

THE CAMPUS

undergraduate newspaper of the city college since 1907

Vol. 138 - No. 12

New York, N. Y. 10031

389

Friday, May 7, 1976



Photo by Edmond Prins

Students striking at Wednesday's rally.

2500 rally against budget cuts; Carey supports move for tuition

By David Wysoki

More than 2500 students rallied in the North Campus quadrangle Wednesday to protest the budget cutbacks that have been imposed upon the City University over the last eighteen months.

Calling for the maintenance of the University's 129-year-old policy of free tuition, as well as the continuation of Open Admissions, the protest action received the support of the University Student Senate and the Professional Staff Congress, the City University faculty union.

The demonstration also effectively reduced classroom atten-

dance, according to Israel Levine, Director of Public Relations, as most students boycotted their classes in support of the demonstration.

The North Campus rally started early Wednesday morning and continued into the evening as groups of students attended several forums, including a discussion on the University's financial situation, and a legislative action meeting, which was addressed by Manhattan Assemblyman Andrew Stein.

During the day, the protestors

marched around the perimeter of the College as leaders of the action tried to persuade classes still being held to join the rally.

Most of the students later marched off campus down 125th St. to the State Office Building, where several short speeches were made by leaders of the strike, and by Martin Sostre, a former Attica inmate.

"We are asking the community for their support," Howard Swerdloff, one of the leaders, said from atop a car, as the stu-

(Continued on Page 4)

Marshak: departments' 'pettiness' keeps private fund records sealed

By Liz Carver

President Marshak acknowledged Tuesday that a secret presidential discretionary fund, the Bernard Baruch Fund, "has been expended," but he refused to explain where the money had gone.

The President insisted that disclosing expenditures made from the funds would only stir faculty "pettiness." The fund was worth over \$68-thousand when Marshak came to the College in 1970.

Marshak accused *The Campus*, which reported the disappearance of The Baruch Fund last week, of engaging in "a coordinated effort to make trouble for the Administration. The *Campus* may succeed in getting rid of me. They have such a nice, active campaign.

"I'm still not persuaded that any useful purpose would be served by making these disclosures. People tend to be a little petty about it, and it consumes time. One department may accuse me of favoritism," Marshak said. "My perceptions [about what is fair] may not be shared by the rest of the campus. I have to weigh the benefits and responsibilities."

Marshak refused to explain the expenditures made from the Baruch Fund, beyond saying that he had bought a piano for one department, "you can guess which one," after a fire destroyed part of their equipment.

At the same press conference, Marshak reversed his statement of last week on Vice President for Communications and Public Affairs Robert Carroll's salary. "My original intention had been to split the salary between tax-levy and non tax-levy funds."

Last week, Marshak said that his "original intention" had been to pay Carroll's entire salary out of soft money.

CEED video center, six deans to go as result of retrenchment

By David Wysoki

In an effort to reduce the scope of the administrative operation at the College, a reorganization of the central administration has continued to be implemented during the past two weeks, including the elimination of six Deanship positions, five Higher Education Officers, the Center for Education Experimentation and Development, and a large restructuring of the staff in the Business Office.

At present, the exact total dollar savings created from the reorganization is not available. The elimination of CEED, however, is expected to save \$50-thousand annually, and the elimination of the five Higher Education Officers, a title given to professional personnel who do not possess academic credentials, is expected to save another \$90-thousand.

President Marshak said early this week that the administrative reorganization will continue to be implemented before any further academic cutbacks are realized. "We [Central Administration] have to face the situation right in our own backyard," he said.

The elimination of the six dean's positions will include one dean, associate dean, or assistant dean each, from the Schools of General Studies, Education, and Engineering. Three other similar positions will also be eliminated in other "non-academic areas," according to Gerald Kauvar, Special Assistant to the President, but will not be known until the affected individuals are notified.

The elimination of the five HEO positions include two of the three directors in the Office of Ethnic Planning and Development, Yolanda Sanchez (Puerto Rican Planning), and Gary Lee (Asian Planning), as well as Susan Werbe, Assistant to the Vice President for Communication and

Public Affairs, Robert Carroll. Positions filled by Dan Morin (Pre-Admissions Counseling), and Christine Valentine and Constantine Canutongenis, formerly from the CEED program were also eliminated.

Studies are now being conducted by Provost Egon Brenner to "redeploy" the staff and operations of the Business Office. Although he would not release the extent of the personnel reduction in the office, Brenner did say that there were already "an unusual number of retirements and resignations," but "greater economies and efficiency" would still have to be developed.

Retirements and resignations within academic departments throughout the College will also create a \$1.2-million savings in the College's operating budget for next September, Brenner said. That savings represents the elimination of approximately sixty full-time professorial titles, most of which, according to Brenner, will remain unfilled.

13 black profs call hunger strike to protest City U 'resegregation'

By Pamela Mahabeer


Thirteen black English professors started on a three-day hunger strike Wednesday morning, in protest over what they charge was the "resegregation" of City University. They cited cutbacks in city and state financial support and the cuts outlined in President Marshak's retrenchment report as prime examples.

The departmental members participating in the hunger strike believe the financial constraint imposed upon the University would serve to resegregate the students of the University along racial lines and would also deny the "essential qualities of education" of the majority to its students.

In addition to the strike, the faculty members have also volunteered "to take a pay cut" as a symbolic gesture in support of the University's policy of free tuition and Open Admissions, said Prof. Blanche Skurnick (English), one of the strikers, "for white instructors accustomed to better preparation among students, his [Open Admissions] was quite a shock, and it should be recognized as such."



Photo by GAD/Gregory Durniak
Blanche Skurnick



Undergraduate newspaper of the City College since 1917

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Editorial:

The action's in Albany

The current student strike, while deemed successful by its organizers, and while commendably non-violent, still seems to be an action in the wrong place at the wrong time. Right now, there are two bills up for vote in the State Legislature. Both of them would increase state aid to the City University; one to 65 per cent of the operating

costs, one to seventy per cent.

The place to be, it seems, is in Albany. The people of City College, the Harlem community and their representatives, are already more than convinced that budget cut-backs and tuition would be disastrous for the University. But many upstate legislators are not, and Albany is the place to reach them.

Soft funds: flotsam and jetsam

Sorry, we're just not buying it. The idea that secrets must be kept from the faculty of the College, in order to allow Marshak to keep spending his slush funds without question, is thoroughly absurd.

But then, it's always been like that with the President. It's difficult to find out how much money the Development Campaign raises, for example. Or what the criteria really are for admissions to the Biomedical Center. And it's always because people might not understand. But we understand well enough.

Marshak, it seems, cannot operate without secrecy. If one of his ideas should ever be open to question (before he's ready to reveal it, by which time it's a fait accompli), he then turns around spewing charges of conspiracy and betrayal. For instance, at a recent press conference, he accused The

Campus of mounting a campaign, in conspiracy with unnamed faculty, to drive him out of office. He doesn't seem to understand that his own wall of secrecy, of half-truths, is what's undermining confidence.

He also doesn't seem to understand that presidential discretionary funds belong to the office of the president, and therefore to the College, not him personally. The College, and the funds (at least some of them) will be around long after he's gone and forgotten.

In conclusion, we simply find it impossible to believe that he's refusing to tell how he uses these funds simply because of "petty" faculty jealousies. It's simply too comfortable to go around spending nearly a quarter of a million dollars annually, without a question. But what are you hiding, Mr. President?

