

# Humanities search suspended Red to be dean until July '80

By Steve Nussbaum

The search for a Dean of Humanities has been suspended and Acting Dean Virginia Red will assume the position for a year beginning August 1st. The move, announced last week by President Marshak, will not affect the on-going search for a new Dean for the School of Education or the impending appointment of a Dean of the School for Biomedical Education.

President Marshak explained to a meeting of the faculty senate on the 15th that the humanities search committee was suspended because its recommendations would not be forthcoming and that in the best interests of the college he would allow his successor in September to make his or her own choice.

Because its recommendation is expected in late spring the search committee charged with finding a new dean for the School of Education, after consultation with Marshak and Provost Alice Chandler, decided to continue its quest. According to committee member Prof. Richard Durnin (education), they expected that by the time their work was completed, the recommendations could be submitted to Marshak's successor, whom the Board of Higher Education is expected to name before the end of the semester. "We're taking a chance" confessed Prof. Durnin.

Prof. Brooks Wright (English) said that he had expected the committee to be suspended after hearing the news of Marshak's resignation. "It was a kind of mutual decision," said Wright of

the unique and unprecedented arrangement agreed upon in meetings between himself, Marshak and the provost. "It was an agreement that we had to have some stop-gap measure for a period of a year" he said.

Red will continue as acting dean until July 31st, when she will become Dean of Humanities for the period of one year. At this point, Marshak's successor will either appoint a new search committee or re-activate the present one, consisting of five professors, one administrator and a student in the division. When her "term appointment" begins on August 1st, Red will be the dean of humanities, although nothing will be taken away from or added to her present responsibilities.

Virginia Red, who chaired the

music department until Theodore Gross was pressured out of deanship last May, described her position as "what you'd call a term appointment as opposed to a terminal appointment." She felt the continuation of the present leadership would lift the humanities division out of its "state of flux" and return stability to it.

"I feel the element of continuity is the most essential one. When you are temporary, people look at you as some kind of stop-gap measure," she concluded.

While the humanities search had attracted 38 applications and 3 nominations on the basis of a single ad in the New York "Times" that ran one week, not one application or nomination had been received from within the



President Marshak, who announced the appointment of Virginia Red as Dean.

College. Wright reported that all candidates would be notified of the situation and their applications would be kept on hand for use by the next committee. He also revealed that Red had yet to apply.

"When a new president comes in, the top level administrators are like a cabinet; they all hand in their resignations," he said. "No outsider is going to accept a job

knowing that in a year the job would be up for grabs anyway."

When asked to comment on her aspirations for the permanent appointment to the deanship, Red replied: "I feel very strongly that I'd like to see in the office the person who would be best qualified to deal with it. I feel we're at such a critical spot now that the best person should be in this office."

## NEWS DEX

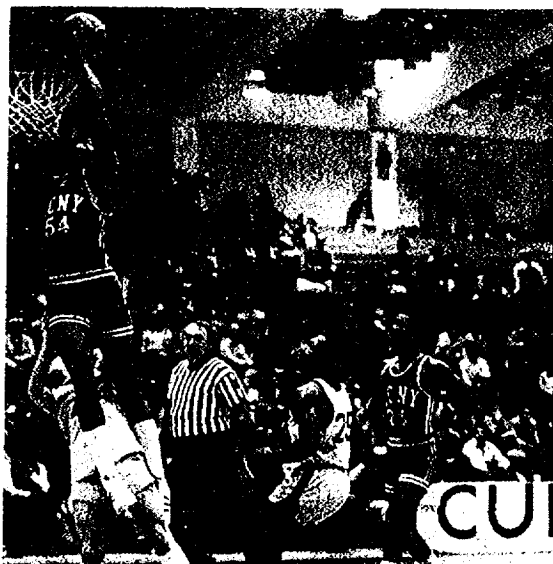


Photo by Andrew Kaplan

Bloodhounds back down as team captain Dudley Biggs dunks for two, tying the score at 14

An Evening to remember with Quentin Crisp... see page 5

It's swingtime: Dexter Gordon and Wardel Gray reviewed... see page 3

The Coach with the Six Insides: James Joyce set to music... see page 3

Cheerleaders tailed... see page 7

Fencers: Shishkebabed again!... see page 7

# Cooperative ed. program Guides students to careers

By Nick Katehis

Tired of taking the same old courses semester after semester? Feel like you'd like to get some practical experience in your field? Then Cooperative Education may be for you.

