

What's Happening

TODAY (Nov. 10)

Cyprus Forum. Open discussion with the Cyprian Delegation to the United Nations, followed by a showing of the film "Bitter Fruit." Presented by Homeros Greek Club. 12:00 Noon in Harris Auditorium.

Women's Festival. All-day conference on "Black and Latin women in Arts and Politics." Speakers: Ruby Dee, Shirley Chisholm, June Jordan, Dr. Helen Rodriguez. Afternoon workshops. Finley Ballroom, 10:00-4:00.

Newman Club. General Membership meeting. 12:15, 469 West 142nd St. Graduate Recruiters. Teacher's College, Columbia University. 12:00-2:00, Finley 118.

TUESDAY (Nov. 15)

Graphology Workshop. Learn to analyze handwriting scientifically, with Marie Bernard. Sponsored by House Plan Association. 12:00-2:00 in Finley 20330.

Tutorial Planning. A meeting by all groups and individuals interested in building a tutorial program to service the College's student body. Sponsored by the Black Alumni Association. 4:00 PM in Finley 104.

WEDNESDAY (Nov. 16)

Poetry Reading. Edgar Palewosky will read in Spanish and English. 12:00 Noon in Finley 330.

Play, 'In A Safe Place', written by Emmanuel Westbrook and directed by Kirk Kirksey. Presented by the CCNY.

YMCA Mini-Academy as part of their Community Theatre Festival. Student admission \$2.00. 7:30 PM in Finley Ballroom. (Will be presented Wed-Sat.)

THURSDAY (Nov. 17)

Musical, "On the Town", with Gene Kelly and Frank Sinatra (the first musical to be made on location rather than in a studio). Presented by the College's library. 12:00-2:00 & 4:00-6:00 in Cohen 303.

Concert. Latin jazz with Nightflyte, from the San Francisco Bay area. 12:00-2:00 PM in the Monkey's Paw.

Auditions. For FPA's Talent Show. 12:00-4:00 PM in Finley 438.

WEDNESDAY (Nov. 30)

Concert. Ismael Quintana and his Orchestra. Plus Disco. 8:00 PM-Midnight in Buttenweiser Lounge. Sponsored by FPA.

ANNOUNCEMENTS

PACE Exam. Students interested in taking the Professional and Administrative Career Examination (PACE) should contact the Office of Career Counseling and Placement (Shepard 206). The filing period for January testing extends through Nov. 30.

Volunteers Needed. The CCNY-YMCA Mini-Academy needs volunteer tutors to work in their program for children from the Harlem community. Call 826-2828/2705/2881.

Legal Aid. Free legal advice is available to students.

OP observation post

Vol. 62 No. 7 City College November 10, 1977



The Observation Post

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| | |
|-----------------|------------------------|
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The Observation Post, The City College of New York
Finley Student Center Room 336. Phone: 690-8182, 83

FACULTY ADVISOR: Barry Wallenstein (English)



Editorial

The recent confrontation between the J.D.L. and the Arab Student League over a forum table raises some serious questions. Legally, any group, once it has permission from the proper authorities, has the right to set up a table. But, if the material on the table is questionable, that's a different matter. The literature on the Arab Student League table presents the views of the PLO — i.e., the eradication of the State of Israel — which to many students would equal the destruction of the Jewish people. In their minds, this would be similar to, say, the existence of a Ku Klux Klan table or a table applauding Apartheid. Whether right or wrong, there is this practical consideration: The existence of the table in question would be bound to create tension, polarization, and possible future confrontation where none existed before. It is for these reasons that we feel that a table supporting the P.O.O. — a threat to City College peace — should not be allowed.

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STUDENTS

Nominees are needed to fill the student seats on Departmental Executive Committees (Plan A) in the following departments:

| | |
|-------------------------------|----------------------|
| Anthropology | Mathematics |
| Asian Studies | Philosophy |
| Biology | Physics |
| Black Studies | Puerto Rican Studies |
| Germanic and Slavic Languages | School Services |

Nominees are also needed to fill the seats on Departmental Student Advisory Committees (Plan B) in the following departments:

| | |
|------------------------------|---------------------------------------|
| Art | History |
| Chemical Engineering | Jewish Studies |
| Chemistry | Mechanical Engineering |
| Civil Engineering | Political Science |
| Classical Languages | Psychology |
| Computer Sciences | Secondary and Continuing Education |
| Earth and Planetary Sciences | Social and Psychological Fundamentals |
| Economics | Sociology |
| Elementary Education | Technology |

You must be at least a Junior and a major in the department in order to be eligible to run. Nominating petitions are available in Admin. 201, Finley 152 or Finley 104. Pick up one today.

Deadline for filing petition: November 14

File in Room 201 Administration

There must be at least 6 nominations before a departmental election is held.

Cooperative Education

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Inquiry into harassment by FBI held

Liberation News Service

Afrikan People's Party offices raided in February, 1977 by the FBI, Philadelphia police and sheriffs...One hundred activists in the American Indian Movement (AIM) imprisoned or murdered since the 1973 occupation of Wounded Knee....

These are only two of the charges presented by representatives of various organizations at a three-day Citizens Review Commission on the FBI held in the College's Finley Ballroom on October 21-23.

A hearing panel of fifteen community leaders and an audience of several hundred people heard testimony from forty people who had been directly victimized by the FBI and other government agencies.

Some of the groups testifying included the Black Panther Party, whose members detailed the murder of BPP leader Fred Hampton planned and directed by the FBI in 1969, the American Friends Service Committee which has been harassed by the FBI for 60 years, and members of the Puerto Rican independence movement.

