

# Crisis is at a Stalemate, Senate Has No Solutions

## Students Stage Mock Funeral for Beaver on South Campus in Protest to Board's Actions

By JOSEPH L. LAURIA

With the City University fiscal crisis at a standstill, a meeting of the Faculty Senate last night proved to be typical of the lack of viable proposals being offered to keep the University's head above red ink.

"Nothing happened," said a College administrator who was present at the Senate meeting. "Alternatives to the Board of Regents' proposals were asked for, but the Senate remained silent."

The Board of Regents has proposed that the state increase its share of funding the CUNY budget from its present level of 40% to 75%. In return, the state would, among other things, assume a majority on the Board of Higher Education, impose tuition on CUNY students at the State University level (\$650 for freshmen and sophomores; \$800 a year for juniors and seniors) and set minimum academic standards for admission.

The B.H.E. countered this approach to cut \$55-million from the University budget last Monday when it voted to place faculty and staff on a month-long payless furlough next spring; to seek state aid and more time to spread out the cuts; and to impose stricter academic standards for future incoming freshmen. However, City Hall has rejected this line of action.

At the Senate meeting last night, Harry Lustig, Dean of Science and one of the more outspoken members of the administration on the budget issue, released a letter he sent to President Marshak on Wednesday in which he supported the Regents' proposals.

"Whether one agrees with every detail of the Regents' proposal to save the City University or not, it is clear that the plan is a rational

composite of steps which distribute the required sacrifices equitably," Lustig wrote.

He charged that the Board of Higher Education was "guilty of misfeasance and malfeasance" and that its members should be removed from office. He said that the Regents should assume "direct operational control" of the University.

In the city's view, the most undesirable aspect of the B.H.E.'s proposal on Monday was, the faculty furlough, but for others, it was the minimum standards for admission.

President Marshak said following a Policy Advisory Council meeting on Wednesday that the Board's proposal, "if it stays," would be "devastating" for the University.

But the city found the proposal unacceptable, though apparently not because of any modification of the Open Admissions principle. Their objections were caused by an angry faculty union, prepared to fight the proposed furlough in court with a strong case.

But amid all confusion, some students here have what they feel is a clear view of what the outcome of the crisis will be. About sixty of them staged a mock funeral yesterday for the College's mascot — the Beaver — in protest to any proposal that aims at cutting the University budget.

The students gathered on North Campus and marched down Convent Avenue bearing a cardboard coffin marked "Student Body CCNY — Buried Alive."

On South Campus, where the statue of the Beaver stands, the students offered "eulogies" for the "deceased," which they said were "Open Admissions and Free Tuition."



JEFFREY TAUSCHER

# P.A.C. Tables Beer Proposal Again, Blacks Score the College for Drugs

By JOSEPH L. LAURIA

The Policy Advisory Council (PAC) voted on Tuesday to postpone action on a measure that would allow beer to be sold on campus.

The vote came after opposing sides had sharply debated the resolution to permit beer to be served at the Monkey's Paw cafe in the basement of the Finley Student Center.

The thrust of the opponents' argument centered around what they viewed as the already "delinquent" situation in Finley due to the abuse of marijuana, hashish and other soft drugs. They claimed that providing easy access to alcohol — often not referred to as a drug — would compound an already deteriorated situation.

"A beer hall can only compound this delinquency problem," said a spokesman who read a statement from several black student groups. The statement went on to say that the drug problem in Finley "affects only the black student in his first and second year," and that the College administration would do

nothing as long as it was a "black problem."

However, the Day Student Senate, which is predominantly white, proposed that beer be sold for a six month trial basis in the Monkey's Paw.

The Senate backed its proposal with a poll it took on Tuesday of 536 students, in which 442 (82%) favored beer in the Monkey's Paw.

The Senate proposed that beer, and possibly wine, be served each day between 3:00 p.m. and 8:00 p.m. and be restricted to College students, faculty and staff.

The PAC rejected a proposal for a beer parlor in February of 1974 and instead recommended that a coffee house — the Monkey's Paw — be established. At that time, a major opponent of the beer proposal was the principal of the on-campus Music and Art High School, who feared that minors from his school would be lured into drinking at the College.

Harry Lustig, Dean of Science and a member of the PAC, said at the meeting that he was "terribly saddened" by the panel's decision to table the vote.

"I think a fair comparison can be drawn to dictators who want to impose their morality on the people," he said. "This is no different from the abortion issue. Trying to impose your own Puritanism must pass — everyone should have the right to decide for themselves."

Prof. Jerry Kouvar, an assistant to President Marshak, said that he thought "at first that the issue was a matter to be left up to the individual student. But now I've considered that many students here come from deprived environments and come to the College to alter their lives, and we should provide a supportive environment. Civil liberties have to take second place to our responsibility to provide that environment."

Edmond Safarty, Dean of Student Services, opposed the stance taken by the black groups on the Finley situation. He said, "it just isn't true about nobody caring."

"We go through the lounges 80 to 90 per cent of the day talking to students about drugs, checking I.D.'s, and we've found that most of the problem lies with non-

students," he said.

Herbert DeBerry, the Dean of Student Affairs, said, "we can't eliminate all problems — there's a drug problem in Finley, but whether this will become related to beer, I don't know."

Maynard Jones, the Evening Student Senate President, who is black, said that the Senate was "overwhelmingly" opposed to the beer resolution.

Jones said that the drug situation in Finley was so bad that when he walks "outside the Senate office on the third floor of Finley, and I breathe in, and I get high. I walk by the Snack Bar and breathe in, and I get high, and I walk past the lounges on the first floor and I breathe in and I get high."

# Reagan and Wallace May Join Forces for '76

By JOE BELDEN

LOS ANGELES, Nov. 20 (PNS) — Betting that blowups at next year's national convention could split the Democratic and Republican parties wide open, key conservative operatives are laying the groundwork for an electoral alliance between Reaganites and Wallaceites that could produce a major new party.

The two camps seem irreconcilably divided on certain issues, but a number of conservative Republicans think the time is ripe for conservatives of both parties to unite behind their common beliefs.

Prime mover in the effort is National Review editor William Rusher, who has been crisscrossing the country recently pushing the message in his book, *The Making of the New Majority Party*. Rusher argues that the "economic conservatives" who form the majority of the Republican Party should stop trying to compromise with liberals like Vice President Rockefeller and Senators Javits, Percy, Mathias and Brooke. Instead they should join forces with the "substantial, highly volatile" minority of the Democratic Party whom Rusher calls "social conservatives."

These social conservatives, Rusher notes, bolted the Democratic Party for Wallace in

1968 and for Nixon in 1972. Now he would like to corral them into a new conservative party that would "do to the Republican Party what the latter did to the Whigs: namely, replace it *in toto*."

The core of Rusher's planned new party is the 70,000-member American Conservative Union (ACU), formed in 1964 by conservatives who had been purged from Republican party leadership after the Goldwater debacle. Now it stands as the most influential conservative lobby in Washington, D.C., and is forming affiliates in every state to make certain that a third-line slot be available for a major conservative candidate on every state ballot in 1976.

Rusher's chief task is to convince ACU members and Wallaceites in the American Independent Party (AIP) that if they forego their relatively minor ideological differences, they can create an electoral majority. "While hard-line, ideological conservatives are not a majority in this country," Rusher told a meeting of the California affiliate of the ACU here recently, "most Americans when questioned say they would rather think of themselves as conservatives than as liberals."

Rusher estimates that together, the Reagan-type economic conservatives and the Wallace-type



President Robert Marshak

social conservatives compose 55 to 60 percent of the populace.

CHIEF OBSTACLE  
But steep obstacles still face what Rusher grandly calls the "ideological and intellectual merger of the two wings of American conservatism." First and foremost is the nature of the two main candidates who embody them.

Reagan Republicans see Wallace as indeebly tainted with racism, and view him as too liberal on domestic issues. "We're concerned with his progressivism," said one hardline conservative. "He wants to bring the federal government into areas where it's not needed." Wallace's identification with the working man is especially fearful to many economic conservatives, who regard the AFL-CIO and its political arm COPE as evil incarnate.

