

The RICHMOND TIMES

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Richmond College, CUNY

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John Jay's V.P. Says No Kidding

by Jack Thompson

On April 1st, LEX, John Jay College's student paper, came out with a special edition. The headlines read, *John Jay To Close April 15*, but that was about all anyone got to see of the paper. Twenty minutes after the paper hit the stands, the College's Acting Vice President ordered security and all available personnel to confiscate every issue they saw. John Jay was not about to close, but the issue was not printed by mistake.

Editor, Jan Ellis conspired with Frederick Kaplan, Glenn Roger Stern, Charles Stickney, John Rodriguez, Michael Danowski, Kam Yuen Ng and Tim Fedyshen, all students at John Jay and LEX staff members to come up with an April Fools issue. Perhaps in this time of uncertainty about the

schools future, a few laughs was just what everyone needed, but Acting V.P. Ward didn't see it that way. He gave as his reasons for confiscating the issue: That the Board of Higher Education had no sense of humor, that they could change their vote (which at the time was in favor of keeping John Jay) and that the humor was too subtle.

With the lead story written by someone named Manifest Destinee and such articles as the Student Council Hours and Lord Gizzard's Septic Tank, one would be hard pressed to call that humor too subtle, but if anyone read the whole paper thinking that the issue was serious they'd be relieved to see the "Happy April Fool's Day" message on the back page. The absence of the issue probably caused more fear than its presence would have and one can see that it was V.P. Ward that lacked a sense of humor.

S-1 is Still Alive

(LNS)—S-1, the proposed federal criminal code bill, is not likely to become law—at least not in 1976—White House and Justice Department officials admitted privately on April 6. So far, liberals and conservatives on the Senate Judiciary Committee have failed to come up with a compromise on the bill, after a month of intense and secret negotiations.

Opponents of S-1 stress that mass media reports that the bill is "dead" are premature. "It is important that we educate the general public to the dangers still in S-1," asserts the National Committee Against Repressive Legislation (NCARL). "We stress that S-1 cannot be considered dead until the Senate Judiciary Committee agrees in some way to drop it for this year."

The group notes, however, that even if the bill fails to pass in both houses of Congress this year, the bill could be passed by the Senate this year and be reintroduced in the House next year.

Groups ranging from the United Steel Workers to the National Lawyers Guild have long attacked the 799-page S-1 bill as unamendable, asserting that its passage in any form would constitute a massive threat to many basic freedoms. An attempt to "revise" the U.S. Criminal Code, S-1 contains a score of legislative attacks on First Amendment rights of speech, assembly and petition; anti-labor provisions, and more punitive laws concerning sentencing, probation and parole.

S-1 Still Dangerous
Despite "Conservatives' Compromise"

Civil liberties groups and other S-1 critics dispute the well-publicized claim that conservative sponsors of the bill have given in on most of its objectionable provisions. Congress members heavily pressured by S-1 proponents have proposed 16 amendments to the bill—but conservative sponsors Roman Hruska and John McClellan have agreed to only four.

The "concessions" are limited to decriminalizing the possession of small amounts of marijuana; repealing the Smith Act, which bars membership in groups advocating overthrow of the government; limiting the death penalty to those convicted of murder in connection with an airplane hijacking; and retaining the sanity defense in criminal trials.

"So far the media has stressed how much the conservative sponsors of S-1 have compromised," NCARL states. "We need to focus public attention on those amendments which were denied or only accepted in part, and those provisions not even considered controversial enough to merit attention by the liberals, which are clearly repressive and contribute to the overall authoritarian nature of S-1."

Untouched by any of the compromise measures are many provisions posing extensive threats to freedom of assembly, NCARL notes. "Similarly," the group says, "the threats to labor's right to organize and strike in the extortion provision have not been eased," nor have the dangers presented by conspiracy laws. Numerous other provisions—including the procedures for committing persons to mental institutions, forced 'use immunity' in grand jury proceedings, and the draft and military counseling crimes, NCARL says, "need to be carefully studied and opposed for the dangers they pose to constitutional liberties."

Critics of S-1 warn that unless opponents exert continual pressure against the bill, amended or not, liberals and conservatives on the Senate Judiciary Committee will press hard for a compromise and eventual passage.

For more information on the bill or opposition to it, contact the National Committee Against Repressive Legislation, 510 C Street, N.E., Washington, D.C. 20002. Phone (212) 543-7659.

Volpe Named To Head New College

SICC Protests Appointment

Demand Board Form Search Committee

—by Gordon Matheson

President Edmond L. Volpe was to have been named president of the new four-year college on Staten Island by the Board of Higher Education. As the Times went to press, the presidential appointment had been placed on the calendar for the board's monthly meeting on April 26th. Personnel decisions placed on the calendar, which is the official agenda, have in the past been routinely affirmed.

Volpe's appointment was assured when President William Birenbaum of Staten Island Community College dropped out of the running, to become president of Antioch College effective September 1st. City University Chancellor Kibbee had already stated that the new president would be chosen from an incumbent of one of the two Island institutions.

Reaction to the Volpe appointment at SICC was immediate and negative. At an April 20th meeting of the entire college community, a resolution was passed and sent to the BHE rejecting the "unilateral imposition" of a president and demanding that a search committee be formed. The resolution, without naming Volpe, states:

We, the faculty, staff, and students of Staten Island Community College, reject the unilateral imposition of any executive officer upon the new, federated, comprehensive college to be formed on Staten Island.

We demand that the usual procedure for the selection of a president be implemented, similar to the procedures now being used at our sister institutions, Bronx and Hostos Community Colleges. These procedures would include the formation of a search committee of representatives from both Richmond and Staten Island Community College, in compliance with federally-mandated affirmative action guidelines.

The negative reaction at SICC may have been due in part to Volpe's alternative to the Kibbee Plan submitted to the Board of Higher Education on March 8th, which stated that "The Richmond College Faculty... could form the nucleus of the new college." Observers at Richmond described the mood at SICC as shock and anxiety, and pointed out that they had been spared the convulsions that Richmond underwent with the announcement of the Kibbee Plan. "They all thought Birenbaum was a shoo-in," mused one Richmond administrator.

Responding to the SICC resolution, Volpe said, "There is a great deal to be said for the board acting to appoint an



President Edmond L. Volpe

incumbent who knows the situation, at least on one campus. He would have a head start." He went on to cite "very severe pressures" in the timetable to effect the merger. "Searches take a great deal of time and any delay could produce a dire situation," he concluded.

Decisions on what shape the new federated four-year college will take have yet to be made. Volpe reported that Deputy Chancellor Hyman will issue guidelines for merged institutions "very soon." These would be general and would apply as well to other mergers within the City University.

Looking ahead, Volpe said that joint committees of the two schools would be appointed to plan for cooperation and coordination. One of the first aims of these committees, according to Volpe, would be to reduce anxiety and to get to know each other so that they could work together effectively. The committees would be mandated to fashion a structure for and examine the mission of the new college.

Complicating any plans for the new institution is the lack of any idea as to how much money is going to be allocated next year. Ongoing negotiations over the fate of the City University are being conducted by the city, CUNY, and the Emergency Financial Control Board. It will not be known definitely what academic programs and what faculty and administrators would be retained until a firm budget is established.

The administration of the new school would be chosen by the new president subject to economic limits imposed by the board, which in Richmond/SICC's case would be 23 percent of the budget. Retrenchment of faculty would take place under revised guidelines to be issued by the board and which would become effective May 1st. Additional guidelines may be issued that would apply in the special case of combined institutions.

continued on page 2

Editorial

Register To Vote

The danger of Richmond College being eliminated from the City University has passed, but there are still many undecided issues concerning the City University as a whole that will certainly affect students here at Richmond. Since much of it is no more than a juggling act that we have no hand in, it is rather senseless to try to keep track of which points are on their way up or down at any one time in the pages of this paper. The important thing now is that students become more involved in the Legislative process by registering to vote and doing so in the upcoming elections. October is not the time to register. Now is the time to register so that you will be eligible to vote and your representatives will know you are eligible.

