in the collapse of the program. "She gives us the necessary group work skills to keep Houseplan more than just a social club," said Steven Corry, the President of the Houseplan Association. "She's also open to dealing with student problems on a personal level. We'd hate to lose her."

Houseplan members have written letters to President Marshak describing the program and Glassman's contributions in an effort to appeal his decision, but there has been no response.



Urania Glassman

JEFF TAUSCHER

House Plan Die?

By ROUGET HENSCHEL

The Houseplan Association, a part of the College for 40 years, may become the latest casualty of the budget crisis. Urania Glassman, Director of Houseplan, has had her application for tenure turned down by President Marshak despite approval by the Department of Student Personnel Services.

A Hunter graduate with an M.A. in Student Personal Administration, Glassman was appointed Assistant Director of Houseplan in 1963.

The normal time required before tenure application is five years, but because her salary was being paid by Finley Center for the first seven years she became eligible for tenure only recently. She had been named Director of the Houseplan Association in 1970, after which five years had to pass before she was eligible.

President Marshak's veto was reportedly made necessary by the College's budget crisis.

"Criteria shouldn't be changed just because of a temporary situation," Glassman said. "Those who deserve it should get tenure. Haphazard firing is wrong."

Glassman feels that "quality" is not being considered in her case.

Decisions like the one in her case, she feels, are made purely administratively without consideration of what is really involved.

"Do they want dedicated, hard-working, concerned people," Glassman asked, "or are they just paying lip service to that?"

Houseplan, funded by the Student Senate Schiff Fund and the City College Fund, purposes to "help students grow and mature as persons," helping to promote a campus spirit by bringing groups of students together. Holding student-faculty dinners and organizing various interest groups are some of the ways this is accomplished. House-groups of about fifteen students are set up to get together, learn about each other and do things as a group; encounter groups for sensitivity training are organized. It also provides field work for Social Work students.

Many student organizations disintegrated as ethnic groups flourished after the initial establishment of the Open Admissions policy. But Houseplan survived and struggled to keep students together. When the SEEK program was initiated, letters were written to all participants inviting them to join.

"Houseplan is still the only

3 Sites Close

By SOPHIA FEISULLIN

Construction on most CUNY sites, including those at the College, has been temporarily suspended due to the State Dormitory Authority's (SDA) continuing difficulties in selling their bonds.

The sites on campus affected are the \$91 million North Academic Complex, the \$7 million Aaron Davis Center and the \$4 million renovation of Baskerville Hall. Four hundred workers have been laid off from the sites but a few have been kept on temporarily to handle a few remaining problems at the sites.

Dorothy Gordon, the head of the Affirmative Action Program of the SDA, said that the construction will probably not resume this year. However, unofficial sources have indicated that there is a good chance that construction will continue again after the holidays. If the sites are not reopened then, it will "be a long time before it does resume again," the sources add.

Sites in the CUNY system not affected by the shutdown are primarily the community colleges, since "they run on a different funding pattern," according to Gordon.

CFR

(Continued from Page 6)

country are the ones who make the decisions (it's called capitalism), then it naturally follows that these interests must have some means of communicating among themselves.

The members of the ruling elite have to agree on only one point: the perpetuation of their power. From there, they can all safely branch out into liberal, moderate and conservative camps.

In a peculiar way, the Council is correct: it has no power of its own; it makes no decisions on its own. But the knowledge we have of the Council's operations suggests that it serves as an information and communications center for the policy-making elite.

Power is funneled into the Council by means of its members — the bank presidents, Secretaries of State, the leading scholars — and is channeled back out in the form of the information the elite needs in order to make their decisions on foreign policy.

This makes the Council on Foreign Relations no more, and no less, sinister than the system of power is itself. It is very easy for someone like President Marshak, who does not believe in the inherent evils of American foreign policy, nor in the ruling elite theory of politics, to join the Council in good faith and conscience.

President Marshak is not a member of the ruling class. His belonging to the Council is not very significant; he has an expertise in the politics of technology and is useful to the Council. At very worst, Marshak is a dupe for the capitalists.

What is most important about the Council on Foreign Relations is how little is known of it, and, correlatively, how little is known about the processes of power in the U.S. Researching the power structure should become a wide open field in journalism and scholarship, especially as new evidence on the intelligence community, the assassination syndrome and corporate intrigue in foreign countries is being revealed.

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Student Senate Election Fraud

(Continued from Page 1)

documents submitted in the names of the two students were "obvious forgeries." Inquiry revealed that the addresses and telephone number used on the application submitted in the name of June Jones were both counterfeit. No address was listed on the petition filed in the name of Brenda Thomas, but the telephone number listed proved false.

The forged petitions were submitted under the Progressive Students Coalition ballot. However, no link has been established between the forgeries and

that party.

The investigation, at this time, has not uncovered any reason for the forgeries. Speculation would indicate that some person in the School of Nursing might be responsible for what Ms. Jones describes as "the work of a twisted sense of humor."

No other complaints have been made by ex-Senators or the Senate, Ombudsman to suggest the existence of more forgeries. A recheck of all Senate petitions confirmed that documents are original.

During the Senate election held

last semester, only two candidates, Ms. Jones and Ms. Thomas, were candidates for the seats open to the School of Nursing. At present, the two seats are still vacant. The Senate is seeking to fill the seats and the eleven others left vacant after the resignations and impeachments.

John Long, Vice President for Educational Affairs has stated that "prospective candidates have not been exactly breaking down the Senate door." The lack of participation in student government by Nursing students has been attributed to the rigorous work standard

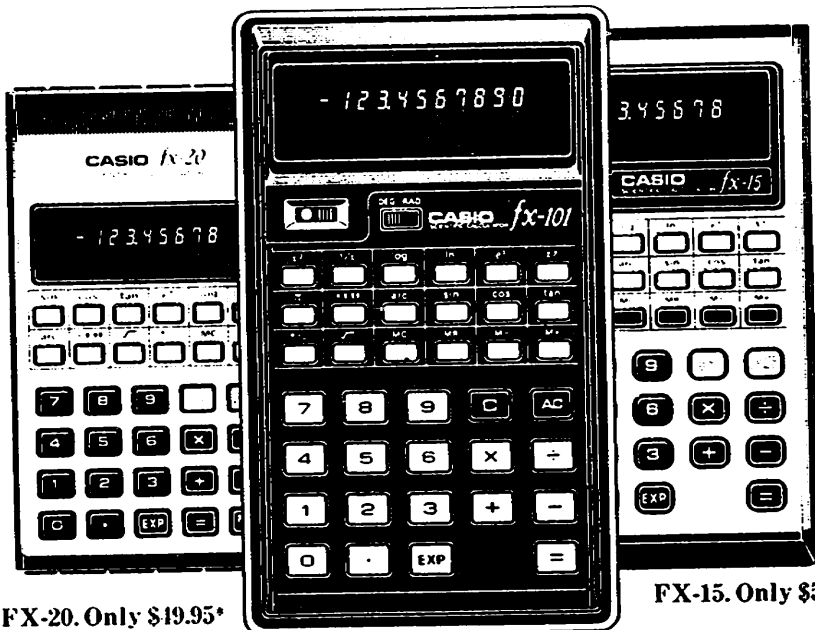
and unflexible scheduling of nursing students.

The action taken on behalf of Ms. Jones and Ms. Thomas by the Ombudsman was in the form of an apology and a statement noting that their unwillingness to serve their term of office was reason to void any disciplinary action taken by the Senate.

The announcement stated, "These students suffered unnecessary embarrassment in public and in press. We regret any hardships encountered by Ms. Jones and Ms. Thomas."

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The Council on Foreign Relations

Is President Robert Marshak A Member of the International Communist Conspiracy...

By HERB FOX

Sometime last summer, President Robert Marshak was invited to become a member of the Council on Foreign Relations, a highly prestigious organization whose self-proclaimed purpose is the study of American foreign policy.

Although he did not know who was sponsoring his entry, the President, who as a physicist has many international ties, accepted the membership offer. After a cursory reading of the introductory documents supplied by the Council, Marshak believed it to be nothing more than a place where "they have various experts speaking on every possible subject that has to do with foreign affairs."

But what President Marshak did not know about the Council on Foreign Relations is that the political left regards it as "the place where American imperialism was hatched, while the red-seeing far-right maintains that the Council's aims and goals are "parallel with the International Communist Conspiracy."

When confronted with these antithetical opinions of the Council, Marshak responded by saying "I think that when both the right and left criticize an organization, I'm in good company. I take a moderate position."

The wisdom of Marshak's decision aside, it is clear that he did not know all there is to know about the Council on Foreign Relations before accepting membership into it. But the fault is not entirely his, for no one who is interested in the Council seems to be able to find out all they want to know about it as they tend to be a bit secretive about what goes on inside the walls of their East 68th Street headquarters.)

And many people are interested in the Council on Foreign Relations for good reasons.

Who Makes Foreign Policy

The question of who actually makes foreign policy decisions is a complex one. The principal parties involved are known to be the banks and media masters, the multinational conglomerates and politicians. But how do the gears of these components mesh to formulate policy decisions? Exactly how and where do the powerful individuals involved communicate with one another, form a consensus, and turn this into policy?

The Council on Foreign Relations might be, if the circumstantial evidence bears the truth, one such place to look for the answers to these questions.

Most readers, no doubt, never heard of the Council on Foreign Relations. Only a handful of articles appearing in the last twenty years have ever mentioned the Council, even though its membership roster reads like a Who's Who of American wealth and power.

Starting at the top, the Chairperson of the Board of the Council is David Rockefeller himself, manager of the family store (Chase Manhattan Bank). The Vice-Chairperson is Cyrus Vance, former Secretary of the Army, chief U.S. negotiator at the Paris Peace Talks and a member of the Board of Directors of Aetna Life Insurance, IBM and Pan Am.

The treasurer of the Council is Gabriel Hauge, one time Administrative Assistant for Economic Affairs to President Eisenhower, and current Chairperson of the Board of Manufacturers Hanover

Trust. He is also a member of the Board of New York Life Insurance, New York Telephone and the Union Gas Company.

In 1966, the membership of the Council included the President of the U.S., the director of the CIA, the Board Chairpersons of three of the country's five largest industrial corporations, two of the four richest insurance companies, and of two of the three biggest banks. Also included in the Council were the senior partners in two of the three leading Wall Street law firms, and the publishers of the two biggest national new magazines.

A random checklist of the 1702 current members of the Council includes Henry Kissinger, Richard Helms, Daniel Ellsberg, Victor Gothaum(!), Robert McNamara, William Paley (of CBS), Jacob

conscious right, groups like the John Birch Society and individuals like Dan Smoot and Phyllis Schlafly, have accused the CFR (as the Council's critics prefer to call it) of being the single most important element in a wide network of foundations, institutions and media which constitute an "invisible government" in the U.S. This invisible government, the story goes, is working alongside the International Communist Conspiracy to create a one-world socialist system.

Dan Smoot, a former FBI agent who left the Bureau to inform America about this conspiracy, wrote in his book *The Invisible Government*, that the Council played a role in creating the basic internationalist policies which this nation has followed since World

America, Domhoff argues that there is an identifiable ruling class. It is a sociologically separate class of people who belong to the same clubs, send their children to the same schools, are of the same religions, and who know each other fairly well, with a high rate of inter-marriage. The people in this class also happen to control the key banks, corporations and institutions that make the U.S. government tick.

Domhoff sees the Council on Foreign Relations as being a "single specific mechanism" by which the ruling class determines American foreign policy. Fourteen of 22 members of the Board of Directors of the Council were overt members of the ruling class in the mid '60's. Other ruling class organizations that operate in a similar

ongoing institute that would educate themselves, and other concerned parties, on foreign relations. They were struck at how little they know about international affairs, although it was they who were trusted to know more than most.

The Americans were also highly motivated by their disappointment over the Congressional rejection of the League of Nations, and they took it upon themselves to educate the American People on the importance of international relations. So the Institute for Foreign Affairs was founded.

