

## Senate studies action on Page

By Michael Oreskes

The Faculty Senate will meet next Thursday to consider a resolution urging President Marshak to initiate disciplinary proceedings that could lead to the suspension or expulsion from the faculty of Stanley Page, the gadfly history professor who has been an outspoken critic of Marshak's administration.

The 115-member body will also debate a separate resolution censuring Page and four other members of the History Department for refusing to cooperate with the Faculty Senate's special committee that has been investigating the strife-torn department for the last seven months.

The investigating committee's report, distributed to members of the Senate this week, accuses Page of repeatedly making unsubstantiated charges of anti-Semitism, political favoritism and plagiarism against his colleagues.

The committee proposed that Page, who has been at the College 27 years, be brought up on charges of engaging in "conduct unbecoming a member of the staff" under article 21 of the contract between the Board of High-

(Continued on Page 5)

## Budget cut \$876,000

The College's budget for the spring term will be slashed by \$876,000, according to an announcement issued by the City University late yesterday afternoon.

The cut will be made as a result of a \$18.9-million reduction in the CUNY budget, mandated as a result of a \$330-million city-wide budget shortfall.

Of the \$18.9-million dollars to be cut, \$10.8-million will be absorbed by cutbacks and financial maneuvering at the CUNY central headquarters, with the remainder to be distributed among the 20 units of the City University.

President Marshak, in a hurried interview at the College last night, said that the \$876,000 figure, quoted to him by this reporter, was the first he had heard of the exact budget cuts.

Marshak said that he had thought that the amount would be "more on the order of \$800,000." He declined to speculate on the exact service reduction to be made at the College.

"I don't think any basic ser-

vices to the students are going to be cut," Marshak asserted.

The College was asked last month to delineate the consequences of a possible \$2.17-million cut in its 1974-1975 budget. The figure was based on a 21.8-million slash of the City University budget.

According to a letter dated Nov. 15, from Marshak to City University Chancellor Robert Kibbee, a savings of \$60,000 would result from the closing down of the College from Dec. 20 to Jan. 5.

Marshak said last week that such a closing "seems to be the least harmful way" of saving money.

—Weiss



Photo by Gregory Durniak

Ed Summerlin performing at the coffee house's opening.

## Delayed coffee house opens today to students

By Gary Weiss

Long delayed and much awaited, Finley Student Center's new coffee house celebrated a by-invitation-only grand opening on Wednesday by pleasing the palates of the invited guests.

Located in the former basement game room, the coffee house, which opens to the student body today at 2 p.m., served up nine types of steaming coffee, several varieties of Italian pastry and three flavors of ice cream, all judged surprisingly tasty by the College officials, student journalists and Finley Center workers sampling the fare, offered free at Wednesday's opening.

Built at a cost of more than \$10,000, and almost entirely by student workers, the coffee house, named the Monkey's Paw for

some reason, features a decor vaguely resembling a night club.

According to Richard Ville-

(Continued on Page 6)



Prof. Stanley Page

## Student is raped in Science Building

By Joe Lauria

Just nine days after the annual College security report boasted a drop in violent crime on campus and in the College vicinity, a student was raped last Friday after showering in Mahoney gymnasium.

A freshman Civil Engineering major, Odel Warner, 20 years old, of 146-64 Shore Avenue, Jamaica, Queens, was arrested on Monday on charges of rape, sodomy, sexual abuse, unlawful imprisonment, burglary and assault, after the victim identified him as the alleged assailant. He is being held in lieu of \$1,000 bail.

The woman student, who would not be identified by College officials, was attacked at approximately 5 p.m. after attending a coeducational aquatics class, according to College officials.

"A young man stumbled into the locker room," said Robert Carroll, Vice President for Communications and Public Affairs, at a Tuesday press briefing, "and the woman saw him and shouted, 'Get out.'"

Seeing the man "dash away," Carroll continued, the woman believed he was gone, but when she emerged from the shower she was attacked by the man, who

had been hiding.

"He did not beat her," Carroll said, "and after he was finished, he left. She then took another shower and reported what happened to security and then the police." The victim has returned to classes, Carroll added.

At approximately 4 p.m. on Monday, Carroll continued, Wackenhut guards, accompanied by the victim, apprehended Warner while he was participating in a karate class in Mahoney Gymnasium. The guards detained him until the arrival of officers from the 26th Precinct.

The last rape to be committed against a College student in the immediate neighborhood, according to last month's security report, occurred in October of 1973 just inside St. Nicholas Park, near the 135th Street IND subway station. "Since then," according to the report, "the city has stationed a police officer inside the park at the location."

During the summer of 1971 a rape was committed in Eisner Hall on the South Campus, which was the last on-campus sexual assault to take place until the Friday incident.



Photo by Richard Conception

**CITY HALL DEMONSTRATION:** Upwards of 1,500 picketers marching yesterday around City Hall Park in a demonstration against the scheduled City University budget cuts. The demonstrators heard speakers from the University Student Senate and the Professional Staff Congress, the faculty union, call for the maintenance of "quality higher education" at CUNY.

**Editorial:**

# Senate's superficial response

It is in the character of the Student Senate that, after having been given countless chances—over a period of three weeks—to reply to the charges made against it, the response finally made by that body is superficial. The Campus Comment to the right is a woefully inadequate polemic that does not respond to any of the serious charges that have been made against the Senate and its president, Donald Murphy. Instead, the Comment seeks to cast aspersions on this newspaper, attacking its credibility while providing no evidence for such attacks.

It must be made manifestly clear that, as the analysis took pains to point out, Donald Murphy was given every opportunity to reply to the attacks made against both himself and his organization. It is incomprehensible that the analysis can be described as "unevenly balanced" when this newspaper actively sought out the viewpoint of that individual only to be constantly rebuffed.

The Comment asserts that "the article failed to mention the Senate's efforts on behalf of the student body." This is an astounding statement. For fully three weeks, during the same time that this newspaper was pressing in vain for an

interview with Murphy, numerous attempts were made to obtain a copy of the minutes of Senate meetings. Such minutes would have revealed the full extent of the Senate's activities, the nature of the discussion at each meeting, as well as an official accounting of the number of senators attending each meeting.

It is thoroughly unfortunate that the Comment ends with what amounts to a naked threat against the future existence of this newspaper. The "serious doubts" that the Senate has "as to whether The Campus serves the college community properly" seem to be based on the eagerness of the Senate to perpetuate its own existence while getting rid of the only College publication that has seriously examined it.

Last issue's editorial, which called for the abolition of the Senate, is called "extremely destructive" because it did not advocate the type of body that should take its place. However, the Senate's abolition would only be a constructive act. It is hard to believe that any student governance formula—short of the old administration-dominated set-up—could possibly match the Senate's record of political bias. The Campus reiterates its call for the Senate's abolition.

*The Campus welcomes letters from readers.*

**Campus Comment**

## The Other Side of The Coin

By Matt Seaman



In response to The Campus' news analysis and editorial on the Student Senate (12/6/74), we would like to clarify some of the points made in the story and provide additional information that was not considered in that unevenly balanced report.

The article failed to mention the Senate's efforts on behalf of the student body. The Student Senate has been seeking and is currently actively working to improve, among others, curricular guidance, tutoring, freshman registration, the Bio-Med program and the state of veteran's affairs at the College, with the cooperation and help of various student organizations. The Senate is also trying to act against cutbacks in the City College budget and against proposals to reintroduce tuition and end Open Admissions, again with the support and cooperation of numerous student organizations. These actions are not being supported enough by some students and student organizations, who fail to meet with and present their views and problems to the Senate when invited to do so.

The members of the Senate are full-time students, amateurs dealing with professionals in the faculty and administration. They have little time to initiate more meaningful actions, because they also have to attend classes, do homework and study for tests, as well as having to devote time to personal matters.

Also, those who were interviewed by The Campus for its story, strongly object to the fact that the report failed to mention their positive comments on the Senate and Donald Murphy in particular. The report, however, did not fail to mention Donald Murphy's "arrogance." It must be pointed out that members of the Senate considered the attitudes displayed by members of The Campus' staff when they came to the Senate's office seeking information for the report, to be arrogant, as well.

The Campus' attack of the Senate is extremely destructive, because it offers no improvement recommendations or alternatives. In its editorial, The Campus advocates the abolition of the Senate "in favor of a body that would truly represent the students of this college." What is the nature of this body that you suggest? How should it be elected? Who should sit on it? The Campus' attack against the Senate closely parallels its destructive influence on the Bio-Med program, which has prompted Bio-Med students and other parts of the student body to rally to the program's defense and collect petitions demanding an end to those attacks.

Furthermore, we are disturbed by The Campus' efforts to divide issues such as the Senate and Bio-Med along racial or ethnic lines. Those efforts can only serve to split the college community. The Campus bases its criticism of the Senate to a large extent on the views of a member of the Administration, Vice-Provost Sohmer. The Student Senate was not elected by Sohmer, nor does it concern itself with pleasing him. His \$4,000 gift to The Campus, which was severely criticized by the Senate, is the main reason which enables the newspaper to publish today. We hope that Sohmer's generosity does not impair its objectivity.

This year's Senate was elected by a record turnout of voting students. Many of those interviewed for the article stated their belief that the current Senate is more active and more responsive to student's needs than previous senates. This is also documented by the already mentioned Senate activities and the fact that this Senate constantly invites other student organizations to present their views.

Finally, being conscious of the fact that The Campus has never achieved fame for accurate and unbiased reporting, we would like its staff to know that we consider such dubious reports a serious threat to the effective functioning of the Senate.

The Campus questions the present Senate's right to exist, charging that it does not adequately represent the student body. By adopting this attitude, The Campus seems to imply that it reflects the sentiments of the student population more accurately than the Senate. Who elected The Campus? Based on its performance, we have serious doubts as to whether The Campus serves the college community properly and we, in turn, challenge its right to exist.

We hope that in the future The Campus will rely more on facts and less on imagination in its accounts of Senate activities; that it will present those facts in a balanced manner, display some concern for the problems facing the Student Senate, and show both sides of the coin.

Matt Seaman in a Student Senate science senator. The above article, according to Seaman, was co-sponsored by the Baskerville Chemistry Society, the Biomedical Engineering Society, Boricuas Unidos, the Caribbean Students Association, Concerned Asian Students, Dominican Students, the National Black Science Student Association, the Puerto Rican Students Union, the Radical Jewish Union, the Radical Students' Caucus, the Women's Caucus, Todd Forman and Steve Schester of the Chemistry Department's Executive Committee, and the following members of the Student Senate: Ken Carrington, Darryl Davis, Aidah Mohamed, Fred Seaman, Boreysa Tep, and Paul Thorburns.

*Opinions expressed in this column are those of the writer and do not represent the editorial position of The Campus.*

**Pundit**

## Dear Santa



Anthony Durniak

Dear Santa:

We've been very good (well almost) and so for Christmas this year we at City College would like to ask for these items for:

Prof. Stanley Page, who was charged this week with "conduct unbecoming a faculty member": Chairmanship of his own History Department.

Eugene Avallone, Dean of Campus Planning and Development: A dust mask to protect him from asbestos-covered ceilings.

John Canavan, Vice President for Administrative Affairs who supervises security here: His very

own Wackenhut scooter—with a flashing red light.

The various students graduating this year: Jobs.

The new coffee house in Finley Student Center: A liquor license.

President Marshak: A copy of Michael Oreskes' memoirs.

Dr. Alfred Gellhorn, Director of the embattled Center for Biomedical Education: A skeleton for his closet.

Student Senate president Donald Murphy: A copy of "How to Win Friends and Influence People."

Bernard Sohmer, departing Vice Provost for Student Affairs: As

good a break as he gave us.

Provost Leon Brenner: A nickel for every time he refused to speak to a Campus reporter and then he won't have to worry about the budget cuts.

The student body: A school calendar that does not put finals after Christmas vacation.

Robert Carroll, Vice President for Communications and Public Affairs: A newspaper he could call his very own.

City College: A New Year of Peace and Tranquility.

