



# observation post

Vol. 63, No. 1

Thursday, Jan. 26, 1978

## Carroll indicted on larceny charge

Robert F. Carroll, until a few days ago the College's \$39,000-a-year Vice President for Communications, was indicted last Tuesday on a charge of grand larceny in the second degree. He is accused of having embezzled \$56,000 from the Committee of Urban Program Universities, an organization formed on Carroll's initiative by 23 urban universities to finance their lobbying efforts in Washington.

Carroll, 42, who joined the College's administration in 1973 after serving in several senior posts in the Lindsay administration's welfare department, had served as unpaid acting director of the Committee.

Although Carroll has admitted to having withdrawn the money from the Committee's bank account, he entered a plea of "not guilty" at the arraignment, and was released on his own recognizance.

The case will go to court on March 30. If convicted, Carroll faces a maximum sentence of 7 years in prison.



Robert Carroll

## City College is facing a \$1-Million budget cut

BY SUSAN BEASLEY

The College's 1978-79 budget may be cut by more than \$1-Million from its present level of \$34-Million, according to the State's Executive Budget proposed by Governor Hugh Carey for the coming fiscal year.

The budget proposal, which must be passed by the State Legislature, projects the elimination of some 20 faculty and 12 "faculty support" positions at the College, as well as seven positions in the library and 17 maintenance jobs.

However, a proposed \$500,000 increase in State funding for the Center for Biomedical Education reduces the total

cut to \$447,000 on paper.

College officials refused to comment on the budget proposal, claiming they had not yet seen it. However, one source in the administration speculated that some of the cuts might be achieved through attrition rather than firings.

The cuts in maintenance and library services are expected to save the College some \$405,000, and a cut in "General Administration" projects another \$392,000 savings.

\$500,000 would be provided for the Center for Biomedical Education to "replace outside funding that is terminating as planned," according to the budget

report. Dr. Alfred Gellhorn, Director of the Center, defended the state's allocation, saying that it represented no increase in the Center's total budget but was merely meant to keep its funds at the present level.

"We were supported to a considerable extent by outside funds during the first five years, which was considered our experimental period," Dr. Gellhorn said. "It is terminating as planned, and the state is picking up its share now."

A provision is included in the budget to allocate tax levy resources from the total Senior College budget to the Center should any other outside funding dry up. The Center has 280 students and a total budget of "about \$1.3-million," according to Dr. Gellhorn.

### \$9-M Increase in CUNY Budget

The total operating level of the City University for 1978-79, as projected in the budget, is approximately \$475-million, or some \$9-million more than last year. The city would pay 25%, or \$53.7-million of the senior college operating funds, as it did last year, with the state picking up the other 75%.

Although the budget recommends cuts in funding for City College, Brooklyn, Hunter, Lehman College, and the Graduate School and University Center, increases in funding are proposed for Baruch, Queens, York, and John Jay College of Criminal Justice. While the recommended increase for York College is only slight, the increases are substantial for Baruch and John Jay, with provisions for additional faculty and library personnel. Increases at Queens College would be limited mostly to student services, but the total increase there would still amount to some \$197,000.

The budget also includes an allocation for the controversial two year skills test, which will be administered starting this fall.

### SEEK Cut by \$911,000

A University wide cut of \$911,000 is proposed for the SEEK Program (Search for Elevation, Education and Knowledge), resulting in the elimination of 37 SEEK counseling positions. This would bring the overall ratio of counselors to SEEK students down to 1 to 86. Carey's budget recommends that this ratio eventually be extended to 1 to 100 for lower division

SEEK students and 1 to 50 for upper division students in the program.

19 remedial "instructional positions" in SEEK are also recommended for retrenchment, a cut which is meant to eliminate "obvious duplicative instructional funding" of the program. Funds for SEEK remedial instruction are provided by the general CUNY budget from its Instruction and Departmental Research portion as well as from the SEEK portion of the budget. There would be no change in SEEK tutoring and the average stipend per student in the program would be increased by \$15 to \$675.

### Opinion

## A bleak future

BY MARC LIPITZ

It's that time of year again for picking up the splattered pieces of the fall term and, like a perennial second division baseball club, looking to the coming spring with renewed faith and optimism.

But tradition aside, there is no reason to flower with optimism or sing an ode to the rites of spring. The College community faces a hollow, bleak future, and the coming months may well see the last ounce of flesh plucked from this once great institution.

The most immediate assault comes in the guise of another proposed budget cut — this one reportedly in the neighborhood of one million dollars — and could mean additional firings of faculty and staff, and further curtailment of what some jokingly refer to as "Maintenance." But what the hell, when the body is cold and the mourners have left the scene, scavengers picking at the carcass seem to matter very little.

And of course it should come as no surprise that everybody's favorite whipping body is in the new again with more juicy copy. Last year the big items were charges of misuse of funds by University officials and college Presidents, the suggestion that this campus is populated by a bunch of drug fiends, and reports that CUNY is practically dragging students here by the hair to swell enrollment. Sad to say, the current news is much more tangible. A top administrator has re-

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## Finley snack bar may be closed

The Finley snack bar, which was converted by Saga Foods to serve health foods this Fall after a student survey requested it, has been operating at a loss and may be closed soon.

"Saga has asked to get out of the health food business," said Dean Edmond Sarfaty, Director of Finley Student Center. "It was never a success. There were never even enough students up there to spill over to the second room."

Saga manager Stan Kashuba admitted that he had requested to be allowed to terminate the service, adding that Saga would continue to offer health food elsewhere on campus.

"What we'll do is incorporate it into the South Campus Cafeteria," Kashuba said. There is "no chance" that the snack bar could be reconverted to serve light meals and sandwiches, as it formerly did.

Kashuba said the space now occupied by the snack bar, "will be turned right back to the school. There's been talk about putting a lounge in there for students, but it's the school's responsibility."

He said his other operations were profitable, including the Faculty dining rooms in Finley and Shepard Hall which offer an all-you-can-eat buffet to faculty members for less than \$3. The buffet has been the cause of complaint by students who have to eat next door at the cafeteria, where the price of a hot meal generally runs to more than \$2.

The faculty-student Food Services Committee, instituted during Saga's first

year of operations in response to numerous complaints about poor food quality and service, has not been able to meet all year to advise the College on continuation of the Saga contract, which must be renewed for another year.

"None of the students came to our last meeting," said Sarfaty, who heads the Committee. "I know they're concerned. I don't know what the story was."

Sarfaty said he had hoped to be able to arrange a visit to other colleges to inspect their food services, but none of the students on the Committee attended its last meeting. "If the students don't come," Sarfaty warned, "it will leave the decision by default to be made by others."

— Susan Beasley



Finley Snack Bar, before health food

## Observation Post

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## A bleak future

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signed amidst charges of embezzlement, and the Board of Higher Education is predicting that the newly born two-year test will uncover a shockingly high percentage of the school's and University's student body as underprepared for handling a college workload.

We know that a depressing proportion of students are apathetic, but it seems morale is so low among faculty that many are standing on line ready to hop the first bus out of here. And who can blame them? Traditional departments like History, Romance Languages, and English have been trimmed to the bare bone (although the English department is a myriad of remedial courses), while once popular courses — including some new innovative ones — have been dropped because of insufficient student interest. Job security, even among tenured professors, is shaky. Security is a sieve. There is an alarming racial tension which must be acknowledged and then addressed before it develops into anything uglier. And the College has become a dumping ground for public schools which fail to provide adequate education to city children.