Letters to the Editor:

To the Editor:

We, the members of the Student Audiology and Speech Pathology Organization (SASPO), are very much disturbed by the retrenchment plan as proposed by President Marshak. If the plan is carried out, the Speech Department will be adversely affected. This cannot and should not happen.

As majors of speech pathology and audiology, the department is of primary importance to us. We have made a commitment to the program and feel it should not be altered in any way. The courses offered by the Speech Department are very valuable and very necessary. The certified professors of speech pathology and audiology serve not only as teachers but as clinical supervisors, advisors and friends. Without this certified personnel, we would not and could not receive this superior instruction.

Proper training is also vital to the City College Speech and Hearing Center. The Center offers free speech and hearing services to the community and to the College. But the clinic can only continue to run efficiently if the present training programs remain staffed and su-

pervised by certified speech pathologists and audiologists.

In conclusion, the members of SASPO call for a re-evaluation of the present proposal. The Speech Department is not merely a "secondary" department that can be divided and redistributed. It is an irreplaceable department, and we feel it deserves to be treated as such.

SASPO

To the Editor:

This article has a two-fold purpose. One is to refute the article of April 30 by Robert J. Brady of the [Emergency] Committee, and the other is to give the viewpoint against Open Admissions policies on the City College campus.

Open Admissions, or the philanthropic attitude of accepting any graduate from a New York City high school, is a farce. When the program was set up, remedial programs had to be set up for these students. College is not the place to have minimum competency education; it is a place to learn the skills for a profession, plus knowledge to be a well rounded, well spoken, and cultured person. There is no reason on earth why

a college should be teaching remedial work.

Mr. Brady speaks of "elitism" that would come into the College. Colleges should be elite like the French and other European institutions of higher learning.

Mr. Brady feels that a strike will force the city to listen. He feels that by pulling off a strike, the bankers and corporate executives will listen to the students. Why should they listen? What will striking do other than keep students away from classes and learning? This surely would provide city officials with a good topic for a dinnertime discussion.

In paragraph nine, Mr. Brady writes that without Open Admissions, the school will become "an elite, middle-class, white institution." I do not see why the issue of race must be brought into the matter. The College will be open to anyone who has the qualifications to get in and stay in.

My advice to Mr. Brady and people who follow him is to return to his studies and learn something. A return to normality at City College and within the entire City University system would benefit us all.

Michael Charton

Campus Comment

Dissecting Biology

By Jo Ann Wilson

To major in biology you'll have to major in everything. You'll need chemistry, physics and statistics to analyze living systems, English and etymology to understand biological vocabulary, plus memory-improvement, shorthand and speedreading to keep up with the endless assignments. As a biology major you will need a dissecting kit for obvious reasons, assorted felt markers for color-coding diagrams, rubber gloves for handling specimens pickled in formaldehyde, a calculator for computing experimental data, a cassette recorder for getting every last word out of lectures, and a large bottle of aspirin, again for obvious reasons.

You'll never know what to study for exams, so you'll have to study everything! On a biology exam you will instantly have to supply the ten facts your instructor asks for out of the 5-thousand facts you memorized. You will find that with biology exams 99 per cent is memorization and one per cent is luck. The trouble is that biology exams aren't specific like math problems that call for specific answers, or vague like English essays that allow vague answers. Unfortunately, biology exam questions compromise—they're vague but they require specific answers! As you slog through the quicksand of The Biology Exam, some or all of the following are guaranteed to happen:

If you study the textbook, the exam will be based on the lecture notes, and vice versa.

You will disagree with the prof on the meaning of simple English words as used in several ambiguous questions.

You will cross out a right answer and substitute a wrong answer.

That fact you meant to look up in your notes at the last minute but didn't because you decided it couldn't possibly be on the exam will be on the exam.

That question you were too ashamed to ask the prof while he was giving out the papers will be on the exam.

The five minutes you didn't catch in lecture the day your pen ran out of ink, your cassette recorder batteries died and you went into shock will be a 26-point essay question on the exam.

Soon you will learn three all-purpose answers that are guaranteed to pull you through any bio exam: "to increase the surface area," "by diffusion through a semi-permeable membrane," and "its structure is a protein." Now all you have to do on each exam is figure out which questions they're the answers to!

Being a bio major is hooking up the three-hundredth animal to your lab apparatus, watching its behavior contradict all your previous data, and then tearing out your hair as your professor smugly chuckles, "The animal is always right." Being a bio major is discovering exciting new sub-cellular structures, studying them for a year under the electron microscope, and then realizing they don't exist!

To help you become that most interesting specimen, the biology major, here are descriptions of the required core courses:

Bio 111, Vertebrates—In this course you will learn that there are lots of fish in the sea—and you'll have to know the scale, fin and tail type of each of them. Much of the lab work is with the shark. As a matter of fact, "Jaws" was filmed in a Bio 111 lab.

Bio 112, Invertebrates—Since Vertebrates is taught by a vertebrate, you eye the door on the first day of class, wondering what will scuttle, hop or slither in and start lecturing. When you learn that the octopus is the smartest invertebrate, you will study one for a research project, but will become nervous when you realize it is also studying you.

Bio 113, Green Plants—You will spend a lab period on a field trip to Inwood Hill Park—and it will rain. You will spend a lab period on a field trip to Pelham Bay Park—and it will rain. You will spend a lab period hunched over a microscope in school—and the day will be bright and sunny. When you climb the stairs to take the last exam, you will finally know what they mean by "the ascent of sap."

Bio 215, Genetics—Since Gregor Mendel's pea patch, the focus of genetics has changed from beans to genes. Instead of studying round seeds and green pods crossed with wrinkled seeds and yellow pods, you'll discuss purines and pyrimidines, mRNA and tRNA, recones and cistrons. If Mendel came back and heard a Bio 215 lecture, he would think we were crazy.

Bio 216, Ecology—You will discuss blue skies, green forests, clear water and clean air—while you sit in the Science Building's plastic, windowless, airtight lecture halls. In this course you will learn to take an ecosystem of blue skies, green forests, clear water and clean air and reduce it to the formula $X=k - N/k$.

Bio 218, Development Biology—In this course you study development from pre-birth through old age, and you work so hard that you go through it all yourself. Most of the lab is with chick embryos, which ruins your meals because you can't see chicken without thinking of blastulas and vitelline veins.

And that's only the beginning of your struggles as a biology major! Ahead lie the electives in a field where everything is constantly changing and where you'll have to work twice as hard as in any other subject to do as well. You'll often wonder if studying biology is worth the effort! But after all, what could be more interesting in life than the study of life? Right?

Jo Ann Winson is a biology major.

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

Medical Center facing closure; Logan selected as replacement

By Michael Arena

Medical services at the College will be "totally inadequate" if the proposed changes under President Marshak's Select Committee Report on Retrenchment take place, according to Dr. Charles Klien, the Chief Physician of the College's Medical Office.

The Committee proposed that nurses and physicians' assistants could be used for routine examinations and emergencies could be referred to nearby Arthur Logan Memorial Hospital, which would charge a fee.

Marshak, who will make the final decisions on the College's retrenchment, is "considering the Committee's proposals on medical services, but no decision has been made," according to his Special Assistant, Gerald Kauvar.

A member of the Committee, Prof. Theodore Brown (Chairman, Program in Health Medicine and Society) said the proposal did not necessarily mean a reduction in medical services. "We are exploring the possibility of relieving the physician of work that can be done by nurses and aides," said Brown.