Thanks and have a very nice holiday.

The Pundit.

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# Hiring of minorities reaffirmed

By Franklin S. Fisher Jr.

The New York State Dormitory Authority and the Manhattan North Coalition this Tuesday reaffirmed an October pledge that 50 per cent of the workers and 25 per cent of the contractors at the North Academic Complex construction site would be black and Hispanic.

The meeting, normally scheduled for every Thursday, according to William Sharkey, Executive Director of the Dormitory Authority, was held instead on Tuesday, in response to a brief shutdown of the site on Monday by about 30 disgruntled minority construction workers, who charged that one of the site's contractors was in violation of the October agreement.

In an action "born out of frustration, bitterness, and unemployment," according to James Haughton, head of Harlem Fight Back, a Harlem job placement organization, the protesters complained that of the 74 men employed by the project's concrete contractors, Rissel, only 24 were minority group members, and that only 6 of the 24 were from the Harlem community.

The protesters also claimed that minority workers were being brought to the site from outside the community through "checkerboarding," the transferral of minority workers from sites where there is no pressure to hire minority workers to a site "where minority representation is the focus of attention," Haughton said.

"From here on in, all contractors will be required to keep to the 50 per cent ratio," Haughton said, adding that the Dormitory Authority would "attempt to negotiate with the various unions and contractors" and "use its good influence" to further the hiring of minority workers with the "requisite skills."

Haughton noted that Tuesday's meeting, held at the Dormitory Authority's downtown office and attended by representatives from the Authority, the Coalition, and some of the project's contractors, was "useful" and had produced a written agreement.

In response to Monday's work action, Rissel hired one more minority worker that afternoon and hired two more the following morning. A spokesman for Rissel explained that the firm anticipated cutbacks in its man-

power in coming weeks, but pledged to handle reductions in a way that would maintain the 50 per cent ratio as best as possible, Haughton said.

According to Sharkey, if a problem arises that cannot be resolved by the two on-site coordinators representing the community and monitoring the level of minority workers at the site, then the Authority will "call in the intransigent contractor," and "encourage" his cooperation by having "the weight of the Authority brought to bear on them." Sharkey declined to specify what form this "encouragement" would take.

Monday's attempted shutdown began at 11:30 a.m. when some

30 minority workers appeared on the site and announced that they were holding a work stoppage. The construction workers on the project ceased work at that point.

Last October 1, on a Thursday at dusk, 200 minority workers occupied the site of the \$90-million Academic Complex. The demonstrators held the site through the weekend while negotiations were conducted between the Manhattan North Coalition and the Dormitory Authority.

Police from the 26th Precinct responded immediately and took up positions at various points along the site fence, but there was no violence throughout the short-lived takeover.



Kent Helghton

Protesters, police and students milling around the construction site on Monday.

## New College high school to open in fall of 1976

By Michael Drabyk

The proposed College-affiliated high school will admit its first class in Sept. 1976, according to Robert Carroll, Vice President for Communications and Public Affairs.

President Marshak met with the city's School Chancellor Irving Anker last week and the two agreed that the high school could begin operation and move into the building presently occupied by Music and Art High School in Sept. 1976, Carroll said.

Anker promised, Carroll added, that a temporary site would be sought to accommodate Music and Art if the move to their new facilities at Lincoln Center was not completed on schedule in order to make room for the new high school.

The school would be a comprehensive high school, offering programs for both career-oriented and college-bound students and will "experiment with new teaching techniques and with changes in curriculum," Carroll explained.

He stated that a basic agreement had been reached between the groups participating in the new school, including the Boards of Education and Higher Education, the American Federation of Teachers, the Professional Staff Congress and the Council of Supervisors.

The specific language of the agreement, however, would probably not be ready until after the first of the year, according to Carroll.

## College to back guard's care

The College has made a commitment to prevent medical expenses from burdening Wackenhut guard Harry Murray, who was shot in the head in a Shepard Hall gun-battle on Oct. 10.

"The administration will not allow Murray to accept a financial burden," John J. Canavan, Vice President for Administrative Affairs said this week.

Hospitalization costs for the stricken Murray have been accumulating since the 42 year-old father of two was admitted to Arthur C. Logan Memorial Hospital. Murray has since been transferred to St. Lukes' Hospital, at 114th Street and Amsterdam Avenue.

Canavan asserted that any "shortfall" in financial aid resulting from insufficient coverage by Murray's two workmen's compensation policies will be "picked up by the College."

Murray, who is also a guard for the Irving Trust Company, is covered by one of the bank's workmen's compensation plans, as well as by the policy from the Wackenhut Corporation.

Murray still lies in critical condition in a ward at St. Lukes in what doctors term a "semi-conscious" state. His eyes remain constantly open and, although his body shakes, he is unable to move and he does not react to stimulus.

—Lauria

## South Campus hill, now a short cut, was once a burial site

By Gary Cahill

Short-cut-seeking students using the hill between Finley Student Center and Cohen Library have been trodding unaware on the former burial ground of 91 nuns, who used to be interred in an underground vault here.

Before the College acquired the South Campus from the Manhattanville College of the Sacred Heart, now a Catholic coed institution, in 1955, the vault housed the corpses of nuns who died while serving the Religious School of the Sacred Heart, a Catholic women's boarding school, which occupied the same site until 1917.

The school's burial site, established in 1845 at what is now a playground at Amsterdam Avenue and 135th Street, was moved to the South Campus location after the city bought the land to begin a water project in 1892. Dead nuns were buried here, however, only until 1897, when a city ordinance prohibited such burials.

The corpses were again moved, and for good, in 1952, when they were shipped up to Manhattanville College's new campus in Purchase, New York, just outside of White Plains.

Manhattanville College, though now far from its original Harlem site, reestablished the original design of its former campus at Purchase, also retaining most of the religious statues removed before the South Campus was bought.

The new burial ground, like the original one, is north of their main building.



The burial site — in 1897.



The former burial site — in 1974.

# Phil Waga to leave staff



In an effort to regain his sanity, Phil Waga, Editor-in-Chief of The Campus, is retiring from the paper after this issue. Waga, a Communications major, has been a member of the staff since the spring of 1972, and served formerly as News Editor and Assistant Editor.

The independent Waga decided to break with tradition this year and not submit the "30 column" that departing staff members customarily write. "I have written enough for this here paper," Waga asserted. "I am just glad I am finally graduating in spite of it." The staff wishes him well and wants him to know that there will still be a place open for him next term in case he doesn't get a job.

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**"Neighborhood Newspapers"**  
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**"Italians in New York"**  
SUNDAY, DEC. 15, 1974

PROF. ROBERT S. HIRSCHFIELD  
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Refreshments, Music and Dancing  
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Door Prizes will be given

# ... Thirty ... Thirty ... Thirty ...

By Gary Jonathan Cahill

Campus: Gary, if you believe that you have had any success at all as a reporter for The Campus, what would you attribute it to?

Gary: Probably, my "in depth" interviewing style, which appears to the subject as being off-the-cuff. Sometimes, people just don't want to talk, but my method always opens them up.

Campus: Using your pad and pencil as your basic tool, I suppose?

Gary: No. A Smith & Wesson Saturday night special. It's really worked wonders!

Campus: You mean you get your best interviews by

Gary: Wait! Only if they don't succumb to the verbal threat first.

Campus: I see.

Gary: You'd better!

Campus: Gary, we're interviewing you.

Gary: Sorry.

Campus: In January, what do your post-graduate plans include?

Gary: Peace and quiet. Do you realize how many incoming freshmen have radios with them?

Campus: I'm doing

Gary: Sorry.

Campus: Being a reporter for The Campus, I'm sure you've had to keep up with all of the major problems at the College. Any comments?

Gary: You better believe I have comments. In the last four years, I haven't found soap in any lavatory's dispensers yet, and the johns are filthy! Come to think of it, I've never gone here.

Campus: Come on, Flash.

Gary: Well, the recent 8.5 per cent budget cut and the low academic abilities of many of the incoming students are in a dead heat for first place, although I am kind of partial to the latter. The problem, as I see it, would center on the decreasing of quality education in our high schools as more liberal and less effective methods are replacing the older, better established ones.

Campus: And it makes the College look bad?

Gary: No. It makes me look good!

Campus: Concerning the budget cuts, how would you handle it?

Gary: I'd decrease the salaries of the tenured professors and administrators here by, ohh, let's see, it's 8.5 per cent—I guess by about 0.03 of a per cent.



Campus: I take it you believe that the faculty and staff here are overpaid?

Gary: Yes, but only if they don't believe in sharing. Our misery seems to fill their pockets. I guess the entire city runs that way.

Campus: I guess you're really looking forward to graduation?

Gary: You guess? Of course I'm looking forward to graduation. It's one of the few things that happens to a student which tell him that, "baby, the time has come—and off you go!"

Campus: To a job and into the pressures of day to day existence?

Gary: Hell no! To a nude beach in Southern California where you can recuperate for a while.

Campus: How long will you be staying there?

Gary: It all depends on whether or not I can get public assistance. It isn't New York, you know. Tell me, do you think I could get Social Security payments over there?

Campus: I gather then, that you don't plan on finding any work?

Gary: It probably won't be able to find me. I hear that the job market for Liberal Arts majors won't be opening up again for almost a decade. And if you've got your degree in "Communications," forget it. That's what Larry Cooley up in the Placement Office told me. I asked him to come along to California, but I believe he said that the College was keeping him on.

Campus: You make yourself sound like you're a pretty lazy fellow, but you've been working at full time jobs even before you came to CUNY. Anyone who can manage both should get some recognition.

Gary: Yeah, I guess so. Seeing that my birthday is on the 20th, would you request that all checks be made payable to me, in care of The Campus?

Campus: I'm sorry, I can't do that.

Gary: Oh well, it was just a "spur of the moment" thought. But, just think about it.

Campus: Gary, before you leave next month, is there any "last task," so to speak, that you'd like to complete?

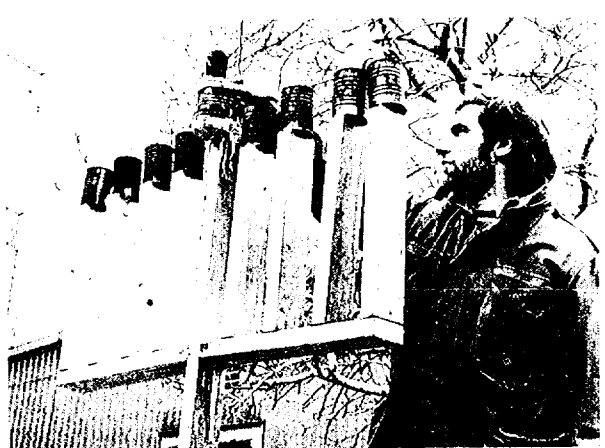
Gary: Oh, gee—that's a hard question. There's this brunette whom I've been diggin' on for the last three years. She's always in Bittenweiser Lounge, you know, lightin' up. Her name is . . .

Campus: I'm sorry Gary, I can't do that either.

Gary: Then, how about wishing all of the 1975 grads my best wishes, especially those who work on The Campus? I'm susceptible to laryngitis—and, to all of those I've worked with, "good luck," for what it's worth.

Campus: And what is it worth?

Gary: Guess!



**MENORAH LIGHTING:** A member of Hillel lighting a ceremonial menorah on the steps of Cohen Library on Tuesday. The lighting was held as part of Hillel's celebration of Hanukkah, the eight-day Jewish holiday commemorating the defeat of the ancient Syrians by the Jews almost 2,000 years ago.

## Bilingual students to teach H.S.

By Scott Darragh

The Board of Education will hire 40 spanish-speaking graduates of the College to begin work next term as bilingual teachers in 10 city high schools, Prof. Hubert Park Beck, Director of Career Counseling and Career Placement for the Education Department, announced this week.

The requirements for the jobs are a bachelors degree, proficiency in both spanish and english and six semester hours in education, Beck said. The applicant must have majored in math, science, social science, or education, he added.



