

October 31, 1968:

Sanctuary Held at the College for AWOL Soldier

BY HERB FOX

On Thursday, October 31, 1968, 150 City College Students began a seven-day vigil for an AWOL soldier who was symbolically seeking sanctuary on the campus. At the height of anti-Viet Nam movement, just days before the Nixon-Humphrey "election," months after Columbia University students were arrested for blocking bulldozers in an attempt to save the South Campus Lawn (remember that?), 150 students tried to build a social-political community on campus.

The idea was sublime for its time. The soldier, William Steven Brakefield, a private stationed at Fort Devon, Massachusetts, was 19 years old. He was frightened and sought support, and the students were anxious to translate their political beliefs into meaningful political action.

One of the student organizations instrumental in planning and carrying out the Sanctuary was the City College Commune, a loose-knit group of acid heads, new leftists and various shades of hippies and yuppies who saw the college as their home. The concept of hundreds of students living together communally in the Grand Ballroom in Finley, while protecting another human being from "Them," was just what they wanted as a catalyst to change the very nature of City College from a commuter haze to an involved community.

The following article about the Sanctuary was prepared for an oral history course guided by Prof. Robert Hamburger of the English Department. All of the persons interviewed were actively involved in that week-long protest action, and added up to a whole, the various perspectives emerging from the



Students staging the Sanctuary in the Grand Ballroom, Nov. 1968.

interviews can give us a full picture of the Sanctuary.

Today's City College students seem to have only a vague understanding of the College's history during the turbulent 60's. The fact that students were busted for trying to save trees, that military corporations were forced to move their recruiting efforts off-campus because of the disruptive actions of anti-war protestors, that all of South Campus was occupied by students to force the issue of Open Admissions, all of this seems forgotten at a time when the same forces that were being fought then, now threaten us with cutbacks, racist admission policies, and tuition. There must be lessons for us in the past.

Stew Simon entered City College in the Fall of 1966, and didn't leave until Spring 1974 — without a diploma. He became a legend at the school as he controlled for years the then often unpredictable and provocative *Observation Post*, the City College newspaper that gained a reputation for radical politics, official irreverence and pornography. Simon is currently news editor of the *Villager*.

Fox: How did you get involved in the Sanctuary?

Simon: It was a natural outgrowth of being an editor at *OP*. At that point, we had a very clear association with the radicals on campus, who were, basically, our friends. It was a kind of incestuous relationship. They would come to us and say, "We're going to pull off a demonstration against ROTC. What's the best day for you?"

We would say, "Well, we have an issue coming out on Friday, and *The Campus* is coming out on Wednesday, so why don't you do it a little later — 8:30 is a little early — how about 9:30?"

The Commune was something that developed out of the Hut sit-ins in the Fall of '67. At that point, there were just a lot of people hanging out in the cafeteria, on the left wall.

What really pulled all those people together was that in the Fall of '67, their favorite spot on the lawn was suddenly being ripped apart. Some of them were out there, sitting in the trees, trying to stop the bulldozers. Everybody got mobilized, going to those demonstrations and sitting in those ditches. About 49 or 50 people got arrested.

The Commune itself was one of the sponsors of the Sanctuary. Essentially, I guess that the whole thing was Ron's idea. He probably approached the Resistance people. I believe that they were thinking in the same direction. They were hoping to pull off a similar kind of symbolic sanctuary someplace.

Ironically, at the same time we did it, another school, I believe in

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observation post

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City College

Monday, March 8, 1976

Beavers Take CUNY Title with 61-57 Win

Mike Flynn Named MVP

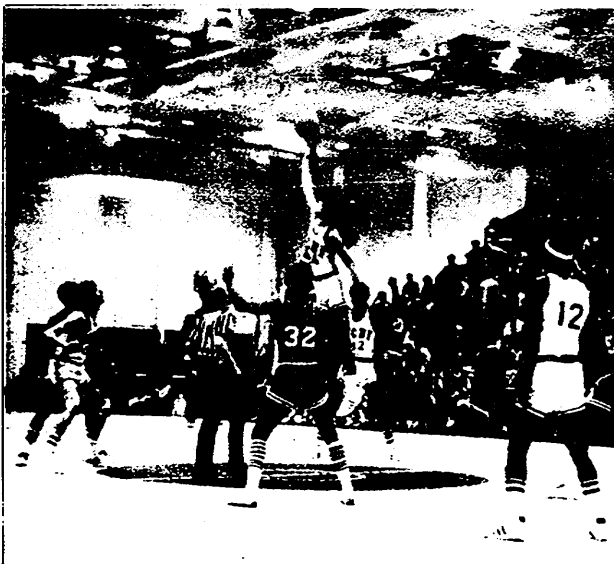
By JOSEPH L. LAURIA

Playing an outstanding defense that consistently kept their opponents from driving to the boards, the Beavers captured the City University Tournament championship Monday night with a 61-57 heart-stopping victory over York College at Mahoney Gymnasium.

The win capped a brilliant week of basketball for the Beavers, as they mowed down Queens, Baruch and York Colleges en route to the title in the 11th annual CUNY classic.

Like the previous qualifying games, Monday night's contest was marked by a sparkling defensive display by the Beavers, forcing York's Nomads to unload long jumpers from the field, where they shot a measly 34 per cent.

The Lavender shot 41 per cent, with Andy Morrison netting a game-high 18 points for the College. Forward Mike Flynn registered 15 points, blocked a shot, hauled down 17 rebounds and grabbed MVP honors to boot.



Ball is up for grabs at the start of second half action last Monday night Beavers won game and clinched City University Championship.

(Photo by Richard Conception)

The game began on a sour note for the Beavers: their junior varsity counterparts had dropped a heart-breaking 62-61 championship contest to Queens College just

minutes before. But this was quickly forgotten by a partisan home crowd of over 3,000 — the largest ever to witness a basketball game at Mahoney — as Morrison scooped up a loose ball and raced the length of the court to put the College ahead by two with just seconds elapsed. The fumbled ball by York was indicative of the entire contest — both sides' nervousness provided a slippery ball and five steals for each club.

A ball thrown out of bounds by the Beavers helped York take a 6-2 lead, just over three minutes into the game. Both clubs were running right from the start and set a frantic pace that never let up. It was the Beavers who preferred the running game though, and they were to benefit from it.

The remainder of the first half was nip and tuck with the score

(Continued on Page 4)

College May be Closed for Four Weeks in Spring

By MICHAEL DRABYK

The College may be closed four separate weeks this term, with teachers and staff going unpaid, in an effort to cope with the fiscal crisis plaguing the College and City University.

According to word of mouth among the College faculty, the proposed dates the campus would be completely shut down are: March 22-26; April 12-16; May 24-28 and June 1-4. Classes are not scheduled during the week in April anyway, because of spring recess.

The faculty union of the City University is currently appealing a state Supreme Court ruling that would allow such furloughs at the University.

Gerald Kauvar, executive assistant to President Marshak said yesterday that "these dates have

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Gerald Kauvar



Beaver Mike Flynn puts up short jumper against York.

College in NCAA Playoffs

For the first time since 1957, the Beavers will appear in the National Collegiate Athletic Association post-season tournament, NCAA officials announced on Tuesday.

The invitation for the Division III tournament (non-scholarship schools), will pit the College against Rochester Tech (18-7) on March 12 in Troy, N.Y.

"This is a very wonderful thing for the school in these budgetary crisis days," said Robert F. Greene, the Director of Athletics here. "We're really quite thrilled with the invitation and we're hopeful that we can advance through the tournament."

The last time the Beavers appeared in the NCAA post-season playoffs was on March 4, 1957, when the College dropped out of the tournament in the first round with a 98-84 loss to St. Mary's College.

—Herman

Editorials:

Basketball Victory

The College's victory in basketball last Monday night proved to be the final step towards complete recuperation from the scandal that rocked the sports world precisely 25 years ago this month.

The emotional victory in Mahoney Gymnasium against York College for the City University Tournament capped a determined effort by the Beavers all season long to re-emerge on the college basketball scene. At the outset of the season, broad proposals by Coach Floyd Layne and Athletic Director Robert F. Greene to upgrade the basketball program were met by opposition within the academic community at the College. The complaint was simple: As soon as the Beavers go big-time again they will be inviting another discrediting scandal to the halls of the College.

These sources from outside the athletic circles here viewed Greene and Layne's modest proposal as a real danger to the College, one that would necessarily corrupt the academic atmosphere on campus.

Coinciding with the Beavers' victory last week were these same resounding arguments, this time directed, no doubt, to the College's Division III invitation to the National Collegiate Athletic Association post-season tournament. But that's as far as the Beavers can go: Division III is competition from non-scholarship schools.

As long as the College remains a non-scholarship school, any argument that big-time basketball and big-time corruption are imminent at the College is an irrational one. It overlooks a fundamental change in college sports in the past two decades, and serves only to mar a significant victory for a group of dedicated athletes.

Shocking Furlough Proposal

It is needless to point out the devastating effects a series of four-week furloughs would have on the College community. At this time the proposal is still very much in doubt, but it has the backing of a state Supreme Court ruling, and is being pushed strongly by the University.

The mere fact that this budget-cutting measure is being weighed is beyond belief, considering the damage the furloughs would do to the value of a City University degree. We applaud state Education Commissioner Ewald B. Nyquist for speaking out against this most shocking proposal.

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

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All Meaning Lies in The Beaver

By BOB ROSEN

"She wanted to put a studded leather dog leash around my neck," the journalist told me soon after City College defeated York 61-57 to take the CUNY Championship.

"She didn't," I said.

"She was a crazy woman. Got a hold of a studded leather dog leash somewhere and wanted me to wear it the whole weekend."

"I'm beginning to understand," I said.

"So I finally let her put it around my neck."

"Was it great?"

"Never mind that," the journalist replied.

"Only God knows what she did to you."

"She's coming over tonight for more."

Yes, by that point everything was clear. The events that took place on the floor of Mahoney Gym were brought into focus by the conversation. A championship basketball game was played there, but all meaning lies in "the beaver." At least logic would dictate she was a beaver.

A journalist must learn to shove logic and trust his perceptions. I have done that. Unfortunately, my senses feel dulled and all my perceptions are fuzzy. I will have to write on pure animal instinct. When discussing a beaver, this is probably the safest route to take.

But now, perhaps it would be best to explain what "the beaver" is, why I found something grotesquely exciting about it, and what the rumormongers whispered in my ear as I sat at the press table, rock hard in my crotch. This after all, is important.