Historian Carroll Quigley, however, in a mammoth history of the modern era since World War One, labels the Institute, and the resulting Council on Foreign Relations, as nothing more than public fronts for a loosely knit, semi-secret organizations called the Round Table Groups.

The Round Table Groups evolved from the philosophies of John Ruskin and Cecil Rhodes in the late 19th and early 20th century Britain. These men, and their latter disciples, were the chief instigators of the British imperialism of the era. They believed that the problems of the "downtrodden masses" around the world could be solved by the extension of the "English speaking idea." In other words, the salvation of the world lies in the creation of a global empire ruled by English speaking people.

Quigley, who claims to have had access to secret documents, goes on to write that these Round Table Groups, made up of powerful English-speaking men in the British Empire and the U.S., set up the Institute for Foreign Affairs in order to help them carry out their imperialist strategies.

The Institute split up into two separate entities by 1921. The American group became the Council on Foreign Relations, while the British renamed themselves the Royal Institute on Foreign Affairs, also known as Chatham House. Quigley contends that the Council was the American branch of this imperial conspiracy.

The Vice President and Secretary of the Council, John Temple Swing, in an interview with OP, was only able to retort Quigley's scenario by saying "If there is such a connection (between the Round Table Groups, Chatham House, and the Council) it is so well disguised that I have absolutely no knowledge of it." The Council states that Chatham House is only a similar, though currently unconnected organization.

The veracity of Quigley's history is a critical point in unravelling the importance or benignity of the Council. The John Birch Society takes off from Quigley's information to build their entire conspiracy theory. They believe that the Round Table Group's lust for power represented International Socialism at its worst, as it's controlled by a cabal of financiers and intellectuals.

New left theoretician Carl Oglesby also feels that Quigley's account is sound. Oglesby sees the current day Council as representing the imperialist aspirations of Yankee powers such as that of the Rockefellers.

It is a known fact that the Council was originally designed to "awaken America to its global responsibilities" after World War One. The Council saw isolationism

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Conspiracy To Rule The World

Javits, F.A.O. Schwarz, Jr., Nelson and John Rockefeller, Harold S. Geneen (of ITT), Henry Cabot Lodge, Joseph Kraft, John B. Oakes (of *The New York Times*) Leon Jaworski, and lest we forget, our own Robert E. Marshak.

The Council has many scholars in its ranks. (22% to be exact).

The Council describes itself as an educational forum — a place where members can, in highly guarded secrecy, study and discuss American foreign policy. All members have a high degree of interest and expertise in some aspect of foreign relations, whether they are journalists or corporation executives, military brass or State Department officials.

Through a series of speakers programs and studies groups, and through the publication of *Foreign Affairs* and many books on international politics, the Council fulfills its objectives of promoting "a better and wider understanding of international affairs through the free interchange of ideas."

The Council takes no position on foreign policy questions and, because of this, asserts that it is, in essence, a powerless institution. Individual members are powerful, but this is not due to their membership in the Council, and their power does not flow into the Council.

Communism or Imperialism?

But there are those who are skeptical of this self-proclaimed chastity. On the conspiracy

War Two.

These policies, in Smoot's view weaken the U.S. by spreading its money and resources around the world, and building up the industrial capacities of foreign countries while taking away world markets from American producers.

Smoot believes that these policies intertwine American economic, social, political, educational and religious traditions with foreign ones, so that the U.S. can no longer have an independent domestic or foreign policy.

Smoot is careful to point out that there are many "patriotic" members of the Council who are not aware of this conspiracy. But the Council's past and present financial supporters, such as J.P. Morgan, and the foundations, along with key communist agent-members within the Council, are duping the rest of the membership into supporting internationalism, the major ideological weapon of the International Communist Conspiracy.

Left-wing critics, while not bent on conspiratorial projections, see the Council as being a major institution in the corporate-controlled power structure. Professor G. William Domhoff, a psychologist-sociologist who studied with C. Wright Mills, wrote that the Council is a "key middle term ... between the large corporations on the one hand and the federal government on the other."

In a book called *The Higher Circles: The Governing Class in*

manner to the Council include the Foreign Policy Association and the Committee on Economic Development.

Professor Jim Watts of the College's History Department said that the Council "serves as a vehicle for the Eastern Establishment to talk to each other. It provides the opportunities for leading members of the various elites to come to know each other, to socialize and reproduce each other. The CFR provides the most semi-official vehicle for enunciating foreign policy objectives."

A Controversial History

The Council on Foreign Relations was originally founded as the Institute for Foreign Affairs in 1919 by a group of American and British officials who were meeting in Paris to prepare for the Paris Peace Conference of World War One.

The American contingent, sent to Europe by President Wilson, was dubbed "the Inquiry." It was headed by Colonel Edward M. House, who went on to become chief U.S. negotiator with the Central Powers. General Tasker Bliss, a veteran of the Spanish-American and Mexican-American "Wars," and of the Mexican "Insurrection" in 1911, and James Shotwell, a historian and sometime government employee, were among the other members of "The Inquiry."

The Council's own version of what transpired in Paris between the Americans and British says that both realized the need for an

The Council on Foreign Relations (Cont,d.)

...Or Is He Just A Dupe for the American Imperialists?

as an idea whose time had come, yet the American rejection of the League of Nations proved that the country had not yet realized this. If the Council admits to any bias in foreign policy, it is to the notion of internationalism.

Domhoff says that this new internationalist perspective was the result of business and finance magnates reacting to what they felt

immediate ouster). Domhoff has written that it is within these Study Groups that members of the power elite study and plan "how best to attain American objectives in world affairs."

If for no other reason than the fact that the Study Groups are held in secret (which is true of all Council functions), it is difficult to substantiate Domhoff's or

randa to the State Department. By 1942, the Groups were absorbed, members intact, into the department itself. They were not disbanded until the end of the war.

Since the end of World War Two, Council members have played vital roles in America's global activities. Council members were in attendance at the United Nations Planning Meetings in San Francisco (John J. McCloy, Hamilton Fish Armstrong, Joseph Johnson). Most U.S. ambassadors to the UN and to foreign countries are Council Members (Henry Cabot Lodge, Daniel P. Moynihan, James Wadsworth, etc.) Council members were also involved in developing and maintaining NATO (Thomas K. Finletter, Alexander Haig and others).

Columnist Joseph Kraft (a Council member), in a rare 1958 article on the Council in Harper's quoted a member who was in a 1949 Study Group with the then General Dwight Eisenhower, as saying "Whatever Gen. Eisenhower knows about economics, he learnt at the Study Group." Another Study Group participant told Kraft that "Eisenhower came with a vague predilection toward building up Europe. When he left the Study Group, European Aid was a ruling conviction."

The Council's Influences

Just before taking over as Undersecretary of State in 1947, Robert A. Lovell asked the Council to arrange a briefing session for him on U.S. foreign policy problems. "I came away from the session," Lovell later recalled, "with the firm conviction that it would be our principal task to awaken the nation to the dangers of communist aggression."

Membership in the Council is a prime job reference for potential government employees. In 1940, Henry Stimson, a Council member, was appointed Secretary of War. He took to Washington with him a young lawyer named John J. McCloy, who said that "Whenever we needed a man (for the War Dept.) we thumbed through the roll of Council members and put a call through to New York."

Of the first 82 names on a list prepared to help the newly-elected president, John Kennedy, staff his State Department, 63 were Council members. The Council stated that in the mid '60's, 176 of its members were in the employ of the government.

'Foreign Affairs'

In 1922, the Council began publishing *Foreign Affairs*, now considered to be the most important political periodical in existence. Four times a year, every chief of state, every foreign minister and every ambassador in every country receives and reads *Foreign Affairs*. It contains the trial balloons of the U.S. Government and the thoughts of the most important foreign policy makers in America.

Professor Watts on *Foreign Affairs*: "It's the place where, if the U.S. wants to float some kind of trial balloon in foreign relations, it will do it there, having it written by someone in the State Department or out of a college ... It provides commentary on the contemporary scene by members of the foreign policy elite. Someone once called it the Establishment's *House Beautiful*."

The current editor of *Foreign Affairs* is William Bundy, who served as Assistant Secretary of State for East Asian and Pacific Affairs to Lyndon Johnson during

the bloody years of 1964 - 69. As revealed in the Pentagon Papers, Bundy was a chief architect of U.S. war policy in Vietnam, and as such, remains a good target for a war crime tribunal.

Corporate Sponsorship

The finances of the Council have, until recently, been heavily dependent on foundation grants. In the early '60's, it was estimated that the Rockefeller, Ford and Carnegie Foundations contributed 25% of the Council's operating budget. The Council has received much less substantial foundation funding in the recent past. There are apparent conflicts of interest in these grants. In the early '60's, twelve of twenty Rockefeller Foundation Trustees, ten of fifteen Ford Foundation Trustees, and ten of fourteen Carnegie Foundation Trustees were Council members.

To the right wing critics, these and other tax-exempt foundations represent a major part of the conspiratorial network. The almost nepotistic relationship between the foundations and the Council provides evidence, for them, that the Council is part of this conspiracy.

The Council also raises funds through its Corporation Service. For a fee of \$1000 to \$10,000, the Council provides corporations with a semi-annual conference on world affairs, free counselling in international problems by a Council staff member, free use of the Council library (considered to be the best in the world in its specialty), and copies of *Foreign Affairs* are sent to top executives.

Corporations such as Chase Manhattan Bank, Ford, Banker's Trust and Gulf Oil, through the Corporation Service and separate contributions, donate as much as 20% of the Council's income. The rest of the Council's budget comes from membership dues, individual

ment. This fact serves as the Council's strongest defense.

The Council sees its critics, on the left and the right alike, as having a problem in logic. The critics, wanting to believe that A plus B equal C, have to make up B because there is no hard evidence that it doesn't.

John Swing, Vice President of the Council, said "There are lots and lots of people influential in foreign policy who are not members of the Council ... To say that the Council makes foreign policy simply because members of the State Department, including the Secretary, happen to be Council members, is patently ridiculous."

Council defenders also argue that any organization that has both Daniel Ellsberg and William Buckley in its ranks cannot be accused of being the bastion of American imperialism nor international Communism.

And then there is President Marshak's defense of the Council's corporate ties: "In this American society, if you take every businessman as an enemy, then I think you're making a great mistake. For example, the president of Xerox Corporation, Joseph L. Wilson, is one of the most progressive people around. The Xerox Corporation has sponsored TV shows that were outstandingly liberal."

Capitalist Dupe?

There is virtually no evidence to support the right wing theories of Council involvement in a Communist Conspiracy. Whatever David Rockefeller might be, he is not a communist. The right wing "proof" of the communist nature of big business and finance is their internationalist perspective. But this internationalism exists solely for profit, which is not exactly what Karl Marx had in mind. American



was a crisis of over production at the time. They needed to extend the American market overseas, and the Council on Foreign Relations opened the country to the idea: "Through studies, articles, speeches, discussions and pamphlets over the space of nearly 50 years, (the Council) has helped to create a climate within which American leaders and scholars came to see internationalism as second nature."

The Study Groups

Many critics of the Council tend to pinpoint much of the power and influence as coming from its continuous Studies Program. Every year, ten or so Study Groups are organized around current or projected areas of concern in foreign affairs. Twenty-five Council members with a special interest or expertise in that area meet regularly (once a month or less) to discuss or report on research done on the subject at hand.

The Council currently has Study Groups working on such issues as conventional arms transfer, the SALT Talks, international financial development, and the Panama Canal controversy.

In many cases, the Study Group will appoint a member to research and write a book on the subject, often while being financed by a foundation grant. The Study Group meetings then turn into criticism sessions over the author's work up to that point. If the finished book is approved by the Study Group, and by the Board of the Council, it is then published as a Council on Foreign Relations book (with an opinion disclaimer printed in every one).