Still, all we hear is great things about the glorious urban mission that President Marshak and Friends have embarked upon to transform City College into the Eighth Wonder of the academic world.

### CONFUSED PRIORITIES

In the College's rush to some envisioned national prestige, it has abandoned its more basic mission, which is to provide a solid liberal arts education to those from a lower economic background. Symptomatic of confused priorities is the fact that the new one million dollar cut comes hand in hand with a \$500,000 gift package for the Bio-Med program. It is true that the money has been appropriated to replace equal funds from other sources which have dried up. But along with this package comes a stipulation that any other funds lost by Bio-Med will immediately be made up at the expense of CUNY's total budget.

Let there be no misunderstanding. We do not slight the concept of such programs as Bio-Med, Urban Legal Studies, and the Davis Center. There is a critical dearth of trained professionals, particularly in medicine, who have a commitment and understanding for the special problems of the inner cities. But what we do deplore, here and on a national level, is the current trend toward specialization at the expense of traditional liberal arts studies.

The entire "urban" concept is a mockery anyway, according to a recent survey which revealed that not one student in the Bio-Med program planned to practice medicine in a predominantly black or Puerto Rican neighborhood. And the net result of all this vocational emphasis is the spawning of a fresh generation who know or care little about anything outside their narrow little world. They do not question, nor do they know how to.

### CONFRONTING THE ISSUES

We've been painting a rather ugly picture and trying to raise the dust on some volatile issues. There are a host of others to examine. The entire education network, from top to bottom, pre-school to post-graduate, is begging to be overhauled. We must struggle to restore free tuition and control spiraling education costs, not just here, but also at other Universities. Before the two-year test can be abolished, there must be an eradication of the reasons why students come here underprepared. To do these things, we must question the true nature of the so called budget crisis and understand why national think tanks, state and federal officials, and private universities have long deemed necessary the imposition of tuition and retrenchment of programs here.

Only by recognizing the problems, and then by initiating open dialogues — not the kind of public relations jive this College's administration likes to vomit out — can we begin to reclaim (did we ever claim?) our rights to a full, varied, and free education.

## Registration Blues

BY JEFF BRUMBEAU

The first day I climbed out of the 137th St. IRT subway station, destination City College, I was unprepared for anything that was to happen to me. I was fresh out of high school and now I was to wrestle with this huge, mythical creature called College. Of more immediate and dire importance to me, however, as I stepped into the murky sunshine, was the school's location. Harlem was notorious in my middle class mind as the no-man's land of Manhattan, the place where whites rarely left alive. I fearfully walked toward the shimmering gothic towers ahead, expecting muggers, dope addicts and snipers, and I was amazed when I made it to the college alive.

But this was like no college I had ever imagined. In the one-dimensional world of TV, college consisted of sprawling, modern buildings, lush green lawns and flowers, trees. Everyone was supposed to roam the campus in button-down cardigan sweaters, one or two books under their arms and half a smile on their faces.

I knew this couldn't be City College. No flowers, few trees, and grass that had been confiscated by the local dog population. Damned few people were smiling even half a smile and the buildings were like something I'd seen in 10th grade medieval history.

Since my first experience of that calamity called registration, I've often thought of it as a final test before enrollment, a kind of last minute torture to ensure the dedication and perseverance of the incoming students. Of the many words that could conceivably be used to describe registration, insane, inhuman, absurd, bizarre and chaotic seem the most appropriate. Lines extending for the length of the room, closed classes, canceled classes, lost cards, misinformed personnel, and most of all, hundreds of dull eyed, frantic, lost freshmen.

One of the most startling and frightening discoveries students make upon entering college is that things aren't going to be taken care of for them the way they were in high school. You're on your own, pal. You have to organize your schedule, you have to get the right classes at the best hours, you have to wade through a barrage of bureaucratic instructions to fulfill a menagerie of details and you can't make any mistakes. But once you've registered, congratulations, you're a college student. I almost didn't make

## The decline of public education

BY JESSICA O'CONNOR

Two weeks ago the results of this year's elementary and Junior High school reading tests were released amid the recent scandal about cases of illiteracy among teachers and principals in New York schools.

Although on the whole we did not do poorly compared to schools in other large cities, the results are nothing to be proud of either. They show that only 40% of students are reading at or above grade level, a score termed by School Chancellor Irving Anker as "both reassuring and a tribute to the staff of the city's public schools." What about the 60% of students who read below their grade level? Perhaps Anker and like-minded educators need to be reminded that 40% is a failing score, as any student can attest to.

It may also be reassuring for some educators to point to superior achievements by a few students in order to detract from the poor scores of the majority. There is nothing wrong in taking pride in the top-ranked school where 88% of the students are reading at or above grade level, but let us not forget that at the bottom-ranked school 94% read below grade level. Students who are doing well cannot be used as an alibi for an ineffective school system. The basic principle of free public education is still education for all children, not just a select minority.

Although teachers, politicians and parents must bear the greatest responsibility for the decline of our schools, it also seems that the general social climate is conducive to fostering ignorance. Take Television for instance. Even though it is often only an accessory to the greater crime of parental neglect, it

it. I was always the guy who never followed instructions. I was the guy who used to make model airplanes without ever looking at the plans and would inevitably end up with something resembling a space ship. I was the guy they were waiting for at registration.

Ninety-eight percent of the time spent on enrolling for classes, it seemed, consisted of waiting on line. I waited for science. I waited for English. And I waited and I waited and still I waited for math and physical education, whose lines typically disappeared over the horizon. All around me was a horrible scene, unlike anything I'd ever seen on the Twilight Zone: students staggering about with faces registering one of three things: 1) incredulity, 2) total exhaustion, or 3) blazing anger, the kind that drives men up into windows with rifles. The teachers behind the tables looked just as bad.

I finished (or thought I had) after about four or five hours and went home. A day later I got a call from my friend Steve who was also a freshman at City. He asked me how registration went.

"Oh, pretty bad. It took me five hours to get out."

"Five hours?" he said. "It took me all day and then I had to come back in the morning and have my cards checked out."

"Your cards checked out: What's that?"

Late registration is for those students who, for reasons known only to them, missed the assigned days of registration or, like me, did not follow the registration procedures to the letter. One likes to avoid late registration at all costs. It entails getting a form from the registrar's office and then going around to the various classes you would like to take, begging, pleading and cajoling the teachers into letting you in. Sometimes the old mercy routine just won't work and you end up with classes you never wanted, classes with no resemblance to the schedule you'd originally hoped for, and classes with five hour breaks between them.

Trials and tribulations notwithstanding, I did survive registration. Like many others I lost a little of my sanity, but maybe that's an asset for a college student.

may well be that television's corrosive effect on young brains is more destructive than parental neglect itself.

Also contributing to the intellectual demise in our schools is our apparent love of the mediocre. This attitude, when applied to education, can only lead to intellectual stagnation. Schools are made to help young people gain the knowledge and skills necessary for survival and growth in an increasingly complex society — not to give dignity to ignorance.

