

**O.P. Interview with Hugh McDonald**

# Is this the Man Who Killed President Kennedy?

By HERB FOX and MARC LIPITZ

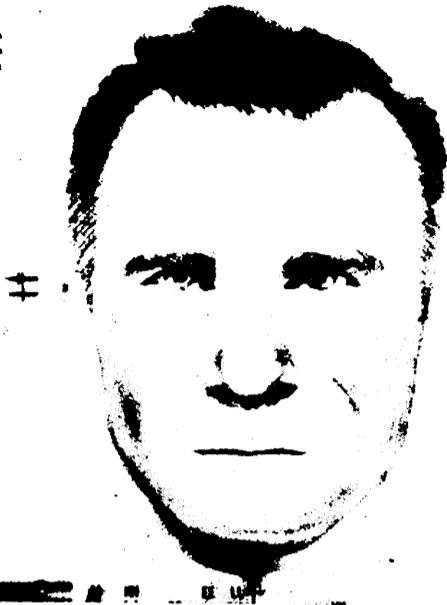
"If I were you, I would regret the day you learned what you know. Guns will be trained on every move you make for the rest of your life."

-Saul

With the regularity promised by a TV laxative commercial, books about the Kennedy assassination have spewed forth monthly since the publishing of the Warren Commission report. Forensic pathologists, lawyers, optics specialists and unelected Presidents have written material on the assassination and on the Warren Commission. But it took a former Chief of Detectives of the Los Angeles County Police Department and one time CIA contract agent to claim to have tracked down and interviewed the actual paid assassin.

In *Appointment in Dallas: The Final Solution to the Assassination of JFK*, already a million seller after only four months on the stands, Hugh McDonald not only sniffs out the man he purports to be the paid assassin of President Kennedy, but presents us with the killer's word for word "true confession" and throws in a couple of snapshots for the bargain.

The notion that after these years the "paid mechanic" would appear in the lobby of a London Hotel to relate his tale to a virtual stranger seems so ludicrous that the book has received a cold reception from many researchers of the assassination. However, the question remains why would



McDonald, a self described "establishment man" write a book implicating that very establishment in the murder of a President unless he himself believed the story?

As the book takes great pains to detail and document, Hugh McDonald was more than a former Chief of Detectives and CIA spook. He served as head of security for Barry Goldwater's Presidential campaign, developed the Ident-Kit and the Identicator, criminal investigation systems used by police all over the world, was second in command at Fort McArthur, the nation's largest school of military intelligence, worked with Hughes Aircraft in 1954, and was allegedly offered the opportunity to fly the infamous U-2 plane that was shot down over the Soviet Union in 1959.

In *Appointment in Dallas*, McDonald explains that he first met Kennedy's assassin, a man he has dubbed "Saul," in the office of his former CIA boss, Herman Kimsey, ten days after the Bay of Pigs invasion of Cuba in 1960. Saul, who had been a member of the mercenary invasion force, angrily burst into the room with such intensity that McDonald recalls saying, "Jesus, Herman, I feel as if I'd been hit by a truck."

Saul said a few angry words about the aborted Bay of Pigs invasion and then stormed out of the room. Kimsey acknowledged to McDonald that "He's an assassin. Maybe one of the best there is. He works for a lot of people."

No mention was made of Saul by either man until several  
(Continued on Page 5)



## observation post



Photo by NYC Star  
Vice President Robert Carroll (left) and President Marshak during negotiations with protesters following takeover on Dec. 22

### College to Discipline Students for Administration Building Takeover

By MICHAEL ROTHENBERG and JOSEPH L. LAURIA

Members of the Veteran's Association at the College are waiting for a certified letter from College officials which will outline charges the College will press against them for the part they played in the takeover of the Administration Building in December.

The College made its intention to punish the demonstrators known on Feb. 5, when Acting Vice Provost for Student Affairs, Herbert DeBerry, and his assistant, Fred Kogut, met with members of the veteran's group to discuss possible disciplinary action against either the association or the individuals who took over the building.

According to students, they were told at the meeting that their punishment could range from censure to suspension or expulsion.

About 30 veterans and one other student occupied the building on Dec. 22 for seven hours to protest proposed cuts in a program under

the Comprehensive Educational Training Act, which employs them as counselors for other veterans on campus. Since then part of those cuts have been restored, but the matter was not in the hands of College officials. The demonstrators had also demanded that President Marshak publicly assert his support for free tuition and Open Admissions at the City University.

### Marshak Defends Model for College

Chandler Asserts that Urban Educational Model is not Changing College into a 'Vocational School'

By CLAUDIA COYLE

President Marshak denied last week that the College was intentionally shifting its focus away from Liberal Arts education, and dismissed as unfounded reports that the faculty was critical of the direction his Urban Education Model is taking.

At the first regular press conference of the term, on Feb. 9, Marshak said that the goal of his Model was not to turn the College into a professional school. "You are completely misled if you think the Urban Educational Model is a denigration of Liberal Arts," he said.

#### National Trend

The President attributed the shift of student interest from a liberal arts education to more practical studies to a national trend among college students and not to the College's plan. "People just don't want to study history anymore," Marshak told reporters following the conference. He said that those who oppose his plan "don't know

the facts."

Marshak, at times appearing nervous during the nearly two hour session, asserted that a report in *The Campus* which said that a poll conducted by Institutional Resources showing a majority of the faculty opposed to the Urban Educational Model was inaccurate," the President said, "and if they were to take such a vote we

would pay attention to their views."

Provost Egon Brenner told reporters at the news conference, held on the third floor of the Administration Building, that the poll *The Campus* had referred to "was no poll."

"There was no such thing as a poll to solicit opinions on policy. It

(Continued on Page 2)



Photo by Tom Lee  
Marshak addressing reporters at Feb. 9 news conference.

#### Say Amnesty was Promised

While the administration prepares to introduce charges against the protesters, the students are standing firmly on the position that a pardon had been granted to them before they left the building on the day of the takeover. Member after member of the veteran's group maintain that one College official, John J. Canavan, the Vice President for Administrative Affairs, who was in the building during much of the time that it was occupied, had promised them amnesty.

"All of us were in front of the Administration Building in the lobby," said one veteran, "and Canavan was standing right in front

(Continued on Page 2)

# Despite Austerity Here Engineering Prospers

By MARK T. McDONOUGH

While the rest of the College is suffering under the most fiscally austere period in its history, the School of Engineering here is apparently enjoying good times.

Since September the department has added three new professors to its staff and, according to one source in the department, is planning on adding three more this term and another next fall.

One professor even had his airfare from California paid last spring so that he could

be interviewed by the department, this source said.

## Government Grants Are One Reason

"The reason for this," said Richard Marsten, who became Dean of the School of Engineering in September, "is that we have the potential to apply scientific technology to the seriousness of today's problems, both socially and economically." This has given private and government contractors good reason to choose the College's Engineering Department to work for them, he said.

"A school of engineering, with any reputation at all, must have outside work

and contract grants to expand the school's connection with the outside industrial society," said Marsten.

## Research on Environment and Energy

Marsten attributed the need for a larger faculty to an increased enrollment in the department. He said this was because the only engineering school in the City University is in Steinman Hall. The three new professors that were hired last spring, Prof. Raj and Wolf in Mechanical Engineering and Prof. Gideon Lidor of Computer Sciences, would be rehired for next year, Marsten said.

The projects that the department is working on which raise the kind of money needed to hire new faculty members while other departments are cleaning house, appear to deal for the most part, with environmental research and investigation of alternate energy resources.

The Chemical Engineering Department is researching new energy uses for coal under the COALPLEX program for the National Science Foundation. In Electrical Engineering there are several professors working on the development of electro-communications.



Demonstrators outside Administration Building on Dec. 22, while inside about 30 students occupy the building.

# College to Punish Protesters

(Continued from Page 1)

of me and he said, 'You have amnesty.' Another veteran said that he asked Canavan, 'do we have amnesty?' and the vice president replied, 'you have my word on that.'

At a regular news conference on Feb. 9 in the Administration Building, President Marshak stated that he "did not" grant amnesty to the demonstrators on Dec. 22. "I authorized no one to promise amnesty and no administrator involved had made such a commitment."

The President said that in a letter to him from the Veteran's — in which the group made their claim that amnesty had been granted — there was "no reference specifically to Canavan" promising a pardon.

Canavan himself has denied ever having made such a promise. In an interview last week, he said "I did

not say they had amnesty" and, "if I had, it would only have been with the authorization of the President or Provost."

Brenner said at the press conference that "if Canavan granted amnesty he did so without my authorization. I authorized no one to promise amnesty." Brenner remarked that amnesty could not be granted "by the laws of the state of New York and the P.A.C. ruling."

The Henderson Act, the state law, specifies that students who disrupt the daily operation of a CUNY college will be subject to disciplinary action, and the P.A.C. ruling, made on April 23, 1974, states that the College is not responsible for any promise made to students while the administration is under duress.

## 'Set an Example'

The decision by the College to punish the demonstrators was

viewed by some as a means for the College to discourage future militant actions by students. "Their [the administrations] job now is to set an example. They're aware that when tuition comes down there might be trouble here, so they feel that punishing us will have a coercive effect," said one member of the Veteran's Association.

The veteran's group has been attempting, within the past few weeks, to round up support for their position through a CUNY-wide veteran's group. There has even been talk of contacting state and national organizations, several members here said.

The veteran's gained the support of the Day Student Senate on Feb. 11, when the Senate passed a resolution backing the veteran's claim that amnesty had been granted to them.

# Marshak Defends Model for College; Denies that the Faculty is Critical of it

(Continued from Page 1)

"There was no such thing as a poll to solicit opinions on policy. It was a questionnaire that was answered by substantially less than half the faculty and it was addressed to general questions."

Alice Chandler, the Vice President for Institutional Development and the head of the Development Campaign which aims to raise \$25-million for the Urban Educational Model, said at the conference that terming the College's career programs "vocational" was a "misnomer."

"We're not in the business of training plumbers or machinics here," Chandler said, "but doctors,

lawyers and actors."

On other matters at the press conference:

•Marshak said that at no time on Dec. 22, when students occupied the administration Building, did he grant amnesty to the demonstrators for their action.

•The President applauded the appointment of Ann Rees a professor of Psychology, to the position of Vice Provost for Student Affairs. He said there were "no procedural defects" in the manner in which the special seven-member search committee, set up by the President last November, reached their decision. When a reporter turned a question into a statement

that called for "a strong black male" to fill the post, Marshak asserted that "Affirmative Action will be kept in mind for top-level positions." [Page 3.]

## Three Fronts

•The Development Campaign is now operating on three fronts, according to Chandler. Alumni are continuing their strong support of the campaign, she said, and about 25 of them are about to be named to the Alumni Council. The second front, Chandler said, was in the area of private foundations. And the third area, a new one, according to the Vice President, is in the corporate sector. "We're breaking new ground here with this non-traditional approach," Chandler remarked, adding, "We want to break down the stereotype that the private corporations have no debt to public institutions."

## Construction Possible

•Morton Kaplon, Vice President for Institutional Resources, said that the State Dormitory Authority might have some money left over that was originally intended for community college construction. Kaplon said the College was pushing for Construction. Kaplon said the College was pushing for Construction on the Aaron Davis Hall using these leftover funds.



Photo by Tony Lee

Vice President for Institutional Development Alice Chandler speaking of Development Campaign at Feb. 9 news conference.

# College Denies Cut in Scholarship Money

While President Marshak holds the view that his Urban Educational Model is not detracting attention from the School of Liberal Arts and Sciences, a scholarship plan for 50 incoming freshmen not enrolled in one of the career programs may have been altered because of fiscal problems.

In an interview with *The New York Times* last August, Marshak announced that a scholarship program for 50 incoming freshmen would begin next fall. *The Times* reported last September that each year 50 new students would be granted a \$4,000 scholarship —

\$1,000 for each year at the college. The 300-500 expected applicants would be nominated by all of the city's high schools.

However, according to the December issue of *Alumnus* magazine, students in the City College Scholars, as the program will be called, will receive only \$250 a year for four years.

When asked about the apparent change in the size of the scholarship, Marshak said that the program had always called for \$250 a year, for a total of \$1,000.

Robert Carroll, Vice President for Communications and Public Affairs, supported Marshak's position and said, "You can't always believe what you read in *The Times*."

# 10,25,50 Years Ago

**February 18, 1966** — More than one hundred students at the College today headed into the last hours of a three-day fast to protest United States involvement in Vietnam. The fast, which began at 12 noon Wednesday in the Grand Ballroom, will end at 10 tonight. The fasters spent yesterday and Wednesday attending classes, studying, walking the halls of Finley and looking forward to their daily ration of orange juice and vitamin pills.

**February 20, 1951** — Wire-tap evidence played a significant role in wringing bribery confessions from Ed Warner, Ed Roman and Al Roth, District Attorney Frank Hogan revealed late yesterday afternoon. The three basketball stars had been picked up in Pennsylvania Station early Sunday morning, and charged with accepting bribes to fix games in which they appeared.

**February 17, 1926** — A spirited finish capped by a winning goal shot by a substitute gave the Lavender five a much sought after victory over Fordham last Saturday night, 26-23.

MEMPHIS The Commercial Appeal



Acting Vice Provost for Student Affairs Herbert DeBerry

## DeBerry charged with Approving 'Illegal' Loan for a Student Group

By JOSEPH L. LAURIA

Herbert W. DeBerry, the Acting Vice Provost for Student Affairs, has approved a \$2,000 loan for a student organization from the Finley Student Center budget, without first consulting an advisory board set up to deal with such matters, sources within the Student Senate charged this week.

The sources said that DeBerry authorized the loan for a concert that the Caribbean Students Association is holding off campus next month.

DeBerry confirmed yesterday that he had approved the loan, but said

that funds in the Finley Center budget are at his discretion and are not affected by the advisory board.

One member of the student-faculty Finley Board of Advisors said in an interview last week that in theory the Center "is not in the lending business."

"This doesn't make what DeBerry did 'illegal,' because there are no bylaws against it, but the money in the Finley account is for the students to use here, not for a loan to be used off campus."

"Because we're not in the loan business there are no actual specifications saying that the advisory board should be consulted on such a matter," this source continued, "but for the kind of money, I think it would have been appropriate."

The Caribbean Students Association asked the Student Senate for the loan on Feb. 4. The group is holding the concert in the hope that they will raise enough

money to finance a trip to Africa next summer.

The Senate, after consulting with Edmund Sarfaty, the Director of Finley Center, rejected the request the next day. "The Senate is not able, under the fiscal policies of the school, to make loans," one member of the Senate asserted.

The Caribbean students were also turned down when they requested a Schiff Fund loan on Feb. 5. But later that day they received the money from the Finley Center account through DeBerry, according to the Acting Vice Provost and several other sources.

An officer of the student group said in an impromptu interview last week, that the Caribbean Students were putting on the concert "with money that we have raised on our own last year." He would not give the date of the show nor did he say where it would be held.

Sarfaty said that the payment of the loan falls due on March 10.

## College Budget Cut 12.4%

By MICHAEL DRABYK

With the latest \$1.79-million budget cut mandated by the Board of Higher Education, the College's Spring operating budget has been slashed by just over \$7-million, or 12.4 percent, according to a letter outlining the latest reductions, sent to City University Chancellor Robert Kibbee by President Marshak.

The latest cutback is the College's share of \$56-million in CUNY-wide cuts authorized by the B.H.E. at their meeting held in December. Marshak wrote to Kibbee in January saying the College would not be able to absorb the nearly two-million dollars cut — a position which has since been reversed.

According to Marshak's letter to Kibbee, dated February 3, the College expects to save nearly \$600,000 by continuing its hiring freeze for faculty and staff, and save just under \$150,000 more through cuts in the SEEK (Search for Education, Education and Knowledge) program.

The College also hopes to save \$500,000 through reductions in energy costs, as well as postpone \$100,000 in supply purchases to the start of the new fiscal year on July 1. The latest postponement of supply purchases, Marshak asserted in his letter, has pushed the supply situation "to the far edge of prudent management."

Being withheld by the College from the Wackenhut Security Corporation for 1974-1975 if \$220,000 pending the outcome of a court litigation involving the two parties.

The College is also involved in litigation over the R/V Commonwealth, the ship used for research by the Institute of Oceanographic and Marine Sciences at the College. The contractor from whom the craft was rented claimed default. Pending court action, the College is saving the \$85,000 rental fee that would

have been spent on the ship.