Photo by Gregory Durniak  
**Hubert Park Beck**

The jobs are part of a pilot program at the 10 high schools to provide spanish speaking students with spanish language teachers. The Board of Education plans to expand the program to the entire school system next fall.

Beck said the College had been asked to fill the first 40 positions, but that so far the response from students has been "light," apparently because they were not aware of the opportunity.

The regular licensing requirements for city school teachers has been waived for the bilingual school teachers, but they will still receive standard starting teacher's salaries, Beck said.

He urged students interested in the teaching jobs to contact him

# Faculty Senate to consider action against Page

(Continued from Page 1)

er Education and the Professional Staff Congress, the faculty union.

That proposal and the separate censure resolution have been endorsed by the Faculty Senate Executive Committee and will go before the full Senate on Thursday.

If adopted, it will then be up to Marshak to decide whether to press the charges against Page. If Marshak does, the BHE must establish "an impartial hearing committee" to consider the accusations and reach a decision.

In an interview on Wednesday night, Marshak said he would make no decision until the Senate had voted. But he clearly left open the option of rejecting a recommendation against Page, saying he would weigh such a recommendation carefully, gather outside legal advice and then act "responsibly."

The investigating committee's report was a blow to Page and the other four professors who face censure—Howard Adelson, Henry Huttenbach, Edward Ros-

en, and George Schwab. All five have been associated with the conservative wing of the badly divided department, where personal and political disputes centering around the affects of open admissions and Marshak's administration on the academic quality of the College are commonplace.

Virtually no one on campus yesterday was willing to predict how the Senate would act, Page, who has often used the floor of the Senate to make his charges against Marshak and others, said he has not yet decided how, or even if, to defend himself at the meeting. He added that he felt a Senate vote against him would be only the start of a long legal battle.

A graduate of the College, Page denounced the actions against him as a clear violation of his academic rights and an attempt to muzzle him.

Prof. Gerald Kauvar, (English), acting as a spokesman for the Faculty Senate executive committee at a briefing on Tuesday, said the charges raised "very serious" questions about Page's academic

freedom. But he added that the committee had decided that Page's alleged actions went beyond "the boundary conditions" of academic freedom.

"You cannot, without substantiation, continue to attack your colleagues," Kauvar said.

The investigating committee's report details a number of charges against Page, including:

- That he made a "professionally irresponsible . . . insinuation" that Prof. Eric Foner was receiving favored treatment in being considered for tenure after one year at the College;
- That Page and Rosen made a charge which had "no foundation in fact" that Profs. Joan Kelly-Gadol and Emanuel Chill had attempted to deceive the History Department's executive committee about the qualifications of an applicant for promotion.
- That Page used "innuendo and unsubstantiated rumor" when he implied that Prof. Alice Chandler, now assistant Vice President for Institutional Advancement, had supported the promotion of

Chill as part of a deal to win an administration post for herself.

Page, in an interview, denied the charges and termed the committee's report "an Alice in Wonderland document of convoluted logic." Schwab termed the censure motion against him "pure and unadulterated McCarthy tactics." Huttenbach stressed that he had not yet been censured and accused "the administration" of "publicizing the accusations against me." Adelson and Rosen could not be reached for comment.

The five have said previously that they refused to testify before the Faculty Senate committee because they did not believe it would conduct an impartial investigation. However, they did testify before a committee of the City University Faculty Senate, which briefly looked into the situation in the College's History Department.

Donald N. Koster, chairman of the College's special investigating committee, said he had sought the University Senate testimony but had been told it was confidential.

According to members of the University committee, the request was made by telephone and was never followed up by writing. They added, however, that even a written request would probably have been refused.

This week's events recalled to some long-time college officials the so-called Knickerbocker case of the mid-1940's, when the chairman of the College's Romance Languages Department, William Knickerbocker, was accused of discriminating against Jews in the granting of academic awards and promotions. The charges were brought by four members of the department who were part of a faction that opposed the chairman.

The General Faculty, the predecessor of the Faculty Senate, appointed a special committee to investigate the charges. The committee eventually cleared Knickerbocker and complained that the other members of the department had been uncooperative, according to a Board of Higher Education review of the case.

## New cafe will open today

(Continued from Page 1)

drouin, a College architecture student who designed the coffee house, a "Casablanca, Bogart atmosphere" was sought after. However, the use of low lighting, the disguising, though artfully, of pillars as palms, and the general saloon-like ambience seemed almost wistful in the face of a menu noticeably devoid of saloon-like liquid refreshments.

Only desert-type snacks, such as the pastries served on Wednesday, will be sold at the Monkey's Paw, according to Edmond Sarfaty (Student Personnel Services). The Italian pastries, shipped from a Bronx bakery, will cost from 45 to 60 cents, he said, with espresso and other beverages costing 25 cents and capuccino 35 cents.

Entertainment at the grand opening was provided by the jazz group of Prof. Ed Summerlin (Music), and students Mabel Hillary, Bob Malenky and Dean Friedman.

There was little disagreement among the persons present at the

opening that the coffee house had a good start. One student journalist called it "almost too nice for City College." Another, student senator Matthew Seaman of Observation Post, though saying that the "quality of the performers leaves a lot to be desired," noted that the coffee house is "something that has been needed here."

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## ATTENTION ATTENTION

### To All Student Organizations:

Budget requests for the Spring Semester must be admitted by December 20th to the Student Senate. Budget request forms can be picked up in Finley 152 or the Student Senate Office in Finley 331.



GAD/Gregory Durniak  
Kent Haighton

# THE CAMPUS

undergraduate newspaper of the city college since 1907

1974-75  
ARTS  
SUPPLEMENT

## Students remain unfamiliar with College productions

By Robert Ristelhueber  
with Areliz Perez & Mike Rothenberg

Although most of the students interviewed in a poll conducted by The Campus last week indicated that they were unfamiliar with the various productions and exhibits put on by the College's departments, the sponsors of the events feel they were successful.

The most heralded production of the semester, *Twelfth Night*, sponsored by the Leonard Davis Center for the Performing Arts in association with the Speech and Theatre Department drew 1,200 people in five performances.

The \$1,500 production, directed by Prof. Carol Thompson (Speech & Theatre), drew members of the community as well as students. The well-publicized event also had auxiliary symposia sponsored by the Institute for Medieval and Renaissance Studies, which were poorly attended.

The Davis Center also sponsored a performance by Dan Nagrin, a leading proponent of modern dance who will teach here next semester, in a retrospective of his solo performances, which drew about 70 students.

The only other theatre production this semester was *Mrs. Warren's Profession*, by the New York Shavian Ensemble, directed by Prof. Roger Boxill (English).

The performances, described by Prof. Edward Quinn (Chairman, English) as "first rate," and "excellent," cost the English Department about \$760, for the two performances held on one Thursday, with about 350 people attending.

The Music Department conducted the most extensive major performance schedule here. Its Fall Concert Series featured students and faculty in performance, and ran the gamut from Beethoven to folk and jazz

The best-attended of the 18 concerts held in S 200 featured the works of Enesco, Stravinsky, and Schumann, and drew 200 people.

A concert featuring the work of modern female composers, including Carole King and Joni Mitchell, drew 75 students.

No admission was charged for any of these performances, following the general policy set by the departments that sponsor cultural events.

The Art Department sponsored several exhibitions this semester. Thirty graduate students had four exhibitions, including abstract, landscape works and nude paintings and sculptures; while over 100 undergraduates participated in five exhibitions, including design, ceramics, photography, sculpture and paintings.

This weekend, the department, in association with the Davis Center, will sponsor an exhibit and sale of Sidney Meyers' works, the proceeds from which will go toward helping the Center buy a film library for its Picker Film Institute.

Jay Milder (Art), had a one-man show at the Just Above Midtown Gallery, had an earlier exhibition in Los Angeles this year, and is scheduled for a show in New Orleans, next February.

In addition to the events sponsored by the departments, some clubs and organizations sponsored various events. Hillel ran two films: the Marx Brothers' comedy *Classic, Horsefeathers*, and *The Garden of the Finzi-Continis*, a drama centering on Italian Jews in World War II. Both were accompanied by lectures on Jewish heroes in film.

But a random sample of opinion in the College, polling several dozen students revealed apathy and ignorance, on the part of most students about these events.

The most frequent reasons stated by responding students was that they were simply unaware of them. Jesse Stein, a graduate student in Political Science, said, "I haven't heard of any of them. It could be possible that I saw them posted, but I don't remember them."

Asked if he had seen either *Twelfth Night* or *Mrs. Warren's Profession*, Osvaldo Bruno, a sophomore in Liberal Arts, said, "What's that? I never heard about these performances."

The comments indicated that the publicity for all of the events, was poorly handled.

Lillian Maldonado, a sophomore majoring in Sociology, said, "The (advertising) material is not attractive." Larry Weekes, a junior majoring in Art, echoed the sentiment. "The display material is very dull, so it doesn't attract students' attention."

Some of the other reasons given by students included the fear of walking around the neighborhood at night. Robin Mazer, a senior majoring in Art, said, "I read about (the events) in The Campus . . . At night it's dangerous around here, and I have a long ride home to Brooklyn."

One student, Raphael Sandoval, gave a reason, obviated by a commuter college, "I heard about them, but I work after school."

The most widely attended events were the movies shown by the Finley Program Agency. These events were well-publicized, and most students questioned had heard of, and attended some of, the films, generally shown in Finley Ballroom on Fridays.

Supplement Editor: George Schwarz

# Major policies kept despite crunch

By Gene Magrisso

Like most of the other departments at the College, the English Department is hindered by a lack of funds, and has had to eliminate some classes and programs.

Prof. Edward Quinn (Chairman, English) said one of the things he would like to do, if the money were available, would be to reinstitute a course in Contemporary Literature, in which distinguished writers used to visit the College weekly to read and comment on their works. The course has not been offered in two years.

Quinn also said that he would like to be able to subsidize *Prometheus*, the College's literary magazine, which appears annually.

The Department's major program now is the annual Spring Poetry Festival, to be held in March or April next semester.

The day-long festival, budgeted at \$500, will feature faculty and students of the College reading their original works. In addition, as in previous years, high school students will be invited to participate.

The high school students are asked to submit the best

examples of their work, and they are screened by their own principals, as well as by the College's panel of creative writers: Adrienne Rich, Joel Oppenheimer, Paul Oppenheimer, Karen Swenson, Hugh Seidman, Konstantine Lardas and Barry Wallestein, who is the coordinator of the event.

Quinn said the Festival has a dual purpose. Firstly it promotes poetry, which, according to Quinn, "is an important, but neglected art."

The Festival is also used as a means of trying to attract students to the College. "We have the best writing program in the city, maybe in the country, so we try to attract better students," Quinn stated.

The English Department's other notable policy has been the invitations issued to distinguished professors, to teach here for one year.

The first person hired under this program was John Hawkes, the novelist, three years ago, followed by Gwendolyn Brooks, a leading poet.

Two years ago the Department hired Anthony Burgess, who gained world-wide fame when *A Clockwork*



Prof. Edward Quinn

*Orange* became a hit, controversial film. Burgess revealed in an interview with *The Campus*, that he considered it one of his inferior works.

Last year, the Department hired Kurt Vonnegut, Jr., who is best known for *Slaughterhouse-Five*, a commercial, if not aesthetic success. Vonnegut, whose latest book, *Breakfast of Champions*, hit the bestseller list while he was here, left after one semester because, according to Vonnegut, he did not have adequate time to devote to his teaching.

William Burroughs, best known for *Naked Lunch*, replaced Vonnegut, and this year the College hired Donald Bartholome.

For next semester, they have invited Francine Duplex Gray, a contributor to the *New Yorker*, as a Visiting Professor of journalism and non-fiction. Quinn said the course would be an attempt to bridge the two writing forms.

## New programs to offset losses

By Michele Forsten

Although the Art Department will lose some adjuncts, the development of two special programs sounds a somewhat positive note. "We are working on programs which will provide career opportunities for students in two areas: art therapy and graphic design," said Prof. Melvyn Jules (Chairman, Art).

