



INTERNATIONAL WOMEN'S DAY: "Diversity of Background-Unity in Struggle" was the theme last Thursday during International Women's Day festivities held in Finley Ballroom. Among the speakers who addressed the huge crowd were Joan Kelly-Gadol (above), Acting Director of Women's Studies, Cheryl Rudder, President of Day Student Senate, and Gerry Price, Director of the College Day Care Center. Also included in the festivities was a film "Emerging Woman" and music and refreshments.

Project lower freshmen enrollment

By JOSEPH L. LAURIA

The director of admission said this week the College would be "lucky" to attract as many as 1,500 incoming freshmen next September.

Applications from graduating high school seniors to the City University has fallen off by almost 20,000 this Spring according to the official, Peter Papoulas. What this means for the College, Papoulas said, is that the number of incoming freshmen last semester, which was 1,730, down 998 from the year before, is expected to plunge further by 200 students next fall.

The decline is serious because money appropriated from the state and city budgets to the University, and ultimately to the College, is based on the number of students enrolled.

University officials have quickly taken measures to try and reverse the admissions decline. For instance, they are offering for the first time to non-city residents the same tuition rate that students who live in the city pay. Also, the normal deadline for applications has been extended indefinitely.

Numberous Reasons for Decline

Papoulas and William DiBrienza, an associate registrar doubles as a coordinator of student recruitment efforts, attributed the rapid fall-off in admissions here to several factors.

Some of the reasons are perennial ones, the officials pointed out, such as reservations about the "bad" neighborhood surrounding the College, and "misconceptions" that Open Admissions has destroyed the College's academic quality.

But there are new reasons, and they are the most serious. The imposition of tuition and new academic requirements are the two most often cited when officials are asked to explain the admissions decline.

DiBrienza and Papoulas have some others, such as the "bad press" the University has been receiving.

For example, DiBrienza took issue with a recent article in the New York Times in which he says the sources quoted gave inaccurate information about stepped-up recruiting throughout the University. He maintained that this was not happening at the individual colleges.

DiBrienza also objected to the impressions he said were created by a descriptions of "on the spot admission" of students. He said this meant only that students who qualify for admissions to City College, could be notified of this in person instantly by a recruitment officer instead of by mail at a later time.

"This kind of bad press," DiBrienza said, is generated by officials of the Board of Higher Education and the City University. "Since the fiscal crisis began I have never heard one positive statement from our own board of education about the City University," he said.

Papoulas said an example of the "bad publicity" the City University has received came after the Citizen's Budget Committee recommended cutbacks in the University budget. He assailed the committee for being interested in "profits" at the expense of higher education in New York.

The shutdown of the University last spring, Papoulas said, also had a negative effect on students who may have been considering applying. "Whenever there is a subway strike there are a certain amount of riders who never go back and I think the shutdown we had last spring might have had a similar effect."

DiBrienza points out, also, that enrollment figures at many colleges in the country are on the decline, and that declining enrollment at the College is part of this trend.

'Tuition killed Us'

But the overriding factor in the decline of applications here both officials agreed, was the end of the free tuition policy last September which was begun 129 years earlier at the College.

"Tuition killed us," asserted DiBrienza. "When Open Admissions came, prospective students said, 'It's not the place it used to be,

but it's free.' Now that rationalization is gone."

"Once students hear the word tuition now, that's it," he continued. "It really doesn't matter to them sometimes how much the tuition is. They figure if they are going to pay something, they might as well pay a bit more to go to a better college."

Papoulas pointed out that with the increase in available state aid in the wake of imposition of tuition, many students are now using the money to help pay tuition to private institutions.

Uncertainty over the fate of the City University by students was also cited as a reason for the decline in interest.

"The question I hear most from high school students is: 'Is CUNY gonna be around?'" DiBrienza noted. "I don't tell them that York or any of the other com-

Senate stalls plan for FPA merger

By ORLANDO RAO

The Day Student Senate's proposal to merge the Finley Program Agency with the Senate's Concert Committee has become just that, only a proposal according to Senate President Cheryl Rudder.

Rudder said the Senate's Concert Committee has yet to draw up any structured plans in regard to the proposed merger with FPA because "we don't have time". She added "there are more important things happening than to worry about FPA".

The Senate's present project, according to Rudder, is the organization of a bus trip to Albany to protest Governor Carey's recent budget proposals for CUNY. "You see," Rudder asserted, "we've got better things to

(Continued on Page 3)



Cheryl Rudder

Parents meet to re-open day care

By LINDA TILLMAN

Examining all resources available to them, a group of mothers, all in need of day care for their children, met last week to discuss the re-opening of the College's Child Development Center.

"We don't see day care as a singular issue, but as a part of the main thing that prevents a woman from getting an education," said Paula Marcus, a member of the Women's Center. "We see day care as an insult to women who want to get an education, or degree. We feel there should be some type of program where women could leave their children and get an education."

Parents Volunteer

Due to recent budget cuts the Center was closed last semester, with more than 45 children enrolled at the time. Several parents offered their services to re-open the Center. "We can cook, clean, and paint", said one mother. Another mother added, "We could all bring in our food stamps".

According to Gerry Price, Director of the Center, the Center cannot exist "entirely on volunteer work".

"Parents could develop mutual educational experience, but we need quality education."

Tuition at the Center will be lowered to \$20 a week per child as a result of a protest by parents who could not afford the initial \$30 fee.



"Welfare does not pay for day care and I can't afford \$30 a week for two kids," said one mother who attended the meeting. "I am on welfare and have two children and want to get an education", she said. Several mothers agreed with her, citing similar situations.

Joan Kelly-Gadol, Acting Director of Women's Studies, said, "I think there is a need for students who have young children for inexpensive, in fact, free day care service. Otherwise, we are in effect denying them an education."

Gail Bently, a member of the Women's Center, said "the parents can't afford it [the fee] anyway. We are interested in having volunteers working here [the Women's Center] and this way not have much of a fee. Parents could work here with their children"

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Latin American Week highlighted by lecture from Peruvian novelist

BY SUSAN CACHO

Mario Vargas Llosa, a Peruvian novelist who is the current president of the P.E.N. Club, was the featured speaker during Latin American Week, a four-day cultural festival which began at the College on Monday.