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# Committee Seeks Budget Data From Provost Brenner

By ANDREW G. FEIGENBAUM

A registered letter requesting a full disclosure of budgetary cuts made at the College since June 30 has been sent to Provost Egon Brenner by the City College Emergency Committee, but thus far there has been no response from the Provost's office.

The City College Emergency Committee, a coalition of students, faculty and staff, is opposed to the institution of tuition, modification of Open Admissions and the dismissal of faculty and staff at the College.

Along with full disclosures of budget cuts the Emergency Committee has requested the names and departments of Faculty members who have been fired or denied tenure. Provost Brenner has refused to reveal this information to the student press, citing "professional discretion" as the reason.

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# The Business Manager Learned Math Here

MARK T. McDONOUGH

I sit by an overfilled desk, and I'm frustrated by my futile attempts to write a column for OP. I bang my hands on the desk top, uselessly trying to gather some feeble pleasure from my tantrum; I clasp both hands tightly behind my head and lean back in my chair. My head is throbbing with a migraine headache; my mind screams, "I can't write, I can't do anything." Then, in a splurge of stuffed emotions being released, I sit up, lean over the desk and begin to write.

Marc Lipitz, OP's Managing Editor for the fall term suggested that I write a column about my term as Business Manager for OP. And even as I write this, my hands are cramped and in pain; my untrimmed fingernails and hands greasy from a hastily eaten supper in a back room at the printer, make it difficult for me to grasp the pen. Damn, it's so fucking hard trying to concentrate on this mind boggling column.

My headache is not diminishing. This is real. And after four months of putting ads (\$400) in OP and contributing with nine By-lines, I condense the whole scene, all four months and eight issues, into one word, "Headache."

The main problem with being Business Manager for OP is that it is a title co-equal in prestige with the Managing Editor, but it has little in the way of power when controversial issues surface within the newspaper. It is a position which demands the utmost in time and responsibility, but the praise and glory is nil.

Basically, the Business Manager's duties are a combination of mail clerk, accountant, Public Relations, Advertising salesman and Advertising layout artist. But in selling ads, the Business Manager of OP is faced with almost insurmountable obstacles, the foremost being our traditional outlook on the confused and distraught world that surrounds us. OP is remembered as that leftist radical newspaper which prints pornography and abuses the facades of our over-sensitive student body. With the printing of "The Sensuous College," OP has again managed to lose some of the respectability that it had attained during the fall semester.

This semester, our main source of advertising (National Educational Advertising Service) dried up, forcing me to bust my ass to get ads. Last semester, OP finished \$2,000 in the black and presumably, we will finish this term with approximately the same

figures. OP has printed 84,000 copies this semester, but even though you can't find many issues on campus two days after delivery, advertisers still feel reluctant to place an ad with us. Hopefully, within the student body, there is little doubt as to our impressive performance this semester and next term, maybe doubtful advertisers will see the light.

Marc reminded me that we weren't getting any gold watches when we relinquished our honored (sic) positions. But after keeping OP supplied with paper, staples and paper clips, I wouldn't be surprised to find myself receiving a gold paper clip. At one point, Marc and I decided to run a humorous cartoon about advertising (see rerun on page 11), but the response was nil. It's sort of ironic that we were probably the only people who read it.

With the SNAFU of The Campus, which resulted in their being \$10,500 in debt, the other newspapers on campus are now under close watch by both the Student Senate and the Administration. This means that I have had to keep the books on deposits and spending accurate and up to date. For me, this has been the most challenging and productive aspect of the Business Manager position. It forced me to know where, when and how each dollar was spent and who spent it.

[Editor's Note: I think Mark failed Math 54 and got a D the second time around]

My headache's gone now. I'm sitting down, relaxed, typing. There isn't much noise around me and I'm thinking about all the things I wanted to say in this column.

One point I really wanted to make about this semester concerns the lack of unity within the student body and faculty at City. I feel that this is one of the reasons for the closing of Open Admissions and imminence of tuition. My feelings in a nutshell: quote, "Congratulations to the students and faculty of City College, especially those who valiantly fought so little so that there would be tuition and no more Open Admissions at CUNY next year. I commend you all, because it could never have been done without your spineless performances."

I would like to end this column on this note: Newspapers are very important. During the present fiscal crisis, the students cannot depend solely upon the public media to interpret and report the news that

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## Editorial:

# Politicians, Bankers and Administration-Partners in Powerbroking

Acting under a veil of evasiveness and secrecy, the College's Administration, via its Retrenchment Committee, has been planning the dismantling of the College since Thanksgiving.

The lack of straight answers from the Administration concerning budget cuts which will directly affect all City College students, faculty and staff, is indicative of the manner in which all New Yorkers are being treated by such non-representational bodies as Big Mac and the Emergency Financial Control Board (EFCB). The College Administration, Big Mac and the EFCB, among others, have demoralized and factionalized the city by taking power further away from the people than it has ever been.

We feel that since the Administration has decided to comply with the bankers' and politicians' decision to destroy CUNY, it should at least supply us with the information we need to fight for the school's survival. The Administration should comply with the letter sent to Provost Egon Brenner by the City College Emergency Committee, requesting a detailed and full disclosure of faculty and staff dismissals, departmental cutbacks, and reductions of special services (SEEK, CEDA, Day Care) which have already taken place, and of those cut backs which are planned but not yet instituted.

In addition to these disclosures, meetings of the Retrenchment Committee should be made open to the public.

The tactics used by these agencies of not releasing certain information, and then releasing conflicting and ambiguous reports as to what cuts will or won't be made, only serve to keep people feeling confused and powerless.

It would be expecting too much from the power- and profit-minded few who control the city to ask them to help us save ourselves. But we hope that the interests of the City College Administration are not yet that far removed from those of the students.

## Letters to the Editor

# Long's 'The Sensuous College'- Degrading, Sexist, or Sheer Delight?

To the Editor:

I'm a student who infrequently reads any of the college newspapers. However, concerned over the Budget Cuts and curious to find out what things were happening at the college, I picked up a copy of OP.

I was impressed with the coverage of the Cuts, and really disappointed at the trash you printed called, "The Sensuous College." The article had absolutely nothing to say about sensuality. The degrading and sad photograph of a bunch of men watching a man and woman engage in intercourse on a stage put emphasis on the twisted humor of John Long. It's sad that the system robs us of the ability to have satisfying relationships (sexual included) to such an extent that we're desperate enough to resort to degrading others (and ourselves) in pursuit of satisfaction of a human need.

expression of the mainstream, tasteless, tacky ambience of City College.

John, keep writing; but, please, grow up and use your talent as befits it!

Yours truly,  
Byron L. Hall

To The Editor:

I was outraged to read the article written by John Long called the Sensuous College. It was sick and demeaning and obviously shows that Mr. Long has a very disturbed personality. Once again it proves that OP has no moral character whatsoever, and accordingly, does not realize its responsibility to the College community to publish responsible journalism by responsible journalists.

Yours truly,  
Pam Leifer

Author's Reply:

It's sad that mostly a few vocal minorities have chosen to write in on "The Sensuous College." Many people have told me that they've liked the piece and think that more should be printed like it.

To call this piece sexist is stupid; don't let anyone try and convince you that women enjoy sex less than men. Although some of the pieces were written more for the fun of it rather than reality, one must not forget that sex on campus is very prominent, especially in these economically deprived times.

I make no apologies for this piece. In fact I think I should be commended for it. Surely, it takes courage to ignore the vocal minority and print what the majority wants to read. The proof of this is that no one could find a copy of OP two days after it appeared on the newstands. If the people want it, then it is OP's duty to provide it. But for those few people who still think that I'm sick and perverted, I have only two things to add:

1. Room 123 Finley - The backroom of Dean Sarfaty's office I've been told has an extremely comfortable reclining chair.
2. The Student Senate Office - Doesn't anyone want to be close to power?

Sincerely,  
Dorothy Whitmore

To the Editor,

John Long's article, "The Sensuous College," was a sheer delight. Mr. Long discovered places I'm sure students would like to investigate. His beginning was a real fantasy trip and zeroed in on the ennui attitude typical of City College students.