No other cuts are expected in the College's budget before July 1, according to Gerald Kauvar, President Marshak's Executive Assistant. Kauvar hopes the College will soon find out how much money it will have in 1976-1977, in order to be able to plan further reductions. "The sooner we know, the more rationally and humanely we can plan those cuts," Kauvar noted.

### Report to be Released

One of the sources that will probably be used in planning those cuts for next year is the Retrenchment Committee Report, which may be made public around the beginning of March. At that time a month-long public discussion of its contents would begin, according to Marshak.

The report, numbering about 10 to 15 pages, was submitted to Marshak last month by the Retrenchment Committee, which is composed of eight faculty members. The document recommends ways budget cuts can be made throughout the College.

The report is expected to call for a consolidation of several offices within the administration. The

Office of Communications and Public Affairs may be dissolved, and Administrative Affairs and Buildings and Grounds are expected to be merged.

## New Vice Provost to take Moderate Posture towards Student Activism

By CLAUDIA COYLE

Ann Rees, a professor of psychology at the College, who will assume the position of Vice Provost for Student Affairs on March 1, said that in her new post she would take a moderate line in dealing with student activists, attempting to use a "justice tempered with mercy."

But she would not discuss in an interview this week two other major issues now confronting the office of the Dean of Students: the proposed beer parlor in Finley Student Center and the pending administrative action against the students who took over the Administrative Building in December. [Page 1]

But she would not discuss in an interview this week two other major issues now confronting the office of the Dean of Students: the proposed beer parlor in Finley Student Center and the pending administrative action against the students who took over the Administrative Building in December. [Page 1]

Rees said she would reserve comment about the proposed beer hall until SCOPAC I, the investigating committee of which she is a member, had concluded its

report on the feasibility of such a proposal. The panel is investigating charges that the drug problem in Finley is so bad that the Center could not absorb the legal sale of beer.

Rees remarked that because she didn't "know the whole story" about the students who occupied the Administration Building on Dec. 22, she would make no comment. The issue is currently before Acting Vice Provost for Student Affairs Herbert W. DeBerry, but is likely to spill over into Rees' hands when she takes over next month.

She said that while this "case is in process," she would have nothing to say about student activism in general. However, she did imply that she would be moderate with them: "Each case should be judged on its own merits, I'd like to use a justice tempered with mercy."

### First Woman to Serve

Rees will become the first woman to hold the post of Vice Provost for Student Affairs. "I don't think I was appointed because I was a woman," she said, adding that she was "troubled more by the ethnic problems than the sexual ones."

At the College the role of Dean of Students, or disciplinarian, as it is referred to in some other institutions, has been plagued by an alleged racial pressure that drove Bernard Sohmer, a professor of mathematics who is white, from the post in Feb. 1974. Sohmer was replaced with DeBerry, who is black. Many observers say that the general feeling among black students at the College is that a white person acting as a



Ann Rees

Dean of Students cannot understand black problems.

Rees said that this is "a potential problem. People who are troubled by this raised the whole issue. We have a changing student population and they are concerned with who can represent them best."

### 'Wanted the Job'

Rees explained that, "I wanted the job. It's an extremely important area and there are so many forces pulling us apart. With the budget as it is, student affairs needs a voice. I don't want it lost in the shuffle," she said.

Rees said that her background in academia — she was the first woman member of the Executive Committee of the Psychology Department and the first female chairperson of the Curriculum and Teaching Council of the College of Liberal Arts and Sciences — will be an advantage she brings to her new job.

## College May be in NCAA Playoffs

### Would be First Time Since Fifties

By PAUL HERMAN

For the first time since the late 1950's, the College's basketball team may qualify for the National Collegiate Athletic Association's post-season tournament.

According to Robert F. Greene, the College's Director of Athletics, NCAA officials have remained in contact with the College at least three times a week in an effort to determine whether or not to extend an invitation to the Beavers.

"If we win all of our remaining games or at least lose respectably when we do lose, our chances will be very, very good," Greene said.

"A misconception here is that our record (9-11 overall) has fooled most officials throughout the season. What hasn't been known is that all our losses up to the FDU-Madison

loss were to Division I and II teams only. Our schedule has been unquestionably the roughest for any Division III team (non-scholarship schools) and any chance for a playoff berth will rest mostly in our performance in the remaining games of the season."

There also remains the possibility that the College will be invited to the Eastern Collegiate Athletic Conference tournament. "Of course the ECAC is not the NCAA," Greene said, "but it would still be a fine achievement."



Robert Greene

## Notification of Title IX

It is the policy of the City College of the City University of New York to recruit, employ, retain, and promote employees; and to admit and provide services for students without regard to sex, age, race, color, religion, or handicap. As a public college, City College believes, in accordance with the requirements of Title IX of the Education Amendments Act of 1972 and the implementing Federal regulations, in a policy of nondiscrimination on the basis of sex in the operation of the City College's educational programs and activities. Federal requirements of nondiscrimination on the basis of sex

include employment by the College, and admissions to the professional and graduate programs of the College. City College is approaching Title IX enforcement in good faith to insure that sex discrimination does not occur.

Inquiries concerning the application of the Federal law and regulations to City College of the City University of New York may be directed to Mrs. Gwendolyn C. Kushner, Coordinator, City College, Administration Building, Room 206, Convent Avenue & 138th Street, New York, N.Y. 10031.

## RECYCLED MILITARY CLOTHING

### WINTER CLEARANCE SALE

AUTHENTIC NAVY PEA COATS	\$10.00
MILITARY COVERALLS	\$5.95
ARMY FLIGHT SUITS	\$8.95
MILITARY OVERCOATS	\$12.95
13 BUTTON WOOL SAILOR PANTS	\$7.95
WOOL SAILOR SKIRTS	\$8.00
CAPE, SHIRTS, PANTS, MANY OTHER ITEMS	

### I. BUSS & CO.

50 WEST 17th STREET N.Y.C.

near 6th Ave. 9th floor

242-3338

Hours: Mon. thru Fri. 9-5 P.M. Saturdays: 10-3 P.M.

BankAmericard & Mastercard

## AMSTERDAM KOSHER DELI

1610 AMSTERDAM AVE.

(across from Goethals Bldg.)

Finest Kosher Foods Around

Open Daily 9-6

"Fresh Roast Beef Daily" along with other Kosher meats

## APRIL 15 DEADLINE

## 27 Italian Medical and 9 Veterinary Schools Accept American Students

Medical and veterinary school aspirants who are thinking of applying to Italian medical schools, and their families, must act immediately. New Italian government regulations require that pre-inscription applications be filed with the Italian Embassy in Wash., D.C., and Italian Consulates, before April 15, for consideration for medical and veterinary school admission in the fall of 1976.

27 distinguished Italian medical schools accept Americans. Several hundred Americans now are studying at Italian medical and veterinary schools.

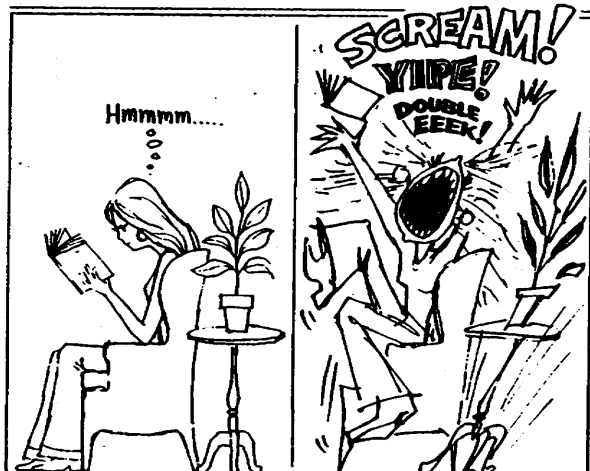
All applications must reach the Italian Embassy and Consulates before April 15. Medical, dental and veterinary school aspirants who need assistance in language and cultural orientation, and preparation before, during and after medical school to enable the practice of medicine in the U.S., should contact the Institute of International Medical Education. The Institute has helped more American men and women enter European medical and veterinary schools than any other organization.

Of the approximately 40,000 premeds and graduate students who will apply to American medical schools this year, about 35% will be accepted. Contact Student Information Office.

### INSTITUTE OF INTERNATIONAL MEDICAL EDUCATION

Provisionally chartered by the Regents of the University of the State of New York 40 E. 54 St., New York 10022 • (212) 832-2089

## Isadora and Her Avocado Plant.



©1976 California Avocado Advisory Board, Newport Beach, California

We'll send you a free booklet on Avocado Seed Growing if you'll send us 25¢ for handling and postage. Address it: Seed Growing, P.O. Box 2162, Costa Mesa, CA 92626. Allow 4-6 wks for delivery. Offer expires Dec. 31, 1976.

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



"Magnificent entertainment, sumptuous, lush, gorgeous, thrilling, haunting... transporting the viewer into a world of long ago, and creating the kind of magic few movies accomplish..."

Rex Reed, Syndicated Columnist



NATIONAL BOARD OF REVIEW

## "Best Film of the Year"

Written by the screen and directed by

STANLEY KUBRICK

CASTING BY RYAN O'NEAL, MARISA BERENSON

PG from Warner Bros. A Warner Communications Company ORIGINAL SOUNDTRACK AVAILABLE ON WARNER BROS. RECORDS AND TAPES

Now Playing At A Flagship Theatre Near You.

**MANHATTAN**  
WALTER READE 5  
ZIEGFELD  
8TH AVE & 54TH ST  
WALTER READE 5  
BAROMET  
THE AVE AT SUNNY

**BROOKLYN**  
CENTURY 6  
AVALON  
MIDTOWN  
HARBOR

**QUEENS**  
UA CROSSBAY 1  
OZONE PARK  
UA MIDWAY  
FOREST HILLS  
CENTURY 6  
PROSPECT  
FLUSHING

**THE BRONX**  
BRAND 5  
CITY CINEMA  
UA VALENTINE  
STATEN ISLAND  
NORTH 5  
FOX PLAZA 2  
NEW SPAINVILLE  
UA ISLAND 1  
NEW SPAINVILLE

**NASSAU**  
CENTURY 6  
FANTASY  
UA MID-ISLAND  
MIDTOWN  
THE MOVIES AT  
SUNRISE MALL 3  
WALTON  
ROOSEVELT FIELD  
CAROLANVILLE  
UA SQUIRE GREAT NECK

**SUFFOLK**  
UA BAY SHORE  
BAY SHORE  
UA SOUTHAMPTON  
SOUTHAMPTON  
LOEWS  
STONY BROOK 2  
STONY BROOK  
UA SUNWAVE 1  
PATRICKVILLE  
CENTURY 6  
YORK  
MUNTINGTON  
UPSTATION  
CARMEL 1  
HUDSON PLAZA  
ROSELAND  
PARAMOUNT 1  
ROUTE 59  
SQUIRE NEWBURGH

**WESTCHESTER**  
CENTRAL CINEMA 5  
CENTRAL PLAZA 1  
DOHERTY  
CENTURY 6  
MALL  
NEW ROCHELLE  
LESTER 5  
MT. KISCO  
MT. KISCO  
CITY 5  
PLAZA  
LUTHER

**NEW JERSEY**  
CENTRAL CINEMA 6  
WESTCHESTER  
MALL 3  
PENNELL  
NEW JERSEY  
CENTURY 2  
PENNELL  
CINEMA 2  
HART  
CIRCLE TOWN 1  
BOSTON  
COLONY LIVINGSTON

**NEW JERSEY**  
COMMUNITY  
EASTOWN  
LOEWS AT 18th  
EAST 8th  
PASCACK  
BARTON  
PLAINFIELD EDISON  
INDOOR  
HUTCHES PLAZA 1  
FARMINGTON  
STATE 3  
STRAND  
TROY HILLS 2  
VERONA  
WAYNE

# Final Solution to the Assassination of JFK?

(Continued from Page 1)

years later, when Kimsey, working as an assistant of McDonald's during Goldwater's campaign, revealed that the man in his office that day was the mechanic who was paid to shoot and kill John Kennedy. "It's something you've got to know if you're going to protect Goldwater from more of the same," Kimsey told McDonald.

McDonald says that he never really believed the Warren Commission's findings, but after Kimsey's statement, he combed the Commission proceedings in order to prove to himself that Kimsey's story was not true. But the more he studied the Commission's ballistic testimony, explanations and conclusions, the more realistic Kimsey's story became. McDonald then says that he got the "shock of his life" when he turned to photographic exhibit 237, and recognized the face of the man in the photo as Saul, the alleged assassin.

Exhibit #237 of the Warren Commission is a snapshot of an unidentified man, taken on October 4, 1963 somewhere in Mexico City by CIA agents who had inexplicably "confused" him with Lee Harvey Oswald, who was supposed to be in Mexico trying to get a visa to Cuba. The photo was labeled Lee Harvey Oswald and sent to the Dallas desk of the FBI on November 22, just before the assassination. The Dallas FBI knew that the photograph was not of Oswald, but this mixup did not become important until after the assassination, when it was thought that the man in the photo could be an accomplice of the accused Oswald.

To this day, no one (but McDonald) has identified the man, or explained how the CIA could make such a mistake. Indeed, if McDonald's story is correct, then the Warren Commission accidentally published the picture of the actual assassin.

In the book, McDonald states that he then became determined to locate this man Saul, and to have him personally tell the full story of the assassination. With the assistance of a fierce anti-communist intelligence community in Europe, McDonald was finally to meet Saul in the lobby of the Westbury Hotel in London in 1972.

According to Saul, during the Spring of 1963, he was contacted by a man he calls Troit and hired to kill President Kennedy for \$50,000.

In the plan laid out by Troit, a friend of his who was "something of a psychopath" would be set up as the fall guy. This friend was Lee Harvey who, believing to be in the pay of the CIA, would be told to fire several shots from the sixth floor of the Dallas Book Depository in order to convince the President to tighten his security measures.

Saul, from the second floor of the County Records building, would wait for Oswald's shots and fire immediately under them so that no one would hear his shots. It was hoped that the Secret Service would return fire in the direction of Oswald's window, allowing Saul the opportunity to shoot and kill Oswald. This, of course, did not happen.

While Saul's story would explain many of the as-yet-unan-



swered questions pertaining to the assassination, much of his scenario, as presented by McDonald, rests on highly discredited conclusions of the Warren Commission. McDonald himself admits that there are inconsistencies between Saul's story and what is now known to have actually happened in Dallas, but he seizes upon this as proof that Saul was telling him the truth.

In an interview at the Drake Hotel, McDonald said, "One of the proofs of Saul's story is that it doesn't fit the thing perfectly...it's a story that obviously he's not trying to sell. It's just a story that he's telling."

By maintaining that Oswald was set up, a poor crazy patsy who thought he was doing a service to his country by shooting at the president, Saul accounts for Oswald's poor shooting abilities, for the inadequacy of the alleged murder weapon, and for the wounds that could not have been caused by the

type of ammunition Oswald allegedly used. If Oswald was not really shooting to kill Kennedy, then these facts become irrelevant.

Saul bluntly admits that Commission Exhibit 399, the famous "pristine bullet" that supposedly created seven wounds and shattered ribs while barely distorting itself, was planted in order to incriminate Oswald.

Saul first met Troit while training in Guatemala for the Bay of Pigs invasion in 1960 (Saul said of him "It was whispered around that he was one of the American agents"). Saul told McDonald that when Troit hired him three years later, it was apparent that Troit represented some very powerful people. He had a habit of speaking in terms of "we" and also provided 125,000 in cash upon a moment's notice.

Troit told Saul that he has a friend who was "crazy enough to do anything he told him." This was to be the patsy, Oswald.

As it turns out, a man who suspiciously resembles Saul's description of Troit actually testified before the Warren Commission, identifying himself as a friend of Oswald. George DeMohrenschildt is a petroleum engineer who was born into Russian nobility (he's a real Count), has alleged links to intelligence agencies (he claims to have worked as an intelligence agent for the French Resistance during World War Two, although the FBI twice picked him up as a suspected German agent), and who innocently enough befriended a poor high school drop out living in Dallas named Oswald. Oswald once boasted that DeMohrenschildt was his closest friend, and DeMohrenschildt's former son-in-law told the Commission that "Whatever his (DeMohrenschildt's) suggestions were, Lee (Oswald) grabbed them and took them."

DeMohrenschildt undertook an eight month trip through Central America in 1960, and prepared a report for an unnamed government agency. He was in Guatemala City during the Bay of Pigs invasion.

When asked if he thinks DeMohrenschildt is Troit, the usually smooth talking McDonald brusquely replied "No, I'm not going to answer that question. I think this is a dangerous and irresponsible thing to do...I will tell you that I think DeMohrenschildt is a very interesting man."