Klien said that the "recommendations by the Committee show a complete lack of knowledge" of the College's medical services. "To talk about using Logan's facilities shows a complete lack of knowledge about the services we are offering here," he said. Logan is a voluntary hospital and their fees for students who have used their emergency room in the past have been very high. "Physician assistants and nurses are not licensed to practice medicine, and they would have to refer most of our cases to a hospital or family doctor."

A New York City Ambulatory Care report issued in 1974 said the hospital was not meeting the "aims and guidelines" of the department's Ambulatory Care contract.

Similar reports compiled by the City and State Health Departments mentioned the hospital's unsanitary conditions and dietary code violations.

Patients have also complained that they were charged extra fees for ancillary services.

In 1974, a specialist in the field of health care on college campuses said that medical services at the College were not sufficient to serve the College community. Last fall, budget restraints pre-

vented Klien from replacing two retired doctors.

The Medical Office, located on the first floor of the Science and Physical Education Building, is currently staffed by seven part-time physicians working single shifts from eight a.m. to eleven p.m.

Anthony Carzan, Director of Admissions at Logan Hospital said the cost of emergency treatment can range from \$35 to \$200.

"This is not an issue that hits everyone at the same time like a tuition hike," said Klien. "Students won't miss medical services until they need them."



Photo by Carlos Botto

Doctor examines patient in College's Medical Center.

Bilingual teaching fights 'assimilation mentality'

By Angela Knight

Amidst the ideological controversy of faculty members who believe in a strictly monolingual system, the federally-supported Bilingual Educational Program will expand into the College of Liberal Arts and Sciences next fall.

Funded by the Department of Health, Education and Welfare, the program is currently housed in the Puerto Rican Studies Department, with one branch also in the School of Education. The department operates it in conjunction with neighboring school district seven in the South Bronx, according to federal regulations.

"I have always been an advocate of bilingual education," said Prof. Aquino-Bermudez (Chairman, Puerto Rican Studies). He is a member of President Marshak's Task Force on Bilingual Education, which was set up last year. "There is a lack of understanding among traditional academics as to what such a program should entail. There is a mentality of assimilation here in America, where the assumption is that people should speak English and nothing else."

Bermudez said he believes in "academic freedom," but does not support programs which cater only to Spanish-speaking students without the teachers learning the "tools and methodology" of a program of this nature.

"The UFT (United Federation of Teachers) supports the concept, but wants to use some teachers who are inefficient in teaching English to become bilingual teachers," continued Bermudez. "This condition may exist also with monolingual Hispanics who may not understand" the program either, Bermudez said.

The College will be operating the program with a \$26-thousand grant for its first year, beginning this fall.

"The College of Liberal Arts and Sciences does not have a bilingual program, but the Department of Puerto Rican Studies deals with bilingual elements, which include culture, land, and languages," Bermudez said.

"My feelings . . . are that bilingualism is unaccepted by some educators, yet the federal government has seen fit to provide funds so that this program can develop," Bermudez said. "I would hate to see an opportunity . . . to give access to education to non-English speaking students being misused."



Photo by GAD/Gregory Dumick
Aquino-Bermudez

Graduation, with little class, lots of gall

By Lisa Rubin

Although anyone can graduate from the College, not everybody can earn a diploma. "Seniors" who are not ready to graduate but wish to attend the graduation ceremony, and here's the "mumbo-jumbo", are welcome to do so.

According to Registrar Peter Prehn, diplomas are awarded to students only after the College has determined that the student has completed the academic requirements to graduate. This generally happens five months after the ceremony.

"We had a student who, having flunked out of school the first semester, still showed up three and a half years later for graduation, with his parents," Prehn recounted. "Five months later we had a hard time explaining this to his parents who had seen him leave home every morning with books tucked under his arm."

Philip Baumel, Director of Curricular Guidance, said "maybe I'm naive but I don't think any of those students, received jobs" based on false claims to a degree.

Occasionally a student can't put off to tomorrow what should have been done yesterday, at least without considerable embarrassment.

"We once had a student who graduated from medical school and then realized that she never received her Bachelor of Science, Baumel recalled. "Of course she took care of the problem, but on her records it will appear that she received her B.S. after having received her M.D."

Everybody can pass this interesting test

By Joseph Walas

The College is offering students a look into a crystal ball. There's no wizard involved, nor is it a new course in Astrology. But it's a way to see into your future.

The crystal ball is known as the Strong-Campbell Interest Inventory, and it's a vocational interest exam. It can help determine students' vocational interests, before he even commits himself to a career.

"What the test does is compare the students' interest with the interests of those already established in their chosen professions," said Michael Ribaud, (Division of Institutional Research). "The SOLI can be used by the student or a prospective employer as an aid in making educational and occupational choices, but the fact remains that it is a test of interests, not aptitude," Ribaud said.

Recently re-designed to emphasize "sexlessness," the test first gives a list of careers, and then asks the student whether he would like or dislike working at a particular job. The student's preference scholastically, and his choice of hobbies and amusements are other important factors in the consideration. In the final part, the testee chooses between two vocational activities, such as working indoors or working outdoors.

Once completed, the tests are sent to a computer scoring agency, the nearest of which is in Minneapolis, Minnesota. Results are mailed back to the center within two weeks, when a meeting is set up between the student and a counselor, who reviews the results.

The outcome provides the counselor with enough information to direct the student toward a field where he can relate with people showing similar interests.



Philip Baumel



Photo by Kent Helgton
Peter Prehn

2500 protest cutbacks; Carey asks CUNY tuition

(Continued from Page 1)
dents marched down the crowded streets.

"This is only the beginning," said Soatre. "If we have to, we'll go back to 1969 to show these people we mean business," he said pointing to the Governor's headquarters housed in the State Office Building.

At the same time as the demonstration began, Governor Hugh Carey announced that some students at the University would have to pay tuition starting next year before any additional State funding would be made available.

It was not certain how many students would have to pay tuition, or at what level before State aid would be forthcoming. The Governor also did not mention whether he would veto a bill that called for increased state aid without the imposition of tuition.

The Stafford-Landes bill, which has been stalled in committee for the past two months is expected to come up for a vote in both houses of the legislature on Tuesday.

The bill calls for an increase in state financial support for the University to a full seventy per cent over the next three years for

the six senior colleges. Currently, state support is slightly above 33 per cent for the entire University system.



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Photo by GAD/Gregory Durniak

Irving Rosenthal, speaking at a Communications alumni dinner.

Prof's meeting the last deadline after a four-decade assignment

By Liz Carver

It's like one wall of a house coming down," said Dean Theodore Gross (Humanities), and some of America's most distinguished journalists rose to give a standing ovation to their former teacher, Prof. Irving Rosenthal (English). You could see there were tears in the professor's eyes as he announced his retirement after four decades at the College.

But, before he left, he had to call them all together just one more time. They were people like Henry Giniger (the New York Times), Raymond Pike (the Associated Press), and Edward Kosner (Newsweek). They'd all learned their craft from him.

You could see they were all still his students in his mind. Stuart Kampel, who's now Night City Editor of the New York Times, got the customary query, "How are you making out?" It means,

is there anything I can do for you? It's the same question the youngest College journalist hears at every meeting.

"He's the father of us all," said Israel Levine, the College's director of Public Relations. "The journalism program here was Irving Rosenthal. A lot of us owe our careers to him."