Letters:

## Phone Phreak's Plea

Dear O.P.:

As a newly graduated CCNY alumna I've had to come to grips with a lot of realities — the devaluation of a CUNY diploma, a tight job market, and the loss of my access to Observation Post...

While I know that you don't usually mail out issues, all I ask is that you send me the issue with the new 1978 Credit Card Code when it hits the stands. For the past six years or so I've had the privilege of experiencing "The Next Best Thing To Being There" (if you catch my drift), and I'd hate to lose it just because the Alumni Newsletter ain't as hip as you folks.

Mary Zaslovsky

Dear Mary: We expect to publish *Ma Bell's new Credit Card Code* in our next issue [Feb. 17] and we'll mail you a copy right away. — Ed.

# CCNY's YMCA program struggling for survival

By MATTHIAS SEAMAN

When Bill Burnes first arrived on campus as the director of the College's YMCA in April of 1974, the City College 'Y's support for a transition period to with the "spiritual" needs of the students. During the past 4 years, however, Burnes has transformed the CCNY-YMCA into a unique "Mini-Academy" providing health, educational, cultural and recreational services for hundreds of elementary and high school students from West Harlem. But now the Mini Academy, which has been growing steadily for the past three years, is facing hard times in the wake of a decision by the Metropolitan YMCA to end its financial and structural support of the College 'Y'. Citing a shortage of funds, the Metro 'Y' has informed Burnes that his funding will be cut off as of February 28.

Burnes and the Mini-Academy staff are desperately searching for alternate funding sources and are seeking the Metro 'Y' support for a transition period to independence. They also hope that the College will increase its support of the program.

## Tutorial Program

The Mini Academy provides tutoring for children from P.S. 129, P.S. 161, P.S. 192 and the Catholic Annunciation School who are a grade or two behind. They are tutored by high school children who are themselves close to dropping out of school and who come from disadvantaged families. The high school students are in turn supervised and tutored by College students majoring in education, who receive academic credit or work-study pay for their job.

The School of Education has over 200 students who tutor children at the Mini Academy for one term, as part of a practicum for which they receive 3 credits. Undergraduate students tutor children on a one-to-one basis, while graduate students register for an advance practicum and work with 5 children simultaneously.

The children also receive dental checkups and eye and ear examinations through the cooperation of Logan and Harlem Hospitals, and neighborhood health centers.

Once children are enrolled in the tutorial program, they come to the College every day right after school, where they first receive a hot meal. The children then spend an hour doing homework, and afterwards receive an hour of tutoring in their weak subjects. Finally, before going home, they participate in various games designed to help them build good peer relationships. Field trips to museums, workshops for parents and a special bilingual program for the predominantly non-English speaking Dominican students complement the tutorial program.

The Mini Academy has also created workshops for parents on topic such as consumer resource information, child abuse, teenage alcoholism and drugs, and career and educational counseling.

## 'Academy' Fills a Void

The need for these programs is a result of the effects of the ghetto environment on children.

At an early age, a child begins to academically outgrow its parents. They become unable to assist the child with schoolwork, but, Bill Burnes says, "parents are too embarrassed to admit they



Children enrolled in YMCA Mini Academy participating in the College's Workshop Center for Open Education (Shepard basement).



14 year-old Irving Taylor, recipient of the 1977 Youth Of The Year Award and a Mini-Academy volunteer, interviews Steve Henderson of the N.Y. Mets for an article in the Mini-Academy's publication, Harlem's Hopes' (left). CCNY-YMCA director Bill Burnes (right).

only had a third grade education." Without help, the child rebels, and that, Burnes adds, "often turns the child into the streets, where it may join the group of 8 and 9 year olds who push drugs, or it may lead to conflicts within the home and the beginnings of child abuse."

"The Mini Academy has been able to fill a void in extracurricular activities", explains principal Rodriguez of P.S. 161. "Now, when a child is in need of remediation, the school contacts the parents and recommends they send their child to the Mini Academy". The school provides application forms and send them to the Mini Academy, which interviews the parents before admitting the child into the program.

## Fragmented Funding

The Mini Academy's 1977-78 budget amounted to \$74,000, most of it raised by Burnes himself, who says he spends "most of my time scrounging for money."

Burnes' \$13,000 salary and those of his two Program Directors, Ed Rivera and Saba Mchunguzi, who receive \$10,000 each, are paid by the New York City Youth Board.

"The staff is underpaid but dedicated," commented Michael Dizarleites of the Youth Board. "Bill would rather buy books for the kids than raise salaries."

Eight staff members receive up to \$6400 from CETA monies (Comprehensive Employment & Training Act), and 25 work-study student employees are paid \$3.00 an hour. 31 volunteers work for the Mini Academy at no pay.

In addition to the above mentioned sources of funds, Burnes last year raised \$40,000 from numerous other sources, including City College faculty, the Greater N.Y. Fund, Riverside Church, Jewish Theological, the City Mission Society, 12 Good Deeds, Burlington Mills, Chemical Bank, and McGraw Hill, as well as a

number of Federal, State and City Agencies.

Before its decision to stop funding the program, the Metro YMCA contributed a fixed amount of \$9300 from a special endowment, and also covered deficits in the Mini Academy's budget of up to \$20,000 (it is not uncommon for YMCA branches to operate on a "planned deficit" basis).

## Administrative Conflicts

Burnes has had longstanding conflicts with the YMCA because of his unorthodox methods of operation and his refusal to let the YMCA control the program he has built up. He acquired a reputation as a "troublemaker" and supervision of his program was transferred from one YMCA branch to another, finally landing with Counseling and Testing, because "they had shown expertise in management" and were expected to be "more effective in controlling the Mini Academy," according to Dr. Michael Guerriero, Chairman of the Board of the YMCA's Counseling and Testing Branch.

Dr. Paul Sharrar, the Director of Counseling and Testing and Burnes' immediate superior at the YMCA, bluntly stated that the Mini Academy "did not conform to YMCA basic guidelines of operation."

Some members of the Mini Academy staff believe that the basic problem is the Metro 'Y's inability to understand community needs. "When you're working in this community, you can't do it bureaucratically," one of them explained. "No, here you just roll up your sleeves and get to it; they can't understand that, they call it insubordination."

Ruth Curtis, a training consultant and member of the Mini Academy's Steering Committee put it more mildly. "There are basis differences in style between the YMCA and the Mini Academy," she said, which have led to communication difficulties. "The function of the Steering Committee has been in the past to work towards improvement of communications."

Steven Hayes, a director on the National Board of the YMCA, indicated that the dispute reflected a trend in the YMCA to become "more corporational and more structurally bound". Such a trend, Hayes added, is particularly damaging for "a socially innovative program such as the Mini Academy".

Officials at the YMCA of Greater New York refused to discuss any such trends, the Metro 'Y's president, William Howes, flatly telling this reporter, "I don't care to discuss Association matters with you!"

Rather, they maintained that financial problems were the sole reason for the decision to end their funding of the Mini Academy.

A number of Mini Academy supporters, however, insist that the Metro 'Y's alleged shortage of funds is merely a "smokescreen" to hide their mistrust of Burnes and his program. The YMCA, they say, is a conservative organization with a rigid hierarchical structure, whose leaders are frustrated at being unable to control the Mini Academy.