Other events during Latin American Week included a showing of *La Muralla Verde* (The Green Curtain), a film dealing with survival in the Peruvian Jungle; a concert of Latin-American music; a performance by the Latin Percussion Ensemble, and a dance.

Mr. Vargas Llosa lectured on contemporary Hispanic-American literature on Monday to an audience which filled the Finley Ballroom. His often humorous speech was warmly received, but a slight uproar ensued during a question and answer session when a spokesman for the Nucleus of Progressive Latin American Students, an organization which had handed out a written protest prior to the lecture, questioned the novelist about the derogatory treatment of women in the film version of his latest novel, *Pantaleon and the Visitors*. Mr. Vargas Llosa explained that the film rights to the novel had been bought by a French company, and that the views expressed in it were not his own. The controversial film, which will be released in English later this year, has been banned in Peru, Panama, and Brazil, according to the author.

Mr. Vargas Llosa was born in 1936 and has written four novels and a collection of



P.E.N. Club President Mario Vargas Llosa was the featured speaker of Latin American Week here.

According to Profs. Joseph Ellis (History) and Raquel Chang-Rodriguez (Romance Languages), the coordinators of the festival, the purpose of Latin American Week was to make students and faculty aware of Latin American Studies.

"The Latin American Area Studies program is a viable, if not visible program," explained Ellis, the program's Acting Chairman. During its thirteen years of existence, Ellis stated, Latin American Area Studies has been plagued by a lack of funds and physical base of operations. But despite these problems the program has survived as an interdepartmental organization that offers courses on various aspects of Latin American culture and society.

Women's Studies:

Problems with no solutions

By MERYL GROSSMAN

Womens Studies, controversial to some, a necessity to others, nevertheless a popular program at the College is burdened by more problems than it can solve at the moment.

According to Joan Kelly-Gadol, Acting Director of Women Studies, the program is being especially hurt because "women who could open up women's perspectives and consciousness" have lost their jobs at the College as a result of budget cuts in faculty.

Gadol also noted that the burden for those women who remain is heavy since they must take on courses both in their assigned departments as well as in the Women Studies Program.

For instance, this semester the Speech Department offered a course "Rhetoric of U.S. Women Activists" which received heavy support from students at registration. However, the Department was forced to cancel the course when the instructor was needed to teach a basic speech course.

Courses Limited

As in the case of other programs at the College the number of courses Womens Studies can offer is limited because of budget cuts within the College. According to Gadol, Womens Studies courses are high in demand among students. She said that the program's four sections of "Womens Role" are filled with over forty students in each class. In addition, the program's two electives are popular and often filled to capacity.

"I took Womens Studies last semester because I thought it would be interesting and it could serve as a forum for me to state

my feelings," said twenty year-old Karen Blair. "I can't say that everything that was taught or discussed was new to me, but more importantly, I got a chance to state my views and hear others."

"It would be a shame if they couldn't have Womens Studies courses anymore because of cutbacks," said one junior who is taking two courses in the Program this semester.

Tenure Lost

Many women faculty members at the College, including those outside of the Womens Studies Program, lost tenure due to maternity leaves, hence becoming among the first to go during last year's wave of retrenchment.

Currently, a class action lawsuit against the Board of Higher Education is pending in court, charging sex discrimination in tenure, hiring, salary and work load. The suit was filed in 1972 by women faculty members throughout CUNY after nothing was done to rectify various discriminatory practices towards women at the University.

According to lawyer Judith Vladeck, who is handling the case, the suit is "very complex, because more than 5000 women are involved". "There are never quick results in class action lawsuits", she added, "particularly not in suits against academic institutions."

Withdraw funds for 'ethnic' events

By LINDA TILLMAN

"Cultural-ethnic" festivals sponsored by student organizations will no longer receive financial support from the Schiff Fund, Ann Rees, Dean of Student Affairs announced last week.

In a meeting on the future of the Schiff Fund Rees said there was not enough money in the Fund to accommodate the many requests for "cultural-ethnic festivals" from various student organizations. She explained that the cost of each festival averages "about 1000 dollars" but, she added, costs can run "literally hundreds or thousands of dollars" if music, poetry, artwork and dance are included.

"It really becomes almost impossible to support each of these festivals," Rees concluded. "The choice is, either we don't fund any at all, or we do it on a first come first serve basis."

'Intercultural Festival'

One alternative to such a system of funding, Rees said, would be an "intercultural" festival, financed by "one huge budget."

She explained that such a festival would be a College-wide event with all cultural and ethnic groups on campus participating on the same day. If an "intercultural" festival was planned, Rees said, the College could utilize its resources, such as the Schools of Architecture and Engineering, to help set up multiple events on campus.

Also attending the meeting was Student Ombudsman Thorne Brown, who said that the concept of an intercultural festival "does not wipe out cultural events. It is a type of cultural event — music, dance and bands."

The Schiff Fund, consists of \$20,000-25,000 dollars under the supervision of the Dean of Students, who makes grants to promote "cultural and educational out-of-class life" at the College.

Student organizations seeking money from the Schiff Fund must submit a budget to a committee which includes representatives from the administration, the School of Education, Affirmative Action, and the Day and Evening Student Senates.

Rees added that the intercultural festival could be set up to coincide with freshman orientation this Spring and suggested closing Convent Avenue for the event.

CUNY faces 'painful options' next year

By MERYL GROSSMAN

If CUNY is forced to close a \$50 million gap on its own in the coming 1977-1978 fiscal year, it will face a number of "painful options," the Citizens Budget Commission said last week.

In a report entitled "Short Term Options

FPA merger

(Continued from Page 1)

do than play with FPA."

Plans to merge the Senate's Concert Committee with FPA were discussed at the Senate's weekend retreat last January in Ossining, N.Y. Senate members reasoned at the time that the two organizations, both of which stage various entertainment and cultural events at the College, serve the same purpose.

Carl Johnson, FPA Concert Committee Chairman said the Senate's Concert Committee "couldn't possibly do a better job than FPA."

FPA Not Contacted

Although discussion of the proposed merger was brought up at the weekend retreat in January, the Senate has yet to officially contact FPA about the merger plans. A meeting had been scheduled between the Senate and FPA, but it was cancelled at the Senate's request.

The Senate's weekend retreat in January, which has been criticized recently by various students, was held, Rudder said, to evaluate the Senate's work last semester and "to invoke innovative programs for this semester."