Uncle Irving (don't tell anyone, but that's what we call him in Finley 338) said it himself last night, in an appeal to his famous alumni. "The most important thing is to help the kids."

Michael Oreskes, a former editor of The Campus, who's now a reporter for the Daily News, said that Rosenthal "had more effect on American journalism than any single journalism professor in the country. Just look at his graduates.

"He has always been there when I needed him," Oreskes added. "He always showed us the right priorities. He told us it was better to work on the paper than to come to class."

Rosenthal himself attended the College, and he took over the Public Relations Office right after graduation in 1933. He introduced the College's first course in journalism in 1936, and in 1938, originated the use of the Beaver as the College's mascot.

Another of his students, A. M. Rosenthal, (no relation) managing editor of the New York Times

once wrote that he had "influenced my post-college career more than all my other instructors put together."

But as much of a journalistic institution as he was, Rosenthal never took himself too seriously. Last term, one student in his newswriting class decided that to fulfill her assignment to cover a speech, she would take notes as Rosenthal lectured in class. She turned in her article, quite proud of her cleverness. It came back with the comment "A good job, but the material is rather dull."

Rosenthal reminisced about the class work of another student, Ed Kosner. "He was the first student I ever gave a perfect score to on an assignment. This disturbed me when I couldn't find anything wrong. Then it happened again. I did something I'd never done before; I wrote a letter to the Times' personnel director and asked if maybe there wasn't something part-time for this young man. He didn't take my advice. Of course, I never heard of him hiring anyone."

There's "something intangible which has meant a great deal to many of his students," wrote Israel Levine recently. "His closeness to them, his firing up an interest that in a number of instances has changed the course of their lives, his willingness to go out of his way to help them in a lot of ways. There are a good many who would not be where they are if it were not for him."

Program examines New York's health care problems first-hand

By Pamela Mahabeer

Doctors have been around as long as there were ills to be cured, but the Program in Health, Medicine and Society, a series of courses explaining where health professions come from and where they are going, has only been at the College for three years.

Originated at Princeton University, the program was designed to put health and medical care in a broader social perspective, according to its Director, Prof. Theodore Brown (History). Students enrolled in the Bio-Med Program and the College's regular department as well participate in these classes, which also offer experience in hospitals.

"Students who take courses in the Bio-Med Department are required to spend about twenty hours in the field. Since Liberal Arts students do not want to spend the time to do this, we found it necessary to separate the courses," explained Brown.

The faculty members are "borrowed" from various departments within the College and also from Montefiore Hospital and Medical Center.

"At this moment, there are two or three dozen students who are majoring in this field and who will go on to get their Masters' degree in Health Care Administration," said Brown.

Brown believes the program has been very successful to date, but foresees the need to convince other departments of the programs' worth to the students and the College.

However, Brown was also concerned with the future of the program as all its staff is currently borrowed from other departments. The expected College-wide retrenchment for next semester, according to Brown, would severely diminish the number of faculty able to teach in the program as their respective departments may also suffer severe cutbacks. Simply, "we stand to lose a great deal," he said.



Photo by OAD/Gregory Durniak
Theodore Brown

Concrete canoers find it's not always smooth sailing

By Dale Brichta

Can you canoe? At least nine members of the National Organization of Engineers can, in concrete, no less, and they've proved it two out of three times this year. (Actually, that's three out of three, but that's another story).

Led to the victory by the bow-stern team of Cliff Dumas and Pat Muldoun, City's cracker-jack canoeists snatched their first first-place finish early in April in an Eastern Conference confrontation held in Philadelphia, Pennsylvania against thirty other schools.

Two weeks ago, the engineers-to-be trekked down to Washington, D.C. for a tryst with eight schools. After watching teammates Maryellen Quinn and Mildred Olson, the only two women entered from any school finish fifth, the duo of Dumas and Muldoun, ranked number one after the preliminaries, went head-to-head with Carnegie Mellon University. And that's where the fun ended.

Paddling a straight course, the two teams appeared evenly matched throughout the first half of the race. But utilizing special racing paddles and the lightness of their canoe (it only weighs one hundred pounds), City began to pull away. Unfortunately, OMU did not like that idea, but instead of keeping true to the course and attempting to out-paddle the Col-

lege team, OMU employed an overhead bridge to their advantage, and side-swiped the canoe out of eyeshot of the judges.

"We practically had to stop our canoe to keep from getting rammed," Muldoun said. Very little of what else he said is suitable for publication, but he did stress something about "next year." His sentiments were echoed by the other members of the team.

Aside from the ramming incident, OMU's canoe should have been disqualified when it could not float when swamped with water after the race. According to regulations, each canoe must float on its own even when filled with water. Inability to do so is immediate cause for disqualification.

Why wasn't anything done? Chief Designer Tom Potopowitz

said "the judges had never judged a race before, it was the first one of its kind ever held there, and they wanted to get off without any trouble. It would have taken too much time to take away their [OMU's] first place."

The irate team at first refused to accept the silver medal for second place, reminiscent of the United State Basketball team's fight in the 1972 Summer Olympics, but at the urging of Prof. Charles Miller (Civil Engineering), their faculty advisor, they relented.

Last week at Stevens Institute of Technology in Hoboken, New Jersey, the paddleists redeemed their standing, as both the women and the men placed first in their fields. They now take a break until next year.

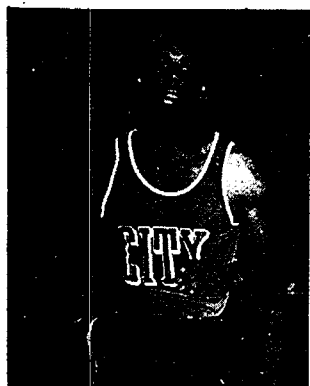


Photo by Kent Heighon

Exhausted paddlers Cliff Dumas and Pat Muldoun after crossing the finish line first after a recent race.



George Betton



Keith Bailey



Raul Spencer



THE CAMPUS

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1975-76
All-Stars

Below are this year's CCNY All-Stars as selected by the Campus sports staff

Men's Varsity Fencing

The men's fencing team has bright years ahead as George Betton, a freshman, is this year's outstanding swashbuckler.

Parrying with the foil, George won 25 out of thirty bouts during the regular season. He also went into the National Collegiate Athletic Association Fencing Tournament and edged his way up to the quarterfinals, before losing.

Outside of school, George is coached by one of the finest fencers in the country, Georgio Santelli. Along with training from Beaver Fencing Coach Frank Seeley, Betton has taken first place in the Christmas Collegiate Invitational Tournament and has won two of three bouts against New York University's number one fencer.

A native Jamaican, George has been asked by his country to compete in this summer's Olympics in Montreal, though he has not yet decided to accept the offer.

Men's Indoor Track

Keith Bailey literally ran away with the Most Valuable Indoor Trackman award for the Beavers. Besides establishing a school record for the 60-yard dash at 6.3 seconds, he also was a member in the following school record setting relays: 1600-meter relay, mile relay, sprint medley relay, and Princeton Medley Relay. At season's end, he was the team's high scorer.

Men's Varsity Soccer

"Statistically, you don't find Raul in the statistics, but in terms of his impact on the team: critical," explained Coach Ray Klivecka of his star soccer player and this year's All-Star kicker.

Raul Spencer, playing defensive sweep is a junior transfer student. His efforts supported the midfield, enabling his team to attack. His ability to anticipate opponents' plays gave him the great advantage of always being in the right place at the right time.

