



observation post

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Law School Curbs Requirements for College Students

By CLAUDIA COYLE

New York Law School has modified its admissions policy for graduates of the Urban Legal Studies Program here.

In a letter to President Marshak, originally written by a Dean Shapiro at the Law School, at 57 Worth Street, and then re-drafted by the school's Board of Trustees, three requirements for admission were specified.

Students graduating from the College after three years under the program must maintain a 3.0 average in all of their courses and a 2.0 average in the seven law courses that constitute the urban law major. The third requirement, one which has raised much confusion, is that the students must achieve a "median" score on the Law Scholastic Achievement Test, or bar exam.

According to Aaron Frinsberg, a student member of the Urban Legal Studies Executive Committee, the original requirement on the bar exam was a "satisfactory" score.

Edward Schnier, a political science professor and the Acting Chairman of the ULS department, does not believe that the clarification of admissions requirements outlined in the letter, would negatively affect the program.

"They are lawyers, after all," he said, "and they want everything in writing as restrictive as possible to avoid lawsuits." Schnier also said that he "has" verbal assurances that all students will be accepted.

Shapiro denied that any verbal assurances had been given. "All students must meet our standards. We reserve the right to consider and accept them." He maintained that "no special barrier" was now being



Students at the College demonstrating against budget cuts last May.

Committee Report Given to Marshak

President to Release Report and Open Forum for Other Views on College Budget Cutting Plans; But Students Here Want Details Now

By JOSEPH L. LAURIA

The Retrenchment Committee submitted its report to President Marshak on Jan. 15, and the President plans to make it public at an unknown date and open a forum for 30 days to gather other views on how the College's budget should be slashed.

The Committee, which was made up of eight faculty members, put forward in the report to Marshak their views on how to reduce the budget. Attempts by the Observation Post to obtain a copy of the report were unsuccessful. Prof. Gerald Kouvar, executive assistant to the President, refused to disclose the number of pages it has.

Kouvar did not know when Marshak would release the committee's report, but he did say that there will be "a full month for consultations" from other groups on campus.

The fact that the committee was composed of faculty members only generated some sharp criticism from some student groups. Several administrators pointed out though, that the Retrenchment Committee's findings would be only one component of the system the administration will use to make the final budget reductions.

One member of the committee, Herman Cumins, a professor of Physics, said that all-faculty bodies, such as the Retrenchment Committee, were established by each City (Continued on Page 8)

Radicals Here May Be on Rise

By ANDREW G. FEIGENBAUM

A look at the College's newspapers during the late 1960's sketches a scene of an institution in political turmoil. It was a time of high political emotion in the nation, and it was on this campus that many of the issues were debated — often violently.

After a quiet several years, the money crisis which now threatens the existence of free tuition and open admissions at the City University, appears to be an issue that will mobilize students once again — and perhaps lead to the situation that the seventies left behind.

several student groups, notably the Veteran's

Several student groups, notably the Veteran's Association, which seems to be the best organized, have already taken action to rally student support and demand that the College administration support them. They have been met with varied results.

Jessica Robbins, a member of the steering board of the Emergency Fighback Committee, a group at-

tempting to form a coalition of students, faculty and staff cited the "general destruction of free tuition and open admissions" as factors that have become much clearer to students in the past months but added that "the main problem (in organizing students) is that they don't think anything can be done, it's a completely different political atmosphere now than it was during the Vietnam war."

"The mood is one of anxiety and

concern but lacks direction," Tom Brown, a member of a CUNY wide organization, pointed out as one of (Continued on Page 8)



Penn Security guard on duty outside Convent Avenue gate.

New Year's Eve at the Morgue

ANATOMY LABORATORIES

AUTHORIZED PERSONS ONLY

By JERRY KLEIN

A pathologist took a power saw and severed off the back of the corpse's skull, exposing the brain. He took it out, weighed it, and left it on the side of the table. Then the entire chest and abdominal cavities were split open, and the liver, heart and lungs were removed. They, too, were weighed and set aside for microscopic analysis. A ladle was used to scoop out the blood, which was poured into a bucket. Some blood was kept in a vial, also for analysis.

All of this is real and it happened at an autopsy at the New York City Morgue on New Year's Eve. I had completely forgotten that the Pathology Society (of which I am not a member) had scheduled the morgue for this day.

But then, a dedicated pre-med bio major should have a preview of what he will see in the future. This

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Personal Crime Here Down, While Property Crime Rises

Although the official annual security report on the College has not been released, recent crime statistics show that crimes against persons on campus this term has sharply declined, but that crimes against property has soared.

From August of this year until December, but not including the month of November, there have been 20 burglaries on campus, resulting in a loss of \$18,822 in College property. The statistics for November were not made available.

But crimes against persons, which peaked during the last academic year with three rapes and a homicide, declined to the point where there has been no reported serious offenses.

John J. Canavan, the Vice President for Administrative Affairs said that on Friday, when the term officially comes to an end, his office will draw a comparison between the

crime rate of Sept. '75 to present and Sept. '74 to Jan. '75.

Canavan said that he could find no concrete reason why crimes against persons declined this term. In September the College switched its security contract from the Wackenhut Security Corp. to Penn Security, after the Wackenhuts had come under heavy criticism for their

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THE GRAVE OF ROBIN HOOD.

A Time for Action?

This coming Spring term will be a crucial time in the history of the City University. One of the College's oldest traditions — free tuition, and one of its most innovative — open admissions — are being challenged on local, state and federal levels.

Open Admissions, a guarantee by the City that every high school graduate will have a place in the University, was not easily won, and has been the target of attacks from many sides since its inception in 1969. Judging from its past performance, the College's administration can be counted on to follow a policy of compromise.

Open Admissions and free tuition are not academic abstractions. They are policies that are intrinsic to the survival of New York, a city which, despite Mayor Beame's optimism, is well on its way to irreversible decay. Unions, politicians, and financial institutions cynically have written the citizens of New York off; it is not difficult to see how able workers have been laid off, just as consumer goods are tossed away after three years of use.

The future of our generation is at stake. Our right to an education and decent employment are being undermined. Would it be unreasonable to suggest that students take time to analyze and act upon a situation that will shape their lives in the years ahead?

Observation Post

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The City College, 133rd St. and Convent Ave
New York City 10031

Room 336 Finley Center

690-8182. 83

Next Staff Meeting: Friday, Feb. 6 at 3pm

Inside Report of the Vets' Takeover

By Jessica Robbins

At 8:30 a.m. Monday morning, December 22, about 30 veterans and I rushed into the Administration Building, asked the people working there to leave, and chained the doors. At the same time other students and faculty members began distributing leaflets outside the building to let people on campus know what was going on.

The Veterans' Association, an organization representing the 1400 City College students who are veterans, which runs six programs designed to help them deal with the school, find jobs and housing, and get out of prison and into school, had been told that some of their staff were going to be fired on January 2, in the first of a series of layoffs. The vets whose jobs were threatened all work under CETA (the Comprehensive Employment and Training Act), a federal employment program designed to provide jobs for the long-term unemployed.

The vets had decided to take action to prevent the firings of their CETA workers, which would in effect have destroyed the veterans' programs. But they also wanted to protest the attacks on all of CUNY: the dismantling of Open Admissions, the threat of tuition, and the firings and budget cuts throughout the University. They incorporated this into the take-over in two ways: by demanding that President Marshak resist the cuts rather than implement them, and by including two non-veterans on the negotiating committee, one student and one faculty member. Since the City College Emergency Committee, of which I'm a member, had been in touch with the veterans and supported the takeover, they asked me to join them.

* * *

So there I was, bleary-eyed on Monday morning, taping newspapers over the windows in front of the building and sitting in on the continuing conference in the room that served as headquarters during the takeover. For any student who, like myself, had dealt with the administration only through the red-tape curtain, it's amazing how quickly you can get their attention when you get in their way. A half-hour after we occupied the administration building we began getting phone calls from Jerry Kauvar, President Marshak's executive assistant. After that the vets were on the phone all day dealing with proposals, counter-proposals and threats from Kauvar, Egon Brenner (the college Provost, who directs the day-to-day operation of the school), and John Canavan (Vice President for Administrative Affairs, another big wheel in the administration machinery).

At the first meeting between the vets' negotiating committee and some of the administrators we just laid out the positions of both sides. The vets wanted Marshak to hold a joint press conference with us in support of the demand that the CETA jobs not be cut, to guarantee the continued existence of the vets' programs, and to take a strong public stand against the attacks on CUNY in general by refusing to implement them. The administrators wanted us to get out of their building. But the most immediate problem that came up were the SEEK checks.

When the SEEK students came to the library that Monday morning to pick up their checks they were told that the checks weren't there because the veterans were holding them in the Administration building. The SEEK students were justifiably angry and many of them came to the Administration building to find out what was going on. The vets inside the building had never refused to release the checks, they had offered to let people in to continue processing them and to let students in to pick them up. No problem, right? Wrong. Provost Brenner told us that as long as we held the building he wouldn't allow anyone to work in there and he wouldn't have the checks brought out, either. They were trying to use the SEEK checks to force the vets to abandon their demands.

It didn't work. Soon, a large group of angry SEEK students gathered in front of the Administration building, and once they found out what was going on, they went into Shepard Hall after the administrators, forcing them to back down and send someone into the building to get the checks.

Meanwhile there was a lot of confusion inside (I was confused, anyway) about how the vets' demands should be met. We were also told by a number of sources that President Marshak would never talk with us while we were occupying the building. It was a choice between leaving the building and meeting with Marshak, with no strong bargaining position, or settling in for a long siege. The vets argued it back and forth, and decided that this was not the place to make a fight-to-the-finish stand. So we went to a conference room in Shepard Hall to meet with President Marshak.



