



## The Observation Post

Vol. 61 No. 1

The City College

Monday January 24, 1977

## WHAT'S HAPPENING

### Book Exchange

The Day Student Senate is organizing a book exchange beginning on Thursday, Jan. 27th in Rm. 331 Finley. For more information call 690-8175/6.

### Science Library Closed

Due to registration, the Science Library will be closed during the week of January 24th. The library staff will be at work and may be contacted at 690-8246 or 8244.

### Learn A Craft

Want to learn how to design your own T-shirt? Drop into Finley 350 where you can get free instruction in silkscreening, leathercrafts, needlecrafts, and stained glass. Workshops are open Monday thru Friday, 11-4:00 P.M.

### Attention Freshmen

The Urban Legal Studies program of CCNY is accepting applications until Jan. 31 for Fall admission to their integrated joint degree program (B.A.-J.D. with New York Law School.) For more info and application forms contact the ULS in Shepard 226 or 117, or call 690-5429.

### Harmony Coffee House

The Harmony Coffee House, operated by former City College students, continues its Friday night series of blues and folk acts at the ivy-covered church on 189th St. and Bennett Ave., 1 block west of B'way. Admission is \$1.50, food and cider is sold, and the House welcomes guest musicians.

# Registration begins, tuition lines eased

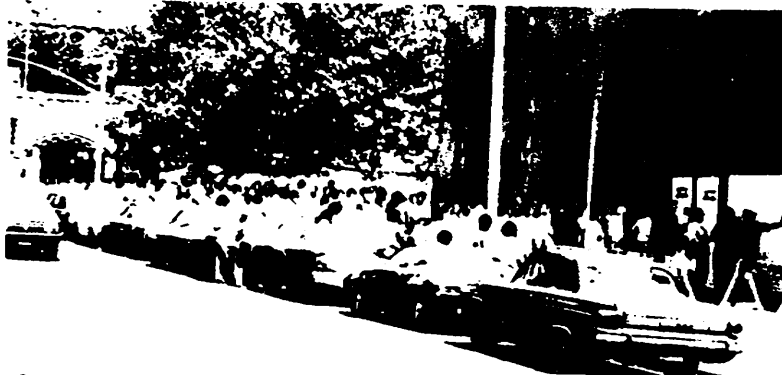
By MERYL GROSSMAN

If all goes according to plan, registration this semester will be quicker, easier, and in short, less of a headache for many students who had to contend with long financial aid and tuition lines last semester.

Seeking to minimize the confusion and ease the long lines which plagued registration last fall, the administration has been working closely with computer operators in an effort to get as many students as possible to a zero sum tuition bill, thereby speeding up the final process at the cashier.

According to Ann Rees, Dean of Student Affairs, financial aid information on eligible students has been improved, enabling officials to feed more accurate figures to the computer, which determines the amount of tuition each student must pay. Rees estimated that approximately 7000 students will end up with zero sum tuition bills as a result of combined financial aid in the form of TAP (Tuition Assistance Program) and BEOG (Basic Educational Opportunity Grants).

In addition, to alleviate overcrowding, special cashier lines will be spread out to handle students who receive some financial aid and pay the rest of their tuition in cash or checks, and also for those who pay the total



Students waiting to register stand on line outside Science Building last Fall. Long lines and short tempers contributed to the confusion that surrounded registration last term.

sum of their tuition bill. A "problem table" will be set up to provide help for students who have questions about their bills and to give information on financial aid and registration procedures.

As far as the other steps of registration go, procedures will remain pretty much the same as last Fall. A reduction in enrollment for the Spring term has forced many departments to cut back on course offerings and sections, making it harder for students to obtain

classes of their choice. CORE requirement courses in particular have been reduced, most significantly in the Biology, Art, and History departments. One example of a drastic reduction in the number of sections is Biology 3, which offered 26 sections in the Fall term and is now offering only 12. The Chairman of the Art Department, Mervin Jules, attributed the reduction of sections in his department to a low demand figure for CORE courses by freshmen, whose numbers

have been cut due to an overall decrease in freshman enrollment for the Spring.

The only department showing a significant rise in course section offerings is the Physical Education Department. One of the departments most severely hurt by budget cuts and retrenchment last Fall, Phys. Ed. courses are experiencing an average increase of 2 to 3 sections per course. Chairman Julius Shevlin said that the increase in sections was due to instructors and coaches volunteering to take on extra work loads.

## Enrollment of freshmen down this semester

The number of freshmen entering the College this Spring shows a marked decline of about 355 students from January 1976, according to figures released last week by the Office of the Registrar.

According to William Dibrienza, Associate Registrar for Undergraduate Admissions, as of last week the College sent letters of acceptance to 479 freshmen throughout the city. Out of that figure 293 were admitted to the SEEK program, 164 to the day session, and 22 to the evening session.

In contrast to those figures, the College last Spring admitted 836 freshmen, 433 of which were accepted to the SEEK program, 302 to the day session and 101 to the evening session.

Dibrienza noted that although freshman enrollment is usually down slightly during the Spring term, the number of entering freshmen this semester "should not be this low." He added that the number of transfer students entering the College is also down from last Spring by a significant amount.

The relatively small number of students entering the College this Spring contributes to the seemingly steady decline of enrollment here for the past year. Last Fall the number of students attending the College plunged below the 20,000 mark for the first time since 1969, when Open Admissions began.

Approximately 16,754 students attended the College this Fall, a figure which will be cut further this semester according to a spokesman for the Registrar's Office. Coupled with the decrease in entering freshmen and about 900 students who will graduate this month, enrollment for the Spring semester will drop by about 1000 students.

# Carroll urges new role for Committee

By MERYL GROSSMAN

Charging that the college's Community Relations Committee has "not effectively improved and maintained community relations," Vice President for Public Affairs Robert Carroll has suggested that the Committee "concentrate first on internal problems of racism, disrespect, and intolerance" as well as other problems plaguing the College population before attempting to solve outside community problems.

In a three page memorandum to the Community Relations Committee, Carroll pointed to "racial and class problems between blacks and whites within the institution itself."

"I don't think they can achieve their purpose if they don't clean up their own house," Carroll reiterated in a recent interview.