COINTELPRO Not Ended

The FBI's claim to have ended its Counterintelligence Program is not true, and the same repressive tactics are still being carried out, if only under a different title, according to Afeni

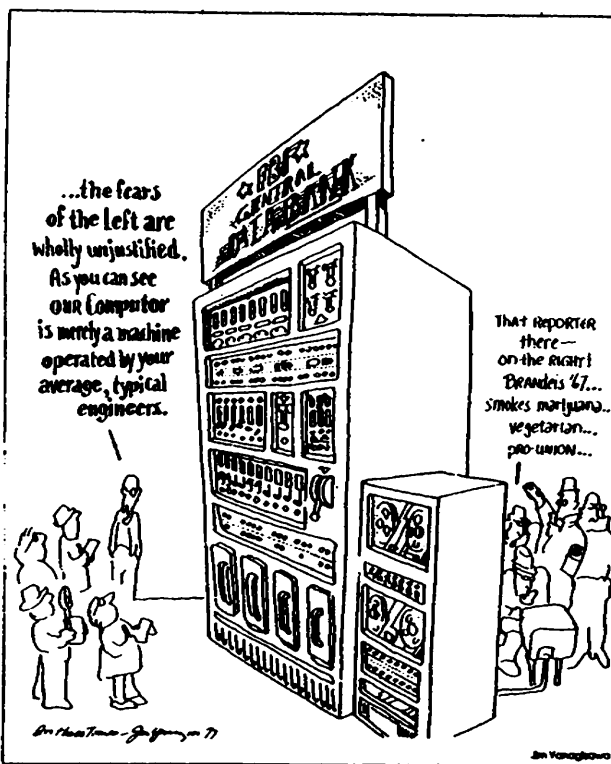
Shakur, a former member of the Black Panther Party now active with the National Task Force for COINTELPRO Litigation and Research.

Tracing the history of the program from the mid-sixties to the present, Shakur pointed out: "Between 1968 and 1973, three thousand members of the Black Panther Party were arrested and isolated from their communities and supporters, on trumped up charges of the FBI."

Jimmy Durham, of the International Indian Treaty Council and the American Indian Movement testified that over "one thousand Native Americans have been murdered or jailed by the U.S. government since the occupation of Wounded Knee in 1973. A list of over 100 names of Native Americans killed on the Pine Ridge Reservation in South Dakota alone was introduced as evidence.

Indiau Activist Murdered

The case of one of these people, AIM activist Anna Mae Aquash, was presented in detail. The body of Aquash was found on the reservation in March, 1976. Despite the local medical examiner's assertion that the death was caused by exposure, a later autopsy showed that she had been killed by a bullet fired at close range from the back of the head. Local authorities buried the body before announcing her identity.



Speakers also pointed to a current example of FBI activity in the Native American Movement — the case of Paul Skyhorse and Richard Mohawk, on trial for murder on charges apparently preplanned by admitted FBI agent Douglas Durham.

Testimony was also presented by Vincent Alba of the New York

Committee to Free the Puerto Rican Nationalist Prisoners. Alba is one of many members of the Puerto Rican independence movement arrested in the past year in an FBI and grand jury sweep ranging far beyond the investigation of FALN bombings the government was supposedly looking into.

Alba pointed to the

cooperation between the FBI and local police, noting that although his arrest and assault on his home were carried out by New York City police, "the FBI was present and originated the raid." Charges against Alba were finally dropped in mid-October although eight others arrested for refusing to talk to grand juries are still in prison.

Harassment by Grand Jury

Terry Turgeon gave testimony on how the grand jury system is currently being used as an information gathering agency when activists refuse to cooperate with FBI investigations. Turgeon, a lesbian activist, was jailed for seven months for refusing to testify before a New Haven grand jury investigating the women's movement, supposedly to gain information on several women fugitives. Turgeon also related instances of visits to members of her family by FBI agents who told them about her personal life in an attempt to gain their cooperation.

At the end of the testimony, hearing panel member Franck Laraque, a professor at the College, commented: "It is very important for us to know exactly in detail what the activities of the FBI are. Reality is closer to us from hearing the bitterness in the voices of those harassed by the FBI."

Puerto Rican Nationalists take over Statue of Liberty

Liberation News Service

Demanding freedom for four imprisoned Puerto Rican nationalists, independence for Puerto Rico, and release of eight people jailed for refusing to cooperate with a grand jury investigating the Puerto Rican independence movement, 30 Puerto Rican nationalists occupied the Statue of Liberty October 25.

For nine hours the flag of Puerto Rican independence hung across the statue, while at its base a large banner read "Independencia Para Puerto Rico."

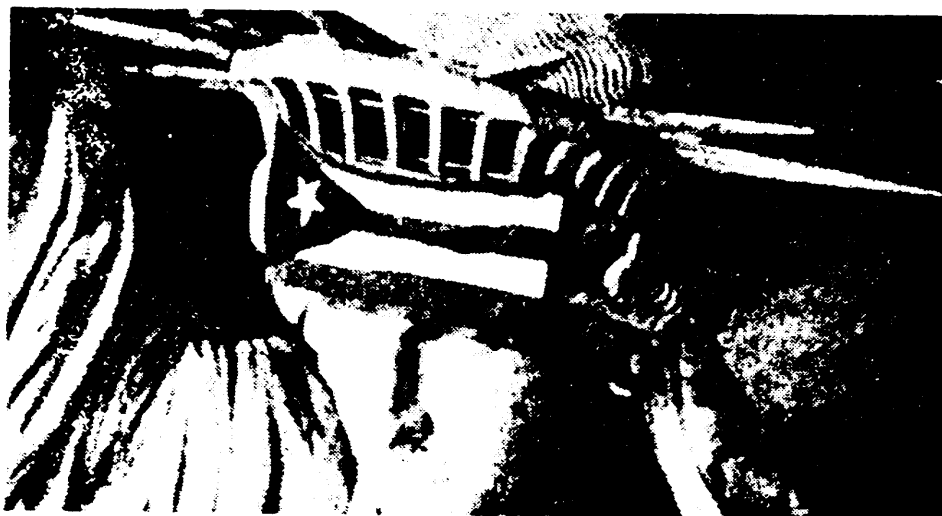
The protestors, all members of the Committee for the Freedom of the Puerto Rican Nationalist Prisoners, occupied the statue shortly after 9:30 A.M. and were arrested by police at 6:00 P.M. after refusing seven offers of amnesty if they would turn themselves in.

All were charged with trespassing on federal property, a misdemeanor with a maximum one year sentence. In court the next day they were released on bail.

'Hypocritical Farce'

"The statue is supposed to be a symbol of democracy and liberty," Vincent Alba, a spokesperson for the Committee to Free the Prisoners, who was himself a recent target of harassment, told LNS. "But that's a hypocritical farce."

A statement issued by the



Committee points out that while U.S. control of Puerto Rico has been a boon for American corporations it has brought increased hardship for the Puerto Rican people. Unemployment in Puerto Rico is over 40 per cent; the cost of living is 25 per cent higher than in the U.S., although wages are one third less; and 70 per cent of the people depend on food stamps to survive. Meanwhile the millions of Puerto Ricans who have come to the U.S. to flee such conditions have the highest rate of poverty and unemployment of any group here.

"We have every reason to be burning with anger and hatred of those responsible for the con-

ditions the Puerto Rican people face in Puerto Rico and the U.S.," declared the Committee.