Men's Varsity Hockey

It was not until the semifinal round of the Bi-State Metropolitan Hockey League Playoffs that the Beavers' season ended, when the top team in the league, the Ramapo College Roadrunners, won the hard-fought contest. But to John Meekins, his performance in the 1975-76 campaign was a "satisfying one."

Satisfaction is a very modest report of John's year. In the '74-'75 season, he scored a mere ten goals. This year he netted 23 goals and 54 points to lead the league in scoring. John continued his scoring in the playoffs by tallying four additional times.

Though he will be graduating this year after four years of City College hockey, John's record will remain: he's the all-time leading CCNY scorer with 77 goals and 99 assists for 176 points.

Men's Varsity Wrestling

When choosing a star grappler, several names come into mind, but the one that makes the greatest impression is the one of Italo Villacis.

At 126 pounds, Italo greatly helped the wrestlers when working with such things as a twelve-point handicap and a bout of flu that almost wiped out the whole team. He took first place in his weight category in the CUNY championships against Hunter, and seemed destined to win the Division II Metropolitan Championships but was pinned in the finals by an opponent from Montclair State College.

Women's Varsity Volleyball

According to Varsity Volleyball Coach...

Men's Varsity Basketball

The last minute and 43 seconds of Mike Flynn's City College career were his most frustrating. He was on the bench after fouling out of the National Collegiate Athletic Association's Division III Regional Basketball Tournament at Troy, New York. The Beavers went on to lose the game, ending their Cinderella season with a 16-14 record.

CCNY won the CUNY Tournament and much of the credit goes to Mike, who averaged almost 17 points a game.

At the year's end, Mike's awards came in bunches. He was named MVP in the CUNY Tournament and voted on to the CUNY All-Star team; in the CUNY-SUNY All-Star game, Mike was named MVP for the CUNY team. Flynn also played on the NCAA Division III All-Star team and the All-Metropolitan College Division III team.

Women's Varsity Basketball

Woman hoopster Andrea Holt has a record that would make anyone grow green with envy. This year, Andrea broke a CCNY scoring record with 351 points. In the process of doing so, she became the second highest scorer in the College's history. She also took second place in scoring for a season, with an average of 19.1 points per game.

Men's Varsity Gymnastics

The gymnastic team owes this season's five victories in large part to the efforts of team captain George Osorio. Competing on all equipment, the 5'7" gymnast's untiring leadership, vitalized the team. He has usually been the highest scorer on the team for each event, and consistently scored in the high sevens in the floor exercise, his best event.

Women's Varsity Fencing

Helping her CCNY teammates to an 11-2 record, sophomore Katherine Brown has accomplished several individual fencing feats. She has won a gold medal in the Women's Preparatory Competition, a silver medal in the 1975 Christmas Invitational and a bronze medal at the Nelda Latham Women's B Competition though she was entered in that event as a Division C fencer, a grade lower.

Coach Edith Wittenberg, who must be given much credit for training novices into a high nationally ranked team, attributes Katherine's talents to her "quick and smart" attack.

Men's Varsity Outdoor Track

Discovered by Coach David Schmeltzer during the Intramural Turkey Trot in November, Oscar Amero has sped on to lead the outdoor track team in points so far this season, making him the choice for All-Star trackman.

"The reason he is such a phenom," said the coach of Oscar's increasing speed, "is because he goes down in chunks." Oscar's best high school time for the mile was 4:34. He now covers that distance in 4:28. In the 3-mile run, Oscar has cut seven seconds off his personal best and now has attained a 9:59.5 time.

Oscar's only CCNY record is the 3000-meter steeplechase which he has run in 9:48, but Coach Schmeltzer believes several other records are in danger of being broken by him before the end of the year.

Freshmen Richie Stewart, Morton Gordon and Donovan Bryan have contributed greatly to the team along with Oscar, giving the team a 6-1 record in their dual meets.

Men's Varsity Rifle

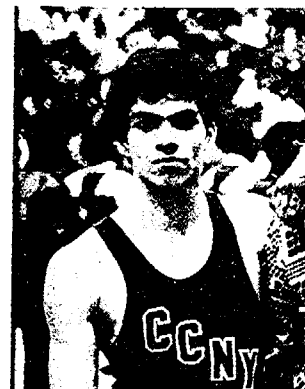
Senior Michael LaPorte is about



Mike Flynn



Andrea Holt



George Osorio





John Meekins



Italo Villacis



Debra Rochet



Pat Samuels

ership" are the factors which made team captain Debra Rochet "a value and asset," and this year's most valuable player.

Debra, a sophomore, played well in her position as setter, whose task it is to set the ball up for the spiker. She had a seventy per cent serving success, played in every game and participated in the Brooklyn Invitational Tournament and the New York State District Tournament.

Women's Varsity Softball

She puts aside her basketball, picks up a softball and junior Pat Samuels bags the Women's Softball All-Star position this year.

A member of City's 0-6 team (as of May 3), Pat has been the 'slugger' on the team, coming to the plate fourteen times and delivering eight hits for a whopping .571 batting average.

Men's Varsity Baseball

As a member of City College's Varsity Baseball team, Fred Mojica has made tremendous contributions at the plate, making him this year's choice as this team's All-Star.

Thus far this season, Fred, a physical education major, has produced 28 hits, six of which were home runs. Coach Barry Poris commented, "it's been a long time since anyone at this College has hit that many homeruns in one season!"

The right-handed left-fielder has batted in eighteen runs, scored twenty-three times, and has compiled a batting average of .460.

Women's Varsity Tennis

A long stay as the number one seed on the Women's Tennis team is unlikely, as there is always a challenger to that spot. But Donna Fields has been number one for several weeks and because she is "more serious this year" about her tennis, she intends to remain number one.

Donna, a junior, probably has the best angle shot and hardest serve on the team and she uses them effectively in her games.

Individually, Donna has played in the finals of the New York City Parks Department Advanced Division and the Liberty Racket Club.



COACH OF THE YEAR: Floyd Layne, a firm believer in the "fundamentals," has instilled in his basketball players the "extreme importance of concentration, alertness and intensity," making them the exciting team they were this year and making him this year's choice for All-Star Coach.

Layne has learned from his players that "an individual can be reached if one shows patience and desire. Talent is not the only part of the game."

Men's Varsity Lacrosse

Though not the leading scorer, Kevin Ryan has scooped this year's selection for the All-Star member of the Lacrosse team because, as Coach Vincent Pandoliano explained, "he is the most consistent ball player" on the squad.

Playing midfield at the season's start Kevin was moved to the attack position to "generate some offense." He is the "best stickhandler and has the most speed" on the team. When control of the ball is needed, the team looks to Kevin to keep possession. This allows his attackers and defenders to take a much needed rest.

Men's Varsity Golf

Robert Schiemel will be a returning member of City's golf team next year, in time to put his team into a higher divisional rank.

In his three years on the varsity team, Robert established himself as one of the best golfers in the area. His best score this year was a 72 against Sacred Heart College, but he also won thirteen of fourteen points in this year's local competition.

About his future in golf, Robert said "I'll play in the Metropolitan Regional, and I'll see what happens from there. If you win that tournament you get a lot of recognition."

Mike led his team with a 255 average (out of a possible 300), though he has shot a 220 in practice and a 268 in competition. The team zeroed in on the St. John's Invitational Rifle Meet and took first place in the B Division by shooting a fine 266.