What will become obvious in the near future, are the issues that deal with the "Federation (read merger) of Richmond with Staten Island Community College. I hope to address these issues in the near future and hope that those affected will provide other students with the information they receive, by using this paper for its real purpose, to keep informed of what is happening here at Richmond College.

Attention: Prospective Contributors

We have received an anonymous article which we cannot print because the editorial board of the Richmond Times has decided that those articles which deal with school issues or personal opinions must be signed. In matters of satire, you can use a pseudonym, but, all articles must be signed, so that we in the Times office know, who submitted it.

The Name Your College Contest

Heard any good rumors, or inside tips on what the name of the new college is going to be? Have you seen the dictionary that the Board of Higher Education got "federation" out of? Would you like to just guess what the new name might be or make a suggestion? Then jot your favorite name down on a piece of paper and drop it off at the Times Office Room 416, before the BHE makes up their minds. The winner gets to go to the new school next semester. The fall that is, because we can't be sure that this place will be open for the summer. Fifty, second place winners will get a copy of, "The Last Whole School Yearbook." The contest is open to all students, faculty and staff of Richmond College and all the people over at Staten Island Community College, that are in the same boat.

Should either faculty or staff win the first prize, that person gets time off from work every once in a while, to go sit in somebody else's class or office to learn what's happening under the new system. In case of a tie, the winner will be the first one received in the Times Office.

Student Council Views

by Gregor Radin

A committee on voter registration has been formed. Tables will be set up in the lobby of 130 Stuyvesant Place with the necessary forms.

Any student willing to volunteer to man these tables please contact Steve Price in the student government office.

The contract for security runs out on June 30th. A plan for possible replacement of the Security Force by students on a full time work basis (not work study) as information and internal security, is being considered by the Board of Higher Education, Legal Staff. One of the major problems in the plan is the question of insurance for the student security members. The Student Council is in favor of this proposal.

The Parking Committee members were appointed by President Volpe and until two weeks ago, there was no Student Representative. What have they done so far? Your guess is as good as mine. Student Council was willing to take over the work of the committee and do the best job possible, but . . .

LETTER TO THE EDITOR

To the Editor:

May I take this opportunity to disclaim any connection with the letter that appeared in the 5 April, 1976 issue of the *Richmond Times* sent by Clifford Johnson. I am not the same Clifford Johnson, nor do I subscribe to the tenets propounded therein. In fact, the views of the author of that letter in no way reflect my understanding of Christianity, nor express my beliefs. The following, attributed to St. Francis of Assisi, affirms my position:

LORD, Make me an instrument of Your peace.
Where there is hatred, let me sow love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
and
Where there is sadness, joy.

O divine Master,
grant that I may not so much
Seek to be consoled as to console;
To be understood as to understand;
To be loved as to love;
For it is in giving that we receive;
It is in pardoning that we are pardoned; and
It is in dying that we are born to eternal life.

Clifford R. Johnson
Reader Services Librarian
Assistant Professor

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VOLPE APPOINTED

continued from page 1

It is already determined that the combined institution will have a smaller student body, as the enrollment of incoming freshmen for Fall 1976 will be down 14 percent, from 2,700 to 2,300. How many students will be entering the upper division is not yet known.

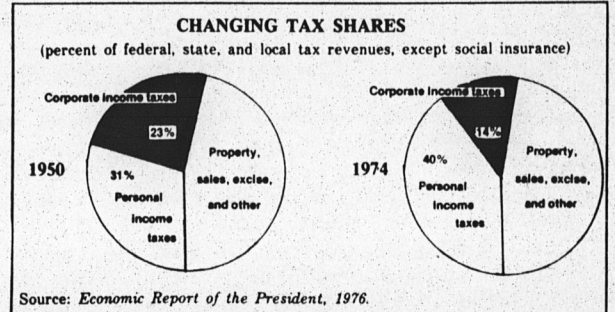
According to Volpe, the first stage of the federation, to take place in September, will probably see a lower division at the present SICC campus, and an upper division at Richmond's present location. Academic departments and divisions at the present two schools might not be combined in this first stage.

The new college will be smaller than its predecessors, with fewer administrators, students, and teachers, but will occupy about the same amount of real estate. Where the kind of savings that the city and the Emergency Control Board are pressuring the Board of Higher Education to achieve will come from remain to be seen.

The student returning to either campus in the fall will probably find that, organizationally, things will not be much different. But he or she will also inevitably find the City University more deeply mired in the quagmire of slow poverty.

Who's Paying What?

This chart shows the increasing share of tax revenue, being shifted from the large corporations to the average taxpayer.



The Quality of Human Life

"They are closing a large portion of a geriatric residence financed by New York City." This apparently innocuous statement seems par for the course in this time of fiscal austerity. Underlying this statement, however, are the lives and ways of life for 155 persons whose ages are between 71 and 102. Within the next several weeks each of these persons will be transferred to a private senior citizen nursing type home or residence center.

This has graver consequences than would appear at first glance. In addition to the changes and losses that each of the residents will face in his new surroundings and circumstances, for the past weeks representatives of private agencies have been visiting, looking over the residents, evaluating each of the senior person's possibility of functioning in the new residence. Despite the efforts of the hospital personnel, this process frequently goes on in front of the older persons or within their earshot, causing enormous stress to each of the individuals. The residents fear the loss of the only home they have known for many years; they fear the loss of friends; they fear the loss of the care they receive from caring persons.

Compassionate nurses and nursing

supervisors have turned to the Graduate Program in Counseling of Richmond College to provide emotional and supportive counseling to the residents. As part of a continuous cooperative effort that has been ongoing for six years between Richmond College and the hospital, both faculty and advanced graduate students will be conducting small group counseling on a regular basis for the residents, who voluntarily choose to participate in this program.

This is only one of the agencies with whom the Graduate Program in Counseling has continuous cooperative programs. Other agencies include Arthur Kill Rehabilitation Program, agencies of the Division for Youth, Probation Department, local public and private elementary, junior high, high school and colleges as well as with public and private social service agencies.

The Graduate Program in Counseling at Richmond College is presently offering educational, vocational and personal counseling to the public in newly built facilities at 120 Stuyvesant Place. Applications for the summer and fall semester for graduate students are now being accepted. Additional information can be obtained by calling Dr. Martin Cheikin at 720-3239 or by mail request.

RICHMOND TIMES

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Future Dimensions on Student Government: ICAC

by Eloise Calderwood

The first question about any organization to determine the true power structure is "who controls the financial strings?" In our school the answer is RCA first and ICAC second, as Student Council spends the greater part of its money on a secretary's salary and funding the Richmond Times. Student Council fills the positions of general leadership this Spring through the Fightback Committee.

At the end of February, the ICAC yearly budget contained \$19,455 which included a \$5,380 cushion to draw on later in the year.

ICAC began as a special subcommittee of Student Council and has followed a natural trend, evolving from a body that was mentioned only briefly in the rigidly defined bylaws and constitution to full and separate status. The elected officers of ICAC are a part of Student Council. Both Student Council and ICAC have developed ways to operate in the current political situation while RCA remains static. As most working bodies evolve away from their constitution as the American Constitution spun off the Congress of the United States which has developed powers and means of processing problems that were not written into the original document, so this has happened at Richmond.

The Student Government and ICAC depend on a certain number of students to fill positions, attend meetings and make decisions. In the last three years, due to hard times, the Student Body has changed, becoming more aware of

college as a process of preparation moving away from community involvement and social awareness towards a position of personal awareness. Mike Fogarty was president of ICAC from 1972-1975. Even though he had excellent leadership qualities, at times he had a problem getting a quorum together and ICAC limped like a lame mouse. Yet this year the same body has shown itself to be serious, hardworking and progressive.