What makes these Study Groups especially suspect is a combination of factors. The Study Groups' topics are always of the utmost global consequence, while the participants are among the most powerful people in the world. And all meetings are held in secret (any indiscretion of this rule by a Council member results in their

anyone's accusations. But much of the information that is available, albeit inconclusive, does tend to show that power flows into and out of the Council as it serves an educational and fraternal function for the governing class.

There is, for example, Henry Kissinger's famous 1958 book entitled *Nuclear Weapons and Foreign Affairs*, in which the "goot doktor" argued for the use of limited nuclear warfare. The book was published by the Council (with its usual disclaimer) and was the fruit of Kissinger's labors in a Study Group.

The Study Group participants, as it turns out, included two former chairpersons of the Atomic Energy Commission, a Nobel Prize winning physicist, two former civilian secretaries in the Defense Department, and representatives from just below the highest levels of the State Department, the CIA, and the armed services.

In the late '60's and early '70's the Council held a number of Study Groups on the contingency of an American relationship with China. A series of books were published by the Council, including one by Archibald Steele that released the results of a poll which said that most Americans 1) had no idea what China was really about and 2) did not oppose relations with China. The books were widely circulated in Washington. The rest, one could say, is history.

The most interesting publicly known activity of the Study Groups was their participation in formulating U.S. policy during World War Two. In September, 1939, the Council offered to undertake long range planning in order to "help" the State Department deal with the crises in Europe. Five Study Groups were set up — Security and Armaments, Economics and Finance, Politics, Territories, and Peace Aims.

The groups were supported by the Rockefeller Foundation and submitted a total of 682 memo-



contributions. *Foreign Affairs* subscriptions and investments.

The Council Answers Back

The evidence suggesting that the studies and discussions that take place within the private Council chambers have any effect on government policy is, again circumstantial at best. Except for the State Department absorption of the Study Groups during World War Two, the only solid link that exists are the Council members who happen to work for the govern-

corporations trade with the Soviet Union not because they're being controlled or duped by Kremlin agents, but because they're controlled by that all-American motive called profit.

The strength of the leftwing point of view is that it is not falling for a simple conspiratorial rationale (even though the Council lumps all of its critics together as paranoid nuts.) If one accepts the fact that the monied interests in this

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OP Analysis

Verdict On New South Athletic Field: Snafu

By PAUL HERMAN

It was only a few short months ago that the roars of tractors and bulldozers filled the air as the South Campus lawn was torn apart. And now, out of the rubble rises the South Campus Athletic Field.

This still half completed outdoor facility will become home for some of the College's outdoor sports teams, thus replacing the present Randalls Island stadium. The transition, according to Dr. Robert Greene, the Director of Athletics at the College, will give the lacrosse, track, and soccer teams "great exposure and excellent advertisement as in the days when the tennis team practiced on campus." Students will now be able to sit and watch the college's teams compete right on campus and the benefits for the athletic department will be many. Sounds great, doesn't it?

Well, there are some problems. First of all there are no provisions for seats or lights, because of the lack of space. Now that's not too bad, you say, because you can always sit around the outside of the field or stand in front of Finley and watch, and the lighting for night games doesn't faze you because you don't plan to be at the school after dark anyway. Doesn't seem like anything too drastic there. Well, what about the fact that payment to the contractor has not been approved yet by the State Dormitory Authority (SDA) because the grass is growing improperly and the track is unfinished. The field has to be "acceptable," before the SDA approves the contract; anyone who has seen the field will agree that it is not acceptable.

As Bill Farrell of Campus Planning sees it, the present condition should not disrupt future construction schedules for the field and will be repaired as soon as possible. "The D.A. should approve the contract in the immediate future because they plan to be less strict for the next inspection," says Dr. Greene.

Contract delays are part of any mass construction plan and this one is no different. But what happens if the city defaults? Will the SDA be able to pay for the remaining work? Actually, a city default does not affect it since the SDA is state controlled. Even if the state does default, the field would be finished by that time. Another complication is that the SDA has halted construction on all sites within CUNY because of lack of funds. However, speculation indicates this halt is very temporary and construction will begin again January.

But let's be optimistic for a minute and suppose that the field will be completed by the spring, and that the outdoor sports teams are ready to take to the field. The Athletic Association has allocated time and space to each team fairly and there are even times set aside for intramural events. The track team is practicing on its track, the lacrosse team is warming up on one half of the grass surface, and maybe the baseball team is getting in shape on the other half. A nice sight for any sports enthusiast or anyone just killing some time between classes. But since the practice times will most likely be in the late afternoon, a majority of the students will very rarely see the field being used at all. Okay, practices aren't so important anyway,

it's the regular games that matter. The Competition between our teams and opposing teams is the primary reason for the field in the first place. The idea of bringing the sports program right on campus so that the student body can get involved in athletics again is the thought behind it. Right?

So why then does Dr. Morton Kaplon of Institutional Resources, say otherwise? He claims that there is to be no intercollegiate competition on the field at all, but that the field is being built primarily for intramurals. And even if the track team wants to hold meets there they couldn't, because according to Dr. Greene, the track is too square and not of the proper size for intercollegiate use. Not only that but when they finish the NAC and they tear down Finley and the temporary English huts, the field will probably be reconstructed to the proper size!

What began as a terrific idea to live up the sports program at the school and give the students a place to play on, is now an inadequate, improperly built field

that stands a chance of not being completed at all! And even if it does get done, the administrators in charge of the project have no idea what each other has planned for it.

Dr. Greene feels that a rebuilding of the field when space permits would be in the best interest of the school. "It would be a logical move so that the track could use it for regular meets." And as far as

competition on the field goes the budget is set for the spring and the games will have to take place there.

All that can be accessed from administrative assurances is that the field may be ready for next semester and that it will be used as scheduled. (No official dedication is set pending final construction repairs). Don't hold your breath though.



...and after

TONY LEE

Rain: A Dying Day in June

By Cella Reed

The wad of tissue lying across a plank of the subway tracks was growing bigger and bigger, a dirtied white sheet spreading out towards infinity. It was his bed sheet and he was home. After a night of heavy drinking it was nice just to fall into bed and die for a while. The noise in his head was growing and growing, a familiar sound, pushing against his skull, making his head swell and grow too big to hold up. He put his hand to his head and hopped into bed.

Three seconds later, the forwarding IRT local crashed against his bones, his swelling head, his Calvert's gin bottle. His death was complete. The tissue wad was covered with fresh blood and a bit of a mashed eye.

The little, lost, stony-faced girl, off on angel dust and some Bud, just stared straight ahead, into the blue painted, rounded pillar, wearing a campy, John Lennon beret with a plastic, garish red rose in the center, secured by a rusty, corroded pin.

She looked weird and it felt good because she was weird and she wanted the world to know, at least, she wanted the important world to know. She could have screamed it out or worn a big sign but she was an introverted weird and so she let the subtleties of her dress do the talking.

When asked if she saw the accident, she sturred, "Yeah, the

president was riding in an open car and this guy shot him. Next day, president's dead," and then continued staring.

She wondered why the train in the station wasn't moving, but only for a little while. Then she continued staring.

La Senora Martinez saw it all. In the ninth month of her pregnancy, she had taken to looking out for drinks, giving them quarters and helping them stagger across the street.

Her husband was dead. It was already five months since some honky on a trip ran him: over in one shiny, new, black, funereal Cadillac, but it was some time before La Senora could accept the death. Finally though, she did and turned over the soft spot in her heart, once reserved for Eduardo, to the drunks.

It was so quick and so ugly, almost a dream, but so ugly. The ugliness took form and pranced around her. It grew and it grew and the police rushed on the scene in time to hear the accelerating scream, ending in Mrs. Martinez's faint. They caught her as she fell.

The token man remembered letting the drunk in for free. It had been raining outside and the drunks, this one in particular, would hang around the pillars and stare or drool or sing. Mainly though, they did no harm and they rarely took the train so it was no big deal to let them in for free.

Now though, the cashier thought twice. He didn't feel guilty but he knew that soon he would. So he grumbled aloud to himself, "Fool drunk, I got a wife and two kids to worry about." With that, he bit into his ham and cheese on a caraway-seeded roll, wiped an ooze of mayonnaise off the bulge of his belly and slurped on his coke. "Ooh yeah, get off at five, man alive," and with food and song freed his conscience from guilt.

Still the police were trying to find out why he did it. Not that it mattered, he was only an old drunk, but they had a report to fill out.

Few people noticed the accident. Most of the women were too busy powdering their noses and toning down their hair, which had turned frizzy from the humidity. The counter clerk at the Savarinette had been watching two hot dogs rotate and turn brownish.

On pleasant days, when the air was clean and breathable, people were more apt to look alive and

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South Campus Athletic Field: Before...

JEFF TAUSCHER

Cap't. America, Superman, & A Nickel Bag

By SYBIL PEARSON

"Gimme de mask mutha fucka." Tracy grabs at Kenny's face. The Captain America mask peels in the moonlight as Kenny turns his head. Jesus watches them, a smile on his lips; his deep brown eyes puzzled, wondering. "Shit man, put on ya own." Kenny kicks the discarded Superman mask towards Tracy. The severed head bumps along the alley; its aquiline nose bashed in, its elastic broken. Tracy spits on it, flexes his hands and his body coils. Kenny moves back. He is stopped by the wall; MR. COOL - KILL in dripping blood red letters over his head.

Jesus watches them. From his fingers, he dangles a home made death mask as though it were a yo-yo.

Rapid T.V. gun shots fall from the window above. Two men, hidden in the end of the alley, jerk their heads toward the sound and then laugh. The alley light paints shadows, thin robber masks, that hide their eyes. One man whispers, "Hey man. It's kids. Don't split," and holds tightly to the others arm. "Pow. Pow." Tracy points his finger and whips the edge of his hand across Kenny's neck.

Jesus watches him, his smile moving up and down with the

steady chew of his gum.

He was born smiling. His mama said, "The Lord works in strange ways. Baby Jesus is a good boy."

Kenny's body falls hard on the concrete. His torn pockets spill M and M's. Jesus watches the candy roll like marbles. Tracy kicks Kenny in the groin, falls on top of him, digging his knee into his chest. Kenny's cry pierces the paper mouth. Jesus' smile stretches, strains open. He moves his lips stiffly. His body twists with the effort to speak. His tongue pushes out a long harsh gargle. The grating sound spills through the alley way.

"Shut ya broken brain." Tracy yells as he wrenches off Captain America's face. Tossing the white mask in the air, he catches it, slips it on and runs out of the alley. Kenny clasps his knees into his stomach and rocks back and forth. Kenny turns his face into the dark. Jesus moves away, he picks up the M and M's, placing each one carefully in his cupped palm. His eyes search out the hidden candies.

A sharp clack of wooden heels echoes from the depths of the alley. A wide hat, like a floating

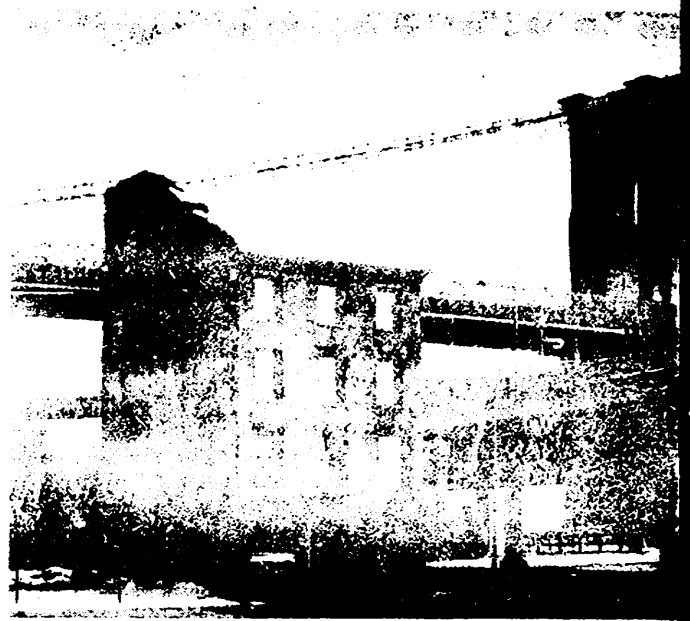
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Time was etched, on a silver excess: I knew that the air was tinted with the vapor, trapped in my nose. The piercing sounds that fill the air with the Promise Of something ... Raped of the State of Likeness: Association I am more than Submitting Endurance. (A leaf, it blossoms its cuticle worn away by Wind and Sand, only to be blown Away) A bud Drops into my cheek I awake, finding that Morning has slipped by. Noticing the paper Being Swallowed up By the Drain.