"They have accelerated their plans to impose statehood on Puerto Rico; they have tried to pacify and deceive Puerto Ricans here with smiling presidential tours through the ruins of the South Bronx ... They have increased repressions and political frame-ups against the entire Puerto Rican independence movement."

"We don't want this action to be misinterpreted," Alba explained to LNS while waiting for the arraignment of the protestors in Federal Court October 26. "We're not saying we can achieve our goals through

takeovers. We have a responsibility to organize in workplaces, schools, and communities ... Still, we have to respond militantly to the mounting repression."

Alba was arrested last August after a bombing of the Mobil Oil building in N.Y.C. by the Armed Forces for the Liberation of Puerto Rico (FALN) sparked increased harassment of Puerto Rican activists. Charges against the two were later dropped after no evidence was found showing any connections between them and the FALN.

Jailed Nationalists

Alba talked about the case of Andreas Figueroa Cordero — one

of the five nationalist prisoners, dying of cancer, who was granted executive clemency October 6, following a long campaign by U.S. and Puerto Rican supporters to gain his release. Supporters charge that in 1971 Figueroa was held in solitary confinement for six months during which time he was denied medical attention. Doctors now say if the cancer had been treated earlier, a terminal case could possibly have been prevented.

The other four nationalist prisoners still face long prison sentences — 3 for their role in a 1954 shooting in the House of Representatives, and one, Oscar Collazo, for his attack on President Truman in 1950.

The support movement calling for their release has grown in recent months to include the Puerto Rican Bar Association and other Puerto Rican officials representing even the pro-statehood and pro-commonwealth parties. At recent hearings before the U.N. Decolonization Committee, every speaker supported release of the nationalists — the longest held political prisoners in the Western hemisphere.

The Committee is currently collecting signatures for a petition to be presented to President Carter at Christmas demanding release of the prisoners.

Poetry series offers readings on wednesdays

Ever get that craving for a poem? All week its been the same old prose. But tonight you've had it, tonight you want to take yourself somewhere else, tonight you want a poem. So you're up and down the avenue till you've worn a trench into the sidewalk. But everyone you meet: "Sorry, man. Ain't got no poems. But how 'bout ..."

No good.

It's got to be a poem. It's got to be a poem to set you right.

If you're one of the many poetry addicts known to frequent this campus, relief can be attained at the Noon Poetry Series. For the past ten years now the Finley Program Agency in conjunction with the English Department, has sought to soothe those who experience insatiable appetites for poetry by bringing to the college poets of varied works and cultures.

The intended effect of this treatment is to satisfy word junkies by enabling them to get to know the poet as well as his poetry. Results have been good. The atmosphere is Finley 330, where the readings are held on



Eugene Redmond, author of several poetry volumes, reads from one of his works in Finley 330 yesterday.

most Wednesdays, is, as one junkie mumbled, one of 'set yourself down and take your shoes off.' Poets are reportedly an egotistical bunch who don't often get a chance to appear on stage and this, combined with the uninhibited mood in the room, ignites much animated and self-revealing talk.

The lineup of guests this year includes Edgar Paiewonsky (Nov. 16) reading in English and Spanish, and Harriet Zinnes (Dec. 7th).

Again, poetical satiation is available Wednesdays at noon in Finley 330 and they've got the good stuff. —Jeff Brumbeau

'Hair' returns to Broadway but original spark is gone

During its original engagement, which lasted from April 1968 through July 1972, the rock musical *Hair* played a total of 1,750 performances, yielded four major hits, and spawned a list of prominent new singer/actors including Diane Keaton, Donna Summer, Melba Moore, and Keith Carradine. Now, five years later, the production is back on Broadway, once again under the supervision of director Tom O'Horgan and producer Michael Butler. Because no effort has been made to update the script or to add new twists to the proceedings, it is quite evident that there is no creative purpose behind the revival. And given the lapse of a decade since the play was written, the material has diminished greatly in conviction, consequently giving up much of the production's original vibrancy.

The essential strength of the early productions — the cast's commitment to the lifestyle they portrayed on stage — has of course been stripped away by time. In place of a believable and convincing cast, we have the Fiorucci generation playing hippies. It's nobody's fault, naturally, but it is one of the reasons *Hair* will find survival difficult in the seventies.

The slogans and angry energy of the once-controversial score which then prompted fans to rush the stage, now fails to ignite any excitement. The only ones that may find the current version of *Hair* mildly amusing, are those who missed it the first time around. And, perhaps these are the people O'Horgan and Butler had in mind when they chose to restage the play.

But whether one is seeing *Hair* for the first or twentieth time, the sad truth is that most of the play's magic remains locked in the past. During the production's early

runs, all the material was significant and controversial. Today, most of the things the cast were protesting against, have been accomplished. So to watch the current company of *Hair* push for the end of the war, sexual freedom, and a more permissive attitude toward marijuana smoking, can only be thought of as silly and vastly outdated.

The thin plot which links the show's 30 musical numbers, involves a young man named Claude, who lives in the East Village with his friend Berger and a girlfriend, Sheila, who is in love with both men. Claude receives his draft notice, gets inducted into the army, shipped to Vietnam, and ultimately killed. The plot is used only as a reference point throughout, and many of the scenes show no connection to Claude and his cause.

One of the nice things that can be said for *Hair*, is that it captures the American 1960's more fully, and with more authority, than any other theatrical production to date. Everything is there: marches, slogans, drugs, incense.

(Continued on Page 6)



A scene from 'Hair.'

Mini-Academy stages 'Raisin'

The CCNY-YMCA Mini-Academy drew many people and many smiles with their production last month of Lorraine Hansberry's "A Raisin In The Sun," the first in a series of eight plays to be presented by the Mini-Academy in their Community Theatre Festival.

The play, which is set in a Chicago slum, began on a humorous note as Junior (played by Donald King) and his mother (Liv Wright) enacted the all too familiar early morning scene of a mother trying to get her reluctant son ready for school. The laughs, in fact, continued for a good portion of the night and often threatened to undermine the

play's tragic aspect. Director Dane Leon Carter, however, kept the line drawn close and succeeded in putting on a completely engrossing, emotional production of Hansberry's classic play.

The Younger family, whose life is detailed in the play, was developed carefully, with great attention given to silent responses and feelings that aren't written directly into the script. In a situation where stereotyping could have easily gained a foothold, there were only fresh and alive characters.