As students plan for jobs and are more concerned and aware of what is going on in their home communities, questions are being asked about the \$24 student fee and interest is expressed in how it is spent.

I found that representatives from the clubs go through a learning process as they become aware of the budgeting process. Sometimes the meetings are semi-controlled confusion. Right now, the individual clubs are represented by people who realize there must be cooperation . . . i.e., if A fights B and B fights C, ICAC will end up doing nothing. Learning to work together is a big asset anywhere. Willingness to learn seems to be the key ingredient.

When the big switch-over to a four year college comes next year or soon after, I hope the body will be kept in the new Student Government. Since the ratio of students in a lower level is so much higher than those who have been promoted to the upper division, ICAC may not work well with a younger population. ICAC is now a council of club presidents and/or their representatives and should be kept as such.



Students Fight Closing of Hostos

(LNS)—Students at Hostos Community College in the South Bronx area of New York City are fighting attempts to close their school. A predominantly third world school and the only bilingual college on the East Coast, Hostos is one of several colleges scheduled to be closed in September as part of the city's budget cuts.

In the latest and most militant in a series of actions, over 500 students took control of the school on March 24. The students threw the administration out, but otherwise kept the college functioning. The occupation ended on April 12, however, when police broke into the building and arrested 46 people

inside.

More demonstrations and actions are currently being planned by the Community Coalition to Save Hostos, a group which includes not only various student and faculty organizations at the college, but also numerous political and community groups in the South Bronx.

The South Bronx community has supported the students all the way. Community organizations and even patients and staff from the nearby Lincoln Hospital have joined picketlines. And during the occupation, people in the community contributed money and food.

Viet Nam Veteran Memorial Ceremony: One Vet's Opinion

by John Ditore

On Monday, March 29th, 1976, SICC celebrated Viet Nam Veteran's Day. This article is to express the opinion of one Viet Nam Vet as to the relevancy of this type of ceremony.

It is an accepted fact of life that the people's struggle in S.E. Asia was a protracted conflict, from which the United States emerged as a colossal loser. Untold billions of dollars seem insignificant compared to the suffering and death of the physical participants. The memory of that conflict is embarrassing to all and painful to most. The most conspicuous, awkward example of that embarrassment is the Viet Nam era veteran.

The stigma society has attached to the Viet Vet is not an easy yoke to wear. My brethren and I have found Americans of all generations gawking at us. Most media productions depict us as psychiatric time-bombs and heavy drug users. Most just wish we would disappear, to be resurrected and dragged out when America wants to beat its chest and chant "mea culpa."

The intuitions of organizers of Viet Vet memorial ceremonies are generally to be considered as honorable and good. They seem to want to awaken the populace to our plight, to shake America out of its comatose state, to

demonstrate to us that the public cares and understands. But do they have to read in all the gory details of M.I.A. statistics, body counts and P.O.W.s? We're not freaks, wandering in our idiocy for you (the public) to feast your guilt on. Guilt! That is the relevancy of the 29th's ceremony. Your guilt needs an outlet and the orphans of the 60's seem to be a convenient focus. The hypocrisy that clouded this country and its agony over the war has come to rest within the Viet Vet. Child of the worker, the Viet Vet grew up in an America of John Wayne, the G.I. Bill and Ike in the White House. The protestant work ethic was the road to travel for material comfort. Work hard and you'll get ahead. Serve your country and Uncle Sam will in turn take care of you. We bought all of it. Now, after donating our simple youth, we find no jobs, institutionalized poverty (The G.I. Bill) and murder in slaughter houses which bear the misnomer of V.A. Hospitals.

It is the general consensus of my brothers that Viet Vet memorial ceremonies are useless because no vet ever got a job because of one, because they don't increase our educational benefits, because they don't help the poor soul condemned to a V.A. slaughter house. All they do is help the non-combatants live with their guilt. They don't do a thing for me. Or my brethren.

Hundreds Protest Unemployment

(LNS)—Between 1,500 and 2,000 people representing a broad spectrum of youth groups, political organizations and unions from many cities, marched on the Capitol on April 3 to protest mounting unemployment.

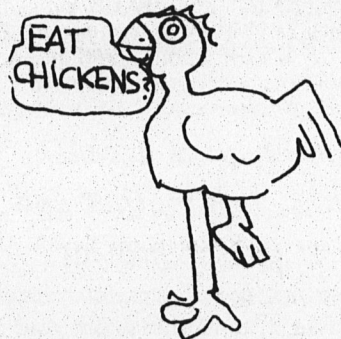
The protesters, mainly black and young, denounced racism, military spending and campaign rhetoric, and demanded the passage of a full-employment bill now pending in Congress. They were led by high school marching bands who had set to music such chants as "Money for Jobs, not for

War," and "We Want a J-O-B so We Can E-A-T."

During a rally at the Capitol's West Front, a delegation went to the White House to deliver to the President "a pink slip such as millions of us have gotten in the past year," said one rally spokeswoman.

The slips, also sent to Vice President Rockefeller and House Speaker Carl Albert, notified them that they were being laid off "as unproductive executives."

Recipe Column



by Chopper Neimol
(Not his real name)

Take one chicken. Cut it into serving pieces. If you're not one who gets great pleasure out of cutting up dead chickens, for a few cents more your chicken can be pre-cut or ask your butcher who will probably laugh while he does it (that's how butchers are, hence the name "butcher").

One (1) chicken will equal 2 breasts, 2 wings, 2 thighs, 2 drumsticks, one back and also a bag of assorted chicken innards which can be a. ignored b. saved in the freezer until you get

many chicken innard bags—this brings on a more complex problem c. look into voodoo for a use d. feed to a stray cat or e. don't ask. While you're thinking about this, pre-heat your oven to 325 deg. and take a shallow baking pan and line the bottom with tin foil. O.K., now place the chicken pieces in one layer in the pan and shove it on a rack in the middle of the oven. Now, in a bowl or old army helmet, mix (ready?) 1/2 cup honey, 1/4 cup oil (that's the cooking type, not the motor type), a small can of crushed pineapple, partially drained . . . try for the kind packed in pineapple juice and (are you ready for this?) 1/2 cup peanut butter (yes! peanut butter) MIX THIS WELL and, after 20 minutes of cooking the chicken, spoon this mixture over the chicken and smooth it down. Now, go keep busy for about 20 minutes and then check it to see if you get a gut feeling that you should put some more mixture on it. If so, go ahead and do so. If not, wash out the mixing bowl and let the chicken bake for another 50 minutes. It should be done by now. So let it cool a short while and eat it while it's hot.

Anthropology Is Necessary

Kibbee's February 19th proposal for the restructuring of City University described Anthropology as a "non-essential." It is our belief that Anthropology is the "heart" of a liberal arts education.

Anthropology is the approach to answering our questions about ourselves. For as long as people have been able to objectify their existence, they have wondered who they are, where they come from and who or what governs their actions. Human history, myths and folklores have been responses to these questions.

A liberal arts education is the course of instruction comprising the arts, natural sciences, social sciences and humanities. Anthropology is the total incorporation of the above. It expands

our view of the possibilities of being human and lets us explore the plasticity of humanness.

Unlike other disciplines, Anthropology breaks through cultural and temporal bonds. One comes out of Anthropology courses realizing that reality is arbitrary. Anthropology, because it is the "heart" of liberal arts education, attempts to arrive at an unbiased understanding of human variation. Anthropology gives one a perspective that no other discipline gives.

Therefore, an attack on Anthropology (i.e., Kibbee's 2/19 proposal) is actually a renunciation of liberal arts education.