Jessica Robbins (center) in conference with President Robert Marshak (left)

There we were, seven of us and seven administrators (Marshak, Brenner, Canavan, Kauvar, Robert Carroll, and two others I can't remember). We explained our demands: the vets' jobs guaranteed, an administration stand against the destruction of CUNY, and support for the struggle to defend Open Admissions and free tuition (if you can call \$78 a semester free!). Marshak gave us a long speech about all the things he's been doing under the table to try to soften the attack on CUNY, how he's on our side but our tactics don't help, etc. Unfortunately, we didn't have something (like a building) that he needed anymore, so he only made a few promises — to support a city-wide action on behalf of CETA workers on December 30 and to set up a general meeting for all City College students to discuss what's happening to CUNY and what's being done to save it.

We left feeling a little discouraged. We hadn't achieved anything substantial, and we didn't have much faith in Marshak's promises. In fact, the promise to support the CETA demonstration on December 30 was broken, and the general meeting about the CUNY crisis hasn't been set up yet.

But about two weeks later the vets were informed that none of their part-time CETA workers would be fired. Why did the vets retain their jobs? Well, my guess is that the people who make those decisions watched the news reports of the Administration building takeover and decided that they should try to keep those guys happy, because if they didn't they might spark something a lot bigger. Cutting their jobs wasn't worth the hell they might raise. There must be a lesson in that somewhere.

What's the Story, Jack?

To the editor:

It has come to the attention of the Alumni Varsity Association of the City College that during the last few years, in spite of an increase in the number of undergraduate newspapers at the College, the coverage of the intercollegiate athletic program has diminished to the point where it is now almost non-existent.

There are over 500 City College students, young classmates and friends, participating on the 26 Varsity and Jr. Varsity Beaver teams. They are contributing their own time and participating out of their own free will to an extra-curricular activity, just like the editors and staff of *The Campus*, *Observation Post*, *The Paper*, *City PM* and *The Source*. Can you really ignore the efforts of these fellow City College students?

At one time *The Campus*, *Observation Post*, and *Main Events* (now *City PM*) had full, complete and regular sports sections. First *Main Events* dropped sports, followed by *Observation Post's* discontinuing sports in 1968, leaving *The Campus* as the only one of five student newspapers to cover the City College sports scene. And now, even *The Campus* is beginning to show signs of eliminating its sports section.

The AVA is aware that the City College newspapers are having financial problems, as is the College itself, the City University, the city and the country. We offer no remedies.

But it is the feeling of the AVA that the City College newspapers should not, must not, ignore the single biggest student activity at the College: the intercollegiate athletic program.

Sincerely,
Jack Gainen '37, President

Editor's Reply:

Ya wanna see a foul shot, a layup or a dunk to keep ya excited all season long? Come to Mahoney Gym — just show your ID card at the door, and you're in, because the Gym is not open to the general public — only to students, faculty and staff and their families and friends.

Upcoming games are: CCNY at Fordham, Wed., Jan. 28; CCNY at Lehman College, Sun. Feb. 1 [Radio WNYC-AM at 5 pm]. Next home game: Wed., Feb. 11 vs. Hunter College begins at 8 pm

College Phone Operators Exposed as Inefficient

"The operators at City College are inefficient. I don't know how this college is supposed to handle the rush of calls to the college by students requesting information about registration, but it's apparent that the operators at the college are not serving the college community," said a member of the Day Student Senate. An executive of the Day Senate added, "every time I call information, no one answers. I don't know what's going on down there, but whatever it is, it's really bad."

In an investigation by **Observation Post** last week, it was discovered that serious inadequacies exist in the present information service (690-6742) at the College.

Last Friday at 9 a.m., an **OP** Editor, after holding the line for over twenty minutes, finally managed to reach the information operator. On the same day, at 4:30 p.m., the line rang 42 times before an operator answered.

On Monday at 9:15 a.m., a reporter let the phone ring 50 times before he gave up. Fifteen minutes later he tried again and on the 18th ring, an operator with a winded voice answered: "May I help you?"

When the **Observation Post** sent a photographer to Room 15 in Shepard Hall, where the information switchboard is located, the one operator who was present, im-

mediately left the room when she spotted the camera. She allowed only a photo of the switchboard to be taken.

When asked about the working schedule of the operators, Frank Sutter, of the Budget Office said, "they work from nine a.m. to five p.m., with an hour off for lunch and a fifteen minute break in the morning and in the afternoon." They're supposed to vary their breaks so that only one operator is out at any given time." He said that there are no alternate operators available in case an operator gets ill. "If two operators are sick, then the remaining operator must do all the

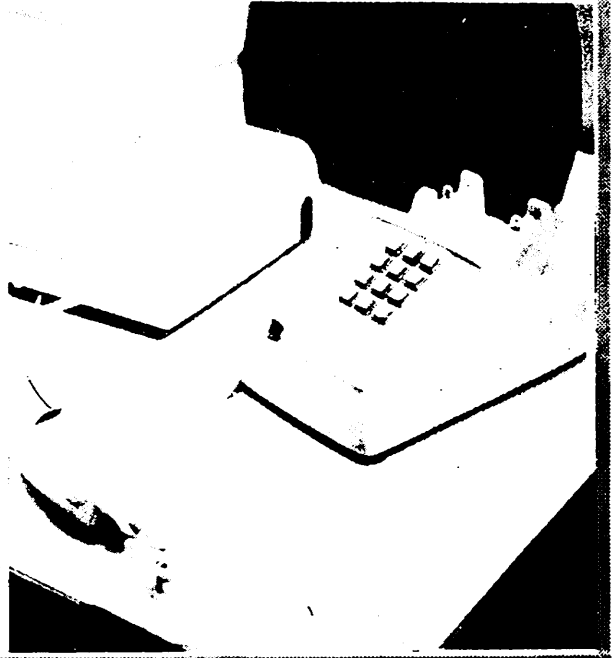
work."

The duties of the College operators at present are to provide information for both the College's own calls within the centrix and for outside calls, to link inter-departmental phone calls within the College, and to handle all long-distance phone calls made on campus.

The new centrix system, which was installed last fall, 1974, presents another problem.

The system was planned to be fully automated, but as of now, not completely so. "The centrix," Sutter remarked, "will not be fully automated until sometime this semester."

—McDonough



Two Vets Charged in Takeover Role

Two students were arraigned on Jan. 12 in Manhattan Criminal Court for their part they played in a takeover on Dec. 30 of offices at the Department of Labor.

The students, Tom Catlow and Cliff Colpitts, both Vietnam veterans, were charged with criminal trespassing for occupying the offices at 1515 Broadway. They were taking part in a demonstration against proposed budget cuts in a program under the Comprehensive Educational Training Act (CETA) which employs veterans here as counselors for other veterans on campus. Two Lehman College students were also arrested and similarly charged.

Both Catlow and Colpitts refused to accept an offer at the arraignment from the district attorney that they plead guilty to a lesser charge



Ron Akbar

and he placed on probation for six months, according to sources in Veteran's Affairs here. The students are scheduled to appear for a second hearing at 100 Centre Street on March 19.

The proposed cuts in the CETA program was the central issue in the takeover here of the Administration Building on Dec. 22 by about 30 students.

Akbar Replaces Treasurer Klokis

By MICHAEL ROTHENBERG

The Day Student Senate, unable to achieve a quorum for its past three meetings, was forced into an emergency Executive Committee session on Jan. 19 to replace Jeff Klokis who had resigned as Treasurer.

The committee chose Ron Akbar, a former member of the Senate Finance Committee, to replace Klokis, whose resignation takes effect on Sunday.

Although an Executive Committee session was needed to elect Akbar over his only opponent, Senator Mark T. McDonough, the decision may be overruled by a majority-vote of the entire Senate at its next meeting on Feb. . This appears unlikely to happen however.

Akbar, a 23-year old senior, said that, in his new post, he would "try to keep in line those things which he, Klokis, has accomplished this past semester." He said that when he was a member of the Finance Committee, he "made it a point to get to know the members of various organizations, their purpose, needs,

and what they have done for the school. This information," he said, "will aid me in my position as Treasurer for the upcoming semester."

Klokis announced his resignation in a letter to Senate President Vivian Rodriguez, in which he wrote that he would leave his post because of graduation.

Rodriguez said she was "glad to have had at least this one semester to work with Jeff. His contributions were beneficial to Senate members as well as to students of the College."

Prior to the executive committee vote, McDonough said that because of Klokis, "this is the first Student Senate that has attempted to be and is financially responsible."

\$100 Reward Offered by college for Return of Stolen Loving Cup

The College has offered a \$100 reward for the recovery of a six-inch-high silver "loving cup" donated to the College 50 years ago by the class of 1875 and stolen on Jan. 16.

A college official said that someone entered Shepard Hall at about 8:15 A.M. and smashed a

glass case to get to the cup.

The official said that the cup is worth only about \$30 but that the reward was being offered because of its sentimental value.

The class of 1875 donated the 87-year-old cup to the College in 1925 and said that it was to be given to the class of 1975. But the graduates last June redonated it to the College to be held for the class of 2075.

Radicals Here May Be on Rise

(Continued from Page 1)

the problems of amassing a strong political voice at the College. Other problems mentioned in organizing the college against cutbacks were the factionalization among the primarily left wing groups and the "confusing" manner in which budget cuts have been made.