The Cooperative Education program, run out of an office at Shepard 205, is a unique plan which integrates theoretical classroom instruction with actual work experience. This is accomplished by having students alternate specific periods of college attendance with specific periods of employment in jobs related to their academic studies and career interests.

"Cooperative Education will give a student a chance to find out if this is really the field he wants," said Mary Anne Harris, Higher Education Office intern. "and a student will never know about it unless he experiences it"

Some 30 students are working this semester through Co-op, and their working assignments range from employment at the Department of Health, Education and Welfare to employment at IBM.

"A student needs only a 2.00 G.P.A. index and at least 30 credits to be eligible to apply for a Co-op Job," explained Harris. "They also need a commitment to work at least two non-consecutive semesters." The only disadvantage to the program is that it will delay a student's graduation by one year.

Begun in 1971, the program works to "help students select an appropriate placement based on student's interest and his career objectives," according to Harris.

Some College students in the program have worked as engineering aides, financial aides,

assistant editors, newspaper sports assistants, job developers, affirmative action trainees, rehabilitation aides, and computer program trainees.

In a letter to the program's director, the Director of Industrial Relations at Ford Aerospace and Communication Corporation said, "The Co-Op students I have had were excellent and really produced results for our corporation. They performed very well on the job and I look forward to employing additional students next year."

"The Co-Op program will enforce classroom instruction," said Rita Leigner, Assistant Director for Experiential Education. "The student will bring new ideas and techniques to the classroom that may be employed by students or by the faculty."

Jacqui Miller, a communications Major who worked for the Social Security Administration, remembers her experiences fondly. "Job helped me to deal with different people and

their problems," she said. "But it took me a long time to adjust to the job."

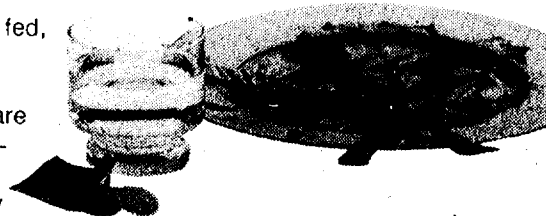
Michael North, a computer science major, worked last semester for NASA. "It was one of the best experiences I've had," said North. "Living outside of New York City was great, and the job gave me a better knowledge of the fundamentals of computer science."

Thirty students will be nominated for the Federal Summer Intern Program by the Co-Op office before the end of the spring term. Interested students should apply in Shepard 205 before the March 2 deadline. They will work for different governmental agencies.

"Co-Op allows a student to make money and it gives him working experience in the real world before he gets his diploma," said Harris. Some students who have worked in the program have found they "had jobs waiting for them" with the employers they had worked for as interns. Students without experience are sometimes not so lucky.

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The following is a descriptive outline of the courses which will be offered.

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 Time: Mondays 8:45-10:00pm

**Philosophy of Mitzvot:** An analysis of selected mitzvot with particular emphasis on their philosophical and conceptual background.  
 Time: Thursdays 7:30-8:45pm

**Studies in Contemporary Halakha:** A survey of the application of Halakhic principles to the contemporary experience.  
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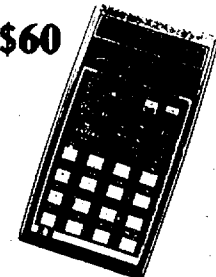
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# Please don't come back, Red Ryder

By Felicia Tedesco

"When You Coming Back Red Ryder?...Never."  
Let's hope not. Actually, there is no reason for him to come back, nor was there any reason for him to stay. At least not in the way the film presented itself to the viewer.

Directed by Milton Katselas, "When You Coming Back Red Ryder," is a film mixed with a multitude of accessories, dated accessories. Character development is minimal, and though there are glimpses of some real soul searching they are not enough to pull the whole film together. The major strength of the film is the expert casting and the superb acting of Peter Firth, Lee Grant and Stephanie Faracy. Marjoe Gortner also manages to convincingly portray his role as a vicious terrorist.