"The beaver" is apparently the captain of the cheerleading squad. I call her "the beaver" because she wears a huge paper-mache beaver head on her shoulders. It's brown, with pointy little ears, reddish cheeks and a pink nose. Two large holes serve as her eyes. It looks a little like the head of a chipmunk. For reasons I don't fully understand or care to explore at the moment, I got off on it. Strong surges of desire found their way to my groin.

I'm sure her knee-high, brown leather boots with three-inch heels had a lot to do with my reaction. Her brown body stocking clearly displayed the crack of her ass and didn't hurt matters either.

In this perverse attire, she nuzzled up to several Beaver basketball players as City's starting lineup was introduced. It was enough to make me want to stand on the press table and shoot my wad through the hoop for two points as a symbolic protest. But why cause trouble. Marshak, Brenner and Giardino were in the audience. Reporters from *The Campus* were nearby. The damn game was on television. There would have been severe repercussions. I chose to restrain myself.

In this unstable condition a responsible journalist began speaking into my ear. "You should have seen

'A Phenomenon From Another Realm'

By MICHAEL E. LEVIN

Observation Post has asked me to expand on my remarks on homosexuality recently printed in *The Campus* [Campus Comment, Feb. 20, 1976]. I have agreed with reluctance, and even queasiness. Homosexuality is a topic most people simply do not think about much. It is a phenomenon from another realm. Yet there is no question that in the past few years we have all been inundated with the topic by movies, books, plays, telecasts and a spate of courses on the campus. Lately the *soi-disant* Gay People at City College (GPC) have urged the faculty to adjust its courses to these currents. Just how is not made clear, presumably because any concrete suggestion would be incoherent or grotesque. But the issue is before us, an issue best viewed as one symptom of a strange ideologizing of sex that is occurring in some segments of this society. The latter is my chief worry, not the mimicry by homosexuals of the Negro civil rights movement. But one must be content to register resistance when the occasion presents itself.

Eons of evolution have selected intercourse between two sexes as the method of reproduction. We, the products of this process, are endowed with an innate propensity for union with the other sex; any creature with incompatible natural propensities has selected itself out. Part of this propensity is a predisposition to find satisfaction in the activity; without this predisposition, the urge for heterosexual intercourse would have been selected out. This does not mean that homosexuality is immoral, but it does mean that homosexuality goes against strong innate programming. This in turn means that homosexuals are almost certain to be unhappy, however much they blame their

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the beaver at the Baruch game," he said.

"That so?"

"Three minutes into the game, she roared out on a motorcycle and worked over the entire Baruch squad with a four thousand volt cattle prod."

"Jesus."

"The crowd went into a frenzy; complete madness. It was almost cosmic."

I had heard rumors that the responsible journalist was a homosexual who fooled with "rough trade," but at this point in time it didn't seem to matter. The man had some solid facts.

"Those poor fuckers from Baruch never had a chance after that," he went on. "She turned the game around."



"So what happened?"

"The ref hit her with a technical foul but it didn't make any difference. City wiped the scum off the court. Final score was 96-66."

"Is Marshak in on this?"

"Fuck, yes, but he won't admit a thing."

It was more than I could deal with.

With thirty-three seconds on the clock, the crowd on their feet chanting "We're Number One!" and City College in the lead to stay, the beaver ran out and did a savage dance around the downtrodden Nomads of York College. "If I had any balls," one of the players from York told me after the game, "I would have given it to her on the midcourt stripe right then and there. Dig?"

I understood.

Yet, the Beavers played remarkably well under incredible pressure. It was no secret several top administrators bet heavily on the game. "If we had won this game by more than five points," a player who refused to give his name said, "they would have taken away my car and apartment and cut my salary to \$150 a week."

It was the best job of point shaving I ever saw.

Letters:

Blood Bank Plea

Dear Editor,

I'm writing to ask for whatever help you can give me in publicizing the plight of one of our oldest continuous student programs at the College.

The City College Blood Bank is in serious trouble and may even go out of existence leaving students who need blood for themselves and their families with the onus of paying very high rates for blood when the need arises.

The problem is not that there are no donors, but rather that there aren't enough people to help with publicity and the registration drive. Most of the students on the Blood Bank Council graduated last June, leaving two people to handle the drive this past Fall. Without an adequate registration period we were able to collect only 100 pints instead of the several hundred we usually get. It is not economically feasible for the Red Cross to assign personnel to our campus with such a poor response.

I am contacting every student organization to ask for volunteers to help man the tables for the registration drive this spring. These volunteers need not donate themselves; they just need to help with ideas for publicity and with the clerical sign-up procedures.

Students interested in keeping the Blood Bank Council alive should leave their name and address in 119 Finley.

Sincerely,

IRWIN L. BROWNSTEIN
Head, Division of Student Life
and Development



About 30 students came to rally last Thursday to celebrate lifting of charges against veterans who took over building in Dec.

College Bars Rock Concert Plans For South Campus Athletic Field

By SUSAN BEASLEY

The Student Concert Committee has been denied use of the South Campus Athletic Field for an outdoor concert they were planning to hold in May. College officials refused permission to use the field because they feared damage to the grass and track.

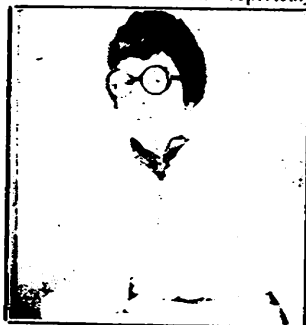
Morton Kaplon, Vice Provost of Institutional Resources, and Eugene Avallone, the Dean of Campus Planning and Development, both of whom reportedly made the decision to bar the concert from the field, were unavailable for comment.

Members of the Concert Committee offered to post a \$2000 bond to cover any damage made to the field during the concert, scheduled for May 6, but were refused by the College.

They are worried that use of the field for a day-long concert, as was planned by the Concert Committee, would constitute a violation of contract with the firm hired to seed the field with grass last year. The seeding was done improperly and must be redone this year, officials said, and this would cost the College some \$15,000.

The contract, however, provides for a re-seeding job free of charge, but if the College should allow damage to occur to the field before the re-seeding then the firm is released from its obligation and may charge for the re-seeding.

The administration reportedly



Ann Rees

refused the Committee's offer to post a bond because it would not cover the costs of the re-seeding should the contractors charge that a violation of the contract had occurred.

"I really couldn't see us doing more than \$2000 damage to the field in one afternoon," said one member after a Concert Committee meeting on Thursday.

Canavan Resigns His Post

Citing family health problems and a new position as Executive Director of the Commonwealth Institute of Medicine in Boston, John J. Canavan, the Vice President for Administrative Affairs submitted his resignation to President Marshak this week. The resignation is effective May 16.

In his letter of resignation, Canavan expressed confidence that "in a year or two the College will emerge from its present traumatic condition leaner and stronger than it had been for years."

President Marshak, in accepting the resignation, cited Canavan's "invaluable contribution to City College during a period of change and transition."

Canavan came to the College as Vice President for Administrative Affairs in May 1971 after serving as the Administrative Director of the New York Academy of Sciences. He was educated in Boston and New York.

—Feigenbaum

"Every day there are people on that field, and a lot of times there are teams practicing over there," said John Long, Chairman of the Concert Committee. "What damage can we do when they're letting the teams practice?"

The Committee is considering alternate sites for the concert, including the North Campus Quadrangle and the area between Finley Student Center and Cohen Library, but they plan to make every effort to get the field for the show instead.

"They're forgetting that the students laid out \$50,000 for plumbing under that thing, and it doesn't even work," said Long. "We're entitled to get something back for our money."

One Committee member, who asked to remain anonymous, said, "the truth is that Kaplon and Avallone don't ever want the field used for a concert. This semester it's the re-seeding. Next semester it would be something else, and the semester after that it'd be something else. If they have their way we'll never get it."

College Drops Charges Against the Protesters in Building Takeover

By CLAUDIA COYLE

Charges filed on Feb. 19 against six members of the Veterans Association for participating in the Administration Building takeover last Dec. 22 were dropped last Tuesday.

According to a statement released by the Department of Student Personnel Services on Tuesday, the College reversed its position because "it was established that the veteran demonstrators were, in fact, promised that there would be no repercussion to their demonstration."

The statement came after the protestors had met with College officials for four hours at an informal hearing.

The protestors had adamantly insisted that amnesty had been granted them by John J. Canavan, the Vice President for Administrative Affairs, who was in the building during the takeover.

Canavan said that he told the demonstrators: "If you leave the building you will not be recognized as having been inside it."

The veterans interpreted this as amnesty, but Canavan stated, "amnesty is forgiveness. What was offered was a non-recognition of their action."

Prior to Tuesday's hearing, the College had maintained that no promise of amnesty had been made.

According to the statement released on Tuesday, the College has reversed its stand, and now views Canavan's promise as reason enough to dismiss the charges against the veterans.

Thomas Catlow, a veteran who attended Tuesday's hearing, said that the College had originally drafted a statement dismissing the charges because of the "ambiguity of the statement by Canavan." He said that a new statement, the one that was later released, was drafted by the Administration after the veterans "insisted that either all the administrators responsible be named, or none."

Catlow also claimed that the actual reason for the dismissal of the charges was the Administration's non-compliance with Section 15.3 of the Board of Higher Education's disciplinary regulations, which states that the accused party is entitled to an informal hearing before formal charges are drafted, at which point the matter is turned over to the Student-Faculty Disciplinary Committee for an official hearing.

No informal hearing was held before the six veterans were sent certified letters delineating the charges against them, Catlow said, thus violating Section 15.3.

Ann Rees, who became Vice Provost for Student Affairs on Monday, said yesterday that she "stands by and supports" the statement from the administration. "That was mutually agreed upon by the College and the veterans," she said. Asked if regulation 15.3 was discussed at Tuesday's hearing, Rees explained that the meeting was "confidential."

A demonstration scheduled for Thursday, March 4, to protest the charges brought against the veterans, was quickly turned into a "victory rally" when students activists found out that the charges had been dismissed.

Legal Aid Center Called 'Success'; Seeks Funds to Expand Program

By MICHAEL ROTHENBERG

The Legal Aid Center was already being heralded a success by its director, David Romanoff, at its ceremony last Friday: the center has busily opened two weeks earlier and there are plans underway for expansion.

Romanoff said that in the two weeks, the Center has been open, the Center's lawyer, Steven Sarshik, had already dealt with over 50 students. "He was so busy last week, he couldn't break for lunch," Romanoff said.

Sarshik, who is paid \$10 an hour by the Student Senate for a 10-hour day once a week (10 a.m. to 7:30 p.m. on Thursdays in Dwner 104), said that student legal problems here appeared so far to fall into "three main categories:

matrimonial, consumer and landlord-tenant." He said there were "more matrimonial problems than had been anticipated."