The evidence suggesting that DeMohrenschildt is Saul's Troit is circumstantial. But this much is true — whoever DeMohrenschildt is, he wasn't a very good friend of Oswald posthumously. His testimony provides some of the most

*"All the evidence gathered . . . tends to indicate that Oswald was not at that window."*

damaging evidence against his "friend."

Despite the apparent corroboration between Saul's version of Oswald's role in the assassination and the versions offered by many researchers, one detail throws Saul's story into a questionable light. Saul contends that Oswald was in the Southeast corner window of the sixth floor of the Dallas Book Depository building, and that he fired three shots from there, all with the intent of missing the President. This is the same window the Warren Commission places Oswald as he allegedly fired the fatal shots. The problem is that all the evidence gathered by both the Warren Commission and by researchers over the past dozen years tend to indicate that Oswald was not at that window.

Saul told McDonald that "At around eleven-forty, I was near my firing position. Approximately eight minutes later, I saw Harvey Oswald for the first time" in the sixth floor window. Saul knew for sure it was Oswald, as he followed him around for days in Mexico City in order to confirm his identity. If Saul's time is accurate, Oswald had to be at the window by 11:50 at the latest (Kennedy was shot at 12:30).

Where does the Warren Commission testimonies place Oswald at that time? At 11:45, a number of Book Depository employees saw Oswald on the fifth floor, calling for a descending elevator. Bill Shelley, an employee, testified that after having lunch, which began at 11:45, he saw Oswald on the first floor. Eddie Piper, another employee, saw Oswald on the first floor at noon, and he testified that Oswald said to him "I'm going up" or "out to eat."

During Oswald's initial interrogation by Dallas police (which was never properly recorded) Oswald claimed to have been eating lunch on the first floor at the time of the shooting. He mentioned seeing two black employees walk by, and said that one of them was named Junior. During the Commission proceedings some months later, two black employees, James Jarman, who was nicknamed "Junior," and Harold Norman, said they were together on the first floor sometime between noon and 12:15.

Carolyn Arnold, a secretary at the Book Depository, told the FBI that she saw a man whom she believed to be Oswald on the first floor at approximately 12:15.

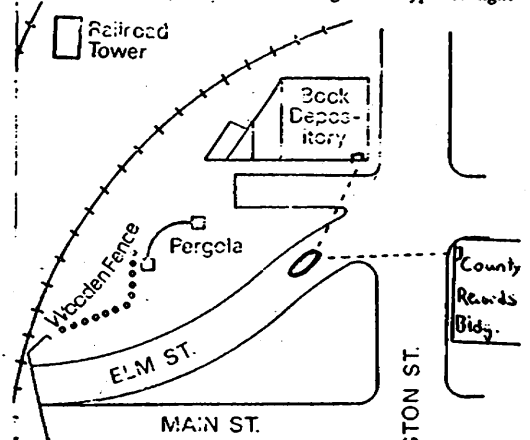
The only witness who told the Commission that he saw Oswald on the sixth floor at noon was an employee named

Charles Givens, who was originally picked up by the Dallas police after the assassination because he was missing from the building and had a narcotics record. The problem with Givens' testimony is that if he was standing where he claimed to have been standing when he saw Oswald, his view would have been obstructed by columns and stacks of boxes as high as a man.

Clearly, though, a more important question than where was Oswald at 11:50 is where was Oswald at 12:30, the time of the shooting?

Six witnesses told the Warren Commission that they saw a movement or a person in the southeast corner window at the time of the shots. One witness saw someone in the southwest corner window at 12:15, while another witness saw someone in both the southeast and southwest corner.

All six witnesses who say someone in the southeast corner testified that the person was wearing some type of light



**DEALY PLAZA:** According to McDonald, Saul was on second floor of the County Records Building giving him a good view of the motorcade and Oswald in the Book Depository Building.

colored or white shirt. But employees of the building testified that Oswald wore a rust brown shirt to work that day, and he was arrested later that day wearing that rust brown shirt.

Howard Brennan was the only witness who claimed to actually be able to identify Oswald as the man he saw in that window. But Brennan could not identify Oswald at a police lineup, and he consistently changed the details of his story over a period of months following the assassination.

Patrolman M.L. Baker of the Dallas police testified to the Warren Commission that after hearing the rifle shots, he raced his motorcycle up to the front entrance of the Book Depository building and ran inside the building where he met Roy Truly, the building manager. They proceeded to run up the staircase toward the roof when they spotted Oswald in the second floor lunchroom. Oswald was approached and questioned by the patrolman, but Truly identified Oswald as an employee, and Baker let him go.

In order to determine if Oswald could have left his sniper's perch on the sixth floor and gotten down to the second floor in time to meet Baker and Truly, the Warren Commission recreated and timed everyone's movements, twice.

The times recorded by the Commission for Baker and Truly were one minute, 39 seconds and one minute, 15 seconds. The results for Oswald's simulated movements were one minute 18 seconds and one minute 14 seconds. The Commission decided that the longer time was the accurate one for Baker and

*"The available evidence proves that Oswald did not fire a gun that day."*

Truly. Therefore Oswald could have been on the sixth floor, and make it to the second floor in time to meet them.

However, the reconstruction of Baker's movements began with the simulated time of the first shot, while Baker testified that he began to move after he heard the last shot, which also meant that he had 116 less feet to travel than in the reconstruction (as that was the distance the motorcade travelled between the first and last shots). Also, the Commission recreated Baker's and Truly's actions in a "fast walk," while they both testified that they were running. Howard Roffman, an assassination expert, in a book entitled *Presumed Guilty*, concludes that Baker and Truly actually reached the second floor in less than one minute, 15 seconds.

Needless to add, the Commission's recreation of Oswald's theoretical movements did not include witnesses who testified that the gunman in the sixth story window was in no hurry to leave (indeed, Saul maintains that Oswald stood by the window for a period of seconds, during which he was to kill Oswald). The Commission did not allow for the fact that boxes were surrounding the site of the window and had to be

(Continued on Page 6)

# Final Solution to the Assassination of JFK?

(Continued from Page 6)

climbed over, and more boxes had to be climbed over to gain access to where Oswald allegedly hid his rifle. Roffman concludes that it would have taken at least one minute and 35 seconds for Oswald to have reached the second floor lunchroom. In other words, Oswald could not have met Baker and Truly had he been the sixth floor gunman.

A fundamental component of Saul's story is that Oswald fired his rifle in order to divert attention away from the real assassin. But the available evidence proves that Oswald did not fire a rifle that day. A paraffin test for nitrates traces that are left on the cheek and hand which are involved in aiming and firing a rifle was taken on Oswald after his arrest. The results were that nitrates were found on both hands, but on neither cheek. The absence of nitrates on his cheeks clears Oswald from the possibility that he fired a rifle, while the positive findings on his hands might have been caused by the fact that the sixth floor of the Depository building where Oswald worked was being lain with freshly painted floor panels. If the Commission had tested other employees, they would have found the same nitrate traces.

Without Lee Harvey Oswald on the sixth floor firing that rifle, the scenario of the assassination as Saul described it falls to pieces. However, someone was in that window at the time of the assassination, for six witnesses did see something there, and a rifle and shells were left there to implicate Oswald.

But if that person wasn't Oswald, is Saul lying? Is McDonald lying? And who was that person in the window?

The possibility that there were two Oswalds has been raised by many researchers over the years, and when applied to the apparent contradictions between Saul's account, and the evidence, this theory explains much.

The two Oswald theory follows the general line that there was an Oswald look-alike who was carrying out activities that would incriminate the real Oswald. A number of witnesses called before the Commission testified that they had seen Oswald within a few days or weeks of the assassination. One witness was a car dealer who took a drive with a man he positively identified as Oswald, and reported this Oswald as saying that he was looking for a new car as he was coming into "a lot of money in the next two or three weeks." The problem is the Oswald that was arrested did not know how to drive.

Another witness, who owned a sporting shop, testified that a man who resembled, and who identified himself as Oswald, came into his shop to have two holes drilled in a Mannlicher-Carcano rifle in order to mount a scope. This is the rifle that Oswald allegedly used to kill the President. But the Mannlicher-Carcano that Oswald ordered from the mail order house in Chicago had a scope already mounted. Even more disturbing is that Oswald had not yet received the rifle at the time of the sporting shop incident.

There is a list of other curious events surrounding Oswald's identity, including the recent discovery of a letter written in 1960 by J. Edgar Hoover to the State Department asking them for any information they have on the possibility "that an imposter is using Oswald's birth certificate."

If an Oswald double existed then Saul himself was fooled, and the real Oswald was eating lunch on the first floor, waiting to be charged with the crime of killing a president.

Saul describes his first shot at Kennedy this way: "As he straightened up, there came in view on my crosshairs a spot on the right shoulder and to the right of the middle of his back, and I knew this is where the bullet would hit. It did so, drove straight through, exiting at the President's throat. It

*"Bullets do not make spontaneous sharp turns in mid air"*

apparently did not strike bone, and drove on to hit Governor John Connally."

This shot was impossible. Not only were the wounds in the President's and Connally's backs travelling from a right to left trajectory, ruling out that they were fired from the position McDonald says that Saul was in, but we are still faced with the minor technicality that in order for a bullet to have left Kennedy and entered Connally, it would have had to make the famous right-angle turn.

Connally was sitting directly in front of Kennedy in the limousine; both were hit in the right side of the back by bullets which had a similar lateral angle — for Kennedy, 17½ degrees; for Connally, 20 degrees. According to Dr. Cyril Wecht, who is the only non-government appointed forensic pathologist to have been allowed to examine much of the medical evidence at the National Archives, a bullet which struck both Kennedy and Connally in this manner would have had to "make an acute angular turn to the right in midair to enter the far right side of Governor Connally's back. Bullets have been to take inexplicable pathways in bodies, but they do not make spontaneous sharp turns in mid air."



*Troitt told Saul that he had a friend who was "crazy enough to do anything he told him." This was to be the patsy, Oswald.*

Wecht also states that the back wound could not have been made from shots fired from the County Records Building, where Saul allegedly was firing from. He believes that the angles of the wounds, as he calculated them, imply that the shots were fired from a more western side of the Depository building (two witnesses did report seeing someone in those windows).

It is interesting to note that in Saul's confession to McDonald, he never tells McDonald where he was firing from. McDonald assumes that Saul was firing from the County Records building since this is where Kimsey placed the assassin, and it is the only building that fits in with Saul's descriptions.

It has never been proven, incidentally, that the wound in Kennedy's throat was an exit wound caused by the bullet that entered his back. The team of doctors who cared for Kennedy at Parkland Hospital in Dallas originally reported that the throat wound was an entrance wound. Dr. Ronald Jones told the Commission that "The hole was very small and relatively clean cut, as you would see in a bullet that is entering rather than exiting a patient."

The back wound was never fully traced at the autopsy at Bethesda Naval Hospital in Washington, as Dr. James Humes, who performed the autopsy, told the Commission that a military officer ordered him not to trace the wound.

If the throat wound was an entrance wound, then someone was firing from the front of the motorcade, which again places Saul in the position of lying, or, at best, of not knowing the entire truth himself.

Saul then goes on to take credit for the shot that literally blew Kennedy's brains out. "Almost instinctively, I took the head again on the back of the President's head, and fired. This bullet blew out the right side of his head."

There are three things known about Kennedy's head injuries. One, there is a clean entrance wound in the occipital (top rear) region of the skull; two, the upper right side of his head was almost totally destroyed, leaving a huge gaping wound; three, his head moved violently backwards as this front wound was created.

The problem with the Warren Report is that it does not account for the fact that the type of ammunition said to have caused this — one copper jacketed bullet — could not have caused this type of entrance or exit wound. A copper jacketed bullet does not leave a 6.4 mm scraping of lead upon entering, since this is what the copper is supposed to prevent, and this bullet could not have left the gaping front wound, with 30 to 40 tiny particles of metal left behind in the brain, as again, a jacketed bullet does not disintegrate in this manner.

Saul describes his ammunition as "very high velocity...disintegrating type." This type of bullet is compatible with the actual entrance and exit wounds, allowing for the relative unpredictability of bullets and the wounds they make. It's possible, for a disintegrating type of bullet to leave an entrance wound clean except for a scraping of lead, and to then break apart and leave a gaping exit full of particles.

But Saul's claims do not adequately explain how Kennedy's head moved backwards with tremendous energy. We are

faced with the same problem the Warren Commission ignored — how does a bullet entering from the rear move the head and body toward the rear? This contradicts a basic law of physics, that matter moves in the direction of the force that propels it.

McDonald rationalizes this by saying that when Saul's disintegrating bullet broke up and exited, creating a "jet action" which forced the head towards the left rear. But Peter DeForrest, Associate Professor of criminalistics (forensics) at John Jay College of Criminal Justice told OP that "There is not a physical reason" for a jet action effect. "The physical reaction flies in the face of Newton's laws."

Cyril Wecht, upon examining the available medical evidence (certain items were withheld from him by the government, and the President's brain was altogether missing from the archives), concluded that "the evidence is most consistent with a rear shot to the head." This observation is based on Wecht's finding a "hold in the back of the skull that does not appear to be a wound of exit."

But Wecht acknowledges that the movement of the Kennedy head is a problem. "There is no definitive answer on how a person's head would move," he told OP, "but it would be more reasonable that the head move in the direction with the bullet. But it can't be proved."

One possible solution to this problem is cross-fire. Some researchers who have meticulously studied the Zapruder film, most notable an optics technician named Robert Groden, have concluded that a bullet struck the President from the rear, sending his head forward a few inches at which point another bullet hit him in the front temple region, throwing him back. Wecht said "What's the matter with two shots simultaneously hitting the head — one from the rear, the other from the front? I've always said that's a possibility."

Saul's description of the assassination, as presented by McDonald, does not fit the facts of the case much better than the Warren Commission itself. Even though the conspiratorial nature of this scenario makes infinitely more sense than the "lone nut" theory, the basic inconsistencies of the Warren Commission, which include single bullets, shooting angles, head movements and Oswald's whereabouts, remain unresolved in this book.

McDonald is a man of reputation in the intelligence and police communities (which might be enough reason to doubt him). Why would he write a book that directly implicates the establishment he spent his whole life defending if he didn't believe it to be true? And if he did fabricate this story, why not make it veritable instead of tailoring it to a discredited

*"At \$1.95 a copy, the book is making —someone (guess who) a bundle"*

Warren Commission?

As McDonald is a self-described "establishment man," then money must be considered a prime motive in his writing this book. Published by something called the Hugh McDonald Publishing Corporation and selling at \$1.95 a copy, the book is making someone (guess who) a bundle.

But it remains a strong possibility that McDonald did track down and meet the man he calls Saul, and that this book is his life insurance. McDonald said "Once this book is published and out, it provides a shield because if something is to happen to me now, it proves the book, doesn't it? I'm often saying if I were Saul right now, I'd hire a bodyguard for me."

From this point, it must be asked if Saul lied to McDonald. Since Saul's photo mysteriously turns up in the Warren Commission, it must be assumed that he had some kind of connection to the assassination. If he had no connection, why would he confess to the murder?

However, since Saul's details do not jibe with the truth, then he either made up parts of the story in order to protect himself and others, or he told McDonald all he knows, which is not the whole truth.

If Saul altered the details that he knows to be true, then it is safe to assume that he, like McDonald, would have created a more believable scenario.

But what if Saul told of his role in the assassination as he understood it? Both McDonald and Saul reiterate in *Appointment in Dallas* that paid agents are informed on a need-to-know basis only. Could there have been other assassins on the scene of whom Saul himself had no knowledge? This would explain many of the inconsistencies in Saul's story, while clearing both Saul and McDonald from the charge that this book is bluntly bullsh\*t.

\*\*\*

"Saul knew only of his part in the assassination," said McDonald, "and to say that there was no other part in the assassination is simply an assumption."

The importance of *Appointment in Dallas*, however, lies not in whether Saul pulled the trigger, but in the real question implicit in all conspiracy research — who bought the gun?

## TRANSFER TO THE PHARMACY CAREER EXPRESS.

Become a pharmacist and get into your career fast! Today's demand for registered pharmacists... in community pharmacies, industry, government and hospitals... far exceeds the supply. So most pharmacists, men and women, finish their education at age 23 and begin immediately to take advantage of pharmacy's virtually limitless opportunities and rewards.

If you decide to enter pharmacy... you'll be making a smart decision. Follow it up with another. Come to the Brooklyn College of Pharmacy... one of the best-equipped, best-staffed institutions of its kind anywhere... where an in-depth curriculum includes clinical training with physicians at near-by affiliated hospitals. BCP also provides the only major medicinal drug information center in New York City... serving physicians, pharmacists and allied health professionals.