Tony Caterina
Alyce Zimmerman

From Monsters To Music

An Interview with John Zacherle

by Jack Thompson

I'd really half expected to see him in the old ghoulish outfit that I remembered from his old TV show, so I was a little surprised when a man who looked too old to be a cool rock DJ came down to the ABC lobby and greeted me in that voice I knew so well. By his own admission, he is the oldest rock DJ in America, but when questioned about his age, he retorted that he always answers that question with another, "How old is your father?" I guess that would make him the oldest rock DJ in Merica, maybe the world.

Quiet places to talk in New York are not that easy to come by. So after vainly searching for one he knew was "around here somewhere," we settled for a marble bench under a bust of John Stewart Kennedy in the Public Library, across from the Graduate Center.

My first memories of him were when he was the MC for a series of horror movies so I began by questioning him about that first.

"About 1959 or 58, somewhere in there, the television stations were given the great opportunity of buying this package of horror movies that somebody put together in Hollywood. Like all other movies they come in a package, usually it's thirteen or twenty-six weeks of films. They have control of them in that city and they pay for the right, and so somebody put together horror movies. Quite a few stations around the country when they started the horror movies got the bright idea of having a master of ceremonies to help them along, because a lot of the films were pretty weak. I think it was about fifty some films and maybe ten of them were really great, like Frankenstein, The Son of Frankenstein, Dracula and the Wolfman, but after that they got kind of dumb. So I'd got this job because I'd had another job on a

I came up here and did it for a couple of years up here, when one guy that I worked with said, 'Gee, you ought to do a dance show, you know like Dick Clark. It's the same age group that's watching this as is watching dancing.' I never got around to it but about 1963 someone else I knew went over to Channel 47 in Newark, which was just starting then and needed ideas to compete with the other TV stations. They couldn't get films because all the films were tied up in the big stations. So they went into foreign language programming and live sports, and they decided we'll do a dancing show . . .

So I got into music that way, because we were using on the air the early Beatles, early Stones, The Who, and the Jefferson Airplane, was just starting, so they were still making short songs, danceable songs and we did that about three years. I'd been in touch with WOR which was the station here in town which started out as a progressive station, playing whole sides of the album. Murray the K, Roscoe, and Scott Muney were over there and when this thing ran out I called them . . . I'm not really sure why I called them, because I'd just been hanging around doing the horror thing; even on the dance show I'd get dressed up in the old costume and did little experiments and shit with the kids."

The station was having problems doing back to back live shows in a small studio and as a UHF station was having trouble getting listeners, but the radio stations were going through some changes because of FCC rulings about simulcasting (broadcasting the same show on two stations, AM and FM.) WOR-FM had changed back to a Top Forties format and WNEW picked up the progressive programming so Zach went to WNEW about 1966 and began working the Sunday afternoon shift.



we'd get wiped out; the Filmore was going like crazy and it was a great time for music."

I guess I was there for like four years, Roscoe and me had a good audience and a feel for what was going on. Then they had a change in management and I thought things were getting kind of strange. We used to have concerts in the park and that kind of fell apart and we got a new management . . . So about this time WPLJ was starting and they were really far out, more far out than WNEW ever dreamed of being, playing jazz in the afternoon and all kinds of things, very into the anti-war thing and I dug that stuff. One of the engineers at NEW was telling me, 'Hey, have you been listening to PLJ?' because he really dug it. He was kind of sick of what we were doing. We were in a rut. I was going out talking at colleges and I realized there really was an undercurrent for PLJ. Dave Herman was there and only a few other people. They also had some machinery doing programmed music, they'd put all their music on tape and all this automated equipment was supposed to run itself but it really didn't work too well. They weren't getting an audience from it, so they decided to hire people to do it live and they hired Alex Bennett before me in the morning, he was the wake-up man, and they had Mike Ascuno and some other people.

I came in and they were dropping a guy overnight they couldn't handle; he was a little too crazy . . . Then I took his place and it's been an experience. After about six months the company changed its policy and killed the stations they owned from being free-form or free choice and the company took over the decision of the music. It was a pretty heavy trip for a while because they almost tried to imitate ABC-FM without being accused

ABC-FM which became WPLJ (Port Wine and Lemon Juice, from the title of an old song) and CBS-FM were trying to play a version of so called progressive music, but they weren't drawing an audience as far as the rating services were concerned; NEW had it all. I wasn't aware though that the combined audience that was listening to PLJ-FM and WNEW-FM and WCBS-FM was nowhere near the audience of XLO and WABC-AM which was top forty. A lot of people just never got into anything beyond that . . .

So if we had been successful at PLJ in drawing half of WNEW's audience away it would have left both stations in an angry mood, because you need a large audience to attract sponsors. The more listeners you have the more you can charge per minute. We were under the great illusion that this was such a great source of entertainment, and it was because there were almost no commercials because the advertisers hadn't picked up on it. The result was we played music all the time and the commercials we had were things you really wanted to hear, like what's playing at the Filmore this weekend or where is a great head shop or where to buy great jeans. But what the owners wanted was the bigtime commercials, the automobiles and cigarettes when they had them, and soft-drinks and hair-sprays because that's where the money is. LIR on the Island (Long) still plays their own choice of music, but most of the stations around the country have gone back to the formula of the stations managers running the selection of whatever it is they're into, albums or whatever."

He went on to explain the set-up of music at PLJ of certain cuts from albums and singles to give a well-rounded play of the music. This has gotten them a much larger audience now, but since their choices are based on sales there are many groups they just do not play. He added that it was based on the average time that someone listens to the radio (about an hour to an hour and a half at one time) and that the rotation is based on that.

There's so much else going on in your life; as I said, we were under the illusion that people were never going to sleep and were stoned out of their minds all the time and listened twenty-four hours a day and never thought of going to a baseball game or football game, like who wants to go to that nonsense, but it really isn't true. People have a lot of other things to do.

He talked about the big differences in AM and FM being the signal, which is much stronger on AM and the number of commercials they have an hour. He mentioned that he wasn't used to working daytime and that many of his listeners thought of him as being on at night because of the movie thing
continued on next page

'...and I didn't know that much about it because; I've told this story so many times, my mother and father wouldn't let me go look at horror movies.'

cowboy show in Philadelphia . . . It was really kind of fun but one week I played an undertaker and a couple of years later when the horror movies were let go, somebody said, 'Well he did that thing, let's ask him.' It was the first job I ever got without trying for it and I didn't know that much about it because, I've told this story so many times, my mother and father wouldn't let me go look at horror movies, they were really strict . . . So I just went into it cold, got dressed up in that black suit, put a little make-up on, and we started kidding the films right away, particularly if a guy was doing an operation on a monkey to give him eternal life or whatever, well I'd do the same thing, only I'd do my own version of it at the intermission and mess around . . .

About halfway through the season we started getting into the movies themselves. If there was a scene on the telephone with two people back and forth we'd cut one of them out and I'd be on the phone changing the conversation all around. You could do that by keeping the film running and just cutting in and out . . .

I did that for about a year and then I came up here. I guess the reason I got up here was because I did a record called, "Dinner with Drac," and that got famous and the big agencies up here always get excited when there's something going on in a town outside New York. So they had a big open house in Philadelphia and everyone came to see the dungeon and it really made the papers and everything.

I loved it, to be able to put your own music together. They already had Jonathon (Schwartz) and Scott and Roscoe and Allison but from six o'clock to ten o'clock in the morning they still had Klaven and Finch from AM, by simulcast and they got rid of them and while I was there Dick Summer took over and that didn't catch on, and I took over and that did catch on because I was really crazy, telling people the wrong time of day and playing crazy music to wake you up and everything, but I didn't like that shit of getting up at 4:30 in the morning . . ."

'That was really a lot of fun; everybody was wiped out; the engineers got wiped out and we'd get wiped out; the Filmore was going like crazy and it was a great time for music.'