## Community Activist

Burnes, who is known as a community activist, has on a number of occasions stretched YMCA regulations in

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## NOMINATIONS FOR HONORARY DEGREES

The Committee on Honorary Degrees invites nominations for candidates for honorary degrees to be conferred at the June 1978 Commencement. In submission of nominations, the following criteria shall be employed:

**Achievement and distinction in an activity consonant with the mission of City College, ordinary character to the arts and sciences and to the professions for their own sake and for the public good; distinguished contributions to the City, State or nation This may include contributions of extra- in elective, appointive, or career service; or extraordinary service to the City College.**

Nominations should be sent to the Office of the Provost, Administration 232, no later than February 10, 1978, and should indicate the reasons for the nomination and as much biographical information as is readily available. (Copies of standard reference entries are acceptable.)

## Academy struggling for survival

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order to be able to expand the Mini Academy's activities.

Born in North Carolina in 1936, Burnes ran away from home and came to New York at the age of 13. Three years later he joined the Marines and fought in Korea, rising to the rank of First Lieutenant. After his discharge in 1956, Burnes returned to New York and worked as a volunteer for various social agencies. In 1963 he founded a limousine service and became a successful businessman.

He later resumed his community work and worked as a lobbyist in Washington for community health centers. In 1969 he joined the staff of Grosvenor House (now run by the YMCA), the run by the Federation of Settlement Houses, whose Program Director he became six months later. When Grosvenor House refused to make its facilities available to community education programs, Burnes helped organize a takeover by its staff and members of the community in 1972. But the attempt to make the Settlement House more responsive to community needs failed when the police intervened and arrested the participants in the takeover, Burnes among them.

When the YMCA hired him in 1974 to run their City College branch, Burnes said, they were not aware of his background as a community activist who has always stressed independence and community participation in his programs. Burnes speculated that when the YMCA found out "who I was", they became reluctant to support his program here.

Burnes and his associates were stunned by the YMCA's sudden decision to cut off support for their program, since the Metro 'Y's Annual Report for 1977 stated that "The Mini-Academy has a particularly useful three-way thrust and is slated for enlargement next year" (emphasis added.) In Mid-December, however, Burnes was told that the YMCA would not provide him with a budget in January. That deadline has since been moved to February 28, but Burnes still feels he wasn't

given enough notice, and is prepared to fight for an orderly transition period.

One of his supporters, City Councilwoman Ruth Messinger, insists that the YMCA "must propose a long phase-out time," and that it should "continue to put in the same dollar amount and give structural support in order to make a transition possible." The Mini-Academy has the support of numerous prominent political figures, among them former Congresswoman Bella Abzug, Comptroller Harrison Goldin, Congressman Charles Rangel, N.Y.C. Planning Board Chairman Robert Wagner, Jr., and Manhattan Borough President Andrew Stein.

### Support from College Administration

Within the College's administration, Ann Rees, the Vice Provost for Student Affairs, is one of the Mini Academy's strong supporters. In a memorandum to President Marshak last October, Rees termed the Mini Academy "an essentially activist organization committed to upgrade the educational life of the surrounding community," adding that "it is one of the most visible of our community programs."

Rees proposed that "The 'Y' should be made directly responsible in its relationship with the College to a member of the College's Central Administration," and a three-member committee made up of Rees, Morton Kaplan (Vice President for Institutional Resources), and Robert Carroll (who resigned last week as Vice President for Communications), was set up to examine better methods of cooperation.

Community leaders unanimously agree that the Mini Academy's program helps prevent child abuse and juvenile delinquency, and according to Prof. Peter Tea (Physics), a member of the City College 'Y' for 20 years, the Mini Academy presents "a beautiful wedding of a campus situation and a community relationship. It's what the administration has wanted for years, and I think they have recognized that the program has been very successful."



A scene from The American Mime Theatre's work, 'Evolution.' The Theatre will perform plays from its current repertory in a Performance Demonstration in Shepard Great Hall on Thursday, Feb. 9 at 12:30 p.m. [free admission.]

# Record Reviews



**Sex Pistols**  
*Never Mind the Bollocks*

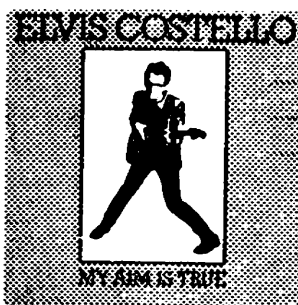
This has been the most eagerly awaited record of recent months, and now that it has arrived it is just as good as many hoped it would be. Of course it makes my imported 45 rmp versions of "Anarchy in the UK", "God Save the Queen", and "Pretty Vacant", obsolete, but who cares. The album versions of these songs are equally exciting, and songs like "New York", "Holidays in the Sun" and "EMI" rank alongside the group's angriest songs. Although "Anarchy in the UK" and "God Save the Queen" are damning comments on Britain's class system, the music makes you want to dance even if the words deal with serious subjects.

Johnny Rotten is as magnetic a vocalist as Mick Jagger, and at this stage perhaps more in touch with rock n' roll audiences. And despite report of how minimalist Sid Vicious (bass), Steve Jones (guitar), and Paul Cook (drums) were as instrumentalists, on the album they are actually quite good. The songs themselves are tuneful and passionate.

*Bollocks* documents The Sex Pistols not as a novelty act, but as true leaders in the field.

—Paul Dabalasa

## Opop



**Elvis Costello**  
*My Aim Is True*

Here is an English musician who has fashioned a style around influences such as Bruce Springsteen, Graham Parker, The Rolling Stones, and reggae, adopted a dimwit persona (he insists Elvis is his given name) to go with it, and

believes he has something unique. What makes it all mildly interesting is that several of Costello's compositions such as "Blame It On Cain", and "Alison", "The Angels Wanna Wear My Red Shoes" and "Watching the Detectives", are actually pretty good. The songs work despite Costello's skeletal guitar playing and his constraint on the supporting musicians, whose names he even refuses to mention on the record sleeve.

What bothers me most about Costello, however, is his contrived gawkiness and the ambiguity of his stance. Is he serious? Does he think of himself as a punk, a pub musician, mainstream, or just another asshole with a guitar?

—Paul Dabalasa



**Ray Charles**  
*True To Life*

Of all the superlatives written about Ray Charles when he first achieved fame as a young artist, the one that caught on and still remains is "The Genius". This is the man who made the blues as reputable as opera and at the same time proved himself to be the Caruso of blues singers. From a basic progressive framework he evolved a music thriving with energy, beautiful melodies and lyrics, music that is still played in living rooms in Harlem and Forest Hills. He has also influenced a generation of singers, particularly Joe Cocker, Burton Cummings, and Leonard Cohen.

*True To Life*, his latest album, tells the whole story in title and songs. The album is a collection of ballads divided into one group with a classic, fifties orchestra sound, and another with a more contemporary feeling to them, probably to please both the old fans and the new. Mario Lanza's big hit of 1948, "Be My Love", is typical of the classic arrangements on the album, opening with a short, dramatic orchestra introduction of the reprise, then dropping off to the first notes of the verse accompaniment where Charles' deep, rasping voice comes in. On songs such as "Oh, What a Beautiful Morning", there is the trademark horn section springing unexpectedly out of the smooth, luxurious orchestrations to build the song to a climax, and then dissolving again into the music. And on a few other numbers

cont. on page 6



**LYNYRD SKYNYRD:** (L. to r.) Leon Wileson, Allen Collins, Ronnie Van Zant, Gary Rossington, Artimus Pyle, Steve Gaines and Billy Powell. Van Zant and Gaines were killed in an airplane crash last October.