The Committee, headed by Professor Michael Guerriero (Education), is comprised of eight faculty members including Mr. Carroll, who is an ex-officio member without vote. According to Guerriero the Community Relations Committee was set up



Vice President Robert Carroll

in 1969 "to stimulate the faculty to do things for the community," such as developing educational, recreational and health programs.

Guerriero pointed to the College Community Children's Program, a tutorial service set up by members of the committee as one of the many programs the Committee is directly involved in.

"There are a hell of a lot of things this committee is doing and nobody knows about

it," Guerriero complained. But he also conceded that although the group had created a "greater awareness of community goals and aspirations and has enlightened the administration," the committee is still "not as effective as I would like it to be."

He mentioned lack of student participation and interest, (students are invited to serve as representatives on the Committee) as one of the many problems facing the group. "Students help to keep us close to significant points of what we are dealing with," Guerriero asserted.

Responding to Carroll's suggestion that the Committee concentrate on problems within the College, Guerriero said that he hadn't met with Carroll to discuss the memorandum and wasn't sure of what Carroll had meant by his suggestion.

However, Carroll made his stand quite clear in the interview, stating that "Too many people in the community know how difficult it is to come to grips with our own problems."

"We have to get rid of the cannibalism on campus and get credibility first," Carroll said.

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Tue. Jan. 25	9-7
We. Jan. 26	9-7
Th. Jan. 27	9-7
Fri. Jan. 28	9-5

## CITY COLLEGE STORE

FINLEY STUDENT CENTER (Ground Floor)  
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### 1st WEEK CLASSES (Subject to Change)

Mo. Jan. 31	Holiday
Tue. Feb. 1	9-10
We. Feb. 3	9-9
Th. Feb. 4	9-9
Fri. Feb. 5	9-5

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E.P.S. 6 OCEAN ENVIRONMENT 4 hrs 4 cr  
E.P.S. 7 WEATHER AND ATMOSPHERE 4 hrs 4 cr  
E.P.S. 17 INTRO. TO METEOROLOGY 5 hrs (incl lab) 4 cr

# Medical care at Logan poor

By ORLANDO RAO

Complaining that medical services at Arthur Logan Memorial Hospital are inferior, the Student Senate has pressed the College to begin using another hospital for emergency medical cases.

Apparently spurred by a recent report stating that a College student was given inadequate and hasty care at Arthur Logan, the Senate's actions have forced the administration to begin working out plans for emergency medical care with St. Lukes and Harlem Hospitals. Until final plans are worked out, emergency cases will be taken to whatever hospital responds to the 911 police number, according to Israel Levine, Director of Public Relations.

Complaints against medical services at the bankrupt Arthur Logan Hospital reached a peak last month when a student at the College was taken there after complaining of abdominal pain. The student was examined and told he was suffering from 'gastric distress.' After giving him a pill to relieve the

pain, hospital officials released the student. The next day, at the College, the student again complained of abdominal pain and was sent to Columbia Presbyterian Hospital for treatment. At Columbia the student went into a coma, and it was later discovered that he had an ulcer and not 'gastric distress,' as Logan officials had previously diagnosed.

Last term the College began to send emergency cases to Logan because, according to Francina America, the lone nurse at the College's medical office, "For all intents and purposes this was a good arrangement since the hospital is located outside of the South Campus."

The Student Senate is also pushing a compulsory medical insurance program for all students at the College. The Senate has suggested this plan so that all students will be able to receive proper medical care if the need arises. Presently, students can purchase medical insurance through a voluntary program offered at the College. However, a referendum of the student body is needed for



Examining room in Medical Office, now empty after budget cuts erased six College doctors, further limiting services.

the acceptance of such a program according to Ann Rees, Dean of Student Affairs.

Students are unable to get proper medical care at the College because of budget cuts which eliminated six doctors and left only one nurse working in the Medical Office.

# Core revisions uncertain as meetings go on

The future of the current Core curriculum still remains uncertain, at least for the time being, as meetings between the Faculty Council of CLAS, administrators, and faculty members continue.

Whether the recommendations made by the Faculty Council will be accepted and, if so, how they will be worked out by various departments seems to be the main issue now.

Those recommendations include a 36 credit requirement in the humanities, social sciences and sciences as opposed to the current 42. Each student would complete 30 of the 36 credits in their freshman and sophomore years and the remaining 6 in the last two years.

In addition, the Faculty Council has proposed the development of a "two-track core," one a "disciplinary core A" and the other an "interdisciplinary core B," which would be offered on a three year experimental basis with limited enrollment.

A disciplinary core A would offer standard courses in the humanities, social sciences and sciences, while an interdisciplinary core B would offer more innovative courses such as "Literature and Human Values" or "Cultures East and West." According to Prof. Simon Shafel (EPS) secretary of the Faculty Council, the science department has already worked out three interdisciplinary courses it plans to offer. Each of the courses, Life Science, Physical Science I, and Physical Science 2, will deal with the interaction of science and society. The Humanities and Social Science divisions have yet to work out their interdisciplinary courses.

First established in 1969, the Core requirements have never been popular among most students at the College.

"I think they should change it," said one 21 year old junior. "It's outdated and ridiculous to have to take all those courses."

Another student, Stewart Brady, said that he felt the Core requirements "are useless for the most part because most people take easy core courses like all music or all art courses."

A final decision on the recommendations for a new core curriculum will be reached within the next few months, according to Prof. K.D. Irani (Philosophy). The Faculty Council will resume their meetings in two weeks.

# Coop-Ed brings experience

By PAULA GUBALA

"I read and I forget. I see and I remember. I do and I understand." This is the slogan of the Cooperative Education Department at City College, a slogan implicit in the product it is selling: work experience.

Why an article on work experience? We're here to learn, absorb knowledge. But knowledge towards what purpose? Knowledge to prepare us for the future? — or knowledge for the sake of knowledge; knowledge eternal; knowledge forever... Graduate and then join the unemployment line. Not me! I want to make bread someday. That's what it's all about.

"So, Miss Gubala. You want a job as a writer? Well, show me what you've done... I see. All you've written are these term papers. I'm very sorry. Come back and see us when you've had some experience."