Liv Wright played the mother, Ruth, as though she'd never been played before, fully capturing her character's despair, weariness and

sense of imprisonment, and projecting the unflinching strength the playwright meant her to reveal. Louis Anderson, Reah Smith and Grace Garland also brought sensitivity and imagination to their roles.

The CCNY-YMCA Mini-Academy is a campus-based organization that provides tutoring and recreational services for children referred to it by elementary and high schools in West Harlem.

The Mini-Academy's next play, Emmanuel Westbrook's "In A Safe Place," will be presented Nov. 16-19 in the Finley Ballroom. All performances are at 7:30 PM and student admission is \$2.00. See it.

'Heroes': a sentimental pop movie

By JEFF BRUMBEAU

Henry Winkler glides into the room with the confidence and cockiness five years on a hit TV series, and four as a star fixture in America's teenage hearts have afforded him. The occasion is a press conference, just one of many the creator of Happy Days' leather-clad Fonzie has scheduled to push his first star billing in a film, the just released *Heroes*. The audience in the screening room at John Jay College is largely comprised of members of high school and college newspapers, many of whom are ardent, verging on the ecstatic, fans. Flashbulbs pop, voices squeal, there is much applause and at any moment an army of girls in knee-socks is expected to rush him.

Articulate Showman

Despite the inane image usually associated with pop stars, Winkler, when you listen past the talk show banter, is really quite articulate, and even downright intelligent. He answers questions with spontaneity and easy showmanship. His assessment of his position as an actor is honest and as upfront as his comments on the movie:

"I like *Heroes*. As soon as I read it I knew it was good. I've gotten many scripts and there've been few that haven't sent me to the john. When I like a film it's not up here that tells me it's good, it's down here. It's a gut feeling."

Whether Winkler's guts are as aesthetic as he claims they are is a matter of conjecture.

Heroes is a fast-paced, sometimes plodding and often plot-tied story of a Vietnam war veteran. Since his release from the army, Jack (Winkler) has remained rootless, spending time in and out of a New York V.A. hospital reputedly for being crazy (we never really know for sure though at times suspect it). His only concrete objective in his confused life is to hook up with three old army buddies living out West to form a lucrative worm farm. And so following a Chaplinesque chase scene in which he escapes from the hospital, he catches a bus and heads for Kansas. So far so good.



Henry Winkler



It's believable, even funny.

Boy Meets Girl

Through a series of accidents that could only happen in front of a movie camera, Jack meets Carol (Sally Fields), a nice, well-dressed, restrained girl who's uncertain about her imminent marriage and is trying to warm her suddenly cold feet with a bus trip and time to think. At first all he gets for his attentions is a cold shoulder but by the time the trip is over the arithmetic is clear: sheltered girl splits comfy impending marriage for thrills with sad-eyed eccentric adventurer. Aside from the padded play, still no problem.

In fact, when Jack and old war buddy Ken Boyd (Harrison Ford) are reunited in a touching and well done scene (improvised, says Winkler), the movie takes a brief turn for the better. Ken's home is a trailer situated in the refuse

and clutter of a deteriorating farm in the wilderness. Jack asks him if he's seen any girls but the answer is no: he spends his time street-racing his souped-up red Camaro. This scene is the strongest, most original statement about abandoned, disoriented vets in the entire film. There is a brooding emptiness here, a tragic sense of waste that eventually becomes forgotten as the movie progresses and is buried in mediocrity.

'Blood & Broken Bottles'

Ken insists Jack and the girl take his car and so they leave, hoping to join another friend further west. Now the plot starts going downhill fast. They stop at a redneck bar/motel and check into a room. The scene is intimate, the circumstances obvious, but when Jack approaches

(Continued on Page 6)

Talking Heads outgrow punk

By PAUL DABALSA

By now, most record buyers must be totally confused over what exactly constitutes the New-Wave sound. Whereas in England this class of music seems pretty much confined to a series of noisy outbursts, here in the states the bands are sufficiently less predictable. On their individual recordings, American groups like the Ramones, Blondie, Mink DeVille, and Television, have demonstrated such widely dissimilar styles, that it is difficult to detect any unifying musical qualities. With the release now of Talking Heads' long-overdue first album, this confusion about what actually defines American New-Wave rock, is sure only to be compounded.

Talking Heads: 77 is one of the brightest, most listenable, and most articulate of New-Wave offerings to date. What is immediately striking about the record is that the material is atypical of the loud, crunching brand of rock n' roll that is normally equated with punk groups. Instead, the disk is brimming with soft, driving melodies that are at once catchy and tasteful. Still, there is a certain natural aggression that is evident in their songs — particularly in "No Compassion," "Psycho Killer," and "New Feeling," — but here this angry energy seems more restrained than amplified.

Throughout Talking Heads: 77 the group strives, with much success, for uniqueness. Their fear of being categorized beyond 'a New York band', shows in a song like "Love Comes To Town," where the music and lyrics sound vaguely Leo Sayerish, but then with some extra effort the foursome are able to transcend the similarities. The



TALKING HEADS: (l. to r.) David Byrne, Chris Frantz, Tina Weymouth, and Jerry Harrison.

band's special style is largely attributable to guitarist/vocalist David Byrne. Byrne, who's clean-cut physical appearance, short hair, and clumsy gestures, give him the look of a Suburban egghead, possesses a rare, unmistakable voice that is constantly on the verge of cracking, but never quite does. Each time his fragile singing manages to reach that impossible higher note.

Although the best tracks on the album — "Pulled Up," "Love Comes To Town," "The Book I Read," and "Psycho Killer," — are given the edge by Byrne's impelling phrasing, it is the solid support of bassist Martina Weymouth, keyboardist/guitarist Jerry Harrison, and drummer Chris Frantz that propels the music and brings the songs to their various climaxes. So despite Byrne's utility as the creative force (he wrote all the songs on the LP) and distinguishing element in the band, it is the spirited interplay between the four musicians and their work as a unit, that makes just about every track on the record successful.

One important distinction between Talking Heads: 77 and the list of other New-Wave releases, is that the energy and excitement of the music on this new album is not likely to disappear as the novelty wears off. The good feeling generated by the music will probably stay with the listener a lot longer after the reviews have filed in and the air play has subsided. Also, because of its basic pop-oriented approach, the album is likely to reach a wider audience than those efforts by the band's counterparts. In fact, the Talking Heads debut can be considered a revolutionary album of sort, in that it may lead the way for more accessible forms of New-Wave. And, though the material on Talking Heads: 77 is still a little too classy for AM, maybe their next album or the future albums by other bands which may further explore the group's approach, will eventually break into that most accessible of markets. Talking Heads, one way or another, may be the first band to bring credibility to New-Wave rock on a grander scale.