## In memoriam of South's best

BY PAUL DABALSA

Since their first recording in 1973, Lynyrd Skynyrd has been gaining important ground on the big names in Dixie rock. By the time of the tragic airplane accident last October which took the lives of lead singer Ronnie Van Zant and guitarist Steve Gaines, the group had the distinction of being the most dynamic southern band around. While the Allman Brothers were torn apart by personal conflicts, the music of Marshall Tucker had grown passionless compared to Skynyrd's. Ironically, *Street Survivor* was the quickest of the band's six albums to reach platinum status.

The urgency of Skynyrd's music remains incontestable. The energy Van Zant continually put into the songs, plus the lethal riffing that is inevitable with three highly talented guitarists, confirmed their status as one of America's top bands. They were obsessed with touring, and this made the sex, drinking, and rambling which populated their songs not creations of their imagination, but examples of the life they led. Skynyrd did not just sing about the rock n' myth of fast living — they lived it.

The group seemed to improve with every album. The one possible exception was their fourth release, *Gimme Back My Bullets*, where the band was adjusting to guitarist Ed King's departure, and were functioning with only two, rather than three, guitarists. By the following album, *One More From the Road*, a replacement for King had been found in Steve Gaines.

The cover of *One More From the Road*, where Van Zant is standing centerstage with his arms out to the side, keeping order in a guitar showdown which involved Allen Collins and Gary Rossington, is a classic. As are such songs as "Saturday Night Special", "Free Bird", "Whiskey Rock-A-Roller", and "Sweet Home Alabama".

*Street Survivors* was fated to become the band's best seller. After building steam consistently for four years, the lp represents the culmination of all their struggles. On the album, Van Zant collaborates with each of Skynyrd's three guitarists — Gary Rossington, Allen Collins, and Steve Gaines — on separate tracks. The songs are each marked by the stinging guitar work of the individual songwriter. Again, it was Skynyrd's extraordinary guitar power which provided everything they did with a fierce edge.

Instead of listing and contrasting individual cuts, it is more appropriate to say that every song on *Street Survivors* works. Van Zant's boozed vocals have never been more full of conviction, the band never as charged, and the group's characteristic energy never this intact.

The success of *Street Survivors* is well deserved. And is this album is to be remembered by music fans, so should the band's other works such as *Pronounced Leh-nerd Skin-nerd*, *Second Helping*, *Nothing Fancy*, and *One More From the Road*. The soul of one of America's greatest bands is preserved on these discs.

## 'Ruckus Manhattan' at Film Forum

"*Ruckus Manhattan*", which will be shown at the Film Forum (15 Vandam St.) tomorrow thru Sunday, is filmmaker/artist Red Grooms' vision of the Big Apple in all its chaos, sleaziness, and grandeur. The sixty-minute film documents the work of the Ruckus Construction Co., a group of artists who, with humor, precision, and talent, recreate in massive sculptures of wood, paper and steel, the landmarks and features that make the city what it is: The World Trade Center, The Brooklyn Bridge, the Woolworth building and Wall Street are all seen evolving from Grooms' sketches into elaborate sculptures.

Interesting to watch is the development of each project, the application of paint and details that forms in all of the models a subsequent focal point, a final image that is Red Grooms New York. The audience finds itself either agreeing or disagreeing with the film's vision, but consistently intrigued and amused with this sightseeing-like venture through art. *Ruckus Manhattan* plus an earlier work by Red Grooms, *Fat Feet*, will be shown on January 26-29 and February 2-5 at the Film Forum.

—Jeff Brumbeau



Red Grooms' Statue of Liberty.



# Record Reviews

cont. from page 5

Charles is backed by the exciting Raellettes and achieves a soul/R&B sound that is pleasantly addictive.

When he goes to work behind the microphone, the 47 year-old singer still puts his back into it, lashing out the lines or rolling them softly from the back of his throat, still singing like he's having a good time. He's been a part of American music for 32 years now but the old magic remains — Ray Charles is still "The Genius."

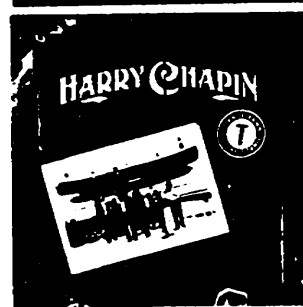
— Jeff Brumbeau



Ramones  
*Rocket To Russia*

The Ramones' latest album once again captures the energy and passion that keeps them consistently on top of the American punk scene. The band plays remarkably well here even though the material is less infectious than in the past. "Sheena is a Punk Rocker", "Rockaway Beach", and "Ramona" are standouts which rank with their best. "Rockaway Beach" may even succeed in bringing the Ramones the widespread attention that somehow eluded their previous two singles — "I Wanna Be Your Boyfriend" and "Oh, Oh, I Love Her So". The stylistic consistency of the new songs continue to demand that the band pour out their souls, and this is what the Ramones still do best. I still prefer the first two, however.

— Paul Dabala



Harry Chapin  
*Dance Band On The Titanic*

When they write up the history of the music of the seventies Harry Chapin will be the comquat in the barrel of apples. They'll mention how, while everyone was running around trying to dig their way out of the sixties and find some legitimate direction in

music (some place to go), Chapin was put down as the short story writer of music, the consciousness (whatever of it exists) of the seventies and finally, the sociologist/psychiatrist of lyricists.

Chapin is a contemporary Woody Guthrie, whose freight train passes not through Oklahoma flatlands but a conceptual landscape of present day thoughts, ideas, and emotions. He's a balladeer whose songs about desperate snipers, lonely waitresses, and stoned, lost taxi drivers all have a bend toward the dramatic and consequently the unbelievable. But with his latest album, the two-record set *Dance Band On The Titanic* he focuses less on romanticized, pseudo-heroic characters and goes suburban, singing about the love/marriage/emotional relationships of the less exotic common folk.

Now, instead of cabbies and waitresses, we have a couple who discover after years of marriage that they're strangers; a husband upset over his wife's affair with a young guy the previous night; another husband whose predicament is that he and his wife were both idealists and now he works for The Pocono Land Development Company and she doesn't like it; and still another husband whose wife prefers that he be the macho prototype of someone like Marlon Brando. It's Peyton Place set to music. But by the grace and talent of producer and brother Stephen Chapin the album is carried off in good style.

In the past Chapin has had producer who made the bad worse by using arrangements as melodramatic as the lyrics. Stephen Chapin has done what no one else thought to do or could do, and that is to simply make the music exciting, original and effective without letting it get in the way of the lyrics. The 14 minute "There Only Was One Chance", which conceptualizes Harry's vision of America and himself as an American, is a complex song that never gets murdered by a process peculiar to zealous producers, known as orchestral suffocation. The song is allowed to breathe and exist by itself, with the music doing what it should, helping to carry the words. "One Chance" and the fantastic title song "Dance Band On The Titanic" is simply good, moving music.

*Dance Band* contain songs that are intelligently written as well as other that could have been conceived, written and stamped finished while waiting for the coffee to boil. In every album he's recorded there has always been this disparity in quality. But with *Dance Band* there is more care put into the lyrics, more originality in the melodies, and more quality in the overall package.