The art therapy program would be inter-departmental, involving the psychology and sociology departments, as well as the school of education. Only one course in therapy offered by the art department exists now.

The graphic design program would prepare students to enter the visual-communication field, which offers, according to Jules, good opportunities for those who are qualified.

"The problem is that these programs require additional personnel," he said, "now, we are losing our adjunct positions. These specialists in the field have provided the department with flexibility and have offered students access to the field."

"We aren't in the position to find options for students to exhibit outside of the College. It is very rare for colleges to have off-campus exhibitions because there are few places interested in showing student work," Jules explained. "We are unique in that we had an exhibition last year, and will have one next year off-campus," he added.

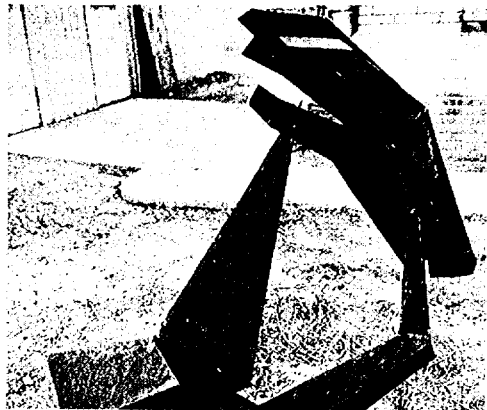
A number of students from basic studio courses will participate in the department's exhibition at the Metropolitan Museum of Art scheduled for fall 1975. Sponsored by the Community Exhibition Center, the exhibition will consist of a series of banners dealing with "The City."

Of the 2,000 students enrolled in undergraduate courses, there are 240 undergraduate majors, according to Jules. There are also 30 students working for Masters in Fine Arts, 30 graduate students working for MA's, and some graduate students in art education.

"The Winter Gallery has generated positive critical response," Jules said. "The Alumni Association donated \$500.00 to cover the initial costs of rent and fixing up the place. The Cloud Gallery generated its own finances. This one is a very large gallery which can accommodate two one-man shows and 40 artists," he continued.

A great deal of independent work with individualized instruction is offered in the studio courses, Jules stated.

"Students major in art, but can concentrate in one area such as painting, after taking a number of basic courses. After completing all the courses in an area, students can take independent study with a mentor, and do as much as they want in a particular discipline," he explained.



Student exhibit outside Eisner Hall.

## Film programs seek centralized system

By Michele Forsten

The Leonard Davis Center, which for the past three years has been supplying the College's general film program with \$3,000 per term for film rentals, will no longer maintain this funding, according to Dr. Arthur Waldhorn, director of the Center.

Prof. Donald Skoller (Speech and Theatre), Chairman of the Campus Film Committee is still optimistic about the future of the general film program. However, Prof. Dennis DeNitto (English), former Chairman of the Campus Film Committee, is discouraged by the College's lack of interest in the bleak conditions confronting students and faculty involved in film courses.

"Next term, the English department will not offer any film courses," he lamented. "The basic problem is two-fold. Since the Center will no longer pay for film rental, each department will have to put up the money. It just can't be done. Also, since the film courses are offered in the Art, English, and Speech & Theatre departments, the program is too dispersed."

DeNitto went on to explain that all the courses should be organized in the Speech & Theatre department, so that students would have a central place to go to talk to film teachers.

According to Skoller, the integration process is making progress semester by semester. "We are slowly reducing unprofitable

duplication and decentralization. In concept, our film program is one of the most advanced in the country," he asserted.

Skoller estimates that 300 students are enrolled in the courses offered by the Speech and Theatre department — 121-126. In all the courses, students are given the option of doing film exercises or a term paper. Thirty super-8 cameras, the Center's editing room, and 16-mm equipment when available, are accessible to students.

"The purpose of these courses is to introduce students to film as an art and communications medium by familiarizing them with the theory and history of film, and their relationship to the making of films," Skoller said. "We feel that film is truly a liberal art, and like any basic language, central to human experience," he continued.

Next semester, the formats for Speech 121 and 122 will change. The former, which will be called "Cinema at Large," will have students tracing the theoretical elements which compose contemporary films. The second, "Backgrounds to Contemporary Cinema," will take the historical approach, exploring the evolutionary influences on such current films as those by Federico Fellini and Ingmar Bergman.

Through a \$4,000 grant from the Sidney Meyers Foundation, 16 feature films, including *The Cabinet of Dr. Caligari*, *The Blood of a Poet*, and *M*, were recently purchased. Since most of these films are silent, obvious limitations are imposed. "We

are trying to make arrangements to get our students reduced rates to view contemporary films," Skoller said.

"This is only a second best way to adapt to the situation and it presents difficulty in organizing classes," insisted DeNitto. "Students should be charged a fee when they register for film courses which would go towards rentals, but it's illegal," he added.

A sense of the elements involved in a certain directorial style reinforced by the opportunity to do emulative exercises is offered in the directing sequences, 123-124.

After completing these courses, the film student enrolls in the film, production workshops, 125 and 126. Only in these advanced courses can 16-mm be used.

"This term, we are dealing with film editing. The subject areas for the workshops depend on what the students express interest in: from acting styles to the process of adapting plays to the screen," Skoller explained.

Leonard Davis who provided \$2.8-million to start the Center, specified that the Picker Film Institute should exist in addition to a regular on-going film program. It operates on a \$100,000 grant spread over a five-year period, of which this is the third year.

A select group of 12 students are admitted into the program per year. They work with professionals such as Don Fenwick (Monterey Pop) in school and at their offices.

The students complete the general film major's requirements in two years instead of four. In the students' junior and senior years, 64 credits of film courses are completed.

As freshmen, the Institute students are required to take the Center's Introduction to Film Equipment, which general film students can also take. These first year Center students also participate in senior productions. "Film crews are built this way and it gives the students a chance to work in different capacities," said Joel Foster, the Center's technical advisor.

Five 16-mm cameras, 20 Super-8 cameras, three professional tape recorders and a full complement of lighting equipment are

## Successful

By M

"I consider that my greatest achievement was to have survived. Whether it was regional, I've rarely been with Alan Schneider, one of America's greatest teachers, teaching a two-hour seminar on



Alan Schneider

that Brecht was the greatest. He died.

In 1956, Schneider directed for Godot. The play was tried, ready for this enigmatic play.



# Wiesel's play receives acclaim

By George Schwarz

Zalmen or the Madness of God, a play by Distinguished Professor Elie Wiesel (Jewish Studies), and directed by Alan Schneider (Davis Center), will be the opening feature of the Theatre in America series on WNET (ch. 13).

The play, to be shown January 8th at 9, was originally produced by the Arena Stage in Washington, D.C., after several years of performances on French radio, due to Wiesel's refusal to allow a staging of the play.

"Theatre involves so many different areas, people are needed to finance it, a director, actors, and technicians. Novels are a more intimate form. I allowed it on French radio because I knew all the people involved in the production," said Wiesel.

The author of several novels, including: *Night*, *A Beggar in Jerusalem*, *Souls of Fire*, and *The Oath*, was introduced to Schneider by Joseph Wiseman, who plays the lead role in the play.

"I was introduced to Alan, and I got to know him. He is very good. We collaborated, and I agreed to let him stage it because I knew he would take suggestions. There was never any conflict or tension."

The Hungarian-born author still feels uncomfortable with the play, which won critical raves first in Washington, and now in Paris.

"I have no ambitions as a playwright, but this is an age of theatre. Many important things are being done there, by people like (Albert) Camus, (Samuel) Beckett, and (Bertolt) Brecht.

Wiesel said he does not keep the profits of the production, or from his novels, donating them to various charities.

The profits from his play are going to the New York Conference on Soviet Jewry.

"A novel is more important—it is my genre. The play is an accident in my life. If I write another play, it will be only to give Alan another play."

Nevertheless, the play became an instantaneous success in Paris. "They (the French producers) didn't understand the play. I wanted to close it, but it is such a hit. What can you do?"

The 46-year old writer based this story on a trip he took to Russia in 1965, and ironically, the Arena Stage began production immediately on its return from a tour of Russia, as the first American drama group to have toured the country.

The play is a searing portrait of a group of people suffering under the suppression of a government, that is supported by the "pragmatists" who believe the only way to live is to bend to the will of the government, and thus, hopefully, survive it.

The Rabbi of the town is a gentle man living in the world of study and keeping his community together in face of the odds.

On the day before Yom Kippur, the holiest day of the Jewish year, the Chairman of the Jewish community calls a meeting to inform the leaders that a group of actors have asked to be present at the services, but the leaders are to insure that there is no contact between the visitors and the community.

Meanwhile, Zalmen, skillfully played by Richard Bauer, the beadle, who is taken by all to be a fool, is trying to incite the Rabbi to "madness." "Madness shat-



Elie Wiesel

ters fear," Zalmen tells the Rabbi, who refuses the incitement.

But the Rabbi gets a visit from his daughter, Nina, and grandson Misha. They have been forbidden by Alexei, the Rabbi's son-in-law, to see the Rabbi. Alexei is trying to avoid identification as a Jew, and proudly denounces the Rabbi and all he stands for.

The shattering scene explores the various reactions of the townspeople, and while it leaves their faults glaringly open, it points to their pitiable state, and cries for their souls as well as relief for them through the freedom of worship, and the right to live like members of a society they cannot share.

THE CAMPUS • Friday, December 13, 1974

# System due to cutbacks in funding by Davis Center

available. Each student is provided with 600-700 feet of 16-mm film and 10 rolls of super-8 film, plus free processing and work prints, per semester. General film students must supply their own film.

Special seminars and a senior thesis complete the Picker students' program. Under the guidance of a mentor, each student plans and produces a short 16-mm film.

The Picker Institute had its first graduating class last June. Most of the graduates are now doing free-lance work. "We are making strides in the right direction, although it is too early to tell how successful the program is," Waldhorn remarked.

However, in two years, the Institute's source of

funds will be exhausted. In all the film programs at the College are in a state of transition. We are going to have to get outside funds. I don't think the Center's film program will disappear; it might become part of a CUNY master plan," Waldhorn added.

The general film program and the Picker Institute are trying to raise money through major foundations, which Skoller says, "is like trying to open a coconut with a teaspoon." Meanwhile, DeNitto is waiting for a "cinematic Santa Claus" to appear before the Fall '75 semester, "so that the well-qualified teachers in the English Dept. will again be able to teach film."



Ted Spagna (left) explains some of the details of film making to students.

Photos by GAD/GREG

# Director measures his achievements in terms of his longevity

Hele Forsten  
"My accomplishment in the theatre has been Off-Broadway, Broadway, or at a show in the past 20 years," said the foremost stage directors who is Beckett at the College this semester.

Not only has the 58-year old Schneider survived, but his ability to recognize powerful theatrical material before others do and his refusal to compromise these convictions, has led to the incorporation of works by Bertolt Brecht, Samuel Beckett, Edward Albee and Harold Pinter is to the realm of important theatre.

"Maybe I distrust commercial success; it deadens you. I think it's harder to take than failure, which spurs you on," he said. "Although I'm bad at selling, I'm good at picking the stuff out. I liked off-beat stuff before most people caught on to it; I remember trying to convince people 20th Century playwright," he con-

cluded the American premiere of *Waiting for Godot* in Miami and audiences weren't. The Broadway booking was cancelled

and Schneider did not direct the play in New York until 1971. "Now I'm teaching a course on the same playwright; I'm amazed and glad that students are interested in Beckett," he said enthusiastically.

It was through Beckett that Schneider happened to meet Albee, who eventually engaged Schneider to direct the premiere of all his plays except for *The Death of Bessie Smith* and *Zoo Story*. Perhaps theatre audiences most associate Schneider's name with Albee's *Who's Afraid of Virginia Woolf?*, which won him the Tony award.

"Albee is an extraordinary talent who has only begun to write. It is ridiculous to say, as many do, that he is finished. *A Delicate Balance* is perhaps his best play; this year, he will be directing his new play, *Seascape*," Schneider said.