The year is 1968--Teddy (Marjoe Gortner), a Vietnam war veteran, is angry and twisted, though we don't know exactly why, and travels about with a hippie spaced out love child, Cheryl, (Candy Clark). Stephen "Red" Ryder, (Peter Firth) is a hitter whose dream is to cut out of a stifling pathetic town, yet he doesn't have the guts to do so. In addition, there is Angel, (Stephanie Faracy) a plump pitiful waitress who yearns for Red and lives for each morning when she gets to serve coffee to Lyle, (Pat Hingle) the owner of Benton's Diner and her secret admirer. The city-slicker stereotype is presented in the

characters of Clarisse and Richard Ethridge, (Lee Grant and Hal Linden,) classical violinist and business manager respectively. They are travelling en route to New Orleans for a concert, thus completing the cast of characters that come together at the roadside diner.

Although the overall feeling of the film is one of unresolved frustrations and anger, the lead up to the dramatic encounter at the diner is beautifully and skillfully directed. Each scene superficially presents the characters in coupled units, but more deeply exposed are the extremely emotional experiences felt by the characters individually. This is a prelude to what is about to occur in the diner--separate and distinct methods of humiliation.

The cameras make use of intense close-ups in the scenes leading up to the diner episode, zooming into the inner self worth that lies in each character. The film leads up to the diner scene, which is the dramatic climax, with mini-dramas played against B.B. King's *The Thrill is Gone*. Here, as in other areas of the film, music plays an integral role. Teddy and Cheryl drove across the border from Mexico

after a degrading encounter with customs. In a scene at a bowling alley, Red and Angel discuss where they are headed and what they want from life. A sexually charged scene in a hotel room leaves Richard and Clarisse totally vulnerable to what the next morning will bring.

The crux of the film takes place in the diner. Tensions rise and fall without specific reason. Teddy is in control of the six lives present. He plays upon and manipulates their emotions to almost a breaking point. The whys and wherefores of Red's identity as a hero, as well as Clarisse's self esteem as an independent woman are not clearly stated throughout the film. Instead these concepts are thrown at the viewer within the confines of the diner. There is too much dialogue and the scenes become confusing. The impact is weakened because of this.

The climax of the film occurs outside, in bright sunlight, amidst children playing in white sand. The action is slow motion, which adds a feeling of suspense even though the viewer knows exactly what is to occur. All in all, *When You Coming Back Red Ryder* is a film filled with power and strength, yet these forces do not come together as best they can.



A dramatic moment in "When You Comin' Back, Red, Ryder" with Marjoe Gortner and Lee Grant.

## Finnegan's Wake With mime & music

By Bridget Rowan

Finnegan's Wake may well be the great unread classic of our time. The novel is the dream of Humphrey C. Earwicker, whose personal obsessions recapitulate the myth of the Fall and redemption of mankind. Joyce's allusive language and the dream-like absence of logic have led the bewildered to call Finnegan's Wake a "triumph of the unintelligible." If this complex prose work were translated into drama, could it possibly work? Or work well?

Jean Erdman's comedy, "The Coach with the Six Insides," a pastiche of acting, miming and dancing characters from Finnegan's Wake, is an attempt at that translation. It succeeds only partially, as might be expected, but when it does, the dramatic experience is affecting and true to the spirit of Joyce.

Erdman, who received the 1962-63 Vernon Rice and Obie Awards for *The Coach*, has carefully selected scenes which reveal the underlying themes of Earwicker's dream: sex and sin; love and death; and the continuity of change.

The production by the Theater of the Open Eye has been imaginatively staged with Teiji Ito's music providing a witty

counterpoint to Erdman's choreography. The cast is a talented group, competently handling rapid shifts from pathos to burlesque. Caryl Coan is particularly effective in the "Paradox Lust" sequence, attempting to seduce Trueman Kelly, who, in true Irish fashion, remains oblivious to her intentions.

The major flaw of the play is found in the construction of the first act, which opens with (presumably) subconscious howling and unfolds a baffling series of scenes intended to represent the Fall and the entry of death into the world. Both actors and audience seemed uncomfortable during this act. The cast often mumbled lines and displayed mannerisms which, fortunately, disappeared in later acts. The audience grew restless and a significant number gave up after the first intermission and left.

This was unfortunate, since *The Coach* improves itself during the following acts, which interweave a light comedy of love with a darkening tragedy of death. *The Coach* scheduled to run from March 1st through April 1st at the Church of the Holy Trinity, repays the price of patience during the first act. It could serve as a pleasant vehicle of introduction to Joyce's mystifying, mythic dream world.