Anyway I was lucky to get off that. They hired Pete Fornatell and I convinced them they should give him a bigger shot, so they put him on in the morning. Everybody was working five hours a day and they brought everybody down to four hours and stuck me between Allison and Roscoe. Before that they ran right up to each other, so they pulled them apart. Roscoe started earlier and she started later and they stuck me right in the middle of them from 10 o'clock at night till 2 o'clock in the morning. That was really a lot of fun; everybody was wiped out; the engineers got wiped out and

of doing it by the FCC, a very quick rotation of music and not very much music, but it didn't really catch on. Meanwhile their other stations were doing more or less what we're doing now, playing selected singles and top selling albums from the past and so on, and it sounds pretty good. It isn't as deep or farout as WNEW might be, but I've learned something there, that I was under, maybe all of us at the station were under the illusion, that everybody was listening to NEW or that kind of music, whatever the station.

Now when WNEW was building up to the top level that they've kind of held,

THE RETURN OF FLEETWOOD MAC

by Earl Scott

Back in 1967, Mick Fleetwood and bass player John McVie decided they wanted to form a band. Fleetwood and McVie were both influenced by the great American blues and rock and roll masters. Willie Dixon, Elmore James, and Muddy Waters immediately come to mind. Thus Fleetwood Mac was born. Peter Green the prodigy young guitarist, alumni of the John Mayall Blues Band was added, on lead guitar. Before the 60's were concluded, Jeremy Spencer was added as a second lead guitarist.

Fleetwood Mac then proceeded to make a string of successful British albums and produced several hit singles (including "Albatross"), before crossing the Atlantic for their first American tour in 1968. They began to garner a loyal American audience, much like the rabid Kinks audience so very visible at that group's aggregations. However, Fleetwood Mac was totally unable to duplicate its English chart success. The financially shaky Fleetwood Mac continued to tour internationally, when in the midst of an American tour in the Spring of 1970, Peter Green and Jeremy Spencer mysteriously disappeared. The guitarists were found to be on the West Coast in the midst of a Christian Group called "The Children." Both musicians announced that they were giving up all their possessions and were going to follow Jesus. They were permanently leaving the Rock and Roll circuit. Fortunately, they did not part with all their guitars, in 1971 they made an album for Columbia called "The Children" featuring Green and Spencer. In between the Christian Jesus-throbbing homilies, there is some fine guitar work. The album sold poorly and netted "The Children" a meager sum that was, of course, donated to that organization. Since then, Green and Spencer have made other recordings on behalf of "The Children" on obscure West Coast labels.

This left Fleetwood Mac without. Fortunately, Christine McVie then singer-songwriter wife of John McVie brought her distinctive and superb voice to the band. Guitarist Bob Welch, a Las Vegas show musician was added in 1971 and a reconstituted Fleetwood Mac was formed. The four albums released in the Bob Welch era (1971-1974) were markedly different than the Green-Spencer collaborations. Probably the most outstanding album is "Bare Trees" (1972), which unveiled the softer, floating eeriness of Fleetwood Mac. The albums, with the exception of "Bare Trees" which is now gold, sold a paltry 200,000 units. That fact,

however, was to be the least of their problems.

In 1974, manager Clifford Davis claimed he owned the name Fleetwood Mac. He hired an unknown band of musicians to go out on a scheduled Fleetwood Mac American tour. Mick Fleetwood, at the time, was recovering from an illness. The real Fleetwood Mac produced a restraining order to stop the use of its name. At this point, outraged fans were demanding refunds at several concerts throughout the tour. A hearing in the fall of 1976 will decide the outcome of that litigation.

Meanwhile, in early 1975, Bob Welch wanted out of the band to lead a trio called "Paris." This left Fleetwood Mac once again without a guitarist. Fortunately, Mick Fleetwood who now resides in California located Stevie Nicks and Lindsay Buckingham, a handsome California singer/songwriter couple who had released a Polydor album "Buckingham/Nicks" in 1973. Buckingham's guitar work is easily of the same caliber as Welch's. He can be as economical as Jeremy Spencer or as brawling as Peter Green. The addition of a second female lead vocalist Stevie Nicks turned the trick and Fleetwood Mac was once again rejuvenated.

The first album the fivesome have released is entitled "Fleetwood Mac." Their hit single "Over My Head" with Christine McVie on lead vocals and keyboard provided the album with a sizable charge. This single resulted in the album's remarkable chart buoyancy. The album mixed well, the eerie female voices first in evidence in "Bare Trees" while preserving Rock and Roll in the bold guitar work of Lindsay Buckingham. My favorite cut on the album is Stevie Nick's "Rhiannon," allegedly a ballad about a Welsh witch. On "Rhiannon," Nick uses her voice as a conjurer intoning the nether world to come forward. It is truly a fine selection. Last summer the album was in the top 20. By December it had disappeared into the top 40s. It's important to note that no great hype was used by the record company. By the new year, the album began a slow ascent. At present, the recording is in the top five on the Billboard Charts.

A new Fleetwood Mac album will be available in May, and the band will tour in the summer Bicentennial festivals. The reformed Fleetwood Mac has finally succeeded in the American music market. An outstanding 60s band has finally found a place on this side of the Atlantic. I sincerely hope their respective musicianship continues to merit such attention.

In Memorium: Phil Ochs

(LNS)—Singer, songwriter, political activist Phil Ochs is dead at age 35. One of the most active folk artists of the 1960's, Ochs was reported by friends to be depressed and drinking heavily in recent months. On April 9 he hanged himself in his sister's house in Far Rockaway, New York.

Ochs wrote such songs as Draft Dodger Rag; Ballad of Medgar Evers; Love Me, I'm a Liberal; Santo Domingo; Changes; and I Ain't Marchin' Anymore. He was determined, says veteran activist-singer Pete Seeger, "to put music to work the same way Joe Hill and Woody Guthrie did."

Born in El Paso Texas, Ochs was sent to Virginia to attend a military prep school. In 1959 he enrolled in journalism school at Ohio State University where he found the student newspaper unwilling to print his articles because he was already displaying radical opinions. Ochs then dropped out of school and started a newspaper called The Word.

About that time he met folk singer Jim Glover and started to play the guitar. He then began to think that, given the lack of papers willing to print radical writers, he could reach more people through singing than through print.

"He came to New York City in early 1962," says Gordon Friesen, who along with Sis Cunningham edits Broadside magazine, a political folk music publication. "We published Phil's first songs," Friesen added. "He struggled in those years, singing in places where they pass the basket to pay the performers, making maybe \$5 to \$7 a night."

During those years Ochs was in the center of the vibrant New York folk/protest scene which produced such artists as Bob Dylan, Joan Baez, Tom Paxton, Len Chandler, Peter La Farge, Dave Van Ronk and others. His first break came in 1964 when Pete Seeger helped him get on stage at the Newport Folk Festival. Ochs sang his civil rights song, Birmingham Rag, and received a standing ovation.

First Singing Journalist

Later that year he produced his first record titled "All The News That's Fit to Sing," establishing himself in Lillian Roxon's Rock Encyclopedia as "the first of the singing journalists." During the next four years he produced many albums containing songs dealing with such topics as the war in Southeast Asia, civil rights, the 1965 U.S. invasion of the Dominican Republic and most generally, the quality of life in America.

"It was after the 1968 demonstrations in Chicago that Phil changed," explains Gordon Friesen, "though he was always a nervous man." Ochs was arrested and jailed during the violent demonstrations outside the Democratic National Convention.

"He visited us after that," Friesen continued. "He said there was no way America could be made a better place, that corruption was so deeply entrenched that reform was impossible. He became more intensely political, but

because each generation wants its own sound, and right now we're still riding on the sound of the sixties, it's still basically the same thing. I'm not talking about disco and all. Of course that's something else that may stick around, but I mean as far as the so-called progressive music is concerned, it still sounds pretty much the same."

Some of the trends he mentioned were the jazz mixture in rock and the groups playing on television (the sound of TV is not the same even if you have the advantage of seeing them on the screen) but who really knows what is going to happen in the future.