I'd like to see more of this writing as it takes our minds away from all our woes about tuition, cuts and the fiscal crunch.

Sincerely,  
Dorothy Whitmore

To the Editor:

Although I think that Mr. Long's recent article, "The Sensuous College," is an excellent example of a primitive, unsophisticated attempt at humor that transgresses the boundaries of decency and propriety, I would strongly defend his right to practice maudlin journalistic buffoonery!

"The Sensuous College" is clearly an example of adroit consumerism - not responsible journalism. Freedom of expression is the issue that is at bay -

## Observation Post

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## Reagan and Wallace May Join

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Rusher sees Reagan, an excellent orator and campaigner, as the ideal catalyst for his new party. But Reagan seems more eager to use the conservative movement as a stepping stone to the Republican presidential nomination. As his chances for the nomination have grown, his enthusiasm for a third party has waned. Now he tells supporters that if he loses the nomination he will not consider running as a third-party candidate.

Many influential conservatives are angry and disappointed over Reagan's refusal to abandon the Republicans. In the key primary state of New Hampshire, where Reagan will face his first test against President Ford on Feb. 24, two important conservatives are threatening to buck him: Gov. Meldrim Thompson and William Loeb, publisher of the state's largest newspaper the Manchester Union-Leader.

Both Thompson and Loeb belong to a group called the Conservative Caucus, which supports Rusher's movement but not his backing of Reagan. By boosting Reagan, they charge, Rusher is actually boosting the moribund political party he claims to want to replace.

Other conservatives think Reagan strayed too far toward the center as governor.

The ultra-conservative United Republicans of California (UROC) issued a lengthy denunciation of Reagan at its state convention last May, labeling him a phony con-

## Seeks Data

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Gina Davis, a senior at the College and member of the Emergency Committee, said, "The administration has been withholding information so as to keep people confused and unable to act upon them (the budget cuts)."

Provost Egon Brennar could not be reached for comment.

The Emergency Committee has also requested the following:

- A departmental breakdown of faculty and staff work load increases
- The size of department budget reductions
- The effect the budget cuts have had on special programs such as SEEK, CETA, etc.
- The amount of money cut from the budgets of the Cohen, Science, Engineering, Architecture and other libraries
- The amount cut from other College services such as Day Care, Counseling, Janitorial, Maintenance, Security, etc.

In addition to the letter sent to Brennar the Committee has been circulating a petition demanding that the Retrenchment Committee, a panel of faculty chosen by President Marshak formed to recommend specific College cutbacks, open its meetings to the public.

servative for signing gun control and abortion bills while governor and for supporting Richard Nixon over conservative challenger John Ashbrook in the 1972 state Republican primary.

Reagan's candidacy provokes an equally strong reaction among the "social conservatives" whom Rusher so dearly wants to reach. "If Reagan's a conservative, then I'm not," proclaims Ray Heaps, head of the 13-county Bay Area chapter of the American Independent Party (AIP).

The AIP, which garnered 10 million votes with George Wallace in 1968, almost fell apart in 1972 after nominating Birchite Congressman John Schmitz. AIP registration is once again climbing, Heaps says, and most of the new converts are disillusioned Republicans. In Heaps' estimation, Rusher's plan is no more than an attempt to raid the AIP's flock.

"We take a very jaundiced view of Mr. Rusher," Heaps says. "We know what he stands for. We know the money and the corporate interests behind him." Heaps feels there is a fundamental difference between members of his party and Reagan's supporters, whom he associates with monopoly capitalists. He is fond of quoting John D. Rockefeller: "Free enterprise is the enemy of monopoly." The AIP, he boasts, "supports free enterprise."

The AIP has scheduled its nominating convention for one week after the Democratic convention, leaving little doubt of its intention to nominate Wallace again. There's "no way" Wallace will bow out if Reagan gets the Republican nomination, Heaps says. "Wallace knows what Reagan represents."

## The Lord Has Sent Us A Message

But Rusher is undeterred. He believes the issues that conservatives have raised for years will at last come home to roost in 1976.

"The Lord has sent us a message," Rusher gleefully told the California Conservative Union. "And the message is — New York City!"

To Rusher, the bankruptcy of New York City sums up the bankruptcy of the liberal notion of deficit spending to finance public welfare.

## Willie Mae Reid Speaks

By STEVEN LINDEN

Willie Mae Reid, 1976 Vice-Presidential candidate, spoke at the College December 11, her appearance sponsored by the Young Socialist Alliance. She is running on the Socialist Workers ticket with Peter Camejo.

When questioned about the U.N. motion to condemn Israel for their air raids blocked by the U.S., Reid expressed her disapproval at the government's action, saying "It's

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Rusher sees many areas of agreement between economic and social conservatives. Both distrust the government in Washington. Businessmen see the federal bureaucracy as dominated by unions and environmentalists bent on crippling free enterprise with rules and regulations. Lower middle class factory workers see it as a source of dangerous, ill-conceived and impractical social experiments like busing, abortion and banning school prayer. Both groups view the remedy as smaller government and government closer to the people.

In foreign policy, both social and economic conservatives are anti-Kissinger, anti-detente with the Soviet Union. "I know of no more articulate critique of detente than George Meany's," Rusher told the California conservatives, urging them to look beyond their anti-union bias.

Despite the present antagonism between the conservative groups, two things are working heavily in Rusher's favor. One is the conservatives' fear that Wallace and Reagan running against each other next fall would ensure the election of a Democrat. And there is a growing conviction among conservatives that the rising disaffection within the country can be channeled through conservative solutions rather than liberal ones.

The job now facing Rusher and other strategists is to find the candidate — or team of candidates — who can unite the twin channels of discontent.

## Tutorial Program in Jeopardy: Court Suit Pending

By SOPHIA FEISULLIN

There is a "good chance" that the College's remedial educational facilities will be reduced, according to Art Ockner, the Comprehensive Employment Training Act (CETA) program officer. The extent of the damage to the tutorial services, caused by the city's cuts in the CETA program, is unknown.

Because of its own financial crisis, the city is appropriating 38% of CETA funds by the end of February and will end the program entirely in June. However, because CETA is a federal program, a suit is being filed in court to test the legality of the action, even though the Federal Government has already okayed the appropriation.

CETA provides social services throughout the city and is partially funding Veterans Programs at the College Outreach, one such program, provides services to veterans on campus and in the community. They advise on problems such as job placements, housing referrals, drugs, and freshman orientation. They also send out a monthly magazine and a bimonthly newsletter.

The College currently has 30 remedial assistants (tutors) and 54

## \$2 Million Disappears From College Programs

By MARK T. McDONOUGH

The College will lose nearly \$2-million by the end of this fiscal year due to the funding system the City University now uses to redistribute collected student fees, an investigation by *Observation Post* shows.

In an effort to stave off tuition, the BHE last July voted to increase student fees and fines throughout CUNY. At the College alone, the fee increases have earned \$3.2-million for the fall semester of this year. A CUNY wide figure for the fiscal year may reach as high as \$80-\$85-million (see chart).

The fees, after being collected from the individual colleges, are used by New York City as collateral for the bonds being sold which fund the construction projects by the State Dormitory Authority. At the end of the fiscal year, when the city has made good on its payments, the fees are given back to the BHE by the City Controller's Office for disbursement.

The inadequate funding system, called the "England Formula," is used as follows: 50% of the total collected fees go to the 4 year

senior colleges and 50% go to the two year community colleges. Senior colleges subtract their 50% of the fees from their total operating budgets; then, the remainder of their budget is halved by both the city and the state Community Colleges are given 40% of their original total budget by the state, then their half of the total collected fees are subtracted, leaving the remainder of the budget to be paid by the city.

This tricky and inadequate funding system theoretically allows the state to only support one-third of the total cost of the City University.

The College, after paying \$6.4-million will only receive between \$4.0-million and \$4.4-million of the \$40-million total allocated to all 10 senior colleges. In dividing by ten, the College will receive close to \$2-million less than it put into the total funding for the fiscal year.

In an overall perspective, the threatened tuition is the result at the very least, the irresponsible financial arrangement of New York City.