Student Letter

The weekend came under attack recently by Barry Lichtenstaedter, a student, who is a letter to the student press stated that the Senate "disgraced the school and has had a total disrespect for the students that they represent." According to the letter nothing was accomplished at the Senate weekend except beer drinking and parties.

Rudder countered Lichtenstaedter's charges by saying "Barry is silly."

for Financing the City University", the nonpartisan civic group said that unless budgets proposed by Mayor Beame and Governor Carey were altered significantly, CUNY would face the following options in closing the budget gap: tuition increases, wage reductions, faculty layoffs, transfer of remaining faculty to part-time status, and merging or closing of colleges.

The commission recommended the University's senior colleges "exercise all or some" of the options for successful continued operation of the City University."

The report pointed out the following ways CUNY senior colleges would be able to increase revenue:

- An increase in tuition rates of 7 per cent which would contribute \$10 million in increased revenues. Under such an increase the current tuition rates, \$387.50 for lower division and \$463 for upper division students, would be raised to \$417 for lower division and \$497 for upper division.

However, the Commission noted that an increase in tuition rates "may be politically unfeasible and economically undesirable." They added a tuition increase "would make higher education economically unavailable for those city residents who could not qualify for tuition assistance programs."

- A five to eleven per cent wage reduction for all full-time senior college instructional and civil service employees, which would generate \$10 to \$20 million in revenues.

Again, the Commission pointed out the weakness of this option, adding that "it would appear that no union is willing to establish a precedent of saving jobs through wage reductions."

- Firing some 500 senior college faculty members and increasing the remaining faculty's productivity by an additional 3.5 courses a semester. Under this option, the report estimated a savings of \$10 million for CUNY.

- Converting 3000 full-time faculty members to part-time status, a plan that would require the change of a State law

that prohibits the firing of full-time faculty for the purpose of replacing them with part-time faculty members. If this plan were exercised the Commission projected a savings of \$30 million for the University.

- Merging senior colleges which would result in \$27.8 to \$6.8 million in savings, depending on the colleges merged. Closing senior colleges would range from \$32.9 million to \$5.4 million in savings.

In conclusion, the Commission recommended that in the future CUNY accept a smaller student body, as well as a reduced and more productive faculty, "in the interest of maintaining a viable institution for public higher education."

Currently the City University is operating on a \$471.2 million budget, and has requested \$492.4 million for next year. However, Mayor Beame has stated that the City will reduce its funding of CUNY by \$90 million, entirely eliminating its financial support of the senior colleges.



Joseph Ming, Vice Chancellor of CUNY was among the speakers last Thursday at a TAP Forum.

The Observation Post

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Letters to the editor

A note to 'the father'?

The following letter was sent to President Marshak by Prof. Robert Twombly (History)

Dear President Marshak

I was pleased to see that your "open letter" in The City College Alumnus (December, 1976), p. 9 was addressed "to the CUNY Family." As a "family member" I now feel much more secure (my tenure notwithstanding), since a member of a family would never be "excessed." Or is it "retrenched?" One of President Carter's stated aims is to strengthen the American family. As a president, perhaps you have the same intention?

Sincerely,
Robert C. Twombly
Associate Professor
Department of History

Spring demolition

To the Editor:

In a front page story, "Cohen wall to crumble." (O.P., February 28) Orlando Rao mistakenly reports that the wall removal will occur "next week." Not so. The demolition is scheduled for the spring vacation week when there is very little use of the second floor, so as to cause as little inconvenience as possible. The Office of Campus Planning estimates that the only part of the job which will have to be done while classes are in session will be the touch-up painting.

The Library plans to close the public areas on the second floor while the work is going on. A Circulation service point will be set up temporarily (probably on the first floor) while the lobby wall is being removed. There will be a bulletin soon on the exact interim arrangements.

Sincerely,
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We, the residents of the Diagnostic, Treatment and Evaluation Program (DT&E), are attempting to begin a correspondence program or Pen Pal Club with various colleges and their student bodies. So we now appeal to you in assisting us to start this program.

Briefly, the DT&E Program is located within the walls of the Green Haven Correctional Facility and is a therapeutic community for inmates that are serving sentences for various crimes. Each of us is what the Department of Correctional Services, and we ourselves, would consider to be motivated toward rehabilitation, for had we not been so motivated, we would not be involved in the DT&E Program.

It is our intention that through our planned Pen Pal Club we will perhaps acquaint those of you out there in the free world with many of the residents

"inside the wall" of Green Haven, so to speak, and in the DT&E Program.

Through knowledge and understanding, it is hoped that we can make you aware that we too are human and desire to bring about a change that I am sure we all realize is so badly needed in our penal system, as it exists today.

We wish to correspond with any and all concerned persons and it is for that reason that we request that you send us a list of names and addresses of all those that may be interested in joining our Pen Pal Club.

We have had, and we plan to have in the future, various socials and get together here at Green Haven, and it is also our purpose to invite those of you who will join our Pen Pal Club to these functions.

Many of us have no one with whom to correspond and would, therefore, truly and sincerely appreciate any and all responses you may give.

We eagerly await your reply and remain,

Very truly yours,
Eddie Cook No. 23002
Raymond Smith No. 22512

Editor's note:

Please address your correspondence to:
Green Haven Correctional Facility, Drawer B,
Stormville, N.Y. 12582.

March

Do you know
the spring of March
the dull lack of aroma
the budding slurry
under the dead pigment?

At a time when tired-eyed lovers
are strolling the paths
unsatisfied
sometimes they stop
faltering:

To orient in greyness
to hope for a lull
under the languid sky

Then within they
flare up again
and chase with greater eagerness
the red days
Magic breath crazes their moods
and there is no rest

On dried-up paths
trips in an early flower
the runners
kneels toward it
affected

Iby DeGeorge

Dropping in on The Who at home

By ED CASEY

It's an incredibly large nose. On Peter Townshend, the leader of the Who, it looks just perfect. "The Club Eighty-two is where it's at!" he says. I'm standing at the bar with Townshend holding a Heineken in one hand and a girlfriend's handbag in another, trying to bait him into an intellectual conversation. "What's the artwork in your solo album all about?" I ask innocently. "I don't know... But it was very expensive!" Townshend says and laughs.