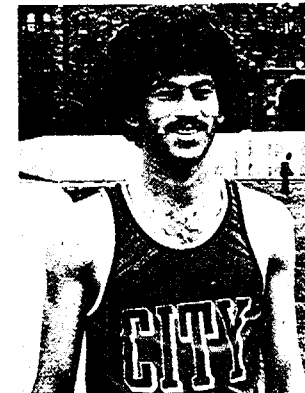
Men's Varsity Tennis

Traditionally, Mark Musial's confidence lives or dies by his serve. But due to a lack of practice, Mark has had an off year, winning three of eight games. Applying unrelenting pressure on his opponents with his "sure volley," team captain Mark is this year's All-Star netman.

A marine biology major, Mark won two American Tennis Association doubles matches in New Jersey and the Bronx last summer. In singles, he was a semifinalist in a Port Washington match.



Katherine Brown



Oscar Amero



Michael LaPorte



Fred Mojica



Donna Fields



Kevin Ryan



Robert Schiemel



Franklyn Chow



Mark Musial

Photos by Carlos Botta, Roger Jacobs, Joe Rhodes and GAD/Durniak

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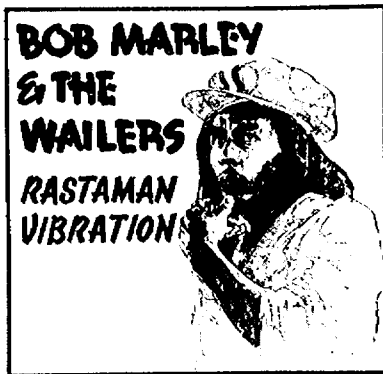
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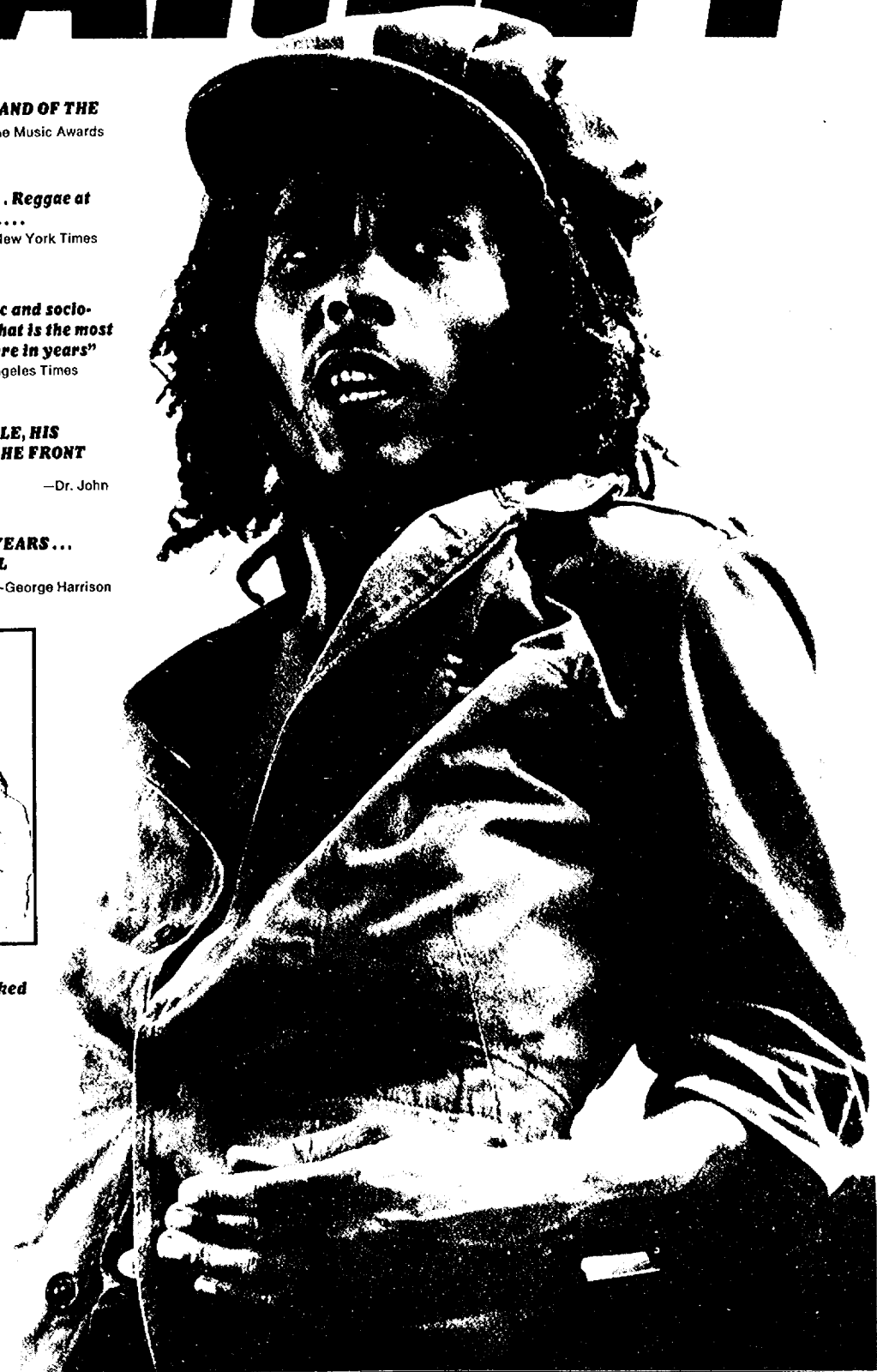
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Davis work may resume

The Bowery Savings Bank of New York, the largest savings bank in the country, is expected to purchase \$6-million worth of State Dormitory Authority bonds during the next ten days to finance the resumption of construc-

tion of the College's Aaron Davis Hall.

Final arrangements between the bank, the College, and the State Dormitory Authority, which sells the bonds to finance all City University construction, are expected to be completed by next week, according to a bank official.

Both members of the Dormitory and the bank said that "discussions have been going on" with the College for the past several weeks and are reaching the final stage of the deal.

The construction on the \$6.7-million hall, which will house the Leonard Davis Center for the Performing Arts when completed, is expected to resume before the end of May. Approximately \$2-million worth of structural work was completed before construction was halted last Nov. 17.

However, the \$6-million bond sale is expected to be sufficient to complete the construction, as well as account for inflated materials and labor costs since the project was halted.

—Wysoki

9 • THE CAMPUS • Friday, May 7, 1976

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1. A man on a burro always has the right of way, unless he appears to be a weakling.
2. In local cantinas, pouring a shot of Cuervo down a man's collar is not thought to be humorous.
3. Falling onto a cactus, even an actual Cuervo cactus, can be a sticky proposition.
4. It is tough to find hamburger rolls in the smaller towns; it's best to bring your own.



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Photo Courtesy of United Artists
Buffalo Bill (Paul Newman) goes to meet Chief Sitting Bull accompanied by his business partner (Joel Grey) and his nephew (Harvey Keitel).

Buffalo Bill legend is the target in new film by Robert Altman

"Anyone who wants to set the world on fire," warns Nate Salsbury (Joel Grey), "best not forget where he got the matches." Salsbury's business partner, Buffalo Bill, has not only forgotten where he got the matches, he's burning his fingers trying to light them. Which brings us to "Buffalo Bill and the Indians or Sitting Bull's History Lesson," director Robert Altman's back of the hand bicentennial salute to Buffalo Bill (Paul Newman) is an endearing, overbearing, hypocritical character trapped in his own legend. Striking "thoughtful" poses, romancing his opera-singing lady friends and making his entrances and exits to a tootling band, Cody cuts a ridiculous figure. As the first manufactured star, he owes his fame to The Legend-maker (Burt Lancaster), an ex-business partner who sarcastically claims that "the greatest thrill of my life was to have invented you."