Harold Vaughn



Second Prize



O.P. PHOTO CONTEST

Winning Entries and Honorable Mentions



OP...November 25, 1975...Page 8





The photo on our cover and the ones you see on these two pages are the winning entries of **OP's Photo Contest**. The contest, open to City College students only, was about New York City life, its people, scenes and architecture.

The winners and the prizes awarded them are:

Charly Barbanell First Prize (two photography books on the work of W. Eugene Smith, both autographed by the author, and 20 rolls of film).

Michael Whittaker Second Prize (One autographed book by W. Eugene Smith).

Guillermo Ascanio Third Prize (Time-Life's *Photography Yearbook 1975*)

Honorable Mentions went to:

Jeanmarie Torres (Winner of a one year subscription to *Modern Photography*);

John Romanski (one year subscription to *Popular Photography*); **Kyungmoon Kim** and **Hector Montanez**.

The winning photos printed in **OP**, along with many others selected from all our entries, will be on exhibit in the lobby of Cohen library in January. The exact date will be announced in our next issue.

OP's photography contest was sponsored by *Art Reflections*, a non-profit organization, and the winners were selected by Tom Marotta, president of *Art Reflections* and a professional photographer for many years.

OP initiated the contest last March, with the original deadline set for April 30. However, we decided to extend the deadline over the summer when it became apparent that we would not have enough entries to warrant a worthwhile contest. We apologize to all those photographers who entered the contest last semester, and thank them for their patience.

We regret the poor quality of reproduction of some of the photos printed on these pages. It is the result of a printing process over which we have no control.



Third Prize

OT
ONS

ASCANIO

TORRES

Opop Record Reviews

(Continued from Page 15)

moments simultaneously. In addition, there's also very little of that compulsive double drumming by Jaimoe and Butch Trucks to be found here. Even compared with "Brotheres and Sisters" (the only other post-Duane/Oakley LP) the tunes don't carry the intensity of "Rambling Man," "Wasted Words" and "Southbound." The new songs might still sound good on radio, but on my turntable WLD comes through as a flat, unengaging piece of work.

RENAISSANCE — "Scheherazade and Other Stories," (Sire) — "Scheherazade" is a

collection of competently done songs which also happen to be very pleasant to listen to. Annie Haslam undoubtedly has one of the prettiest voices around, and the band consists of talented, accomplished musicians. The only word fit to describe the music of "Scheherazade" is "beautiful." The orchestration flows with exceptional ease — as always — and Annie's voice blends in with such charm and precision that the tunes appear to be a unity in themselves instead of an effort by five separate individuals. But because of the fine delicacy of tunes like "Trip to the

Fair," "Ocean Gypsy" and "The Finale" many will consider this to be real featherweight stuff.

THE OUTLAWS — Artista —

Another debut album, but this time from one of the most exciting and promising bands to come our way in a long while. *The Outlaws* are Hughie Thomasson (lead guitar and vocals), Henry Paul (guitar and vocals), Bill Jones (lead guitar and vocals), Frank O'Keefe (bass guitar) and Monte Yoho (drums), and their lively sound assimilates the best from bands such as *The Eagles*, *Jackson Browne* and *Poco*. The music on the LP goes beyond just being rousing efficient, and indeed, much of the spirited display of guitar pyrotechnics are breathtaking. Many critics have accused the Outlaws of being imitative and lacking any impressive originality. And, okay, I might agree on this one point, but certainly what the band lacks in originality, they make up in vigor. The talent which these boys display is not to be sneered at despite the music's derivativeness. There's still enough convincing depth in their sound to make this band one to watch in the future.

THE EDGAR WINTER GROUP — "With Rick Darringer," (Columbia)

— It's been a few years now since Edgar shelved his Texas boots for high-rise platforms, and in the interval he has undergone numerous changes, both musically and personally. The inner sleeve of his latest offering seems to speak

for itself, as it pictures Edgar and the band decked in their funkier outfits, seemingly for an evening at the local disco. His current fixation with disco is most evident on tunes like "Cool Dance" and "Good Shot." Also included are a reggae number, "Infinite Peace In Rhythm," and a teenybopper smash, "J.A.P." (Just Another Punk). With

his last two releases Edgar has shown a tendency to expect his newer, younger fans ("J.A.P." is a fine example of how he alienated his older followers) to gobble up anything he serves. His latest album is a disturbing example of his musical versatility. But I'm sure Edgar expects us all to rush out and buy it.

David Bromberg

(Continued from Page 14)

that right?
Bromberg: Yes, a long time ago, but I don't want to talk much about it. I don't want to be known as the guy who played with Dylan. It's not that I have anything against Dylan, you understand.

OP: What do you think of Dylan's current tour with Joan Baez?

Bromberg: I think it's great. Dylan enjoys being in close touch with his friends and I think the tour is a very good thing for him.

OP: To what do you attribute your current level of popularity?

Bromberg: LSD in the water supply.

OP: Do you feel you're a live performer.

Bromberg: Well, you know, doing concerts and recording are two entirely different mediums. Some things which work on record won't work in concert and vice versa. I think we can handle both departments well.

OP: In what direction do you see music moving today?

Bromberg: I can't answer that

because I don't have an overview of the business. I don't give a flying fuck of what happens to the music business. I just sit here at home playing my guitar and writing my tunes. I used to be skinny to the bone, performing nights at clubs around Greenwich Village, surviving on "basket money" — the money folks would flip into my basket. So you see, I don't give a fuck about the business, I just play my music.

OP: Has your record company ever pressured you into giving them something they could feed into AM-radio?

Bromberg: Oh sure, the record company is looking to make some bread too. I don't care how they channel my tunes once they've been completed.

OP: So you've never sat down to write something specifically for an AM market?

Bromberg: No.

OP: What are your future plans?

Bromberg: I just want to keep on playing and become a better musician.

Linda Hopkins

(Continued from Page 15)

to another, but the pace is quick and the laughs many. This looseness of script allows the performers to step in and out of their roles, which in fact they do, joking with the audience and the band. In return, the freedom and overall enjoyment of the company in what they do lends their performance a certain spontaneity rarely found in more structured plays.

Pollard and Dean are wonderful as *The Man and The Woman*. It is their spirited, free-for-all dancing that is partly responsible for the show's fast pace. But, expectedly, Linda draws the spot-light, charming all with her exuberance and sincerity, her casual sensuousness, and of course, her voice.

Ms. Hopkins can sing the stars out over New York. She possesses a voice fluent in feeling and life that wraps itself gracefully around a song. Her interpretation of Bessie Smith's songs is a rousing mixture of blues and gospel.

At the conclusion of the evening the strain and exhaustion of spent emotion was visible on the singer's wet face. Yet she ran up and down the stage shaking the hands of the audience which gave her a standing ovation, and at one point she even danced the bump with a man who jumped on the stage.

Although *Me and Bessie* lacks many biographical details, it is an accurate chronicle of the late singer's music. And music was her life.

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Nickel Bag

(Continued from Page 7)

cloud, moves toward Jesus. He stares into the shadows to see the man. He's the tallest person Jesus ever saw. He wears a silver shirt and silver pants. Golden heels lift him off the ground. He sparkles like a Christmas Angel. Someone stumbles out of the dark, grasping and pulling on the silver fringes of the angel's shirt. "But man, you got to give me credit for a bag," Jesus smiles at the glitter man. The candy drops through his fingers. "Yo Bro. Just can't do it." The angel turns on his golden feet and clacks to the street. "Got to cop a nickel bag, bro. Got to get me." The other man mumbles to the wall, passing by Jesus, withdrawing into the shadows.

Jesus picks up the candy and with careful steps offers the bowl of his hands to Kenny. The death mask hangs limply from his wrist. The street lamp shining through its cut out eyes. Kenny looks up at Jesus and smashes the candy out of his fingers. "If you don't wipe that stupid smile off ya face. I'll do it for ya one day." Kenny glares at the opening to the street. Calls of trick or treat are heard in the distance. "Gimme dat." Kenny flips the mask off Jesus' wrist. He covers his face with it and turns his death head towards Jesus. "Thanks dummy," he laughs and limps out of the alley.

Jesus closes his eyes. A door slams and a dog begins to whine. Jesus covers his ears. He remembers how the street looked tonight. The Bottle caps pressed into the asphalt shone like gold. The people giving him candy. He puts a hand in his pocket and feels for the chocolate kisses, wrapped in silver, that a lady had given him.

His small fingers discover the nickel his mama had put there for being so good.

"Jesus." A monstrous head peers in at him from the street. A white face with a red star embedded in its forehead calls his name. Jesus moves back into the depths of the narrow passage. He brushes against the huddled man who had been with the angel. He is chanting to himself, "got to get me a bag man fuckin nickel bag man I need man I need man." Jesus watches. He reaches in his pocket, takes out the nickel and holds it out in his hand. The man stands chanting, looking in his direction but not seeing him. "I need man I need bad man." The wind turns into a pinned against the wall.

Jesus looks out toward the street. The white eyelet collar of the girl's blouse he wears, is unbuttoned. His mama had said, "It don't make no difference what he wears. He don't understand." Jesus fumbles with the button. His face, a Halloween mask, frozen into its smile.



Rain

(Continued from Page 7)

take notice of little details like how the suicide was performed. Today though, most folks on the platform were feeling like dead weights; bored, drippy, uninterested. And the key witness — she fainted.

The police wanted to leave. It was a routine suicide report but the damp weather and the undeniable battered condition of the body under the train made them uncomfortable. And no one wanted to talk.

A while later, two twin girls, Lisha and Trudy, tottered over to the police. The teacher had said that the police were their friends. So they pointed out that they were both two pinkies and two thumbs old. They were adorable girls, with chubby, dimpled knees, short, curly, light brown hair and laughing brown eyes. They were diversifying but they were not witnesses.

Getting ready to leave, one of the policemen collided with a huge black lady, dressed in a blue Pullman hat and coat outfit, selling "Awake" and "The Watch Tower." She backed away from him and announced in a shrilly, preaching voice, "I saw him fall and it was quick and painless. He's with God now. Better off for the destitute to join with God. You have to bless the lord for his mercy. There's beauty in everything. The old man is at peace now. He's resting in peace."

There was nothing more to be said. The police tipped their hats to the lady, grateful for her words and again started to leave. Already a maintenance crew appeared on the scene.

The silence was again broken by an oncoming train. Seven grim-faced policemen left the station. They carried with themselves solemnity and silence. Two of them supported the weak lady, bloated with new life, and walked her over to Roosevelt Hospital.

A man had just died. Two hours later, the shock of it resulted in the premature birth of a new Martinez.

The mother smiled. It was a boy.

A Change in Our Future?

By ROBERT NESS

A key section of President Robert Rackshack's plan to save CUNY was omitted from the New York Post's October 29th article. Five days before, Rackshack proposed to the Board of Higher Education's Finance Committee that \$35 million could be saved from the CUNY budget by consolidating six colleges and converting the 42nd Street Graduate Center, into a center for urban affairs. He estimated that the proposal would only account for a 15% drop in the undergraduate student body.