## Unique synthesis in The Hunt Dexter Gordon swings here

By Tom Grund

In 1947 Wardell Gray and Dexter Gordon got together with a few other musicians and had a jam session at a west coast Elk's Club. The session was recorded and put out as a 78. It was listened to with excitement by jazz musicians and beat writers throughout the U.S., as Gordon and Gray's unique synthesis of Lester Young and Charlie Parker was considered avant garde then and they were consequently not commercially recognized. Wardell Gray died in 1957 of a drug overdose, and musicians have been turning to old recordings for a chance to listen to his original saxophone playing. The recent recognition and popularity of Dexter Gordon has led to the reissue of the 1947 jam session.

The album is called *The Hunt* and is a wonderfully vital and energetic recording. This is one of Gray and Gordon's rare recordings together, and features a potpourri of the then budding jazz personalities. The highly stimulating-melodic imagination of the young Hampton Hawe shows why he was to become such a respected figure in later years.

Side one features Coleman Hawkins, "Disorder at the Border," a blues piece. It contains a melodically inventive solo by Sonny Criss on alto sax; always a delight to hear because of his pleasing tone quality. A solo by Dexter Gordon gets into a real groove, progresses into some forceful blowing and culminates in a technically dynamic conclusion.

But because this is a recording of a jam session the improvising sometimes gets out of hand. In "Cherokee," several players start to improvise at the same time during the theme which is somewhat chaotic and confusing. The young fleet fingered Barney Kessel on guitar turns the tide thankfully with a very happy jumping type of solo. His tone quality is a joy to hear throughout the album. Sonny Criss, on alto, successfully continues Kessel's groove with his characteristic ornamentations.

Following this piece is a dynamite example of tenor saxophonist Wardell Gray's fluid

style. In a highly swinging solo he displays how incredibly melodious he is. Gray's Lester Young roots are especially evident here, as is the influence of Charlie Parker. Dexter Gordon on tenor really "boots" the rhythm section around with his contribution. But some more jam session chaos follows which disrupts the piece somewhat.

"The Hunt" (which Jack Kerouac wrote about in his famous book, "On the Road") features a cooking Howard McGhee on trumpet and a more virulent Sonny Criss on alto sax. Wardell Gray plays some startling concluding parts to his exchanges with Dexter Gordon and the two are extremely refreshing and stimulating to listen to in their extended dialogue.

Gray and Gordon's playing are more controlled and inspired on other albums but their phrases in this reissue merit attention due to their melodiousness and maturity. While the young players on this album went on to mature in tone quality and ability to make

musical sentences, their work here is permeated with enthusiasm and swing.



"The Coach With the Six Insides", a musical adaptation of James Joyce's "Finnegan's Wake" playing at the Theater of the Open Eye.

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# Quentin Crisp opens with style

By Elinor Nauen

"Never try to keep up with the Joneses. Drag them down to your level--it's cheaper." It's best to live in just one room. Don't clean it up. "After four years the dirt doesn't get any worse."

"Live Alone. The continued propinquity of another human being cramps the style after a time unless that person is somebody you think you love. Then the burden becomes intolerable at once."

"An Evening with Quentin Crisp" is a stream of aphorisms and anecdotes by "one of England's stately homos," as he has called himself. He spends the first section of the program talking about "How to Have a Life Style," which is also the title of one of his books. He tells the story of a London woman who found a backless bra dress in a trashcan. Since she didn't live anywhere, she had to wait until dusk, when she started to try it on in a churchyard. This naturally drew a crowd, and the crowd naturally drew a policeman, who arrested her. When the magistrate asked in court what she thought she was doing, undressing like that in public, she replied, "What any woman would be doing at that hour. Changing for dinner." That's style, says Crisp.

What one has to do, he says, is "polish up your raw identity into something called a lifestyle, so that you can barter with the outside world for what you want. This polishing process makes your life so formal that by comparison the life of a Trappist monk is an orgy."

Style must be recognizable. Salvador Dali is important for his

"tuning fork" moustache as much as for his art. What good does it do Henry Moore for everyone to recognize his sculpture, if when he's dragged out on stage, everyone says, "Who's that?" Crisp got serious for a minute when someone challenged this, saying there must be as much satisfaction for an artist to know his work will be appreciated after

he's not around. Not so, said Mr. Crisp. It wasn't enough for Charles Dickens to be told people were weeping over his novels; he had to read them aloud to an audience and see for himself.