Although he cites William Shakespeare, Anton Chekhov, and Beckett as his favorite playwrights, "I always like the one I'm working with. A play appeals to me if it has a distinctive style, is written in interesting language, and says something worth saying."

Some of the other plays that Schneider has directed include: *The Dumbwaiter* and *The Collection* (for which he won an Obie Award in 1962), *You Know I Can't Hear You When the Water's Running*, *Zalmen or The Madness of God*, Elie Wiesel's play which will be shown on WNET as part of the Theatre in America series on Jan. 8, and which he hopes will eventually run on Broadway, *Endgame*, *Krapp's Last Tape*, and *The Caucasian Chalk Circle*.

"I enjoy working with live authors, and am faithful to their intentions. My ultimate intention is to keep the plays I direct free from directorial imprint," he said. "I consider myself and the playwright allies. However, when I direct a play, I feel that I often get to know more about it than they do," he smilingly added.

"I have been a director since I was four years old and put on plays in my backyard. I thought and behaved like a director and intended to be everything else," reminisced Schneider, who directed Film, Beckett's film of a pantomime script starring Buster Keaton, and would like to direct others as long as he doesn't have to go to Hollywood.

Schneider very strongly holds the belief that theatre should be done in repertory companies that are locally subsidized. "Theatre is an institution which should not exist to make money. It is in a state of malaise, which is exemplified by the situation in New York. The overall pattern indicates a lack of a sprinkling of new plays. Shows cost too much to produce, there is no work for actors and it is not a normal part of people's lives," he said. "Theatre is healthy—when it becomes part of people's habitual needs, food for the spirit, when it speaks to us about what's bothering us. It has lost the role of expressing common aspirations. Until this changes, we won't have good theatre. But there has been some improvement, subsidy is no longer a dirty word meaning to pay off homosexuals."

For the past 25 years, Schneider has been associated with the Arena Stage in Washington, D.C. "Last year, the company became the first American drama company to perform in the Soviet Union. We did *Our Town* and *Inherit the Wind*, in English. I was really impressed by the dazzling quality of Soviet theatre," he said.

When asked his impressions of the Davis Center, Schneider remarked, "At the moment, it's a terrific idea. I'm impressed that the model and plans were designed by theatre people themselves. The university is the logical place to encourage and subsidize professional theatre."

# Center now the only sponsor of student productions

By George Schwarz

The Leonard Davis Center for the Performing Arts is now the major sponsor of student productions at the College, and, unlike earlier this year (The Campus, May 3, 1974), the students feel the program is accomplishing its stated goals.

Since the beginning of the semester, when Prof. Arthur Waldhorn took over as Acting Director, students have stopped complaining of an "innapproachable" administration, and many expressed optimism over prospects for the program.

The Center's main problem, according to Waldhorn, is lack of space in the offices and rooms occupied by the Center, on Shepard's third floor.

The program, which will eventually have 275-300 students, now has only 125. Of these, there are about 15 in dance, 19 in film, 21 in the Picker Film Institute, 25 in music, and 41 in theatre.

"The Picker Film Institute," said Waldhorn, "is intended for students who are professionally oriented in the production of films. It is a two-year program, and the student generally starts it in his junior year, for 64 credits, while taking no other courses, after completing his core requirement. He is given a budget and must complete a 15 to 20 minute film, as a sort of thesis."

The Center is now the only available source of funds for student productions. Waldhorn said, "If a student comes up with a specific proposal for a production and a budget, it is given to a sub-committee, composed of faculty members. If they approve it, then it goes to the Executive Committee for final approval."

The Executive Committee is composed of Waldhorn, Albert Asermely and the Chairmen of the Music, Art, Speech & Theatre Departments, and a student representative, who has a voice and a vote.

Projects currently in production that have already been approved, include: a production of *The Cid*, a new production of *Antigone* by Joseph Walker, a production of medieval mystery plays, being done by Carol Green, a student, and a production of Asermely's play, *The Loving Knife*, by Michael Gertzhol, another student.

The two main complaints voiced by students were the need for taking core courses, which some felt they should not have to take, or at least not while they are taking the Center's courses; and the need for a dorm for Center students, so they should not have to travel home after late rehearsals.

Waldhorn dismissed the complaints, "If they don't want to take core courses, they shouldn't come to the Davis Center. It is primarily a liberal arts program."

As for a dorm, "It is an absurdity with the current financial situation. I would wholly oppose a dorm for Davis Center students alone. Perhaps one can be built for College students, but what about the Bio-med students who also have to stay late?"

But the three men who have been responsible for running the Center: Waldhorn, Asermely, and Joel Foster, as well as the students interviewed, remain optimistic.

"It is accomplishing its purpose. Some improvements can be made, but the program is only three years old, and we have an excellent staff. The need for facilities will be solved as soon as Aaron Davis Hall is completed," said Foster.

A Search Committee, headed by Prof. Mervin Jules (Chairman, Art) is looking for a permanent director, and one is expected to be found by the end of this academic year.



Photo by Gregory Durniak  
Arthur Waldhorn, Albert Asermely, Joel Foster.

## New Godfather offering can be refused



Photo Courtesy of Paramount  
Michael re-accepts his brother, before killing him.

The old adage that sequels are not as good as the original was lent some credence by *Godfather II*, which opened yesterday at Loew's theatres. Despite the technical excellence of the film, it just doesn't maintain the high standards set by *The Godfather*.

That wouldn't be a problem, few films reach that level. But this film's major shortcoming is its length—three and a half hours. Director Francis Ford Coppola, who also made *The Godfather*, becomes so engrossed in his subject, that he goes into too many minor details, and flubs some real chance to heighten suspense, such as when a senator (G.D. Spradlin) tries to blackmail Michael Corleone (Al Pacino), who is now the *Godfather*.

Technically, the film is superb. It follows the Corleone family from the first communion of Michael's son, through an assassination attempt on Michael's life, and Michael's determined attempts to reestablish control of the mafia.

Periodically, there are flashbacks to the life of Vito Corleone (Robert DeNiro) from his arrival in America, after his family had been wiped out in a vendetta, through his early years. It shows Vito's forced entry into crime and his ascent in business, legal and otherwise, and draws parallels between his and Michael's lives.

The flashbacks are so well done that little difficulty is encountered in following both story lines, and being able to distinguish the numerous characters.

But Coppola cannot tear himself away from the characters. He lingers over ending many parts, and sentimentally gives some, like Frankie Pantengeli (Michael Gazzo), fond farewells.

Briefly, after the attempt on Michael's life, he goes to Miami to get the aid of Hyman Roth (Lee Strasberg), who bears a suspicious resemblance to Meyer Lansky, to get revenge.

While Michael is traipsing about in Cuba trying to find who double crossed him, the Senate is conducted hearings into his activities, threatening to arrest him.

Their star witness, Pantengeli, is prevented from testifying by the sudden appearance of his brother. During the hearings, Michael's wife sits by him, reminiscent of the televised Watergate hearings, and decides to leave him after they end. He had promised to get out of crime in five years, and that was seven years ago, she pointedly tells him.

The performances by the cast are all beautifully, and exactly, done.

*Godfather II* is an immensely interesting film, but don't go expecting to see *The Godfather*—movies like that are few and far between.

—George Schwarz

## Large musical variety is offered

By Giselle Klein

If music is the universal language, the wide variety of concert and course offerings by the Music Dept., should allow everyone to speak fluently.

The newest addition to the many courses offered are Vocal Techniques for Pop Singers, designed for experienced singers and music majors, and Survey of Vocal-Pop Music, which was designed for non-music majors.

The techniques course is a seminar conducted by Janet Steele, (Music), a soprano who teaches in the department. The survey course is a series of lecture-demonstrations, coordinated by Prof. Ed Summerlin (Music). It employs six ar-

tists-in-residence, who come in to give one or two weeks of classes.

Among the participating artists, are: Dave Bromberg, Helen Gallagher, Johnny Hartman, Don Heckman, Sheila Jordan, and Odetta.

Prof. Michael Tolomeo (Chairman, Music) said the two courses have been very successful, "They were run on an experimental basis, with help from the Davis Center, to finance it.

"Things like this run very expensive, and the department, especially now with the budget cuts, just doesn't have the money to do it every time," he continued.

In addition to the courses, the department sponsors a series of concerts each semester. It is arranged by the faculty of the music department, who contact people interested in performing. They are invited to the College, and a schedule is set up, with many students from the College also giving recitals.

Because the concerts are free, the department derives no income from them. The department is given some money for outside speakers, which they use to bring performers to the College, which this semester included a folk concert, held in early October.

The Department also uses reciprocal arrangements with other colleges. The Faculty String Quartet, composed of Felix Galimir and Tolomeo, violinists; Jack Shapiro, violist; and Fortunato Arico, cellist; gave a recital here in October, and will perform at the Staten Island Community College this month.

Tolomeo said, "It's part of a CUNY deal. We play down there if they ask us, and we expect them to play up here."



Photo by Gregory Durniak  
Prof. Michael Tolomeo

# Student overcomes problems in producing 'The Cid'

THE CAMPUS • Friday, December 13, 1974

By George Schwarz

In the sudden flurry of performances being given at the College one production stands out, even before it is produced. The director of the play is a student, Guillermo Aflich, and the play is *The Cid*, a little known play.

"I believe students in the Speech and Theatre Department and the Leonard Davis Center should be exposed to a lot of plays in order to gain experience. They must be involved in productions," Aflich said.

Aflich, who is graduating this January, has been majoring in the theatre, and decided last term to do a production before he left. There were surprised reactions from his peer, "Some thought I was doing something too large for a student to handle." He added, "As a student at the College, I feel I am mature enough and capable enough to put on this play."

But he feels this production is not enough and tried to stir up students interested in directing to do something. "There should be a club for directing students to enable them to get production started."

Aflich had to surmount a lot of problems. "Last semester I told a professor that I wanted to do a production. They held a meeting from which I was barred, and was told they, the Speech & Theatre Dept., would not consider it until next semester. But I wanted to start work last semester," Aflich said.

"This semester they asked me to a meeting, where they asked some stupid

questions. When I told them the theme was in the plot, the professor didn't understand. I was told I could do it, but they would not fund it" Aflich continued.

Aflich then wrote to the Davis Center asking for \$300 with which to do the production. "Waldhorn and Asermely agreed to give me \$200, so most of the credit belongs to the Leonard Davis Center."

He then went from class to class asking students to volunteer, and come for auditions. From those who came, Aflich picked a cast of 13, and started rehearsals which will culminate with an open rehearsal on Sunday, when the first performance is held at 6:30. There will also be performances Monday through Wednesday at 7:20, and on Thursday at Noon.

The story of the play centers on Rodrigo, son of Don Diego, a nobleman in the times of King Ferdinand, of Spain. The King's daughter loves Rodrigo, who is in love with Shemena and vice-versa.

Rodrigo's father is insulted by Shemena's father, and he asks Rodrigo to avenge him. Rodrigo kills his lover's father, because honor means more to him than love.

Shemena petitions the King to allow her to avenge her father's murder. But the Moors attack Spain, and the King needs Rodrigo, who has a reputation as a soldier. Rodrigo leads the troops to victory, gains the title of El Cid (the Lord or King) and Ferdinand accepts him as an equal.

## Monstrous fun in Frankenstein

Young Frankenstein, opening next Wednesday, will probably be received with the anticipation that only a Mel Brooks creation can generate. Blazing Saddles proved Brooks' ingenuity, and his latest venture is a sure commercial success, coming as it does in the wake that wild western winner.

Young Frankenstein can be viewed as the logical extension of a mind which seeks the exploitation and demystification of well-established film genres. Good home-grown blood and guts westerns will never be the same to anyone who has seen Cleavon Little, "whip it out." Likewise, the basic gothic horror film will necessarily lose some of its mystique, after a viewing of Young Frankenstein. Somehow, a hidden passageway will never be the same.