However, the Post omitted reference to section 3.4, "Recommendations for CUNY Units," part three of which deals with the College. The plan represents Rackshack's theory of the responsibility of urban colleges to urban dwellers. On numerous occasions, the President has stated that CUNY's main function should be to train students to exist in urban areas and be employable there. "Ours is the urban college. Were we to allow the cities to slowly die, we would commit the gravest of sins against our nation."

Effective in September of 1976, the 341 page report calls for the gradual phase-out of the Anthropology and Philosophy departments, and the Institute for Renaissance Studies. The College is expected to realize a \$1.3 million reduction in operating costs over the next three years from this cut. Declining enrollment in these departments is blamed for their axing.

The Chemistry, Biology, and Physics departments are slated to be consolidated into a newly organized Science department, to be located on the 15th floor of the Science and Physical Education Building. The move is expected to lighten the College's budget by \$210,000 this year alone by eliminating what Rackshack deems "duplication of curriculum." The duration of the Science building will be occupied by the proposed Sports and Physical Education Department (SPED).

SPED is to be the first collegiate pre-professional sports training program in the United States. Students majoring in SPED will

receive approximately 85 hours of individual coaching in the sport they are concentrating on, eventually graduating with degrees in Football, Basketball, and Hockey. Equivalent facilities are planned for males and females.

The highlight of the program, say sources close to the President, is expected to be the Athletic Intern Program. Outstanding students will be eligible for a one year paid internship with a professional sports team. Rackshack watchers have lauded the President for seeking such practical results from education.

The College for Automotive Sciences (CAS) is another example. CAS will operate under a grant from the Ford Motor Company. The automotive giant has funded seven such programs nationwide, but the forthcoming New York franchise, if approved by the Board of Higher Education, will be the first in the northeast.

CAS's largest program is expected to be in construction technology (CU). Courses will include: "Introduction to the Assembly Line" CU 5; "Mass Construction" CU 105-108; and "Coping with Industrial Hazards" CU 203. All graduates will be guaranteed membership in the Teamster's local 99A, and eligible for employment in Ford's Tenefly, New Jersey plant.

Radical Proposals

One of the most ambitious proposals of the Rackshack plan is the overhaul of the English department. The philosophy behind the Program in American Communication (PAC), may well have been expounded by the President in a speech on September 29. "I run a college, not a public school. I am not about to administer spelling tests . . . anyway the major source of information for most Americans is not the printed word. Polls demonstrate that radio and television have replaced newspapers and magazines as our major news source. It is my desire to see to it that my students can afford such equipment."

PAC will offer a two year course in preparation for Federal and state civil service exams. A five year BA-MA program, in conjunction with

the Art department, aims at training students for positions in the greeting card business. According to the Department of Health, Education and Welfare, greeting cards industry will provide 100,000 new jobs to qualified workers in the next ten to fifteen years. A nationwide survey, commissioned by the industry, found that 68% of college-educated Americans between the ages of 25 and 36 said this country could regain its family traditions by sending Thanksgiving cards to just on loved one a year.

Another radical proposal will move the new Human Studies Department from weekday to weekend operation. Changes slated for this department include the addition of the following courses: "Clerical Workshop," where men and women can discuss office work and exchange shortcut methods in such areas as filling and envelope stuffing; "Adult Drop-outs?" where derelicts, drug addicts, and sandwich board carriers will meet to discuss their lifestyles. Human Studies chairman Pauly Minxskoff seemed optimistic about the changes.

"While I support President Rackshack's plan from Tete a ortell, I do mourn the passing of the Alternative Reading Center (ARC)." ARC was to operate on weekdays providing students with instructions in traditional methods of communication. "Early civilizations," said Minxskoff, "refrained from printed texts in favor of pictograms, drawings, and hand gestures." The center was devised to free students to "communicate as they will."

The proposals in section 3.4 part three of "Recommendations for CUNY Units" have not met with universal approval. At a November 6 meeting of the College's Faculty Senate, in a surprise move, Stanley Rage (professor, History) called for Rackshack's immediate resignation.

In an eloquent speech before that same assembly, Howard Batelson said "During the worst times and the best times, this college has provided quality academic education for the City's children. And they were none the worse for it, so they were all the

The Morning After

The night before had been terrific. Now it was morning and he was gone. She awoke slowly. Her body felt wonderful. She had never thought it could be that good.

As the last traces of sleep faded from her body, she became aware of a strange sensation below her waist. She reached down and carefully felt her legs. They seemed fine but something was very wrong.

Suddenly her hand crossed something cold and hard. She reached out, turned on the light and pulled back the covers. Protruding out from between her legs was a wedge of dried cement.

"Shit," she thought. "That's the last time I go to bed with a construction worker."

— Larry Feldstein

Trilogy

sometimes it's the coolness that brings us the comfort so promised in rays of the warmth that destroys us

oh take me to the top so that i can come falling from some appreciable height of thinking so clearly like those of mountain ranges who feel the sky move its great fingers of time across brows undistinguished

many a moon has shadowed the blindness that only seems to shine in the days of our lust for all knowledge of showing that we know how to be so cleverly blind

Cathy Hernandez

A brown, hardcover edition of Booth Tarkington's novel, *The Magnificent Ambersons*, was lost on Tuesday, Nov. 18. If found, please bring it up to OP's office (Finley 336). Merci

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better for it. I submit we must retain an academic institution and not give comfort to those who would convert this college to vocational shop . . . First we must re-institute Latin . . ."

Batelson's words may have touched his audience. The Senate, in a 50 - 12 vote, condemned Rackshack for spending college funds to advertise a College sponsored home study detective course on late night television: that afternoon.

CUNY Rally Held in Washington

Spirit Shown

By SOFHIA FEISULLIN

Despite a long bus ride and not much time to organize, the CUNY rally in Washington has to be termed a success for the students. The spirit and solidarity displayed by the students was tremendous despite the fact that not that many of them showed up.

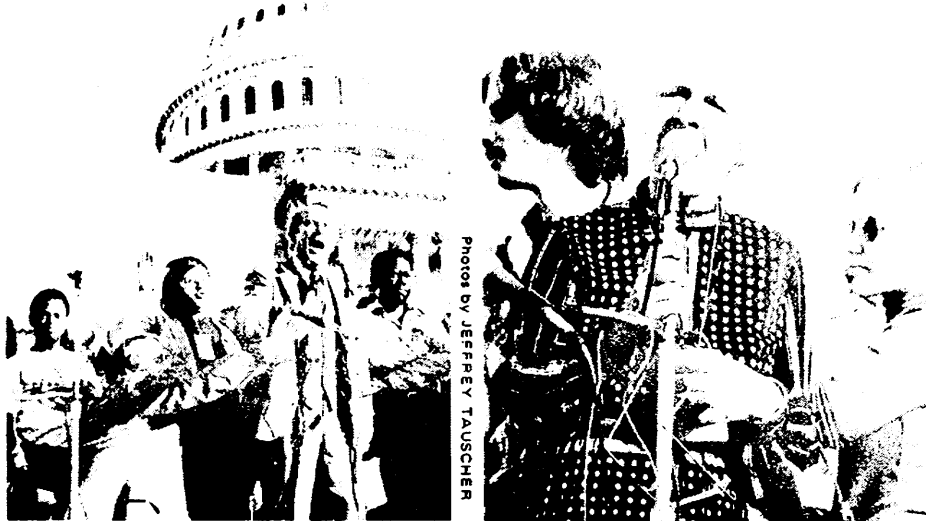
Only 4.5% of the entire CUNY student body came to the rally. The turnout from the College itself has increased from the last rally, though. At a rally in September in front of Governor Carey's Manhattan office, the College sent only one busload of students, but there were 5 buses sent to Washington. This is possibly due to the fact that the BHE was scheduled to vote on tuition the following Monday (yesterday).

Jay Hershenson, President of the University Student Senate (USS) and one of the organizers of the rally, attributed the poor turnout to the fact that not much publicity could be given to the rally beforehand. The USS had only 1½ weeks to organize the Washington rally as well as two others in Wall Street and at the Board of Higher Education (BHE). Hershenson, said, however, that he was "very encouraged" by the turnout, because it indicates that the students can mobilize at a moment's notice if necessary.

The march to the Capitol was marked by a great deal of chanting and camaraderie. This was coupled with very efficient organization. The student-appointed marshalls were extremely effective in guiding students to the Capitol. Although there were many policemen present, they were more or less on the periphery.

The major sentiment of the speakers was summed up by Larry Gorkin, Student Senate President of Queens College, who said, "we're not gonna take it... some of the Student Senate Presidents here were elected by more than Ford was."

Peter Peyser, Congressman.
(Continued on Page 3)



Photos by JEFFREY TAUSCHER

Sen. Henry Jackson

PSC President Belle Zeller

400 Attend Hunter Teach-In

About 400 CUNY students attended a teach-in held Saturday, November 15 at the Hunter College Assembly Hall. The teach-in, sponsored by the Doctoral Students Council of the CUNY Graduate Center, featured more than twenty speakers and five panels on different aspects of the University's crisis.

Congresswoman Elizabeth Holtzman, speaking in the portion of the program devoted to political perspective, said, "Free tuition has become symbol to President Ford and to the Congress of everything that is wrong with New York City. Our very value system is a threat to the disordered priorities that have dominated this country for so long."

While pointing out that the imposition of tuition at CUNY might yield an extra \$14-million in Federal grants for financial aid for students, Holtzman said that "we cannot allow the expediency of the moment to destroy the institutions that have made this city great."

"What needs to be done," she

added, "is for the state to equalize its contributions to the CUNY and SUNY systems. If the state gave as much money to CUNY as it already does to SUNY, there would be no fiscal crisis at CUNY."

Judy Stein, a history professor here at the College, said that the city's fiscal crisis is an "orchestrated disaster" and that it is "principally a question of political power, not money."

"There is plenty of money," Stein said. "We must reject the very definition of 'fiscal crises.' We must remember that our interests are not theirs."

The teach-in, which lasted about five hours, ran into trouble halfway through its schedule when a group of students from Staten Island Community College (SICC) began shouting for the appearance of the strategy panel, last on the agenda. Teach-in organizers denied their request, and the students began heckling the education panel, then on stage. A vote taken by the panel's moderator showed that the audience was split down the

middle over the issue, and the decision was made to let the education panel proceed as quickly as possible, whereupon the strategy panel would be given the floor.

Michael Wallace, a professor of history at John Jay College and the education panel's moderator, spoke on the underlying causes of the Ford Administration's negative attitude toward the maintenance of free tuition and Open Admissions at CUNY.

"Open Admissions is a symbol of the changes in modern education," Wallace said. "With Open Admissions, education becomes the right of the masses. And to Ford, education is subversive in the hands of people like us, who believe it is a right."

Michael Harrington, professor of political science at Queens College and author of an article on Open Admissions that appeared recently in the New York Times Magazine, spoke on the economic issues involved in the CUNY crisis.

"Ford is making an attack on the welfare state and CUNY is a double symbol in that attack. It strikes a blow at the system by being free, and it represents the rights of minorities to learn. If they get CUNY and New York City this year," Harrington added, "They'll get the minority movements — the women's movement, the civil rights movements, all the others — next year."

Alan Wolfe, an associate professor of political science at Richmond College, summed up the message behind the teach-in when he said, "The issues here are political, not fiscal. This is a war against expectations and desires, and they are our expectations and desires."

Nursing Senators Cleared in Senate Election Fraud

By ROBERT J. BRADY

Following an investigation conducted by the Office of the Student Ombudsman, June Jones and Brenda Thomas, recently ousted members of the Student Senate, have been exonerated of any wrong doing in connection with disciplinary actions taken by the Senate to remove irresponsible members. Also uncovered was conclusive evidence that the two students were unwillingly involved in fraudulent election petitions in last semester's election.

Jones was impeached on Oct. 18, and Thomas resigned. Both

March on Capitol

By JOSEPH L. LAURIA

Nearly six thousand City University students gathered in Washington Wednesday to protest the White House stance on the New York fiscal crisis.