## SRL in Danger

By ROUGET HENSCHEL

The Social Research Lab (SRL) of the Sociology Department will be discontinued as of next January, unless additional funds are produced to rehire the three adjuncts who had headed the program. Professors Rachel Aubrey, Charles Katze and Murray Kiok, all MSW's (Master's of Social Work), who staff the popular field work program, received letters on December 1 stating that due to the budget crisis they would not be rehired as of next semester.

The SRL program, instituted in 1928 and the first of its kind in the nation, involves sending students to "work" for community organizations to acquire experience in their field of study. The agencies receive free labor on the condition they supervise and teach the volunteer students. They also deliver an evaluation of the student's field work.

Though a part of the Sociology

department the SRL attracts many students who are psychology, pre-law and pre-med majors; also providing valuable references for the latter.

"References written by the SRL staff are highly regarded by the graduate schools and many former SRL students can be found in schools of Social Work, law or medical schools all over the USA," said one of the staff members.

Students also get references from the agencies they work for. Currently the SRL has over 200 students placed in close to 50 community agencies.

Professors Katze, Aubrey and Kiok have been working on the program for nine, eight, and seven years respectively. They are all highly experienced, practicing social workers and seasoned teachers. Part-time teachers at the College, they are all involved in programs outside the College.

part-time counselors who advise the College's 1500 veterans. Leon Little, Director of Veterans Programs at the College, termed the cuts "devastating" to the College's veterans' services.

Some CUNY colleges CETA funds will be cut entirely. Mike Gold, Coordinator of CUNY Veterans Affairs, said that services for veterans at those colleges will be reduced — just processing forms.

Bob Smith, a CETA worker,

## War Games

NEW YORK (LNS) — Construction is now under way on a Vietnamese Village tourist attraction in Florida. Fundamentalist minister Carl McIntire, sponsor of the project, says it will re-create a village just "like one our boys went into during the war."

McIntire is bringing 56 Vietnamese evacuees, dressed in "authentic costume," to play the parts of besieged villagers under warlike conditions. The village also includes ducks, chickens, and water buffalo.

A lifelike, heavily armed Green Beret camp is being built nearby.

noted that CETA was originally started to help alleviate the unemployment problem among veterans, but charged it has been converted into a "patronage" agency, and that many of the jobs involve just "paper pushing." Little, responding to this charge, said that it was "not really" true.

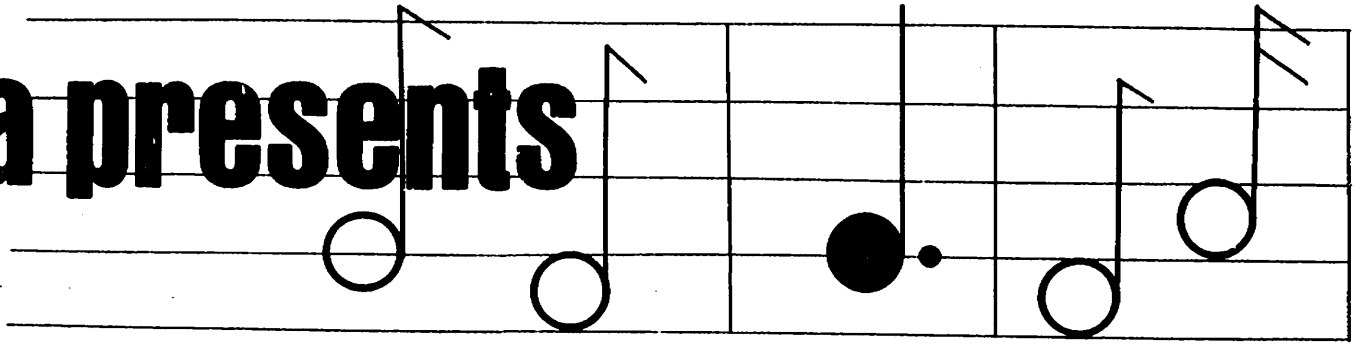
The city plans to fire 12,000 CETA workers in order to give jobs back to laid off city workers. There would be 3 CETA jobs given up for every city job, says Smith.

McIntire told *Newsweek* magazine that the Special Forces camp will be equipped with a speaker system that will blare out the noise of war as American tourists ride through on sampan boats.

"We'll have a recording broadcasting a fire fight, mortars exploding, bullets flying, Vietnamese screaming," he said.

When air raid sirens go off, GI actors will storm the village. Tourists who get into the spirit of the raid, will be invited to take cover with the Vietnamese in thatched huts.

**fpa presents**



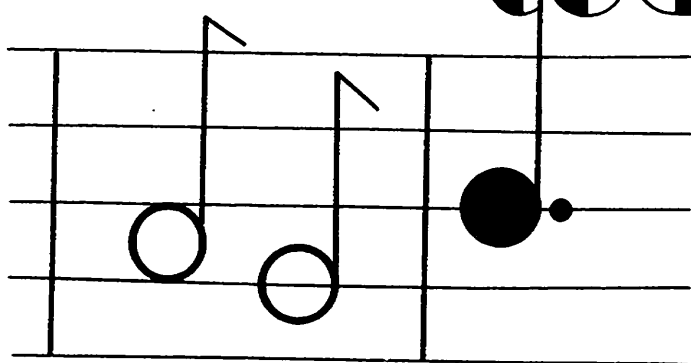
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DISCO BAND

**Chunky**

**M.C.**

**teddie bear**



**fpa presents**

# An Independent Filmmaker Likes to 'Shoot' Musicians

By JOYCE MEISNER

Don Pennebaker is not your average college teacher. "If my students want to learn more after the course is over," says the middle-aged filmmaker, "they are welcome to come down to my film studio and I'll continue to teach them whatever I know."

For the past two years Pennebaker has been artist in residence at the College's Leonard Davis Center for the Performing Arts. He teaches an advanced filmmaking course in the Picker Film Institute, a two year program for juniors and seniors interested in a career in filmmaking. Pennebaker's class is small, about ten people, and usually meets in his well-equipped downtown studio.

Pennebaker has made "between 30 to 40" films of varying length, "usually about people." He is best known for his documentaries of musicians, among them, *Don't Look Back*, (a film about Bob Dylan) and shown on television. He has also filmed Bobby Newirth, Dave Lambert, and even a debate between Norman Mailer and Germaine Greer.

Disarmingly innocuous-looking, with blond hair streaked with brown and gray and wearing black half-glasses, his face bore little resemblance to an old magazine photo showing him with a full beard where he looked more menacing and craggily artistic.

Pennebaker was born in Chicago and educated in the South and the East. He attended Yale during the Second World War, and graduated with a degree in engineering. But he soon discovered he had made a "mistake," as he had no intention of becoming an engineer. He held several odd jobs and experimented with different forms of artistic expression until he found his true "groove" — film.



D.A. Pennebaker

*'I tried to run a commercial film operation once, but it didn't work; I'll try again if I'm broke'*

OP: How old were you when you first got into films?

Pennebaker: Oh, I was about 28. In some ways I was like any of these students. I didn't have any idea of what I wanted to do and I spent a little more time dithering around. Age is kind of a perceptual thing. Until I was about 28, I was 15. In the beginning I might have been a fairly smart 15, but by the end I was kind of a dumb 15. When I got to be 28, I decided that I really should have done what I wanted to before. I went through writing, painting, and music in rapid succession, and realized that I was never really good at any of them.

By luck I ran across someone who got me into film. And film seemed from the moment I ran into it to be the thing for me.

OP: Did you study with somebody at the beginning?

Pennebaker: Well, I didn't exactly study. I worked with somebody who was making a film, observing and helping where I could. I learned to look through a camera, which is like learning to pole vault or do anything else. It's a process where you have to train your eye to do certain things and suddenly, when it's trained, you do things differently and see things differently.

I think almost anybody can be trained to take pictures or make movies. But that has nothing to do with the process of filmmaking, which is an intuitive process that takes place in your head. Some people just have an instinctive sense of what to look at. Generally, if you hand cameras to people you get home movies. This is not movie making. Movie making is trying to recreate a formalistic model of the world with rules that aren't quite the same as those which govern the real model of the world. You have to learn how to recreate some model which people will substitute for a real one.