When drummer Keith Moon arrives, chaos ensues. Camera bulbs flash in his face. Jean Harlow-type blondes close in like gnats to neon. Moon is being spun like a top, answering everybody with a rude, rehearsed "Certainly!" as he stops to plant a kiss on Leslie West. John Entwistle, the quiet, moody bassist keeps his distance. Turning to one of the ladies, he asks, "Who's grandfather's daughter's son-in-law's child are you?" The bizarre pick-up line almost works.

It was during The Who's 1974 week-long concert engagement stay in New York that I first met the band. A group of us rented a room in the same hotel where the band and staff were staying. Our "In" to meet the band was a tattoo reading: "Who" which two of my friends wore. Needless to say, Entwistle realized we were devoted fans and invited us to his room, where we proceeded to criticize some of his demos and get drunk. Not surprisingly, the more we got to know him, the less of a star he became, and the real Entwistle emerged.

To impress the band's manager, Bill Curbishley, we had another plan of attack. We gave him a gold key chain with his name on it as a gift for a favor from the last tour. The ex-convict-turned-manager, in turn, invited us to a few of the press parties held during the week.

After a few days of Who concerts and partying with the group, our egos were deflated. Fifty-two people walked through our hotel room staring at my friends' tattoos or else looking for a member of the band. One day a curly haired friend posed as lead singer Roger Daltrey's cousin, Roman. A groupie of questionable intelligence crawled into bed with him while three guys grabbed her like a second grade clothes closet escapade. Even Entwistle visited our room on an off-day to view some old rock and roll films of the Who, Beatles and Kinks. The next night the band played the old Kinks tune "You Really Got Me" on stage.

Shortly after the tour, Townshend started getting annoyed with his fans. "Some of those blokes think they own the Who!" he would say in a few interviews. Then in 1975 the band changed. The Tommy movie made Roger Daltrey a film star and teenage girls switched their idolatry from Robert Redford to the Who. The hotel lobbies wherever they stayed were teeming with youngsters bent on touching the group. In adjusting to their new fans, the Who penned AM-oriented hits like "Squeeze Box." The lads from Shepherd's Bush, London, seemed to deny their history of bawdy, aggressive rock and roll. Performing the ultimate rock song "My Generation" seemed meaningless. As a result, many of their early fans were turned off.

friends and I decided to drop in on the Who while we were vacationing in England.

Our first stop was Peter Townshend's home on the Thames River. It was a frustrating beginning. His defensive-looking wife brushed us off by saying Townshend was recording at one of his five studios. We next drove south through the dry, sun-baked English countryside to the estate of lead singer Roger Daltrey.

Dressed only in skimpy white shorts, the



The author (r.) with 'Who' bassist John Entwistle, after much Newcastle Brown Ale.

deeply tanned Daltrey welcomed us to his Middle-Aged mansion. Daltrey is the non-partying member of the Who. Even though his blonde ringlets and tiny waist contribute to his muy macho image, he holes himself in his room on tour, shining his gold crucifix.

Filled with dozens of questions about the music business, we began talking about... Farming??? When I asked him about his upcoming solo album and a possible role in a spaghetti western, Daltrey discussed parity prices, the drought, and how hard it is to get good farm hands these days. I was afraid he was going to hand me a pitchfork and put me to work.

"Some people invest their money in buildings and real estate, but to me land is the thing," said Daltrey as he cast his bronzed torso towards his vast acreage. Onstage, he's the brash rock dynamo with the gripping, granite voice. At home he's a regular Mother Nature's Son.

All efforts to clear away some myths surrounding the Who proved ineffective. Daltrey insisted that the group all loved each other. It was clear as the water in his pool that his interest in Who concerts are not geared towards the musical presentation, but towards the outward appearance ("What did you think about the laser show?," he asked.) He did finally admit that he was dissatisfied with the Glyn Johns production of *By Numbers*, and was unhappy with the group's work on that album.

Roger politely served us a bottle of white wine and apologized that he appeared "a bit offish" but he was expecting company. We thanked Roger for his courtesy but good times were still ahead of us when we called on the most open member of the Who, John Entwistle.

At Entwistle's, the Newcastle Brown Ale was flowing as smoothly as his supple bass playing. Our chat started off slowly though, with a question more suited towards *People* magazine. Is it true that you were once a blonde? Entwistle lurched across his leather-padded bar and spread some of the jet black hairs on his beard to show his dyed out blonde roots. "I've just got new dentures put in too," he said curling his lips and showing his teeth.

In concert with the Who, Entwistle acts as an observer, while the other members act like kids in a sandbox. Townshend leaps, Daltrey twirls his muke-like a lasso, and Moon flails his arms about while drumming while Entwistle stands on the left side oblivious to all the action. Even when the Who are smashing their gear at the climactic finish of a show, Entwistle looks

on calmly and continues to play the bass with his remarkable speed and texture.

"I'm having a hard time keeping up with the other groups. Some of the colored (sic) bass players today are quite good," said Entwistle. As far as guitarists are concerned, besides Townshend, Joe Walsh currently with the Eagles is one of his favorites.

Suddenly, I felt my left arm going numb. Was I beginning to metamorphosize? Was my big toe the only sense of humanity I had left? I turned to the side. My friend was using my wing for a pillow. Apparently the 95 degree London temperature had gotten to him. Since the city had never experienced a heat wave, Entwistle's home is

without air-conditioning. He briskly came out from behind the bar and plugged in a fan which looked like it came from a Bowery barber shop. Luckily we had a little breeze because the topic became hot: Peter Townshend.

"Pete, an intellectual?" Entwistle said rhetorically. "I knew all the intellectuals at school, and Pete wasn't one of them." In reference to Townshend's loquaciousness, Entwistle said that reading the dictionary all day does not make one an intellect. "Even Karen (Mrs. Townshend) told him once to stop all the rubbish he was giving in an interview." After hearing this, my jaw dropped to the floor in disbelief. I felt like the scruffy kid confronting the baseball player, pleading "Say it ain't so, John." At the same time, I was burning for more insights.

My friend remarked that Keith Moon has been going downhill in his drumming recently. "Keith has been going downhill ever since the day he joined the Who (twelve years ago)," Entwistle equipped. Entwistle continued to joke about Daltrey's self-centered performance where he would march about the stage like a robot. "It wasn't unusual to catch me and Keith laughing at 'im."