Most of the active student organ-

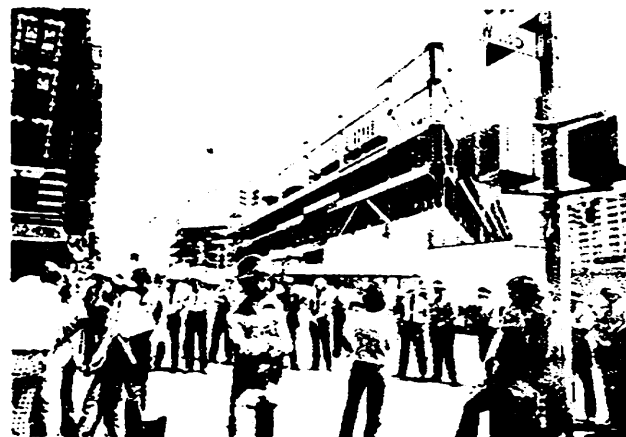
izations such as the Young Socialists Alliance, which is nationwide, and the City College Emergency Committee, have been operating on the premise that the money for social programs on all levels of government is available but is being mis-allocated. Other groups such as the Veterans Association, are more interested in maintaining specific

programs such as the one under the Comprehensive Educational Act, which employs veterans here as counselors for other veterans on campus.

Most interviewed felt that the administration has been fairly lenient in dealing with student activists — there were no suspensions or threatened censurings when the Veterans occupied the administration building in an attempt to save the CETA program, but they add that this is most likely because the administration is hesitant to make grounds for a larger issue and to keep the campus "cool."

Robert Carroll, the administration's chief spokesman, said that the college follows the by-laws set by the Board of Higher Education, concerning building takeovers and demonstrations. He added that he saw no indication of an increase in radicalism and has no reason to suspect there will be an increase.

The BHE By-laws are essentially rules that prohibit unauthorized



10, 25, 50 Yrs Ago

January 25, 1966 — President Gallagher, in a "State of the College" address delivered on Jan. 8, charged that the recent crisis in the City University was the fault of top officials who assumed powers not assigned to them by the Board of Higher Education by-laws. He said that unless the by-laws are strictly followed, the University will be seriously hampered in becoming "a University in fact as well as in name." The crisis centers around a conflict between the Chancellor and the Board. This was Gallagher's first statement since the resignation of four top University administrators in November.

February 5, 1951 — Reversing a policy which has existed since 1947, the Board of Higher Education voted on January 22 to open the School of Liberal Arts to women. The decision of the Board, which will take effect in September 1951, marks the climax of an intensive two-year campaign by the Equal Rights for Woman Organization, and by other interested groups. Last year, the student body passed a referendum seeking the admission of women and recently, the liberal arts faculty voted unanimously for the move.

January 13, 1926 — A new commercial degree, Bachelor of Business Administration will be given for the first time next term in the day session of the College. . . . Pro-O-Murshid Inayat Khan, famous oriental philosopher mystic and sur, will speak at the Philosophy Club on Thursday, Jan. 14 at twelve o'clock. He will discuss his view of the relationship of personality to

(Continued on Page 8)

SEISÚN

(that's "party" in gaelic)

The City College Keltic (Irish) Club is
hosting the **SIAMSA** (entertainment)
and refreshments at the

Irish Arts Center
(AN CLEADEMH SOLÚIS)

553 W. 51st Street, Manhattan
on Monday night, Feb. 23 at 8:30 pm

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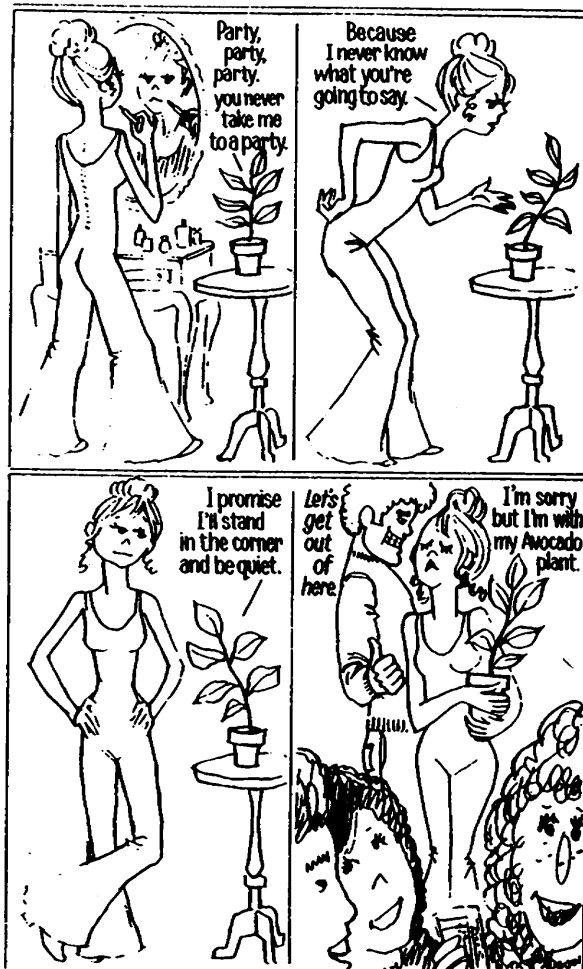
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—The Honorable
T.J. MacBride
U.S. District Judge
10-16-75



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S. 1—On the Road to a Police State

By DANNY AUSLANDER
and JEFFREY TAUSCHER

A bill now pending before the U.S. Senate Committee on the Judiciary could seriously jeopardize the right of Americans to protest governmental policies, and could prevent the future publication of what the government might arbitrarily consider to be "national defense information."

The "Criminal Justice Reform Act of 1975," labeled Senate Bill 1 (S.1), could stifle future mass demonstrations, such as those that occurred during the Indochina War, and would punish editors who publish material similar to the Pentagon Papers.

Before examining some of the actual provisions of this 753-page bill, it is important to look at its legislative history.

History

The present U.S. Criminal Code is an antiquated collection of laws which imposes dissimilar penalties for similar offenses. The code was last updated in 1909 and the growing number of problems encountered with its use caused President Johnson to appoint a National Commission on Reform of Criminal Laws in 1966. The commission was directed by Attorney General Robert Kennedy to study the Criminal Code and prepare a report proposing reforms. A federal statute mandated that the commission be bipartisan, and it was made up of three senators, three representatives, three federal judges, and three members at large. Former California Governor Pat Brown was named as chairman, and an advisory committee of 14 criminal law experts was also appointed. This committee was headed by former Supreme Court Justice Tom C. Clark.

The Brown Commission, as it became known, worked for five years and achieved a remarkable degree of consensus, except that three significant members — Senators John McClellan (D-Mass.), Roman Hruska (R-Nebr.), and Sam Ervin (D-N. Car.) — frequently found themselves outvoted.

The study draft of the commission was completed in 1970, and its final report was submitted to President Nixon and the Congress on January 7, 1971. During the following two years, two major developments occurred that drastically altered the character of the bill. First, in their capacity as the leadership of the Subcommittee of Criminal Laws and Procedures of the Senate Judiciary Committee, two of the outvoted Senate members of the Brown Commission — McClellan and Hruska — introduced their dissenting views as Senate Bill 1 to Congress on January 4, 1973. Louis B. Schwartz, professor of criminal law at the University of Pennsylvania, and director of the Brown Commission, called their legislation "an outright rejection of the commission's basic approach to criminal law."

Second, President Nixon, disagreeing with both the Brown Commission and the dissenting senators, called upon Attorney General John Mitchell and later, his successor, Richard Kleindienst, to rewrite the commission's final report. On March 14, 1973, Nixon told Senators McClellan and



"HEY, THAT THING'S LOADED!"

Fort Worth, Texas — Star-Telegram

"Do you think Congress will vote for S.1?" I asked.

"Why not? If they're dumb enough to propose it, they're dumb enough to pass it."

— Art Buchwald

Hruska to introduce the administration's "Criminal Code Reform Act of 1973," as S. 1400. In his statement introducing this bill to the Congress, Nixon said, "There are those who say that law and order are just code words for repression and bigotry. This is dangerous nonsense. Law and order are code words for goodness and decency... the only way to attack crime in America is the way crime attacks our people — without pity." Professor Schwartz said at the time, "The Nixon program contradicts in every respect... the recommendations of the National Commission on Reform of Federal Laws... The President has taken a position far to the right of the Senate subcommittee's proposal... widely regarded as 'very tough'... a program of primitive vengeance."

Senators McClellan and Hruska then held hearings to consolidate S.1 and S. 1400. Eight thousand pages of testimony, much of it critical, were taken before the subcommittee ended its hearings in August 1974. Because the nation was absorbed in the scandals of Watergate and the impeachment proceedings, the press neglected the developing issue.

On October 21, 1974, with the help of the Justice Department under President Ford, the consolidation was completed. It was this legislation, with minor amendments, which was introduced on January 15, 1975 as S.1 — "The Criminal Justice Reform Act of 1975." On June 19, 1975 President Ford endorsed the consolidated bill with the following words: "I do not talk about law and order... I turn to the constitutional guarantee of

domestic tranquility... S.1... is not a vindictive punishment of the criminal... I call upon the Congress to act swiftly..."

Official Secrets

With the definitions provided under section 1128 for "classified information" and "national defense information" being so vague as to defy precise description, S.1 codifies what can best be described as an official secrets act. Section 1121 provides for life imprisonment or the death penalty, "in time of war or during a national defense emergency" for gathering or communicating "national defense information" with the knowledge that it may be used to the prejudice of the safety or interest of the U.S., or to the advantage of a foreign power.

Here the question arises to the possibility of a government employee or news reporter being subjected to the law if he or she exposes government corruption. Section 1122 states that a penalty of seven to fifteen years in prison and up to \$100,000 fine will be imposed upon someone for communicating "national defense information" to a person "who he knows is not authorized to receive it." This could have been used to prosecute Daniel Ellsberg for releasing the Pentagon Papers. Section 1123, under the euphemism "Mishandling National Defense Information," provides for up to a \$100,000 fine and/or seven years in prison for a person who receives "national defense information" and "fails to deliver it promptly" to a federal agent. Section 1124 would extend suppression of information to its greatest length. It provides a penalty of three to seven years and or

\$100,000 fine for passing "classified information" to a person "who is not authorized to receive it."