I've always wondered how people gain experience if no one will give them their first job. Sounds like a "chicken and the egg" routine. Fortunate people are just born with experience, I guessed. I knew I wanted a career in media and communications, but I didn't know where to start. I began to realize that four years of writing an endless number of term papers and reading textbooks that more often than not turn you off are not the

best way to prepare for a competitive job market — and that's where Cooperative Education comes in.

When Tommie Lehman-Wilzig, Assistant Director of Programming at Teleprompter Cable TV, spoke in my English 51 class (Introduction to Communications) and invited students to participate in an internship program — four hours a week with credit — I eagerly signed up. My internship at the small, tight-knit St. Nicholas Ave. offices of Teleprompter Cable provided me with a comprehensive view of the operation of all major departments. I assisted with studio production, designed logos for Channels C and D, wrote occasional public releases and ad blurbs for broadcast, and learned about the legal problems revolving around Public Access TV — such as obscenity and advertising.

But the major part of my internship was in the area of programming. Programming, I learned, depends largely on maintaining a good rapport with producers, further demanding attributes of a gracious information center. Dispensing information requires first gathering information. It was precisely this interaction which was the most helpful in "getting to know the business." Public Relations, turned out to be the real name of the game.

I learned more than the obvious from my Cooperative Education: Through the guidelines set by the Career Development Department, I developed a clearer definition of my own work values. I discovered that the advantages of working at a small operation (you can get your fingers in all the pies) can also become a disadvantage (the smallness has built-in limitations). I was not paid for my work — the priceless reward of my effort was experience.

The College's Office of Career Counseling and Placement in Rm. 423 Finley Center (Tel. 690-6789) is in the process of setting up a Program for Experiential Education which will include Cooperative Education, College Work-Study, and nation wide internship and volunteer opportunities. For information on jobs speak to Ms. Rita Liegner, or Ed Evans (Rm. 104 Finley).

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# The Observation Post

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FREDERIC R. SEAMAN  
Issue Editor

MERYL GROSSMAN  
News Editor

PAUL DABALSA  
Arts Editor

MARI ALPHER  
Photography Editor

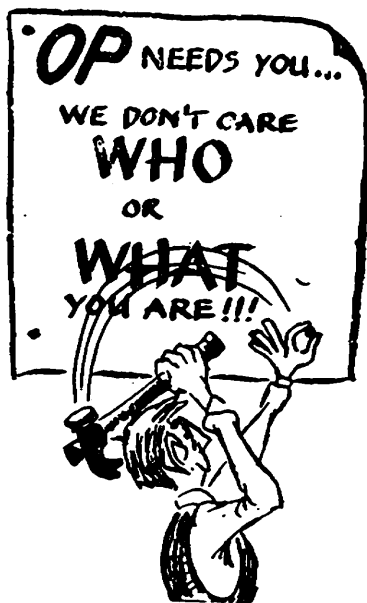
MARC LIPITZ  
JOSEPH L. LAURIA  
Associate Editors

PETER J. RONDINONE  
FRANKLIN S. FISHER JR.  
Contributing Editor

STAFF: Joe Bertuna, Jeff Brumbeau, Ed Casey (Advertising), Tony Lee, John Matalbes, Edner Pierre-Louis, Orlando Rao, Michael Rothenburg, Leo Sacks, Migul Angel Vazquez.

CONTRIBUTORS: Louis Bono, Cynthia Constantine, Sam Felberbaum, Robert Housman, Richard Landesman, Brenda Stahl, Linda Tillman, Harold Vaughn, Ron Wentzek, Zizi Zaharowitz.

The Observation Post, The City College of New York  
Finley Student Center Room 336. Phone: 690-8182,83  
FACULTY ADVISOR: Barry Wallenstein (English)



## BOOK EXCHANGE

Did you spend \$30 or \$40 on books last semester?  
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# We need the Test

By MARY ELLEN McMANUS

The Student Senate's recent action concerning a Two Years College Skills Test demonstrates a certain shallowness and disregard for the fate of C.C.N.Y. students. It seems the Senate has taken a stand against the test. According to an article in the December 10th issue of OP ("Opposition Begins to Mount For Two Year Skills Test"), Senate President Cheryl Rudder reportedly hinted that plans were underway for a massive propaganda campaign against the test, and Senate Treasurer Hugh Lawrence was quoted as saying, "At this point we cannot ask students not to take the test, we must tell them not to." OP also ran an editorial against the test. Both the article and the editorial were adamantly opposed to the planned test, yet they gave only flimsy, whining explanations for their opposition.

Before the students of City College succumb to any Senate propaganda, or let themselves be "told" what to do by people like Senate Treasurer Lawrence, they should attempt to consider just what is involved with the idea of a Skills Test. Something along the lines of a Skills Test is necessary at this point if City College is to retain any respect within the academic world.

Human beings can, at times, be very weak-willed, and this softness, possessed by both faculty members and students alike, can cause the value of a CCNY degree to wither and disintegrate. I'm referring to teachers who allow themselves to be defeated by an overwhelming number of unprepared students and to those students who just won't put out the energy needed to remedy their unpreparedness. These are understandable reactions to the frustrating pressures of remedial tasks, but the poisonous combination of these weak-willed teachers and students will result in poorly taught courses, a substandard college and uneducated graduates. We, the prospective graduates, will hurt the most.

I've personally seen defeated teachers and

Letters

## About that cover...

We would like it to be known that as members of this newspaper's Managing Board we find the 'Graffiti Cover' of our Dec. 22 issue objectionable and in bad taste. Faced with a last-minute shortage of news copy, editors Joe Lauria and Peter Rondinone took it upon themselves to create the cover at this paper's printer's after the other editors had left.

While we do not believe this "Lauria-Rondinone Production" was a deliberate attempt to insult our readers and staff, but we do think it reflects a curious lack of journalistic judgment. We apologize to the student body, in particular to those students who were offended by the references made about them on the cover.

FRED SEAMAN MERYL GROSSMAN  
MARC LIPITZ MARI ALPHER  
PAUL DABALSA

## It isn't 'City'

To the Editor:

I read with much interest Mr. Rondinone's article, goof or whatever, "Open Admissions Students Are Not Dummies" (OP Vol. 60, No. 6, Dec. 10, 1976). Great. My one disappointment was to see Mr. Rondinone's errors in spelling and punctuation — things like that just give ammunition to people like Professor (Geoffrey) Wagner.