In view of past disputes, it isn't surprising that Entwistle is on bad terms with Daltrey (or "Paltry" as Entwistle calls him.) In 1975, when the Who's bassist was contemplating touring with his own fifties-oriented boogie band called Entwistle's Ox, Daltrey angered Entwistle by saying that he'd never make it as an "up-front" performer. As it turned out, Entwistle's tight, controlled band did not draw and the tour showed a loss of one-hundred and fifty thousand dollars.

At 1:00 A.M. my head began to feel like a melted bowling ball. My friends and I whispered about leaving. Just then Ent-

(Continued on Page 6)

"WHAT A PLEASURE TO SEE A FILM WHICH TIES TOGETHER A SENSE OF HUMOR AS WELL AS SOME FIRST QUALITY NOOKY."

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Jazz Notes

Muddy Waters is back

By FREDERIC SEAMAN

For consistency's sake this column will retain the title 'Jazz Notes,' although most of the space this time will be devoted to blues.

The first concert deserving of mention is the recent appearance at the Palladium by the legendary Muddy Waters with two other blues greats — guitarist Johnny Winter and "Superharp" James Cotton. The three had collaborated on an album *Hard Again*, released to great critical acclaim since it featured Muddy Waters in top form.



Muddy Waters (r.) with friends.

At 61, Muddy Waters has wisely surrounded himself with energizing company and is again delivering powerful doses of the real stuff. A gray Panther, indeed.

Mose Allison is another major blues-based musician who is experiencing somewhat a renaissance. This singer and pianist whose style has influenced countless rock and pop performers while he remains underrecognized, has recorded about 20 lps in as many years. His latest album, *Your Mind Is On Vacation* contains some of his best material yet. Allison usually works in an acoustic trio format, but the new lp enlists the services of such prominent saxmen as Al Cohn, David Sanborn and Joe Farrell to great advantage.

Appearing at the Bottom Line with his trio recently, Allison performed an absorbing sequence of original songs, mixing older classics ("Molecular Structure," "Seventh Son") with compositions from the new album.

Allison's subtle and sophisticated approach to the blues stood in sharp contrast to the raw, physical drive of Son Seals, with whom he shared the bill. Seals' polished guitar work and captivating vocal style make him the most exciting blues performer to have come out of Chicago in quite a while.

Finally, on the jazz-rock front another recent concert at the Palladium featured an unbeatable lineup of this music's major exponents. I missed the first set with guitarist Larry Coryell and drummer Al Mouzon, but judging from the audience's shouts for an encore, this powerhouse group must have been in solid form.

They were followed by drummer Lenny White, who introduced his new group and played numerous selections from a brand new, second solo lp. While there is no question Lenny is one of the most exciting of the high-energy drummers (his lengthy drum solo was the undisputed highlight of the set), his music simply isn't very interesting. However, the tedium which began to creep in was relieved when White's Return To Forever colleague Al DiMeola joined the group for an extended jam.

The last set of the long evening belonged to French violinist Jean-Luc Ponty, who easily upstaged his peers with captivating melodic pieces from his latest lp, *Upon the Wings Of Music*. A classically trained musician, Ponty is both a virtuoso performer and skillful composer, and he has managed to surround himself with top-notch sidemen who, like himself are equally adept at playing electric and acoustic music.

Jazz Interactions, a non-profit organization devoted to supporting jazz, is presenting a creative series of Sunday sessions at Storyville (41 East 58th St.) that should not be missed. On March 20 the Hamiet Bluiett Big Band will play opposite the Andrew Cyrille Quartet in a promising avant-garde-show. The James Spaulding Quintet will appear on March 27, and on April 3 there will be tribute to Dizzy Gillespie.

Performances run from 7 to 11 p.m., and there is a \$4.50 admission charge (\$3.50 for JI members, and you get a free jazz lp if you join at the sessions). For more information call 688-8257.

Dropping in on 'The Who'

(Continued from Page 5)

wistle turned to his jukebox and started to play some old Shangri-las, Duane Eddy, and Cliff Richard and the Shadows songs which he considered his "roots" in music. I began to wonder whether he was lonely or he just needed an excuse to get out of the charity promotion he had scheduled for the next day.

Shortly afterwards Entwistle led us to his study where we viewed a videotape of a British Who concert. Entwistle, acting as rock critic, analyzed the group's performance. With the wonders of replay, he triplicated a missed cue by Townshend during one of his famed acrobatic jumps while performing the show-stopping "See Me, Feel Me." (Earlier Entwistle had mentioned that I was overcritical of the band.) Before we were to leave, our host sadly noted, "Don't expect any more major works from the Who."

Of course that's up to Who chieftain Peter Townshend. I finally met up with him at a religious center he constructed for devotees of his guiding spirit Meher Baba. I didn't speak to Townshend but he did better — he performed. In a small auditorium before one hundred people, Townshend filled the air with sweet sounds as he finger-picked on a twelve-string acoustic guitar. He sang a song from his exquisite solo album called "Parvardigar," Baba's universal prayer, in a ethereal choir-like voice that was unmarred by the common tensions and pressures caused by the big-time music business.

I immediately became convinced of Townshend's dedication. The Who will soar above their pre-menopausal state like the monolith on the Who's Next album cover. As Peter Townshend sings, "Rock is dead, long live rock."



BROTHERS ON TRIAL: David Thomas (Bernie Casey-r.) with fellow prisoners Robinson (Stu Gilliam-left) and Williams (Martin Judge), in a scene from *Brothers*, a soon to be released film based on the prison life of 'Soledad Brother' George Jackson.

'Brothers' a movie version of sixties prison struggle

By JEFF BRUMBEAU

I suppose it is not unusual to read today that Eldridge Cleaver, a former Black Panther member, is presently involved with a \$1.5 million advertising campaign intended to hawk Jesus Christ to the public. Still more unsurprising is the general lack of interest aroused by this ex-militant's actions.

The black radicals who fostered a political ideology based on violence and who made their names and actions front page news during the politically excited sixties, have, one way or another, drifted out of the public's vision. Gone also is the desire for active group protests, so that now in the sedate, sit-back-and-sleep seventies, with self-preservation number one on the people's list of concerns, the emotions that typified these times have become archaic or at best, remote. Political involvement is no longer chic.

Now, however, with our growing alienation from these years, it is perhaps a good time to look back. But we must look quickly, before too much is forgotten.