Other legal problems students sought advice for ranged from Medicaid and Welfare Assistance problems, libel suits and assorted consumer problems, to felonies and action in small claims court.

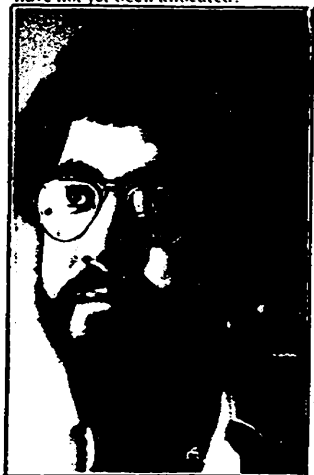
At the inauguration ceremony, held on the third floor of the Administration Building, City Councilman at large Henry Stern (Manhattan) said the center is "a terrific example of what students can do for themselves. This is a valuable service being offered and it will bring them in."

President Marshak, who also spoke at the ceremony, said, "Dave's [Romanoff] dream fit in well with our Urban Legal Studies Program and the Center for Legal Education." He added that an application for a grant that would help fund both the legal studies program and the Center for Legal Education, might possibly help fund the Legal Aid Center too.

In the weeks to follow, Romanoff hopes to have an attorney at the center twice a week, rather than just once. While the Student Senate appears enthusiastic about the projected expansion, additional funds beyond a six-week trial period have not yet been allocated.



Councilman Henry Stern speaking at inaugural ceremony for Legal Aid Center.



David Romanoff, who is the director of the Legal Aid Center.

Tax Return Aid Available Here

The Alumni Tax Service Office, located in Finley 4.4, is again offering free assistance to students in preparing their income tax forms. The program, now in its seventh year, began last Thursday and will be held seven more times this month, beginning March 3.

The other dates are: March 9, 11, 23, 25, and 31, from 6 p.m. to 9 p.m. Students must bring their ID cards, W-2 statements and other income tax reporting forms, including last year's tax returns, to the office. There the students will be assisted by volunteer accountants from the City College Alumni Association.

—Reed

Beaver Win Big Thrill For Fans In Mahoney

By PAUL HERMAN

As the clock ticked off the final few seconds, the capacity crowd stood and roared. When time had finally run out, fans raced onto the court in jubilation, hugging each other, crying, and yelling "We're number 1."

The scene was one you'd expect to find at the final game of the NCAA playoff, or even at the NBA championship game. But it wasn't. It happened at Mahoney Gym last Monday night, after the home team Beavers defeated York College for the 1975-76 City University basketball championship.

For the 3,000 people at Mahoney, and the many more watching on TV (channel 31), this championship game and the tournament meant everything. For one glorious night, 3,000 people screamed their throats raw and clapped their hands red as they were thrilled by one helluva an exciting basketball game.

The two contenders for the title, the Beavers, (boasting the toughest Division III schedule in the country and a No. 1 seeding in the tourney) and York (18-5 and No. 2 seeding) were the matchup that everyone had hoped for. And, for added incentive, an NCAA bid (Division III) was offered to the victor, creating the perfect pressure situation for a great game. And that it was.

From the stands, one only had to look around at the packed house to sense a feeling of excitement. It made people feel proud that such a seemingly insignificant tournament meant so much to so many.

It left College officials smiling from the victory and NCAA

bid they received, as well as the shot in the arm for the basketball program, and it left CCNY officials smiling from the publicity and support their tournament received. But most of all, it left 3,000 people with the memory of a game that they will not soon forget.

Champs!

YORK COLLEGE										
	min	fgm	ftm	fta	reb	ast	pf	pts		
Bataille	31	3	9	2	4	2	2	1	8	
Elliott	34	10	16	0	0	1	3	2	20	
Gibson	12	2	4	0	0	0	0	2	4	
Henry	31	2	7	1	2	3	0	4	5	
Moran	16	0	4	4	4	1	0	0	4	
Murray	34	6	21	4	7	13	2	4	16	
St. John	5	0	1	0	0	0	0	0	0	
L. Williams	27	0	3	0	1	3	0	0	0	
T. Williams	8	0	2	0	0	0	0	1	0	
Totals	200	23	67	11	18	28	7	17	57	

CITY COLLEGE										
	min	fgm	ftm	fta	reb	ast	pf	pts		
Bonar	38	5	18	1	2	7	0	3	11	
Coli	2	0	0	0	0	0	0	2	0	
Flynn	40	7	14	1	4	9	1	3	15	
Magwood	4	0	0	0	1	1	1	1	0	
Morrison	40	7	15	4	5	3	2	1	18	
Phillips	16	2	2	0	0	2	0	1	4	
Richardson	6	0	1	0	0	0	2	1	0	
Silvera	40	5	11	3	4	5	3	1	13	
E. Woods	12	0	3	0	0	0	1	2	0	
L. Woods	2	0	0	0	0	0	0	2	0	
Totals	200	26	64	9	16	30	10	17	61	
York College									29	57
City College									27	61



Beaver at the line during second half play on Monday night. (Photo by Richard Conception)

Beavers Take Title

(Continued from Page 1)

being tied four times and the lead changing hands on three occasions. York desperately tried to slow the pace down, but the Beavers ran their way to a 24-17 lead until they called what proved to be a costly timeout with 4:50 left in the half. The respite did what the Nomads couldn't: slow down the flying Beavers.

With their momentum lost, and York's confidence regained, the Lavender faltered and before long the score was knotted at 27. A final field goal with 0:18 left gave York a come from behind 29-27 half-time lead.

The second half was a carbon copy of the first: each bucket weighing heavily in the score. The match was equalized at 31-31, 33-33, 35-35, 39-39, 41-41, and 43-43.

Then Flynn, Hugo Bonar, the College's big man, and Morrison, who along with Flynn was named to the tournament all-star team, combined to put their squad ahead by five, 52-47.

At this point, beneath the boards became an unfriendly place to be with the elbows of CCNY's Richie Silvera, and York's Larry Williams flying high. With the middle clogged, both clubs were forced to shoot from far away, but the bombs were missed on both ends of the court, preventing either team from pulling away.

As quickly as the Beavers had inflated that five point lead, the Nomads clawed their way back to a tie score, 53-53, with 5:07 remaining. However, the Beavers were soon to end it.

With the cry of "DEE-fense" from the overflow crowd, sprinkled with faces of off-duty ad-

ministrators, among them Drs. Marshak, Brenner, Kauvar, et al., and eager campus editors hounding them for interviews — the Beavers pulled away and were never to be caught.

Scoring seven of the next nine points, CCNY built a 61-55 lead, one they guarded with their lives. With the fans lined around the court waiting to charge forward and hug their heroes, and the public address announcer pleading with them not to, York hit a final bucket to shave the final score to 61-57.

Indeed the fans mobbed the court, cheered coach Floyd Layne, the players, booed Marshak, yelled for Flynn's election as MVP and then went home. The York fans reportedly took the loss badly. A banner, believed to be one which read: "The Campus backs the Beavers," was seen engulfed in flames on Convent Avenue just minutes after the final buzzer.

PARKING

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People were trying to manipulate Brak

(Continued from Page 1)

Massachusetts, did it, without any sort of coordination. We thought we had finally come upon perhaps a kind of perfect demonstration on a campus. It was demonstrating how we could attack the Army and the war, and involve people in a direct manner, and then show our fellowship with people in the Army.

(So) we just took out the Ballroom in Finley, and said we were going to have an election eve — not a protest or anything — we just billed it as though it were a party or a rally, just to vent our disgust with the election. That's the kind of perspective it really should be put in. In the general political arena, nothing was happening as far as we were concerned. It was being totally ignored, really. We could just not involve ourselves in it.

This also has to be looked at as not being an isolated instance on the City College campus. There were demonstrations and sit-ins almost every week that term. Things were going on since the week that school was opened. There were the anti-ROTC protests, there were protests in the placement office against recruitment. Special faculty meetings were being held.

The Sanctuary began with a carnival type of atmosphere. We had a few hundred people there. At that time, almost anything the Commune called would attract a few hundred people. Everybody knew the Commune had called something. There was a degree of excitement — something was going to happen.

The first thing I remember is Josh Chaiken galloping up on stage. Chaiken was the weirdo of the Commune, he was the comedian. At that point he saved cigarette boxes — he must have had a couple of hundred boxes, and he took them on stage. And, like Mick Jagger, he just flung them out in to the audience, and that was the start of the election protest.

Brakefield was late, he came in about 12:30 or one o'clock, to our relief. When he showed up, I took the stage and quieted everyone down. I said I had something very important to announce. I introduced Ron McGuire by saying something totally absurd like "Here is the man you all know, he needs no further introduction, he's been arrested more times on this campus than anyone else, so here he is."

Then Ron gave one of his spiels, then we introduced Brakefield, who read a statement, and the thing was on.

Elise Shapiro

Elise Shapiro came to City College in the Fall of 1967, and soon found herself a core member of the group that eventually called itself the Commune. After years of politics, busts, drugs and communal living, she is currently the manager of Accounts Receivable at a music publishing house in New York.

For: How did you become involved in the Commune?

Shapiro: It started with the huts. I had just gotten there, and a guy I knew from Bronx Community College was one of the leaders of the hut business at the time. So I asked him what was going on, and he told me. I think 49 of us got busted. It was like a major experience for me, the bust, with constantly having to go to court and seeing lawyers. We were together all the time, and it got to a point where a couple of people had their own apartments. So we'd go there late in the evening, when we were through with whatever we had to do with school, and on weekends, and we'd get stoned and stay constantly stoned.

So we got to be very close to each other, practically like a family. The funniest thing was at that time we were very unpolitical, and there were the 50 of us who got busted, and maybe another 100, or 150, who came to the parties or hung out with us at school. So it was like 150 to 200 people, which made us the largest organization on campus.

We were stoned one weekend, and we made this family tree. The parents, like Adam and Eve, were acid and mescaline. We made all these connections. We were so bombed.

We started out not being political. It was the time of the hippies. And anything we did, like with the huts, we did because of love of nature, and of each other. And we were happy.

But then, as it got more into Vietnam and Panther things, (the non-politicals) kind of phased out. Most of them went to California. By the Spring of '69, a lot of people had already split to California. By the next fall, those who remained, became the Commune in an apartment on E. 95th Street.

Leslie Black

Leslie Black was 17 years old when she entered City College in the Fall of 1967. Within two months she had already been busted. During the Sanctuary, she became Bill Brakefield's confidant, and spent much of the next two years visiting him in prison, organizing G.I. Coffeehouses at Fort Dix in New Jersey, and at Leavenworth Military Stockade in Kansas, where Brakefield was serving time. She last saw Brakefield in the summer of 1972.