Inciting a Riot

Section 1831 of the bill provides for up to three years in jail and/or up to a \$100,000 fine for "movement of a person across a state line" during the course of a "riot." A "riot" as defined by the bill could involve as few as ten participants whose conduct "creates a grave danger of imminently causing" damage to property. The statute can be used to punish mere advocacy, even where no riot in fact occurs, or where the connection between speech and violence is merely temporal, and therefore substantially invades the protection of the First Amendment.

Demonstrations

S.1 also contains objectionable laws regarding the right of assembly. Vaguely drafted sections create penalties for virtually every kind of civil rights, peace, and other protest actions. Severe penalties are created for demonstrating adjacent to wherever authorities may declare to be the "temporary residence of the President."

Obstruction of a Government Function

Section 1302 of S.1 makes physical interference with a federal government function a felony. This section provides the federal government with a potential weapon that could be used against lawful and peaceful demonstrations. Almost every mass demonstration, at some stage in the assemblage and transportation of demonstrators, falls within this category of obstruction. Large demonstrations on federal grounds or near federal buildings may be physically interfering with some government function, for instance, the vehicular transportation of National Guardsmen. Furthermore, it would be up to the individual prosecutor to arbitrarily determine whether section 1302 of the law has been broken.

Since mass arrests on the basis of group behavior are Constitutionally forbidden under the Fourth Amendment, the statute may be used for selective abuse by law enforcement officials.

Sedition and the Smith Act

Section 1103 redrafts the Smith Act of 1940, which was declared inoperable by the Supreme Court in 1957. It provides up to fifteen years imprisonment and/or up to a \$100,000 fine for allegedly inciting an "other person to engage in imminent lawless conduct" that would facilitate "the destruction of the federal or any state government"; and, up to seven years imprisonment and/or up to a \$100,000 fine for participating in a group that the defendant "knows" has such a purpose. According to the American Civil Liberties Union, the real purpose of this section is to allow the government to imprison people merely for talking about revolution — a right fully protected by the First Amendment.

Reinforcement of Death Penalty

S.1 provides the death penalty for treason, sabotage and espionage, and murder under a wide variety of circumstances. This statute circumvents the 1972 Supreme Court decision which held that capital punishment was cruel and unusual

because it had been "so wantonly and so freakishly imposed." The A.C.L.U., long in opposition to the death penalty as being cruel and in violation of the Constitution, claims that the death penalty has been used to perpetuate racial and economic discrimination.

Entrapment

During the Vietnam War, the Camden 21, a group of anti-war Catholic clergy and laymen, were arrested for tampering with draft records. They were acquitted because a government agent had provided access to the draft office, and therefore created the illegal situation of entrapment. If S.1 is passed, entrapment, under section 551, no longer stands as a defense. This section permits conviction of defendants for committing crimes which they were induced to commit by improper pressures of police agents.

Wiretapping

Under S.1 evidence obtained pertaining to crimes other than those specified in the court order authorizing the wire-tap could be used against a defendant. This provision increases the dragnet qualities of electronic search and seizure. Former Supreme Court Justice William Douglas said this provision permits law enforcement officials "to rummage for months on end through every conversation, no matter how intimate or personal, carried on over selected telephone lines," in an effort to uncover evidence of criminal activity. Thus, this section makes a mockery of the requirement for a warrant specifying in advance the offense for which evidence is sought. Lindsay Audin, of the New York Coalition to defeat S.1 also feels that under the S.1 wiretapping laws it is illegal to remove a bug from your phone, i.e., a "drop in," if the bug was placed by a Federal Agent.

Public Duty

Sections 541-544, sometimes called the Nuremberg defense section, allow as a defense in the

Are we to enter our third century under Richard Nixon's criminal code

prosecution of a "public servant" that the violation of the law charged "was required or authorized by law to carry out the defendant's authority." This means, in simple language, that public officials will be insulated from aspects of the criminal law and devoid of any personal responsibility in their actions, thereby setting a lower standard of conduct for every federal employee from the President to the lowest "public servant." This statute makes illegal government acts unpunishable. The crimes of wiretapping, perjury and burglary — felonies if committed by ordinary citizens — would be allowed to be covered up by government employees on the grounds that they were doing their duty as "public servants."

Current Status of the Bill

S.1 is currently in the Senate Judiciary Committee awaiting markup (changes). This stage will be completed sometime in

(Continued on Page 8)

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City Magazine

City V, The College's literary magazine is now accepting fiction, new journalism, poetry, drama and criticism. Bring your contributions to Finley 152 or to the City Magazine office in Goldmark by February 15.

City IV is now on sale in the Beaver Bookstore and assorted bookstores around New York for \$1.50.

Want To Make An Investment? Sell Your John Hancock

By Gary Zimet

With the Bicentennial drawing ever closer, I thought I would write a piece about (collecting) autographs — a hobby of mine for the past few years; a hobby which is both fascinating and for the inventive and persistent, rewarding.

One can't possibly imagine the thrill of handling original letters written by people like Washington, Jefferson, Lincoln, Poe, Twain, Thoreau, Casanova, de Sade, Masoch and countless other luminaries.

Almost any letter or document written and/or signed by any famous literary, scientific, historical or musical notable is worth some "bread" — often times a few grand. In most cases, surprisingly, age has little to do with value. What counts is content and condition.

A handwritten letter of Lincoln in which he sent his autograph to an admirer is worth far less than an important letter or document, such as an order for the callup of troops during the Civil War. And a letter signed by our beloved, baffling, boring and brainless Chief Exec, President Ford, arranging a visit to Washington for his constituents while still a Congressman is practically worthless (\$20-30). But Gerald's thoughts on issues like Vietnam, pollution, the electoral process, etc. are worth anywhere

from \$100 up.

Handwritten letters of any of our recent Presidents, save JFK are virtually unobtainable and worth a small fortune. If I could get my hands on Ford's handwritten notes to Kissinger, bearing instructions on just how far to go in diplomatic rendezvous with Brezhnev, Kosygin, Mao and other world leaders, I'd make a nice buck.

Nixon's simple one line missive, addressed to Secretary of State Kissinger, stating "I hereby resign the Office of President of The United States" is a priceless gem which, though safely encased in the National Archives, some collectors would, I guarantee, swap their spouses for it. Not too long ago, a handwritten letter penned by Tricky Dicky during his WW II stint sold for \$2,000.

Washington, although probably the most common important statesman, autographically speaking (he wrote and signed tens

of thousands of letters and documents during his lifetime) heads the Presidential list monetarily as well as numerically. A simple signature, cut from a letter or document is worth \$400-600, depending on the condition. Most Presidential DS's (Documents Signed) bring \$800-3000 at auction. Letters, again, depending basically on content, bring anywhere from \$1500 up. I was recently at a sale and someone bought an ALS (a handwritten letter) for the then record sum of \$20,000. While that's an exception to the rule, \$2000-5000 is what most collectors spend, so anything's possible.

Jefferson is an interesting investment. The same documents that sold for \$40 and \$50 in 1965 now bring upwards of \$500. The raise in value of his autograph has been astonishing. A simple cut signature sells for \$150-300. A DS as President \$500-1500, add letters, especially ALSs \$1000-3500.

335 WASHINGTON, GEORGE. President. Unpublished A.L.S., 1 full page, small 4th. "Mount Vernon in Virginia," Nov. 25, 1784. To the Baron de Tschu, about the claims of French officers (to membership in the Society of the Cincinnati). "...At the General meeting held at Philadelphia in May, general principles respecting the right to that order were established and the members of it in the

G. Washington

Armies & Navy of His Most Christian Majesty were requested to hold meetings in France—to examine rights—and decide upon the equity of claims. To the decision of this meeting, Sir, permit me to refer you, in full confidence that due attention will be paid to your services and merits. Fine. With an general principles respecting the right to that order were established and the members of it in the

Lincoln, second only to Washington in popularity, has the following values: A signature \$250-400, a Presidential DS \$500-2000 and an ALS \$1000 on up.

For all of you Hollywood fans, you'll be disappointed to learn that very few of your idols have any substantial autographic value, the most notable exceptions being Greta Garbo (a Signed Photo — SP — is

worth \$500-600) Marilyn Monroe (SP \$200-300), W.C. Fields (SP \$150-275), Rudolph Valentino (SP \$150-300), and Harpo Marx (SP \$100-250) among others.

It's ironic that collectors are willing to pay more for an SP of Garbo than for the letters of most Presidents, save the biggies I've already named. But then they're a strange lot.

RUMPLEFORESKIN: KRASSNER PREDICTS

By Paul Krassner

And now, here are my predictions for 1976:

- Gerald Ford will be assassinated by an official lone nut with a hand gun cleverly disguised as a camera.

- Cher Bono will give birth to a baby without a bellybutton.

- Richard Nixon will claim in a television commercial that he has cured his phlebitis through the diligent use of a skateboard.

- Woody Allen will join the National Caucus of Labor Committees and immolate himself to prevent a nuclear war in February.

- The entire Weather Underground will be arrested when they show up in drag at a premiere of Emil D'Antonio's film about them.

- Eldridge Cleaver will testify about terrorist activities while wearing a pair of his special cod-piece trousers.

- Patti Smith and Fee of the Tubes will be shown by Rolling Stone investigative reporters to actually be the same person.

- Nelson Rockefeller will make witchcraft a national issue in the Presidential election campaign.

- The Manson Family will become a TV situation comedy series starring Paul Lynde as Charlie.

- Ronald Reagan will use Preparation H to get rid of his facial wrinkles, but as a side effect he will develop an uncontrollable urge to stick his head in the toilet.

- Bob Dylan will write a song about the persecution of Henry Kissinger as a Zionist racist.