OP: What was the first film you did?

Pennebaker: That was *Daybreak Express*, a five minute film I shot to the accompaniment of a Duke Ellington song. When I show some of my films to schools, they always say, "Gee, that first film was nice. Why don't you make any more like that?" That's a little discouraging.

I don't have any favorite piece of

work. Different things interest me at different times. I guess I tend to be interested in films that didn't work or didn't get finished, because I still have some ties to them.

The minute you finish films like *Monterey* or *Don't Look Back* they become like children that grow up — you're fond of them, but they don't need you anymore and your connection to them seems to get thinner, until finally they become unreal.

OP: What are some of the problems you face as an independent filmmaker?

Pennebaker: Well, you're competing with commercial filmmakers who are fairly well funded. An independent could compromise and support himself by making commercial films part of

the time and so-called "independent" films the rest of the time. I've tried to run a commercial film operation once, but it didn't work. I'll try it again if I'm broke. My own choice is that I would rather shoot a film and then spend time on the problem of distributing it. In other words, I'd rather spend my time in the total problem of surviving off the important film-work that interests me.

OP: How did you get involved with the Dylan Film (*Don't Look Back*)?

Pennebaker: His manager asked me if I was interested in

doing a film about Dylan, without having anything specific in mind, and it sort of grew out of that.

OP: What about your film of Bobby Newirth's performance at (Greenwich Village's) Gaslight Cafe?

Pennebaker: Newirth was Dylan's road manager at the time we filmed *Don't Look Back*, and he's worked with us on several films since then. I've always wanted to shoot him in performance, and when I heard he was playing at the Gaslight I went and made an hour film. He was down there with Carly Simon, but she wasn't very famous

(Continued on Page 14)

## Experimental Films Presented Here by F.P.A. Cinema

Each semester, the FPA Cinema, in an attempt to meet the diverse and multi-faceted interests of students at City College, presents a program of 10 or 12 films, most of which are of recent vintage, with some foreign, some previously underground (now surfacing with mass appeal), and, occasionally, a much acclaimed (or demanded) X-rated classic.

But to their credit, the students who present the FPA film program usually manage to include a showing of experimental films as well, such as the recent presentation of "Films By Independent Filmmakers."

Nine short films were featured, whose choice and arrangement revealed obvious forethought and sensitivity on the part of the planners to the visual impact of the films on the audience.

Beginning with the graceful yielding movements of Dave Geary's dancers in *Branches* and the cold, crystalline beauty of Stan Brakhage's *The Shores Of Phos: A Fable*, one was propelled (not unwillingly) onto the middle of Peter Kubelka's dance floor in *Adebar*, where all movement is seen in chiaroscuro, and the beat is maintained with metronomic persistence.

Changing patterns of color and light in a second film by Kubelka, *Schwechater*, steal our attention away from a couple sitting at a table having a drink, and focus it on the light patterns themselves, which then become the image.

Following Paul Sharit's *T.O.U.C.H.I.N.G.* and Brakhage's *Skain*, the tone if not the pace, is changed by the playfulness of Robert Breer's abstract forms in *Blazes*, which seem to jump right off the screen, darting out in all directions.

(Mythic) symbolism, black/white imagery and time-

## FILMS

space lapses all run rampant throughout Maya Deren's *At Land*, as in many of her other films.

Christopher MacLaine's *The End*, a very beautiful film, needs to be seen more than once in order for its many dimensions to be grasped and fully appreciated. It is a film whose effect is very much dependent on its soundtrack. Unlike most of the other films mentioned here, which are primarily visual and could conceivably stand alone without their accompanying soundtracks, *The End* incorporates the sound medium as an inseparable part of its filmic expression.

Striking in concept, *The End* shatters all boundaries, with poetry meshing with visuals meshing with philosophy.

Experimental Cinema is more than just a feast for the eyes — it is an exploration into the vistas of the many levels of consciousness. All that is necessary for its enjoyment is a pair of wide-open eyes and a limber mind.

—Lols Derosier

## New Four Year Film Program to Regroup Scattered Courses

By WENDI LAZAR

Since the days of Hans Richter and a film institute that in the 1940's was the United States' leading institute for the study of the avant garde in film, City College has been unable to bring together a department whose main concern is the study of film. In September 1976, however, we await the reemergence of a film division that hopefully, will once again contribute to the development of the art of cinema.

As things stand now, students interested in studying films at City College can search endlessly through the bulletins at registration and be convinced that film courses were non-existent

This scattering of film courses among several departments also resulted in classes that consisted of students with such varying background and experience in film that it was often difficult to carry out the original course of study.

Next September a fundamental change in the College's film course offering will take place when a full four year B.A. and B.F.A. program in film becomes a part of the College's Curriculum.

Dr. Dennis DeNitto, who is presently teaching several film courses at City College and who has coordinated the new division, views it as a "balanced program" that will "combine the historical, aesthetic, and critical approaches

to film with production."

Dr. DeNitto is already interviewing students interested in majoring in film, and this spring's film courses have been carefully chosen with regard to the new department. DeNitto would like to see the new film division organize extra-curricular activities such as a film society, a news letter, and informal events involving the entire College community, where films would be shown and discussed.

Students interested in majoring in film, and wishing a detailed description of the four year film program should contact Dr. DeNitto in room 221 Shephard Hall, or see the Secretary of the Theatre Arts Department.

—Wendi Lazar



Dennis DeNitto is coordinating the College's film courses

here. Three departments, *Art, Speech and Theatre and English*, as well as the *Leonard Davis Center for the Performing Arts* and the *Alternate Studies Program* all offer film courses. Students interested in taking film courses were not directed to the departments offering them unless they had a professor who was aware of these courses.

### FOUR-YEAR FILM PROGRAM — COURSES

#### Notes:

All courses, with the exception of *English 72 & DCPA 101-104* are Theatre Arts courses.

Number in parentheses refers to credits per course.

Name in parentheses refers to teacher of course during Spring 1976 semester.

Asterisk indicates course will be offered during Spring 1976 semester.

<b>First and Second Years</b>	123. <i>Still Photography &amp; the Principles of Film</i> (3)
*121. <i>Foundations of Cinema</i> (4) (Section I—DeNitto)	*223. <i>Introduction to Filmmaking</i> (3) (Gearey)
(Section II—Collins)	*224. <i>Foundations of Film Editing</i> (3) (Section I—Wirtschalter)
221. <i>History &amp; Theory of Cinema—I</i> (4)	(Section II—Wirtschalter)
*222. <i>History &amp; Theory of Cinema—II</i> (4) (DeNitto)	<b>Picker Film Institute:</b>
	DCPA 101 (12)
	*DCPA 102 (12)
	DCPA 103 (12)
	*DCPA 104 (12)
<b>Third and Fourth Years</b>	*321. <i>Advanced 8mm Filmmaking</i> (4) (Collins)
323. <i>Critical Approach to Directors</i> (4)	*322. <i>Directing for Film</i> (4) (Collins)
*423. <i>Critical Approaches to Film Genres</i> (4) (DeNitto)	421. <i>Advanced Film Editing</i> (4)
*521. <i>Studies in Film History &amp; Aesthetics</i> (4) (Weinberg)	420. <i>Independent Production Seminar</i> (4)
*English 72. <i>Workshop in Film &amp; Television Writing</i> (4)	

# Sanasardo Fuses Dance and Poetry

By JEFF BRUMBEAU

There are nine circles of light on the floor. A woman is chanting something like an Irish ballad, accompanying herself on a cello. Thirteen men and women in flesh-colored body stockings emerge from the shadows and sit on the side like baseball players waiting to get in a game. They listen to the music.

Another woman in a long black gown and gold earrings enters, followed by a dignified man wearing a tuxedo. He sits in a director's chair on a raised platform while she steps into the light and recites the words of a poem as if it were a desperate proclamation. As she speaks, a girl comes onto the scene. With slow, precise steps she moves about the perimeter of the floor as if in a trance, dropping pieces of clothing in six pools of light.