Black: Well, I guess I'd have to say when I started school in September. I was very different about two months later. I went to Washington to the march on the Pentagon with a bunch of people. I wasn't radical or anything, and I got tear gassed. I got sick for a couple of weeks because of everything I saw. I got very angry.

By the time November of '68 rolled around, I was already quite unquote radical. I was hanging out with all these people. I wasn't into drugs or anything, but everywhere around me the college scene was drugs. Drugs and radical politics.

I understand that the Sanctuary thing began when Bill Brakefield contacted the Resistance, which was a group of people who were organizing to fight the draft and non-compliance with the Selective Service. Resistance contacted some people at City College, and it was decided to hold the thing at City College.

I wasn't involved in the planning stages. At that time I was very intent on not getting arrested anymore. So I stayed away from the thing for days. I stayed away until the Monday after it started. I didn't want to get involved in it, because I knew if I got involved in it a little bit, I'd get involved in it completely.

I walked in on Monday morning to check it out, see? Not to stay or anything. But I walked in at the same time that two federal marshals

came in to arrest Bill. Needless to say, I never left.

What was Brakefield like?

He was 19, and gentle. There was a serenity around him that was hardly to be found in anybody else in that room. Most people were busy around like lunatics. Everybody was really important and freaked out that everything was going to happen. When was the big bust going to happen? That was the big question.

Brakefield wasn't concerned with that?

No. He wasn't really concerned about it.

Why was he there?

I think he was there because he couldn't stay in the Army any longer.

He comes from a very military family. His father was a Chief Petty Officer in the Navy. He had three brothers. They were all in the service. Some were lifers. His sister was in the Air Force.

I think he joined the Army because it was expected of him, and because he was dissatisfied with school, and the army was the only alternative. I don't think he thought about it, really.

What happened to him in the Army?

He asked a lot of questions. He was branded pinko and crap, 'cause he asked questions about why things were the way they were. You're not supposed to do that in the Army. He was kind of naive.



Bill Brakefield

about it. And then he went AWOL. He went back to California, to his mother.

Why did he go AWOL?

Why? Because he couldn't handle being in an organization that was trained to kill. He was really into the whole trip of Conscientious Objector. He found himself like a duck out of water. Troubled, just totally troubled.

He tried several times to get his CO status, and he couldn't get it. He was mistrusted, his motives were mistrusted, because he asked too many questions. He wasn't politically astute. He didn't play the games. He wasn't prepared to think of the Army as an enemy in the beginning. He had a family background that imposed a positive image of the military on him.

When he went to California and talked to his mother, she suggested that he try to get into the Medical Corps. So he turned himself in, and they let him travel from California to the Boston area (Fort Devan). He got six months confinement, which is heavy duty sentencing for a first offense. He served his time, and when he got out, he didn't even want to be in the Medical Corps. That's when he came to New York and met the Resistance people. I don't know how he hooked up with them, but I know that he was around for a while before the Sanctuary. He was really thinking quite a bit, and he sort of got his shit together as far as what he was going to do. He wanted a discharge from the Army. He couldn't go back.

Why didn't he flee the country?

He didn't want to leave the country. He was still committed to the U.S. Don't forget that it was '68. People were fleeing the country, but not in the magnitudes they were in '69 or '70.

We actually considered it one night. There was a cop who was at the Sanctuary, and she tried to talk us into leaving the country.

Did you know she was a cop?

No. But she had a chicken. She had a live chicken at the Sanctuary, so she could fit in and be groovy. Nobody knew she was a cop until she didn't get arrested when everybody else got arrested.

Steve Simon

Why did Brakefield agree to a Sanctuary?

Simon: I don't know. I mean, no one pressured him into it. He came to Resistance, and was looking for their help and aid. He knew at that point that he was going to end up back in the Stockades, and he probably did not want to be isolated like that again. He wanted support. He wanted some kind of recognition of his plight.

He was really a simple kid. He was probably an average draftee in the Army. I was personally disappointed that I was not going to meet a heavy political person.

What we had in Brakefield was a perfect symbol of the fact that opposition to the Army extended deep into the ranks, and extended deep into the kind of person that the Army was supposed to take and mold into a fighting man.

Were there police around all the time?

They came occasionally. There were patrol cars on campus. One indication of the organization is the fact that we kept people stationed at all corners of the campus throughout the night, like a rotating watch, so the people would be able to tell us if there was any movement of cops. We also had people who were observing the local precinct houses.

We never actually elected a central body, however it was — the Commune, Resistance, or OP — basically those were the three groups who were involved in taking care of details. The OP office was the command post for whatever was going on.

How many people were involved?

That's hard to say. I could not even estimate how many people the Sanctuary really touched. The Ballroom was open, so anyone could come in. It was not your expected type of sit-in or occupation at all. The building (Finley Student Center) was open, and people were using every part of it except the Ballroom.

This caused a degree of embarrassment, because apparently, some of our people were sleeping out in the lounges, in Bittenweiser Lounge, etc. Gallagher and the right wing seized upon an incident (I only heard about this later and I'm sure it was blown up) in which two of our erstwhile demonstrators were fucking on the floor of one of the lounges at nine in the morning when people were walking past. Gallagher seized upon that particular thing as an excuse to call in the police.

In no way was the Sanctuary affecting classes. The normal operations of the College were going on. Except for the fact that movies couldn't be shown in the Ballroom.

Were there many non-students involved?

Probably, because Resistance had been putting out leaflets all over the city. That particular week-end had been planned, by SDS and other radical groups, as a kind of anti-election Vote in the Street. City College was being publicized as a main part of this anti-war offensive.

This was also the Fall of '68, after the big SDS-Columbia takeover in the Spring.

We considered ourselves in solidarity with the people from Columbia, and with people all over the city. We personally had no compunctions about having off-campus people there supporting us. As a matter of fact, we probably did our best to bring people in, to show that we had support from all over the place. We had announcements being made on WBAI to have people come up to the campus. We wanted as many people as we could get.

...

'She had a chicken. She had a live chicken at the Sanctuary, so she could fit in and be groovy until she didn't get arrested.'

I.E. Levine

I.E. Levine is the College's Director of Public Relations.

For: What was the campus like in the Fall of 1968?

Levine: Well, you have to understand, it was in the midst of the anti-Vietnam protests. There was a lot of unrest on the campuses all throughout the nation, and, of course, it was echoed here. Hardly a week went by when we didn't have some kind of protest or teach-in or demonstration. The draft was in operation, and a lot of students were obviously worried about that. There was a great deal of student hostility against companies like Dow Chemical, that supplied weapons and war materials.

I think many individuals in the Administration probably sympathized with the point of view of many of the student protestors. I think we tried to take it in stride. Students were allowed a great deal of freedom in demonstrations. There were no limitations on it, except when laws were broken and illegal activities were practiced. We said there was no censorship, groups could meet, they could have rooms, they could protest, and they could have teach-ins, and so forth.

The only thing that we asked was that they do it legally, that they respect the rights of others, that they don't damage property, that they don't stop other people from expressing their point of view.

How did the Administration learn about the Sanctuary?

There was a group called the City College Commune, which was kind of a local radical group. They called themselves Yippies at the time. They had asked for the use of the Grand Ballroom in Finley Center for an anti-war vigil, which we had had before. They wanted a 24 hour vigil and teach-in. That was granted.

The Administration's primary interests were in seeing that nobody on campus broke the law, that the College did not break the law, and that the rules and regulations of the College were properly upheld.

So the vigil went on for 24 hours, and on Friday, the Commune requested an extension of the vigil. They wanted to remain in the Ballroom over the week-end.

We really didn't have the facilities for that, for example, food facilities. Also there was the cost — having college staff people stay and so forth. But nevertheless, a group of college staff and Administration agreed to stay on, on a voluntary basis. So they were given permission to stay over the week-end.

So on Monday, we started getting some reports that there was a good deal of vandalism, fire hose were cut, some of the offices were broken into. There was a good deal of boisterous activity. At that point, they were only occupying the Grand Ballroom. The rest of the building was presumably open for regular use. But we were getting these quite frankly disturbing reports about some damage being done to the building and facilities.

So on Monday, we told the students that they would have to leave when the original time grant was up, at about two o'clock. There were a number of other organizations who were scheduled to use the Ballroom.

They said no, they intended to stay. They stayed and they stayed until the following Thursday morning. We had them arrested by the police.

Brakefield, but he knew where he was going

The men used the bathroom right near the Ballroom, which was the women's bathroom. I went into the bathroom and this girl is carrying on and on. And I said "There's a war going on. People are being mutilated, napalmed, because they don't happen to want the same kind of government, and you're upset because of men walking into the bathroom?" And she said, "I'm a decent girl! I'm a decent girl!"

I mean, it's not like there were no doors on the cubicles.

We used one of the rooms upstairs for cooking and getting together. We would leave very early in the morning to get food from Hunt's Point. Most of the people would stay in the Ballroom most of the time, sleep there. They had sleeping bags.

Once we used one of the candy machines. We put in a dime and all the money and all the candy started coming out. We just pulled it all out, and threw candy all over the place. And we had all these dimes to buy more stuff with.

Did you feel that you had a right to stay in the Ballroom for a week?

We felt we did, cause what is the school here for? It's not here for the Administration, it's here for students to learn. It's our home when we're there.

The reason we had a Sanctuary at a college was that a college was supposed to be a sanctuary from politics, from government interference. Everybody at the college, one way or another, was involved in the war, either by setting up student interviews with war contractors, by allowing ROTC recruitment, by allowing the CIA or FBI to have files on us, by interfering with our draft status.

So the school was very much involved in the war. The Administration had to take a stand on it. We wanted to force them to react to us, which they didn't want to do.

But it also got really frustrating, cause things were happening inside the Sanctuary. We had our heroes, like Ron McGuire and Jeff (Steinberg) and Mel (Freedman). They would have their little meetings, and not tell anybody what was going on. A lot of us got really pissed, especially the ones that were also involved in organizing the Sanctuary.

Everybody had a different idea of what the Sanctuary was for, right? Now this guy Bill was there because he wanted to make a point. He knew he was going to be arrested, he knew that he was going to jail. That's what he wanted. He was just making a point.

Ron, Jeff and them wanted to do something more militant. They wanted to plan some kind of action. And it really infuriated me that they were having these little side conferences and not telling us. They

live chicken at the Sanctuary, y. Nobody knew she was a and when everybody else did'

were dealing with a lot of people, and the idea that maybe they were going to start something that most of the people were not into doing. Especially the guy that the whole thing was being done for . . . There were a lot of heavy egos.