- Dinah Shore will accept an offer to appear in a snuff flick with a happy ending.

- It will be revealed that Teddy Kennedy carried on a posthumous affair with Marilyn Monroe.

- Patty Hearst will throw a ripe avocado at F. Lee Bailey during her trial and he will calmly eat it during his summation to the jury.

- Muhammed Ali will retire from prizefighting in order to collaborate with Norman Mailer on the script for NBC's gay soap opera.

- Mao Tse-Tung will confess that his Little Red Book had originally been intended as a satire of Confucius Sayings, but when it was taken seriously he realized that a Broadway musical version would be his ultimate goal.

- Francis Ford Coppola will ask Ken Kesey to star in 'Apocalypse Now' as a Green Beret who cuts off Vietnamese ears with his trusty harmonica.

- Jacqueline Kennedy Onassis will auction off her pubic hair as a publicity stunt, with all proceeds going to a fund which will provide for copies of the Warren Commission Report to be placed in every hotel and motel throughout the nation.

- Jimmy Hoffa's nose will be found enshrined in a Teamsters Union cocaine distribution center.

- Hubert Humphrey will be kidnapped and forced to try transcendental meditation against his will.

- The Reverend Sun Moon will personally lead American troops in a prevention attack on North Korea.

- Sirhan Sirhan will be permitted to have a new trial and once he is acquitted he will author a best-selling book on the myth of the penile orgasm.

- Olivia Newton-John will change her first name to Fig and then marry Elton John so that she can be called Fig Newton-John John.

- Howard Cosell will expose the television rating system as fraudulent but will be unable to get his documentary on TV because of network fear that it will not get high enough ratings.

- Martin Luther King's sex tapes will be released as an album by Warner Brothers.

- Arthur Bremer will be paroled and get a job pushing George Wallace around.

Paul Krassner, editor of *The Realist*, will be at *The Elgin* (8th Ave. and 19th St.) on Wednesday, January 28 at 8 PM. Tickets are \$2.50 and, hopefully, still available. For further information call 675-9229.

WHAT'S HAPPENING

OP Photo Exhibit

Winning entries of the First Annual OP Photo Contest are on exhibit in the lobby of Cohen Library through Feb. 16.

City Magazine

City 5, the College's literary magazine, is accepting fiction, new journalism, poetry, literary criticism, and art work. Submit your work in Finley 152 or the English Department.

Fighting the Cuts

The newly formed and non-partisan *City College United Against the Cuts* is holding its second meeting on Wednesday, Feb. 4th, at 3:00 in Room 121 Finley. All organizations and independent students are welcome.

Vet Services

The College's Veteran's Association has opened their new headquarters in Finley Student Center, room 421. Among the many services available are the Veteran's Programs Housing Committee which can help you find an apartment in subsidized or privately owned housing, and The Legal Committee to help with "bad" discharge gradings. The club is also running a confidential Drug Referral Program with experienced counselors, open to both student and non-student Vets.

Play in the Symphony

All students and faculty are welcome to play in the City College Symphony. The first rehearsal is Wed., Feb. 11 at Townsend Harris Auditorium (3rd floor) from 3-5:40. For further information, contact Dr. Stephen Jablonsky at 690-5411.

Davis Center Films

The Leonard Davis Center is presenting screenings of two documentaries made or distributed by Jerry Bruck, Jr., *I.F. Stone's Errkly and Waiting for Fidel*, on Wed., Feb. 11 at 2pm and 4pm in Cohen 303.

Jerry Bruck Jr. will speak about film distribution and the independent film movement on Thurs., Feb. 12 at 12 noon in Shepard 306. (See story on p. 9).

Mingus Comes to College

A concert featuring Charles Mingus and his band, plus the City College Jazz Ensemble, will take place in the Finley Grand Ballroom on February 17 at 5pm. Tickets, priced at \$1, are now on sale at the Student Senate office, Finley 331.

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 ID at the door of Mahoney Gym. A schedule of basketball games can be obtained in room 20, Mahoney Hall.

Upcoming games are: CCNY at Fordham, Wed., Jan. 28; CCNY at Lehman College, Sun., Feb. 1 (Radio WNYC-AM at 5pm). Next home game: Wed., Feb. 11 vs Hunter College begins at 8pm (jr. varsity at 6.)

OP Needs You

Observation Post is looking for writers, photographers, artists and gaffers. Drop by Finley 336 anytime or call us at 690-5182.

Human Relations

House Plan Association will sponsor its semi-annual Human Relations Weekend on Feb. 20-22.

Applications and information are available in Finley 317.

ERA Speakout

The City College women's center will be hosting a citywide speak-out on the Equal Rights Amendment on Fri. March 5th to celebrate International Women's Day. Those interested in organizing the teach-in on March 5th or other activities around the ERA should attend a meeting at Finley 305 on Monday, Feb. 2, at 3:00pm.

Senate Meeting

The Student Senate meets again on Feb. 11 in Finley 121 at 5pm. All are invited.

WBAI Free Music Store

The WBAI Free Music Store at 359 East 62nd street (just west of First Ave.), continues to keep New Yorkers warm with their series of free concerts on Thursday and Saturday nights at 9, with Sat. night performances broadcast live over WBAI-FM 99.5. Doors open around 8:30 and contributions are welcome.

Upcoming concerts: Thursday, Jan. 29, Traditional East African Bantu Music; Sat., Jan. 31, Catherine Malfitano, Soprano and Joseph Malfitano, Violin, perform works by Brahms, Debussy, Harold Arlen, George Gershwin and others; Thurs., Feb. 5, Composer's Forum begins at 8:30pm; Thurs., Feb. 12, Singer/songwriter Roz Esposito performs with her group. Also, the latin-rock pop music of Celonga. (For further information call 826-0889).



An Unusual New Year's Eve at the City Morgue

(Continued from Page 1)

anatomy lesson would be from a cadaver instead of a textbook, and, as one girl told me at the autopsy, "a dead body was still a mystery and this was the opportunity to demystify it."

When my friend Freddy and I entered the lobby of the Chief Medical Examiner's office, three boys and two girls were already waiting anxiously for things to get started. For ten nerve-racking minutes we waited for latecomers, and when no one else showed, the group was led into a conference room. We were met by a pathologist, Dr. Devlin, a stout, baldish man in his early sixties.

"Have any of you seen an autopsy?" he asked. Two hands out of seven were raised feebly.

"Why an autopsy?" he continued. The obvious answer was to determine the cause of death. The doctor explained that bodies brought to the morgue were usually involved in court cases such as homicide.

"About ninety thousand people die in New York City every year," Devlin said, "and about ten thousand of these bodies come to this morgue!" Meanwhile, laughter and other strange sounds were coming out of the next room, where an early New Year's Eve party seemed to be going on.

Finally, the lecture ended and we descended to the morgue. The damp, acrid stench hit us immediately as we walked down the spiral staircase leading to the autopsy room. Through a window on a door I saw a body of a man with

his throat cut open. I had no time to adjust myself before entering the bright, clean autopsy room. There were eight bodies lying on separate tables. Each table had a metal top with holes in it, and a large square basin filled with blood underneath. A constant stream of running water drained the blood from the basin.

The bodies were yellowish, but not decomposed. I could tell rigor mortis had set in, because an arm of one of the bodies was stiffly raised a few inches above the table. Some of the bodies were scarred from gunshot wounds, knife stabs, or car accidents. Those that were not scarred died of drug abuse, or natural causes.

I saw one doctor preparing for an autopsy on a body that had died of gunshot wounds in the back of the neck and the chest. His eyes were open, staring wildly at anyone who would look. I turned away from his stare, wanting to close his eyes, like many people have done in the movies.

The doctors who performed the autopsies had many years of experience. One doctor who had been with the morgue for thirteen years performed with nonchalance and speed, giving anatomical explanations on the side. Most of the group was watching apprehensively. I wasn't interested in anatomy lessons, and my mind became filled with morbid thoughts. I saw myself laying there, with my organs being shown to City College students. I left the autopsy room, but the thoughts didn't stop.

The morgue was surrounded by

120 freezers to store the bodies in. Freezers that were occupied had cards on their doors with the name, age, and color of the body inside, and where the death occurred.

I talked to two mortuary attendants who were standing around, presumably waiting for a fresh body to wheel into a freezer. One of the attendants, a lanky young man with blond hair and glazed blue eyes, was smoking a joint. He seemed to be the philosopher of the two, telling me that no one cares about death and how people in Western society kill so indiscriminately.

"Death is insignificant in Western society," he stated. He compared death to a piece of wood, dropping the top of a makeshift coffin to the floor. "No one cares," he repeated, and walked away.

His companion told me some incredible stories about what goes on in the morgue sometimes. Listening to him I suspected he must have been smoking something more potent than the philosopher. "One night," he said, "as I was carting a body to the freezers, it began to move and I realized it was alive!" I couldn't tell whether he was putting me on or not.

Another attendant showed me some of the bodies from the La Guardia airport bombing.

I felt "privileged" to view the product of the infamous bombing, a worldwide news event. After seeing them, I realized they were no different from any other cadavers.

Crime Report

(Continued from Page 1)

performance. In October of 1974 the College released its annual report at a student press conference. This year's report, which deals with crime during the 1974-75 academic year, was drafted in October and submitted to President Marshak but was not released.

"We just wrote up hard crime statistics with no narrative," said Robert Carroll, the Vice President for Communications and Public Affairs in an interview yesterday. "We just haven't gotten around to writing the report up so that it can be released," he said.

He said that it would perhaps be released at the first press conference of this term.

Before leaving, there was one more thing I wanted to see, the "museum" on the sixth floor of the Chief Medical Examiner's office. This museum displays the weapons used in certain homicides, pictures of assorted death, jars containing damaged organs, and special exhibits like a baby mummified in newspapers.