As one who has left City for a "name" school, and will be able, I am told, to get into almost any grad school on this "name" alone, I can still see what I'm missing by no longer being at City. I love the place I'm going to now. I'm learning, the students are serious, the teachers really care, etc. But it's not City! I spent two of the most fantastic years of my life going to City. I learned a lot. (I'll always remember reading Dostoyevsky for the first time, seeing Edvard

degenerate standards in calculus, English and psychology courses, I'm sure the whole school has been affected. This is inevitable. The responsibility of dealing with unprepared students is left wholly up to the individual student and teacher.

One way to take this crushing load off the faculty and to motivate the student is to institute a rigid, impersonal standard, like a test. This standard should not be very difficult, but it should prevent unprepared students from sliding through graduation, into oblivion, and dragging the college body with them. Most of the students I know are sweating for their degrees, they will deserve them, and they deserve to be respected for earning them. These students would have no difficulty passing a simple standardized test designed by their department of specialization. Senate President Rudder claims that 10% of the student body will fail. Those students who cannot demonstrate college level skills deserve attention and remediation and should not be allowed to graduate. Those who are not willing to work for basic college skills are like weeds, and should be pulled out of the school.

The negative attitude of the Student Senate and OP only encourages the degradation of City College. Instead of opposing everything the administration does and crying about how minorities are being oppressed these organizations should realistically face the fact that City College may be teetering toward the failure of an ideal, but with a little restraint it could emerge as a unique and successful school. A school where all classes and races compete equally. Let's utilize our human qualities of ingenuity and control for our weaknesses.

Open admissions was a positive idea, it attempted to show human sensitivity. If this sensitivity can be tampered with iron-clad academic standards, CCNY could produce a revolutionary line of graduates.

Toughen up, representatives of City College, when quality is demanded, it can be delivered.

Munch's "The Shriek" for the first time.) I ran on the track team. I made some of the closest friends I have at City. The people have to be the most beautiful thing about the school and the most important reason for keeping the school going, for not letting it be destroyed by circumstances, by financial troubles, by political chess games.

I visited City the other day. I met some friends, looked in at the track team, sat in on an art class, and wandered around Finley. I felt as though I had come home.

To everybody at City, I wish you happiness and can only hope that City and the entire CUNY system will make it through the present crisis.

Peace,  
MARY HART  
St. John's College  
Annapolis, Md.

## Collection shelved

To the Editor:

In the OP of October 6, 1976 Richard Landesman interviewed the Deputy Librarian, Professor Robin Villa about the recently received library of the Metropolitan Applied Research Council (MACRC). At the time, the collection was stored in boxes at the back of the Reserve Room in Cohen and your headline and your headline was "New Library Books May Never Be Used."

I am very pleased to report that the New York Foundation has awarded us a grant of \$20,000 to support the work of sorting, cataloguing and indexing the MARC books and archives. The work will begin early in 1977 and we expect the books to be in our catalog and on our shelves before the end of the spring term.

Sincerely,  
VIRGINIA N. CESARIO  
Chief Librarian

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By MARC LIPITZ

They tell me that 1977 is already here, which is bad news because I'm still getting used to saying 1973. But progress is progress, and now that everyone else has been given an ample head start, here are my predictions for the coming year:

- Mark Moore, a convicted murderer on death row in Texas, will seek to one up Gary Gilmore when he asks that his execution be carried out by driving him in a black convertible through Dallas Daley Plaza so that he can be shot by a lone nut.
- Attorney Mark Lane will go on a nation-wide tour to challenge the lone nut theory.
- A new House Select Committee on Assassinations will report that the CIA withheld documents which indicate that Moore's shooting may have been the work of Fidel Castro.
- President Carter will appoint Greg Allman director of the Food and Drug Administration.
- Muhammed Ali will dramatically emerge from retirement to fight unknown heavyweight Cyrus Valentino, 47, ranked number two in the Bronx, atop the World Trade Towers at three in the morning. Ali will be mortally wounded when a glancing blow sends him over the edge but will retain his title with a unanimous 8-6-1 decision. "I been robbed," Valentino will cry.
- After appearing nude in the centerfold of her new album, "The First Lady of Song With The Boston Pops," Joan Baez will go on the Tonight Show and tell the American public, "I'm still a member of the new-left, baby."
- Attorney General Griffin Bell will seek to dispel charges that he is a racist when he hires Andrew Young to work as his valet at one of his white-only Georgia country clubs.
- John Kennedy's brain, long missing from the Smithsonian Institute, will be found in an East Side Manhattan apartment where a corpse-cult inspired by Oric Bovar claims, "Its color improves everyday."
- After a series of nuclear accidents in major cities across the nation within a period of a week, energy czar James Schlesinger will appear on national television and explain that such mishaps are "the price we must pay for progress." After the speech, he will be hailed as a national hero.
- By Christmas, the "in" gift around town will be a glow-in-the-dark baby.

# PREDICTIONS FOR 1977



• Excerpts from a forthcoming book titled "The Final Days," will reveal that City College President Robert Marshak weathered the latest budget crisis by walking the halls of the Administration building, drinking heavily, talking to portraits of former College presidents, and praying on his hands and knees with then Provost Egon Brenner.

• A new investigation into the death of Abraham Lincoln will exhume the late President's body. Castro will protest that he never even heard of Honest Abe.

• After eliminating the History, English, and Romance Language departments, President Marshak will assert that he discarded the liberal arts program because, "The rest of the country has gone to the right, and City College has always been a leader, not a follower."

• Citing a lack of adequate funds, the College will scrap its plans to erect the North Academic Complex, and will instead construct an outdoor stadium to be used by the school's athletic teams, ROTC squads, and for students to "eat, relax, and enjoy a quiet game of frisbee."

• Columnist Earl Wilson will disclose that an unnamed Hollywood starlet is having an affair.

• A new television series based on the life of Patty Hearst, starring Tina Louise as Patty, Jim Backus as William Randolph, and John Astin and Caroline Jones as the Scotts, will become the number one show in the nation. On the first episode, Donald Defreeze (Cinq) — played by Nipsey Russel — will lock himself in a closet with Patty to prove that blacks don't smell funny.