Leslie Black

Did you ever see the leaflet the conservative people put out — the one about tripping in every nook and cranny? That was funny. I never saw anything like that. Instead, I saw people really dedicated to the idea of Bill's decision to stay out of the Army. And I saw people working in very productive ways to keep the energy up, to bring people in.

We had people come in to do music performances. Allen Ginsberg came in and swept the floor. There were work details. I broke down into a cleaning committee, a walk-Bill-to-the-bathroom committee, a food committee. There was a security committee — there was inside and outside security, stuff like that. It was really beautiful. It was like an incredibly highly charged, dynamic atmosphere.

I don't really remember who ran the show, but it doesn't seem that the people who were super-together were the people from City College. There was a flippancy involved in the student population that didn't exist in the Resistance people. They were heavy-duty, they meant business.

Maybe it was a different socialization process between the students and the Resistance people. The Resistance people were older, out of school. They had more to lose. They didn't have deferments. They couldn't take deferments. It was a "What do you have to lose?" kind of thing.

Certain people thought that Bill was being used, manipulated. They thought that people were using him for their own radical purposes. He was used to bring people on the campus together, radical factions.

It was said that Bill was being used by Resistance. That might be true. He had been staying with them for awhile. But he didn't consider himself being manipulated at all. He had gratitude for them, because they had taken care of him while he had been alone. He was vulnerable and he was impressionable and he was young. But he knew his own mind.

What it came right down to was that although everybody had their own ideas of how things should be, Bill pulled the ropes.

He was young and I was young, but he leaned on me. I was involved. I was there and he knew that I was there for him. It was like a weight that was lifted. There were a lot of things that didn't get discussed with other people, things that people never knew. That's how I know that the manipulation thing was not real. Not that people weren't trying to manipulate him, but he knew where he was going. What could they do? He had things the way he wanted them. It was non-violent because he wanted it non-violent.

We had a march up to the engineering building, and there was a rally with a lot of people, and Bill did his speech thing. And I'm sure his guy never did speeches before. And he was beautiful. He was exquisite. He was so honest, it was like you couldn't help but be

committed to him when you heard him talk. He knew what he was facing. He was not stupid.

He had been through a lot of emotional problems, but he was strong. And, at the time, I think the situation made him stronger. He had a lot of support. The people from Resistance were really supportive of him. The students were supportive. There were a lot of loving people coming up to him and saying, "I agree with your commitment. I agree with what you're doing." And people did that a lot. He was facing much more than any of us were for any idea. It was no game. Cause when we got busted we got out that day. But when Bill got busted, he stayed for two years, two months and 19 days.



The Ballroom Bust

Steve Simon

After we survived the first weekend, it was more or less a stalemate. The authorities were probably just waiting for us to give up or collapse and walk away from the thing. The college was just waiting us out; figuring how long could the thing go on?

The police didn't want to appear to be running in to crack heads like they did at Columbia. The College — Gallagher — didn't want to appear to come off like the administration at Columbia, which was asking the police to do its dirty business for it. So really, the College was just waiting and hoping we would just disappear.

Was the idea of taking over all of Finley discussed?

Finley, the building itself, is impossible to defend. It has too many entrances. That was quickly rejected. The idea of moving Brakefield into Wagner Hall or into some other building was discussed. That was rejected, too. I would assume it was because we were still into the idea of a symbolic action and we knew it was fruitless to keep Bill Brakefield out of the clutches of the Army for an indefinite amount of time. It wasn't going to happen.

What about his going underground after a symbolic gesture was made?

I think that came up. It must have. He might have vetoed it himself. He was probably not psychologically ready to confront the Army again. The point was not really to have him run away from the Army. The point wasn't to have him picked off the street. The point was to show that there were people who were going to be there with him, who were going to, I suppose, risk their own necks, or at least risk their own freedom to show that this was somebody who had a right of his own freedom.

Brakefield was probably the calmest person throughout the entire Sanctuary. I can definitely say that. He took everything in stride. He was never really worried about tactics and all these other things. He probably understood what was going to happen to him. There was no question in his mind what he was doing there, or what was happening. All of these strategy sessions and late night arguments that were happening, he didn't take part in, for the most part. We were arguing amongst ourselves about what was best for him, I suppose.

I.E. Levine

We were hoping that the students would be cooperative. We recognized the depths of the feeling involved. It wasn't as if the college was insensitive to this. As individuals, a number of the Administrators themselves, including the Dean of Students himself (G. Nicholas Paster), identified very strongly with the position of the students.

What was their stand?

Their stand was they opposed the Viet Nam war.

But they did not oppose it enough to let the Sanctuary continue?

Well, as individuals they could take that position. As college officials (they were) bound to keep this College an open place, bound to see that the policies under which the College is run were implemented. They could not let their personal sentiments in these things interfere with that. It's a different kind of responsibility. You have a responsibility to yourself as an individual. You also have a responsibility without compromising your personal conscience, to see that you perform your function properly as a college official.

The College, institutionally, can't make a political decision. It ought not to make a political decision because, after all, it's a community of a lot of different points of view. The only thing a college can do is establish an environment whereby it encourages everybody to voice his opinion in a kind of free forum, making sure, by doing that, that other people's rights aren't abrogated. That's really the role of the college, the role of any university.

How was the actual decision to call in the police made?

Once the students had refused to leave the Grand Ballroom on Monday, I think the decision was already made. We had no option to take care of the problem. They were breaking the law. It was an act of trespassing on public property.

The decision that had to be made was, how (could we) minimize the violence, minimize the dangers to the students?

In any case, we could not get the police in time for Election Day on Monday, and we didn't want to do it hurriedly, because it would be explosive. We wanted to do it very carefully. So the decision was made to do it on Wednesday night, or early Thursday morning.

Steve Simon

We knew about it in advance from the scouts, a couple of hours before it happened. The police were out on Convent Ave. for about an hour before they made their move. The whole thing was pretty much orchestrated. They didn't come running in yelling "This is a bust!" Nothing like that.

They finally showed up, and sent in one guy with a bullhorn. He said, "We give you five minutes to leave or else you're under arrest." Not many left. Some people got busted as they walked out. Others managed to escape — I mean literally escape — by running to and jumping over the fence down by the Junior High School.

If I remember correctly, there was a whole phalanx of cops, and they would walk over two at a time, and say, "Come with me," or whatever.

I was not in the Ballroom. I guess that I had read the last warning of the police to mean that either you leave the Ballroom or we will arrest you. And so, as the arrest process was going on, I walked out and was just standing there, taking notes.

As the last few people were being taken out, I was standing there with a stringer from the Times, with Ed Webberman (an OP photographer) and a few other people. After the last people were taken out, Dean Peace walked out of the Ballroom with a couple of other City College people — among them Izzy (I.E.) Levine. They were climbing the stairs to the second floor, and a cop asked Peace and Levine, "What do we do with these people?" pointing to us.

We did not think there was anything wrong with what we were doing. We were standing there outside the police cauldron. And Peace looked directly at us and said "Take them! I want them arrested!"

I started screaming, particularly at Levine. "How could you do this? Levine! Mr. Levine! You know me! We're the press, the student press! You should stop this!"

Unfortunately, the cop who arrested us hustled us off, and started us walking down the staircase. The City College people said absolutely nothing. They took one look at us and kept on walking.

At that point, Webberman, who was acting as my photographer, was freaking out also. But who was especially freaking out was the woman from The Campus. She just couldn't believe it. She just couldn't imagine being arrested. I had to calm her down. I kept on saying, "Don't worry about it Barbara. Don't worry."

Leslie Black

We were convinced that we would get busted that Wednesday, because we had this whole political psychoanalysis going on. It would look bad to bust us on Election Day.

Anyway, it didn't happen until very early in the morning on Thursday, about 2 AM. We were all asleep, and the security system was on. They were out there. This was after Columbia, and people were very scared, because Columbia had been really brutal. And meanwhile, we had this person — Bill — who wanted it non-violent.

We were afraid of violence. We expected it. They had 600 TPF there, with helmets and clubs. And there were 160 of us. We had Gerry Lefcourt making announcements, while the cops trooped in, and the cameras going and it was two AM, and we had been up for seven days and we were tired.

We were taken to various precincts around the city cause they couldn't house us all. And then in the morning we got moved to the Tombs.

I remembered they tried to search the women. I had been busted once before. This time, I was so enraged, that I wasn't scared. I considered the police the enemy. I was in this paddy wagon with all these women who were scared shitless. And I kept saying to them, "Don't talk to the police. Don't fletter. Don't do anything."

They took us in, and this woman was going to frisk us. She said to me "Pull down your pants and squat."

I said to her "Fuck you." She backed off. I was so pissed I would have assaulted her.

You knew the bust was inevitable. Why were you so angry?

Yes, I knew it was coming. I was furious because I didn't want them to take Bill. And I considered it another affront to our side, because nobody there was doing anything wrong, really.

Society's viewpoint — of it being wrong — I was enraged at the whole thing. To me, the war was so incredibly outrageous, so immoral and disgusting that I just couldn't believe it — it was just another effort to my commitment, to my intelligence, to everything.

We were in jail just the night and the next morning. They released the students on their own recognizance, but they didn't with the Resistance people. They wanted bail from them. Bail was raised, and then they were offered the usual plea bargaining deals. All the students copped a plea, except for me. I pleaded not guilty. I didn't plead because it was too easy. I wasn't guilty.

They later dropped the charges against me.

Bill ended up in cellblock 67 at Ft. Dix Stockade. He was court-martialed in mid-January, 1969, and he got six months in the Stockade. But he didn't get a discharge, so when he got out of the Stockade, he was still in the Army.

He never got out at that point, because on the fifth of June there was a riot at the Ft. Dix Stockade. On December 16, 1969, Bill was court-martialed for taking part in the riot. He was sentenced to 3 years at Ft. Leavenworth, Penitentiary in Kansas.

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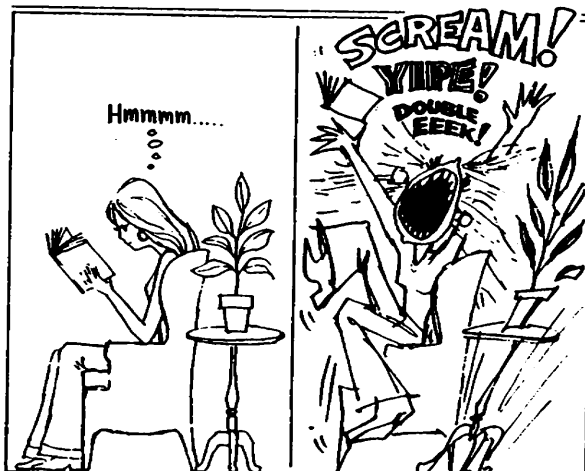
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Militant Baruch Newspaper Under Attack

The Sentry, one of Baruch College's two student newspapers, has come under attack by members of the Baruch administration and a coalition of right-wing students for its radical reporting on the budget cuts and related issues.