OUR NEW \$6 MILLION  
PHARMACY COMPLEX ON THE  
CAMPUS OF THE BROOKLYN CENTER  
OF LONG ISLAND UNIVERSITY

PROJECTED OPENING FALL, 1976

There are a variety of special grants  
and financial aid plans which could  
pay for a major part of your tuition,  
too. So, get on the right track  
the express track to a rewarding  
career... in pharmacy.

TRANSFER TO THE BROOKLYN COLLEGE OF PHARMACY.  
Apply Now For Fall, Spring or Summer Entrance.

### BROOKLYN COLLEGE OF PHARMACY

OF LONG ISLAND UNIVERSITY

600 Lafayette Ave., Brooklyn, N.Y. 11216 • (212) 636-7500

Please send me transfer information.

I am now attending (college). \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

## FROM THE MAKERS OF "GIMME SHELTER"

EDITH BOUVIER BEALE AND HER DAUGHTER EDIE

## IN GREY GARDENS



"Extraordinary. One of the oddest, most beautiful films ever."  
The London Sunday Times

A MAYSLES BROTHERS FILM  
DAVID MAYSLES/ALBERT MAYSLES/ELLEN HOVDE/MUFFIE MEYER/SUSAN FROEMKE

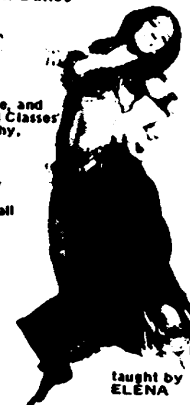
**PG** STARTS TOMORROW

**THE Paws**  
5th Avenue & 58th Street  
MU 8 2013

### Mid-Eastern Dance

Beginner  
Intermediate, and  
Professional Classes  
Choreography,  
Routines

1674 B'way  
(52 St.)  
For info. Call  
794-0373  
Mornings



taught by  
ELENA

### BUSINESS OPPORTUNITIES

Address envelopes at home.  
\$800 per month, possible.  
Offer details, Send 50 cents  
(refundable) to: Triple "S",  
699-K31 Highway 138,  
Pinion Hills, CA 92372

### 43 ST. & 8TH AVE.

#### STUDENTS

Single Rooms—\$125/Month  
TIMES SQUARE MOTOR HOTEL  
Mr. Huber 524-6900  
Convenient to all transportation

## READ \$88 FASTER

5 weeks guaranteed course  
DOUBLE or TRIPLE your  
speed. Understand more, retain  
more. Nationally known  
professor. Class forming now  
READING SKILLS 864-5112

## CUNY - Program of Study Abroad

Graduate and Undergraduate Programs

1975 - 77 Academic Year

France

Israel

Spain

selected SUNY

Germany

Italy

Ussr

study centers

Ireland

Puerto Rico

United Kingdom

On Campus Information and Counseling Meeting

**Shepard Hall, Room 131**

**Thursday, February 26 - 12 noon to 2pm**

**For further Information, Contact:**

**CUNY Program of Study Abroad**

**33 West 42nd Street, Room 1439**

**New York, New York 10036**

**Telephone: 212 - 790-4418**

# Moving Up In The World! Is A Drag

By P.J. RONDINONE IV

Standing on the corner in front of a Kentucky Fried Chicken at Burnside Avenue in the Bronx, drawing on a joint, I wait for George. Blood as he likes to be called. Rubbing my eyes with cold hands to see through my high I notice, as if for the first time, the buildings across the street are empty. Patched with 2 by 4's and sheets of aluminum the windows and doors bar the junkies and pimps from copping a stay. Mostly little kids play in the rubble that's in front of these buildings. They sign their names with magic markers and chase the kids who pass with book bags. These are the *bad* kids. Kids who think they know what's happenin'. Kids who'd shoot your grandmother in the eye with a bee-bee gun at night from their bedroom window. But then they got to learn how to take care of themselves. You'd be surprised what these kids are up against. Faggots always hanging around them buildings at night with their hairdos and perfume and high heeled shoes with green glitter and lip stick.

The cops don't help the situation none. I've seen 'em get sucked off in prowl cars and even give "buk shoot" (ass).

My earliest memory of dealing with the cops dates back to Junior High School. I played the violin then and carried books like *Run Silent; Run Deep*: fat books that made me feel like I was accepting new challenges, going on to bigger and better things. Here's that first encounter with the cops . . . I had just finished lunch. I stood on the gray steps of my tenement. It was nearing summer. My body was hot and my fingers reeked of Peanut Butter and Jelly (PBJ). I watched a garbage truck moving down the block, when a marble hit me in the head.

"Damn," I bent my head toward the street in pain, probing for blood with my fingers. The garbage truck turned the corner. The street was quiet and sunny.

"Damn," the pain. I heard the sound of a window close coming from the building which faced mine. I looked up and saw two Puerto Ricans, my age, duck behind a window shade.

"Fuckin' spics!" I yelled as loud as I could. I wanted to climb the fire escape that led to their window. I walked into the street. "Come down here you pussy motherfuckers!" The shade moved slightly. "I see you, you spics. Your mother sucks black dick!" The fire escape rose four floors. The kids were on the top floor. The ladder closest to the street began way above the second floor.



"I'm comin up you cunts." I took an empty garbage can and stood it under the fire escape. I got on top of it and stretched for the ladder, but I realized I couldn't make it. I thought of a better way.

"I'm gonna get you scumbags," I stepped into the hallway of the building with the intention of walking up to the apartment. It was dark, smelling of piss and cool. I thought of stripping and laying back on the cool marble steps until dark. At least then I'd have a chance to sneak up on those spic bastards. So I sat down to think and cool off.

Then, wouldn't you know it, this wild spic lady comes running at me with a garrison belt, shouting "No fucka-my mother! No fucka-my mother!"

I stood up quickly, but before I could run away she was on my back with the belt yelling, "No fucka-my mother!" I tried to grab the belt, but when I took hold, she kicked. She was a big woman. I yelled back at her as I moved into the street. "I ain't fuckin your mother, lady!" The belt strap slapped across my lips. I took off, running as fast as I could, my hand holding my mouth, head bent toward the street.

Safely away, I thought the best thing to do was look for a cop. After all, I was a young kid who'd been beaten by an adult crazy lady.

"Wait 'till the cops get here. I'll put her ass in jail," I thought to myself.

The cops were in Jimmy's garage, back in the alley. They were always there, it seemed, particularly on weekends when my friends played war games. But I wasn't ready for the way they treated me.

"What do you want me to do?" this cop said. "These people are animals. You look alright to me," (my lips were purple and puffed), "go home!"

"But that lady might grab me," I said, close to tears. Then the other cop leaned over. He was an overweight creature, with his zipper half open and rotten teeth.

"Tell your father," he said.

My father! The assholes didn't know that my father was kind of old. He couldn't take that wild lady. I learned, though. You get down to the streets and you learn, learn how to adapt, handle wild ladies . . .

Blood loves to tell me about street justice.

"Somebody fucks with you, bang em' upside their head," he says. "Street justice."

He grew up in the streets. At the age of fourteen he lived in an abandoned store with a sick cat. He drank a lot of beer which he stole from Key Foods. I worked in that store part time. I was always his closest friend, and in many ways his provider. I used to pack him PBJ's from my house. In return, I guess, he taught me things.

The day after the incident with the wild lady Blood waited on my stairs. He was drunk and smelled like cat pee.

"Hurry up! I'm hungry, wild man" (that's what he called me sometimes). Then I came down and he saw my face.

"What the fuck happened to you?" he asked, trying not to laugh.

"That spic lady from across the

street hit me with a belt," I said, handing over three PBJ's.

"And you stood there and took that shit?"

"She was bigger than me," I said.

"Ah hell, that don't mean nothin'." Blood said, biting into two PBJ's at once. "The bigger they are, the harder they hit, that's all. That don't mean you can't hit 'em back."

Blood definitely knew how to make me feel like shit, but I admired him. He know how to handle wild ladies and the like . . . The street I live on has changed a lot since then. My front stairs are gone, bulldozed into an empty lot with dead dogs and scum bags. It all happened after a number of fires slowly melted my block away. Dad was already in the hospital when it happened. I was glad for him in many ways. He didn't have to see Mom in her bathrobe standing in the street barefoot and crying while Blood and I cursed the punk firemen who figured we was niggers anyhow.

Those times are over, though. I've grown and we've moved into the same building with the wild lady, who knows if she fucks with me now I'll bust her ass.

Blood has gotten bigger, too. He knocks over moving trucks to pay his rent. I sometimes act as his lookout, for a small price. If I ever get caught, I know my college days will be over. But I can't let Blood down. He needs me. When he's around me these days he actually reads books, philosophy books, sociology books, etc. His favorite book so far is a sociology text called *The Unadjusted Girl*. I hope that by expanding his mind through reading he might realize that there's more to life than this neighborhood has to offer.

But Blood doesn't understand. He's never traveled beyond the city

limits. No desire. Doesn't care. No money. He tells me a lot of things. I can't make him see the way he lives, the way I feel: the buildings burnt and falling, stacked against one another squeezing my head like a pimple; the streets sipping into my anus at night, rats and orange peels spilling into my guts; the street lamps scratching my neck like bed bugs; the sounds of trains, waves of dreams stopped short by the crash of a wine bottle on my door; the need to tear it away, biting down hard when the gums bleed; the need to replace, see things differently — imagine — I'm driving into a sea of people in a white marshmallow car. Blood is holding onto the back, screaming, spitting up red. I jam on the breaks and he is cast into the sea. People smile at me, I smile back. Everyone wants to touch me and I don't mind. But Blood is lost and he doesn't know why.

It's hard to escape your past. People who know where you come from laugh when you tell 'em "I'm gonna be famous, nigger!" Or they smile, unsure, hoping you don't and then do, afraid you'll look down, go too high. They become a little standoffish. But you gotta push, I guess.

Blood will probably show up late. The street lamps are on. The kids gotta go home. They abandon the buildings. The faggots will take over. I don't know how the fuck they do it. It's freezin'.

I begin to come down from my high. The insights, visions, whatever, become blurred. I try to recall them in detail so I might share them with Blood, but they're gone.

We'll be in Kentucky Fried Chicken's soon, carrying on, goofing. And time will pass. Another day, a few more hours. And I'll still be here. A few more hours, another day . . . A nigger.

## Some Roads Don't Never Seem T'End

Mmm-hmm, but some roads don't never seem to end  
Like this one here, stretchin' back a  
long hard ways, thru a  
hell's worth o' trouble f'  
some kind o' heaven on the other end . . .  
But m' feet ain't forgot a rut nor  
a stone on it and there ain't  
a bone in m' body that don't  
right now recall it, that nev'r  
endin' road I nev'r wanted no part of  
but got pushed on' anyways, always havin'  
t' stand the strain and always  
on the end o' a chain, a rope,  
a tree . . .

I can remember cotton fields and  
blind words harder 'n oak sticks, starvin'  
kids heavier on m' back than

any load o' lumber ev'r was, and I  
remember sweatin' in the Carolinas, pickin'  
peanuts in Georgia, haulin' logs in  
Arkansas, sinkin' spikes 'cross a nation  
that was no more a part o' mine than  
the railroad I was helpin' to build . . .  
I remember one mornin' hearin' 'bout  
some sweet revelations from Washin'ton,  
then headin' out t' finish yesterday's row . . .  
Mmm-hmm, some 200 years and still  
ain't seein' no end t' that road  
But those were the easy times;  
I come up thru t' Illinois, janitorin'  
in Chicago, shoeshinin' in Tokane, walkin'  
in Des Moines til 60 years of walkin'  
but no gettin' and I ain't grinnin' no  
more: raged in Watts, fought in Newark,  
marched in Selma shoutin' in a voice  
no one was mistakin', got shot in  
Memphis and oh, oh, bled all  
'cross the country,  
started t' running' down the road  
thinkin' I'm glimpsin' Caanan just  
ahead, thinkin' There's got t' be some place  
somewhere round that bend and past that hill,  
where I can rest m'self finally, kick  
off these travelin' shoes but no, fires  
out and the roads not stoppin' so m' feet  
ain't either and so I'm keepin'  
m' head level and I ain't lookin' back but  
I ain't forgettin' neither but, Good God,  
some roads don't never seem to end.

By Jeff BlumBeau



## Blow You Away!

(CPS) — The Defense Department is still finding new ways of snuffing out the Russians. One of the latest weapons is called the SIAM — the Self Initiated Antiaircraft Munition.

SIAMs, if used, will be dropped from the air around enemy airfields. They lie quietly on the ground until an airplane takes off near by. When the plane noise reaches a level that

indicates it is within range, the SIAM jumps into action, following the heat from the plane's exhaust until it makes contact and turns the plane into scrap metal.

More news on the SIAM and other Defense Department dabbings can be found in "Jane's All the World Aircraft," about \$70 at reputable book dealers.

# Sioux Holyman Leonard Crow Dog: Behind Bars for the Bicentennial

By BILL WINTER

Leonard Crow Dog, a traditional Sioux medicine man and spiritual leader of the Native American movement, is imprisoned at the time of this writing in Terre Haute, Indiana, on charges fabricated by the F.B.I.

Crow Dog's story begins on the Rosebud Indian Reservation in South Dakota, where he was born and raised. The captivating and mysteriously beautiful nature of the prettifying prairie that surrounds Rosebud belies the actual living conditions existing there. People live in small cabins and shacks made of scrapwood. Many families make less than \$1,900 yearly, and the rates of infant mortality, alcoholism and suicide are several times higher than the national average.

Crow Dog grew up on Rosebud at a time when many of the young Sioux were leaving the reservation to seek their fortunes elsewhere. They would go out to the white man's cities, to other parts of the country, then adopting the ways of the white man while forgetting about their own religion and ancient Sioux traditions. This would not be the case with Leonard Crow Dog.

Crow Dog was raised by his father, Henry, in the traditional Sioux manner. He was brought up speaking the Lakota language and observing all the Sioux religious customs. When the truant officer came to take Crow Dog away to the reservation school, Henry would not let his son be taken. He knew that if Leonard went to the reservation school they would try to make him conform to the white man's way of life, prejudice him against his own Lakota language, and make him feel that the traditions of the Sioux people were "primitive" and "backward."

And so Leonard Crow Dog was raised according to the old ways. Eventually he became a "pejuta casa," a medicine man, and a respected leader of the Native American Church.

The story of the continued harassment of Crow Dog by the F.B.I., the Bureau of Indian Affairs (BIA), the U.S. Marshalls, and the South Dakota State Police is a typical one for many Native American leaders who have dared to demonstrate their concern for the appalling living conditions to which their people are subjected.

The original indictment against Crow Dog stems from an incident that occurred during the 1973 Wounded Knee occupation. Four postal inspectors carrying guns and handcuffs who had managed to infiltrate the Wounded Knee hamlet where the Sioux were positioned, were discovered, questioned and armed by two Sioux guards and brought to the Guildersleeve General Store.

Crow Dog happened to be in the store at that time. He gave the four postal inspectors a lecture on Indian Rights and escorted them safely to the perimeter of the hamlet. He had no part in arresting or disarming the inspectors. His action in the "occupation" was to serve as a spiritual advisor and healer of the sick and wounded. Nevertheless, Crow Dog was in-



*'What law have I broken? Is it wrong for me to love my own? Is it wicked for me because my skin is red? Because I am a Lakota, because I was born where my father lived, because I would die for my people and my country?'*

Leonard Crow Dog

dicted on the charge of "interfering with a federal officer in the line of duty."

Crow Dog's trial was rushed through by Judge "Speedy Eddie" McManus in only three days, and ended in Crow Dog's conviction. On August 5th, 1975, he was given an 11 year suspended sentence and released on 5 years probation.

On Sept. 2nd, two men, Robert Beck and William McCloskey, both of whom have impressive criminal records, came to Crow Dog's land and physically assaulted one of his nephews, Frank Running. (Beck is also known to have been present at an earlier incident in which Andrew Paul Stewart, another nephew of Crow Dog, had been killed. Blood was found on the bumper of Beck's car, and a gun was found in the car's trunk. Beck was not questioned by the authorities.) The next day, Beck and McCloskey again approached the Crow Dog residence, but were forcibly evicted by several of Crow Dog's friends before they could reach the house.