"An Evening with Quentin Crisp" is an entertaining one. He appears in a black velvet suit, a little ill at ease, often pulling on the cuffs of his shirt. His gestures are deliberate and broad, his accent of lovely "tired" elegance. Despite his claims of having no interest in art, he is quite obviously widely read and perceptive.

In the second half of the evening Mr. Crisp answers questions the audience has either written out or call from their seats. People were polite. There was only one risqué question (Have you ever slept with a woman? No.). The one time he laughed was at the question, "Will the Yankees win the World Series again?" He said, "I will never tell you I know something when I don't. I have no idea." This warm reception may not seem surprising, nor does his material or



Quentin Crisp, the legendary author of "The Naked Civil Servant", can be seen in his one-man show, "An Evening with Quentin Crisp", at the Players Theater.

appearance seem bizarre.

Times have caught up with Quentin Crisp. However, in the 1930's, when he first wore makeup, dyed hair, and "effeminate" clothes, the London public was not nearly so understanding. He was often attacked, verbally and physically, and it is rather astonishing he has survived at all. At one time it was daring even to be seen with him, and now he has even annoyed others, not with his wickedness, but with "my pomposity--my insistence on taking the blame for something on which judgment is no longer passed."

Far from being outrageous as he portrays himself in his autobiography "The Naked Civil Servant," he is endearing and even sweet. Another quote from his book might help to explain this; it certainly shows he has lived his own technique: "There is no such thing as being too like ourselves--no such thing as being too predictable. All that has changed since those days is that popularity is easier to achieve. It is no longer necessary to be loveable."

Quentin Crisp can be seen at the Players Theatre, 115 MacDougal St. on Fridays and Saturdays a documentary movie of "The Naked Civil Servant" starring John Hurt, is shown as well.



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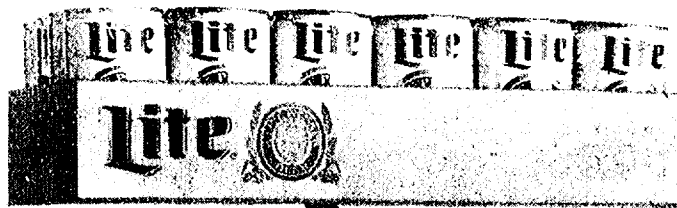
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Photo by Andrew Kaplan  
Cheerleaders inspire Beaver victory Wednesday night.

## Cheerleaders "rock"

By Ted DeLeon

If someone had told you last September that at the start of this CUNY Basketball Tournament the Beavers would be the underdogs, you might have suspected you were speaking to an escaped mental patient. But it has happened, breaking the College's tradition of domination in the CUNY's. While the College has lost some traditions, though, others have remained.

Like the cheerleaders. Readers who have seen these ladies in action know just how fantastic their routines are and will agree that they are really something special. At a recent game with Hunter College, the halftime audience jumped to its feet applauding as the cheerleaders were able to literally "rock the house," which is also the name of their newest floor cheer.

Donna Harris and JoAnn Hughes, the team spokeswomen, are also co-captains for the team. "Our main job is to motivate the crowd," says Harris. "I tell the girls to focus on one object, like the clock on the wall, because the cheers are very intense and involve a lot of different beats so everything has to be on time."

What would motivate a girl to become a cheerleader? Explains Harris, "The girls really enjoy the game and once they saw how good our cheering squad was they stayed. Van and Sharon were always on the side checking us out

but we kind of pulled them in." The squad is composed mostly of freshman who had no experience before last September, but they never show it when they perform. Laura Bentley, Shawn Durden, Diane Clifton, Evangeline (Van)Greene, Sharon Gordon, Celeste Hill, Dorna Jackson, and Lois Johnson are majoring in such varied things as Special Education and Computer Science, but when they get out on the floor to cheer on the Beavers, they are all cheerleaders. The cheerleaders are managed by Shirley Lawrence, a senior and former cheerleader.

"When you see that the crowd is with you, it pushes you on," explains Hughes. "We want to show them that we are the best. The crowd helps psyche us up, too. People will walk up to one of us on the street and say, hey, don't you cheer for City College?"