The Sentry Association, the five-member board of directors who oversee the operation of the paper, has been pressured by various student groups to fire the editor, Mark Friedman, and replace him with their own selection, Konstanty Hanff.

Three members of the present Sentry Association — which is elected by the general student body — belong to the right-wing Reform and Unity Party and wish to oust Friedman, who was elected by last year's Association. However, the by-laws of the Association require that at least four members must vote against an editor in order to have him removed. The Reform and Unity people therefore petitioned the Day Student Senate to amend the by-laws, allowing a simple majority to have the powers to

impeach an editor. The Student Government unanimously upheld the original bylaw requirements.

"They tried everything they could to remove me," Friedman stated. "They said I couldn't be editor because I'm carrying only one credit, but there aren't any rules or stipulations applying to the number of credits a student needs to run a newspaper."

Friedman has a strong base of support among such groups as the John Jay Student Government, BMCC Panther, BMCC Student

Government, Bronx Student Government and various cutback groups, including the United Students Against the Cuts at City College.

Baruch's other paper, Ticker, is a white, conservative publication. It has supported a proposed requirement of 12 grade reading and math levels for all incoming CUNY students.

In addition to dealing with the budget cuts The Sentry has reprinted such articles as an interview with "Hurricane Carter" and speeches by Malcolm X.

—Marc McDonough

College May Be Closed For Four Weeks in Spring

(Continued from Page 1)

been circulating for a month now, but we've heard not a word. There's been absolutely no official statement from the Board of Higher Education relative to the furlough."

The Board of Higher Education was granted authority by the University to close schools under its jurisdiction, including City College, and not pay faculty and staff as a budget-cutting measure, at a meeting last December.

The value of a degree from the City University could be diminished if the furlough proposal is imposed, according to several College officials. Morton Kaplon, the Vice Provost for Institutional Resources said, "there could be a challenge to what a degree means" if no provisions were made to recover class time lost to the furloughs.

Some faculty members here have already expressed to their students the fear that they might have to shorten their teaching schedule this term, and give final examinations earlier than the currently scheduled date of May 25.

Aaron Alexander, Associate Executive Director of the Professional Staff Congress, the union representing the faculty here, concurred with that statement, and termed removal of four weeks out of the curriculum "disastrous."

A Phenomenon From Another Realm

(Continued from Page 2)

unhappiness on external hindrances. (There is empirical evidence that this is in fact so.) The point is clearer in connection with the misuse of less controversial faculties. It is possible for a man to extract his teeth and take nourishment intravenously. But as he is born with a zest for, and muscles for, chewing, his health will suffer. Similarly, predatory behavior in natural predators can be extinguished (as in some zoos), but their consequent listlessness is notorious.

Whether one likes it or not, a man is geared to be happy only with the love of a good woman, and vice-versa. This is why homosexuality is a misfortune, and not just a statistically anomalous set of behaviors that would be quite satisfying if only we would leave its practitioners alone. Clear naturalistic sense can be given to the intuition that our organs are for specific activities, purposes neglected at extreme peril to one's happiness.

Homosexuals have a right to free speech, assembly, equality before the law, and (on campus) equal grades for equal performance. They are accorded these rights in society at large; baiting of homosexuals is not an occurrence in classes, for what would its occasion be? (This does not mean that barring homosexuals from certain jobs is impermissible. Jobs are privileges, and

sexual behavior may be relevant for assessing an applicant's capabilities.) Homosexuals have a right to ask teachers to de-heterosexualize their lectures, whatever that means.

But notice that the homosexual is asking not for equal treatment but special treatment. The faculty is free to reject such requests with vigor, and the presumption behind it. Homosexuals must also be mature enough to face the fact of life that those who are different will sometimes receive differential treatment. No one can expect society to cater to unusual tastes and sensibilities. A clumsy man deserves not to be mocked; but he cannot expect to be forever out of earshot of the praise of athletes.

I am in a genuine quandary about the extension of privileges to GPC, especially in light of my second paragraph. Suppose a group of sado-masochists or coprophages formed on campus. Suppose they petitioned the faculty to take their interests into account as a disadvantaged minority, to play down its painless orientation in favor of (say) examples involving cruelty and the ingestion of filth. What would we think? This example seems to show that there is a line to be drawn. The only question is where to draw it.

Michael E. Levin is an Associate Professor of Philosophy

Zodiac Baboon Sexcotheque

(Continued from Page 5)

always bolted shut when members are there in case any uninvited guests (such as the police) decide to pay an unexpected visit.

There is a ten dollar charge every time you use The Zodiac Baboon club, but this includes all the liquor you can drink. On weekends, you can "come" and go from Friday night through Monday morning on the ten dollar fee.

You can rent out the Zodiac Baboon Club for private parties or orgies for a nominal charge and be guaranteed total privacy. For those people who would like the exact address and phone number of the Zodiac Baboon Club, leave a message in the Student Senate office, room 331 Finley. I'll be glad to pass on the information.

Join the Demonstration in Albany, March 16

**WE DEMAND: OPEN ADMISSIONS
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NO LAYOFFS
NO CUTBACKS**

The "Day Student Government" is calling for all students to support the Albany Demonstration.

THE BUSES ARE FREE, and they will be leaving City College at **8:30 A.M.** on the morning of

March 16, from in front of Shephard Hall on the North Campus and will be returning by 5:00 or 6:00 P.M.

**THE BUSES ARE FREE
DEMONSTRATE AGAINST THE CUTS**

Odetta Charms Town Hall

By JEFF BRUMBEAU

People sometimes need to get back to basics, to hear a singer lay her heart and guts out in a song. It is a need to get down to a level where the emotion is *real*, not decorated with cherries and icing.

Odetta is a lady whose voice has long been strong and clear in folk circles. Best known in the late fifties/early sixties, she hung out with talents like Woody Guthrie, Judy Collins and Pete Seeger. Whether she sang at Carnegie Hall or Folk City, she'd roll out her songs on a red carpet. And her recent appearance at Town Hall found her voice as powerful and animated as ever. It was clearly a case of the 'I love the music and can't put it down' blues.

On stage, Odetta abandons formality when she raps with the crowd and talks freely about her life. The sincerity involved in her music is made evident by her careful

and heart-felt handling of her material. At one point during the concert, she provided some interesting and personal commentary on the subject: "One thing I learned about folk music — some people see it as a nickname, something to take down every now and then and dust off. Now, folk music is my life . . . it straightened my back and kinked my hair."

'Folk artist' is today an unfair label for Odetta. Her musical tastes are varied, leaping from blues to children's songs, jazz-influenced tunes to traditionals and material with a more pronounced, contemporary feel. In spite of these differences and their demand on her voice, Odetta embraces her influences with a deep intensity and a natural authenticity.

Odetta is an unpredictable singer. While most performers are incapable of taking their voices

beyond a certain range, her's soars up and down the scale, clutching at notes and riding them, twisting and turning them about. Often she'll linger at the top of her register and then, catching you off guard, drop off to a deep bass. What makes her singing so entertaining is the fact that it's all spontaneous. It seems unrehearsed and natural, as if it is happening just that second.

Towards the end of the show, while she had the entire audience singing "O, Home On The Range" as she rendered an upbeat, jazzy interpretation of the tune, she paused and said, "This is an example of how two communities can get along together." It was at once humorous but also a stark summation of her talk that evening and its slant on the general rottenness in society today. I have no knowledge of Odetta's political activism, but her concern is well taken.

Mary Travers Proves She's Still Got It

By JOHN LONG

It's been a long time since the mellow voices of Peter, Paul and Mary taught us songs of love and peace. But still, the magic remains in the form of Mary Travers. Appearing before a packed house at the Bottom Line Tuesday, she dazzled the audience with her sincere vocals and moving stage presence.

Travers, who was extremely relaxed throughout her performance, gave rousing renditions of such Peter, Paul and Mary classics as "One Hundred Miles," "Leaving On A Jet Plane," and "Blowing In The Wind." The audience, many of whom grew up with the magic of the trio, knew the words to almost all her songs, providing for one of the finest

harmonic backgrounds that the Bottom Line has ever seen.

What was most surprising about her performance was the power behind her vocals. There have been rumors going around that she could no longer sing, that her ability to create new material had slowed; that she was washed up. Not true, however. Although her past greatness may have carried her up until now, she still has the capacity to be a tremendous force in pop music today. Surely, there is no female vocalist today who can sing with such power and grace, songs like "Too Much Of Nothing," "Rainbows Of My Own," and "Back Where The Music Takes Me." Like Judy Collins, we should be waiting for her new material, not seeing her on her past merits. She proved Tuesday that she was Peter,

Paul, and Mary. Where is Yarrow? Where is Stookey?

Also on the bill was another fine performer by the name of David Pomeranz. A recently signed Arista recording artist, he gave an extremely impressive performance with such originals as "Mr. Middle," "Nome, Alaska," and "The Hit Song Of All Time."

With a three-piece band, he puts on a lively show. His rapport with the audience on "Fever" was fine, and for a basically unknown performer, he has built quite a cult following.

I saw him once before at the Arista Record Concert in September, without backing. But he seems to have compromised his talent now that he has a band. Which brings us to the next question: Will success spoil Dave Pomeranz?

Student Filmmaker Has Prize-Winning Flick in Chicago Int'l Film Festival

Jeff Wisotsky is a third-year filmmaking student at the College. His new film, *Violence Has No Enemies*, will begin shooting March 29 and end April 9. "The story was conceived by a friend of mine and evolves around the theme of leaders and followers and a girl caught in-between," he says.

Wisotsky calls his association with the College's Picker Film Institute "a helluva experience" and "a terrific stimulus." He credits his instructors — professional filmmakers — for taking both a technical and personal interest in the work of the Picker students.

"I'm the youngest guy in my class, but the great thing about the Picker Institute is earning the respect of your classmates. It's not what you know but what you turn out."

"As far as filmmaking goes, we live up here," he said, referring to Picker's third floor offices in Shepard. "The films originate right here."