Two days later, on Sept. 5, 1975, at approximately 6 a.m., nearly 100 FBI agents and U.S. Marshalls wearing paramilitary gear and toting M-16 automatic weapons and high powered rifles, invaded Crow Dog's Rosebud residence. This fully equipped attack force arrived in four helicopters, a small fleet of patrol cars and rubber rafts that glided up the stream next to Crow Dog's house.

They came to serve warrants of arrest on the five people who had evicted McCloskey and Beck two days earlier.

According to "Akwasasne Notes," a journal published by the Mohawk Nation near Roosevelt town, N.Y., the FBI agents surrounded the house and the several tents that were pitched around it, and called out, "This is the FBI, come out with your hands up!" The occupants of the house were dragged out of bed, not even having time to get dressed. Guns were trained on women and

children, and everyone was ordered to line up. Those arrested in the raid were Crow Dog, Gerald Millard, Owen Young Jr., Al Running and Frank Running. They were charged with "assault with a deadly weapon" in connection with the eviction of McCloskey and Beck, although there is no evidence that a weapon was ever brandished during that scuffle. Crow Dog was handcuffed and taken away to Pierre, S.D.

The trial was set to take place at Pierre with Judge Robert Merhige presiding, and R.D. Hurd as the prosecuting attorney. Crow Dog's lawyer, Daniel Taylor, obtained a continuance to allow him time to prepare for the case and contact witnesses for the defense, but in Taylor's absence, the court later reversed its decision on the con-

tinuance and decided to proceed with the case immediately. Judge Merhige then appointed William Srska as Crow Dog's new defense counsel, who entered a plea of guilty without Crow Dog's consent. When Taylor returned to the court he succeeded in withdrawing the plea.

The prosecution admitted that Crow Dog had never laid a hand on either McCloskey or Beck, a fact also acknowledged by the court. However, Judge Merhige observed that "Crow Dog, though himself not striking a blow, should have prevented this fight, because he, a medicine man and leader, was the responsible person on the spot." Crow Dog was found guilty of "aiding and abetting an assault," and was sentenced to five years in prison. The trial lasted one day.

Crow Dog was then removed to the Terre Haute, Indiana, federal penitentiary. He was placed in what is popularly known as "the hole," because, as prison officials claimed, there was nowhere else to put him. The hole is a solitary confinement cell 7 feet long, 4 feet wide and 5½ feet high, too low for a man to stand up in.

Finally, Crow Dog had to face a third trial in Rapid City, S.D. The charge in this case, again assault with a deadly weapon, revolves around an incident that took place on March 25, 1975. On that night Crow Dog returned home about 11:30 p.m., and discovered that a stranger had entered his house. This man, Roger Pfersick, 25, of West Carmel, N.Y., had drugs in his possession and told Crow Dog that the Great Spirit had sent him. When Pfersick made a sexual pass at Crow Dog's wife, Mary, Crow Dog told Pfersick to leave. At this point Pfersick became enraged and attacked Crow Dog with a chainsaw blade. Two other men, Chuck Longwell and Jim Turncott, managed to subdue Pfersick, and wrestle the chain saw away from him. Pfersick was then evicted from the household.

Pfersick and a number of other people were later arrested on petty charges and offered immunity from prosecution for testifying against Crow Dog. While testifying under oath at the trial, they admitted they had obtained such immunity.

Crow Dog was charged with attacking Pfersick with a chain saw and a "plastic tomahawk," an outright reversal of the actual incident.

Judge Robert Merhige again presided at this trial, while R.D. Hurd again served as the prosecuting attorney. The jury was all-white, as had been the case in all of Crow Dog's previous trials. No Indian has ever sat on a jury in the state of South Dakota.

Judge Merhige denied motions by the defense to subpoena witnesses and to obtain a postponement in order to give the defense adequate time to prepare the case. He also denied a motion to have the case tried by another judge.

Prosecutor Hurd's main evidence against Crow Dog was a series of color photos depicting an injury Pfersick allegedly sustained during the chain saw scuffle. Some of the "blood" pictured in the photo inadvertently rubbed off on Hurd's thumb, proving that the blood was actually red paint applied to the surface of the photo.

On January 10th of this year Crow Dog was convicted as charged, and he is still awaiting sentencing. Crow Dog's probation in the earlier "postal inspector" trial was revoked on Feb. 4, and if his appeals are not successful, Crow Dog will have to spend 11 years in prison.

A defense fund for Crow Dog is now being formed. People who wish to contribute financial and any other kind of assistance, please contact:

The Crow Dog Defense Fund  
National Council of Churches 475  
Riverside Dr., NYC 10027

Thanks to Akwasasne Notes and to Richard and Jean Erdos for information used in this article.]

## Martin Sostre Freed

NEW YORK (LNS) — After years of work by supporters, Martin Sostre, jailed eight years ago on a framed-up heroin charge, was granted clemency and finally released from a New York State prison on February 6.

"The battlefield changes from the dungeons to the streets," Sostre, who had been active in the prisoners' rights movement and as a jail house lawyer, said after his release. "But the struggle continues . . . Prison systems, repression and poverty are a reflection of our society, and in order to change the conditions, the society must be changed. We have to seize political power and all our institutions," Sostre said.

After growing public support for Sostre and a recognition by Amnesty International that Sostre had been jailed "not for his crimes but for his ideas," New York State Governor Hugh Carey granted Sostre clemency on an unserved four year sentence for resisting an illegal and degrading rectal search by three prison guards. Carey's action freed



Sostre since an earlier action by the New York State parole board granted Sostre parole on the balance of his 20-30 year sentence for the frame-up heroin conviction.

Sostre, a 53-year-old black Puerto Rican, said that he would now concentrate his efforts in the fight for the freedom of the Wilmington 10 and the five Puerto Rican nationalist prisoners held in federal prison since the early 1950's.

He is also in the process of raising funds to open a movement bookstore in New York City.

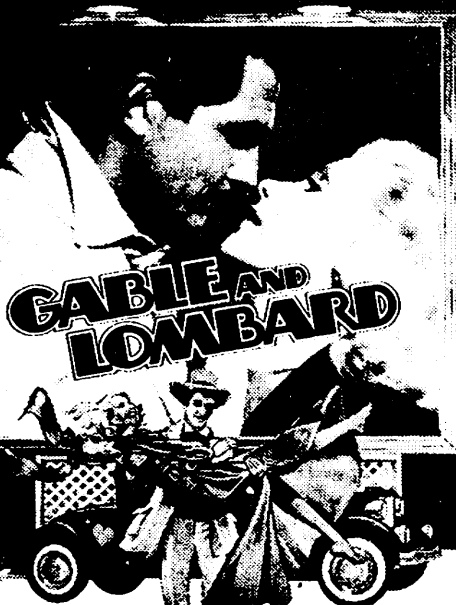
Plastering, Painting, Landscaping, Carpentry, Moving, Etc., Etc.

# GEORGE & PETE

We do anything. Anytime. Anywhere.

Call 364-3741 for free estimate.

It's the wildest, wackiest  
love affair Hollywood ever knew.



JAMES BROLIN  
as GABLE  
JILL CLAYBURGH  
as LOMBARD

They had more  
than love —  
they had fun.

A SIDNEY J. FURIE FILM/A HARRY KORSHAK PRODUCTION OF "GABLE AND LOMBARD"  
Starring JAMES BROLIN - JILL CLAYBURGH - ALLEN GARFIELD - RED BUTTINS  
Written by BARRY SANDLER - Music by MICHEL LEGRAND - Directed by SIDNEY J. FURIE  
Produced by HARRY KORSHAK - A UNIVERSAL PICTURE - TECHNICOLOR® PANAVISION®

## NOW PLAYING

ON BROADWAY  
**LOEWS STATE 1**  
370 W. 42nd St. (212) 562-5676

ON THE EASTSIDE  
**LOEWS CINE** / **34th St. East**  
340 Ave. at 34th St. (212) 427-1332

ON LONG ISLAND  
**UA CINEMA 150**

ON NEW JERSEY  
**UA CINEMA 46**

ROUTE 44, TOTTEN  
(201) 256-2424

Just why can't our police furnish descriptions of Mimsy Farmer, Jonathan King and most importantly, George Maharis? And that rented bungalow in Malibu seemed awfully suspicious. 151 East 165th St., 10452. Free Photos.

Reviewed by  
Village Voice-N.Y. Magazine  
Pottery Printing Drawing  
Jewelry Sculpture Macrame  
Watercolor  
Studio Workshop  
3 West 16 Street  
24 hours 242-9615  
7 days a week Student Rates

There IS a  
difference!!!

PREPARE FOR:

**MCAT**  
**DAT**  
**LSAT**  
**GRE**  
**GMAT**  
**OCAT**  
**CPAT**  
**VAT**  
**SAT**  
**FLEX**  
**ECFNG**  
**NAT'L MED. B'DS**  
**NAT'L DENTAL B'DS**

Over 35 years  
of experience  
and success  
Voluminous home  
study materials  
Courses that are  
constantly updated  
Small classes  
Center  
Open days  
evenings &  
weekends  
Complete tape  
recorders for  
reviews of class  
sessions and for use  
of supplementary  
materials  
Make ups for  
missed lessons  
at our center

LOCATIONS IN  
MANHATTAN, B'KLYN, L.I.N.J.,  
& Major Cities in U.S.A.

**Stanley H. Kaplan**  
EDUCATIONAL CENTER LTD.  
1675 East 16th Street  
Brooklyn, N.Y. 11229  
(212) 336-5360  
(516) 538-4555 • (201) 254-1620



"Ji, Ji, Ji Express," by Cuban artist Luis Cruz Azeta.

"Iman," or magnet, is the name given to a current exhibit by members of the Institute of Hispanic Art, designed to give exposure to Latin artists who live and work in New York.

Close to 50 artists, most of them painters, have their work displayed at the exhibit, which is located in the Center for Inter-American relations, 680 Park Avenue.

Most artists seem to imitate slick contemporary styles, rather than draw on their Latin roots to develop a more original and individual style of their own.

The most interesting works are by artists who were trained in their native countries such as Hugo Consuegra (Cuba), Manuel Ugarte (Ecuador), Jorge Salazar (Mexico) and J. Esteban (Chile). These artists are exceptional in their originality, unlike most others, whose work would have benefitted from a less sophisticated style and greater sincerity of content.

The exhibit will continue through Sunday, Feb. 22. —Lydia Diamond



## University of San Fernando Valley COLLEGE OF LAW

Announcing:  
**FALL SEMESTER 1976**  
• Full-time 3-year day program  
• Part-time day and evening programs  
The school is  
**FULLY ACCREDITED**  
by the Committee of Bar Examiners,  
State Bar of California  
Tel: (213) 894-5711

8353 Sepulveda Blvd., Sepulveda, Ca. 91343

## JUDO-KARATE-JIU JITSU-KUNG FU

N.Y. State Representative for U.S. Karate Assoc.  
U.S. Representative for Jiu-Jitsu  
Black Belt Federation of America  
Represented 1964-65 World's Fair - U.S. Marine Corp. Rep.

- REGISTERED BLACK BELT INSTRUCTORS
- INEXPENSIVE RATES
- SPECIAL COURSES IN SELF-DEFENSE
- BEGINNERS & ADVANCED CLASSES
- DAY & EVENING CLASSES
- SAUNA - GYM - YOGA
- Affiliated With Judo Assoc. of N.Y. State • World Jiu-Jitsu Fed.
- U.S. Judo Federation • Kodokan, Japan
- Judo Black Belt Fed. of U.S. • A.A.U.
- International Judo & Jiu-Jitsu League
- Armed Forces Judo Assoc.
- U.S. Judo Assoc. • U.S. Karate Assoc.
- Okinawa-Ryu Karate, JBBFA Int'l

BUILD CONFIDENCE!  
SPECIAL CLASSES IN SELF-DEFENSE  
MEN - WOMEN - CHILDREN

YOGA  
CLASSES

Air Conditioned - Free Parking - Visitors Welcomed - Est. 1969  
INSTITUTE OF APPLIED JUDO INC.

RIDGEWOOD BRANCH

65-06 FRESH POND ROAD  
(Off Metropolitan Ave.)

EV 2-9274  
CALL 1-10 PM

MUNTINGTON VILLAGE: 28 GERARD STREET (Corner of N.Y. Ave.) • 423-8192

## TAKE THE SPRING BREAK TO BERMUDA THAT WON'T BREAK YOU. 5 days, \$275 on the s.s. Statendam.

Just share a cabin with two other students, and for \$275 per person, you'll share in a non-stop vacation. (If you can't find two people, we'll help get a group together.)

It starts the minute you board the s.s. Statendam in New York. And includes a room with all the comforts of home, parties, entertainment, all the food you can eat and all the sun and swimming you can soak up. And no tipping required.

In Bermuda your resort docks right in downtown Hamilton. Where you can rent a motor bike and study the geography or try your hand at golf, tennis, big game fishing, etc.

And you'll arrive back at school ready for term papers, finals and summer vacation.

So don't fail to call your travel agent or Holland America Cruises, Two Penn Plaza, New York, NY 10001. Or call (212) 760-3890.

**Holland America Cruises**

## Patti Sex on Atlanta Stage Revealed by Prickguitarpen

By PAUL DABALSA

By now, the overwhelming record company and media push which propelled Patti Smith through her played-up debut at The Bottom Line and which focused grand attention onto her first album, has for the most part subsided. The rock critics who anxiously awaited the first test pressing of *Horses* poured forth with lengthy appraisals, hailing the album for excellence in every category imaginable. It became obvious that in the two month interval beginning last November and running through December, the music machine had created their second hit monster within a year. The aftermath has Patti on her first nationwide tour, her first major gigs ever outside the Greenwich Village area.

This past summer, a few months before things would explode for Patti, I was able to see her several times down at CBGB's. I also saw her at The Manhattan Center and at The Larry Richardson Dance Gallery. These last two shows were mildly disappointing, mainly because the hype had begun to take force. There I was, familiar with Patti and her music for years, beginning to believe the hype. I was starting to see Patti as a much more important star than she truly was. As was to be expected, the summer shows at CBGB's were by far more relaxed and impressive than The Manhattan Center and Larry Richardson Gallery shows.

But although many got to see Patti at The Arista Music Festival

and at The Rimbaud gathering, the big, career-launching shows were set for The Bottom Line. Of these, I caught a few. At each show there was a great deal of energy and excitement, yet she was not herself. But as far as the New York crowds were concerned, the home-grown talent could do no wrong.

I had to see Patti play for a different type of crowd, one not as gullible as those she faced in New York; maybe, one which she might be forced to convert. I first planned to see Patti at The Cellar Door in Washington, D.C., and follow her down to Atlanta, where she was due for a four-night stand. But I missed her D.C. dates, and headed straight for Atlanta.

The crowds that came to see her at The Electric Ballroom seemed affected by the hype, though not yet sure of what to think. She did a total of eight shows, two each evening. The opening set each night was basically a conglomeration of tunes — with the exception of "Gloria" — not found on *Horses*. There was much joshing around during this part of the set: guitarist Lenny Kaye leapt on bassist Ivan Kral simulating a fight; Lenny simulating screwing Patti over and over until the theme became overused and monotonous. The later sets were more album-based, including "Redondo Beach," "Birdland," "Kimberly," "Land," and the Stones' "Time is on My Side." Patti shined during this part of the show, the way many of us have seen her do in the past. There was an endless transaction of energy



Patti Smith

between Patti and her audience. By the end — with only music upfront and none of the earlier gimmicky — the show reached an intensity I haven't felt at one of her shows for some time.

All this has led to one important conclusion. Patti hasn't been giving New York her best, the way she did in the past. This might not be entirely her fault. The big write-ups she's been getting seem to have left her very little to prove to this city. It seems that anything Patti does in front of a New York audience today is quickly accepted and commonly praised. These same write-ups plus the tremendous publicity she has been receiving has blown her talent out of proportion. Patti is a New York-based poetess; no more, no less. She has something to say and something to act out. She's not to be compared with Jagger, Morrison, Joplin or Dylan. She is capable of only so much. Let's not kid ourselves about a new superstar.

## City 4: How Cultured is the Graduate Student?

By CELIA REED

In dealing with the more cultured of homo sapiens it is basic to remember that A may be A, but if you stare at it long enough, it becomes O and a garden of roses, mom's pet snake and the universe.

The question becomes, "How cultured is the college graduate, the graduate student, the graduate student's professor, and Dr. "I-never-could-learn-to-subtract" Johnson? The question becomes, "What is wrong with us commonfolk undergrads who feel most at home reading the table of contents and viewing the familiar subscription form with NAME, ADDRESS etc., on the back of City4 magazine?"