"The cheers are definitely what motivates us," said Harris. "Cheering gets in to your blood. We can be sitting in the locker or on the subway and just start doing cheers. Even in McDonalds."

Another motivating force for the girls, they say, is the rivalry among cheering squads from different colleges, which is equal in intensity to the rivalry between the basketball teams.

The girls have a positive effect

on the morale of the players. "I feel the things that we do really helps the team," said Harris. "Some of the guys told us that they wished we could have come along on their road games because they missed having us cheer them on. We can't win the games for them, but at least we can lend them our support and let them know that we believe in them."

But a cheerleader's life is not always a bed of roses. The girls say they have three major problems: a lack of money, a lack of student participation from all ethnic groups at the College and a general lack of recognition.

But the latter may be remedied this week, during the first annual CUNY Cheerleading competition. The girls will be judged on a three minute sideline cheer, a five minute floor cheer and a special performance consisting of either dancing, singing or acting. On the final day of the tournament, each squad will be asked to perform another floor cheer during halftime.

This will be the College's first entrance into a Cheerleading competition, and the girls say they are really looking forward to a win. The competition will be heightened by the reappearance of the Mystery Beaver. Drop by the tournament and see if you can guess who she is.

## Duelists sliced at Barnard - Blame bad schedule, work outs

By Charles Bueso

The Women's Fencing Team, competed this Tuesday against a more experienced, better recruited Barnard team, which at the time spotted a 9-1 record. The results were as expected, with City losing the meet 12-4.

With no chance to work out over the weekend, and the snowstorm cancelling a special Monday workout, the team went into the Barnard meet very underprepared. "The opponents have an advantage over us," said Theodore Pavlakos, the team's first year coach. Many of them started their season earlier than us, so they have more experience by now. We have all our bouts

squeezed in a short period of time, so we have little, if no time, to go over mistakes. It's really bad scheduling for us, since we're a young team." Coach Pavlakos may have due right to complain, for one look at the athletic schedule will prove his point.

The women fencer's had their season on Feb. 3rd with a 10 to 6 loss to Baruch College. They later split a triangular meet on Feb. 14th, losing to Hofstra but beating rival Hunter College 11 to 5. They then lost a tough match to Brooklyn College 9 to 7, on Feb. 16th. That match was especially tough seeing that they had just come off that long triangular meet two days before.

Another sentiment being

voiced by the team had to do with the caliber of the Barnard team. "You have to understand, that we're not going to do that well when they (Barnard) are getting paid to fence," explained team captain Kathy Kennedy, evidently referring to scholarships that go out for the recruitment of fencers. In the light of this, and City's inexperience, the outcome of the meet seemed inevitable.

Still in all, the team did an impressive job. Veteran fencer Mary Wedgeworth scored three victories out of four bouts, including a 5 to 2 upset over Barnard's Yulkowski. Also scoring a victory for the Beavers was rookie-alternate fencer Debbie Irizarry, a freshman who first got into fencing here at City College.

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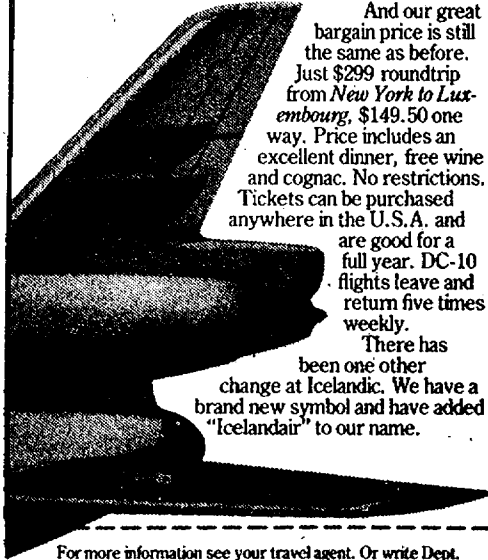
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# Dunkin Dozen wins in opener; Bloodhounds upset 40-37

By Kim Johnson

The 1978-79 City University Basketball Championships are here. On Wednesday, February 22nd the Men's Varsity Basketball Team took on the Bloodhounds of John Jay College in the quarter final game. The cheerleaders predicted it, chanting "We will rock the house." The Beavers made a reality. In the do or die situation City defeated John Jay 40-37, before a crowd of 2,100 in the Nat Holman gymnasium.