Bill earns his living running a "Wild West Show," replete with fake Indians, fake Mexicans and fake settlers, that retells the past as it should have been. Salsbury, who manages the show, is the prototype of the slick wheeler-dealer. He has just closed his latest coup, the signing of Chief Sitting Bull as the show's newest and biggest attraction ("If he wasn't interested in show business he wouldn't be chief"). It sets the scene for a battle of wills between the noble, principled Indian and the petty, childish Bill and his crew of sycophants. Newman is splendid as Cody in a role that verges on self-parody and Lancaster lends his powerful presence as The Legend-maker. The rest of the cast, including Geraldine Chaplin as Annie Oakley, Pat McCormick as President Grover Cleveland and Will Sampson as the Chief's interpreter is exemplary. McCormick is especially funny as the meathead president, spouting nonsensical words of wisdom whispered into his ear by a trusty aide. The First Lady (Shelley Duval) is just as dumb, announcing that a soprano will sing one of Verdi's arias "in Italian."

Altman once again uses stylistic touches he has coined over the years. The jaundice-yellow tint pervading most of the film's cinematography gives the picture an antique feeling. "Buffalo Bill's" basic faults are as they are with most Altman films: a lack of characters with which the audience can identify with or even understand and who seem, many times, to act in a disconnected, unreal manner.

As a sort of combination of "M*A*S*H" and "Nashville," two of the director's previous efforts, "Buffalo Bill" benefits from a lineage that could only have produced a fine film. It has.

—Roger Jacobs

A life is at stake in vampire tale

"Carmilla: A Vampire Tale" is not your typical horror story. Far from it. This theatre opera work, which opened April 29 at the La Mama Annex for a three week engagement, has its patchwork score of rock, blues and Dies Irae sung by a cast of six under the direction of Wilfred Leach, who also wrote the libretto.

Adapted from J. S. Fanu's preternatural novella, "Carmilla" is a classic Victorian era shocker of good vs. evil, with the former represented by Laura (Margaret Benzczak) dressed in white stockings and the latter by Carmilla (Nancy Heiken) dressed in black stockings.

The confines of the one set — a love seat with three singing heads — are broken by a back-stage screen onto which are projected outdoor scenes, a funeral procession, the dark dreams of Laura and Camilla and lines from the novella that serve as introductions for each of the thirteen acts.

Carmilla is spending the night in Laura's home after a coach accident. The two women discover that twelve years ago they both dreamt about a dark stranger by their beds. Carmilla mentions in passing that "two needles" punctured her breast that night. Laura understandably grows fearful of her companion, especially after Carmilla flashes a smile displaying a set of pearly teeth. Another vision, this time of a dead corpse, awakens Laura to the realization that Carmilla is

a vampire and that she is her next victim.

Carmilla wraps her arms around Laura and they set off into the night. For Laura's home? The crypt? What will it be? "It will be," croons Carmilla, "as you wish it." It's a disturbingly ambiguous denouement to an opera that seethes with terror.

— George Walker



Photo courtesy of Howard Ailee Publicity
Laura (Margaret Benzczak) and Carmilla (Nancy Heiken) share a quiet moment in 'Carmilla.'

'Belle of Amherst' recreates poetess' life

You don't have to travel extensively to get a worldwide perspective on life. Emily Dickinson, celebrated as America's first great poetess, led a hermit's life in her family's Amherst, Mass. home, her poetry alone revealing an acute grasp of life, love and death.

In "The Belle of Amherst," Julie Harris personifies Dickinson in a one-woman show, welcoming us into her home at the Longacre Theatre and treating us like Sunday company.

Harris is both witty and funny when she reminisces about the lighter moments in Dickinson's

life, such as being considered "without hope" at Mount Holyoke Female Seminary and reciting the "dirty" lines from Shakespeare's plays in high school.

Slipping into readings of Dickinson's poems, Harris becomes overly dramatic. She is effective, however, when recalling the more tragic happenings of Dickinson's life: the death of her beloved father and the revealing visit paid by a man she loved but never saw for twenty years, corresponding only by letters.

The play has been exquisitely

written by William Luce, and Charles Nelson Reilly's fresh direction blends the words and visual performance so as to keep the imagination working.

This is not a play in the literal sense, but more of a dramatic monologue.

At the end of our "visit," Dickinson leaves open her wooden box of poems at the foot of the stage for the audience. As she once wrote, "The poet lights the lamp — then goes out — but the light shines on."

— Barbara Marshall



Photo courtesy of Seymour Krawitz & Co.
Julie Harris stars as Emily Dickinson in 'The Belle of Amherst.'

In a cultural nutshell

Words and Music

The City College Chorus and Orchestra under the direction of David Bushler and Fred Hauptman will present Haydn's oratorio "The Seasons" tonight at 8 p.m. and Sunday at 2 p.m. at St. Michael's Church, 99 St. and Amsterdam Ave. Students with I.D. and senior citizens can purchase tickets at the door for one dollar. General admission is \$2.50.

Creative Writing Symposium

Past and present members of the College's graduate program in creative writing — John Hawkes, Francine du Plessix Gray, Susan Sontag and Donald Barthelme — will give readings from their works in progress this evening at 7:30 p.m. in the auditorium of the Graduate Center, 33 West 42 St. Admission is free.

Medieval and Renaissance Concert

The New York Consort will perform "Machaut" this Tuesday in Shepard 200. Sponsored by the Institute for Medieval and Renaissance Studies.

Musical Notes

Janet Steele and Bonney McDowell will direct the City College Collegium Musicum and Vocal Ensemble in a performance of works by Brahms and Renaissance composers next Thurs., May 13 at 12:30 p.m. in Shepard 200.

Here Comes Rhymin' Simon

Grammy Award winner Paul Simon will be the special guest at the English Department's "Fourth Annual Spring Poetry Festival" to be held Fri., May 14 in Shepard's Great Hall from 10:30 a.m. to 5 p.m. Simon will present awards to winners of the festival's High School Poetry contest, and then will be reading some of his own work. Other poets from the College who will give readings are June Jordan, Konstantinos Lardas, Joel Oppenheimer and Barbara Watson.

'1600': a musical mistake

The new Leonard Bernstein-Alan Jay Lerner musical, "1600 Pennsylvania Avenue," which stumbled into the Mark Hellinger Theatre Tuesday night, is a scrambled, sketchy survey of the White House's first one hundred years, focusing on eight first ladies and ten presidents.

You know the evening will be a long one when the cast comes on stage to do the opening number, "Rehearse!" with the principals stepping forward to say "Hi! I'm going to play ten presidents" while a grinning chorus bangs tambourines and sings: "This play will always be in rehearsal until we get it right." Ten minutes into the show and they're apologizing already.

Lerner's book combines the White House story-

line with another about the mansion's black servants. Neither mesh, as characters and plot aren't fleshed out, owing to the musical's time frame.

The Bernstein score has some beautiful songs, but not enough to sustain interest. Lerner's lyrics, those that aren't rendered unintelligible by the chorus and the blaring orchestra, lack the polish of his "Camelot" and "My Fair Lady."