There were photos of a man killed by a model plane flying at eighty m.p.h., with parts of the motor

imbedded in the man's skull.

The plane was also on display. An esophagus with a spoon stuck in it, evidenced death by choking.

I left the morgue with a feeling of depression, hopelessness and, above all, paranoia. I couldn't help but think of the car accident victims I had seen, and I became afraid to cross the street or drive a car. Eventually the paranoia subsided. I was glad to be alive.

Report Goes to Marshak

(Continued from Page 1)

University college president, at the behest of the Board of Higher Education. This could not be confirmed however.

Cummins also said that the committee invited representatives from the three student governments to attend some meetings, but that only one showed up. Day Senate President Vivian Rodriguez confirmed that a member of her administration appeared before the committee. The Evening and Graduate Senates could not be reached for comment.

The students' criticisms went beyond an attack on who composed the Retrenchment Committee. They assailed the administration for not revealing specific details about College cutbacks.

In a series of letters to Provost Egon Brenner, the City College Emergency Committee, a group of about forty students and a handful of faculty members, demanded figures and other specific details on the College's budget picture.

"All the information concerning the August/September 1975 budget problems," Brenner replied in a letter dated Dec. 18, "appeared in the Campus press and was known to the student representatives who participated in the consultation process. The current budget problems have been reported accurately in the public press."

"Your response is inadequate," wrote the Emergency Committee in a letter dated Jan. 4. "You do not answer the specific requests for information that were addressed to your office."

S.1 Lead to a Police State?

(Continued from Page 5)

February; then the bill will be placed on the Senate calendar where it will stay for two or three months until it comes to the floor for debate. This will last another month or two, until the bill finally comes up before the full Senate for a vote.

There is, however, an entirely acceptable alternative to S.1. Representatives Robert Kastenmeier (D.-Wis.), Don Edwards (D.-Cal.), and Abner Mikva (D.-Ill.) introduced into the House a liberal version of S.1, his bill, H.R. 10850, changes 1,000 sections of the House version of S.1, creating a far more libertarian piece of legislation.

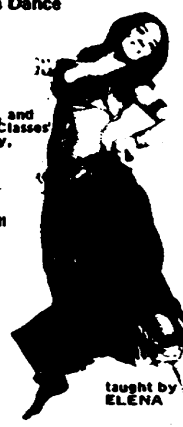
Although no Senator has been willing to introduce H.R. 10850 in the Senate, every senator will receive a copy of it along with a full analysis of how it differs from S.1. Hopefully, the knowledge that the House will be considering H.R. 10850 will serve as a threat to those Senators who support S.1.

The repressive nature of S.1 is a manifestation of the mentality of the Nixon era. The catch phrase "law and order" pervades the whole

ideology of this bill. Clearly, taking away liberties for the sake of increasing security has ramifications of the situation that led to Watergate. Former Senator Ervin said of the bill, "S.1, in its present form, is a hideous proposal which merits the condemnation of everyone who believes in due process of law and a free society. . . S.1 is simply atrocious and would establish what is essentially a police state."

Although a great deal of S.1 would justly revise the current archaic Federal Criminal Code, the repressive features of the bill outweigh the benefits to be gained because of the severe consequences our liberties and freedoms will suffer. The bill is so full of vague drafting and ambiguous phraseology, that during the markup procedure it will be almost impossible to prevent some unacceptable sanctions from slipping by. Furthermore, when S.1 reaches the Senate floor, it will be too late to change the bill with enough time for serious debate.

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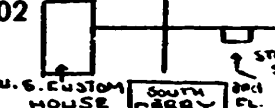
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Awareness Through Dance	1-3 Tue	Student/Faculty	Submit Free Hrs	Psychodrama	2-4 Thu
		Faculty	Submit Free Hrs	Transactional Analysis	Submit Free Hrs
ETHNIC ISSUES		LIFE ISSUES		MIND & BODY	
Identity Groups	Submit Free Hrs	Assertiveness Training	Submit Free Hrs	Bio-Feedback	3-5 Thu
Interracial Groups	Submit Free Hrs	Astrology	4-6 Thu	Body Awareness	1-3 Wed
		Compulsive Eating	12-1 Mon, Thu	*Interpersonal Communication	4-6 Mon
		Coping As A Single Parent	Sub Free Hrs	*Movement & Massage	12-2 Mon
		Male-Female Relationships	Sub Free Hrs		
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*The Creative Experience	2-4 Mon	Women's Group—Register to plan for One-Day	Submit Free Hrs		
Awareness Through Dance	1-3 Tue	Workshop	Submit Free Hrs		
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Identity Groups	Submit Free Hrs	ONE-DAY WORKSHOP SCHEDULE — SPRING 1976			
Interracial Groups	Submit Free Hrs	Sensitivity Training.....Saturday, Febr. 28			
		Couples.....Sunday, Febr. 29			
		Psychodrama.....Sunday, March 7			
		Leadership Skills.....Saturday, March 13			
		Bioenergetics.....Sunday, March 14			
		Assertiveness Training.....Sunday, March 21			
		Sensory Awareness.....Sunday, March 28			
		Women's Day.....Saturday, April 3			
		Sensitivity Training.....Sunday, April 4			
		Gay Men.....Saturday, April 24			
		Transactional Analysis.....Date to be announced			
FROM THE EAST		Registration for these workshops is open now.			
Aikido	3-5 Mon, Tue, Wed or Thu	We welcome suggestions for additional workshops.			
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Hatha Yoga I	Submit Free Hrs	<i>We intend to form additional sections based on your free hours. When registering, mark NF (not free)</i>			
(We will have 3 or 4 sections)		<i>next to the name of the group, and put all your free hours on the back of the registration card.</i>			
Kundalini Yoga	1 Week Intensive				
Meditation	Submit Free Hrs				
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Male Consciousness Raising	Free Hrs				

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Couples	Sunday, Febr. 29
Psychodrama	Sunday, March 7
Leadership Skills	Saturday, March 13
Bioenergetics	Sunday, March 14
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Transactional Analysis	Date to be announced

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Sanchez Press

Vassar's Boogie

By Cella Reed

The 1976 Bicentennial is a fake, another all-American lie, like Holy Christmas, pure-beef hot dogs and virgin brides. They don't exist (well, maybe in the most minuscule of quantities). But as time is mere abstraction, we can let the watchman sleep and trade in the gold Pulsars we found underneath the Holy Day fir for a Marantz or Sony and a stack of records this deep. While the big bicentennial parade passes by and the average American fool proudly pins on a tacky red, white and blue flag on his or her lapel, we can sit back, turn on the stereo and forget it all. And it's hard times at home, my brother, he's a virgin and won't give rise to no one.

But the reality of the music drifting through the room is a comfort and a relief and it's a pleasure to know that Vassar Clements, for all his bluegrass fiddling, travels around so much doing his stuff that he doesn't know what day of the week it is. The only thing that doesn't come through over the amplifier is his short but compactly muscular body all dressed up in polyester pants and acrylic "bowler's delight" tops with short sleeves.

In his latest album, *Superbow*, released by Mercury Records, Vassar Clements makes his gypsy fiddle come alive. The shrill high notes in "Medley: Vassar's Boogie/One O'Clock Jump" almost speak. And "Black Mountain Rag" invites you to get up and dance, or at least move a leg. "I say the 13th" is a bit of mellow fiddle, with a lively, slightly eerie whine, broken, towards the end, by some jazz.

"King of the Road" is a successful rendition of the Roger Miller song, with some nice sax playing and a strong beat that predominates throughout the album. "Old McDonald" as interpreted by the Vassar Clements Band comes off a little corny in "Barnyard Boogie," and the lyrics in "Cross Country Run" aren't too good, but the final cut, "Oshkosh," again shows the band at its best and all is forgiven.

(Continued on Page 11)

Rock 'n Review

By Paul Dabala

On the whole, 1975 was not a good year for rock 'n' roll. The film *Tommy* helped set the pace early in the year, typifying the ultimate in sacrilegious, quick-cash productions. More importantly, however, was the pop world's distinct vulnerability to such exploitation.

Also in '75: Bruce Springsteen emerged in mid-year, following his pivotal Bottom Line performances, as a major star of the '70's; ditto Patti Smith; The Rolling Stones tour proved too much of a production, not the spontaneous, raw show we've come to expect from them; Bob Dylan's Rolling Thunder Review was a personal disappointment; The Grateful Dead disbanded; Bonnie Raitt went relatively commercial with *Homeplate*; Linda Ronstadt flourished with *Heart Like a Wheel*, only to flop with *Prisoner in Disguise*; The New York Dolls shocked the city's avant-garde with their disbandment, and the new Dolls (with only David and Sylvain remaining) proved to be nothing but a silly joke at their New Year's Eve gig at The Beacon; The Tubes first tour was a grand success; and Roxy Music, Little Feat, Sparks, and several others continued to survive solely as critics' pets.

Locally, the underground scene surfaced significantly as a result of queen-punk Patti Smith's startling — although relative — success, and as a result of a series of profane layouts in several top publications, making public — and consequently damaging — a scene which thrived on intimacy; a free concert in Central Park this past summer by The Jefferson Starship provided a breath of the '60's; and Kiss headlined the Nassau Coliseum, coping the "They've Got Balls" award for 1975.

Getting around to the year's record releases, and the exciting, however arbitrary selection of a Top Ten, let's first take a glance at the other side of the coin, the year's worst releases. In no particular order, we have Edgar Winter's *With Rick Derringer*, NRPS' *Mighty Time*, Deep Purple's *Come Taste the Band* and Nitty Gritty's *Dream*. The two most disappointing LPs were Dr. John's *Hollywood Be Thy Name* and the Allman Brothers' *Win, Lose or Draw*.