• In a later episode, Patty stirs up laughs when she confronts Defreeze with startling new evidence that he was on the L.A. Police Department payroll.

• Oceanographer Jacques Cousteau's attempt to prove the viability of Noah's Ark will be aborted when he is fatally attacked by a Brindled Gnu as he tries to gather two of every living species into his Le Havre apartment.

• The day before marijuana is legalized, Steven Weed will copyright his name.

• The Reverend Sun Myung Moon will purchase outright the New York Times.

• Australian publisher Rupert Murdoch will reveal that his recent New York acquisitions were part of an overall strategy to purchase the controlling stock of The Observation Post. He will then appoint Monty Hall editor-in-chief.

*The writer was last seen on Mt. Ararat, Turkey, working as a scriptwriter for King Kong vs. Grizzly, a Sun Classics production scheduled for New York release this Fall.*

## A day in the life of a medieval 'serviteur'...

By MARI ALPIER

Getting invited to a Medieval Feast thrown by a millionaire in a cathedral is no easy feat! You have to have a high social position, fortune or fame — sometimes all three. Since I have none of these attributes and I'm not very good at crashing parties, I enlisted as a "serviteur" (medieval jargon for waitress) at General Motors heir Stewart Mott's annual Feast, held in St. John's Cathedral on Saturday, Jan. 15. Dr. Madeleine Cosman, Director of the College's Institute for Medieval and Renaissance Studies and friend of Stewart Mott, organized the feast, and students at the Institute were recruited as serviteurs. I wasn't a student at the Institute, but secretary Marion Fegan was eager to sign me on anyhow (I think it was my black cape and beret that did it). Twenty five dollars for a few hours work, we supply the costumes and there'll be plenty to eat, she said, it'll be great fun. I agreed. A Medieval toast complete with costumes, medieval food and entertainment amidst the overpowering architecture of St. John's Cathedral promised to be some evening!

At 2:30 PM I arrived with my kid brother Bruce who was also hired for the evening. We were pointed in the direction of the dressing room where a long rack of rented costumes hung ready to transform us from 20th Century college students into Medieval servants. I chose a long green velvet gown, Bruce a black velvet caitan with

### ...or, how to crash a millionaire's party



silver threads that left him looking like Merlin the magician. After several rehearsal runthroughs of our procession into the main dining hall that would begin the festivities, we were fed some parsley bread and burgundy wine. The plans to feed us before we served the guests had been changed. It was bread and wine for now, and someone was going out for pizza.

We were all rather disappointed, since pizza just didn't fit in with the intended Medieval atmosphere, but we were hungry enough, dipped our fingers into the runny mess, trying to avoid mingling sauce with velvet.

The guests began to pour in at 5:15, passing by us serviteurs with our dripping pizzas in hand. One or two of the guests were about to join in, but they were whisked away to the meeting room, where tables laden with pints of mead (a honey-flavored, medieval wine) awaited

them. The hall became wall to wall elite. Gloria Swanson came dressed in silver like a well preserved Rolls Royce Silver Cloud. Norman Mailer and Tammy Grimes were there and Bella Abzug arrived fashionably late, wearing a very unmedieval hat and dress. Knights in armour, sisters of mercy, queens and kings (a great way for an ego to take a ride) jesters, swordsmen, King Lear's (and Queen Lear's?) but not a eunuch in sight (at least not so any one would notice).

A bag lady wandered in from the street along with a guy who reminded me of Foster Brooks, the hiccapping drunk comedian, only he wasn't putting on.

At 6:15 we ushered the guests upstairs into the main dining hall. A lantern announced our procession into the hall, our hands laden down with trays filled with strange looking food concocted according to recipes from Dr

Cosman's book, *Fabulous Feasts: Medieval Cookery and Ceremony* (nominated for a Pulitzer Prize). We stood before Stewart Mott, as he sat in the dais keeping a watchful eye over the ceremony. Madeleine Cosman, who officiated the ceremony, gave the signal for the festivities to begin. Between the four courses of medieval fare that were served, jugglers, swordsmen, minstrels and musicians entertained the guests.

Everywhere one looked there seemed to be t.v. cameras and 3 Nikkors draped around the bodies of roving photographers. Somebody should have warned me. I thought aloud as a T.V. light nearly blinded me while I tried to graciously deliver my tray. I had had no idea this event was of such importance.

"Sure," a fellow servant told me, "this guy is way up there. He's worth millions, gives to a lot of

offbeat causes, and I guess this must be one of them. He does it every year."

Stewart R. Mott. The name sounded familiar. I thought a minute and then remembered he was the guy I'd read about with the farm on his penthouse roof. Neighbors had petitioned against him because of the livestock Mott allegedly had grazing up there. A rather eccentric man right after my own taste. The bourgeois atmosphere lifted and I began to enjoy myself, soaking in the bizarre atmosphere this philanthropist millionaire liked to surround himself with.

We mingled with the guests, serving them dried pears and ginger, and seeing to it that their glasses were always full. After dessert, I helped wheel in a giant marzipan cake out of which jumped a smiling juggler who performed some amazing feats. The evening of feasting was brought to a close with a candle snuffing ceremony, and Mott rose from his seat, inviting the guests (over 700 of them) to his home for brunch the next day, and to a party that evening.

Later on, we all treaded through the snow in our street clothes once again, to attend a performance of the Play of Daniel in the Cathedral, a beautifully staged production sponsored by Mott and The Friends of Music. Everything was heightened by the inspiring surroundings, and the audience was so hushed you could have heard a unicorn drop.



# James Montgomery Band steps out in style



James Montgomery

Photo by Pam Johnson

By PAUL DABALSA

If it were somehow possible to cash in artistic integrity, The James Montgomery Band's financial troubles would be resolved instantly. These seven musicians from the Boston area are strongly committed to traditional rhythm and blues, and like so many early purveyors of the form, they have collectively paid more than their share of dues. All of the last year, for example, was spent gigging around the New England area, searching for a new label after having their Capricorn agreement terminated for commercial reasons. Fortunately, Island Records chose to sign them, and with the wealth of material accumulated during their absence from the studio, JMB was ready to enter Sea-Saint Studios in New Orleans along with producers Allen Toussaint and Marshall Sehorn, and lay down eight funky new tracks.