If you remember Zach from his old TV days and didn't know what he was into now, you can find him on WPLJ 95.5 FM from 10:00 AM to 2:00 PM weekdays. If you only know him from radio, now you know how he got there. If you don't know him at all then you're missing out, on one very interesting personality.



he stopped creating. His feeling was "What the hell can you do by singing?"

In 1970, Ochs tried to perform again. An eager audience of Ochs fans packed New York's Carnegie Hall and were stunned when he appeared on stage in a gold suit and performed the songs of rock star Buddy Holly. The crowd booed and Ochs again quit public appearances.

Sang In Chile

In 1971, Ochs traveled with Jerry Rubin and Stew Albert to Latin America. "The only country they could get into," says Friesen, "was Chile, which was then under the Marxist government of Allende. In several other countries, they were arrested, held in jail over night, and sent out of the country the next day."

Ochs, Rubin and Albert saw much in Chile, visiting government officials in Santiago and copper miners in the mountains. In one mine Ochs and Chilean folk singer Victor Jara sang to workers. Jara was later murdered during the military coup which overthrew the Allende government in 1973.

Back in the United States, Ochs again tried to revive his career. In 1973, he put on a rousing concert at Gerde's Folk City in Greenwich Village. Singing his old songs, Ochs brought down the house, but it was only a one night stand.

Though Ochs's creative energies were drained, his passion for political activity remained. In 1974 he organized a tribute to Salvador Allende and pulled together such artists as Pete Seeger, Arlo Guthrie, Melanie, Dave Van Ronk and Bob Dylan. The benefit raised over \$30,000 to aid Chilean refugees, and those still in Chile.

On May 11, 1975, Ochs sang with Seeger, Paul Simon, Joan Baez and Tom Paxton to over 50,000 people at a celebration in New York's Central Park marking the end of the war in Indochina. When he sang "The War is Over," which he wrote in 1966, people responded with wild cheers.

Performing at a club in Greenwich Village in the summer of 1975, Ochs made his most disastrous attempt at a comeback. He was so drunk he rambled endlessly between songs and frequently forgot the words of songs he had been singing for years. Again the audience had no patience and booed.

"We saw him every day for about a month last fall," says Gordon Friesen, "and we could see he was in desperate condition. He said the mafia had hit men after him and that the CIA was out to kill him, which may not have been an illusion from the things we know about what they do. The idea that he would be killed because of his political activity was on his mind from the first day we met him."

Everyone you talk to who knew Phil Ochs singles out his powerful energy as his most overwhelming quality. Even after he lost confidence in his writing ability, he never lost his passion for justice and his desire for change.

"I won't be laughing at the lies when I'm gone," Ochs wrote in a song in 1965. "And I can't question how or when or why when I'm gone, can't live proud enough to die when I'm gone. So I guess I'll have to do it while I'm here."

ZACHERLE

(horror shows) so I asked what percentage of his listeners now remembered him from that time.

continued from page 4

AM listeners. We talked about the changes that music has been going through and the emphasis on albums

'we were under the illusion that people were never going to sleep and were stoned out of their minds all the time and listened twenty-four hours a day'

Now this is funny. You see the NEW people all remembered me from that and I used to occasionally get dressed up and go down to the Filmore and do a little number down there, but people call up now at PLJ, and this is an indication of people's taste in music, they say, 'Hey, are you the guy that used to do the horror movies?' In other words, the whole time between the horror movies and now when I was at NEW and PLJ, they missed it because they never listened to that kind of music at all.

He explained that a large part of the audience that PLJ is gaining is not coming from other FM stations such as WNEW, but is growing out of former

instead of singles now.

It's one of my favorite themes these days, what's gonna happen now, because this is almost ten years of this music and it never stays. There's always a change, like there was ten years of the fifties music and before that there was ten years of big band music, and what's gonna happen? I don't know.

There is so much new electronic music and the artists that once played in groups are now out on their own. There is so much new material that doesn't get heard because there's so much music that's replayed and stays on the charts that it doesn't leave much room for new groups coming up.

But something has to change soon,

A Sticky Subject: The Phlegmites

by P.H. Conley

The main propellant of any discussion of the mucous has to stem from the well known biblical history of the Phlegmites. In order to dissect the nasal personality of these nomadic sufees we shall study their primitive beginnings, their early crust stage and their ultimate seclusion from the rest of society.

The earliest recorded history of these glorious rebels comes to us from snot etchings discovered by Margaret Meade in the "Cave of the Cumquat" during her expedition to the south of France in 1933. Actually Margaret was working at proving her hypothesis that adolescence was the product of anal penetration in darkness when she yelled to Marumba (her 8 foot tall Samoan guide) to get off and bring back a flashlight. It seems that her sleeve was caught on a gummy substance and when she had observed it better under light she noticed a distinct pattern. She suddenly realized they were hieroglyphics of an unknown order.

The find was incredible and the scientific world was astonished. Margaret was credited with one of the best archaeological 'picks' of all time. Of course this is well documented but little known is the fact that Peter Lorre was the man who deciphered the buggers. It seems that he had some sort of contract with Universal that prohibited his demonstrating any intelligence in public. Well anyway Margaret brought the slabs of what she called 'Meadeillum' to Peter whom she had met at the Esoterics Club in Paris. Peter actually was one of the most advanced archeological interpreters of that era and anxiously examined the tablets. After a few seconds he simply said "It is snots you fool, not whatever you said it was." Of course Margaret was quite taken aback by all this but pressed Peter to look at the patterns anyway (she forlornly decided on using the material to macrame an athletic support for Marumba). Before long Peter became totally absorbed by 'he tablets and began muttering "Hmm, very old, hmm the Phlegmites, Do you realize what you have found here?" Margaret said 'Snot I presumed.' Peter

exclaimed 'Foolish retard! The Phlegmites are the missing tribe in the bible!' He continued and explained that the war between the Phlegmites and the Cretins left the Phlegmites enslaved, and that it was guessed that they all had died at Crete

Peter deciphered further "These people discovered the enema, methods of curing mucous, Poland, and politics." Margaret knew about these things and burst onto the public with great vigor while Peter (because of that stipulation in his contract) went on to get killed in his next four movies. The rest is history and what does the true scientist care about, save for his research?

However, to get back to my purpose for this discussion. Ahem! I want to declare that the Phlegmites discovered something more important than the ability to survive on mucous! Due to the invention of the transistor microscope by Igonna Douchee of Tokyo, I have discovered that the man who etched the mucoid tablets was one Elmo Puke. It seems that he was ripped off from his place in history by that braggard and dastardly Isaac Newton. Sir Isaac indeed! The true discoverer of gravity was Puke of the Phlegmites. I quote from the original mucoid tabloid aided by the honorable Mr Douchee's priceless equipment. "It was in the year of the crust fermenting cycle after we had escaped from the jaws of the Cretins when my wife and mother Urea gagged a fluid on my head. It amazed me and I realized that whatever one throws up must come down." There is also a formula for eternal life on this tabloid but that bungling guide of Margaret Meades' seems to have eaten huge chunks out of the essential areas. As for Newton our theory at the Methane Alternatives Institute is that he was a Phlegmite and may have even been Puke himself. How many of these pre-history creatures are running around right now is unknown but due to the present financial crisis and the fact that the Phlegmites invented politics it is quite possible

Editor's Note: This 'snot a project of the Anthropology Club.

Famous Philosopher Speaks at Richmond

by Vince Treanor

On February 30th, 1976, in Richmond Hall, world-famous philosopher Franz Von Diesel spoke to a near capacity crowd of thirty. Mr. Von Diesel delivered a lecture entitled "The Flight of Contemporary Consciousness in Modern Reality Spheres."