## Beauty and Strength Compells

The music ends, then picks up again, this time intense and chaotic as the thirteen men and women leave their places to form an exotic and graceful circle.

It is like some supernatural, surreal fantasy that is being performed by the Sanasardo Dance Company downstairs at City Center. The action in this program entitled "A Consort for Dancers," is inspired by the poetry of the late Anne Sexton and consists of a

myriad of effective movements ranging from erotic to malevolent to passive, all compelling in their strength and beauty.

What choreographer Paul Sanasardo has attempted to accomplish in this enjoyable but often unsettling production is a fusion of modern dance with poetry, using motion as a tool in expressing the emotion contained in words. Since the choreography represents Sanasardo's interpretation of the poetry, judgment of this affair becomes twofold.

## Combines Poetry and Dance

First, one must consider the clarity of the interpretation — how well it succeeds in conveying the contents of the poems. Secondly, and probably most important, one must look at the quality of the performance itself.

In the past, several dance companies have staged productions of this nature, but have not been successful. The consistent problem is the complexity involved in communicating one art through another. But despite the tedium of such a project, Sanasardo has managed to achieve this communication if not wholly, at least to a greater degree than his predecessors.

His ability to do so can perhaps be attributed in part to his choice of the poems of Anne Sexton,

whose work tended to adhere to experiences and a language more spontaneous upon first reading than that of other contemporary poets.

## 'Like Well-Oiled Machine'

The performance, although at times bordering on the obscure, is always effective. The company is a tight group of wonderfully talented dancers who operate like parts of a well oiled machine, functioning with a creative yet controlled fluidity. Individually, as in the solo by Diane Germaine and the duet by Joan Lombardi and Douglas Nielsen



Joan Lombardi and Douglas Nielsen

expertly shines through in their beautiful and expressive movements.

The music, written and performed by Gwendolyn Watson on the cello, is an invaluable ingredient of the production. Her fantastic abilities as an instrumentalist and vocalist not only sets the right mood, but is a show in itself.

## Talents Meshed

The poetry is recited by Marlon Winters, who gives a bland and monotonous performance. What Ms. Winters doesn't seem to

realize is that just as every script has a different plot and characters, so does a poem, and must be read accordingly.

The Sanasardo Dance Company, which will soon stage the second half of "A Consort of Dancers," provides an evening with a wealth of entertainment. As a whole, it is a successful meshing of talents that holds your attention throughout.

It is here that the genius of Paul Sanasardo makes the cliché, "dance is poetry in motion," a reality.

## Boccaccio

(Continued from Page 15)

sexual intercourse is told by a worn-out priest to go to her suitor for 'lay service,' a man is hired by a group of sex-starved nuns if he can 'rise to the occasion.' These lines were probably old when Boccaccio wrote — not that he bothered to include them.

Many of the stories were risqué when they were written but are now quite tame. In one, a priest convinces an innocent girl to have intercourse with him to put 'the devil' (his penis) in 'Hell' (three guesses). When I was six we told a joke something to the effect of putting a boy's 'Roy Rogers' on a girl's 'Trigger' and riding for awhile. To make this take the center of the show's big production number only emphasizes the play's limitations.

## Embarrassed Tolerance

One thing the play lacks is subtlety. From the moment the men come on stage with their crotches filled with stuffing that would be more appropriate as

women's falsies, the authors of the play seem obsessed with beating you over the head with their jokes. Perhaps when Boccaccio wrote he was able to entertain by shocking, or exposing the hypocrisy of the Church. But when you try to shock a shock-proof audience, or ridicule an institution which has little influence with much of the audience, the result is only embarrassed tolerance.

If the play has a strong point, it's that many of the actors and actresses were very talented. Richard Bauer as Anichino, has a fine bass voice and is a good actor, capable of getting laughs. Virginia Vestoff was most impressive among the women.

Lastly, the music is unexceptional. There are no songs that are memorable, none that you leave the theatre singing. I left humming "Ease on Down the Road" from "The Wiz," wishing I'd seen that instead.

## Club 82: Notes on the Playground of New York's Night Children

By ED CASEY

It's 2 A.M. on a Saturday in Manhattan. The last viewers of the midnight movie, "The Harder They Come," are exiting the theatre with tired eyes but with hearts pumping to the movie's reggae beat; in the Bowery, at a bar called C.B.G.B.'s, a rock band's final set is drawing to a close leaving the few in the audience to a jukebox containing Sixties British chart-toppers.

Yet when most people start heading home after their evening's entertainment, the night is still inviting to the underground few who are drawn towards the neon light on East 4th Street advertising The Club 82.

The Club 82 or the "Eight-Deuce" has survived over two decades of decadence as the playground of New York's children of the night. The club has lost its drag stage show, live musical entertainment and celebrities, but the perpetual motion and non-stop banter of its attention-seeking clientele still convey a confusing, chaotic atmosphere that can easily make someone lose his inhibitions.

The club's active members are those elements of society who refused to stop playing with matches even after having burnt themselves ten times. They are extreme in their behavior, and never boring.

Although the five-dollar admission charge (which includes two stiff drinks) may serve to keep out the straight spectators, the sight of Wanda the Wait waving her dress in the air on the elevator dance floor is enough to make even Cher blush. Debbie the Model says she can't dance unless her agent sanctions it. "Tell him I'm not too overweight to photograph," she pleads. Gary the Ghost, who

claims to have written songs for a major rock band, plans to tour Europe with his own group after a karate exhibition at the Felt Forum.

The club has maintained its appeal to the nether world, while it also happens to be one the easiest places to find the Brooklyn-Queens Expressway to a little tart's heart. Many of the animated girls at the club have butchered enough of society's sacred cows to furnish White Castle with a year's supply of hamburgers. At least they have retained their preference for the opposite sex, which is more than I can say for some of the male transvestites, with their Roman hands.

It's fairly easy to stay away from the androgynous side of the "82," but it's not always easy to stray away from the rigid patterns of behavior that we impose on ourselves each day. The Club 82 serves as a constant reminder that there are alternate lifestyles that can provide us with a form of escape from the dreariness of everyday life.

## Hot Tuna

(Continued from Page 11)

with his guitar work. Jack Cassidy cuts loose on bass, and Bob Steeler brings it all home with his outstanding support on drums. Truly admirable is the fact that this band can maintain a level of excellence without any concessions to commerciality. "Yel ow Fever" is powerful rock, complete with the fiery instrumentation that has come to be expected from this band. A latecomer, yet in time to be one of the year's finest.

—Paul Debatse

## Pennebaker Interview

(Continued from Page 13)

at the time.

OP: How do you go about distributing your films?

Pennebaker: Sometimes I sell them to PBS (Public Broadcasting System), which is one of the best ways. If that doesn't work out, I try to sell it to German or Canadian television. Another possibility is to distribute it through theatres, like the Monterey film.

OP: When you got into camera work and film editing was that just an extension of your work as a director, or did you want to try something new?

Pennebaker: I started with camera work because I think that if you are going to look at things you have to learn how to look at them. You can't trust other people to see

them. It's hard to direct other people if they have the camera, at least it is for me.

OP: Do you find enough flexibility within the Davis Center to teach as you please?

Pennebaker: Yeah, I'd say the only restriction are financial. There isn't enough money to shoot all the films the students could make and the equipment doesn't always function. There are many physical restrictions, but I don't think there are any philosophical ones.

OP: Have you been impressed with any of your student's films?

Pennebaker: There have been people this year and last year I think have done some marvelous films, and a couple of them actually submitted proposals and got grants from federal agencies.

Films are tricky, because they are lucky sometimes. You fall on an idea, or something happens at the right time, and it all works. I don't think you can scrub people because it doesn't happen to them.

OP: What have you got up your sleeve for the future?

Pennebaker: Well, I'm editing several films, and I'm trying to raise money for some other films I'm hoping to shoot. I'd like to do something on Sarah Caldwell who is with the National Opera Company of Boston. I may do one or two short films, and I might do a film with my class over at the Actors Studio. I don't know, I kind of take things as they come. I don't have a rigorous sense of what I should be doing in the next few years.