It is no coincidence that this latest recording — their third — adopts the first-time-out policy of featuring only the band's name as the title of the album. Apparently, Island Records wants the new album to represent a fresh start for

JMB. As for the music on the grooves, there are no signs here of an attempt to reach a wider audience. The record continues in a similar vein as the earlier ones, offering the same kind of contagious R&B excitement.

*First Time Out*, the band's initial effort, was released in the fall of '73. Only half of the songs were originals, which is indicative of their repertoire up to this day. The album captured the band's hard-driving barroom sound and presented them accurately as a good-time band.

The following summer brought with it JMB's second album, *High Roller*. Again there were no disappointing tracks, and this time only three of the ten compositions (Otis Redding's "Ten Page Letter," Allen Toussaint's "Brickyard Blues" and the Dan Penn/Roger Hawkins composition "I Can't Stop") were not originals. The small fanatical constituency which JMB had created through heavy touring, ran out and bought the albums since both lps were considered strong assessments of the James Montgomery sound. However, the number of fans was small and mostly confined to the New England area, and since both

albums went nowhere commercially, Capricorn Records dropped JMB from their roster of artists.

At about the same time, lead guitarist Peter Malick left the band to pursue a solo career in Las Vegas casinos. This left JMB without a label and without a lead guitarist. The first step was to recruit guitarist Paul Lenart and saxophonist David Woodford, and the next was to come to New York for a contract. They were booked at Max's Kansas City for three nights, but during the very first set one of the roadies got into some fisticuffs with a member of the obnoxious crew at Max's. The band walked out after the set, and did not return.

The situation which then confronted JMB was doubly troublesome — having to find a record label to support them while integrating two new members into their ranks. One of the bright spots on the new album is that Lenart and Woodford finally seem absorbed into the James Montgomery machinery. They have blended in so well, in fact, that the departure of Malick, which at one point seemed crucial, is now irrelevant.

The James Montgomery Band is just as uncommercial as its two predecessors, showing a genuine passion for the music performed without really worrying about marketability. This has not brought them much public recognition, but it has earned them artistic respect. JMB understand that aesthetic and commercial success do not necessarily accompany each other, and that it sometimes is difficult to achieve one without having to forget entirely about the other. A band as uncompromising as JMB is peculiar by today's standards, and this might well add to their appeal.

What more qualifications does a band need besides the fact that they're a hard-working and thoroughly professional group of musicians? In concert, they work up a sweat on every number, a sweat that is fully represented on their albums as well. Just listen to "City Music," "Stoop Down," "Steppin'" (*Out in Style*), and Huey Smith's "Don't You Just Know It," off the new album. Billy Mather's throbbing bass jumps off the grooves, while Montgomery's harmonica workout and Woodford's sax performance turns "Steppin'" . . . (*Out in Style*) into a funk explosion. There are not many bands around today as naturally tight as JMB.

These musicians have never aspired to be more than a respectable bar band, and I'm not sure they can relate to success in the magnitude of Peter Frampton. They record for posterity, as an outlet for their skills, and for those fans who can't make every gig. To JMB, albums are not product, but merely a reflection of achievement. This latest album is likely to go unnoticed just like the others, but dollar sales do not affect musicians with something more powerful — artistic integrity. I hope JMB won't ever find themselves without a label again, and that record company executives will realize that aesthetics and pride in one's work are just as important as marketability.

## Blondie plays seductive rock n' roll

By PAUL DABALSA

The arrival of Blondie's first album marks the start of a new year that is guaranteed to find an unusually great number of New York street bands presenting themselves on vinyl. Already, The Ramones have released their second collection of prime rock n' roll, while still to come are new recordings from Television, Talking Heads, The Dictators, The Planets, Mink DeVille and Iggy Pop. And if you wish to think in general punk-rock terms, Britain's hottest entree in this category, Eddie and The Hot Rods, will release their first American album on Island Records sometime in March. The record, incidentally, will be followed with a full promotional tour of the States.

But getting back to Blondie's new album, let's just say that the New York music scene has spawned another major new group. Unlike most other bands to emerge from the Bowery punk-rock scene, whose reputations were inflated well before they were put to the test on vinyl, Blondie has chosen to remain somewhat obscure until now, allowing their record to do the impressing, which it certainly does. What sets Blondie apart from most of her punk counterparts is less flash and more substance.

The band consists of Deborah Harry, the group's namesake and inspiration, guitarist Chris Stein, bassman Gary Valentine, Clement Burke on drums, and James Destri on keyboards. Harry is a colorful vocalist whose musical influences include The Shirelles, The Ronettes, The Shangri-Las, and The Crystals. On the album, Harry is responsible for two of the tracks, while collaborating on four others. Of the remaining five songs, three were written by Chris Stein, and two by James Destri. Yet even these seem constructed to accommodate

Harry's distinctive vocal style, resulting in a very homogeneous, flowing album.

Blondie accomplishes everything a newcomer can hope for on their first record. They have pinned down and defined a style of their own as Harry has taken the Shirelles/Ronettes/Shangri-Las/Crystals sound, tempered it for the seventies and ultimately turned it into her own stylistic trademark. The presence of several other influences helps keep the sound fresh and interesting. Patti Smith has popularized the role of a female rocker, and now Harry will expand this role, inevitably winning the hearts of a sizeable audience in the process.

The new album is most remarkable for not including a single stinker. Every track is memorable either for Harry's vocal twists, a compelling instrumental passage, or for a simple catchy beat. Then there's the benefit of Richard Gottehrer's and Craig Licon's clean production which

illuminates all of the tunes. Harry's voice surges forth with an immediate seductiveness which threatens to result in swarms of young boys suddenly popping up in the front row at her future concert appearances.

The majority of tunes on the album are variations on teenage love affairs, as in "A Shark in Jets Clothing":

I always had my eyes on you,  
But you came from across the line.  
I had to make time to see you,  
But you had to pay the fine.  
All the boys on my side knew,  
That you were a Shark.  
If you were found on the border line  
You'd be shot in the dark.