Von Diesel was stylishly dressed in a navy blue striped Brooks Brothers jacket with a red vest, cowhide belt with a Budweiser beer buckle, plaid bermuda walking shorts and gold sequined sandals imported from New Haven, Connecticut.

In a moving speech, highlighted by intermittent tap dancing, Von Diesel mesmerized his audience with nine hours of flowing dialogue covering an intellectual and emotional range from Kansas City to the Texas panhandle. For the first hour of his lecture, Von Diesel, in his typically brilliant Harvard-Zen South Bronx cosmic style challenged a stunned audience with this searing question: "how then can we go farther in transcending all levels of consciousness than to find the oneness of one seeking oneself one on one where one might truly find one. I ask you." After a brief silence, the audience voiced approval of Von Diesel's challenge with loud applause. Von Diesel graciously responded by showering the front row with potato chips.

The gist of his speech, however, was directed at the third row. This went on until intermission. At the end of four hours there was a two minute break during which time Von Diesel very cleverly stepped into the adjacent

hallway where he briefly gargled with Boraxo and spoke with the College president who was out of town. His followers crowded around him and threw lotus blossoms on his Stetson hat. Several photographers flashed.

Von Diesel's magnificent lecture is far too detailed to cover in depth. The full context of the lecture will be on sale next week for seventeen dollars at the college bookstore. Of the many thought-provoking statements found in Von Diesel's lecture, perhaps this one best sums up the genius of this great philosopher, "of course we all know that we can't have societies without people and we must strive with all our fiber to pass this wisdom on from generation to generation lest wisdom in its essence fade from conscious reality." That particular statement drew a standing ovation.

It was a great and rare honor to have a man of such stature as Franz Von Diesel speak to us here at Richmond. Mr. Von Diesel's background includes honorary degrees from Columbia, Yale and Speonk; President of the International Philosopher's Club; Ambassador to Iceland; the title of Third Grand Duke of Rheingold and advisor to the late Lady Gertrude Godiva.

In a post-lecture interview Mr. Von Diesel said he was 'quite pleased with his present but wishes he had more time to spend on his lifelong hobby of aluminum foil sculpting.'

A reception followed at the Oak Room where Von Diesel's followers threw lotus blossoms on his Stetson hat.

For those of you who missed Franz Von Diesel here at Richmond, he will be appearing in two weeks at Gimbel's.

Overpopulation of Pets

Because many owners will not pay prevailing veterinary fees for the surgery, the City of Los Angeles in 1971 pioneered the concept of operating low cost spay-neuter clinics. Owners pay fees of \$17.50 for spaying of dogs and cats and \$11.50 for neutering of male animals. Los Angeles, which now operates three such clinics, employing six veterinarians, is experiencing a significant decrease in the numbers of unwanted animals which must be killed in its shelters.

The City of Los Angeles subsidizes each surgery fee at the rate of \$3., a vast economy in preventing thousands of births compared to the \$20. the City must expend to "process" each unwanted animal killed in its shelters.

On June 25, 1975, Connecticut became the first state to enact a law [Public Act 75-466] calling for a state-operated program of low cost spay-neuter clinics with the same fees as those used in the Los Angeles program.

EVERY STATE NEEDS A LAW SIMILAR TO THE CONNECTICUT ACT.

Legislation pending in Congress would grant Federal loans up to \$200,000 to cities and counties with

populations of 500,000 or more for the purpose of establishing and/or constructing and providing initial operating costs of municipal, low-cost, non-profit spay-neuter clinics.

The bills, H.R. 9020 and H.R. 410, introduced by Reps. Edward Koch and Hamilton Fish, Jr., are pending in the Health and Environment Subcommittee of the Interstate and Foreign Commerce Committee. Rep. Paul Rogers of Florida is Chairman of the Subcommittee.

THE FEDERAL LEGISLATION SHOULD BE ENACTED.

Other solutions to the dog and cat overpopulation problem are:

1. Substantially higher license fees for unspayed or unneutered dogs and a very low, one-time license fee for spayed or neutered animals.
2. Legislation compelling spaying and neutering of owned animals.
3. Imposition of a breeder's tax on owners who permit their animals to reproduce.
4. A sense of responsibility on the part of the irresponsible owners who now condemn to death 13.3 million dogs and cats a year by permitting their animals to reproduce.

Vet's To Demonstrate in D.C.

CUNY Veterans organizations are preparing a bus trip to Washington D.C. May 10th. Open hearings are being held by the House Committee on Veterans Affairs, that week.

Richmond College will supply a bus, to leave Monday May 10th, at 7:00 A.M. All Veterans and supporting friends please come register at the Vet's Office or stop by Room 503 for further information.

Yankee Stadium — Sat. May 15
Yankees vs. Baltimore
\$8.00 Including reserved tickets
Box Seats — Bus — and Beer
Sign up in Vet's office, 503
By April 30.
Money must be in by May 4

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- Public Librarian
- Information Broker
- Information Systems Analyst
- Free Lance Librarian
- Abstractor/Indexer
- Reference Librarian
- Information Scientist
- Archivist
- Records Manager

COMING EVENTS

Tuesday At Mid-Day

1:00 p.m.—R.C. Hall

May 4—Myung Soon Kim, piano with violin
 May 11—Richmond Brass Quintet
 May 18—Irma Rogell, harpsichord
 May 25—Mary Ann Teng, soprano with violin

ADMISSION FREE—

—OPEN TO THE PUBLIC

—RICHMOND COLLEGE HALL

Ethnic Dance Classes

Professor Charles C. Thomas of Richmond College will conduct a six week session of master classes in ethnic dance beginning April 20 and continuing each Tuesday thereafter. The classes, exploring the techniques of ethnic dance, are open to the community. High school students and adults are invited to apply. Classes are held from 6:30 to 7:45 p.m. at Richmond College, 130 Stuyvesant Place. Call 720-3028 for further information. The program is made possible through support from the Staten Island Council on the Arts and Richmond College of CUNY.

Tape of LINUS PAULING, Nobel Laureate will be heard at the CHEMICAL SOCIETY Meeting 1 P.M. April 29th, 1976, Room 407

Poetry Reading

May 10th—8:15 p.m.
 Richmond College Hall
 Cynthia MacDonald—Author of
 AMPUTATION and
 TRANSPLANTS

Sponsored by Parnassus: Poetry
 in Review and Poets &
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RICHMOND COLLEGE
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Concert of Baroque Music:
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 Sunday, May 23, 3:00 p.m.
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 —OPEN TO THE PUBLIC

The Gay Men's Collective
 Meeting-Lunch
 Every Thursday/Room 407

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A Dance

Friday, April 30th, 1976 at Prospect
 Hall—293 Prospect Avenue, Brooklyn
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 Hall
 FROM 9 P.M. UNTIL 4 A.M.—College
 Students \$2.00 Non-Students \$3.00
 FREE BEER

PIRG Fall Internship Program

NYPIRG is a nonpartisan research and advocacy organization established, directed and supported by New York State college and university students.

NYPIRG fall internships are open to all students, but preference will be given to students attending NYPIRG member schools. The internships begin September 8, 1976 and end December 17, 1976. No financial aid is available (except for the mobile teach-in internships) but NYPIRG will assist students working out credit arrangements with their schools.

For more information write: NYPIRG Intern Coordinator, One Columbia Place, Albany, New York 12207.

INVESTIGATIVE REPORTER INTERNS—3 interns in Albany.

Students with demonstrated writing ability are needed to follow-up leads and write articles for NYPIRG publications and other media outlets.

CONSTITUTIONAL CONVENTION MONITORS—2 interns in Albany.

In 1977 voters will go to the polls to determine whether a constitutional convention should be held to update the New York State Constitution. Their decision will be influenced in part by the information made available to them by the appointed commissioners. NYPIRG interns will monitor the activities of these commissioners.

FISCAL CRISIS MONITORS—2 interns in NYC.