The students assembled at the foot of the Washington Monument and marched up Constitution Avenue to the Capitol, chanting, "No cuts, no way, free tuition's here to stay," and "They've got the money, we're no fools, take it from the Pentagon and give to the schools."

Students from the State University at Binghamton, the University of Massachusetts at Boston and other colleges joined the CUNY students to protest proposed federal cuts in education.

At the Capitol, the demonstrators gathered on the steps and in front of the building, listening to speeches castigating the Ford Administration on the New York issue.

Among the speakers were Senator Henry Jackson of Washington and Representative Morris K. Udall of Arizona, both Democratic hopefuls for the 1976 presidential nomination.

"I think educational institutions are just as essential as police and fire protection," Jackson said in an obvious reference to President Ford's proposed bankruptcy plan, which the President said would insure essential services for the people of New York.

"He's turned his back on the greatest city in the country," asserted Udall to roars of approval from the crowd. "If we turn our backs on schools in New York, we turn our backs on schools in the country."

"The bell may be ringing in New York tonight, but the bell will be ringing tomorrow in Phoenix, and St. Louis and in Washington," he said.

Representative Edward Koch of the 18th Congressional District in Manhattan said "The President is fiddling while the city is burning."

Elizabeth Holtzman, Congresswoman from Brooklyn, shouted "If we go down, this country goes down with us."

Among the students at CUNY are 25,000 veterans of the war in Vietnam, Jay Hershenson, the University Student Senate chairperson, pointed out. "They gave to their country, and now what is their country doing for them," he said.

Belle Zeller, president of the Professional Staff Congress, the CUNY faculty union, urged students to "bring their parents" to a demonstration which took place yesterday in front of the Board of Higher Education headquarters at 80th Street and York Avenue.

had represented the School of Nursing.

The two students indicated that they had at no time sought nomination to the Senate, further claiming they knew nothing about the petitions or the person who submitted them to the Senate Election Committee in their behalf. Ms. Jones said, "We did not even vote in the election." (A similar description of the bulk of the College's student body.)

Nancy Chiller, Student Ombudsman, announced that the signatures appearing on the

(Continued on Page 4)

BHE Postpones Budget Vote

By JOSEPH L. LAURIA

The Board of Higher Education last night postponed a vote on a budget-cutting plan which called for a four-week payless furlough on City University faculty and staff and the barring of 20,000 students from entering the University next February.

Reading from a prepared text, Board Chairman Alfred Giardino announced that the Board would put off the vote until next Monday in order to hear alternative proposals from speakers representing various groups, who packed the tiny conference room at the Board's headquarters, 80th Street and York Avenue. Giardino said that after last night's meeting "final action on the retrenchment resolution will be taken" on Monday "without further hearing."

At issue is an additional cut of \$5.9-million that the city has asked the University to make from its Spring operating budget. The Board has proposed a plan that would suspend all Spring semester admissions, furlough faculty and staff for four weeks, close the University during Winter and Spring recess, impose a summer session fee on students and consolidate some programs as well as administrative and instructional

staff.

Opposition to the Board's proposal is apparently widespread. Fearing that the meeting would last all night, Giardino asked that speakers who had not addressed the Board, not do so, unless they had something new to offer.

Belle Zeller, President of the Professional Staff Congress, the University faculty union, assailed the Board for what she viewed as its "failure to provide appropriate leadership" during the fiscal crisis.

Zeller termed the proposed furlough "illegal" and "probably not acceptable to the city." She told a reporter later that the PSC would "be in court immediately after they [the Board] implement their plan."

"If they implement it, it's the end of the University," she said.

Meanwhile, more vocal opposition to the Board's plan was being voiced by about 500 angry University students who suspended traffic and rerouted city buses on 80th Street, outside the Board's headquarters.

Shouting, "They say cutback, we say fightback," and carrying placards that read "Free Tuition is a right — make the banks pay" the demonstrators several times seemed about to rush the entrance of the building. But a wall of 35 city

policemen apparently altered their plans.

Back inside, the University Student Senate offered what they called a "substitute resolution" to the Board.

The resolution called for the Board to reject the Mayor's request for additional reductions in the University's 1975-1976 operating budget. It also asked that Governor Carey "introduce emergency legislation during the current special session" to give the University the state funds "originally certified and approved during the spring, 1975 legislative session."

The University Faculty Senate also pleaded with the Board not to approve the retrenchment plan. "This Board's proposal, conceived in secret session and away from the eyes of the University community and its leadership, constitutes the height of uninformed and ill-advised decision-making," a USS spokesman told the Board.

Asked following the meeting whether the Board would meet privately during the week, Giardino said "we will meet and listen to other alternatives. That was the purpose of this meeting. We hoped for more constructive statements but there were very few, let's face it."

Davis Center Delay

(Continued from Page 3)

Mellon University drama department who became director of the center on July 1, explained that a large number of advanced theater training programs at the Center required the completion of Aaron Davis Hall.

He mentioned as an example a program of theater training workshops that were being planned to develop into a repertory company of Davis Center graduate students.

The repertory company would be designed to give performances for college and community audiences.

After Aaron Davis Hall is constructed, plans for the center include a community-centered Summer Festival of the Arts.

According to plans, the Festival would allow Center students to perform before live audiences.

However, the program would still take place if space were found on campus over the summer, according to Gister.

Other plans, previously formulated by College officials, include the assignment of Davis Center students to community internships involving short term

projects for beginning students and semester projects for the more advanced.

The internships, according to the plans, involved the complete production of an arts program, such as a play or film presentation, with students responsible for all aspects of production.

The plans go on to describe programs in which Davis Center students would work in Saturday morning community programs, summer recreation centers, and help develop summer programs at town theaters.

Summer institutes were being formulated, according to plans, to invite high school teachers of drama, and high school actors from throughout the area to work with "distinguished directors" in an "intensive four-week workshops."

Gister said that a major setback resulting from the construction halt is that the building will not be complete on time to serve the community. "That was a major point of the center," he said.

Gross said the construction halt "greatly affects our plans, I'd be lying if I didn't say that."

As an example of the result of

space limitations that would arise from the halt in construction, Gister said a professor teaching a stage design course might have to continue "to do it without mannikins or a cutting table and only one sewing machine" longer than they had expected.

Gister said that "right now we have just enough room for the two dance classes, but when the third comes there won't be any place to put them."

In an impromptu tour of the center's facilities in Great Hall, on the second floor on Shepard Hall, where most of the center's activities take place, Gister discussed the aspects of the hall which he said were "not highly adaptable."

"This place is overcrowded because we have dance, theater, stage design and music students in her at the same time. The floor is too hard for dancing," he explained, pointing to the marble ground.

Jay Martin, an artist-in-residence at the center, who was teaching a course in stage design, said the shutdown "is just awful. It's a shame having to work in this place [Great Hall]. It's like being in a football stadium."

Unreasonable Times

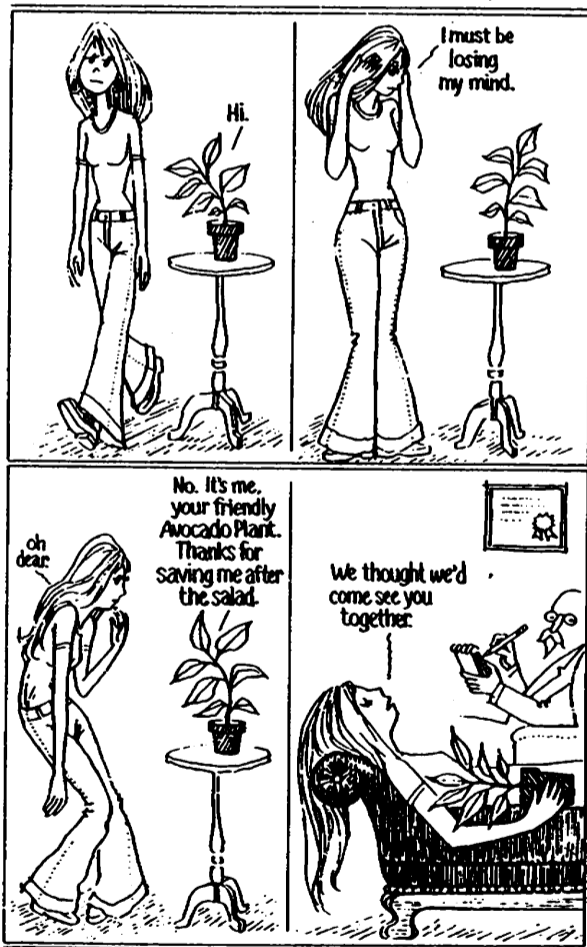
(Continued from Page 2)

they are met with a passive response on the part of the working people of New York. And, to some degree, the mood on campus, and within the city generally, seems to be one of despair and demoralized acceptance — or at least, the press always makes sure to tell us that this is the case. Our first task, if we are to win the fight to save this University, is to create a new mood of militancy and ferment. We must dare to organize militant and continuing protest actions, even when it seems that many of our fellow faculty and students will sit passively by. The reality of the cut-backs has become sharper and sharper, and people have begun to organize on campus after campus.

If we are to win, and we can win, we must organize, and organize, and then organize some more. We must begin by talking to students and teachers in our classes, to people in the campus organizations to which we belong, and to rank and file municipal workers and community members. And, of course, we need to participate in demonstrations, and more demonstrations, against the cut-backs. We must help to create the mood in which a general strike, of all New York workers, protesting against the various budget cut-backs, can take place.

All of this is a long way off. But we must begin someplace. In these unreasonable times, in this absurd situation, the "unreasonable" course of refusing to accept the budget cuts, and of organizing militant protest action, seems the most truly reasonable thing to do.


Isadora and Her Avocado Plant.



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INSIDE EVERY CALIFORNIA AVOCADO THERE'S A FREE TREE. AND SOMEONE TO TALK TO.



FPA PRESENTS

Tuesday - 11/25 Thanksgiving Disco Dance -

Time 1:30 PM

Place: Buttinweiser Lounge, Finley Center

Monday - December 1 Monday Movies at the

Monkey's Paw

Bugs Bunny & Friends and *San Francisco*,

Starring **Clark Gable & Spencer Tracy**

Time 2:00 PM

Weds - 12/3 Concert *Singing Gospel Choir*

Time 4:00 PM

Place: Buttinweiser Lounge, Finley Center

Thursday 12/4 Concert *CCNY Jazz Ensemble*

Time 12-2 PM

Place: Finley Grand Ballroom

Fri - 12/5 Film *Singing In The Rain*

Starring **Gene Kelly & Donald O'Connor**

Showtimes 1, 3, 5, 7

Place: Finley Grand Ballroom

The 'Basket Money' Days are Over

By PAUL DABALSA

'I don't give a flying fuck about the music business, I just play my music'



David Bromberg

David Bromberg, multi-talented folk-blues musician, has just completed his most successful concert tour to date. After an encouraging European stint, Bromberg embarked on a cross-country tour, which was recently highlighted by four sold-out shows at The Bottom Line. His latest album, "Midnight On The Water," was released in time to coincide with the tour. Wanting to discuss the LP and the tour, I trekked down to the artist's West Side apartment where we chatted for a while.

OP: Are you glad to be back in New York?

Bromberg: Oh yeah. New York is my town . . . I love it here. It's pretty nerve wracking playing here, though, because there's so much pressure. You know, like, the record company says, "There'll be a lot of press down tonight so you better be good." And record company executives are sitting out there with the press, and you can really feel the pressure. This time, though, the band feels a bit looser. The last time I played The Bottom Line the pressure got to me and I suppose affected the show a bit.

OP: Where are you originally from? Bromberg: I was born in Philadelphia, then lived a while in Tarrytown. I've been living in New York for the past 11 years. In Tarrytown there was no one

like me and I felt very uneasy living there. I love New York.

OP: During your travels across the country, did you find any other place you liked?