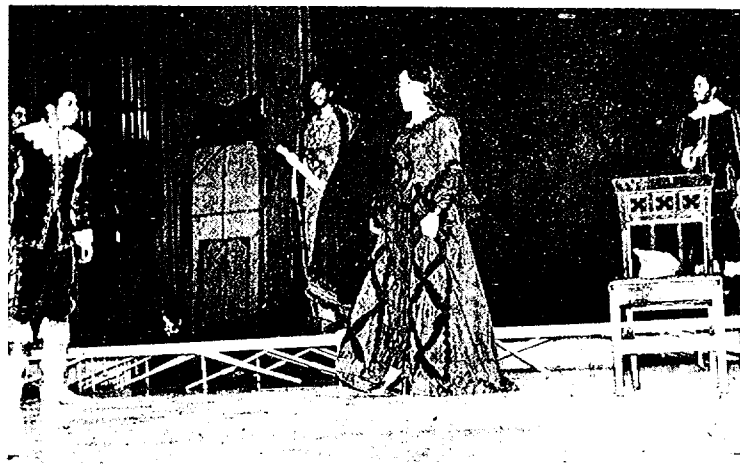
Gene Wilder is the perfect choice for the modern day descendent of Baron von Frankenstein. He has just the right combination of languid arrogance and somewhat-may innocence.

Brooks in collaboration with Wilder comes up with a script that immortalizes and perverts Mary Shelley's classic novel. Brooks' films are not known for their impeccable good taste, as was evidenced by the outcry against the characterization of Mongo in Blazing Saddles. Well, true to form, the ever present horror film hunchback in Young Frankenstein, is blessed with a moving hump which retates from shoulder to shoulder.

Definitely not for the easily offendable, the film also takes pot shots at the mentally deficient, the physically uncoordinated, the blind, the mute, and the ugly.

Just to give spare time to otherwise normal people, Brooks and Wilder proceed to demolish myths and sexual fantasies which may linger in some well-adjusted minds. Even the untouchable, chaste Elizabeth (Madelaine Kahn) is no longer untouchable while gazing at the appendages of the massive, seven-foot monster.

—Joyce Suzansky



Clockwise from the top: Students rehearse *The Cid* in preparation for Sunday opening; Joseph Walker, though peeved, will stage *Antigone*; and Roger Moore as James Bond and his reduced harem, in *Man With the Golden Gun*.

## Bond loses edge in latest release

Like everything else, the quality of James Bond films has been reduced. Even the legendary James Bond cannot escape the grasp of inflation, which takes a heavy bite out of the Bond style, in *The Man With the Golden Gun*, opening this Sunday. Film producers are caught in the crunch, naturally they try to reduce costs by making critical components more cheaply.

In this case the James Bond character was the victim. It would seem as if the high priced Roger Moore would be the perfect embodiment of Bond. After all he had on the job training in espionage, in *The Saint*, his television series, and he is tall and handsome.

But despite all his acting ability, Roger Moore would be better off as a model posing as the man in the Hathaway shirt ad. There is no sparkle in his eyes and his rangey frame is too slow in responding to the pugilistic demands of his trade.

In keeping with this rigid characterization all his responses are programmed, but he never faces danger in the mocking disdainful way that Sean Connery did. He's lost so much of his charm that this time around girls are dying to crawl out of his bed instead of into it.

The next critical component of this farcial presentation that has been reduced is the women. They seem to have been put on an austerity diet. No longer as voluptuous as they were when mania for Bond was in its prime during the 1960's. Their numbers have been reduced to two.

This leaves *The Man With The Golden Gun* good only in the timelessness of the Ian Fleming formula. In a plot that is reminiscent of *Dr. No*, Bond is sent out to save the world by recovering a solar cell capable of drawing an un-ending supply of energy from the sun.

Gary Kunkel

# Miffed Walker to stage new version of 'Antigone'

By Robert Ristelhueber

Joseph Walker (Speech and Theatre), author of *The River Niger* will attempt to stage a new version of the classic Greek play, *Antigone*, at the College sometimes next semester. But because of disenchantment with the Leonard Davis Center for the Performing Arts, he said, "I don't know if I want to do it here."

The amount of time the Davis Center took to decide whether to finance the \$2,100 production, upset Walker, who described the Center as being, "bogged down in bureaucracy."

Walker added that he would decide whether to stage the play, if the funds came through, "in time to keep my dignity." (Ed. Note: The funds were approved shortly after this story was written.)

Sophocles' play, one of the few still extant, centers on the daughters of Oedipus, after the latter's death. Antigone, the elder daughter, defies her uncle Creon, who has seized power in the state, by burying her brother.

Her brother had been refused burial by the despotic Creon, because her brother had opposed the latter when he had taken power.

The focus of the tragedy is on the conflict between obedience to conscience and obedience to the state's authority, which in those days was absolute.

Walker explained that his version of the play, which was staged at the Harlem Cultural Council shortly before Thanksgiving, would adhere, "as accurately as possible," to the original version except for the motif.

Rather than using the original Greek setting, Walker will utilize an African motif, with modern African coreography. The music will be based on the African pentatonic scale. The costumes, too, will have an African flavor, but will be, Walker said, "abstract . . . futuristic, a Star Trek look."

Walker doesn't see his approach as being incompatible with the original version. "I believe the Greek tradition is very close to the African integration of music, chanting, acting, and dancing," Walker said.

The chorus, one of the staples of the Greek drama, will have six, or seven, members, who will participate in the chanting and singing rather than serving as narrators and foil for the characters on stage. The chorus will be in the background, on a series of platforms.

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**2:00 P.M. UNTIL!!**

*In Concert:*

**Malombo**

**Charles Tyler Quintet**

**Charley Gerard Quartet**



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**TUES., DEC. 17**

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**2:00 P.M. UNTIL!!**

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## Ladies lose to Lehman

(Continued from Page 15)

that we shouldn't mess up their court with blood," said Samuels, who tore ligaments in her wrist falling on it when a Queens player cut her legs out from under her as she went up for a lay-up. Pat will be taking whirlpool treatments for the next few days.

Linda Kerrigan, the 6'2" center, is not so lucky. "I went up for a rebound and came down on the side of my foot. My tibia is chipped, and I won't be able to play for a week or two. I'm going to be resting in bed for the next few days," she said.

"It was a loosely called game. The Queens coach said that my official was calling too many fouls — I was shocked," coach Roberta Cohen explained. "Her official didn't call fouls. There was injury after injury and too

much pushing and shoving. Joyce Bryant got an elbow in her eye."

"I saw some of them play in the summer and they didn't play like that," added Samuels.

"Women's basketball is changing. Some teams play more physically. Maybe we shouldn't play these teams," Cohen reflected.

The team lost to Adelphi University Monday, 65-44.

The team is looking forward to the Christmas Invitational Tournament which it will play in today and tomorrow in Cortlandt New York. The lady hoopsters will be competing against Springday and tomorrow in Cortlandt, and the University of Maryland. "We were chosen as the City school. The experience should be a morale-booster," coach Cohen excitedly said.

# — URGENT NOTICE —

There has been some confusion over the two Teacher Evaluation Questionnaires that are currently being distributed. Ours is the form with 22 questions and 3 written responses. These results will be published in the 1975 Course & Teacher Evaluation Handbook due out on January 20, 1975.

The administration is distributing a 6 question computer card survey. Their results WILL NOT be released to students.

If you have not yet received our questionnaires, or if you are taking a class with any of the instructors listed below, please come immediately to Finley 152 or 336 (our office) and fill out the forms here.

**ANTHROPOLOGY**

Mbatha  
Leacock  
Kinzey

**BLACK STUDIES**

Sanga  
Stewart  
Huey  
Deare  
Amoda  
Mathias  
Laraque  
Oliver  
Cartey  
Clarke  
Price  
Chege  
Greene

**CLASSICAL LANGUAGES**

Lowe  
Toledano  
Feinstein  
Aguillar

**JEWISH STUDIES**

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Siegel  
Gaster  
Lichtenstein

**ECONOMICS**

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Leifer  
Klebaner  
Silver  
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**EDUCATION**

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Jensen  
McKenna  
Chaberski  
Habl  
Davis  
Herz  
Rosenbaum

**PSYCHOLOGY**

Clark, Ken  
Barber  
Oram  
Lynch

**SOCIOLOGY**

Tar  
Handel  
Leibowitz

**PR STUDIES**

Miranda  
Serrano  
Carro

**ROMANCE LANG**

Smith  
Gatty  
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Dorenlot  
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deBeer  
Bialilew  
Alvarez

**ART**

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Rosenberg  
Copeland  
Behnken  
Nelson  
Ruzicka  
Kroner  
Drezler  
Rothenberg

**MUSIC**

Hauptman  
Graziano  
Rowen  
Levy  
Yurchenco  
Verdesi  
Galimir  
Arico  
Tafomeo  
Davidowski

**SPEECH**

Berger, Watzman,  
Gattnig, Collins,  
Silber, Miller,  
Kandel, Danto,  
Cohen, Skoller,  
Saxon, Siccot,  
Walker, Klinger

**ENGLISH**

Brooks, Wright,  
Sullivan, Feshbach  
Merton, Watson  
Ganz, Poxill,  
Levtow, Gould,  
Heller,  
Swenson, Cosman  
Macebuh, Goldstone

ALSO ALL CHEMISTRY, PHYSICS AND BIOLOGY STUDENTS MAY FILL OUT FORMS IN FINLEY 152 or 336

If you have any questions or problems, call us at our new number, 690-8182-3.  
(Due to a lack of student participation, we have been forced again to exclude evaluations for phys. ed., architecture, engineering and nursing.)

## COURSE AND TEACHER EVALUATION HANDBOOK COMMITTEE

**T**HE back of my Shity-er-City College ID card has 14 registration stickers (including three summers) on it. People don't believe that's my picture on the front of it. I have had that same card since I entered this so-called institution of higher education in September, 1969. I have changed since then.

I have climbed the hills to reach this campus for five and one-half years. But I vegetated my first three years here. I went to class and went home. I knew only the handful of people who came here with me from Lafayette High School and a few classmates. But these last two and one-half years, these last two and one-half years...

If I may be permitted to do so, I would like to paraphrase (and change the pronouns) of what one former Campus Editor-in-Chief said about a previous Editor-in-Chief: He did the best thing anybody ever did for me, he got me to join The Campus. I'll never forget him for that. The 'He' in this case is Larry Schwartz.

*(There is so much I want to say and so little space to say it in, so please excuse the chopiness of this piece.)*

The first story I did for this newspaper was about the still non-existent football team here. I remember how I felt the first time I saw my byline, it's probably the same way everybody feels after their first one. You don't walk down the street, you're so high you float down it. You want to run up to everybody you see and point to your story and say, "I wrote this."

But more on The Campus later.

*(If I can't say anything nice about someone in my Thirty Column, then I will do one of two things: either I will say nothing at all about him or I will lie.)*

**M**Y class code is 1806. The '6' means that my major is civil engineering. I grew up not far from the Verrazano-Narrows Bridge and watched it being built. That's one reason that I think I wanted to be a CE.

This much I have learned: You cannot give a 100% effort to engineering courses if you are an editor on The Campus. My work in both has suffered. To give both the attention required and to do a good job requires a superman. I am a mere mortal.

One thing I really regret is I didn't work harder in my CE courses and get to know the other CE students and professors better. I really do. But I guess it's too late to do anything about it.

**I** came to City College for a number of reasons: I didn't want to put the financial burden of going to a private college on my parents; I was interested in civil engineering; and it seemed like everybody from Lafayette HS was going to Brooklyn College.

Travelling with the Beaver basketball and baseball teams, I have seen other colleges with their spacious campuses, facilities and dormitories. It makes me wish that I had been able to go away to college. But I didn't go away, and in spite of what I may say about Shity College, once a Beaver, always a Beaver, and my blood does run lavender.

A few random thoughts about City College:

It has been charged that Open Admissions has devalued the City College diploma. I feel that as long as you don't change the degree requirements, the piece of paper is still valuable. It doesn't matter how easy the entrance requirements are, it's the exit requirements that determine the value of the diploma. If it takes another year for a student to make up the necessary credits, well, it's his decision if he wants the degree.