George Jackson was a black radical who in the sixties gained recognition while in prison. At eighteen he pleaded guilty to a seventy-dollar robbery, got one-year to life, and spent the rest of his few remaining years in jail. Eleven years later he was killed by a guard who claimed Jackson had tried to escape.

While an inmate, Jackson read widely and voraciously, acquainting himself with black militant struggles and ideologies, and soon his own struggle for justice behind bars rattled the prison system and shook the world outside. He also began to correspond with the politically active Angela Davis, who had been dismissed from a professorship at Berkeley because of her political radicalism.

Soon a new movie recounting George Jackson's years in prison and, to a lesser degree, his relationship with Angela Davis, will be released. The film, titled "Brothers," does not attempt an exact biographical interpretation of the relationship between Jackson and Davis. It is instead a slightly fictionalized account that changes names and dates and manipulates the facts in favor of drama. Despite the sentimentalization of Jackson and Davis' relationship the film remains a hard-hitting work that delivers a punch right where it is most felt.

In his book, *Soledad Brother/The Prison Letters of George Jackson*, Jackson writes, "No man or group of men have been more deuded of their self-respect, none in history have been more terrorized, suppressed, repressed, and denied male ex-

pression than the U.S. black."

This idea, in a slightly detoxified form, is the recurrent theme throughout the film. When the black prisoners go to the mess hall they must wait outside the door until all the white inmates have gone in first. In the movie room the seats are segregated so that the whites sit up front while the blacks are placed in the rear. Recreation for blacks is restricted to a cramped exercise room while the whites have use of an outside yard.

The most singularly shocking scene is one in which there is an unannounced search of the blacks' cells. A company of guards rush onto the cell block, force everyone out and begin an examination that is not so much a search, as it is a brutal exercise in terrorization. David Thomas (Jackson), played by Bernie Casey, is thrown up against the wall and told to strip. He is then made to spread his legs apart and to spread his buttocks. The humiliation and rage is apparent on Casey's face.

"Brothers" will undoubtedly draw ideological criticism, but it will also draw crowds because it is a film conceived in the tradition of good versus evil, with the lines drawn distinctly. The emotions are all pure: there is love, hate, justice and injustice. And just as George Jackson became a people's hero, David Thomas becomes a man to root for, as he goes into this unevenly matched battle.



Pulitzer Prize winning poet John Asberry as he appeared in a recent poetry reading in Finley 330. Asberry read from his award-winning book, *Self Portrait in a Convex Mirror*, as well as from another collection of his poems, *Rivers and Mountains*.

Ron Carter performs at Shepard Great Hall

By FREDERIC SEAMAN

When superstar bassist Ron Carter formed an acoustic jazz quartet with his own bass in the lead, backed by a trio including a second bass, there was some speculation that his vast audience would soon shrink to a select few, hard-core bass enthusiasts. City College students were able to experience Carter's new group in a recent concert in the Shepard Great Hall, and if their enthusiastic response was any indication, Ron Carter's unusual brand of bass-dominated acoustic music has a bright future.

The free Thursday afternoon concert was sponsored by the College's Davis Center for the Performing Arts, and about 300 students came to hear the master bassist who first gained prominence as a member of John Coltrane's and Miles Davis' historic groups during the sixties, and has since contributed significantly to contemporary jazz-rock-funk music on countless albums.

Playing a piccolo bass (tuned a fourth above an ordinary bass), Carter had the audience under his spell from the start. The band played several lengthy pieces from their debut album, *Pastels*, and the concert was well-paced, with solos, duets, and ensemble pieces adding plenty of textural

diversity. The group's music adds up to a relaxed flow of moods and colors shaped by Carter's sensuous, intelligent bass style. The tall, lanky bassist hinted at the full range of his prodigious technique in his solo interpretation of "Willow Weep For Me," where he achieved a variety of exotic sounds by delicately bowing, strumming, tapping and plucking his instrument.

Ron Carter is a limber musical acrobat whose virtuosity dominates the band without stifling the distinct musical personalities of his well-known sidemen, who were featured extensively throughout the concert. Pianist Kenny Baron, previously with Yusef Lateef, specialized in dazzling uptempo runs, while Ben Riley's graceful, restrained drumming never failed to sustain the momentum. Second bassist Buster Williams had the difficult task of providing unobtrusive backing on most pieces, while rising to meet Carter's challenge on some others.

"I really believe that this group can be the band of the seventies," Carter was quoted in a recent issue of *New Times*, and while I don't think that's very likely, there is no denying that his quartet is already setting new standards for contemporary acoustic jazz.



The Ron Carter Quartet performing in the Shepard Great Hall on March 3. (l. to r.) Ben Riley, Buster Williams, Ron Carter, and Kenny Barron.

Bubbling Brown Sugar a delightful musical revue

By JEFF BRUMBEAU

Through the magic of director/producer Robert M. Cooper, et al. with his musical *Bubbling Brown Sugar*, the communal excitement of Harlem can be found six days a week on Broadway and 52nd, at the Anta Theatre. Just past its 400th performance, the revue is a voice-raising, body-moving tribute to the music and musical personalities of Harlem from 1920-1940. Together the *Brown Sugar* cast cook up enough energy to power an 'A' train up to and past the 125th St. station.

Despite an up-tempo opening with a jazzy nine-piece band, the show gets moving rather like a pair of concrete shoes. Some of the jokes I'd heard before or simply died of their own weight, the dialogue was sometimes like that of a high school production, and the plot became so thin at times its ribs showed. But then around the

middle of the first act, things came together and the musical took off.

Bubbling Brown Sugar's roundtrip excursion to the days of Harlem's Renaissance and back again, recalls the likes of W.C. Handy, Duke Ellington, Bessie Smith, Billie Holiday, and revisits the old showcases for these talents. Places like Small's Paradise, The Savoy, and The Cotton Club are resurrected with all their old excitement.

Josephine Premice and Avon Long who play Irene Paige and John Sage, highlight the show, but there are so many other great, electric stars that they can almost do without lights. Exceptional are Joseph Attles, who plays a sassy, sharp-witted vaudeville veteran, Ursuline Kairson, who does the most uplifting modern version of "God Bless the Child" I've heard to date, and Barry Preston who, had the stage floor been made of wood, could have started a fire with his lightning dance sequences.