Jazz Notes

Dexter's Homecoming

By FREDERIC SEAMAN

If there was any doubt remaining, last Sunday's concert at Avery Fisher Hall confirmed that Dexter Gordon has reestablished himself as one of the preeminent saxophonist in jazz. His sudden climb to recognition started last year during one of his infrequent visits to New York.

Dexter, who went to Europe 15 years ago and stayed there for good (He lives in a suburb of Copenhagen, Denmark) was welcomed enthusiastically first by the critics, and then by jazz audiences which packed his club dates at Storyville and the Village Vanguard. (CBS recorded the Vanguard sessions and issued them in a double LP set, Homecoming, and some of Dexter's European recordings have been re-released by Inner City Records.



Dexter Gordon

Dexter grew up in L.A. in the 1930's, admiring Count Basie's band and its star saxophonist, Lester Young. At the age of 17 he went on the road with Lionel Hampton's group, and subsequently played with Fletcher Henderson, Louis Armstrong, Billy Eckstine and Charlie Parker. In the 50's Dexter led his own groups and became a major influence on Sonny Rollins and John Coltrane. So much for history.

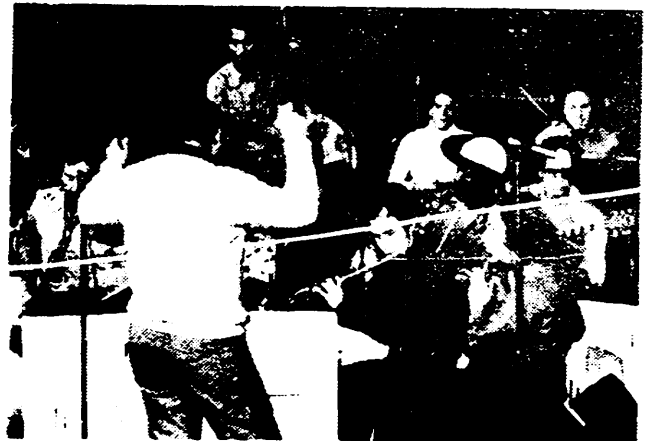
During the first half of Sunday's concert Dexter jammed with an all-star quintet that included Sonny Stitt on tenor sax, Clark Terry on fluegelhorn and Philly Jo Jones on drums. Dexter's robust tone and thoughtful, laid-back delivery made an interesting contrast with Stitt's rapid-fire phrasing and Terry's sweeping melodic statements, particularly since Dexter made it a point not to dominate the set. Only on the third and last number, an infectious uptempo rendition of Thelonious Monk's *Rhythm-A-Ding* was Dexter spotlighted in a poignant solo, backed solely by Percy Heath's bass.

The second half of the evening brought on a 12-piece orchestra conducted by Lionel Hampton, and featuring Dexter as well as vibist Bobby Hutcherson and trumpet players Woody Shaw and Jon Faddis. The high point of the concert came toward the end of the regrettably short concert when Lionel Hampton joined the band and took off on a rousing blues that inspired some audience participation.

Dexter's next concert appearance will be with a quartet on Dec. 18, as part of the *Heavenly Jazz Concert Series*. This series, by the way, is co-produced by renowned jazz writer Ira Gitler, who teaches a jazz history course in the College's Music Department. Pianist John Lewis, also a member of the Music Department, will play with fellow pianist Hank Jones on March 12. Concerts are at the Church of the Heavenly Rest (90th St. & 5th Ave.) and student tickets are \$3.00.

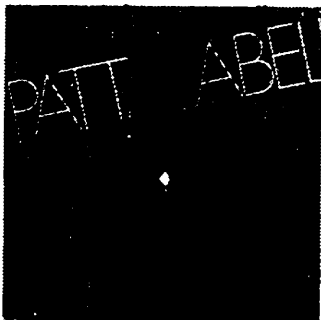
Some other concert series around town that deserve attention:

Tonight at 8:00 Jack Kleinsinger's *Highlights in Jazz* series features an unusual program of solos and duets by pianist Dick Hyman and cornettist Ruby Braff at NYU's Loeb Student Center (Student Balcony \$3.00)...Also at Loeb the NYU Program Board's *New Music Showcase* presents the Oliver Lake Quartet on Sat., Nov. 12, 8:00 PM. Lake, an outstanding reedman, will be backed by Leonard Jones on bass, Paul Maddox on drums, and guitarist Michael Jackson. . . And every Monday there's jazz downstairs at the Village Gate, presented by the Universal Jazz Coalition, whose goal it is to promote underrecognized talent. Next Mon.: Dizzy Reece and an Orchestra featuring pianist Mihal Richard Abrams and saxman Clifford Jordan. Also coming up: "Jazz Salutes Broadway" plus a tribute to Paul Robeson (Oct. 21), and a UJC Birthday Fete with numerous well-known musicians (Oct. 28).



Prof. Edgar Summerlin conducting the College's Jazz Orchestra in the Great Hall (Shepard) last year. On Thursday, Nov. 17, the orchestra will give one of its first concerts this term in the Great Hall at 12:30 PM. All are welcome.

OPOP RECORD REVIEWS



Patti Labelle
Patti Labelle

If Patti Labelle has felt frustration as a result of her unsuccessful quest for a follow-up hit single to *Lady Marmalade*, it is all likely to end with her first solo recording. There are four conceivable singles on the opening side alone, including a promising disco entry titled *Dan Suitt Me*. Labelle, who has always been forthright about her pop ambitions, here retains the distinctive lofty register which may serve her most in realizing these desires. Despite producer David Rubinson's low mix of her vocals (and high mix of the background singers), Labelle's voice still

manages to project the energy and feeling that marked her association with Nona Hendrix and Sarah Dash.

The set opens with *Joy To Have Your Love*, a silky soul number which illuminates Rubinson's mishandling of the vocals. The song works well while Labelle carries it, but so soon as the chorus is introduced it becomes the dominating element. This trend continues throughout the record, with Labelle's voice seldom leading the mix, instead being continually challenged for attention by both the background singing and the arrangements. This stated, Labelle and the production fare best on the more uptempo selections like *Funky Music*, *Dan Suitt Me*, and *Can't Judge A Book By The Cover*.