Wisotsky's most prestigious film to date is a prize-winning entry in the Chicago International Film Festival. *Bureaucracy and the Boss*. It's a half-hour dramatic feature



Bronx-born Wisotsky shows his stuff.

that probes the anger and frustration of a corporation head (accustomed to seducing the women that work for him) who becomes aware of his personal alienation when his business fails. The film stars Fouad Mohit, an acting major at the College. Wisotsky's first feature film won him a Kodak award in his senior year at Evander Childs H.S. in the Bronx, a spoof of Marlon Brando's "Godfather" titled *The Grandfather*.

Now Wisotsky is reaching out to the actors and actresses of the Davis Center. He will begin casting the lead roles for his new film starting March 9. "There are so many talents at the Davis Center; I'd love them to come and act in Picker films. We have some gifted people on this floor, too, and I'd like the Davis people to think about those possibilities."

Leo Sacks



Beantown Bad Boys Return

By PAUL DABALSA

With two regionally well-received Lps on the Capricorn label, tour dates as openers for The Allman Brothers Band, plus various assignments in the New England area as headliners, The James Montgomery Band remains a respectably talented though obscure band. Hailing from Boston, where they maintain a solid reputation as a hard-drivin', beer-drinkin' boogie band, the eight-piece ensemble work a potent, penetrating sound in a traditional blues vein. Their sound is at times reminiscent of their local counterparts, The J. Geils Band. In fact, a third similarly sound-oriented band to emerge from the same city, Duke and the Drivers, has patterned themselves on the rawness of both J. Geils and JMB.

In town recently for a single show at Max's Kansas City, JMB packed a few surprises from when I saw them last, about a year ago at The Bottom Line. Peter Mallick, the band's original lead axeman, has left the group in an effort to launch a solo career. Replacing him is a less impressive guitarist, plus two horn players. The new additions, particularly the horn players, are perhaps most responsible for the soulful sound which the band seemed to work at Max's. Whether the band has left behind its high-energy funk in search of more soul-oriented material is not clear.

Keyboard Wizard at the 'Y'

Too often when a performer has been given pre-performance adjectives such as "legendary," "titanic agility," "keyboard colossus" and others of this sort, the actual performer and performance is, as could only be expected, a letdown. In Lazar Berman's case, judging by his February 2nd performance, such fears were unwarranted. He merits the above adjectives and more.

Mr. Berman is a very big heavy man with a seamed and tired-looking face. He walks with a forward stoop and a slight limp; he looks like a bulky, bored, and rather cloddish Russian bear with a Jewish face. That is, until he sits down and begins to play.

With the first few bars he is sublimely transformed. One realizes what Liszt meant by the term "transcendental pianism" which acknowledges no technical difficulties. Both pianist and piano merge into a device for making music. If manual dexterity is the ultimate criterion of human

(Performing to a houseful of record company executives, JMB was recently dropped from the Capricorn roster and is now label hunting). Naturally, this is a weighty question in JMB's case.

On this night the band played to a small, fanatical crowd, though not thrilled with the band's new direction. They cooked on several new numbers, as well as on earlier tunes such as "Ten Page Letter" and "Drive Myself Crazy." Montgomery's wailing harmonica, along with his vivacious vocal delivery, led the band through the show and helped them overcome the uneasiness of the audition-like situation.

OPPOP

In spite of their triumphant set at Max's, I don't believe it actually helped in getting the band any closer to a new record contract. Yes, it's possible that the soul sound which predominated the evening is more commercially advantageous to the down-home funk JMB purveyed earlier. And even though it might be a workable path for the band, I did get the feeling from speaking with James after the show that the band will eventually return to their roots. If, and when they do, they'll have record companies on their knees bidding for their superb work.

coordination, then Mr. Berman must be one of the most coordinated human beings on this earth. His technique is of such a high order that he is content (as in the "Shostakovich Preludes") to use it solely for musical and not pianistic ends.

The neo-classical "Shostakovich Preludes" were played with great clarity of line and superb tonal sensitivity.

Berman ended his program with a sparkling bravura show. The "Spanish Rhapsody" was played with an ear to its glittering fanfare-like quality. Berman ripped through these technically tortuous pages flawlessly, and at one point an incredible display of linked octaves brought nudges, looks of incredulity and sympathetic twitching of the hands from the audience. At this point the secret of Lazar Berman was revealed. He has had contact with the devil. No other reason can explain his talent.

Orlando Gibbons

McIlwaine is 'One of a Kind'

By NANCY MCKENDREE

Ellen McIlwaine is part of that rare breed of musician who has not compromised her art for the sake of mass acceptance. She has worked steadily for several years in places as diverse as the Bottom Line here in New York to the Opera House in Seattle. Her unique phrasing and accomplished guitar-playing has established her among the musically astute as 'one of a kind.'

Circumstance alone brought me to the Bottom Line recently to see Ellen McIlwaine open for Country Joe McDonald. My knowledge of her was limited to a much loved but weathered copy of her first album, *Honky Tonk Angel*, on Polydor. And rumors of her live performances.

I arrived at the club on pins and needles, crazy with wonder and anticipation. First impressions: tall, she looked southern but could have been from California, her body language explicit.

Without so much as a 'how do you do,' she launched into a scorching rendition of Stevie Wonder's "Higher Ground." She began by playing the bass runs on the top strings of her acoustic guitar, which alone made my thigh muscles contract. The audience failed to do the number justice, but they'll come around, I thought. The second song taken from the *Honky Tonk* LP was "Losing You," a song comprised of a maddening repetition of a single thought: "Losing you, losing you. I know I'm losing you."

In a soft, low voice, she introduced her third song by explaining, "This is the song I used to get fired for doing." Simply put, it's about a woman who can objectify a man in sexual terms. "It's a good thing you don't know what I'm thinking, 'cos you might not think much of me."

The following night I had the opportunity to go backstage and interview Ellen.



Sam Johnson

OP: What happened after the release of *Honky Tonk Angel*?

EM: I did Carnegie Hall with Mandrill. I toured with Lily Tomlin and then I did *We The People* for Polydor. That tour with Lily Tomlin was very strange. People were walking out on her Nixon jokes, so you know they hated me. They were a very kind audience, even though they didn't understand what I was doing at all.

Then Polydor and I terminated our association. I went to several different companies and the best deal looked like a record company in Montreal called Kotai. I made an album, but never got paid for it besides the initial recording costs. They still owe me several thousand dollars.

OP: Did you take them to court?

EM: Well, I don't sue people. I say, please, you know what the commitment was that you made and would you please live up to it. If they don't, then I will go against whatever commitment I have made to them and they can sue me at their expense.

OP: For me, no one else is doing what you're doing; no one is approaching the acoustic guitar the

way you do. How do you come to do it?

EM: It just comes out of me.

OP: What started you?

EM: I bought a guitar. In two weeks I had a job.

OP: Playing?

EM: Yes, playing. That's when I first started out. I've never done anything else. It was always music after that.

OP: Again, how do you arrive at your musical vocabulary?

EM: I was raised in Japan, and there weren't any outside influences. I heard mostly Latin music, classical Japanese music, church music. I guess I got my rhythmic influences from Japanese and Latin music. The only influence I know I had since adulthood was Jimi Hendrix. I was influenced by his use of voice and guitar lead as two instruments, and I have developed that as a definite part of my style. . . I am a rhythm guitar player. I will never be anything else.

OP: You seem very content. You know what you're doing. How do you get an audience to appreciate you?

EM: Just keep playing.

'My Daddy Was a Wheel'

By LEO SACKS

One of the nice things about Asleep at the Wheel is their accessibility—no bullshit about that. A compilation of country, swing and shuffle influences, coupled with a rockabilly twist, the ten-piece group plays music that earnestly ventures to reach for the listener. Little stands in the way of an alcoholic good time; they are perhaps the quintessential bar band of our day.

"Oh, we definitely fall victim to it ourselves," mused guitarist Chris O'Connell, arguably the prettiest face in the band, on the subject of 'an open bar and the working musician' in a recent visit here. Standing in front of the Park Avenue offices of radio station WHN, where Chris and guitarist Ray Benson had just launched *Bump Bounce Boogie*, the new single from their Texas Gold LP, Chris commented on the family-like closeness of the band. "You know we all live in distance of one another; we've been in the band five years now and feel terrifically close to everyone. It's a wonderful feeling."

It hasn't exactly been the luxury route for the Wheel retinue, yet the freshness of the group strikes one in a most uncompromising way. They

began five years ago, when founding members Ray Benson, a stalking six-ten with flaming orange hair, Leroy Preston and songwriter Lucky Occans ne Reuben Gosfield took up residence on a farm in now legendary Paw. Paw, West Virginia. They grew steadily during that time, recorded two albums for U.A. and Epic, and have now emerged with their most balanced effort to date "The Letter That Johnny Walker Read," a Preston-Benson-Chris Frayne composition, was the first single taken from the new album, which debuted in August. Currently, the "Bump Bounce Boogie" shuffle is holding its own.

"We brought those two songs, plus 'Roll 'Em Floyd' to Epic late in the spring," Ray told me in the cab on the way to the Bottom Line for the first of two sets, "but they weren't too enthused. Lucky for us Capitol picked up on it."

As it turned out, a buoyant throng that left many scurrying for seats was a welcome contrast to the scene fifteen months earlier when the Wheel made their city debut at the Line to a sparse turnout. This time, however, the engagement was all theirs.

Rooted in the Western swing

tradition of the Bob Wills school, AATW evoke the vintage sound of the Grand Ole Opry with twin fiddle leads, horn, sax, swaggering pedal steel plus a good measure of boogie woogie piano. The city kids lov it.

The Wheel have bounced from one end of the country to the other in their musical growth; a brief stint in the Oakland Bay area was short-lived. Finally the band settled on Austin, Texas, encouraged by the warmth and response of their Lone Star audiences. The move came early in '74, and they've been there since.

The first album, *Comin' Right At Ya*, was a mild success, produced by Tommy Allsup (Buddy Holly's guitar player) and recorded at Mercury Custom in Nashville. A remake of the Bob Wills hit "Take Me Back To Tulsa" gained national attention, but the U.A. partnership collapsed. The Wheel then moved on to Epic and released their second album, *Asleep At The Wheel*, in the fall of '74. Airplay picked up on "Choo Choo Ch'Boogie," which the band builds to a strong finish on-stage, yet for the second time they found themselves without a label. Capital is best advised to cool their heels. It should pay off.