## Rambunctious John Prine Performs Vivid Songs With a Country Twist

By JEFF BRUMBEAU

During these hard times in New York when money is scarce and even shorter than Abe Beame, a bargain takes on a significance overlooked in more luxurious days of wine and roses and the 35¢ fare. Understandably, increased value for a decreasing dollar is in top demand today. One such value I came across in the person of John Prine, singer/songwriter extraordinaire and all-around maniac.

Tom Bishop, a Chicago folksinger who last week appeared with Prine at The Other End, initiated the rambunctious frolics that were to dominate the evening. Armed with guitar an expressive voice and a bag full of tender, hilarious and poignant tunes, Bishop took the crowd by storm, winning them over with his sharp wit and relaxed, intimate style.

## A Rural Mystique

It was a John Prine audience that whooped and hollered the wild-haired, whiskey-and-nails voiced singer on stage. Looking like he

just got out of bed he laid down a saucy set of tunes in a good time manner.

John Prine is one of the finest writers working today. His lyrics are a vivid and exciting collage of trainyards, honkytonks, all-night diners and country evenings.



John Prine

developing a gutsy, rural mystique which seems to be as much a part of the writer as the songs themselves. He sings a workingman's language with a country twist that can pull heartstrings, draw belly laughs or make your head spin.

## Razor-edged Humor

Prine's humor is easily accessible and comes across in a crazy, carefree way. He has a good sense for language and uses it fluently, creating hilarious word plays and situations. One particularly impressive song where the artist's razor-edged humor comes into play is "Dear Abby." Here, Prine parodies a series of absurd letters to the famous "doctor of hearts" and comes up with one of his best songs of the evening.

Prine seemed to be having just as much fun as anyone in the audience. Between songs and sips of beer he riffed the crowd with jokes and comments, the audience licking it all up. Prine comes across as a sincere and real person and the crowd reacts to this.

# Smokey Retains Smooth Touch at Triumphant Apollo Concert

By JEFF BRUMBEAU

When Smokey Robinson came to New York to do a six day stint at the Apollo (Dec. 5 - 11), he received the kind of welcome reserved for those performers with a special place in the hearts of the community. For him it was a homecoming, a return to the theatre where he and *The Miracles* first performed back in the fifties.

It was a triple bill evening, opening with a new R&B act, *The Reflections*. They made a smashing entrance which then fizzled out into a mediocre performance. The problem with this four-man group is their lack of professionalism. They've got the moves, the voices and the personality, but they lack the ability to work it into a successful act.

They were followed by *Tavares*, now enjoying the success of their top ten single, "Free Ride." They are the essence of soul-flavored music aimed at a commercial audience, their flashy choreography polished to a sparkle and overshadowed only by their fine harmonies. *Tavares* is a charged and enthusiastic quartet, and soon had the girls up front shouting their adulations in no uncertain terms.

## A New Improved Smokey

Smokey Robinson at 35 is one of the few singer/songwriters who has come of the sixties with his talent and fame intact. A seventeen-year veteran of the music



Smokey Robinson, a survivor of the '60's

scene he has only gotten better, penning songs with a greater sophistication. Today his arrangements are more complex, augmented with subtle overtones of jazz, while his tunes and lyrics still retain that smooth careful touch the artist is noted for.

When he came on stage singing, he was lookin' good, grinning at the cheering crowd and moving with the music. His back-up group which included keyboards, guitar, bass, drums, sax and flute, as well as three gospel singers, moved

right along with him, creating a soft and sensuous rhythm. He sang a string of old Robinson/Miracle hits that were just as exciting as when they first rode the airwaves. But it was his revitalizing treatment of these old tunes with new musical arrangements that lent them their clean, fresh sound.

During the second half of the set Robinson did several cuts from his latest Motown release *Quiet Storm*. He spared nothing. Smokey is obviously a man who loves his music and never holds back on stage, giving each song all the feeling and strength he can muster.

## Unaffected by Stardom

Throughout the long and draining set Robinson maintained his slick, subtle cool, loosening up toward the end to tell a few jokes. He has a warm personality unaffected by stardom and was always happy to extend his hand to one of the many girls crowding about the stage all night. At one point he even walked around stage with the baby of a fan of his in his arms. Smokey, there's a place for you in Washington!"

The Apollo has always been a tough place to play no matter who or how good you are. The people here are a demanding crowd who when they dislike you, hate you and when they like you, they love you. They fell all over Smokey Robinson.

# 'Boccaccio' Attempts to Shock a Shockproof Audience

By STANLEY STEINBERG

In about 15 years, "Boccaccio" will make a fine Showcase presentation. It will give 8 young aspiring and enthusiastic performers a chance to sing and display their talents. It will also one day make a fine trivia question: what was the name of the play that adapted stories from the Decameron? As a Broadway play though, "Boccaccio" makes a fine

case for reading original sources.

The Decameron is a collection of one hundred stories by Giovanni Boccaccio, told by a group of young people who believe that the stories will keep Death amused and the plague ravaging 14th century Italy away from them. The stories are sometimes bawdy, sometimes sad, other times moral. As a whole they tell us a lot about the society Boccaccio lived in.

## Weak Sexual Jokes

Unfortunately, Kenneth Cavander, who dramatized the book, has chosen only the 'dirty' stories for his play. All involve

seduction or cuckoldry. Also, the church is constantly made fun of. In many of the stories the two elements are combined; nuns in a nunnery, seeing an able man, turn into nymphs; a priest cannot resist a beautiful girl; an abbot seduces a purportedly 'loose woman' ad nauseum. The original points made in the stories are lost here, and the repetition of theme gets quite old long before the play does.

Nor does the quality of writing help. There are weak sexual jokes throughout: a woman who is led to believe she serves God through (Continued on Page 14)

**POPOP**

# Dr. John: Ivory Snow Baby Turns Voodoo Rock Star

By PAUL DABALSA

Cramped into a tiny, smoke-filled backstage room at The Bottom Line are Dr. John, his 9-piece band, and assorted hangers-on. The customary between-shows affairs is a loud one, with the two female vocalists laughing madly at their own jokes, and everyone else trying to make themselves heard over the general noise. Ignoring the raucus, a stoned-out Dr. John and I squeeze in at the far end of the couch, and light up a joint and proceed with our conversation.

The good Doctor remembers The Bottom Line well. One and a half years ago he had the honor of being the first musician ever to perform on the Club's stage. He feels the Bottom Line is one of the premier clubs in the business, but more importantly, it's a part of what he believes to be the best rock city in the world.

"There's just no other place like New York" he says, pausing after each word, in a drug-induced slowness. "All of the musicians and all of the activity is in this one city."

The New York dates wrap up what he calls "the mini tour," consisting mostly of club dates. The big tour, he says, is scheduled for January, and will take him to larger concert halls. Next spring he plans to embark on a European tour.

## 'Loury Snow Baby'

His real name is Malcolm John Rebbenack, Jr. (Mac Rebbenack) and he was born "in Atlantis, but reborn into the crescent city of New Orleans." His father, a record distributor in New Orleans, introduced him to classical music while his mother familiarized him with church music. By the age of two, Mac had already learned to boogie-woogie on the piano. But it was actually the year before, at the age of one, that Mac first became involved in show business, when Mac won the spot as the "Ivory Snow Baby." He was, by his own admission, "a very beautiful child."

After playing for family and friends at private gatherings and in church, Mac became a professional musician at the age of nine, joining the musicians union. He then spent years maturing as a

musician and listening to a great variety of music & country, rock, rhythm n' blues, dixieland, and gospel. When he was fourteen he recorded his first album with friend Allan Toussaint. Later on, in the mid-sixties, Mac, who had now become Dr. John ("it means 'voodoo'") went west to play with Sam Cooke.

He soon found himself working with Sonny and Cher, Neil Young, Bob Dylan, The Band, The Grateful Dead, The Beach Boys, Buffalo Springfield and The Allman Brothers ("I took them on their first tour before they were called 'The Allman Brothers.' They still had their early name, whatever that was.")

## Turned Funkier

Since then Dr. John has released a long list of records, the dominant theme of all but the last few being voodoo and Black Magic. With *Gumbo* he turned a bit more commercial, although he is still far from the true implications of the word. "Iko, Iko" from that LP and "Right Place, Wrong Time" from the one which followed, are perhaps his biggest hits.