Barbara Kopple, Producer-Director of the acclaimed documentary *Harlan County, U.S.A.*, discussing the frustrations of independent filmmaking with students in the College's Picker Film Institute on Thursday, March 3. Ms. Kopple's film, which was shown at last year's New York Film Festival and is now being distributed commercially, depicts the bloody struggle for unionization by coal miners in Harlan, Kentucky.

Bev Grant plays Women's Day Festival

You've got to admire a band with as much commitment as Bev Grant and The Human Condition. At a time when there seems to be little ground in contemporary music for protest songs, this group keeps pushing their message without discouragement. As an extension of the politically restless music of the Sixties, Bev Grant proposes that the chief grievances of that era are still with us today. Their message on racism, authoritarianism, and the working class struggle are poignant and effective. The music supporting the lyrics is surprisingly well executed, almost to the point of being catchy, in a skillful but not calculated sort of way.

At the Finley Ballroom last Thursday, Bev Grant and The Human Condition performed a benefit for The Women's Center. Since their formation four-and-one-half years ago, the band has performed at countless rallies and benefits along the East Coast, as well as at colleges and well-known clubs such as The Other End, Folk City, The Village Gate, and My Father's Place. At the Ballroom they performed as a foursome (at times they add a fifth member on lead guitar), which included Bev Grant on

acoustic guitar and vocals, Jerry Mitnick on electric bass, Gene Hicks on electric piano, and Phil Leone on drums. The performance was inspiring and up to their standards, but unfortunately — perhaps due to poor planning — the show was not well attended. The band was not given the stage till sometime after 2 pm, at which time many of the students who had filled the Ballroom



Bev Grant and The Human Condition performing at International Women's Day Festival in Finley Ballroom.

Art exhibit features work by City College professor

Joan Price, an Associate Professor of Art at the College, whose sculpture *Red On Red* is on exhibit at the Bronx Museum of Arts, describes her work as "the aesthetic use of technologically contemporary media." *Red On Red* consists of striking translucent half-disks with crimson auras, and exemplifies Ms. Price's knack for technical experimentation with media such as polyvinyl films, acrylic automotive lacquers, and electrically generated light.

Her remarkable sculpture is part of an exhibit of contemporary American paintings and sculptural works titled *The Magic Circle*, at the Museum through April.

I asked Ms. Price if the inner designs of her piece represented ocean waves.

"Yes, if you wish," she answered, "It's up to the viewer how far he goes with his fantasy."

As an artist, Ms. Price is attracted by contrasts such as light and shadow, surface and depth, and life and death — the last inspired by the Vietnam war.

She was first exposed to art by her father, an amateur painter who encouraged her to experiment with watercolors as a child, and she later studied at the Tyler School of Art and Columbia University.

Ms. Price, who considers herself a "mixed media" artist, has had her paintings and sculptures exhibited in several New York galleries, as well as in Boston and Quebec.



Joan Price

She joined the College's Art Department in 1968 and has been teaching both undergraduate and advanced graduate art courses here.

One of her goals as a teacher is to encourage her students not only to look at things but to see into them. "Life is too short," she complains. "We can't just walk by; we have to give ourselves — even for a few minutes — a chance to see into each other."

Commenting on our campus, Prof. Price said it had space, but could use some "environmental shaping."

"I would give a helping hand if you could organize volunteer workers," she said.

— Iby DeGeorge

earlier for the preceding festivities had to return to class.

At present, Bev Grant and The Human Condition are negotiating a record deal with Vanguard Records. They have one album out which they recorded back in 1974 on Paredon Records and which is almost impossible to obtain today except through mail order. — Paul Dabalsa

What's Happening

'Sugar Plum'

It's Called *The Sugar Plum*, a play written by Israel Horowitz and directed by E. Lloyd Napier, will be performed tonight at 7:00 p.m. in rm. 218 Shepard Hall by DCPA theatre students. All are welcome.

Oriental Music & Dance

A free program of oriental music and dance of the Caucasus will be presented by the Medieval and Renaissance Studies Department on Tues., March 22, in Finley Ballroom at 3 p.m. A similar program will be presented on March 29, same time and place.

Zen Music

A program of Japanese classical Zen Music performed by Grand Masters in traditional dress will be held on Tues., March 22, 1-3 p.m. in the Monkey's Paw. Admission is free.

Jazz Dou

Pianist John Lewis (of MJQ fame) and saxophonist Ed Summerlin will team up for a rare concert on Wed., March 23, 8 p.m. at the CUNY Graduate Center (33 W. 42 St.) Not to be missed!

Pan-African Music

George Edward Tait will perform Black Musical Music with eight other musicians, on Thurs., March 24, 12-2 p.m. in Finley Ballroom. Free admission.

Tutors Needed

The YMCA Mini Academy on campus needs volunteer tutors for their children's remedial English and Math programs. Call 826-2828.

Project lower enrollment

(Continued from Page 1)

munity colleges will be around, but I assure them that in one system or another, under any name, City College will always be around."

Recruitment in Disarray

The current set-up for recruitment at the College is in such a disarray, DiBrienza said, that he has sent a proposal to consolidate it to the College administration, which is now considering it. He said that often other departments, such as the Biomedical Center or the Engineering School, do their own recruiting and get in the way of his efforts.

DiBrienza maintained that there has been no beefed-up recruiting recently. "Every spring we visit high schools on 'college nights' and this year we're just doing it again," he said.

One of those high schools that DiBrienza plans to visit this week is Christopher Columbus High School in the Bronx.

Ruth Hubert, who has been the college advisor there for six years said that there were "many, many less students applying to the City University this year" from her school.

She said that in 1976, 413 students of 750 graduates applied to City University, while this year the number dropped to 312 out of an identical size. In 1974, Mrs. Hubert noted, 779 students of a class of 1,111 applied to CUNY.

"Many of the students are not applying to CUNY because it's become easier to be admitted to private schools," she said. "As

long as they are going to pay tuition at CUNY, they figure they'll pay it at a private school instead," she added.

Mrs. Hubert pointed out a decline in applications to CUNY among minority-group students and students with poor academic records at Columbus. "These students have the best opportunity to get financial aid to attend colleges out of the city, so they don't think it's worth it to pay the \$20 processing fee for an application to the City University."

A few years ago, Mrs. Hubert said, about 85% of seniors at Columbus filled out college applications. That figure has dropped to 75% of this year's graduating seniors. She said the new doubts about the City University have led students to forget about college. "Many can get into their father's union, and they begin work when they leave here," she said.