— Jeff Brumbeau



Billy Hart  
*Enchance*

Drummer Billy Hart is the leader of this superb session that boast the following all-star cast of jazz modernists: Dewey Redman and Oliver Lake, saxes; Hannibal Marvin Peterson and Eddie Henderson, trumpets; Dave Holland and Buster Williams, bass; Michael Carvin on percussion, and Don Pullen on piano.

It is to Hart's credit that he has chosen to make this a collective venture rather than a showcase for his own talents, by recording six compositions by the other musicians on the date, and only one original of his own.

Although *Enchance* includes some thematic pieces, the emphasis is clearly on complex free form composition — hardly surprising when one considers that most of the musicians involved lean toward the avant garde end of the jazz spectrum.

Side One starts with "Diff Customs", composed by the brilliant alto saxophonist Oliver Lake. The piece builds anticipation with an exploratory horn riff, followed by a sudden break into a loose

swing pattern punctuated by sharp unison exclamations and short solos.

Dave Holland's *Shadow Dance* is a mainstream uptempo piece reminiscent of the sound of Herbie Hancock's classic sextet, and it is followed by Hart's contribution to the date, the lovely they have created a satisfying be-Eddie Henderson on an extended fluegelhorn solo.

The last cut on this side is Dewey Redman's "Corner Culture", a short (2:47) free form number on which intense solos and duets alternate with powerful collective riffs.

Side Two opens with Hannibal playing Koto (a Japanese string instrument) on his composition "Rahsaan Is Beautiful", which also features Oliver Lake on flute. Next is Don Pullen's lengthy "Pharoah", a dissonant, strangely swinging piece propelled by Pullen's percussive piano attack.

The final cut is another intriguing Oliver Lake piece, "Hymn For The New Year", which contrasts a mournful horn melody with a rumbling rhythmic background and converges into an explosive improvised exchange among all instruments.

All the musicians on this session play with great enthusiasm and succeed in projecting their unique musical personalities. Solos are short and to the point, never rambling or self-indulgent. Throughout the album Hart kicks things along with his tireless, inventive drumming, and this LP is a fine tribute to his versatility.

— Fred Seaman



Bouncin' With Dex Dexter Gordon Sophisticated Giant

*Bouncin' With Dex* is the latest Dexter Gordon release by Inner City Records, which last year acquired the rights to the European label SteepleChase, for which Dexter has been recording since the 1960's.

This session took place in 1975 during a stopover in Copenhagen (Dexter's European home) by two of his old sidemen, drummer Billy Higgins and bassist Niels Pedersen. Along with Dexter's regular pianist at the time, Tete Montoliu, they have created a satisfying bebop album that even surpasses last year's *The Apartment* (a 1974 session with Pedersen, pianist Kenny Drew, and drummer Albert Heath).

*Bouncin' With Dex* includes his rendition of Charlie Parker's classic "Billie's Bounce" and Miles Davis' "Four", plus two Gordon originals, "Benji's Bounce" (Dexter's version of Monk's "Rhythm-A-Ning"), "Catalonian Nights",



and to round things off, "Easy Living", a lovely ballad immortalized by Billie Holiday.

*Sophisticated Giant* is an ambitious CBS studio project that features Dexter in a big band setting, and although the idea is commendable, the album is a disappointment. It consists of slick orchestral treatments (arranged by Slide Hampton) of mostly ballad-type material, and despite the excellent band which includes Woody Shaw and Benny Bailey on trumpets, Bobby Hutcherson on vibes, and Frank Wess on flute and sax, the session somehow lacks excitement.

I liked only two of the six cuts on the album, Woody Shaw's "Moontrane", and Dexter's "Fried Bananas". Jobim's "How insensitive" is also worth listening to, if only because Dexter gives a rare performance on soprano sax.

— Fred Seaman



Dr. Feelgood  
*Sneakin' Suspicion*

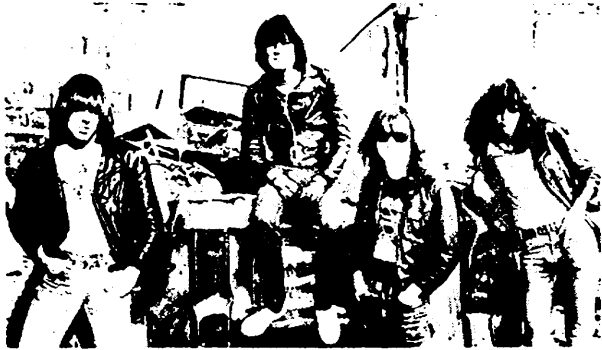
This group's first American album, *Malpractice*, was a mild sensation in 1975, and the tour which followed did the final convincing. At a sold-out performance at The Bottom Line in March of 1976, Dr. Feelgood came across as an exciting, poised, and highly promising new act. But the two-year interim between records has lost them much of the original momentum. Their recent New York appearance was as an unlikely opener to Gentle Giant at the Palladium, and another unpublished affair at CBGB.

Why the new LP has gone unnoticed is open to question. The rock press which raved over *Malpractice*, has not been stirred by the band's latest. All of which would not matter if *Sneakin' Suspicion* were not such a strong document of Feelgood's special brand of English R&B.

On the new album the rhythm section is as firm as ever. Lee Brilleaux's energized vocals are intact, and his slide guitar playing and harp work are equally sharp. Guitarist Wilko Johnson has left the band, replaced by John Mayo. According to the bio, Johnson walked out midway through the recording sessions, but the record sleeve still credits him for all the guitar chores. It is hard to tell if the new guitarist is on any of the tracks. The actual playing would suggest Johnson on all the cuts, since most of it is as skillfully executed as on the first record. Again, the best songs ("Sneakin' Suspicion," "Nothing Shakin'," "Lights Out," "Lucky Seven," "All My Love,") are afforded tension by the crisp guitar lines weaving in and out of the basic melodies. Brilleaux's effective harp playing also adds an edge to the songs.

Because half of the material here, as well as all the original tunes on the first American album were penned by the departed Johnson it will be on the next album that we'll see just how much the band will miss the guitarist. So even though the new LP matches the intensity of Feelgood's previous two efforts *Down By the Jetty* is available as an import, the future of the band is undetermined. If the new guitarist can be fully incorporated into the band, and a dependable songwriter emerges from the current line-up, the Feelgoods will continue to roll for a long time.

— Paul Dabala



RAMONES: Johnny, Dee Dee, Tommy and Joey.



Patti Smith



SEX PISTOLS: [l. to r.] Sid Vicious, Johnny Rotten, Paul Cook and Steve Jones.

## The Punk Boom:

# 'Gimme, gimme punk treatment'

BY PAUL DABALSA

Three years ago, punk rock was being dismissed by large numbers of music fans, radio DJ's, and industry observers as an off-the-wall experiment with little chance of survival among the rock superstars of the '70's. The mellow sound which had been introduced and was gaining momentum, was highly indicative of popular tastes at that time. The populace seemed to want not to be shaken up, but to be put to sleep. Punk rock was alien and threatening. My first story for *Observation Post*, for example, because it was on The New York Dolls, was challenged by the Capricorn-loyal Arts Editor at that time. The story was ultimately run, albeit grudgingly.