Bromberg: Well, I didn't like the West Coast. It seems things are just beginning to happen out there. But, if I had to pick a place in California it would have to be San Francisco. I liked Colorado even less than California. The only place I really liked was Texas. I guess that's about it.

OP: Where would you say you have the greatest number of fans?

Bromberg: Definitely in New York State, New Jersey and the New England region.

OP: Do you enjoy playing clubs more than concert halls?

Bromberg: no. I can't really say I have a preference. It all depends on the sound system. I'd rather play a large hall with a good system than a small club with a bad system. We tend to play an equal number of clubs and concert halls.

OP: Do you play a lot of colleges?

Bromberg: Yes, especially on the East Coast.

OP: Do you remember your show at Columbia University about 6 months ago?

Bromberg: Yes — that wasn't a very good show. The sound system was awful. We had sound difficulties all night long.

OP: Would you consider playing at City College again?

Bromberg: Sure — you know I've played there once or twice. I played the Cafe Finley.

OP: You also lectured at City last semester.

Bromberg: Yes. I did a few lectures and had a good time.

OP: Having had direct contact with a number of present day college

students, how would you compare their attitudes with that of students six or seven years ago?

Bromberg: I think students today are the same way they were back then; they're interested in dope and sex.

OP: Did you attend a college?

Bromberg: Yes, I went to Columbia for a year but just couldn't handle it at all.

OP: Do you have favorite song?

Bromberg: I really like *Sammy's Song* from my first album; it's a strange song.

OP: How do you feel about your latest LP, "Midnite on the Water"?

Bromberg: I think it's my best album thus far.

OP: Why is it that you didn't include "Sharon" in many of your earlier sets, while now you seem to slip it into the set more often?

Bromberg: Well, I don't plan my sets. I just get up on stage and play the songs I want to play at that moment. When I feel in the mood for "Sharon," I play it. When I don't, I pass it up. But now "Sharon" has become a favorite of my rhythm section and I guess because of that we do tend to play it more frequently.

OP: Who was that girl you brought out to dance several times during "Sharon"?

Bromberg: That was Sharon. She's a girl I met at a party. She was doing some crazy dance and I'd never seen anything like it before. So I wrote a song about it.

OP: Do you consider "Kansas City" to be your show-stopper?

Bromberg: We're all tired of that song and we don't include it in our sets much anymore.

OP: What was it like working with Jerry Garcia, Bill Kreutzman and Phil Lesh?

Bromberg: Great. They're excellent musicians.

OP: You once played with Dylan, is

(Continued on Page 10)

Jerry Jeff Walker

A New York Cowboy Turned Nashville Outlaw?

By LEO SACKS

Singer/songwriter Jerry Jeff Walker came to New York to play for an eager Beacon Theatre audience last month with support from his traveling steadies, Austin's own Lost Gonzo Band. Walker, who was raised in the Catskill area of Oneonta, New York, is a soft-spoken man with easy features, a matronly smile, and a new album on MCA called *Ridin' High*. Jerry Jeff is altogether disarming, at times even shy, in the sofa comfort of his St. Regis suite on East 55th Street, with his wife Susan (they celebrate their first anniversary this December). It's late in the afternoon on a chilly November Thursday, and Jerry Jeff is looking a mite hungover. He's a big fella; wears a red Western-style shirt, beige slacks and has a bit of a belly.

Walker began playing in high school bands during the 50's. "It was one guitar and six-part harmony back then," he remembers. "But I took off from school and decided to see the country. I started playing bars, parking cars and traveling around. Music was just something that went along with it."

"You didn't really think about writing in particular then. I used to be able to make 'em up as I went along; and I still don't write 'em all down. I'll sketch a few now and then; it all depends on how complicated the idea is that I'm trying to express."

Walker plays a hybrid country and rock music whose roots, he suggests, is "all the music I've ever listened to — it all comes together." Walker points to "a little Everly Brothers, some Johnny Cash. And don't forget the Dion," he adds, wryly. "It's all in there." The beauty of Walker's sweet prairie sound is the harmony and balance he and the Gonzos (there are six) strike up. Or cook up, actually. The sweetness of the amalgamation is no doubt reflected in the looseness of the Beacon crowd the following evening. People are swaying, some are humming, some relaxing; I'm just drifting further and further into my seat, digging on. "Sangria

Wine." "I'll play to any audience that will listen and enjoy. That's why I play," Walker says.

"I've been looking to express myself a little differently than the studios would have you do it," he says of Nashville politics. "That's why the companies have house bands and producers. They can turn out products faster that way."

The outlaws of country music, people like Waylon Jennings and Charlie Rich and Willie Nelson, have been labeled outsiders largely because they play the kind of music that doesn't quite fit into the Nashville mainstream. "For a long time, Willie just couldn't get his personality onto record because they kept slippin' him into a slot when he had his own way of singing and playing. Finally, he had to step outside the mainstream to get on his own two feet and record with a band he'd sound comfortable with. Before, he'd sing forced and uptight, trying to be himself in their mold. It didn't quite work, though, and that's when you get that 'outlaw' connotation."

After his "Mr. Bojangles" song became popular, said Walker, the "so-called underground FM thought I was pop, pop didn't know who the hell I was and country sure didn't know what I was doing either, so I just kept pickin'." I figured, "It makes sense to me; it's got to make sense to somebody else, too. How many of them, I don't know."

Walker's *Ridin' High* is im-



Jerry Jeff Walker

pressive. The LP combines the efforts of Nashville musicians David Briggs (piano), Norbert Putnam (bass), Kenny Bettry (drums), Johnny Grumble (fiddle), and Weldon "Speedy" Merrick (pedal steel) with the high-flyin', country-smart Gonzos. Sure enough, it's a fine set. Walker: "The Gonzos are always thumping around in the studio, looking for a sound, so we figured that we'd use our Nashville friends in a studio already miked for their instruments. They built it, after all. We used their bottom for a little more of that country sound with our acoustic and electric guitars. This freed our band to sing more and not have to worry so much about playing."

The disc has a lot to offer. The caliber of playing is smooth and pleasing throughout; the picking is a delight. Walker uses an assortment of tunes written by his close friends (he wrote two, "I Love You" and "Pissin' In The Wind"), and the emphasis is on the individual tunes as much as on the playing itself. Assuredly, each track gets Jerry Jeff's personal signature with an identity and expression all to its own. "Public Domain," by Gonzo member Bob Livingston, and Willie Nelson's "Pick Up The Tempo" are virtuous sumbitch's, Walker's easy slang pacing the opening two tracks. Tomas Ramirez and the Gonzos support a beautiful wedding song ("Like A Coat From The Cold") written by Guy Clark that Walker sings. In addition, Jerry Jeff interprets Jessie Winchester's "Mississippi You're On My Mind," Chuck Pyle's "Jaded Lover," and Gonzo John Inmon's "Goodbye Easy Street."

Coincidentally (?), the Gonzos have just released their first album, *The Lost Gonzo Band*. The LP shows a side of the band that doesn't emerge in their collaboration with Jerry Jeff. They're a good acoustic band with smarts and character. Bob Livingston of the Gonzos says, "We have all kinds of freedom when we play with Jerry Jeff, and each of us plays a particular role in his songs. We're happy."

'Stardust' Examines the Making of a Rock'n'Roll Superstar

It is difficult to judge whether *Stardust*, a new Rock 'n' Roll film, is an expose on the corporate packaging of music, or merely a simplistic view of the rise and fall of a rock star. In any case, it presents a realistic view of the rock phenomenon of the 60's.

David Essex is rock superstar Jim MacClaine (quite obviously patterned after Paul McCartney), lead singer and writer of a group called the Stray Cats. These British working class boys are totally unfamiliar with the relationship between business and music, and as they rise to stardom they become a rock commodity, with all their holdings managed and manipulated by the corporate system. The rapid success of the Stray Cats is reflected in the frantic pace of the film. Too soon the group disbands and Jim MacClaine is promoted and sold as a single.

David Essex plays the lead role with a sensitivity that adds a personal dimension to an otherwise aloof rock idol. His acting incorporates a combination of naive and gracefulness that gives the character of MacClaine a flowing and consistent sense of being.

The film moves in a predictable direction for those of us who are familiar with "The Great American Rock Rip-Off." The Rock star is



David Essex and Keith Moon in a scene from 'Stardust'

easily tamed with a Rolls Royce and all the dope he can smoke, while his worth is multiplied into the millions by an arsenal of managers. The film exposes this financial situation and hints at its destructive effect on the star, reminding us of the rock tragedies of the 60's and the disillusionment of a generation.

Stardust, although somewhat superficial, manages to recreate the vibrance and desperate energy of Rock 'n' Roll in the 1960's. Once you are drawn into the hysterical concerts and the music that makes it all seem worthwhile, you are in no hurry to leave.

—Wendi Lazar

Smitner Tuskey, Bulldog & Co. in Intriguing Madcap Musical

By FRED SEAMAN

Dance With Me, a "madcap musical" at the Mayfair Theatre (235 W. 46th St.) is often compared to *Grease*, because both musicals supposedly take a nostalgic look at the '50s. I haven't seen *Grease*, but as far as *Dance With Me* is concerned, if there is nostalgia involved, it's not the kind generally defined as romantic indulgence in the past. When the play's pivotal character, "Honey Boy" (Howard Bartholomew) relives his high school days, we're confronted with a painful, almost nightmarish brand of nostalgia.

The musical, written by Greg Antonacci and directed and choreographed by Joel Zwick, is set in a Manhattan subway station. Honey Boy is anxiously waiting for a train during the morning rush hour. He is late for work and nervously paces the platform, becoming lost in thought to the point where he's oblivious to his surroundings and starts belting out an old rock'n'roll song. Suddenly, the subway station becomes a dance hall of the '50s and a bewildered Honey Boy is confronted with his high-school sweetheart, Judy Janine, who complains that he's always late for their dates. When they start dancing he gets pretty horny, starts fumbling with her bra, and suggests they "go for a walk." But she insists she's "not that kind of girl," and he blurts out a marriage proposal. They arrive at the marriage office too late to get a license, but since "it's the thought that counts," as Honey Boy puts it, they decide to fuck right there on the office floor. She's already down to her bra and panties when his cock gets stuck in his fly.

Later we see Honey Boy as an athlete in a medley of superb slow-motion sport scenes. In basketball his opponents constantly punch him in the groin, in baseball he is almost knocked out when a ball

strikes his head, and in tennis a ball is rammed down his throat.

So far the musical is relatively easy to interpret. Honey Boy is a clumsy weakling who lacks aggressiveness and self-confidence. In the eyes of the world he's a failure, a born loser, when actually, he's only a nice guy unable to cope with a cruel and insensitive environment. He's a victim.

This point is brought into sharp focus during the play's second act. Honey Boy arrives late at the office where he's employed as a stock boy, and is given the day off by his boss, who orders him to see a psychiatrist about his "problem." Honey Boy is examined by a succession of crazy, sadistic and perverted shrinks, who label him a "homosexual-junkie-sex-fiend," and he is subjected to the Primate Scream Therapy (similar, but not quite identical with the reknowned Primal Scream).

Variety of Characters

The cast consists of six men and three women, all of them outstanding actors who impersonate a variety of characters. Bruce Knornbluth is terrific as Bulldog Allen, an animalistic gang leader, but he also plays a rock'n'roll singer, Jewish businessman, absent-minded psychiatrist, and dog. James Howard Laurence is Smitner Tuskey, an enigmatic blind accordionist, as well as a gay civil servant, sports announcer, shrink, and file cabinet. Last but not least there's Stuart Silver as vulnerable Honey Boy, and Gary Faga as Wendall Crunchall, a herculean moron. The three women in the musical are largely relegated to stereotypical roles as girl friends, secretaries and cheerleaders. The only exception is Kathleen Chalfant as Dr. Sincere, the sadistic psychiatrist who "discovers" Honey Boy's latent homosexuality and is later exposed as the real psychiatrist's

saxophone teacher).