Of the cast, Patricia Routledge delivers a brilliant duet with herself as two first ladies, switching character at the drop of a wiglet. Ken Howard is oppressively wooden as the presidents and Gilbert Price and Emily Yancy, as the black servants, have little to do. Considering the material available, they got off lucky.

— Richard Schoenholz

Students screen films from Picker Institute

A trio of nude women sunning themselves on a rooftop. An angler who hooks a dismembered corpse. Life in a mannequin factory. They were just a few of the images culled from the Picker Film Institute's presentation of new releases and works in progress by students that were unreel yesterday in Finley 330.

The Institute, operating out of the Leonard Davis Center for the Performing Arts, offers a four-year professional, advanced studies program in production and the technology of the film. Yesterday's screenings offered a sampling of the work being turned out by the students there.

The program opened with a clever cartoon by Valerie Petrak, "Latest Picture Show," about a young girl with movies on her mind. She finds her Rudolph Valentino and, as Mary Pickford, rides off into the sunset on a horse.

There followed a series of live action sound/silent films, the highlight of which was Augustin Scalfani's "Bait." The film began innocuously enough with a guy fishing by a quiet lake. But instead of catching a carp he

hooks a dismembered corpse. Running down a wooded trail, he steps right into a bear trap, and there is an abrupt cut to two shadowy figures, one of whom says, "We got another."

In the Super 8 category, several films by Jeff Wisotsky were run. One in particular, "Bang," was a bizarre love story about "John and Mary" whose idyllic love affair has come to an end. As flashbacks reveal, John has jilted Mary, and she repays him in kind by shooting, strangling and knifing him. Wisotsky's "Bureaucracy and the Boss," about a businessman with an eye for the pretty



Photo by Terry Kramer
Jeff Wisotsky (left) directs Foad Mohit in "Bureaucracy and the Boss," shown at yesterday's program of Picker Institute films.

secretaries working in his office, was also shown.

The program concluded with three works in progress. Khadjiah captured the anger of a local black community planning to mount a campaign against the high price of food, unemployment and police brutality. Paul Silverstein's "I Witness News" consisted of man-in-the-street interviews with residents of the Upper West Side. One 68-year-old man he talks with reveals that

he appeared in D.W. Griffith's "Birth of a Nation"—he ran for the doctor.

The Institute will be repeating the program Thurs., May 20, between noon and 2 p.m. in Finley Grand Ballroom. On May 21, Picker films will be among those shown at a CUNY-wide student film festival to be held at the Graduate Center, 33 W. 42nd St. Admission is free.

—Richard Schoenholtz



Photo by GAD/Gregory Durnak

INVITATION TO THE DANCE: Lucinda Ransom and John Conti as two people falling in and out of love, danced "Ain't Love Grand" during a choreographic workshop with Anna Sokolow and Leonard Davis Center dance students. The work was one of several performed in the Great Hall last Monday afternoon under the direction of Ms. Sokolow, an internationally recognized choreographer who teaches dance at the Center.

Movie sequel doesn't entertain

There's an old Hollywood maxim that if a film thrills audiences, leaves critics groping for superlatives and turns into a box office hit, there's got to be a sequel. Conversely, there's another old Hollywood maxim that a sequel will rarely equal its progenitor.

Take, for instance, "That's Entertainment, Part II," opening at the Ziegfeld Theatre May 16. While "That's Entertainment" was an airy, thoroughly delightful confection, its sequel is the equivalent of a gooey butterscotch sundae smothered in chocolate sauce and whipped cream.

Fred Astaire and Gene Kelly (who also directed) are reunited thirty years too late to co-host this encore salute to MGM's musicals. Coincidentally, a quarter of the film is devoted to their careers, leading to the kind of narration endemic to home movies: "And then I did . . ." and "Re-

member when . . ."

Astaire, who's said he can't stand to look at his old films, appears vaguely embarrassed by the whole affair, croaking along with Kelly on updated lyrics to "That's Entertainment," and exchanging superfluous chatter that serves as

"bridges" for the sequences. The two get in a little hoofing, but it's painful to watch, recalling past triumphs.

Kelly had eight editors working on the film, but it doesn't show. At least "That's Entertainment" had an underlying theme—

Elton John revives oldies

While several years ago Elton John and Bernie Taupin were lauded as two of the best songwriters on the Pop scene, John certainly isn't living up to the designation, judging by the quality of his latest release "Here and There."

Apparently overglorification has set in and John is content to produce superhyped garbage on vinyl for his tireless enthusiasts. Obviously, only his loyal fans will appreciate this refurbished cacophony of musical notes which lacks the force and artistry John has displayed in the past.

"Here and There" was recorded live at a London concert ("Here") and in a Madison Square Garden appearance ("There"). Running through his hits, John opens the disc with "Skyline Pigeon," his first song to get public reaction, and then blasts into "Honky Cat" and "Love Song." Featured also are "Crocodile Rock," "Rocket Man" and "Bennie and the Jets."

The intended purpose of "Here



Photo Courtesy of MCA Records
Elton John

and There" lies not in John's melodic screaming but in an attempt to capitalize on the earlier success of the tracks on this latest release. Two cuts, "Funeral for a Friend" and "Lover Song,"

were handled well and sounded original, but these two alone, even with their dynamic arrangement, could not pull this album off for Captain Fantastic.

—Errol Griffiths



Photo courtesy of United Artists

The Marx Brothers' stateroom scene from "A Night at the Opera" is one of the comic highlights from "That's Entertainment, Part II."

Avant-garde cinema bewilders with blurry and boring images

The most interesting thing that occurred during a preview screening of "A History of American Avant Garde Cinema" was when a pair of extremely disgusted little old ladies got up halfway through the show and left. They were smart.

The display of artsy-craftsy pretentiousness taking place on the screen would have been enough to send half the audience into blissful slumber. Organized by the American Federation for the Arts for an engagement at the Museum of Modern Art that ends May 11, monotonously revolving geometric forms, poor animation and confusing live action shorts were typical fare.

The meanings and motives of these films are about as elusive as their capacity for retaining

an attentive audience—about nil. One of the films, entitled "Castro Street" (Bruce Baillie, 1966), is about as exciting as a ride on the subway. Come to think of it, that's all it was—a camera eye's view of the goings-on outside a subway window.

Stan Brakhage, who has made a career out of this kind of stuff, is represented by several shorts, including "The Wonder Ring" (abstract shapes again) and "Riddle of Lumen." The earliest film in the lineup, "Meshes of the Afternoon," is Maya Derren's and Alexander Hammid's 1943 mystifier with dream sequences, knives, keyholes and drains. The other films shown were either out of focus or shaky, which was either an accident on the part of the projectionist or intentional on the part of the artist. After a while it was hard to tell.

—Roger Jacobs

a history of MGM—to tie the segments together. Here, whether to make it different or just longer, bits and pieces from dramas, comedies and travelogues have been thrown in as well as "salutes" to Paris, composers, Tracy and Hepburn and, curiously, Frank Sinatra.

The few pleasures are some Marx Brothers and Abbott and Costello routines, George Gutzky dancing his way up a neon stairway in "An American in Paris" and Jimmy Durante doing "Inka, Dinka, Doo."

The hodge-podge of film clips and the limp narration, however, puts "That's Entertainment, Part II" in a class with one of those "ABC Wide World of Entertainment" specials — and that's not entertainment.

—Richard Schoenholtz