*Elecampane* is a cluster of conversation, description, theory, each thought on a page of its own, one of the reasons City 4 is as thick as it is. The author had an aversion to paragraph spacing. The editor had a lot of extra space. The guy who laid the pages out made a mistake. It was all done on purpose. The weighty importance of each paragraph fills up the page in its entirety. Pick:

One of the above  
All of the above  
None of the above

Write your choice on a separate page.

Let us proceed to something worthwhile. The page numbers in the table of contents match the content on the respective pages. *Stutter* is staccato like a stutter and

as useless. In first grade if you stutter, no one will love you. *Confidence* — we shall scratch that too. Paint page 43 over with black ink. But that is not a sentence. Paint that one over too.

On the other side of the street, *In Parajournalism: An Interview with Francine Du Plessix Gray*, Ms. Gray comes off as a highly knowledgeable and intelligent writer. It is on this level of intelligence that a graduate magazine should operate. It is not obscure; it is not pretentious. It is real and understandable and even though this is not a fully-polished, gem of an article, it is highly presentable. A follows Q and does not turn into my mother's pet snake.

The only question is, what is it doing amidst the obtrusive chaos of the City 4 covers? It is a question worth asking again.

Some of City 4 material ought to be cut out and tied up with a red ribbon and a gold star. *A History of Men, Reunion, Three Blanks Pages in the Middle, Adornment of a Body Poem*, maybe others . . .

Perhaps City 4, along with its nonsensical counterpart City 3, will leave a mark as an unsuccessful attempt at ultra-obscure. Perhaps City enthusiasts will trace the underground rumblings to the subway station, and in the darkness catch up with a stalled IRT uptown local, to read a subway advertisement and exclaim, "This is the true greatness we have been searching for."

T.S. Eliot will live forever.

**Do you have a legal problem?**

**We will give you free legal advice and assistance on any personal matter.**

**Completely confidential.**

**LEGAL AID CENTER  
of City College**

**To make an appointment  
come to Downer 104-6  
or call 690-8179.**

**Director: A David Romanoff  
Attorney: Steven Sarshik**

**HOUSE PLAN ASSOCIATION**

**Welcomes All Freshmen**

**Come Take Part In Camping, Ice Skating,  
Theatre Going, House Groups, Arts and  
Crafts, & Male-Female Relationships.**

**Meet People**

**Make Friends**

**Room 317 Finley**

**● Human Relations Weekend  
This Friday**

**Come Up Today For Info.**

## Scorsese's 'Taxi Driver' Opens

By PETER J. RONDINONE

Hey, wanga be a big star? Appear on the *Johnny Carson Show*? Make the cover of *Time* and *Newsweek*? I do. That's why I write. And that's why I liked Martin Scorsese's new movie, *Taxi Driver*.

Travis Bickle (Robert DeNiro), the protagonist of *Taxi Driver*, wants to be famous. He seeks revenge on reality, that is, he wants to raise himself above his environment. Travis doesn't want to spend his life taking orders from someone in the backseat. He wants people to smile at him, shake his hand. He doesn't want to be another fragment of this thing we call "the masses" because it belittles his self-image. (If you want a first-hand account of what it feels like to be belittled, just look at the streets of 42nd during rush hour and consider the size of the buildings to the people. I always imagine there is some incredibly powerful ogre who whips us each day).

Travis is a victim of urban loneliness. He lives in a city with over eight million people and doesn't have a single friend, which may prove, as Camus says, that "the city is the only true desert."

So Travis, during the course of the show, decides to arm himself — fight back. He is going to make people look at him. He is going to kill the Presidential candidate Palantine in the movie. And with the Democratic Convention close at

**Sanchez Press**



DeNiro as a man 'on the edge.'

hand I wonder if the movie suggests certain norms of behavior? Somehow, it's not hard to imagine six wild-eyed hacks burning holes through presidential candidates with shotguns from their cabs outside Madison Square Garden.

The film was made in New York, one of the biggest and best stages in the world. But most of the scenes are of 42nd — the pimps, whores, junkies and as Travis says, "the scum." As a result, *Cue* magazine has criticized the movie for portraying New York City as seedy and filthy; their publication is dedicated to showing the better side of New York (it's good for business). I know, because I met the publisher of *Cue* on *Midday Live* last week. I was a guest on the show, and before

I commented on the film he handed me an umbrella which had the words "Cue Loves New York" written on the top. I thought he was going to jab the author of the script with it. Nevertheless, when it came time for me to speak here's what I said as my eyebrows arched forward violently, trying to shut out the pain from the spotlights in front of the microphone: "I liked the movie because it did a job of showing how one who dreams of being famous feels when he is forced by either employment or environment to be a nobody," etc., etc. What more can I say?

If you're a nobody with dreams, then see *Taxi Driver* at the Coronet (59th St. & 3rd Ave.) and tell them Pete sent you! They'll understand.

## 'Glass Menagerie' is Revived

By CELIA REED

The night is cold, the dried-up winter snow has bleached the pavement streets and we are plunged into the chilling midst of the cycle.

The settings remain the same, the settings are all different and the play is about to commence.

"Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion."

"In memory everything seems to happen to music," continues the narrator. "That explains the fiddle in the wings."

**OPPOP**

He gets his laughs and then continues the introduction. The Circle in the Square production of *The Glass Menagerie* proceeds.

The lighting is very dim, to give an illusionary image to the play. The violin weaves in and out, like a lilting, haunting memory. The Wingfield characters are simple beings, set in this world, living in another. Only the gentleman caller is a "nice, ordinary, young man."

Mrs. Amanda Wingfield, played superbly by Maureen Stapleton, is still a Southern belle waiting for her numerous suitors to appear on the scene (as they did years ago), only now they are coming to captivate her daughter Laura (Pamela Payton-Wright).

Laura, in turn, is overly shy and inhibited by the outside world. She is extremely self-conscious about her deformed leg; her mother insists she only has a slight defect, her brother knows she is a cripple. Laura's delicate charm lies in her fragile glass menagerie, a time-absorbing collection of crystalline animal figures, and her life is the soft whine of her father's old records, playing again and again over the victrola.

The only true memory figure is Mr. Wingfield, who the narrator informs us was "a telephone man who fell in love with long distance . . . The last we heard of him was a picture post card . . . containing a message of two words 'Hello — Good-bye!' and no address."

Rip Torn, as Tom, is the most real of the Wingfield family. As the narrator, he has the ability to step outside and observe the illusionary world of his mother and sister. The more he steps outside, the more he becomes his father and wants to escape into his own illusions. Tom works in a warehouse but has a poet inside of him. The men at work call him Shakespeare, if not for his poetry at least for his high hopes and daydreams.

The intervention of reality is Jim O'Connor, the gentleman caller.

At Amanda's insistence, Tom finally invites a "nice, young man from the warehouse" to eat dinner with them. The idea of having to face a stranger sickens Laura; when she finds out that the caller is the one man in high school she ever admired she is too ill to sit at the dinner table. So Mr. O'Connor (Paul Rudd) dines with Tom and Amanda.

After dinner, Jim is left alone with Laura and they reacquaint. Laura opens up to him, shows him her glass menagerie and extends her dreams to the outside world. Jim in turn tries to give Laura a picture of reality by making her realize the insignificance of her limp and the wonderful delicacy of her qualities.

He encourages her to dance and during the waltz Jim brushes against a glass unicorn and its horn breaks.

Laura smiles. "I'll just imagine he had an operation. The horn was removed to make him feel less — freakish!"

The dance ends in a kiss. Seeing he has gone too far, Jim says he has to go, he has a fiance waiting for him. Laura's only response is to wind up the victrola. The reality is shattered.

The last we see is Laura bending over the candelabra. The candles have been burning since dinner. The candles have been burning forever.

Tom is gone. He has left to follow his own illusion. Still he is haunted by the illusion he has left behind.

"I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger — anything that can blow your candles out — for nowadays the world is lit by lightning! Blow out the candles, Laura — and so goodbye . . ."

And she blows out the candles and the dimness becomes darkness and all is over. Time no longer hangs suspended between the memories. It hangs for some seconds in silence and then there is light and the world is lost.

The play is a tribute to the genius

## Artists of 'The New York School' at Guggenheim

By LOIS DEROSIER

Films about art or artists can be, and, for the most part are, documentary in style and treatment of subject.

It's sometimes difficult to be otherwise if one's intention is to be specifically factual and maintain an overall perspective of the artist's place in time.

But, very often, what a documentary gains through a strict chronicling of the facts, it loses to style (free-expression of the filmmaker is cramped), and to those quixotic elements of the artist's personality or quirks of circumstance which are bypassed — thought to be either incidental or irrelevant.

*The New York School*, a film shown recently at the Guggenheim Museum as part of their Week-End Film Series on American Art and Artists, sidestepped this plethora of pitfalls while remaining true to documentary form.

Fond memories of times past with old friends and fellow-painters who, during the late '30's to mid '50's in New York, were known collectively as the abstract-expressionists, are recalled with affection and subtle humor by some surviving members of that generation of painters, such as Robert Motherwell, Mark Rothko, and others.

Take the case, for example, of Jackson Pollock and his paint-spattered boots (they have been widely photographed). He is seen changing from his street shoes into the splattered ones, first removing, however, a piece of rubble.

Or, in one of the rare recordings of his voice (he never spoke much), one waits with baited breath for possible gems to emerge, only to have him detail, in driest monotone, time and place of birth

and other such data of monumental interest.

A cinematic trick is employed here to illustrate a point — Pollock's working methods — his predilection for painting on a canvas which is lying flat on the ground. One watches Pollock through a set of two-way mirrors used in movies with psycho-ward themes, or in glass-bottomed boats.

While it is apparent that director Michael Blackwood has taken an obvious fancy to Pollock, time spent with other great names of the era such as Barnett Newman, Mark Rothko, Robert Motherwell, Clifford Still and Ashile Gorky.

An excursion taken into the air-spaciousness of Still's studio finds him dabbing at one of his enormous canvases. He explains that the size of the canvas is what differentiates the European from the New York artist, size of the studio being the determining factor.

Rothko, too, feels that in painting a larger picture, he is creating a sense of intimacy. His paintings take you into them — leaving you less in command and more vulnerable to the experience. We are taken into a chapel where his light-inspired paintings evoke mysticism of their own.

While the film succeeds admirably in its attempt to shed light on the art of abstract expressionism of the New York school, it perhaps even better serves its purpose by providing us a window into a world we could never hope to have had access to. We are vicariously invited to enter the lives and studios of the artists, feeling, as we do so, that we are indeed fortunate for having spent only an hour with them.

## Butterfly McQueen Bows in a Town Hall Salute

In 1939, a young black 28-year-old woman was cast to play the role of the 14-year-old slave girl Prissy in the big daddy of the American screen, *Gone With The Wind*. Her performance was so memorable that 37 years later people are still calling her Prissy. Butterfly McQueen, now officially a member of the so-called Geritol set, still proves she's got quite a bit of fancy footwork left in her body. Putting on a show as part of the "Interludes" series sponsored by the American Savings Bank at Town Hall, she exhibited her talents in many areas, presenting a show uniquely Butterfly. Her voice is distinctively high and when she trills in song you are immediately reminded of a munchkin. Her dancing wasn't exactly Graham choreography, yet her movements were touchingly funny, and you know there's a lot of life in that 65-year-old body.

In one hour she sang, danced of Tennessee Williams. The actors excel and the small theatre is totally encompassed by the atmosphere of the play. Excellent lighting and focusing coupled with the weaving refrains of the violin totally bring out the delicate and complex nature of Williams' illusion reality theme.

And there is nothing more to do but feel the all-encompassing experience that is left to us and sit down with the text and experience it again.



(those legs still look good), recited and revealed herself to be quite an accomplished piano player. It was her audience and they were with her one hundred percent. Although her talent is there and quite unique was not totally taken. I mean it was nice, and a lot of it was cute and seemed like a very warm person, but I think my grandmother would have gotten a greater buzz out of it. But she didn't get the ticket. However most of the audience was totally enthralled with McQueen, so maybe I just ate too many prunes that day. In addition to her drawing power, Butterfly also possesses staying power. After 30 years of patient study she received a Bachelor of Arts degree from City College in June. This prompted a young woman who had studied with McQueen at the College and was in the audience to remark, "I think you are beautiful."

Joyce Mel

# Kiss(off): Those Heavy-handed Macho Kings Come Alive

By JEFF BRUMBEAU

January 13th — Jammed inside a nondescript sound room in A&R Studios along with several other equally unknown writers, pulling on cups of coffee and indulging in cherry pie that melts in the oven and not in the mouth, we're here to witness the overdubbing of "You Cause Great Expectations," a cut from a soon-to-be-released album from the group Kiss. Later we will be treated to an appearance by the raunch n' rollers themselves.

Beyond the double-layered glass and the potted trees, the thirty-member Brooklyn Boys Choir rehearsed, while stage right, several tuxedoed and distinguished gentlemen (the orchestral backing) warmed up to the tune of Beethoven's fifth. All this seemed a strange scene for the likes of Kiss, whose music has never strayed far from heavy-handed chord progressions which tend to drive rather than soothe. The band's new approach to production seems to be an attempt to make their music



Ugh . . .

appear more sophisticated.

Kiss is a group dedicated to the proposition that *anything goes and the wilder the better*. For the 15 year-olds who flock to their concerts, the group represents dope, sex, and everything macho and worthwhile in life.

Onstage they dramatize a raw and plastic lifestyle. Ultimately, the intense music and personality of the band are a direct source of energy release and an assertion to *take it to the limit*.

A main ingredient of the group's persona are their wild and outlandish costumes. When they made their appearance in full

regalia and posed for pictures with members of the choir and orchestra, they created quite a sensation. Their outfits are made of tight-fitting black leather, sporting silver studs and featuring snatches of hairy chest. Their shoes are speckled with glitter and the six-inch heels doubtlessly demand superior balance. When asked how they first got into their outrageous garb, one member replied, "Oh, we were all color blind."

Kiss caters to a craving for unrestrained on-stage insanity. They don't intend profundity, simply providing rock'n' good music. Here they succeed.

## Caroline Bird Proves a Point

By PETER J. RONDINONE

I don't know about you, but I find college a drag. You study, study, study and learn, learn, learn for what reason? To get a good paying job? That's a laugh, even my 12-year-old cousin Kevin knows that. Listen to what he told me on Christmas when I asked (typical of adults) if he wanted to go to college. "Oh no. I don't want to go to college," Kevin said nervously, "because I don't want to be a waitress."

Strang kid, but he made a point. Of course, one can argue that college makes you a better person and has socially redeeming value. However, have you ever met an unemployed college graduate who was happy? I haven't. My oldest brother has a Ph.D. in philosophy, he drives a cab, his wife complains about the bills and at the age of 30 he admits college was a mistake.

Caroline Bird, in her new book *A Case Against College*, has done some research and developed what the title states — a case against college. Through many interviews with prospective employers, students and college administrators, she shows that in fact college isn't for everyone.

"My unnerving conclusion," Bird (no jokes, please) writes, "is that students are sad because they are not needed—not by their parents, not by employers, not by society as a whole."

Bird even goes so far as to compare a college education to the church, because as she sees it, a college education — like the church — is something many people have out rarely use.

The analogy is obviously a fine one. I tend to agree with Bird and, a little like Dr. Doolittle, I know I can understand her point of view. The book is a chock full of such analogies to religion, science, etc. In four parts she investigates "The Young As Victims," "The Payoffs," and "The Alternatives." And so by the end of the book you're ready to believe anything — or just quit school.

## 'Gable and Lombard' a Really Big Mistake

By CELIA REED

*Gable and Lombard*, a piece of the past, is an attempt to recreate the Hollywood in which Clark Gable first met Carole Lombard and the situations which helped bring and keep them together. The film begins at the end, with the announcement of a plane crash in which Miss Lombard may be a passenger. There is nothing left for Gable to do but wait. Meanwhile, the past is recreated and the parties begin.

Credit goes to Set Director Hal Gausman and Costume Designer Edith Head for creating the esthetically pleasing film. The party scenes, with charming hordes of tuxedoed men, sensually-draped women and smartly-clad waiters, the lush greenery surrounding the cabin where Clark and Carole went to escape the public's roving eye, even the fruit arrangement in an opening luncheon scene help bring out the color and life of the era and star couple.

POPOP

Although *Gable and Lombard* is not spectacular by any means, it is pleasant enough and does have a few scenes that can make the viewing worthwhile.

After thoroughly antagonizing each other in their initial meetings, Gable's manager, Louis B. Mayer of MGM, arranges a luncheon between the two, with the possible hope that they will make a movie together. The meeting goes extremely well. Lombard ceremoniously dumps the salad all

over Gable's head, and Clark in turn serves Carole the cake, right in her face.