Early Rock 'n' Roll

The music consists of early rock'n'roll hits, for the most part performed live by a singer backed by three members of the cast (on guitar, bass and drums). Deborah Lake (Judy Janine) is the chief vocalist, but several other members of the cast also sing at various times, and everybody does back-up vocals and dances. A truly unusual agglomeration of talent.

Toward the end, the play plunges into the absurd when Honey Boy falls in with a blind accordionist and his crazy companion in search of a mythical "Elephant King." In the final scene the Elephant King appears on stage while a jovial Honey Boy leads a wino to the right subway platform.

I'm not sure what it all means, but I suspect that Smitner Tuskey's line, "You have to learn to be happy here before you can be happy there" (or vice versa), is of key significance.



The Tubes' Quay Lewd and Re Styles

Tubesmania in the East?

If you subscribe to the theory that breaking into the New York market is imperative for any ambitious band, then you can consider *The Tubes* well on their way to the top. Making their debut in our marvelous city, the band sold out eight consecutive shows at The Bottom Line. I suspect that the majority of the enormous crowds which attended the shows were familiar with one, perhaps two, of the band's tunes, but many others, were completely unfamiliar with the group. The shows had more status significance than anything else. If you were in any way seriously associated with rock you had to be there. This was simply the type of show it was.

The promotional build-up for the Tubes' New York appearance began months ago while the band was selling out every club on the West Coast. At that time *The Tubes* were virtually unknown in the East, but slowly bits of information were "leaked" to the New York media, and later to the

general public. When WNEW-FM began airing "What Do You Want From Life?", along with "White Punks on Dope," the only information the jockeys could provide on the band was what they themselves had heard through the rock grapevine: the latest, most extravagant west coast sensation; Mick Jagger had seen them and liked them, etc.

Having seen the band this past summer in San Francisco, and witnessing Tubesmania at its peak — which had disc jockeys saying that New York had Bruce Springsteen just like San Francisco had *The Tubes* (no comparison) — I was anxious to see how the band would handle an audience which had never seen them before. Much to my amazement they went over incredibly well. The four-night stand at The Bottom Line was a major triumph for *The Tubes*.

The set was basically the same one I had seen them perform in San Francisco, except for a few

sketches which were omitted here. They began with "What Do You Want From Life?", which most of the crowd recognized immediately, settling the band into a comfortable groove. With the exception of "Haloos," the band performed every tune from their album — naturally, smothering them with theatrics, and duplicating it all in video. When they played "Stand Up and Shout" — the band now led by Quay Lewd — the audience responded. Suddenly there was electricity in the air, and the group was called back to do "White Punks on Dope" as an encore.

As the crowd exited with a giant murmur, there seemed to be mixed feelings, but the majority of the audience had obviously enjoyed the extravaganza. *The Tubes* will do one more show in New York, at The Beacon Theatre on November 23rd, and if this one proves to be a comparable success, then there's no doubt that *The Tubes* have arrived.

— Paul Dabalsa

Linda Hopkins Portrays 'Empress of the Blues'

By JEFF BRUMBEAU

In the early 1900's a teen-age girl left her home in Chattanooga, Tennessee, and started on the road that would eventually establish her as one of the greatest blues singers we'd ever know. Her name was Bessie Smith. She traveled the southern states, singing in tent shows and on the black vaudeville circuit until she finally landed a recording contract and wide, enthusiastic acclaim. For seven years she was on top, but as the depression closed in along with the decline in popularity of the blues, the artist suffered her fall from the public's interest.

But during these few years she earned the title "Empress of the Blues," and showed them why. She could take that music and make it stand up and walk. To those full-house crowds, she was singing about their lives and making them feel it.

And one of those people who were applauding for Bessie was Linda Hopkins, New Orleans bred and raised on gospel. And just as Ma Rainey was the inspiration for Bessie, The Empress of the Blues became Linda's greatest influence, and she took what she learned to audiences throughout the U.S. and Europe. But today, 38 years after Bessie's death you can find her at the Ambassador Theatre at 49th and Broadway singing the music of

the woman she loves best in the new musical, *Me and Bessie*.

The musical, conceived and written by Will Holt and Linda Hopkins, is a light-hearted and informal package. It consists of fragments of Bessie Smith's life, relayed by Linda and co-stars Gerri Dean and Thomas Pollard through narration and music.

Often the action appears to be chaotic, jumping from one incident (Continued on Page 10)



Linda Hopkins

Opop Record Reviews

By PAUL DABALSA

THE TUBES — A&M — Listening to *The Tubes* debut LP without ever having experienced them live is almost as exciting as having to memorize Lou Reed's "Metal Machine Music." But even if you have seen the band's show, I don't promise the album will sound much better. Alright, I must admit that "What Do You Want From Life?" has grown on me, and that "White Punks on Dope" could have turned into an underground epic (if it had been done by *The New York Dolls* or *The Velvet Underground*), but as a whole, this Tubes' initial effort sounds like a lot of electronic mumbo-jumbo. The music is consciously baffling and often ends up as cosmic slush. Perhaps on their next effort they'll wise-up and progress along the lines of the two songs aforementioned, putting aside all the synthesized crap. What they do next should determine whether *The Tubes* are hype or authentic talent.

THE WHO — "By Numbers," (MCA) — Who records once conveyed a tremendous sense of explosive immediacy, capturing

the fiery spirit of rock and roll better than any band ever before. The Who were a guitar-smashing, mike-swinging, drum-bashing bunch of rockers who performed the music at its gusto best. "By Numbers" offers us a much different *Who*. The new band is ultra-sophisticated, media-conscious, and, in general, more involved with the entire phenomena of showbiz than with rock. "By Numbers" is more controlled than any of the *Who's* previous albums. The LP is a tight, thematically unified work, the focus being on aging rock stars. The tunes — as is always the case with Townshend's compositions — are fraught with meaning, and a few ("However Much I Booze," "Squeeze Box," "Success Story" and "How Many Friends") even offer a beat. The new album seems to suggest that the *Who* have burnt out. But the band is currently on tour, with New York dates likely in January, and then we'll have a chance to see if the boys can still rise to the rawness of "Live at Leeds."

HYDRA — "Land of Money," (Capricorn) — A few months back I had a chance to catch the band at

The Electric Ballroom in Atlanta, and you simply wouldn't believe the wildly enthusiastic audience reaction. I almost had to check to make sure I wasn't at a Bruce Springsteen concert in New York City. Hydra has made a few efforts in trying to convert northern audiences but have found it difficult to do so. With "Land of Money," their most ambitious effort to date, they have returned to the studio and again the result isn't indicative of the intensity the band believes they are capable of generating. "Land of Money" ends up as a listenable LP, but one which will hardly lift the band above second billing in the north.

ALLMAN BROTHERS — "Win, Lose or Draw" (Capricorn) — A few of the most devoted *Allman Brothers* fanatics have guaranteed me that this album takes a few good listens. But, man, I've been an Allman follower from way back when, and I swear I've listened to this LP at least a dozen times, and still no dice. I mean, if you listen close enough, you'll see that each Brother enjoys his moment or two, but not once do they share these

(Continued on Page 10)

WHAT'S HAPPENING

Monday Film Series

In the Monkey Paw (located in Finley's basement) 2:00-3:30 p.m. Monday, Dec. 1. The Devil and Mr. Hare, starring Bugs Bunny, plus San Francisco, with Clark Gable and Spencer Tracy.

Speech and Hearing Open House

For free consultation and treatment of hearing defects, or speech and language problems, come to the City College Speech and Hearing Center's open house on Monday, Dec. 1 and Tuesday, Dec. 2 from 10 a.m. to 3 p.m. Call 690-5383 for more information.

Gospel & Jazz

On Wednesday, Dec. 3, a gospel choir will sing in Finley's Buttenweiser Lounge at 4 p.m. On Thursday, Dec. 4, the College's Jazz Ensemble will perform in the lounge during club hours, 12-2 p.m.

Poetry Reading

With Albert Goldbart, National Book Award nominee, Wednesday, Dec. 3, 12 Noon in Finley 330.

Foreign Students Meeting

All foreign students are urged to attend a meeting with foreign students advisor Harry Meisel on Thursday, Dec. 4, 12-2 p.m. to discuss the impact of the budget cuts. Call 690-5344.

Singing in the Rain

The classical musical starring Gene Kelly will be shown on Friday, Dec. 5 and show times are 1:35&7 P.M. in Finley's Grand Ballroom. Admission free with college I.D.

Career Day

The Black Students Psychological Association presents its annual career day, on Saturday, Dec. 6, from 11 a.m. to 3 p.m. at the Community Service Center (144 W. 125th St., 2nd floor). The focus will be on the career possibilities in the various areas of psychology, and information on admission and on admissions and financial aid for graduate schools. For more information call Po. at 666-4651.

Disco Benefit Dance

Boricuas Unidos presents a Disco benefit dance for the Davidson Community Center, Dec. 5, from 5 p.m. to midnight in Finley's Buttenweiser Lounge. There will be continuous latin and soul music (presented by two New York D.J.'s) and food and refreshments. Donation is \$1.50.

Scholarship Raffle

On Thursday, Dec. 11, the Black Student Collective will hold its annual scholarship fund raising raffle in Bowler Lounge (located in Shepard's basement), from 1-2 p.m. Raffles may be purchased in Finley 332 (Black Pre-Law Society) or Finley 329 (SEEK Student Government).

Third World Cultural Festival

All CCNY Third World student clubs are invited to participate in and co-sponsor a cultural festival to be held on Thursday, Dec. 11 in Finley's Grand Ballroom. The festival will feature songs, cultural dances, skits and photo exhibits. The purpose of the festival is to build greater Third World Unity on campus, and to establish a basis for future cooperation. Clubs interested in participating please contact Steve of Concerned Asian Students (964-9577), or leave a note in 335 Finley.

CCNY Talent Search

If you sing, dance, draw, tell jokes, or have any other talent and would like to perform, contact the Finley Program Agency (151 Finley) or the Leonard Davis Center (221 Shepard).

Who Killed JFK?

OP presents: From Dallas to Washington, Part II on Thursday, Dec. 11 at Noon in Finley 438. A slide show entitled "Who Killed JFK" will be presented, and Bob Ranford (Research Action Group) will discuss the connections between the Kennedy assassinations, Watergate and the SLA.

Day Care Center

The College's Day Care Center has openings in its Kindergarten class for three and four year olds. Contact Ms. Glover, family counselor, at 690-4177 or 368-1064.

Candle-Making Workshop

With Alan James, a professional chandler. Mondays, 11:30-1:00 p.m. Sponsored by the College's Institute for Medieval and Renaissance Studies (located in Shepard 222, tel. 283-7688).

Attention Veterans

CityVer magazine wants your stories, poetry, cartoons, articles, and any ideas and suggestions. Come up to Rm. 421, Finley.

Crafts Workshop

Mondays .. silkscreening; Tuesdays .. leathercrafts; Wednesdays .. needlecrafts; Thursdays .. stained glass; Fridays .. open workshop, 11 a.m. - 4 p.m., Rm. 350 Finley. (free)

Basketball Invitation

All students, faculty and staff of the College, as well as their families and friends are invited to attend free of charge the City College Varsity and Junior Varsity home Basketball games during the 1975-76 season. Just show your I.D. at the door of Mahoney Gym. A schedule of Basketball games can be obtained in Rm. 20, Mahoney Hall.

Volunteers Needed

If you're interested in tutoring children in math, reading, etc. 2 hours weekly, call Mrs. Medina at Goddard/Riverside Community Center: 873-6600.

Free Pregnancy Tests

At the Center for Reproductive Sexual Health Inc. (444 E. 62 St., and 55 Washington Square South) Also available at the center are low cost abortion services; gynecological check-ups, and free breast examinations. For further information and times, call 758-6110.

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Photo by CHARLY BARBANELL

Winning Entry of OP's Photo Contest
(Complete Photo Contest Results in Centerfold)