Parents Concerned About Standards

Some Columbus students and their parents have become concerned with the quality of education at CUNY, Mrs. Hubert said. "We have a student this year who was accepted to Queens College with a 79.1 average. Last year a student needed an 85 average to make Queens. Some parents see this and call me, asking what was the use of their children working so hard if the standards of Queens have gone down."

"But I tell them," Mrs. Hubert continued, "that City University is still a fine institution from an educational point of view."

However, Mrs. Hubert indicated, educational quality is not the only concern of students and their parents when choosing a college.

"Many students are worried about their safety, especially at places like City, at 135th Street. Even at Hunter College, which is in a beautiful neighborhood, the students have to ride the subways to get there" she said. "I let them know what the situation is and that they have to make their own decision on the question of safety."

Julia Hall is a 15 year old graduating senior at Columbus High School, who decided against City University "because of all the picketing and budget cutbacks on the news," and because she can get adequate financial aid. She has applied to the engineering schools at Columbia University and the Polytechnic Institute. She said in an interview that she decided against CUNY because it had no engineering program. The City College has a nationally renowned school of engineering.

Theresa Tartarone, 16, who wants "To study math and science and maybe become a doctor" has her hopes set on Fordham University. She said her father can afford the tuition with financial aid, and that she wasn't interested in attending a City University school because she didn't have to, although a brother and sister who attend CUNY bring home no complaints, she said she wants to attend a "better" college.

OPOP RECORD REVIEWS



Muddy Waters Hard Again

Consider a blues king, a great rock n' roll guitarist, and a blues harp specialist in the same recording studio at once. This is exactly what master bluesman Muddy Waters has accomplished on his latest album, *Hard Again*, by incorporating the services of ace guitarist Johnny Winter, and harmonica wiz James Cotton. In addition, Waters' first album for Blue Sky Records presents eight new compositions from the man responsible for such timeless classics as *Got My Mojo Working*, *I'm Your Hooche-Cooche Man* and *Rolling Stone*. Willie Dixon's *I Want to be Loved* is the only borrowed number on the set.

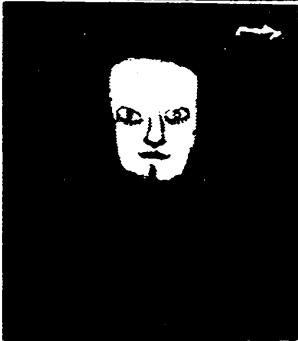
Mannish Boy, the album's opener, is also its only disappointment. Waters not only repeats the Hooche-Cooche beat, but sticks to it steadfastly, not allowing for the free-for-all instrumental attack which made the original song so successful. Throughout the record Waters is in control, making sure that Winter's and Cotton's talents are presented but not abused

Although Winter gets his best licks on *Cross-eyed Cat*, *Little Girl*, *Bus Driver* and *Jealous Hearted Man*, and Cotton is all over this album, Waters regulates the proceedings, seeing to it that no one takes extravagant solos or too much of the spotlight.

Johnny Winter, who produced the album, consciously keeps himself in check, repressing his guitar work in favor of waters' vocals which are in top form. Only on *I Can't Be Satisfied* is Winter given full rights and his bottleneck work makes the tune a standout. And how can a song titled *The Blues Had a Baby and They Called It Rock n' Roll* miss?

Hard Again is an album one can easily fall in love with. Musically, it is not concerned with what is fashionable, but with making a statement on the blues today. It is an album purists will treasure, and others can admire.

—Paul Dabalsa



Brian Auger Happiness Heartache

Since 1964, when he won *Melody Maker's* Jazz Poll for Best New Artist and Keyboardist, and went on to form the potential

supergroup *Steampacket* featuring the likes of Rod Stewart, Julie Driscoll, and Long John Baldry, Brian Auger has been presenting an innovative combination of jazz and rock. After the demise of *Steampacket* he formed the Brian Auger Trinity, which slowly evolved into today's *Oblivion Express*.

Happiness Heartaches, the band's first Warner Brothers effort after nine albums on RCA, marks an expansion of Auger's musical horizon, since in addition to fusing jazz and rock, it draws heavily on Latin, African, and calypso rhythms. While the sound the group achieves is familiar, having been popularized by such bands as Earth, Wind and Fire, and War, it is also the type of music that grows on one after repeated listenings.

Back Street Bible Class, *Never Gonna Come Down*, *Happiness Heartaches*, and *Got to be Born Again*, throb with the steady conga beat of percussionist Lennox Langston, and former Return To Forever drummer Lenny White, providing the album with its best music.

At first glance it may appear that Auger has taken his versatile jazz organ lead and relegated it to the background, allowing the anesthetizing vocals and soul-rock rhythms into the foreground. However, after careful listenings one discovers that Auger's keyboards haven't been misplaced, but rather function inconspicuously as the basic ingredient of the band's rhythm, a guiding force to the band, rather than a solo force working against them

—Joyce Meisner



Locust Playgue

Out of Fort Dodge, Iowa, looking to build a following with their first release, *Playgue*, and going about it in a somewhat ambiguous way, Locust is a hybrid band of hard and soft rockers who would like to go off in two directions at once. Unfortunately, the laws of physics, mainly those relating to sound, have foiled them.

Soft, angelic rock, sounding something like a beleaguered Kinks, leaps into a phonebooth after each cut and emerges seconds later as Foghat or Aerosmith. The strategy could be to develop a middle-of-the-road sound, ascertaining a larger and varied audience, but Locust would

be better off to stick to one direction. The fact that their hard material sounds better than their ballads could be because the three songwriters of this quartet are all lousy lyricists. But when the music is loud enough, mercifully, the words are unintelligible.

When the music drives, though, it takes off like an eight-wheeler. Keith Brown is an able bodied guitarist who provides some energetic, tearing guitar licks. He is assisted by lead singer Randy Roseberry who does good imitations of Boston, Steven Tyler, and even of himself. Choice tunes on this platter include *Hold On America*, *All For You/Turn Around Lady*, and *Outside Chance*.

If Locust would only sit down and listen closely to themselves, and concentrate on the rough-neck music they seem more capable of playing, perhaps their next release will put them on solid ground.

—Jeff Brumbeau

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