Finally, the Top Ten LPs of the year, keeping in mind that neither Stevie Wonder nor The Stones made contributions:

1. James Taylor—*Gorilla*—One of his best works ever, and he still does it his way.
2. Bob Dylan—*Blood on the Tracks*—As close to the "perfect" Dylan record as you'll ever get.
3. Wings—*Venus and Mars*—Overly sweet, nearly bubble-gum, yes! But it's also great, and despite my staunch aggression against such overplayed syrup, it's a solid No. 3.
4. Crosby and Nash—*Wind on the Water*—If you've listened through once, there's little to be said. A delicious and crafty piece of work.
5. Bob Dylan/The Band—*Basement Tapes*—Dylan makes the Top Ten twice with this collection of delightful tunes.
6. Art Garfunkel—*Breakaway*—Pure glucose, yet refreshing and ghostly capable of evoking the identical feeling one got from Simon & Garfunkel LPs.
7. Paul Simon—Simon could have come through much better, still his mediocre work is better than others' best.
8. Charlie Daniels Band—*Night Rider*—This was the year Charlie came into his own on record. Maybe next year he'll make his move on stage.
9. Leon Redbone—*On The Track*—His first release makes the Top Ten. The super-talented, highly mysterious Canadian might well be one of the best folkies on the scene in years.
10. Led Zeppelin—*Physical Graffiti*—Good music is good music in spite of the personalities involved.

Now you may send in those nasty letters.

Cookin' on the Front Burner: a Talk With Travis Wammack

By Leo Sacks

Travis Wammack was still in high school when he recorded "Scratchy," a Number One hit single in 1964. "It came on like gangbusters," Travis recalled in a recent visit to the city, "and these two English dudes named Peter and Gordon asked my group to back them on a tour of the States."

Remember Peter and Gordon? Aside from a guest spot on *The Patty Duke Show* that year, they had a single of their own called "More Without Love." "We hit practically every state in the country," Travis told me, "and 'Scratchy' was always Number One wherever we'd go." He let out a satisfied grin. "My tour with them sure pulled that record through."

Now, with the release of *Not For Sale*, his red-hot solo debut, Travis is fixin' to hit the road again. "I quit touring about seven years ago. At that time, the wheels were really turning for me as an artist. I had been playing sessions for [producer] Rick Hall in Muscle Shoals, Alabama, for the past five years, but about nine months ago I just got tired of studio work. My contract with him was up anyway, and then Capricorn came through with a record offer."

This summer, Travis launched *Not For Sale* by pulling "(Shu-Do-Pa-Poo-Poo) Love Being Your Fool" from the album as a single. And it worked, capturing Top Forty status on the R&B One Hundred. "We cut the album at Muscle Shoals in about two months. Rick came in to give it the final touch," though Travis admitted he probably could have cut the record himself.



Travis Wammack

"Rick produced all my earlier records, but on the new one he really let me be. I worked the tracks the way I wanted them."

"When we cut in Muscle Shoals, we set up like we're on stage. We try and put as much excitement into each track as we possibly can. I like working as close to a concert sound as we can get."

Reflecting on his experience at Muscle Shoals, Travis said "the music there is like no other place I know. When an artist comes in, they let you have your own head and play whatever you want. And if they don't like it, they say, 'Change that and try something else.' You've always got that advantage there." During his residence, Travis played guitar for people like Aretha Franklin, Little Richard (he calls

the *Real Thing* album "one of the best records I ever played on"), Lou Rawls, Wilson Pickett, Bobby Gentry, and Liza Minelli. Oh, yes, Travis also worked with the Osmond Brothers.

"Little Richard had not had a chart record in ten years until he came down to Muscle Shoals and cut a hit LP. The Osmonds worked the *Andy Williams Show* for a lifetime until they cut 'One Bad Apple.' Then — bang! It took the country. That gives me a thrill," Travis paused, "for an artist or group that never really made it to come in and cut a hit like that."

Travis' experience with rock, pop, R&B, and country reflects in the wide range of material on *Not For Sale*. A member of the Memphis music scene at age eleven when he performed on drums with the Bill Black Combo ("They used to smuggle me in the bass drum case and hide me behind the piano"), Travis' guitar experimentation led to his use of fuzztone and distortion on the "Scratchy" record — all the way back in 1961. Travis was 16 at the time, though the record was not released until he was 19. "I sent it to Chet Atkins at RCA," he explained, holding his bow cowboy hardtop with the rattler's tail neatly wrapped around it (an expert sling-shot. Travis skins them for cash), "and I got a letter back from him that said, 'This scares me. I pass.' With that, I gave it to Jerry Wexler at Atlantic."

The Wammack band is due north this spring, and I for one am looking forward to their arrival. Meanwhile, "Easy Evil," culled from the album, is my R&B singles pick of '75.

Mingus and Them 'Changes'

By Fred Seaman

Pianist John Lewis defines jazz as an art form consisting of three basic components: Swing, Blues, and an element of surprise. This is an accurate description of bassist Charles Mingus' music.

Mingus, who will perform at the College's Finley Grand Ballroom on February 17, has recently released two new albums, *Changes One* and *Changes Two*.

It takes a lot of listening to digest the rich variety of textures, moods and tempos contained in the nine compositions (seven by Mingus) that make up the two records. They range from the mournful ballad, "Duke Ellington's Sound of Love," to the bouyant, swinging, "Free Cell Block F, 'Tis Nazi U.S.A." The titles are not always related to the piece itself. "I think I ought to give titles to my music that may make people think," Mingus is quoted as saying by Nat Hentoff in the liner notes.

Mingus has been in the forefront of Modern jazz for more than two decades. His present group, among the strongest he's ever played with, has been together longer than most of his other bands.

At their recent appearance at the Bottom Line, the quintet played compositions from the new albums, and I was impressed by their ability to add a fresh flavor to the recorded versions I was familiar with. They opened the set with "For Harry



Charles Mingus will play at the College on Feb. 17

Carney," taking us from a dark, solemn introduction to a loose, swinging theme and several captivating solos revealing each musician's total involvement.

The group's most exciting soloist, tenor saxophonist George Adams, commands a broad range of jazz styles, but is most impressive when he cuts loose with a shower of disjointed phrases and frantic squeals and shrieks which he accentuates with spasmodic jerks of his body.

In contrast to Adams' ferocious, violent solo attack, trumpeter Jack Walrath stands immobile during his blowing and exudes an air of

restrained high energy. Mingus' regular pianist, Don Pullen, was replaced by Hugh Lawson on this date. Though unable to match Pullen's bold support of Mingus' inimitable bass lines, Lawson carried himself gracefully considering the circumstances.

Finally, there's perennial Mingus drummer Danny Richmond. A marvel of self-restraint and precision, Richmond relies on embellishment rather than force, wasting hardly a single beat.

The group's ability to sustain a consistently high level of excitement through long, intricate compositions was superbly demonstrated in a 30-minute version of "Sue's Changes," a veritable rollercoaster of shifting moods and rhythms. Starting with a slow, lyrical introduction that is soon transformed into a subtle array of intensely swinging and free-style passages, it is spiced with colorful solos and intriguing exchanges between all members of the group, as well as dazzling unison riffs by Adams and Walrath.

As with many previous bands, Mingus has shaped his talented sidemen into a dynamic group whose energy, precision and inventiveness are nothing short of awesome.

And now for the final plug: Don't miss their concert here at City College on February 17 (tickets are on sale for \$1 in the Student Senate office, Finley 331).

Ed Sanders: 'Fug/You' to 'Beatnik Glory'

By Barry Wallenstein

I met Ed Sanders in 1958 at the University of Missouri. To me, a boy from New York City who felt out of place in so many ways, this native mid-Westerner, too, seemed an outsider. When I returned to New York and New York University after a few rootless, adolescent years, Sanders had already made a strong and positive impression on the Classics Department. There was talk of a Woodrow Wilson graduate fellowship. Out of school, he was central in the literary scene on the Lower East Side. He'd hung out in Stanley's Bar, a meeting place for the literary underground. In addition to literature were the preoccupations of sex, drugs and anti-politics. The three merged in a vocabulary Sanders invented and mastered.

Sanders became editor and publisher of *Fuck/You: A Magazine of the Arts*, which was not

really an underground foil to *Esquire*, but to *Evergreen Review*, one of the few magazines of the period to consistently publish first-rate experimental writing. Sanders wanted to print anything and everything, to get away from the overt and implied restrictions of censorship. However, since his guiding taste couldn't be totally repressed, as may have been a theoretical aim, *Fuck/You* printed some of the better voices of the time, including Charles Olson and W.H. Auden. Now libraries and rare book collectors have snatched these up, a turn of events that is treated not with pride but with a detached irony in Sanders' new book, *Tales of Beatnik Glory* (Stonchill Publishing Company).

Besides the magazine, Sanders, along with Tuli Kupferberg and a few other beatniks — poetry and culture freaks — founded the Fugs, to this day the most outrageous and

interesting underground rock group. They put poems by Blake and by Sanders to music and in the same spirit spewed forth raunchy lyrics that no radio would play. They were a great underground success.

All this time Sanders was becoming public, and not just in the



Ed Sanders

Like Good Wine, Dylan Ages With Grace; 'Desire' Journeys From Protest to Rock

By Jeff Brumbeau

Back in the early sixties, when Woody Guthrie was the saint of folk music and New York places like Gerde's Folk City and the Cafe Wha? were crossroads for any new talent, there blew into town a scruffy, Mr. Bojangles-type character towing guitar, mouth harp and a plan of making it 'bigger than Elvis Presley.'

Discovered and signed to Columbia Records by the great John Hammond, Dylan evolved into a musical phenomenon that affected countless numbers of youth living in an era drunk with revolution. For some he was simply the dark and elusive poet, the singer of those ten minute epics swirling with imagery, hard as nails and as bitter as lemons; for others he was viewed on a more complex level, a musical messiah, the prophet of an uncertain generation in need of direction and someone to point the way.