Sanchez Press

Apple Pie and Coke

By CELIA REED

Loggins and Messina's *Native Sons* comes straight from the wilderness campfire scene, Pony Express era, etc. to reinforce the present day folk song and culture that, like the buffalo, was once an endangered species. The record has everything going for it, starting from the cover (done by Ron Coro), a simulated still of Pioneers Loggins and Messina seated around the evening fire. The horse in the background is slightly muted; the trees and rest of the background are left in a shadowy darkness. The picture captures the overall theme of L&M's music. It is never totally overpowering. At times, it is so mellow, almost opiating and at times it is so homey and cozy, it borders on corniness, but never quite succeeds. It stand unique and comforting in its familiarity.

The inside cover too is a series of stills for the entire company, with song credits inscribed with a quill pen. It is all of the past, as in the inside jacket, a yellow newspaper page of *The Native Son*, with the song lyrics written under various columns. The record is a self-contained package of delight.

The opening three tracks, devoted to the finer sex, represent the unparalleled talent of Loggins and Messina. "Sweet Marie," with a series of yaps (like those Paul Simon used in "Me and Julio Down By the Schoolyard") and a definite beat, is a spicy piece of music. "Pretty Princess" is all innocence that not even impassioned fornication can disturb. It is softness mingled with emotion. It is the undeniable sweetness and sincere naivete of youth. "My Lady, My Love" is a more mature, sexually sophisticated type of lady, smelling of roses that her lover has sent her. They are all real and appealing and they are all distinctly L&M.

"It's Alright" is very funny, in a cynical sense, down to the colloquial spelling of the word. It's America with all its contradictions:

"Old grandad's grateful For his social security. You wont be seeing him beg. The only trouble is, His diet of dog food. Has got him lifting his leg..." The song, which is sincerely slow at times and a bit gospel towards the end, runs straight into the funky beat of "Boogie Man" and the joke is complete. And the irony, absolute.

"Native Son," the last track on the album, is the most arousing. It leaves you with a bittersweet, sad and haunted feeling, a memory of a dream abandoned to an undeniable reality:

"Right, I'm right where I belong. At last I finally found my home... Born to be the Native Son."

An article last August reads as follows:

"The heat wave is slowly killing off the people, good grass is hard to find and Phoebe Snow has disappeared. *Poetry Man* has finally ooh-yeahed its way off top forty and *Rolling Stone's* makeover issue of Snow is all but a crumpled wad of discarded, unburnt, trash.

Missing at Shaeffer, replaced at Tanglewood, has Teaneck's new wonder become just a wonder, or has Snow gone north for the summer?

Will she reappear like dandruff on black sweaters in the fall and come back unsheltered, free to let the good times roll with CBS?

Or will she disappear for a year, work out at Elaine Power's and return, all slim and sleek, with long, straightened hair, contact lenses, and no voice at all?

Or has Snow finally come out of her shell and decided to spend her summer days hanging out in Teaneck, at the pizza shop, in the parking lots, smoking in the basement, boozing in a bar, catching up on a misspent adolescence...?"

There were not end to the rumors. In the meantime, Snow was getting acquainted with Paul Simon and sang on *Still Crazy After All These Years* and on *Saturday Night Live* with Simon. She married old friend Phil Kearns, produced Valerie Rose and *Second Childhood* in close proximity of one another and came back into focus.

Snow's *Second Childhood* brings you back no further than the autumn of 1974 when she first released *Phoebe Snow*. The force and range of her voice is still as startling as when first heard on "San Francisco Bay Blues" and "I Don't Want the Night to End." The charged control originally exhibited on *Phoebe Snow* is unequalled in *Second Childhood*. The controlled range of her voice on "No Regrets," the height of her perfection, is something to experience and digest.

Her mastery of sound in "Cash In," the way in which she carries out the end notes, is almost orgasmic. Snow's chords are voluptuous, encompassing facets of human emotion with a sensuality and sensuousness unequalled in the singing world today.

Jesse Dixon and the Jesse Dixon Singers are the ultimate complement to Snow's own. The bluesy, gutsy, shrilly sounds all merge together and echo in the distance. If nothing else, one comes away from *Second Childhood* with an earful of richly blended tones, a canvas superbly lavished with every possible tonal dimension.

All but three of the songs in *Second Childhood* are written by Phoebe. Her stream of consciousness poetry, is still a refreshingly uncontrived mixture of sophistication and insecurity, but the overall theme is more 'up,' the speaker, whether it be Snow or a personae, is more at ease with him/herself, and the mysterious universal forces.

The emotional tone of her poetry, coupled with the emotional intensity of her vocal range, make for an exceptional album that should influence and outline the century it was released in. The instrumentalists from the original *Phoebe Snow* have been replaced by another highly competent group (including Dave Sanborn on saxophone), and along with the Jesse Dixon Band, they totally compliment the outstanding effort of *Second Childhood*.

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BHE Hearing

A public hearing on recent proposals to restructure the City University will be held on Mon. March 8. The hearing, called by the Board of Higher Education, will begin at 3 pm in the auditorium of the CUNY Graduate Center (33 West 42nd Street).

Women's Center Programs

The Women's Center of CCNY presents the following programs:
Mon. March 8 — *Women of Vietnam*, a slide show, from 2 to 5 pm in Finley 330

Tues. March 9 — Action for Women in Chile, featuring the film, "To the People of the World," from 2 to 5 pm in Finley 330

Wed. March 10 — Debate on the Equal Rights Amendment, from 12 to 2 pm. A panel discussion on sterilization abuse will be held from 2 to 5 pm. Both programs are in Finley 417

Thurs. March 11 — Readings by community poets from 12 to 2; a panel discussion on New York Women at 2; a musical festival (bring your kazoo, guitars, etc.) at 3; and a party (for women only) at 4, all in Finley 417.

Tax Service

Visit the Alumni Tax Service office for assistance by accountants in filling out your income tax forms. The office is located in Finley 434 and open Tues. March 9 and Thurs. March 11 from 6 to 9 pm.

English Dept. Awards

Each year the English Department distributes a number of awards amounting to about \$8,000. Most awards are competitive — manuscripts are submitted by students and judged by faculty committees. Deadline for all entries is March 16 at 12 Noon. For further information, contact the English Department.

Disco Dance

Pinky and Jay will be the DJ's at a disco dance to be held in Finley's Bittenweiser Lounge on Fri., March 12, 4 pm.

Meet the Evening Senate

Meet the newly elected Evening Senate in Finley's Bittenweiser Lounge, on Tues. March 9 from 7 to 10 pm. Pantomime, comedy, and refreshments are in the offerings.

Folk City Hootenany

Folk City (W 3rd St. off Sixth Ave.) is alive every Tues. night with music and comedy by amateur performers. Anyone can join the hootenany by picking up a number. At 7 pm. Who knows, you might just be lucky enough ones to catch John "Zodiac" Long strumming out his heart and soul [page 9]

Legal Aid Center

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.

Downhill Racer

Are you interested in bicycle racing or touring? Check out the CCNY Cycling Club on Thursday at noon in Downer 103.

Jag Sale?

Africa House will have a Jag Sale (clothing, plants, food) on Wed. and Thurs. March 18 and 19, from 10 am till 4 pm, in Finley 428.

Sephardic Ballads

A program of the Traditional Balladry of the Sephardic Jews with Dr. Joseph H. Silverman will be presented on Thurs. March 11 at 12 noon in Finley 121.

Children's Book Exhibit

As part of its observation of the American Bicentennial the City College Library will present an exhibit of important American children's books. The exhibition will trace the development of children's book publishing in America from its early dependence upon England, through its growing independence and originality in the 19th century, to the rise of the picture book in the 20th century.

Illustrators to be presented include A.B. Frost, Howard Pyle, N.C. Wyeth, Garth Williams, Wanda Gag, and Robert Lawson. The exhibit, which will be located in the entrance lobby of the Cohen Library, will last from March 6 to 20.

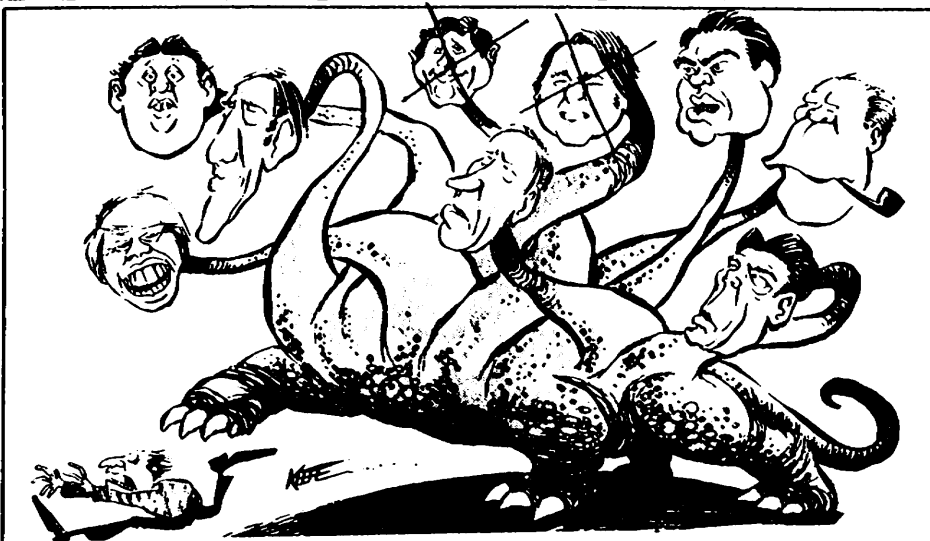
Adventure Stories

Boyle Masten mesmerizes with stories of adventure at the South Street Seaport Museum (165 John St. on Mon. March 8 at Noon.

Wanna Weed?

FPA presents a lecture/discussion with Steven Weed, who will speak on life in the closet with Patty, on Tues. March 9, 2 pm, in Finley 338.

Compiled by Marc Lipitz



FINLEY PROGRAM AGENCY

FILMS Finley Ballroom

Friday March 12 **Zardoz** starring Sean Connery 1, 3, 5, 7 PM

Friday March 19 **Butch Cassidy & the Sundance Kid** 12, 3, 6 PM

CONCERT Monkey's Paw Cafe

Tuesday March 9 **Rand Littlestone** folk - guitarist 2 PM

Tuesday March 16 **Irish Folk Music** 2 - 4 PM

Bittenweiser Lounge

Thursday March 18 **Soulas Caravan** jazz 12 - 3 PM

NEW NOVELISTS SERIES F325

Monday March 15 **Clarence Major** author of "No" 1 - 2 PM

POETRY F330

Wednesday March 10 **William Packard** author of "Voices - I Hear Voices" 12 noon

THEATRE Monkey's Paw Cafe

Thursday March 11 **Harlem Jazz Opera Society** 12 - 2 PM

DISCO Bittenweiser Lounge

Wednesday March 10 sound by **Gregory DJ** 2 - 5 PM