Funky Music, lives up to its presumptuous title, with the first chords digging an instant groove that continues to build around chunky rhythm guitar, a sly bass pattern, and soulful brass.

But it's *Dan Suitt Me*, that the band kicks out a beat that is genuinely difficult to ignore. The tune starts with a circus-like piano rhythm, but is ultimately driven by a thick bass line and powerful Dixieland-type horns.

The significant difference here is that Labelle's voice is out front most of the way, while the background vocals are kept to a sensual hush. The lyrics also add to the song by injecting some of the characteristic humor of "Lady Marmalade."

I came to the dance alone/Looking for someone to get it on/You know you're not stuck to that chair/Come over here or I'll come over there/Dan Suitt Me/I ain't gonna wait all night/For you to Dan Suitt Me.

The song wonderfully illustrates Labelle's outgoing character, and could presumably, with some record company support, become somewhat of an anthem on the dance floor.

Since I Don't Have You, and *Think About You*, are two other tracks on the album with obvious levels of ambition. The first is by far the most lavish production of the package, yet despite this massive effort from the control boards, the song still turns up sounding strained and forced. The latter, with its catchy refrain has an MOR appeal that could push it high on the AM charts with some initial exposure.

The five possible singles, various (Continued on Page 6), are welcome.

'HAIR...'

(Continued from Page 4)

Eastern religions, strobe lights, psychedelia and open sex. But so far, there has been no good reason given why such a timely play has been brought back to life at such an incongruous time. Without doubt, the revival of *Hair* has ended years of inactivity for both O'Horgan and Butler. So maybe instead of retiring a great play with dignity, this will be another case where a play is mined for all it's worth.

Paul Dabalsa

RECORDS...

(Continued from Page 5)

disco rhythms, and exuberant production of the songs (strings, horns, and background vocals are omnipresent) make this disc typical of the times, and is likely to satisfy Labelle followers. Because the tunes are designed to be sweet and inoffensive, there are no real awesome moments to be found on the set. Still, the most regrettable aspect of the record is that Patti Labelle's voice never swings into full force, and the female backup vocals never enhance the way Nona Hendrix and Sarah Dash were always able to do.

—Paul Dabalsa



Tom Waits
Foreign Affair

Tom Waits — native Californian and anachronism — has in seven years and five albums achieved cult figure status in music, still going his own way and paying the rent as he goes. He never was meant for the big time though: he's neither pretty nor flashy, doesn't play a particular hot piano and sings

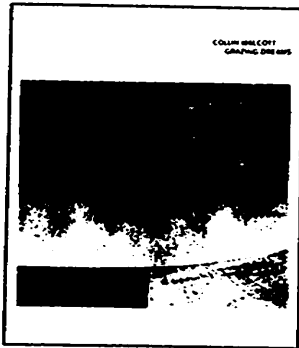
somewhat like an over-loaded dumptruck. But he's got something. Waits, as Bonnie Raitt says, "is a real original."

His new album *Foreign Affairs* if not original in the sense of innovation, but in its utilization of styles past and present. Waits is fixed on pre-sixties jazz. He loves a music that combines the best of the eras: the ballads and phrasing of the big band singers of the forties, the sax of the fifties, and the clarinet of the twenties and thirties. If it wasn't for the tough poetry of his lyrics and their low-life/camp themes he'd be nothing more than a growling parody of years past.

But Waits is more. With songs like *Burma Shave*, *A Sight For Sore Eyes* and *Jack and Neal* he creates between the music and the despondent, freewheeling stories, a fusion, a real give-and-take, where the music gives substance to the lyrics and vice versa.

Bette Midler joins Waits for the fantastic *I Never Talk To Strangers*, a song about a pick-up in a bar and reminiscent of the old Louie Armstrong and Sarah Vaughn duets. Waits even skat sings between the verses and ogles the lady like the great Satchmo. Here the sax and upright bass maintain a slow, seductive backup. On other songs like *Sight For Sore Eyes*, the music is sad and emotional, and even makes a rough character like Waits sound sweet.

—Jeff Brumbeau



Colin Wollcott
Grazing Dreams

Collin Wollcott, who studied tabla and sitar with Ravi Shan-

kar and is highly regarded for his work with Oregon, belongs to a growing number of western musicians who are working toward a fusion of non-western musical idioms with jazz and European classical music.

On *Grazing Dreams*, Wollcott has assembled four superb sidemen with varied musical backgrounds, most notably trumpet player Don Cherry, an expatriate American who spent the last decade exploring native African and Asian music, after he first achieved prominence with Ornette Coleman's innovative jazz group in the 1950's.

The other collaborators on this album are John Abercrombie (playing electric and acoustic guitars as well as electric mandolin), Brazilian percussionist Dom Um Romao (Ex-Weather Report), and Swedish bassist Palle Danielsson. At its best, the music created by this eclectic group evokes images of pastoral beauty reflected in titles like *Mountain Morning* and *Moon Lake*.

Side one is titled "Changeless Faith" and consists of four compositions with subtle contrasts in mood, color, and instrumentation. Cherry's trumpet and Wollcott's sitar are featured in lyrical duets and haunting solos throughout, with the rest of the group adding colorful accents.

On *Jewel Ornament*, the first track of Side Two, there's some exquisite interplay between Wollcott on tabla, Abercrombie on a wailing electric guitar and Cherry on flute. The more conventionally structured title track opens with Wollcott playing unaccompanied sitar in a guitar-like manner, and also features bassist Danielsson in a relaxed, jazz-inspired solo. Percussionist Romao is featured in a brief duet with Wollcott on tabla, and the LP closes with an Indian flavored group improvisation, *Moon Lake*.

Wollcott's music cannot be fitted into any of the existing music categories. It has traces of Indian ragas, Japanese folk music and various other Asian and Near Eastern music styles, as well as elements of jazz, both melodic and free form. On *Grazing Dreams* these disparate musical influences are integrated into a captivating album that paints starkly beautiful aural landscapes.

—Fred Seaman

'Heroes' is a pop movie

(Continued from Page 4)

his bathrobed roommate with the question of the sleeping arrangements, she is sure she doesn't know what he means. Okay. Fine. She's supposed to be naive. But then Jack gets rolled by a few local toughs and steps into the bar to insist these unsmiling good ol' boys return his cash. What results is blood, broken bottles, punches and kicks, and then Jack's up on the table and it's three to one. Things look bad but then the cavalry shows up in the petite person of, surprise, Carol, who, though she's only learned to drive this morning, manages to put the car through the building for a perfect stop beside the pool table, at which point Jack drops in and steers them through the other side and out onto the open highway...