The album draws most of its power, however, from its irresistible melodies. Harry is in total control, with her voice mixed well out front of a guitar-bass-drums backbeat. Destri's keyboard work is prominent throughout, and is used effectively to establish the

melody in most of the songs by pushing through and then weaving in and out of the pulsating rhythm. It is Destri who actually leads the band through the different songs (especially "X Offender," "A Shark in Jets Clothing," "Little Girl Lies," and "Rip Her to Shreds") as lead guitarist Chris Stein prefers to supplement rather than command the individual tunes. Destri shows restraint by putting the edge on the songs without becoming flashy or excessive in the process. His cohorts perform efficiently, and come across as skillful, conscientious instrumentalists.

Blondie's formative signs can be traced back to 1972 and a different band known as The Stilletoes. This band, which lasted two years, also purveyed the sound of sixties' girl groups, with a lineup that included three female vocalists (including Debbie) backed by a basic rock n' roll ensemble. When The Stilletoes disbanded, Debbie continued

(Continued on Page 8)

On their new album, Blondie accomplishes everything a newcomer can hope for



# Noah's Ark: filmmaking sinks to new low

By MARC LIPITZ

The gum under the seat had somehow gotten stuck in my hair. An errant Root Beer Barrel had just strip-mined the two-hundred-dollar dental job on a lower left molar. The bony ankle of some acrobat having an orgy in the row behind me was sticking in my right ear, while a phlegmy voice whimpered, "Oh Aurelio, again... again..." Fer chrissakes, what the hell was I doing at the RKO Coliseum watching Noah's Ark on a torn screen the day after New Year's?

Christmas week had begun with a trek over to CBGB's, Patti Smith's alma mater down in SoHo, where the rock is strident punk, the audience neo-bizarre, and a Miller \$1.35. It's a good spot for those seeking refuge from the banalities of the hyper-commercialized rock culture. But when I later read in the Daily News that their resident

## 'Mikey & Nicky' is a penetrating character study

By ED CASEY

Let the disaster movies, police dramas and killer-shark shockers be damned! *Mikey & Nicky*, Elaine May's latest film, is a sensitive, insightful treatment of a subject Hollywood has sadly neglected — the struggles and conflicts of the common people.

The film is an engrossing study of the love-hate relationship between two racketeers who seek some form of lost humanity in their long-standing companionship, their marriages, and their environment.

The film opens with Nicky (John Cassavetes) — a psychopathic, belligerent crook who treats his wife, lover and best friend Mikey (Peter Falk) with equal contempt — hiding in a hotel room after double crossing his boss, who has put out a contract on Nicky's life. Out of desperation, he phones Mikey, who soothes his friend's frayed nerves and draws him out of hiding. Unknown to Nicky, he is being set-up by his best friend Mikey.

What develops is a cat-and-mouse chase as Nicky eludes the traps set by his chum. This effectively builds suspense and tension into an absorbing character study highlighted by caustic and humorous dialogue.

John Cassavetes is superb in the difficult role of a selfish character who senses the end and then vainly attempts to retrace his life. Peter Falk gives an equally captivating performance as an insecure mobster torn between the deadly duties of the underworld and his affection for his long-time friend.

Although all the action in the film takes place during one night, it took director Elaine May nearly eight years to write, shoot and edit the staggering 1.4 million feet of film down to the present ten thousand feet. *Mikey & Nicky* marks a far departure from ex-comedienne May's previous mediocre light comedies, *The Heartbreak Kid* and *A New Leaf*, and should establish May as one of the important women's cinematic directors of the American cinema.

three-chord band, "City Lights," are "the Stravinsky of rock," I knew I had taken a wrong turn at Bleecker St.

Perusing the G-rated movie section of the *News*, I circled *The Shaggy DA*, *Across the Great Divide*, and *Noah's Ark*. Ah, Noah! Some huckster may have spent \$17-million to hawk *King Kong*, but those television commercials about the lost Ark had me really thumbing my suspenders.

Unfortunately, the film footage shown in the TV ads turn out to be the highlight of this simplistic study of the Biblical flood story, a famous tale that appears in the historical writings of a large number of cultures.

What may have seemed like a cataclysmic deluge to those inhabiting Mediterranean islands and coastal regions could very well have been the effect of the receding ice age of about 10,000 years ago. Rather than pointing to an ice age, however, producer Charles Sellier (*The Life and Times of Grizzly Adams*) attempts to prove that a flood resulted from a shift in the earth's axis.

The method of proof here, like that used throughout the film, is unconvincing and on the analytical par of *Reader's Digest*. During a mock interview, some half-dead astronomer emeritus from Tennessee acknowledges the possibility of an axis shift, and although that in itself is a real possibility, no supporting data or opposing views are presented.

Most of the evidence in this film is presented in an equally shoddy manner. Using a newsreel style, the



Noah talks to the animals.

film is narrated by Brad Crandall, a sincere, scholarly-looking Sebastian Cabot type who does most of his talking from a study while he tumbles through many textbooks.

The film argues that the remains of Noah's Ark are imbedded in the snow and ice some 14,000 thousand feet up in Mount Ararat Turkey, near the Russian border. In addition to eyewitness accounts of those who have never seen the Ark, the film boasts that it presents actual film footage and still photographs of the craft. However, the photographs shown on the television ads turned out to be a set designer's recreation of "actual films" which the producers claim have either been lost, stolen, or withheld by the U.S. Government. Furthermore, according to publicity handouts, the so-called documentary study was filmed not in Turkey but somewhere in Utah.

Those photos that are shown indicate only that there is some structure on Mount Ararat that is made of 5,000 year old wood. That much is revealed by satellite probes and samples of wood that have been brought back for study. Unfortunately, we are told, political strife between Russia and Turkey have pre-empted further expeditions, at least for the time being.

The film's only respite from scientific ramblings is a re-enactment of the Noah story. Noah, who could easily have been the cameraman's father-in-law (considering all the acting he did), grunted about two sentences throughout the entire sequence. The part in which the townspeople mock Noah, was staged by standing a dozen or so sheepish-looking extras dressed in togas against a wall and having them laugh madly. When it rains, they do a heck of a

lot of crying. "Noah's Ark" is produced by Sun Classics, a subsidiary of Schick. By feeding computers a steady diet of public opinion samples, the film company receives a print out on what the market is ready to eat up. Previous computer brainstorms include *The Outer Space Connection* and *The Life and Times of Grizzly Adams*, the christmas story of a suicidal nut who lives among bears.