### A New Cultural Force

Today, although the Sex Pistols have still to replace Fleetwood Mac at the top of the sales charts, the punk movement has taken on a new significance. For all practical purposes, the punk movement has now crystallized into a genuine cultural force. No longer is it the fancy of a select few in New York and London, but a musical explosion that demands worldwide attention. It has gained avid followings in Canada, Australia, Japan, and France. Here in America, cities like Philadelphia, Pittsburgh, Atlanta, San Francisco, Chicago, and Minneapolis, have joined New York, Boston, and Los Angeles with clubs catering to punk rock.

Punk is credited with having injected life into a music scene that has been growing stale largely because of the cautious attitude of most bands. The existing trend is slick productions, with a few monstrous acts consistently on top of the charts, and albums turning gold even before they have been recorded. Punk also has reverted rock music to its rightful function as a medium young people can embrace to express their irritations and hostility. Where groups like Steely Dan, Robin Trower, Yes, ELP, and Renaissance lead music listeners to impassivity, and much of the current jazz-rock shuts its audience in a pseudo-sophisticated, ultra-hip mold, punk keeps alive rock music's tradition as a youthful force. And there appears to be a good many disgruntled music listeners who are welcoming the advent of this new form.

Along with the increase in the number of new clubs, have come the so-called "fanazines", such as *The New York Rocker*, *Punk*, *Sniffin' Glue*, and *Slash*. Others, such as *Thrills*, *Skum*, *Penetration*, and *Ripped 'n Torn*, are rumored to exist, although I have yet to encounter them.

### Acceptance By Major Labels

But the true acceptance of punk rock is on the part of recording companies. This past year saw most major labels stake a claim on one or more punk groups. Warner Brothers is perhaps at the head of the field, with distributing rights to the Sire label which includes such acts as The Ramones, Richard Hell, Talking Heads, The Dead Boys, Tuff Darts and The Saints (from Australia), plus direct rights to The Sex Pistols. Columbia Records have Elvis Costello, The Clash, The Motors, Cheap Trick, The Vibrators, and Diodes (from Canada). Arista has Patti Smith and Lou Reed. Mercury has The Runaways, The Boomtown Rats, and are forming a new punk division under the heading of Blank Records. Elektra has The

Dictators and Television. Polydor has The Jam. Capitol has Mink Deville. MCA has Willie "Loco" Alexander. RCA has Iggy Pop. Chrysalis has Blondie. Island has Eddie and The Hot Rods and Ultravox. A&M has The Stranglers. Private Stock has Robert Gordon. And the cutthroat struggle to sign new top bands promises to grow even more intense.

In addition to these, there has been a tremendous surge of new independent labels such as Ork, Rat, Ram, Stiff, Chiswick, and BOMP. These independents offer developing bands a chance to record and mature, and eventually graduate to a major label. Even those bands which do not own the resources to record an LP, have been producing singles and EP's.

The retail record outlets are also flowing with the punk boom, and despite the fact that mainstream artists continue to lead in sales, more and more space is being reserved for punk LPs and displays on the sales floor.

### Three Bands Lead Field

In general, there has not been this much action in the music business, and such a massive number of simultaneous signings since 1964. In fact, those who missed the great musical explosion of the mid-sixties can rejoice in that we are experiencing something very similar. Three leaders have already emerged during this exciting music-producing period: The Ramones and Patti Smith in America, and The Sex Pistols in England. The three vary slightly in their intentions, but their hard, aggressive approach to the music, their magnetism as performers, plus their desire to get people involved in what they are doing, stands as the common factor. The Sex Pistols' proclivity for violence is not matched by either of their American counterparts. The Ramones tend to be satiric rather than genuinely angry, their apolitical stance being somewhat at odds with The Sex Pistols' poignant musical statements such as "Anarchy in the UK" and "God Save the Queen". By contrast, Patti Smith is committed to carrying out the rock n' roll tradition, and is the purest rock n' roller of the three.

What keeps the movement afire are the numerous supporting bands waiting in the wings to take their place alongside the "Big Three". Examples of these are The Dictators, The Stranglers, The Clash, Eddie and The Hot Rods, and The Dead Boys. Then there are those bands which have stretched the definition of punk, making it necessary to adopt the term "New Wave". These include Talking Heads, Blondie, Television, Mink DeVille, Elvis Costello, and The Modern Lovers. There are also other groups such as Tom Petty, Piper, and Cheap Trick which presume a connection to punk but to purists there is an ambiguity here. But, what anchors the entire scene are the large number of lesser-known bands anxious to record their music.

### Comeback By Early Mentors

One interesting aspect of the punk movement is that an artist, no matter how important he or she has become, can easily fade from the front lines if they are unproductive for a significant period of time. Leaders must be continually affirming their status. Iggy Pop is one instance

of an artist who has been as instrumental in the evolution of punk as any other on the scene, yet because of the long interim between his 1974 "Raw Power" and last year's "The Idiot" he is now considered to be attempting a comeback. John Cale and Lou Reed are two others who seem to drift in and out of prominence.

The three examples just cited can justifiably be said to be the mentors of the current movement. Still, it is the Ramones, The Sex Pistols, and Patti Smith that are carrying the movement on a day-to-day basis. The exact origins of punk rock is still controversial, and is further complicated by the tendency of numerous bands to deny any outside influence. According to one's individual perception, punk rock can be traced back to the day in 1974 when Patti Smith and Television first graced CBGB's stage, The New York Dolls in 1972, Iggy Pop and The Stooges in 1969, The Velvet Underground in 1970, The MC5 in 1969, or even the Shadows of Knight in 1965. In England, punk emerged out of "pub-rock" represented today by bands such as Dr. Feelgood and Graham Parker. Those individuals who are continually threatened by punk and insist that the media is magnifying a scene which should be left buried, are trying to contain a movement which has roots dating back 13 years, and naturally refuses to be quieted.

### New Punk Palace Opens

In the last week of 1977, Hilly Kristal, the proprietor of New York's premiere punk showcase, CBGB, opened a new 1,700-seat hall a few blocks east of CBGB. Kristal will run both halls, presenting upcoming new talent at the original club, and punk acts with larger followings at the new, larger hall on 2nd Avenue.

Radio stations, too, which have been reluctant to play punk artists, recently have given them increased exposure. Those most frequently heard on the air waves have been Elvis Costello, Talking Heads, Sex Pistols, and The Ramones ("Rocket to Russia").

So, while punk moves into larger concert halls, enjoys greater radio exposure, and the number of bands continues to grow, it is hard to tell where it will all lead. One possibility in the long run naturally is that punk will turn into mainstream and the "punk" distinction will be dropped, if only to preserve what once was. Even if groups like The Ramones, The Sex Pistols, and Patti Smith do not bring about this acceptance, others like Talking Heads are likely to ultimately bridge the gap between punk and pop. In which case rock will again enter into a clean new cycle in search of something fresh and youthful.

Up to now, the punk boom has not been reflected on the charts. Unless one considers Kiss punks (they are just as cartoonish and satiric as The Ramones), the new music has yet to make a commercial dent. Although some punk LPs (The Ramones, Patti Smith, The Sex Pistols, Elvis Costello) have held a position in the Top 200, punk has still to break the Top 40. But, once it does, an integral part of punk's appeal (that of an alternative to the same old pop stuff) will be lost. What's to be gained is very little, except for the bands that stand to become rich.