Juices of Adonis

# Dylan's Back

By LEO SACKS

*Soundstage*, the Public Broadcasting series marketed by WTTW in Chicago, continued its two-part homage to the legendary recording producer and talent finder John Hammond on Channel 13 last Saturday night, featuring Bob Dylan's first television appearance in more than six years (the last being a spot on ABC's *Johnny Cash* show). And it was almost worth staying home for.

In the sixteen minutes allotted him to close the program, Dylan sang three of his current selections: the much publicized "Hurricane" single, "Oh, Sister," to be included on Dylan's Christmas release, and "A Simple Twist of Fate," from the recent *Blood on the Tracks* LP. Taped in October, the music was included in the *Rolling Thunder* repertoire that Dylan performed throughout the Northeast during the past two months.

With support from bassist Rob Stoner, drummer Bob Steels, and violinist Scarlet Rivera (all members of the tour), Dylan sang with all the subtlety of a brick wall (that's a compliment). His voice was clear, pungent and direct; his biting "Hurricane" delivery was exceptional. (Get the single while you can.) Scarlet, whom Dylan reportedly chanced upon in the Village, was a study in picture concentration in a floor-length white dress, weaving the haunting melody line in and about "Hurricane." In addition, she played the lead on "Oh, Sister."

Now 34 and the father of five, Dylan's face, lined and wrinkled, was nonetheless a welcomed sight, his eyes etching that familiar madcap gaze.

Jazz critic Leonard Feather called Hammond "the Joshua of the music world. He saw the aesthetic frustration of musicians working in degrading places in the 20's and 30's and brought that wall down. His role was of the supreme catalyst. He had no vested interests in the artists, but helped them along out of sheer love for the music."

A prized film clip of Billy Holliday and Lester Young together, eighteen months before her death, figured prominently in the ninety-minute special, as did performances by a light and very lively Teddy Wilson trio, acerbic Delta blues by John Paul Hammond, plus harmonica blues from Sonny Terry. Indeed, an impressive tribute to Hammond's reach for talent. (He did sign Springsteen, after all.)

The Doobie Brothers, who make great American Music, concluded their whirlwind fifty-city tour at Madison Square Garden on Halloween recently, displaying the many versatile elements to their high-energy California sound. The prime attraction was, of course, Jeff "Skunk" Baxter, the nimble guitarist formerly with perfection-prone Steely Dan. Baxter, walrus-mustachioed and suburban Westchester-bred, facilitates the Doobies pop push with blistering bursts of mathematic precision. Baxter distinguished himself particularly on steel guitar on Steely Dan's first album, *Countdown to Ecstasy*, and his work for the Doobies in that area is really amazing.

*Stampede*, their latest million-seller, is an excellent record, certainly among the year's seven best(!) Their attack, primed on unadulterated, aggressive rock rhythms, has spawned a succession of monumental money-making hits, like "Listen to the Music" (1972), "Long Train Running," "China Grove" (1973), "Black Water" and "Another Park, Another Sunday" (1974). Nothing too taxing; very relaxing, in fact. The Doobies enlisted the services of the venerable Memphis Horns for the tour, yet their addition made this listener highly uncomfortable because of the added volume. Those Marshall amps can really get to you.

Chuck Leavall says he plans for a solo album sometime this spring. "Man, I wanna sing!" He told me Thanksgiving day.



Mac Rebbenack (Dr. John)

With his latest band, *The Rizzum and Blues Review*, and a new album entitled *Hollywood Be Thy Name*, the Doctor has turned funkier and has incorporated a much more brassy soulfulness into his music. He is no longer as colorful or glittery as he used to be on stage, preferring to wear a more sedate outfit including a maroon pimp hat, purple bow tie, and some bad-ass shades.

Dr. John remains in constant demand as a session man. As a result, he has become better known in music circles than as an

artist in his own right. The great number of recording sessions he has taken part in during the past few years are probably the main factor for the two-year interval between the release of *Definitely Bonnaroo* and *Hollywood Be Thy Name*.

He explains, "Sure the sessions take up much of my time, but I'm also getting involved in a great number of other things."

"It makes it interesting, because if you do only one thing in this business, it gets to be a drag — just like work."

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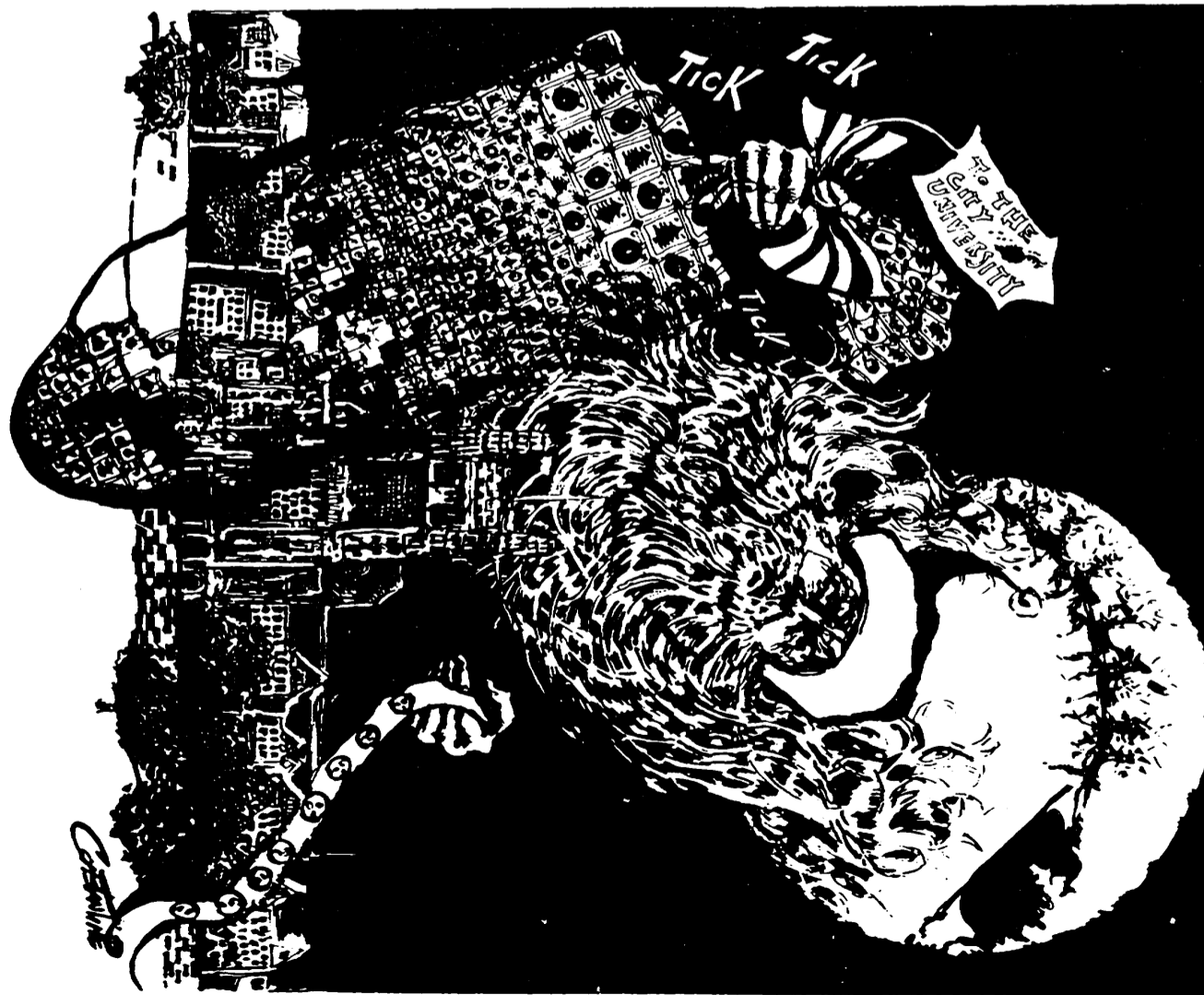
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