*(Whether it's a quiz, exam or a test, it's still a four-letter word.)*

I know a lot of shit goes on here, within our little microcosm of the rest of the world, within the individual departments, the Student and Faculty Senates, the student organizations, the student newspapers and the Administration.

And I hold that with all the shit that is propagated here, the asshole of City College is in the Administration Building.

But don't get me wrong, I will always be loyal to City College and will look back at my days here fondly. I have found the College to be a very, very friendly place.

*(In my last few years here I have met so many people. I have made many, many acquaintances and a number of friends. There is a difference between an acquaintance and a friend, I have found that out.)*

**I** was the manager of the 1972-73 basketball team. (Another Larry Schwartz inspired idea.) I really enjoyed being a small part of that team. To tell you the truth, I don't even remember what our record was, but I do remember we lost the CUNY Championship to Brooklyn College.

Jack Kaminer, then the coach, told me the only person more valuable to the team than me was Otis Loyd, and all Otis did was become the leading scorer in City College history.

And the rest of the guys on that team: Earl "Rock"

# - Thirty -

By Myron Rushetzky

*Way back when, when I first learned about what a Thirty Column was, I wondered how MY-ron's Thirty Column would come out...*

Taylor, John "Bish" Makuch, Eric "Lend me a token" Wray, Kenny Gebb, "Pistol" Pete Jelalian, Ollie Carey, Wayne "Big W" Horodowich, Les Ifill, Errol Rich, Charlie Lott and Marv Johnson, I won't forget them.

Life is not ruled by sports, I am a sports fan but not to the degree that most people would expect from a Sports Editor. When I pick up a newspaper, even The Campus, I don't always look at the sports pages first. I often read a newspaper from front to back.

But to watch your classmates represent you in competition against other colleges, wearing "City College" or "CCNY" lettered uniforms, you cannot possibly do anything but root for them and be proud of them (except maybe when they lose.)

**A**LAN Schnur, he was The Campus Sports Editor sometime around 1987, came by the office one day last year. I had never met him before, but I knew who he was. We talked for about an hour. We both came to the conclusion that The Campus had not changed since he had gone off to work in Ethiopia. In fact, I would bet anybody that the same shit has gone on through the first 135 volumes of The Campus, will continue to go on. Such is the nature of people.

*(During my time with The Campus I became sort of the unofficial "Campus Affairs Editor." I laugh at the title, only to hide the hurt of its reality.)*



People have said The Campus will die because of financial and/or personnel reasons. The Campus has survived through 135 managing boards, it WILL survive through its 136th.

It has been said that you don't learn journalism in a classroom, you learn by working on a newspaper. Lord, have I learned while working for this newspaper, and not just about journalism.

I regret not having done more writing. My proficiency at writing still leaves much to be desired. I guess I will never be satisfied with my ability, but that's normal.

I regret that infamous Steve Lappas quote, that was a mistake. I regret having to write the Eric Wray story, but it had to be done.

I regret not having expressed my opinion more on the editorial policy of The Campus. There are not enough student-oriented news and/or feature stories. It has become, in my opinion, a faculty and administration-oriented newsletter. That's why people have said The Campus is boring.

I regret not having been part of The Campus during the era of Jay Myers or the legendary Louis J. Lumenick's reign of terror. I know, based on heresy and recent personal contact, that had I fallen under their direct influence, I would today be a far, far better journalist.

I regret, most of all, not having joined The Campus as a freshman instead of waiting three years.

*(To Freddy Goetz and Allen Mayer: Thanks for the memories. I hope you, Eli, Jorge, Ismael and everyone else at Gerry Press don't mind if I stop by for an occasional cup of coffee.)*

When The Campus' reading public sees a byline over a story or a photo credit next to a picture, it probably means nothing. All it is some obscure person's name.

that's if you notice the byline at all. But to me, when I see a Campus byline or photo credit, I see a face. I remember a person, it brings back memories...

By Phil Waga

He was without a doubt the most popular, well-liked person while I was with The Campus, and he did it effortlessly. He even looks like a newspaperman.

By Anthony Durniak

It has been said that he will make a great housewife for someone, someday. His creative talent and imagination are only surpassed by his ability as a mediator.

Photo by GAD/Gregory Durniak

Yes, I had to keep on him to get photos. Yes, I got on him about how slow he worked. But no, I never criticized his photographic ability because there was never any reason to.

By John Meehan

The possessor of a real quick mind. You can see the talent in him is just waiting to bust out.

By Michael Oreskes

In the last few weeks, for the first time since I've known him, he has shown signs of being human.

Photo by FIA/Paul Kerna

You have to look up to him for two reasons; one is obvious, the other is that he is a man's man.

By Salvatore Arena

Of the three people I was Sports Editor for, I learned the most from him because he was a perfectionist. I wish the best of luck to Sai and Marilyn.

Photo by Don Romano

I made sure that he was never late for his 9 a.m. class. To Don I will the sole authority over who gets he knows what.

By Nathan Berkowitz

Thanks for saving my ass too many times.

By George Schwarz

Yes, George can carry on more than one telephone conversation at one time, I have seen him do it. The memories of the times we spent throwing paper airplanes at each other, or on the PATH trains, or in Night Court, or in bars, will be treasured.

By Alan Willig

You must be quick and decisive. I know you will do a good job as my successor.

By Norb Ecksl

He's always thinking about the Beaver hockey team, even during the summer at the beach. He will make a good Public Relations man.

By Mike Zimet

He has the ability to use too many adjectives and to drop a few names, but he owns a cute baby-face.

By Larry Schwartz (1/5)

I must thank him for everything, because in spite of everything, I owe him everything. He has influenced my life more than anyone else. He is a most talented writer.

By Silvia Gambardella (2/5)

She has affected many people in many ways. As pretty as she may be, she can be an even nicer person. I say that unemotionally.

By Edward Schimmel (3/5)

He has been the best of friends, and he has been the worst of friends, but through it all, a true friend and I am most appreciative.

By Maggie Kleinman (4/5)

I have always underestimated her. She has advised me, she has lectured me, she has guided me, she has taught me, she has talked to me. I know she will interpret this in the wrong way, it's meant as the highest compliment, but I will always love the bitch.

Thanks to Pam Chester, Robert Miller, Joe Lauria, Jim Luckstone, Michele Forsten, Marie Lizardi and everyone else who has written or taken photos for me. Some of you have told me that you have learned from me. That warms my heart and inflates my chest. But I got news for you, I have learned even more from all of you. *(And thank-you Marion Klein for your friendship. I rather not think whether I could have survived these years without your guidance.)*

**O**N Wednesday, October 23, 1974 at 2:15 a.m., my life changed. My Father died. The three preceding words still are just that, words. I have yet to grasp their meaning.

I would now like to quote from the end of Abraham Port's Valedictory Address given at the City College Commencement on June 6, 1974 at Madison Square Garden:

"... If there is any message that I would personally like to leave my fellow graduates, it is my feelings as one who has lost that which is the most precious of gifts; as one who has lost a parent.

"Hold in highest esteem this gift—Your parents, their love, and the love of all those close to you.

"If all of us, indeed all graduates, can make this beginning—the beginning of sensitivity to what is genuinely important in life, then perhaps we will have embarked on that common quest for human survival."



Photo by Richard Conception  
Beaver Debbie Potter (4) shoots during Monday's 65-44 loss to Adelphi University.

# Lady hoopsters hurting, lose to Lehman, 67-36

By Michele Forsten and Nathan Berkowitz

The women's basketball team lost to Lehman College last night, 67-36, in a game played under adverse conditions.

Beaver center Linda Kerrigan was unable to play due to a toe injury. Pat Samuels, who scored 11 points, took over at center but was removed from the game at half-time because as coach Roberta Cohen put it, "she was not feeling 100% up to par."

The Beavers went into the second half losing by a score of 36-20. "We had a chance to defeat Lehman," said the coach, "but we were lacking in bench strength."

The Beavers team defaulted its game with Queens College, last Friday, two minutes before half-time. Queens won the game by a score of 58-28.

"It was the worst game I ever

played in my life. It wasn't basketball," Samuels declared. "Even after the referees called fouls, those Queens players still socked us," continued the co-captain.

"We couldn't see getting back

on the court. It was just too dangerous. They didn't even apologize after anyone got hit. All they were worried about was

(Continued on Page 18)

## CUNY Champs beat Beavers

By Stephen J. Jesselli

"Fonseca had his opponent pinned."

"The ref wasn't on the ball."

"I didn't see anything."

"It was damn-right disappointing."

"We will get them next time."

Those were some of the things the Beaver wrestling team said after Saturday's triangle meet with Hunter College and John Jay College.

"Louis Fonseca had his (Hunter) opponent pinned on his back, but the ref apparently didn't see

it," said Beaver wrestling coach Mark Miller.

Fonseca did not beat his Hunter opponent, but even if he had, the Beavers would've still lost to the Hawks, only it would've been closer than the actual 38-10 score.

The Beavers beat John Jay, 42-6.

"The abilities of Hunter (the defending CUNY Champs) and the Beavers are the same," said Miller. "Our guys just need more experience."

The Beavers now have a 2-2 record.

# Runners set new records on way to double victory

By Marie Lizardi

Have sneakers, will travel.

After the indoor track team's most recent double victory over York and Wagner Colleges (69-34-84) last Saturday, coach David Schmeltzer said, "They [the Beaver runners] are very promising. They have quality and depth and are showing an overall outstanding early performance."

"Quality" performances were given by Gustavo Toro, who shot putted 39' 9½", Brain O'Connor, who pole vaulted 10'6" to score five points, and George Smile, who high jumped 6'2". Both O'Connor and Smile established new freshman and Mahoney gym records. Smile tied the freshman record of 8.3 seconds in the 60 yard high hurdles held by his coach.

"Due to the fact that I had a cold, I did poorly, although the team did fair," said Alphonso Martin. He placed third in the mile run, while Joseph Rhodes captured first. Martin took first place in the two mile run. His time of 10:36.6, was "not good, but acceptable," he said.

Both Ulysess Carr and Eddie Bryant Jr. broke the 1,000 yard

record Bryant set last January of 2:59.9. Now Carr holds it at 2:25 flat.

"I had trouble getting out, but I expect much improvement," said Bryant.

"I was running for points not for an individual time," said Lazaro Valdes after he finished first in the 880 yard run, establishing a new Mahoney Gym record of 2:08.7.

"Depth" performances were provided by Chuck Fulton, Russell Day, Brion Cobb and Errol Anderson, to name a few. "I went out too quick and I should have saved it for the end," said Anderson after his 1,000 yard run.

"I want to go to 6.3 before the season is over," said Keith Bailey, a 60 yard man. He ran a 6.5 Saturday for first place. Bailey

also ran a 58.3 leg in the one mile relay.

# Swordsmen get stabbed spoiling Seeley's debut

By Nathan Berkowitz

Harvard University spoiled the debut, last Saturday of Frank Seeley as the CCNY fencing coach, beating the Beavers, 19-8, at Cambridge.

"They [Harvard] were an average team with a little more experience than us," said Seeley, "but we'll do better against them next time." Next time will be at the ECAC Fencing Championships in March.

The coach felt that Harvard might have been better prepared mentally for the match because they had already fenced in three meets before facing the Beavers. "That could have had some bear-

ing on the result," added Seeley. "We never expected to lose," said Teddy Pavlakos, a veteran foil swordman. "We beat them last year."

The Beaver swordsmen performed best in epee, supposedly the weapon in which they have the least experience.

Led by Steve Kursar and Gabe Galgo, who is graduating in January, the epee team finished with a 5-4 record. Kursar and Galgo each won two out of three bouts while Ken Chin also chipped in with a victory in two bouts.

In what is considered to be the strongest of the three weapons, the saber team managed but three bout victories while losing

six. Captain Felix Santiago, John Espinal and Ed Louie each won one out of three bouts.

Espinal had a good shot at winning all of his duel matches, but reinjured a thumb against Harvard. "It is an old injury that I got when I was a junior in high school," explained Espinal "but it hadn't bothered me in a long time."