Needless to say, "Noah's Ark" ruined the rest of my vacation. Even the RKO Coliseum had changed from the days when we would sit in the balcony and shower the theater with pop corn and Ju Ju Babies. Evil weed was the new goody being tossed from the rafters, and the old kindly matrons in their orthopedic shoes have been replaced by stogey-smoking guards who moved and talked like Carlton the doorman.

## OPOP RECORD REVIEWS



### Jack DeJohnette's Directions Untitled

Jack DeJohnette is the only jazzman I can think of who came out of Chicago's legendary Association for the Advancement of Creative Music (a breeding ground for the jazz avant-garde that spawned the Art Ensemble of Chicago) and went on to make a name for himself in so-called jazz rock.

This versatile drummer who has played and recorded with many of today's major jazz figures, including Miles Davis, is highly regarded as a sideman, but success as a leader of his own group has eluded him thus far.

*DeJohnette's Directions*, a superbly put together assemblage a year ago, might finally bring the drummer the recognition he richly deserves. *Directions* consists of the

ubiquitous guitarist John Abercrombie (who along with DeJohnette and bassist Dave Holland last year formed the Gateway Trio which recorded an excellent EMC lp, *Gateway*), keyboardist Warren Bernhardt, Saxophonist Alex Foster and Bassist Ron Velure. Their debut album, *Untitled*, is one of last year's most promising jazz rock releases.

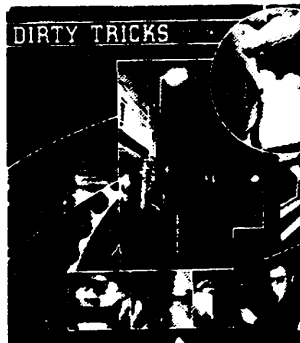
The lp consists of six compositions (three by DeJohnette), with driving rhythm pieces alternating between evocative and esoteric acoustic numbers.

*Flying Spirits*, the opening track, is a lengthy jazz rock excursion carried on gentle waves of pulsation generated by DeJohnette, McClure and Bernhardt, while Abercrombie and Foster soar above the group with colorful melodic improvisations. A radical shift in style then takes place on the second track, *Pansori Visions*, on which DeJohnette plays Indian-flavored percussion to Abercrombie's eerie, insistent guitar riffs. DeJohnette's versatility is further demonstrated on *The Vikings Are Coming*, a ballad on which the drummer takes up the tenor sax and engages Foster's soprano sax in a haunting duet.

The group's sound, particularly their electrifying up-tempo pieces, is a swarming fusion of soaring melodic lines and explosive solos

which rise and fall as an integral part of the collective breathing, with DeJohnette's subtle, energetic drumming sustaining the momentum and providing direction.

—Fred Seaman



### Dirty Tricks Night Man

Dirty Trick's crucial misjudgement is their attitude that no distinction need be made between those who originate good music and those who recycle their ideas. This British outfit — Johnny Fraser-Binnie (guitar), Terry Horbury (bass), John Lee (drums), and Kenny Stewart (vocals) — is blatantly derivative of every top heavy-metal band, including Led Zeppelin, Black Sabbath, and Queen. Their looks and mannerisms are as imitative (Kenny Stewart is a dead-ringer for Rod the lad) as their sound. Stewart's

monotone vocals resemble Ozzie Osborne's on every track, and Fraser's guitar work is fancy, but grossly derivative. The remaining two members are not even worth mentioning here. Most of the problems on this lp stem from the fact that there's not a riff on it that hasn't been heard elsewhere before. Yecch!

—Paul Dabaka

### Electric Light Orchestra A New World Record

Four years ago, the Electric Light Orchestra's dissonant blend of classical and rock music only caught on with some hip Viennese monks and few supermarket cashiers from the Bronx. ELO then tapped the pop mainstream with the successful discs *Eldorado* and *Face the Music*, breaking into the AM market with *Evil Woman*, and now the band is touring on the hockey arena circuit. Does this mean the band's latest release, *A New World Record*, reeks of middle America high school appeal? Yes, but it's a well-produced album of rocking good-time music with a refreshing spirit, humor, and vitality.

ELO continues to integrate the essence of fifties rhythm & blues (*Rockaria!*), sixties surfer music (*So Fine*), and seventies heavy metal (*Do Ya*) while maintaining their own unique sound. There's no heavy material here, just sheer listening pleasure.

—Ed Casey

# Blondie...

(Continued from Page 6)  
performing around town with several members of the old band, namely Chris Stein, bassist Fred Smith, and drummer Billy O'Connor. Later Ivan Kral (now with Patti Smith) joined the band on guitar, but left soon afterwards, as did Fred Smith (who joined Television), and Billy O'Connor. Debbie and Stein remained together, and by way of a musician's classified brought in Clem Burke, who in turn introduced Gary Valentine to the

ranks. Finally, James Destri came over from another local band, Milk n' Cookies.

This past summer Blondie released their first single "Sex Offender", on Instant Records. The song was then changed to "X Offender", and included on the album as the opening track. The tune is basically a straight-forward rock number, offering a greater number of tempo changes than anything else on the set. The album starts strong and accumulates more strength as it progresses.

Blondie's premier effort, finally, is antithesis to all those records which require careful, repeated listenings. This one is instantly likeable, and serves as pretty good evidence that Blondie is a band in command of all the ingredients for success. All the arrangements here have lasting appeal. The melodies are interesting, and the punchy rhythms project an air of wholesome rock n' roll excitement. If the album succeeds in flagging commercial attention, Blondie's music is likely to become one of the most recognizable sounds in rock today. If not, it is still an auspicious accomplishment for a band which will probably be around for a long time.

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Nominations should be sent to the Office of the Provost, Administration 232, no later than February 11, 1977, and should indicate the reasons for the nomination and as much biographical information as is readily available. (Copies of standard reference entries are acceptable.)

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