Good adventure — but the contradiction is obvious: nice girls don't drive cars through walls. This incredulous and illogical character development occurs again at the end when the supposedly naive Carol, with the introspection of an analyst, is able to see through Jack's raging hysterics to realize he's reliving a particularly painful war experience. It's a trade: realism for trite dramatics. The movie got stiffed.

'A New Plateau'

During the press conference Winkler flitted around the room, of answering questions with interest, grinning, joking. At one point he stopped everything and pulled out a pack of Vantage, insisting that no one take a picture of him smoking (I don't want to influence the young kids who might want to imitate me."). He answered the usual questions ("No, I'm not married... I love horseback-riding... No Ron Howard doesn't hate me"), but one inquiry extinguished the ever present grin and knitted his brows. About the seriousness of his move into films:

"You're right. This is a very important point in my career. I want *Heroes* to do well and I think it will. This could be a whole new career for me, a whole new plateau in my life. It's very

important to me."

Winkler isn't bad, he can do more than swagger. Besides his ability to be funny he was also able to pull off the dramatic scenes with a good degree of propensity, proving simultaneously he can do demanding roles. But if Winkler is in fact trying to get out of the leather jacket and into something, mmm, with a little more growing room, he's going about it the right way but with the wrong material. *Heroes* is a solid pop movie. It has violence, stereotypes, candy love enough to warm any teen-ager's heart. Consequently, the same audience that tunes in "Happy Days" every week will be standing on line at the neighborhood theatres when *Heroes* comes around. And pop stars, as Bobby Sherman and David Cassidy will attest, have a high morality rate among the young.

'An Anti-war Film'

This is a production aimed at the under-eighteen that took 31 days to film and seemingly a tenth of that time to write. Winkler said of his character and other matters:

"I really identified with his dilemma. I've always been amazed by the injustice of society and its treatment of our soldiers. They come back without an arm or leg and just get pushed aside... I don't know if *Heroes* is the beginning of movies that will recount the sixties but this is very much an anti-war film. The statement though is a subtle one — it doesn't hit you over the head."

Too subtle. So subtle that any bonafide attempt to relate just what this mixed up man is going through gets swamped in sentimentalism. In writing the screenplay the strategy must have been not what plot fits the character but what character fits the plot. Although at times the characters and story do move along hand in hand, they frequently drift so far apart they lose sight of each other. What you end up with is the kind of movie only a kid could love. But then, when do you ever get more than you ask?

The CCNY-YMCA Mini Academy presents

In a Safe Place

A play by Emmanuel Westbrook
directed by Kirk Kirksey

Wed., Nov. 16—
Sat., Nov. 19
Finley Ballroom
7:30 P.M.

\$2.00 Students &
Senior Citizens
\$4.00 All others

Benefit for the Mini Academy's free after-school remedial and tutorial program for children from public and private elementary schools in the West Harlem area.

WANTED

Reporters

interested in covering campus news.

Students with High School newswriting
experience always welcome.

We are also looking for interesting
fiction pieces, new journalism,
creative writing, etc.

Leave material in OP's mailbox
in Finley 152,
or stop by our office in Finley 336.

Amnesty demand for war resisters reiterated by arrested exile

(LNS) — Vietnam war resister Bruce Beyer was arrested on October 20 as he returned from Canada to the U.S. One hundred supporters met him as he walked over the bridge from Canada.

Exactly ten years earlier, Beyer had handed in his draft card on the steps of the Justice Department in Washington, D.C. during an anti-war protest. He has returned from exile to raise the issue of the cases of one million Americans, including himself, still in need of amnesty as a result of anti-war resistance.

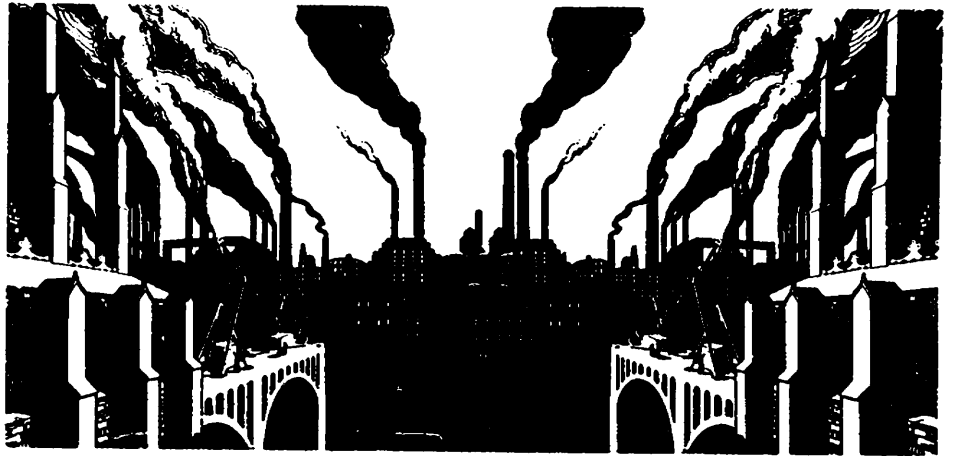
Remaining in exile, Beyer stated, would mean that "I'm complicit in the whole forgetting process that's going on, where Americans are trying to forget the war."

"We've been told the war was a mistake," Beyer told a Canadian press conference before crossing the bridge to Buffalo, New York, "and that we

should close the book on the war years. But a nation simply cannot kill over one million people, spend \$150 billion in taxes doing so and then turn around and say that it was a mistake."

Americans still in need of amnesty include 800,000 veterans with less-than-honorable discharges. Only a fraction of these discharges were upgraded through President Carter's "amnesty" program.

In addition there are more than 3,000 military deserters and several hundred draft resisters still in need of amnesty. There are also hundreds of thousands of civilian resisters — no exact statistics have been computed — some of whom are imprisoned or underground, and most of whom have already faced charges which are still on their records.



Steel corporations top 'filthy five' industrial polluters

(LNS)—Steel corporations win the prize among "the Filthy Five" industries, the nation's five worst industrial polluters, according to *Environmental Action*. The group has declared war on the "Filthy Five": steel, oil, chemical, paper and electric industries. Companies in these industries spend a combined budget of \$26 million annually to pay 1,000 lobbyists to wipe out the Clean Water Act. Companies were directed to meet a major clean-up last July, but 63 percent of the big five polluters failed to comply. For years, industrial pollution has been linked with cancer and other diseases. But the Filthy Five respond with threats to close shop unless anti-pollution standards are relaxed even further than at present.