The Beavers performed the poorest at foil, finishing with an 0-9 mark. "The foil team is much better than what they showed at Harvard," insisted Seeley.

Looking back at the Harvard meet, the coach said, "The boys were a little under pressure. I'm sure it is only a temporary thing."

## Beaver News in Brief

### Mermen win second straight

After giving their new coach an "exciting" opening win over LIU last Saturday, 68-47, the CCNY swimming team continued the defense of its Division III title by defeating York last night, 78-22 at Mahoney pool.

"Our goal this year is to beat the teams from Division II," said coach Marcelino Rodriguez.

The top Beaver performers last night included: Juan Aristy, in diving; Frank Grosshandler, winner of the 200 yard freestyle, 200 yard individual medley and the 200 yard backstroke; and Matt Cote who set a new CCNY record in the 1,000 yard freestyle. Cote's time of 12:00.4 broke teammate Robert Eycckman's record of 12:01.7.

—Robert Miller

### Lady runners split

"I was really enthused," said Valerie Carter, coach of the women's indoor track team, after their triangle meet last Saturday. The Beavers bowed to York

College, 38-21, but did beat Hunter College, 21-14.

The highlights were supplied by: Glida Cortez, who shot putted 25'6"; Mary Hart, who set an 880 yard run record at 2:39.3; and Diane Aiken, who tied for first in the 440 yard run in 65.4 seconds.

—Marie Lizardi

### Spikers end winning season

The women's volleyball team ended its season on the plus side, Monday, out-spiking New York University, 15-7, 15-3.

The Beavers finished with a 6-2 record, losing only to Brooklyn College and Lehman College.

"The girls really played well, combining their entire practice and game experience to play a fine match to end the season," said coach Janie Fagelbaum.

Half the team is graduating this year so the coach is planning spring practices. The team can also look forward to a bigger schedule next year.

—Alan Willig

### Gymnasts lose opener

"It was the highest score City College has had in an opening meet in a long time," said coach Drew Ninos, after the Beaver gymnasts lost to Westchester State last Saturday, 126-92.

Performing against the top team in the North Atlantic Gymnastic League, the Beavers continued to show yearly improvement against their traditional season opening opponent.

"From a young inexperienced team, it was a very strong showing," said the second year coach.

The meet was highlighted by the 9.2 point performance of Beaver Phil Beder in the vaulting competition. "It is going to be one of the highest vaulting scores in the country this year," said Ninos.

Other high scoring Beaver's were: Alan Singer, 6.8 in the rings; freshman Alex Petrunia, 6.8 in the side horse; and George Osorio, 6.8 in the floor exercise.

—Robert Miller

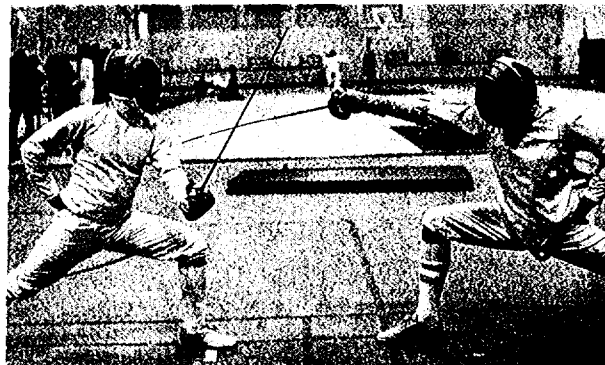


Photo by Joan Ann Tiesler  
John Espinal (left) fencing in saber against his Columbia opponent Wednesday night. Espinal won two of three bouts but Lions won the meet 20-7.

# Beavers beat the clock and Adelphi, 72-71

By Myron Rushetzky

"I closed my eyes," said Andy Morrison. "I was almost in shock," said Richie Silvera.

From practically underneath the Mahoney scoreboard that showed the Beaver basketball team ahead of Adelphi, 72-71 with one second left, the Panthers' Bill Graham made his bid for heroism. By the time his shot hit the rim, the final buzzer had sounded. By the time the ball rolled off it to the Pink Pad below, the Beavers had won by that 72-71 score and evened their record at 2-2.

Once again, Tuesday night, the Beavers proved (as they have all season, including Saturday's 68-64 loss to Pace University) they're a second-half team. A sticky man-to-man defense and Morrison's collection of driving, twisting hooks and short jumpers brought coach Floyd Layne's charges from a 41-31 half-time deficit to the point where they enjoyed a 67-58 advantage with a little more than six minutes left.

But the game was far from over. A desperate press and poor Beaver foul shooting brought Adelphi back to the point where with 12 seconds left and the Beavers up 72-67, it got this close . . .

Leroy Edwards, shooting one-and-one, missed his first foul shot. On the rebound, the Panthers' Charles Brunson was fouled. He sank his two foul shots, leaving the Beavers up by only three.

Beaver Richie Silvera lost the ball off the inbound pass. Dwayne Hickman recovered for the Panthers and made his jumper count. With seven seconds left, the Beaver lead stood at one.

The Beavers inbounded the ball after a time-out with four seconds left. One second later, Mike Flynn was fouled and went to the line with a chance to ice the game for the Beavers. Mike mis-

sed. The Panthers rebounded and got the ball to mid-court where Graham took his last shot, bringing back visions of last week's last-second loss to Wagner College.

"We went into the locker-room at half-time and the coach went over a few things," said Morrison. "We talked about moving without the ball and poise, which we didn't do in the last 12 seconds."

"As far as the defense is concerned," said Layne, "we started

to cut off the lanes. We forced them into the corner and made their guards do the work."

Adelphi (71)

Graham (19), Graff (11), Johnson (8), Wilson (5), Williams (10), Stevens (2), Brunson (2), Cotton (14).

CCNY (72)

Edwards (1), Flynn (8), Hudson (14), Morrison (18), Richardson (12), Silvera (17), Woods (2).

Fouled Out: Johnson

Half-Time: 41-31, Adelphi

## Behrman resigns; name Greene new AD

By Norb Ecksl

Prof. Robert M. Behrman has resigned as the College's Athletic Director, effective June, 1975. Prof. Julius Shevlin (Chairman, Department of Physical and Health Education) has appointed Prof. Robert F. Greene, currently the men's Assistant Athletic Director and the men's tennis coach, as Behrman's successor.

"After nine years as Athletic Director, I would like to return to teaching on a full-time basis again," Behrman said. "It's time for a change, for myself. I've had gratifying and stimulating relationships as Athletic Director here at City College."

"It's something I'll miss," said Behrman about the many activities his job entailed. Behrman has been President of the Intercollegiate Fencing Association, a member of the United States Olympic Committee, a member of various NCAA and ECAC committees and Chairman of the ECAC Public Relations Committee, in addition to his duties as Athletic Director here.

"He [Behrman] was not asked to leave. He did a tremendous job, and I was happy with him," said Shevlin. "I'm sorry to see him go." Behrman will continue to teach here.

Behrman has some advice for Greene: "He must have expertise in human relationships. Most important, is having a real concern for all 27 sports at the school, not just one or two, and last but not least, he must be great juggler, operating a three-ring circus along with taking all the frustrations of the department."

Greene will work closely with Behrman for the next term in order to insure a smooth transition. Greene has been Assistant Athletic Director since June, 1974.



Photo by GAO/Gregory Dumick  
Beaver Wildon Richardson shoots over Adelphi's David Graff during Tuesday night's basketball action.

## CBS Sports eyes Floyd Layne

CBS Sports will televise a feature story on Beaver basketball coach Floyd Layne this Sunday. It will be shown at either half-time of the football game or before the game at 12:30 p.m.

# Skaters tame Lions on hat trick by Mollica

By Norb Ecksl

Tony Mollica scored his first hat trick as a Beaver, Monday, leading his teammates to a 7-4 win over the Nassau Community College Lions at Riverdale Rink.

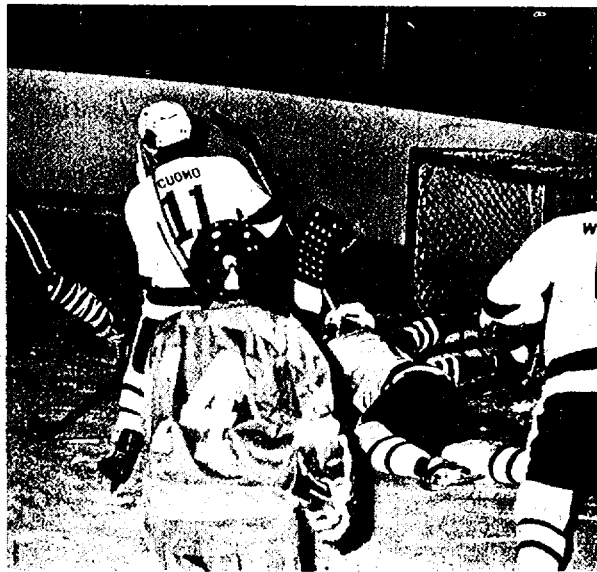
Mollica also had an assist and linemate Jeff Bloom tallied twice and assisted on four more goals as the Beavers took undisputed possession of third place in the Metropolitan Intercollegiate Hockey League.

The Beavers started slowly, or was Lion goaltender Ken Mitchell hot? None of the Beavers' 17 shots on goal in the first period got by Mitchell as the Lions roared into a 2-0 lead.

"Their goaltender was spectacular," said CCNY coach Lou Vairo, "or we would have won by a larger margin."

The Beavers continued to apply pressure on Mitchell in the second period, but now their persistence started to pay off. Mollica, Bloom and Nick Tagarelli scored three straight goals within the first five minutes, putting the Beavers in front, 3-2.

Bloom and Mollica each scored again in the middle period.



Stephen Braithwaite  
Defenseman George McAvoy helps goaltender Mike Milo cover up in action against the Nassau Lions, Monday night.

"I liked Tony the first time I saw him on the ice," said Vairo, "he's a smart hockey player." And as far as Bloom is concerned,

Vairo was not really surprised. "He has shown great ability even before coming to City College, playing in the Met League. It

was only a matter of time."

CCNY faced Nassau with an injury-depleted bench. Captain Dan Papachristos did not dress because of the fractured nose he received against the Fairfield Stags, and freshman defenseman Steve Donohue had had a tooth pulled earlier in the day.

The Beavers take on the Fordham Rams Monday night for the final time this season, at Riverdale Rink. The Beavers have already beaten the Rams, 5-1 and 9-2. But it will not be as easy the third time around. CCNY defensemen Jim Siatsis and George McAvoy are suspended from the game as is goaltender Mike Milo because of the brawl they were involved in last week with the Fairfield Stags. "George and Jim are tremendous assets to the team, but we can't panic," said the coach. "The team as a whole will have to play harder because we have guys out of the lineup."

Backup goalie Pete Tavers replaced Milo between the pipes after Ken Levine scored the Beavers' seventh goal. Tavers saw action because of Milo's upcoming suspension. The Lions scored a shorthanded goal off Tavers to close out the scoring.

Vairo has confidence in the Beavers number two man, and is supposedly dreaming up some very unusual strategy to throw at the Fordham Rams on Monday night. PARTING SHOTS: Beavers current record is 4-2 in the MIHL, holding third place behind Fairfield and Brooklyn . . . the two league leaders will face off at Madison Square Garden on December 27 . . . Freshman Ken Levine played strong game on defense, scored once and added two assists . . . Jim Siatsis played his kind of hockey game, going down to block six shots . . . Captain Dan Papachristos did a capable job in the broadcast booth Monday night commenting on the action during the second period; but he'd rather be out on the ice . . . Jeff Bloom leads the MIHL in scoring on 8 goals and 8 assists, with Tony Mollica and Nick Tagarelli, the other Beavers in the top ten . . . Jeff Williams filled in for Papachristos on Beavers' first line, adding a little speed to the left side . . . Williams got a stick in the mouth from Jim Cammarano and had two stitches taken in his upper lip . . . CCNY had a total of 47 shots on goal.