Many of the task forces, boards and committees working on fiscal issues are cut-off from public input. This project will attempt to remedy this deficiency.

ENERGY RESEARCHERS—5 interns in Albany and Buffalo.

Interns are needed in Albany to research energy conservation issues and to help formulate alternatives for the 1977 legislative session.

Interns are needed in Buffalo to work on utility issues and on various aspects of nuclear power.

DRINKING WATER RESEARCHERS—3 interns in Albany.

Students are needed to work on issues related to the purity of Hudson River water.

COMPLAINT HANDLERS—2 interns in Brooklyn.

NYPIRG is considering establishing a consumer complaint center. Interns are needed to work on selected complaints.

MOBILE TEACH-IN—3 interns on the road.

NYPIRG's Mobile Teach-In, a converted school bus, needs three interns to travel with it. Two will remain with the bus, while the other does scheduling and advance work. The interns will conduct public education campaigns with community groups, high schools, and colleges. To be "on the bus" for a semester should prove to be an educational and unforgettable experience. (More information on the mobile teach-in is available from the address below.)

To receive an application for NYPIRG's Fall Internship Program, write to:

Internship Coordinator

NYPIRG

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Conference on Arts To Be Held At Richmond

There will be a conference on Teaching the Arts in Colleges, sponsored jointly by the National Society of Literature and the Arts and Richmond College, to be held at Richmond College on Staten Island from 10 a.m. to 4:30 p.m. on Friday April 30, 1976.

CONFERENCE ON TEACHING THE ARTS IN COLLEGES
 RICHMOND COLLEGE, STATEN ISLAND
 FRIDAY, APRIL 30, 1976

10:00 a.m.	Registration and general conversation College Hall, ground floor, 130 Stuyvesant Place
10:30 a.m.	Opening remarks: Edmond L. Volpe, President, Richmond College Panel on Teaching the Arts in Colleges Chairman: Harold Taylor, Richmond College Panel members: Patricia Passlof, Richmond College Benjamin Patterson, Staten Island Community College Diane Kelder, Richmond College Frederic Thursz, Kingsborough Community College Discussion from floor
12:30-1:30 p.m.	Luncheon: Richmond College cafeteria 3rd floor, 130 Stuyvesant Place
1:45-2:15 p.m.	Student film showing: College Hall
2:30-4:00 p.m.	Panel on Film-making and Film-study as a Liberal Art Chairman: Gerald Mast, Richmond College Panel members: Jiri Weiss, Richmond College Stanley Kauffmann, York College Martin Blank, Staten Island Community College Antonin Liehm, Richmond College Discussion from floor
4:00-5:00 p.m.	Student art exhibit and closing reception 3rd floor, 120 Stuyvesant Place

Currents

*I wade into the vastness
of the waters of this life
and feel the waves and currents
that cause me so much strife.*

*Some men ride, but some are pushed
by waves that come along
and currents that do underflow
move all men but the strong.*

*A man might withstand many waves
and not be washed away,
but with the help of all his friends
the waves he could not stay.*

*The force is more than any man
and this we all must learn,
but to use this for the good of all
the wiser of us yearn*

*The waves that come do wash away
the sign of what was there
do wash the beach of ugliness
and make it once more fair.*

*Oh how much longer must we wait
for waves to wash us clean,
of all the vile and stupid things
that all too long have been.*

Jack Thompson

FILMS

GUERNICA You've Seen

The Painting Now See The Movie

by Andrea Jay

Rarely does a foreign movie come along that excites me as much as Fernando Arrabal's *GUERNICA*. The plot, more symbolic than historical, conveys the terrible oppression suffered by the Spanish people at the hands of the Fascists during their Civil War (1936-1939).

Symbolism pervades the entire movie through the characterizations, the dialogue and especially through the use of color. While it may seem possible that there is an overuse of symbolism, it is a necessary tool for the viewer who knows little about Spanish history and culture.

The characters are prototypes of the Spanish population at the time of the Civil War. Villa Ramiro (the locale of the movie) is a microcosmic example of Spain. Vandale, played by the beautiful Mariangela Melato, is the main character and is symbolic both of the purity of the revolutionary working class and the mystic and earthy quality of the illiterate masses.

Vandale is subject to sexual attacks by the bourgeois nephews of the corrupt Ruling Class Count of the village. Later in the movie, she becomes the leader of the proletariat in their defense of their city by the savage forces of Franco.

The other main character is Goya, the non-political son of the Count who drives around committing unspeakable blasphemies against the church and bourgeois society as a whole.

While passing through Guernica, Vandale falls in love with Goya near the magic Arbol de Guernica (Tree of Guernica) symbol of freedom. Before their love is consummated, however, Guernica is totally destroyed in a bloody massacre by the Nazi Luftwaffe. Goya and Vandale are separated and both attempt to return to Villa Ramiro alone. By this time, though, Franco's fascists have sealed off the area.



Mariangela Melato, as Vandale in the new Arrabal film *GUERNICA*.

Although Vandale passes through the lines, Goya is not as successful and becomes a freedom fighter on the side of the proletariat.

The end of the movie concerns the capture and torture of the population of Villa Ramiro. Vandale is captured and is once again the object of lust of the Count's no-account nephew, but manages to bash his head in with a rock and free Goya, whose eyes were apparently poked out by a member of the Fascist hierarchy. There is much blood letting, executions and the killing of midgets.

The beauty of the working class is portrayed beautifully through skillful camera work which intensifies the freedom and sexuality of their movements. It is contrasted by the stark and cold blackness of the bourgeois and their depraved lusts. The love of freedom which is found in the proletariat manifests itself in all ways, while the absence of any feeling in the bourgeois makes them robots—puppets of their government and hypocritical church.

Guernica is a beautiful movie.

Italian American Conference

A conference/workshop entitled "The Educational Needs of Italian-Americans: Are They Being Met?" will be held from noon to 4:30 PM in the Hall of the Board of Education, 110 Livingston Street, Brooklyn on May 7th. This activity is the outgrowth of efforts to meet the emerging guidance needs of the Italian-American school community.

The conference/workshop, sponsored by the *Ad Hoc* Committee on the Guidance Needs of Italian-American Students of the Bureau of Educational and Vocational Guidance, Board of Education, City of New York, will be chaired by Daisy K. Shaw, director of the Bureau. The featured speaker will be

Frank C. Arricale II, executive director of the Board's Division of Personnel. His talk will be preceded by a brief welcome from Dr. Helen M. Feulner, executive director of the Division of Special Education and Pupil Personnel Services.

The meeting will be attended by educators, community leaders, and interested citizens. The public is invited to participate. To register, please call Eleanor A. Shea, conference coordinator, at 596-8961.

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A CLASSIC

by L. I. ter Meulen

"Le Sacre du Printemps" (Stravinsky) is a startling piece of music. The audience was furious the first time it was played before them more than fifty years ago. Riots in the music hall and angry shouts to tear the house down broke out as the orchestra plunged into the opening movement of the Rite of Spring.

The piece moves from note to note with natural ease and tension. The opening movement is filled with splendid surprises. At each successive turn the music sneaks upon the listener like a cat pouncing its prey. Finally Stravinsky takes the listener on a wild ride through the sounds of a burgeoning forest and the tumult of mountains erupting from the sea. There is excitement—the excitement of seeds

bursting, of blades of grass pushing through the soil. There is determination—the determination of every animal, insect, bird seeking their own rights of spring.

It is also the thrill of the hunt, each note a step closer to conquest.

The best performances of Stravinsky's music are conducted by Pierre Boulez. Boulez constantly stretches classical music to new limits and challenges listeners to explore other parts of their reason and imagination. He appears quite ordinary, not glued to the image of slick virtuosity that his predecessor Bernstein has. He attacks music with the graceful enthusiasm of a ditchdigger thrusting a pick into dirt. He's not afraid to get dirty. He sweats. He works. And it shows when he conducts this piece.

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