CIA on campus

NEW YORK (LNS) — The CIA has "one or two or perhaps several secret agents" on each of more than 100 American campuses employed as administrators, faculty members and teaching graduate students who "basically are recruiters," according to former National Security Council Member Morton Halperin. He was addressing the American Association of University Professors at the University of California, Santa Barbara.

Constitutional law professor Gordon Baldwin defended these CIA-academic ties at the conference. He asserted that there is little difference between a law firm asking a faculty member to recommend a new employee and the CIA asking agents to identify possible recruits.

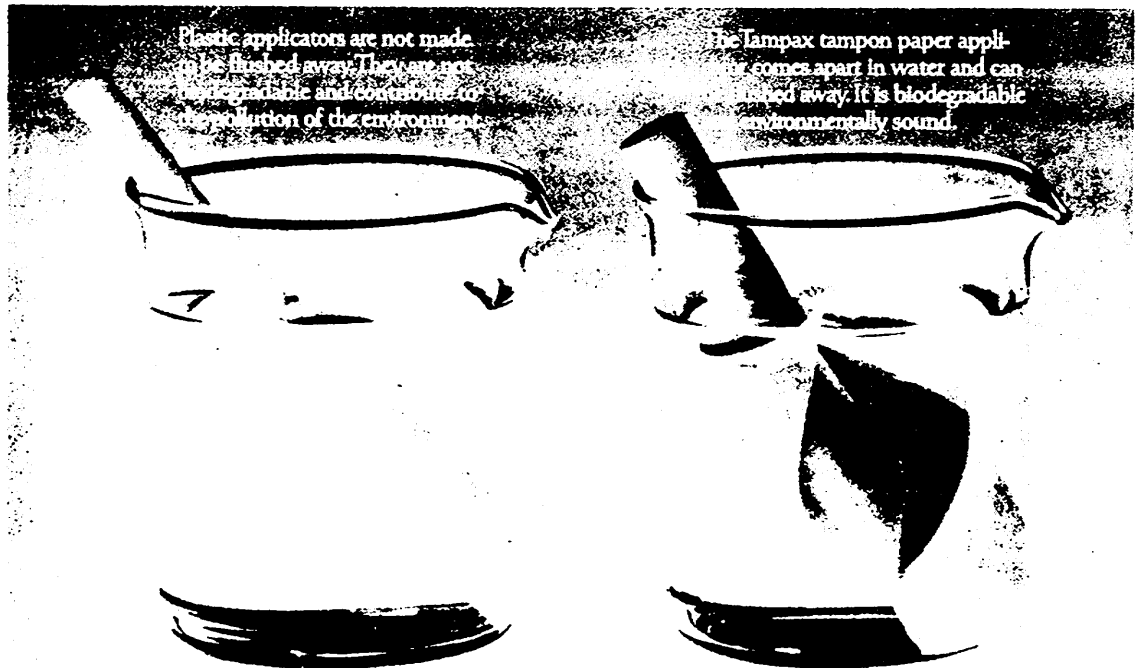


The above photo of Marlyn Monroe as well as our cover photo of Richard Nixon were taken by Phillip Halsman and will be among a selection offered to the public at the opening of Twentieth Century Galleries (35 Christopher St.) on Nov. 2.

Needed:

VOLUNTEERS & TUTORS to work with physically disabled children. NY Service for the Handicapped 533-4020

Only Tampax tampons have an applicator that is flushable and biodegradable



The applicator on the left is plastic and its manufacturer clearly warns "do not flush." You can throw it into a waste receptacle, but no matter how you dispose of a plastic applicator, it remains hard, non-biodegradable material indefinitely. That is why plastic applicators pollute our land, rivers, lakes and beaches.

The Tampax tampon container-applicator — like the tampon itself — is completely disposable and biodegradable. It is made of spirally wound strips of paper that quickly begin to delaminate and unwind when they come in contact with water. (See the illustration above at the right.) The paper strips are as easy to dispose of as a few sheets of bathroom or facial tissue.

What's more, the hygienic Tampax tampon applicator is designed to make insertion

easy and comfortable. Slim, smooth and pre-lubricated, it guides the tampon into the proper position to give you reliable protection. Your fingers never have to touch the tampon. In use, the Tampax tampon expands gently in all three directions — length, breadth and width — so there is little chance of leakage or bypass.

Tampax tampons offer you hygienic menstrual protection without the worry of environmental pollution. This is one of the reasons why they are the #1 choice of more women than all other tampons combined.

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Providing CCNY with the very best!

Talent Show

Auditions

Cash Prizes!!

If you have talent and want to show it, then come to the

Thursday, Nov. 17 Room 438
from 12:00 to 4:00

Monday, Nov. 21 Room 428
from 1:00 to 4:00

Semi-finalist perform in the Monkey's Paw Thursday, Dec. 15 from 12:30 to 3:30

FPA TALENT SHOW

I'm interested in auditioning for the Talent Show on
Nov. 17 Nov. 21

Name: _____

Telephone: _____

Description of your act: _____

Leave in Fpa office F151 or mailbox in F152

Finley Program Agency 690-8188

Mon. Nov. 14 Noon-2 P.M.
Come see a CCNY grad, Honey Sauberman Demonstrate "Quadra Chess"
As seen in this month's Playboy
Lewisohn Lounge

Wed. Nov. 16 F-330
Noon Poetry Series
EDGAR PAIEWONSKY
Reading in Spanish and English

Thur. Nov. 17 Noon-2 P.M.
"NIGHTFLYTE"
Latin jazz fusion music
From the San Francisco Bay area
Monkey's Paw

Wed. Nov. 30 8 P.M.-12 MID.
ISMAEL QUINTANA
with his orchestra and disco
Salsa at its best. "Free"
Admittance with CCNY valid I.D. only
Buttenweiser Lounge

Fri. Dec. 2
'HORROR OF DRACULA' 12 & 4 P.M.
'DRACULA HAS RISEN FROM THE GRAVE' 2 & 6 P.M.
Monkey's Paw

Wed. Dec. 7 F-330
Noon Poetry Series
HARRIET ZINES-author

CRAFTS F-350 11 A.M.-4 P.M.
Monday—Silkscreen
Tuesday—Leathercrafts
Wednesday—Needlecrafts
Free to all staff and students

Want to share your problems
with the world?
Then drop us a line in our mailbox in Finley 152 (no crank letters, pleez).