Today Dylan retains his status as superstar but has been able to shrug off the unwanted role as soothsayer of the under-thirty. His writing has taken a fantastic journey from protest to rock, down the road to country and has now reached a point where these side trips have culminated in a flood of new material. It is a mature body of work that maintains the searing strength and individuality of earlier years and proves, now more than ever, his prowess as poet. Case in point: Bob Dylan's latest release, *Desire*.

Desire, which 'Could have been produced by Don DeVito,' is an excursion for the artist in style and production. Dylan recordings are typically pressed with rough edges and loose ends (i.e., *Planet Waves*, *Blood On the Tracks*), but the musical and vocal production here is unexpectedly tight.

There are also some other surprises and about-faces that spice up the album. Of the nine tunes, two are Dylan's, the rest are co-written with Jacques Levy. To what extent Levy has had a hand in these songs is anybody's guess, but the partnership is certainly profitable. Sharing the mike with Dylan for duets and backup work are Emmylou Harris and Ronce

Blackley. Together they work nicely to sweeten Dylan's vinegar. One who plays an essential role in putting the music together is violinist Scarlet Rivera. She is like a second voice, generating energy and giving color to the songs.

Dylan has become (both technically and creatively) the most prolific songwriter working today. Where his songs were once influenced by such poets as Rimbaud and Graves, he is now engrossed in narrative prose. His writing style has undergone a spring cleaning, resulting in a more precise poetry. In pieces like "Romance in Durango," "Isis" and "Black Diamond Bay," he develops rich narratives that are unlike those any other balladeer has ever sung. These are an amazingly concise and detailed set of stories set to music and squeezed into the space of a few minutes.

What is happening here, as in other tunes such as "One More Cup of Coffee" and "Oh Sister," is an absence of the heavy imagery that

once embodied Dylan's earlier work. Instead, each song is one great metaphor, a series of events working on a literal and abstract level.

Dylan's voice hasn't gotten any sweeter over the years but then, he never was a crooner. He has refined his style though, sharpened it and made it more effective. He uses his mouth like a machine gun, chewing on his words, cutting, twisting and then shooting them out between his teeth. His is a blues voice of the old school, without much of a range but striking in its unabashed bearing of the heart.

For fifteen years Bob Dylan has been an influence both musically and socially, here and abroad. He has instigated an increased consciousness and a testing of traditions that has had a direct effect on his generation. He has never lost his ability to create new and exciting material and remains as much a shaper of popular music as he was in the sixties. Bob Dylan — you're not getting older — you're getting better.

show-biz sense. He took up the anti-war cause as a natural outgrowth of his life's interests. Soon his name became associated with those he calls in his book, "America's most notorious radicals."

He also ran the Peace Eye Book Shop. There he sold his magazines and other underground books and pamphlets. It was a gathering place and soon became the east coast underground's answer to Ferlinghetti's City Lights in San Francisco. The book shop was as famous as a target for the police as it was for disseminating culture.

To my mind, in the mid-1960s, Ed Sanders was a unique and energetic force, an innovator who could function beautifully in an anti-materialistic universe and trade drug stories with the besotted cultists of the day. His whole trip became emblematic of the generation and yet all he did seemed fresh and original. Much of it is contained in *Tales of Beatnik Glory* and related through the persona of Sam.

Sanders' previous book, *The Family*, a subjective reporting of the Manson episode which took over a year to research, provides a clue to understanding the elusive tone of his new book. Despite *The Family's* implications for our time, its thoroughness and basic humanity, the book was not a best seller. Though it seemed destined for that position, perhaps its kind of light, idiosyncratic styling with little visible moral counseling and judgment, kept it from popular success.

Sanders' *Tales* is a fine example of Dada fiction, where truth or history (or even a clear attitude) is presented through self-contained fictions and exaggerations. While the reader has no trouble getting hold of the subject, the beat-lifestyles during the late '50s and early '60s on New York's Lower East Side, it is more difficult to grapple

with the author's point of view. He has no more interest in committing himself to a consistent vision of his subject than the beats of the time had cared for accuracy of definition or conventional "manners." So, Sanders' device is perfect in capturing its subject, for the reader is caught off guard much of the time in relation to the book's satire and even to its special achievement of portraying the beats with their own kind of approach and values. As well, Sanders' inventive language is perfectly suited to his close-ups of the Village scene.

The book is unified through the main character Sam. At college in 1957-58 he reads Ginsberg's *Howl* and realizes that "things will never be the same." The book follows his romantic and ragged adventures: his Village poverty, his connections to a rural past, his political activism. But all this is presented in a flip and casual way, with an often comic, if satiric tone, and one wonders if Sanders cares to or ever cared to take the life he describes seriously. The vignettes tend toward TV sit-coms as the characters are readily identifiable types out of beat lore.

One of the final close-ups, of the "AEC Sit-in," is told in ironical manner, where again the antic side of the Beat Generation is focused upon. Yet, beneath this antic display is a serious predisposition Sanders has as much as anyone. The Beat Generation, and this book too, suggest a tactic of self-conscious withdrawal from society's impositions, especially as that society makes war. The book itself may be read as a look at a movement and generation as vital as it was ludicrous, as liberated as it was romantic, and as true to itself as any comparable artistic and cultural development of this century — given television.

Barry Wallenstein teaches in the College's English Department.

Vassar's Boogie

(Continued from Page 10)

The record is surpassed only by a live Vassar Clements act. When he played at the Bottom Line this December, the sweat on his forehead was the only indication that playing fiddle was work at all. One needed only to observe the dexterity with which he handled the bow to be impressed.

Notwithstanding the superior quality of Vassar's playing, the backup instrumentalists skillfully complement the artist's own talent, resulting in the overall, well-balanced and enjoyable disc that *Superbow* is.

Less than a year after one of the loveliest ladies of sound put out her first album, Emmylou Harris is back on Warner's with *Elite Hotel*. Everything about this record is highly presentable, including the ripped, wall paper cover with a picture of Emmylou and the *Elite Hotel* on the front and of Emmylou waiting for the bus on the back. And in *Elite Hotel*, high boots Harris is going places.

The sad, slow love songs that are perhaps Emmylou's trademark as a singer are convincingly delivered on several tracks such as "Together Again," "Till I Gain Control Again," and "Sweet Dreams," but the real killer on this album is the rendition of the Lennon/McCartney hit, "Here, There and Everywhere." Her voice comes off too wonderfully controlled in its sadness, too clear, too deep-reaching in its sorrow, to be anything less than sensationally moving.

"Ooh Las Vegas," next on track, shows the hard gutsy side of Harris.

"The Queen of Spades is a friend of mine"

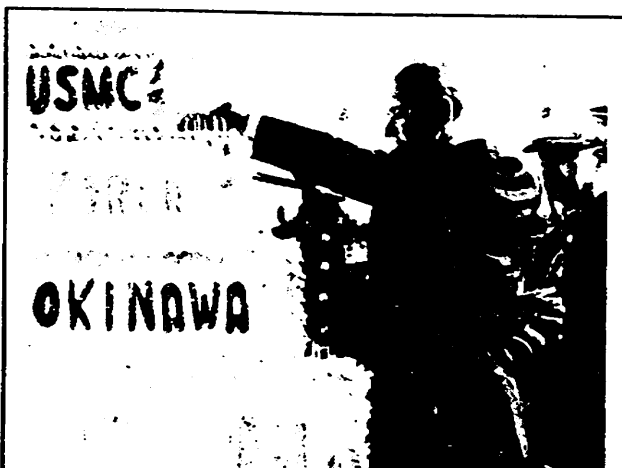
"The Queen of Hearts is a bitch . . ."

and sweet Emmylou can get brassy and bite when she has to.

"Ooh, Las Vegas, ain't no place for a poor boy like me . . ."

Elite Hotel fully brings out the strength and emotion of Harris' voice: Besides being a master of melancholia, she injects a wonderful sense of life and movement into the fast numbers such as "Amarillo," "Feelin' Single . . . Seem' Double" and "Jamabala."

Like *Pieces of the Sky*, *Elite Hotel* has superb backing. Linda Ronstadt does the backup vocals on "Amarillo" and "Till I Gain Control Again" and Brian Ahern, the late Gram Parsons and Chris Hillman make vital contributions to the record. To sum it up, Side two is totally terrific. Side one is highly worthwhile and Emmylou is a real neat name. Real neat



Lyndon Johnson cuts the cake at 1967 Camp Pendleton Marine Corps Anniversary in a scene from "I.F. Stone's Weekly," a film by Jerry Bruck, Jr. In the film, Bruck, a self-taught Canadian filmmaker and independent film distributor, details noted journalist I.F. Stone's approach to the news, his working habits, and some of the exposes of government treachery that made his one-man paper a legend in its time. "I.F. Stone's Weekly" and "Waiting For Fidel," a film distributed by Bruck, will be screened at the College on Wednesday, February 11, at 2 and 4 p.m., in Room 303 Cohen Library. Bruck will also speak here on Thursday, February 12, at 12 Noon in Room 306 Shepard. The film screenings and Bruck's visit are sponsored by the Leonard Davis Center for the Performing Arts.

IN CONCERT

The Student Senate Concert Committee Presents .

IN CONCERT

THE CHARLES MINGUS GROUP

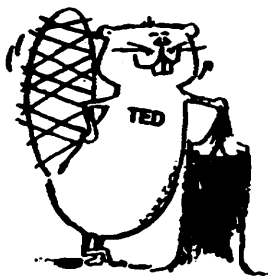
plus

The CCNY Jazz Ensemble.

Finley Grand Ballroom
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5. p. m.

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