The Beavers (4-5 in CUNY competition) had been intimidated by the Bloodhounds (7-2 in university contests) earlier in the season, 60-42. But as Beaver Phillip Morris put it, "We had a bad season (4-18) but this is different, and we are ready to do it." And ready they were.

Clinton Holman broke the Beavers out on top 2-0. The Bloodhounds finally tied the game at two all after finding City's defense hard to penetrate. With 14:00 left John Jay took a 6-4 lead. Then all hell broke loose. With 13:25 remaining on the clock, coach Floyd (The Chief) Layne drew his second career technical foul. Layne exploded over an offensive foul called against Dudley Biggs.

"I was just out there doing a job, said Layne after the game. When I question a call I make sure that I have a legitimate argument."

Soon after this the John Jay coach shouted to the refs, "don't let Layne change the game." This outburst was a result of a foul given to a player on the John Jay team which sent Roger (The Horse) Bradley to the line. With 6:23 remaining to the half, the Hounds had it 14-12. A minute later Dudley Biggs drove down court and slam dunked two

points, which tied the game at 14 all. Or so it seemed.

Unfortunately, Biggs held on to the rim of the basket and was given a technical foul. But at the same time, a John Jay defender had fouled Biggs. The John Jay coach set out to argue the call, and moments later he was reprimanded, ordered to his bench and charged with a tech foul for being on the court.

Pressing matters further at the top of his lungs, Fox accused a Beaver of "throwing elbows." "I didn't see it," responded the ref. After all of the tech fouls were shot the Beavers led, 16-15.

#### A Halftime Lead

By halftime City led 22-17, thanks to good defensive plays. Their zone defense held off major attacks by John Jay. Calvin Jenkins and Clinton Holman dominated the boards, not allowing the Bloodhounds the second shot. The Basketeam's lead would have been larger, but the Beavers had a cold shooting hand.

Many lay-ups and outside shots just rolled off the rim. "I missed a lot of shots that I usually make" admitted Biggs.

The second half was again highlighted by timely defensive plays by the Beavers.

The offense for John Jay had problems: Their shots went every which way but in. The Beavers, still hampered by near hit shots, missed many opportunities to blow the game wide open. Despite this, with 10:00 on the clock City led, 28-22.

The Bloodhounds were not without chances to catch up. 0:54 on the clock, Atkinson on the

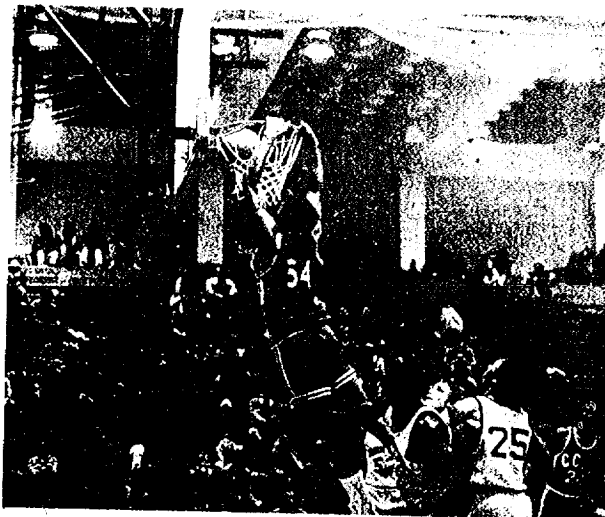


Photo by Andrew Kaplan

John Jay defenders freeze in amazement as Dudley Biggs slam dunks again.

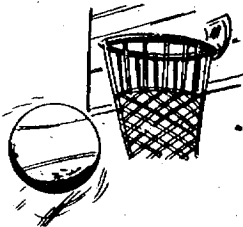
foul line shooting two, missed both shots. John Jay's momentum faded as the clock wound down. But their efforts were to no avail—numerous fouls called against them. Beaver Phillip Morris went to the foul line twice

within 3 seconds of play. With 10 seconds ticking down, and the crowd on their feet John Jay earned 2 more points to make the final score 40-37 CITY. The Beavers face their next opponents tonight at 8 p.m. in the semifinals, also in the Holman gym.

Chocolate cake and sighs of relief. The sighs of relief came from many fans and from some players. The chocolate cake was for Layne—for not only was his team victorious but it was also his birthday. Winning the game had to be the kindest cut of all.

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