After a series of pranks, on Gable's behalf, the two get to like one another, only to be reprimanded by their respective managers that Gable is still technically married and that an affair would shock their countless fans and cause them to lose far more than her honor . . .

So they separate, only to meet on a golf course, in the sand trap, on the seventh hole. Quite the sport, Carole curses and throws the ball into the distance, unaware that Clark is only a few feet off, engrossed by his own bad luck. The reunion is an ecstatic one. She says, "I love you," and repeats it. He seems interested and they fall atop the grains of sand, entrapped by each others kisses, oblivious to the course.

James Brolin is cleverly transformed into Gable; no sign of the inimitable Dr. Kiley remains. Although the original Gable was more wizened and smaller-boned, with a moustache and assortment of facial lines and furrows, Clark again comes alive. Jill Clayburgh, as Carole Lombard, is gutsy and vivacious enough, but she keeps on coming back as the sniveling prostitute on an uncollectable film on television with Lee Remick, and the comparison proves disquieting.

Gable, in his day, had far more impact with one line than this film has in its entirety. Still, it serves as a passable diversion on a dull Saturday afternoon. One viewer, when asked what he thought about the film, was overheard to say, "Frankly, I don't give a damn!"

Juices of Adonis

## Musing with Hydra

By LEO SACKS

It's been six months since the release of *Land of Money*, the second album from the group Hydra. "We don't have to shuck grits and eat corn to sound like a Southern band," proclaimed bass player Orville Davis in *Penthouse*. It was a great quote; I felt compelled to meet the guy. Hydra finally came north last January, playing the now defunct Fillmore East-cum-Village East-sir-New Fillmore East auditorium on East 6th St. for their troubles on a rainy Saturday with Roy Buchanan and the Thad Jones-Mel Lewis big band. There were two shows to play, the bathroom floors were wet and dirty and the place was half full. It was also the last in a series of four comeback tries for promoter Barry Stuart at NFE. That Monday he skipped town, fees still to pay; can you dig it?

Backstage between sets on the third and top floor of dressing rooms, a tightly compressed boîte full of personalities and their guests gathered for smoke, chat and assorted intros, after which my eyes caught hold of a fruit dish resting amicably in the corner. I helped myself to an orange. The room was dimly lit, the coating a dull institutional green. The great Ellen Mandell came on like gangbusters with a great entrance in a full fox fur and kisses for everyone. I was next. (Later that morning in her apartment she screamed at me when I couldn't open a package of muenster cheese properly with a knife. "I asked you to open it, not *decimate* it," she said. I wound up walking my Budweiser home). Davis, who wore calf-high tan heels at the Schaefer fest this summer in Hydra's second metro offering, lit up with some provocative conversation in a forty-minute talk. The band, based in Atlanta, maintain a healthy following throughout the South. They cut their first album in the summer of '74 for Capricorn Records, a label not ordinarily recognized for its taste in hard English rock. "In a sense, we're the black sheep over there," Orville said, "and I don't think they quite know what to do with us yet. In any event this 'Southern music' thing has got to go. We happen to be from the South — granted. I grew up with [cowboys who play country music] those cats, man...we were raised on the same food, had the same schooling and religion. I feel *kin* to those people. But when we're talking musically, if I wanna hear some guitar, make it Jimmy Page. You're gonna play some bass, gimme some Jack Bruce. But no cry-in-your-beer-blues, man. Afterwards we'll go party. I'll put on a shirt and jeans, walk the streets — meet somebody and c'mon, let's go get high." With guitarist Spencer Kirkpatrick it's the same story. "You have the classic English rock voice," he was told, which made him happy. "Hey, thank you very much man. I'm glad to hear it."

*Snakes, Snails and Puppy Dog Tails*: In July I felt financially responsible and for some mindless reason (fuck the kids) paid a visit at my expense (but more importantly at their invitation) to the Dogwood Point estate of Capricorn President Phil Walden for The Fourth Annual Capricorn Barbeque and Summer Games. The airfare was the tough part (\$130). The coke allowance was nuthin'. After a terrific rain that lasted a half hour (Overheard in Passing: the company vice-president, in a neat yellow t-shirt emblazoned with *Ole Red Eyes is Back*, remarked "As soon as the Jews come [off the bus] wouldn't you know it starts rainin' . . . laughs . . .") veritable 'open bars' were besieged and the drinking began to take its toll. Also of note were taps of Bud and Michelob dug into the ground and attached to a bartender's-type pump. A speedy hit of snow later from Richie — a stagehand for Ron Delsener at Schaefer ("Yeah, Ron flew me down this morning . . . I'm going back tonight . . . It's one of the nice things about working for him"), I fell out under an elm? an oak? a pine? and dreamed the life of a country boy while thinking about coming home with a tattoo. (By the way I knew it was speedy coke, 'cause I felt that cutting edge in the pit of my stomach).

All of which is to say that this sunny holiday afternoon I set *Land of Money* to work for the first time in quite a while and got to thinking: Hydra certainly get an author's credit for having pulled me through this piece. The guitar work is clear and concise, the bass and drums mesh for a super-strong bottom, and the result is a parana bite — fluid, hungry musicianship. Songs like "Little Miss Rock 'N' Roll," "Get Back to the City," "Don't Let Time Pass You By," and "The Pistol" comprise some of their best work. It's versatile, never too heavy, and textured nicely. A rock 'n' roll memoir for a Thursday. Go buy it.



Brolin and Clayburgh revive the wet look.



## Editorials:

# Does Maynard Jones Insult His Constituency?

At an open discussion meeting about the budget cuts with students from several CUNY colleges on Friday, Feb. 6, Maynard Jones, the newly elected head of the University student Senate, insisted that lobbying efforts, combined with a drive to mobilize the student vote, were the only effective means of fighting the cuts.

However, most students present at the meeting favored more vigorous tactics, including mass protest actions.

Unfortunately, Jones chaired the meeting in an unduly authoritarian manner, inhibiting a free and open exchange of ideas. He seemed reluctant to acknowledge that most students at the meeting disagreed with him.

At the students' insistence, Jones scheduled a second meeting to discuss the cuts for Friday, Feb. 13. However, Jones did not show up for that meeting, nor did he bother to inform students of his decision to cancel it. We express deep concern over Jones' irresponsible behavior, if not contempt for his constituency, and we would hope that CUNY's highest elected student representative cooperates with his constituency in these times of crisis.

While efforts and student votes are no doubt effective means of fighting the cuts, we also believe that mass student protest actions are an invaluable tactic in resisting the recent attacks on CUNY, which have already dismantled Open Admissions and threaten to eliminate free tuition as well.

## Tuition Cannot be Rationalized

One of the chief arguments used by proponents of tuition at the City University the past few months has gone something like this: Because there are so many assistance plans available to students, asking them to pay tuition will be like not asking them at all. But in light of a recent development this viewpoint is questionable. The Federal Government last week reduced stipends for Basic Educational Opportunity Grants by one half, demonstrating that any rationalization for the imposition of tuition hold no water.

# Stalking the Administration

By DAVID MICHAELS

The City College Emergency Committee, a group of students and faculty fighting to save free tuition and open admissions, has been trying without success to get some straight answers from the administration. In order to fight the cuts, we have to know what cuts have been made to date and where the axe is going to fall next.

The administration, despite the courageous image projected by their public relations machine, refused to cooperate with us.

Last December we sent a letter to Provost Egon Brenner (who supervises the College's finances) asking for detailed information on the cuts. We specifically mentioned the firing of teachers and reductions in the budgets of departments, libraries, and special programs such as day care and counseling.

We received a prompt reply from Brenner, the Kissinger of City College, telling us that all the information we wanted has appeared in the campus press. That is simply not the case. Brenner also wrote that "no retrenchment has occurred." However, we know of teachers who have been fired and programs which have been cut. Many students may also have noticed that none of the libraries were open during the Christmas recess.

We sent Brenner a second letter on January 4, reiterating our request for detailed information on the cuts, but the good Provost did not reply. He had Vice Provost for Student Affairs, Herbert DeBerry, do it for him. DeBerry invited us over to his office for a chat, and on February 9th I took him up on it.

The discussion was fascinating. Initially, I stressed the importance of the information we were asking for. I pointed out that students and faculty had the right to know what cuts had occurred and will occur in the future. After all, it is our college. We want to have some idea of what CUNY is going to look like next year, after President Marshak's retrenchment committee finishes its butchering job and wipes away the excess blood.

DeBerry's initial approach was to stress that Brenner was reluctant to give us information because we were a student group (Actually, we have quite a few faculty members in our group, but that didn't phase DeBerry.) Brenner had suggested that DeBerry deal with us, because he was in charge of student affairs. As it turned out, DeBerry was not supposed to give us any information, he was only to "deal with us."

DeBerry said that part of the problem was that the information we requested just wasn't available, and pointed out that the already completed retrenchment committee report, outlining all future cuts, would not be released until March.

Ah, Catch 22! The administration says it can't give us the information we want because it is not available, but it is not available because the administration doesn't want to give it to us.

De Berry later also suggested that Provost Brenner thought it inappropriate to give us the information we had requested about the cuts. When I asked DeBerry if

this could be put in writing, he said, smiling, "Of course not."

After another ten minutes of pleasant chat and idle threats (at his salary of at least \$30,000 a year, I felt I was getting my money's worth) Herb let it slip, in a conjectural form, that Brenner was not very fond of the Emergency Committee, and that this had some bearing on his decision not to give us the information.

I assured DeBerry that regardless of his or anyone else's personal feelings about us, we would continue our attempt to force the administration to "open the books." They will have to tell us what we have the right to know.

We are going to continue this fight, and we want more students to help us. In your spare time, perhaps in between classes, drop in on Egon Brenner in room 232, Administration Building. Ask him what cuts have

## The Emergency Committee's Letter to Provost Egon Brenner . . .

Provost Brenner:

Members of the City College Emergency Committee are extremely disturbed that despite the strong rumors circulating in the campus, no precise information about the budget cuts has been made public by the administration. The lives of all students, faculty, and staff of the College are directly affected by the cuts; the college community should not be kept in the dark.

We have a right to know exactly what cuts have occurred.

We have a right to know what cuts we can expect in the future.

In order to understand what is actually happening to City College, we request the following information:

(Class Jan. 20, 1975)

1. The names and departments of all faculty and staff who have been fired, denied tenure, or whose contracts were not renewed.
2. The names and departments of all faculty and staff who will be let go in the foreseeable future (the rumored list of 250 faculty to be fired, if it exists, should immediately be made public).
3. A department by department breakdown of the distribution of faculty and staff nominal increases.
4. The size of reduction of all departmental budgets.
5. The magnitude of budget cuts as they have occurred and will affect all special programs, and most, if not all, of the City College—The School of Liberal Arts, General Studies, Nursing, Architecture and Environmental Design, Journalism, and Education.
6. The amount cut from the budgets of the Union, Library, Engineering, Transportation, and other libraries.
7. Cuts in the budgets of each and every other College service—non-teaching services, counseling, janitorial maintenance, security, etc.

We would appreciate a prompt reply.

Yours very truly,

Egon Brenner  
for the Steering Committee

. . . and Brenner's reply.

Dear Mr. Brenner:

I have your undated letter received December 15, 1973. All the information concerning the August/September 1973 budget problems 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. I also hear many rumors.

If decisions regarding retrenchment must be made, representative students will be consulted; according to The City College Governance Charter the student senate are the "authentic voice" of the student body. To date no retrenchment has occurred.

I appreciate and share your concern and refer you to your representative senate or the Vice Provost for Student Affairs for information as it may become available.

Sincerely yours,

Egon Brenner  
Provost

been made and demand a copy of the retrenchment committee's report. (It was given to Marshak on Jan. 15. Why can't the other 20,000 members of the CCNY community read it too?)

If you want to help us fight the cuts, drop us a note in 152 Finley, or, better yet, come to our weekly meetings, Tuesdays at 2:00 p.m. in Goldmark 144.

## Letters:

# Double Blow Against History Dep't?

To the Editor:

Among the unreported devastation which the city's budget crisis has produced in C.U.N.Y., a major defeat for academic standards and affirmative action deserves to be spotlighted. The offending institution is City College, and the specific quarter is its history department.

Last fall, the City College administration notified seven of the untenured history faculty that they would not be reappointed in September of 1976. Four of those seven are women, two-thirds of all the women faculty in a department of forty historians. Budget considerations and low departmental enrollment were eventually cited as the reasons for these dismissals, despite the fact that the seven, individually, had some of the highest class enrollments and taught some of the newest, most innovative specialities in history.

Furthermore, these seven included faculty appointed initially to counteract negative criticism of the department by outside evaluations (such as the 1971 Schorske report) which had urged greater curricular diversity and offerings in new fields to balance a highly traditional department.

The decision of President Robert Marshak's administration is thus a double blow—against innovative work in history taught by respected younger scholars and against women faculty, hired by a department with a very poor record in that area.

Considering the fact that several young male historians received tenure in the last few years despite low average department enrollments, a serious sex discrimination issue may exist. In any case, persons concerned with quality education, affirmative action or simple justice might join us in requesting another outside examination of that department and that college's administration.

MARGARET JACOB, SYLVIA STRAUSS  
BLANCHE W. COOK, SANDIE COOPER  
New York, Jan. 13, 1976

The writers, associate professors of history, represent the Coordinating Committee on Women in the Historical Profession, N. Y. Metropolitan Region.

[Reprinted with permission of the New York Times]

## dyke vs. dabalsa

to the editor:

seems as though o.p. has moved from pseudo tales of adventure in the big bad black world to sexual fantasies and music reviews unworthy of 16 magazine. your shit really piled out with a straight male criticizing patti smith. [Patti Smith: Hype and Superstardom. O.P., Dec. 19, 1975]. patti's art kicks prickguiltarpen like paul dabalsa right where it hurts.

an angry dyke feminist

## Observation Post

Voice of the Student Body, Conscience of the Administration,  
Watchdog of Human Rights, Keeper of the Sacred Flame,  
Guardian of the Holy Grail, Defender of the Weak,  
Protector of the Oppressed, and Helper of the Poor,  
since 1947

Frederic R. Seaman	Managing Editor
Joseph L. Laurie	News Editor
Peter J. Rondinone IV	Features Editor
Leo Sacks	Arts Editor
Rouget Henschel	Business Manager
Herb Fox	Associate Editor
Marc Liptitz	Associate Editor
Richard Concepcion	Photography Editor
Sophia Felsullin	Assistant News Editor
Susan Beasley	Assistant Features Editor
Jeff Brumbeau	Assistant Arts Editor
Bob Rosen	Contributing Editor

Staff: Robert J. Brady, Cynthia Constantine, Claudia Coyle, Paul Debalsa, Paul DiMaria, Michael Drabyk, Andrew G. Feigenbaum, Tony Lee, Steve Linden, John Long, Marc McDonough, Joyce Melsner, Celia Reed, Mike Rothenberg, Jeffrey Tauscher, Harold A. Vaughn.

Contributors: Danny Auslander, Mary Cunningham, Lois Derosier, Lydia Diamond, Larry Feldstein, Paul Herman, Wendi Lazar, David Michaels, Julia Passof, Lisa Rosen, Matt Seaman, Charlene Welsler.

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

Room 336 Finley Center

690-8182, 83

Townsend Harris:

# The Pioneer of Free Higher Education

By I.E. LEVINE

On any list of half-forgotten heroes, the name of Townsend Harris deserves to rank high. At City College he is associated with the building of the same name, and some history buffs may recall that he had something to do with the opening of Japan. But to the general public, even these shadowy facts are largely unknown about the founder of City College, who went on to become one of history's greatest diplomats.

The story of Townsend Harris begins on the afternoon of June 10, 1846. New York's City Hall was abuzz with activity on that day, for a newly-chosen 34-member Board of Education was about to elect a president for the coming year. Harris, the commissioner from the Ninth Ward, was nominated by fellow Democratic members for the presidency of the Board of Education, and was elected by a 19-3 majority.

Townsend Harris departed sharply from the conservative traditions of upper middle class New York society. He was a Democrat who had his roots in the growing populism of the times, and was totally committed to universal suffrage, free education and the right of the people to govern themselves.

Harris' formal education was meager. Plagued by lack of money, his family could not afford the luxury of sending their children to school. Young Harris managed to educate himself through voluminous readings, but for the rest of his life he looked back with deep regret on his inability to obtain an advanced education because of poverty.