Still this is all conjecture as this point, and the only thing that remains certain is that punk will continue to boom in 1978.

Anyone-Can-Edit Contest:

# ★ Presenting The Finalists ★

In our last issue (Dec. 16) we initiated a contest in which we asked our readers to tell us why they should be editor of *Observation Post* for a week. We now present to you the lucky finalists of the contest, selected by this newspaper's editors, and we invite you, dear reader, to select the winner who will have the privilege of editing our next issue. To vote for the aspiring editor of your choice simply drop us a note, call us at 690-8182/3, or stop by our office in Finley Student Center Room 336.

## S&M Drug Fiend

I should be OP editor for a week because:

My experiences as a journalist, editor, stripper, coke snorter, creative writer, National Lampoon groupie, traveler and sadist qualify me to be the best editor OP has ever had. Also, I love irreverent humor, New Journalism, and poppers.

Nancy Meade



journalistic ethics for their novice reporters. That had been our agreement as I understood it.

Little did I suspect that one of the Associate Editors on The Campus, an arrogant young punk who hates my guts and whose been after my stringership for the past year, would succeed in inciting the other Campus editors against me. Not only do they now demand that I write at least two stories per issue, but they won't even give me my own desk.

I'm beginning to wonder if this isn't a plot masterminded by the administration to strip me of my stringership and pass it on to somebody whose reporting might be more sympathetic to them. (God knows there are enough College officials with plenty of reason to fear my muckraking exposes of their incompetence.)

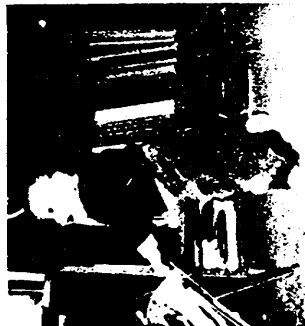
I mean, we all know I'm the most professional (and need I say, best dressed) student journalist at the College, and far more qualified to be editor of OP than the pathetic amateurs who entered the contest. I admit that as OP's senior editor last term I didn't contribute a single piece of copy, and you have every reason to be resentful of me, but I swear that I'll make it up to you if you give me another chance. I'll not only write as many stories as you want, but I also promise to recruit and train a news staff within one month. (Don't let it be said I never made a commitment to OP.)

So, please, OP, let's let bygones be bygones (you know I was only joking when I complained about your "sophomoric humor" — I'll be the first to admit that some of OP's gonzo stuff is quite funny), and don't forsake an ex-editor in his most desperate hour.

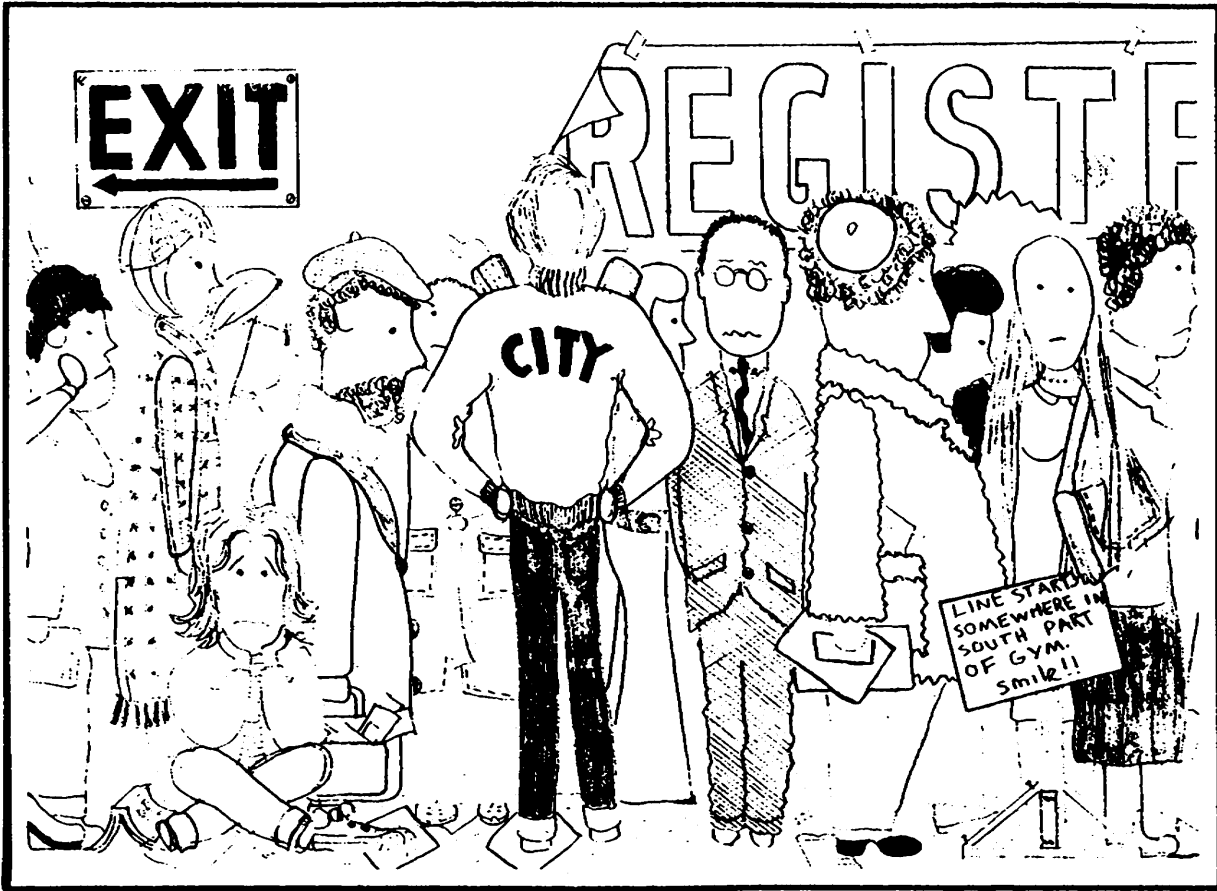
Hopefully Yours,

A rueful Christian journalist

P.S.: To avoid further embarrassment I'm submitting this recent photo



P.S.: Enclosed is a childhood photo showing early journalistic tendencies.



Graphic by Jeff Brumbea

## Registration Blues — Page 2

## Gonzo Journalist

Dear OP:

The old days — no tuition, OP suspensions, the infamous Masturbating Nun issue; when South Campus was a field with trees and grass... President Marshak is isolated in an ivory tower and never stops by the cafeteria to have coffee and talk with students.

Anyway, I'm a punctilious adherent to Gonzo Journalism.

Sincerely Yours,

Chris M. Palakos

## Hopeful Christian

Dear Editor:

It's somewhat humiliating for me to enter this contest since only three weeks ago I left your paper and joined The Campus because they had promised to give me an editorial position without my having to do any writing for them. After all, I'm the City College stringer for a major New York daily and that takes up all of my time, as I'm sure you're well aware of. Anyway, in return for the editorial position on The Campus I offered to pass on my stringership to one of their editors when I graduate, and also to conduct workshops on

# Observation post

Vol. 63, No. 1 Thursday Jan. 26, 1978