While running for membership on the Board of Education, Harris had discovered the astonishing fact that in a city of 500,000 residents there were only two private colleges with a total of 247 students. These were Columbia and the University of the City of New York (now New York University).

One of Harris' first public acts as President of the Board of Education was to propose a revolutionary idea — the establishment of a free public college.

A few free schools founded by the Dutch pioneers of New Amsterdam had existed in Manhattan since 1633, but these were church-affiliated institutions.

In 1805, several free non-sectarian schools were established in local districts and were banded together into a kind of unified system under an organization of prominent citizens, the Free School Society. By 1826, there were five free public elementary schools in the city.

In 1842, the New York State Legislature, spurred by demands for a greatly-expanded free school system, voted to establish a Board of Education for The City. The members, chosen at annual elections, were to supervise common school education in all the city's wards.

When Townsend Harris, the newly elected president of the Board of Education, presented his proposal for a free public college to his fellow commissioners in 1846, they voted to set up a three-member investigating committee, chaired by Harris, to look into the matter.

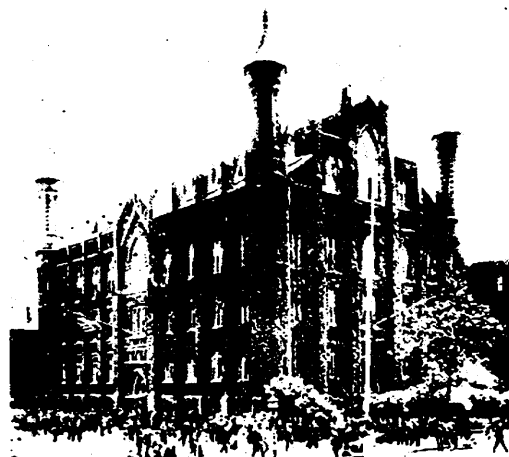
The committee's majority report, released in January 1847, noted that higher education was available only to the rich, and concluded that a free college or academy should be started under the supervision of the Board of Education.

A new committee of three, again headed by Harris, was set up to draft a "memorial" to the State Legislature, and within weeks a bill written by Harris was introduced in the legislature calling for the establishment of a "Free Academy."

Meanwhile, in New York City, the action of the Board of



Portrait of Townsend Harris



Original City College Building at 23rd St. & Lexington Ave.

Education had set off a sharp public controversy. Generally, supporters and opponents of the free college idea were split along party lines, with Democrats usually in favor and Whigs against. The city's newspapers also reflected the division. The bitterest of all editorial opponents of a free college was the *Morning Courier and Enquirer*, published by a Colonel James Watson Webb. The forces of history were to play an ironic prank on Colonel Webb: He lived to see his own son, Alexander Stewart Webb, become the second president of City College, in 1869.

Many in the city's social and (economic aristocracy) fearing that a public college with a sizeable enrollment would spoil the working classes for menial labor, argued that it was an

unnecessary luxury. They claimed that it would be better to subsidize the private colleges with public funds and set up a system of "charity" scholarships for talented students who were too poor to pay tuition fees.

Harris retorted in a letter to a newspaper that charity scholarships would be unpopular in a democratic nation like the United States. "In our country," he wrote, "charity scholarships are not eagerly sought after — our youths are too proud to place themselves in the situation of 'paupers' — the union of pay and charity scholars in the same institution cannot succeed with us — the plan was faithfully tried by the Public School Society, but they found the evils to be so great that they wisely abandoned it. No, Sirs, the system now pursued by that excellent society and by our ward schools [free public schools] is the true one, and may be advantageously applied to higher seminaries of learning. Make them the property of the people — open the doors to all — let the children of the rich and the poor take their seats together and know of no distinction save that of industry, good conduct, and intellect."

The action now shifted to Albany, where the legislature was preparing to vote on the Free Academy bill. The proposed bill provided not only for the chartering of the college, but also for a tax on New York City residents to build and support the institution. Accordingly, the legislators tacked on an amendment requiring a referendum approval of the bill by the city's voters at the next school election.

The amended bill was passed by both houses of the legislature on May 7, 1847 and rushed over to the Governor's mansion on the same day.

Governor John Young was a Whig, but as a poor farm boy he had to educate himself, and he had been a schoolteacher before entering politics. Consequently, he sympathized with what Harris was trying to do and acted swiftly and decisively, signing the bill that very afternoon.

The news from Albany shook the opponents of the Free Academy, but it did not defeat them. The scheduled referendum would give them one last chance to beat down the radical Harris proposal, and they renewed their campaign against the Free Academy. The rest of May saw a final, furious round of frantic debate, angry editorials and bitter recrimination.

On June 7, 1847, New York City voters went to the polls. When the ballots were counted, the vote stood at 19,305 in favor of the Free Academy and 3,409 against. For the first time a free people had set up a free institution of higher learning through the free and full use of the democratic process.

Townsend Harris was hailed by the supporters of the Free Academy as its creator. He had drafted the bill, pushed it through the legislature and almost single-handedly rallied public support for his proposal. Now, he plunged wholeheartedly into the job of planning the new school, which was to be located at an "uptown" site — Lexington Avenue at 23rd Street. But in the midst of this effort a personal tragedy struck his family. His aged mother, who had lived with him and to whom he had been deeply attached, died. Harris began to drink heavily, and on January 26, 1848, he sent a touching letter to the Board of Education, regretfully submitting his resignation as president.

The formal opening of the Free Academy took place on January 29, 1849. But its founder was not present to enjoy the visible fruit of his labor. Harris had left New York and headed for the Orient, believing himself to be a failed man.

For the next few years he plied the Pacific and Indian Oceans, shipping cargo between various ports aboard chartered merchant ships. Most of these voyages proved unprofitable. Harris did manage, however, to overcome his drinking problem.

In 1854 he applied to the State Department for the post of American Consul to Japan, which had been opened to the West after a 250 year seclusion by Commodore Matthew Perry that same year. Harris got the appointment, and soon managed to convince Japanese leaders to sign a commercial treaty with the U.S., the first in Japan's history.

In the following years, Harris won the complete confidence of the Japanese leaders and served them as an unofficial advisor on matters of international relations. He became a legend in Japan and is still honored there as an important figure of modern Japanese history.

Harris returned to the United States in 1862, and lived quietly in New York City for the next 12 years. He died almost unnoticed in 1878, at the age of 74, and was buried in Brooklyn's Greenwood Cemetery.

It remained for a Japanese, Dr. Inazo Nitobe, to sum up Harris' life: "An oak falls noisily crashing through the forest; the acorns drop with scarce a sound. To generations after, the acorns prove the greater blessing. Men have not yet learned what conquests there are in peace and in silence."

I.E. Levine is the College's Director of Public Relations. He has written a book about Townsend Harris, *Behind the Silken Curtains*.

## Ma Bell's 1976 Credit Card Code

As a part of the nation's Bicentennial celebration, the people's telephone operators have come through with the 1976 credit card code. An article in the *Ylpster Times*, excerpts of which are reprinted here, explains the code.

The system is similar to last year's. Find out an exchange (the first three digits of a phone number) that exists in the town you want to call, by calling information for the town and bullshitting the operator until she divulges one. Then add 4 more random digits to it.

Or better yet, get the phone number of a large corporation in the town or city you're calling and use it.

Then look up the secret 3-digit Revenue Accounting Code (RAO) for the city you're calling on the chart that appears with this article, and add it to your number.

Count to the 6th digit of your 10-digit number, and match it to a letter in the following way:  
1-G, 2-U, 3-A, 4-Q, 5-R, 6-X, 7-Z, 8-L, 9-N, 10-E.

Add the letter corresponding to the 6th digit of your number to the end of your credit card

Area Code	Exchange	RAO
212	000	000
212	001	001
212	002	002
212	003	003
212	004	004
212	005	005
212	006	006
212	007	007
212	008	008
212	009	009
212	010	010
212	011	011
212	012	012
212	013	013
212	014	014
212	015	015
212	016	016
212	017	017
212	018	018
212	019	019
212	020	020
212	021	021
212	022	022
212	023	023
212	024	024
212	025	025
212	026	026
212	027	027
212	028	028
212	029	029
212	030	030
212	031	031
212	032	032
212	033	033
212	034	034
212	035	035
212	036	036
212	037	037
212	038	038
212	039	039
212	040	040
212	041	041
212	042	042
212	043	043
212	044	044
212	045	045
212	046	046
212	047	047
212	048	048
212	049	049
212	050	050
212	051	051
212	052	052
212	053	053
212	054	054
212	055	055
212	056	056
212	057	057
212	058	058
212	059	059
212	060	060
212	061	061
212	062	062
212	063	063
212	064	064
212	065	065
212	066	066
212	067	067
212	068	068
212	069	069
212	070	070
212	071	071
212	072	072
212	073	073
212	074	074
212	075	075
212	076	076
212	077	077
212	078	078
212	079	079
212	080	080
212	081	081
212	082	082
212	083	083
212	084	084
212	085	085
212	086	086
212	087	087
212	088	088
212	089	089
212	090	090
212	091	091
212	092	092
212	093	093
212	094	094
212	095	095
212	096	096
212	097	097
212	098	098
212	099	099
212	100	100
212	101	101
212	102	102
212	103	103
212	104	104
212	105	105
212	106	106
212	107	107
212	108	108
212	109	109
212	110	110
212	111	111
212	112	112
212	113	113
212	114	114
212	115	115
212	116	116
212	117	117
212	118	118
212	119	119
212	120	120
212	121	121
212	122	122
212	123	123
212	124	124
212	125	125
212	126	126
212	127	127
212	128	128
212	129	129
212	130	130
212	131	131
212	132	132
212	133	133
212	134	134
212	135	135
212	136	136
212	137	137
212	138	138
212	139	139
212	140	140
212	141	141
212	142	142
212	143	143
212	144	144
212	145	145
212	146	146
212	147	147
212	148	148
212	149	149
212	150	150
212	151	151
212	152	152
212	153	153
212	154	154
212	155	155
212	156	156
212	157	157
212	158	158
212	159	159
212	160	160
212	161	161
212	162	162
212	163	163
212	164	164
212	165	165
212	166	166
212	167	167
212	168	168
212	169	169
212	170	170
212	171	171
212	172	172
212	173	173
212	174	174
212	175	175
212	176	176
212	177	177
212	178	178
212	179	179
212	180	180
212	181	181
212	182	182
212	183	183
212	184	184
212	185	185
212	186	186
212	187	187
212	188	188
212	189	189
212	190	190
212	191	191
212	192	192
212	193	193
212	194	194
212	195	195
212	196	196
212	197	197
212	198	198
212	199	199
212	200	200
212	201	201
212	202	202
212	203	203
212	204	204
212	205	205
212	206	206
212	207	207
212	208	208
212	209	209
212	210	210
212	211	211
212	212	212
212	213	213
212	214	214
212	215	215
212	216	216
212	217	217
212	218	218
212	219	219
212	220	220
212	221	221
212	222	222
212	223	223
212	224	224
212	225	225
212	226	226
212	227	227
212	228	228
212	229	229
212	230	230
212	231	231
212	232	232
212	233	233
212	234	234
212	235	235
212	236	236
212	237	237
212	238	238
212	239	239
212	240	240
212	241	241
212	242	242
212	243	243
212	244	244
212	245	245
212	246	246
212	247	247
212	248	248
212	249	249
212	250	250
212	251	251
212	252	252
212	253	253
212	254	254
212	255	255
212	256	256
212	257	257
212	258	258
212	259	259
212	260	260
212	261	261
212	262	262
212	263	263
212	264	264
212	265	265
212	266	266
212	267	267
212	268	268
212	269	269
212	270	270
212	271	271
212	272	272
212	273	273
212	274	274
212	275	275
212	276	276
212	277	277
212	278	278
212	279	279
212	280	280
212	281	281
212	282	282
212	283	283
212	284	284
212	285	285
212	286	286
212	287	287
212	288	288
212	289	289
212	290	290
212	291	291
212	292	292
212	293	293
212	294	294
212	295	295
212	296	296
212	297	297
212	298	298
212	299	299
212	300	300
212	301	301
212	302	302
212	303	303
212	304	304
212	305	305
212	306	306
212	307	307
212	3	

## WHAT'S HAPPENING

**Dominican Festival**  
The Dominican Students Association celebrates the College's 132nd anniversary on Thursday, Feb. 26, in Finley's Bittenweiser Lounge, from 12 noon to 10 pm.

**Teaching Positions**  
The application period for all students preparing for teaching positions continues through February 20, 9:30 am to 1:30 pm, Administration Building, rm. 228.

**Coalition Against Racism**  
The National Student Coalition Against Racism will hold its First Anniversary Rally at Baruch College (23rd and Lexington, Room 4 North) on Friday, Feb. 20 at 7:30 pm. Luis Fuentes and Juanita Steele will be among the speakers.

**Job Interviews**  
Job interviews for positions with the Peace Corps and VISTA will be held on campus March 1 & 2, in Finley 333. Appointments are by application only. Application forms can be picked up at the Placement Office, F423.

**Vocational Interest Test**  
Want to discover your true interests? Sign up for a special (free) Vocational Interest Test and Group Session that will be conducted by the Career Counseling and Placement Office on Thursday, Feb. 26, 12 Noon. To register call or see Mrs. Liegner in F423 (690-6789).

**Lose a Watch?**  
A lost watch has been found. It can be claimed at the Security Office in Finley or by calling 690-6626.

**Robert Wagner Speaks**  
Councilman Robert F. Wagner Jr. speaks on "Should Free Tuition for the City Colleges be Abolished?" at the Educational Alliance, 197 East Broadway, on Friday, Feb. 27 at 8 pm. Question and discussion periods will follow. Admission is free.

**Basketball**  
CCNY vs. N.Y. Tech, 4 pm, preceded by Junior Varsity Contest vs. Essex, 2 pm. Mahoney Gym (free with ID).

**Legal Aid**  
The College's new Legal Aid Center, located in Downer 104, offers free legal advice to all full-time students. Their number is 690-8179.

**City 5**  
City 5, the College's literary magazine, is now accepting fiction, new journalism, poetry, art work, etc. Submit your work in F152 or the English Dept.

**Poetry Reading**  
Hugh Seidman, Michael Heller, Armand Schwerner and others, will read poetry at the Tin Palace (2nd & Bowery) on Sat., Feb. 21, 3-6 pm (Free).

**S-1 & Alternate Lifestyles**  
Lindsay Auden will discuss "The Effect of S-1 on people in alternate lifestyles," Sunday, Feb. 22, at the Little Synagogue, 27 E. 20th St., 7:30 pm (\$2).

**Angola Discussion**  
The Solidarity Committee with Portugal sponsors a discussion against U.S. intervention in Angola, on Sat., Feb. 21, at St. Gregory's Church, 144 W. 90th St., 7:30 pm (Free).

## Mark Smith - "DROPOUT"

**OP** YOU TOO CAN GET A JOB THAT PAYS WELL IF YOU HAVE THE EXPERIENCE OP OFFERS TO STUDENTS OF CCNY. WE ARE LOOKING FOR PEOPLE WHO HAVE TALENT IN ANY OR ALL OF THE FOLLOWING AREAS:

- ☐ DIPLOMACY
- ☐ CAN TYPE WITH AT LEAST TWO FINGERS
- ☐ HAVE A CERTAIN KNOWLEDGE OF LAW (ESPECIALLY CASES INVOLVING PLAGIARISM AND LIBEL)
- ☐ ARE A BORN CRYPTO-DEVIATIONIST
- ☐ ARE ABLE TO TAKE COMPLICATED ORDERS FOR CHINESE FOOD
- ☐ WANT TO LEARN ABOUT JOURNALISM

PLEASE INQUIRE IN FINLEY ROOM 336

# Finley Program Agency PRESENTS

2/20 The Beatles in **Magical Mystery Tour** - 1, 5 pm plus **Sex Madness** - 3, 7 pm

2/24-27 **Blood Brothers** - a Black Drama in two acts. Matinee 12 noon Feb. 26, otherwise- 6 pm in the Monkey's Paw (Basement Finley)

2/25 **Noon Poetry Series** William Coakley & Helen Adam - 12 noon in Finley 330

3/2 **Mujhara** - Progressive Jazz - 12-3 pm in Bittenweiser Lounge

3/4 **Spirits of Rhythm** - Afro-Jazz - 12-2 pm in Bittenweiser Lounge

3/4 **Journalist-Author Jimmy Breslin** Finley Ballroom 2 pm.

3/5 **King of Hearts** 1, 5 pm Starring Alan Bates

**Sometimes a Great Notion** - 3, 7 pm Starring Paul Newman