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Student Activity Fee

Officials may push for \$25 increase

By Steve Nussbaum

High administration officials are expected to attempt to increase the student activity fee, possibly by as much as \$25 a year for most students, to insure that Finley Student Center will continue to provide present levels of service as it faces steadily rising costs and plummeting income.

The center, which has been making up for lost income since the 1976-77 academic year by using a surplus built up over the previous decade, has been running up an annual deficit of over \$50,000 for the past 3 years.

Several top administrators voiced concern over the dilemma and agreed that the fee should be increased in the fall by an as-yet undetermined amount, without first having the proposal approved by the students.

It is their hope to have President Marshak call for the rise before he leaves in August, since they felt that it would be an undue burden to saddle his successor with, "I think Bob's (Marshak) in a unique position. It can't hurt him to increase fees," said one administrator.

"I don't know what the hell to do," said another administrator, adding "We've got a quarter of a million dollar problem."

While administrators directly responsible for the operation of the center—Dean Edmond Sarfaty (Finley Center) and Vice Provost for Student Affairs Ann Rees—have said that they anticipated the dilemma as far back as 1975. Bureaucratic lethargy, notably on the part of the Student Services Corporation, which is charged with overseeing the operation of the Center, prevented them from taking action.

It has also forced the Intercollegiate Athletic Program, caught in a similar bind, to seek increased funding on its

own by circulating petitions to raise the fee an additional four dollars, increasing the amount they receive to \$9 from \$5.

In a memo to the Corporation from Rees, she outlines the impact of a increase in the fee of \$12.50 a semester on the student's ability to meet tuition costs. By assuming a tuition increase that would equalize the amount that lower and upper division students pay as all but certain, she demonstrates that the increased fee would be entirely covered by the higher financial aid that would be forthcoming in that case. The \$12.50 figure was computed by Guzman, and would have been split between the Center and the intercollegiate athletic program.

The 1975-76 academic year was the last in which the Center was able to register a surplus from the \$13 earmarked for it from the \$27.50 fee. The surplus, which had been steadily mounting since the last time funding to the Center was increased in 1965, will be depleted by the 1980-81 academic year if income is not increased.

Rees sighted three causes that have developed into a dilemma that she termed as being "very serious." The first and foremost was that the planned move into the North Academic Center, originally planned for last year and now predicted by Campus Planning Director, William Farrell to take place in 1981. When this does occur, the Center's expenses will drop dramatically as the College will assume most of its maintenance costs.

The second was a decrease in the income from the fee caused by the imposition of tuition. The cost of running the center remained essentially the same, even though the student body had shrunk significantly.

Lastly, she sighted spiralling costs due to inflation.

Rees indicated in an interview this past Tuesday that

raising the fee was the only viable alternative, although she declined to comment officially on whether or not any action in this direction has been made or would be forthcoming. "You can cut costs. You can raise income. That's all you can do," she said.

Attempts have been made by members of the Corporation to exhaust all other possibilities of increasing income to the Center before resorting to raising the fee. One proposal brought before a meeting of the Corporation this past Monday by its treasurer, Prof. Al Guzman (Mathematics) that would allow the Center to continue without a increase in its income, hinged on cuts in services and the repayment of a \$54,000 loan made by the Center to the College for completion of the South Athletic Field in 1974.

Student members of the Corporation feel that if the College were to pay off the loan, that a fee increase could be staved off, even though the Center would face this dilemma again in two years. "Student activity fees completed the field, and student activities don't take place on them," said Roger Rhoss, president of the Day Student Senate, who was echoed by Louis Morgan, a senator and Corporation member, who said, "this body ought to have \$54,000 worth of say-so over the field."

A letter was drafted by Sarfaty, to be sent to President Marshak, calling for repayment of the loan. No official actions were taken by the Corporation, as the required number of students were not present.

Evidently, the agreement struck out by the College and the Center did not consider the \$54,000 a loan, but a gift, with repayment only to occur if the Center had not moved into the NAC on time. "The \$54,000, contrary to what the students think, will not solve the problem," said Rees.

Athletics program seeks increased fee

By Steve Nussbaum

The Intercollegiate Athletics Department has begun a drive to boost the student activity fee to \$4. If it does not receive the increased income, according to its director, Richard Zerneck, it will be forced to cut its program, which includes all varsity sports teams and the intramural program, by "30 to 40 percent" in the 1980-81 academic year.

1,200 signatures must be collected by Monday evening to put the proposal on the ballot. If approved in the election, it will raise the contribution made by most students to the program from \$5 to \$9.

For the past two years the program has been running a deficit, making it up with a surplus acquired over the past decade.

The Faculty-Student Committee on Intercollegiate Athletics called for the action last year, but Zerneck chose to seek the increase in the fee through "the channels" of the administration. Last Thursday, the Committee re-affirmed this to Zerneck, who then waited until a meeting of the Student Services Corporation held this Monday to see if they would take action. When the Corporation made no moves in this direction, Zerneck was forced to have physical education students circulate petitions.

"It has been in their laps for a long time," said Zerneck. "We waited to the last moment to do this."

At its last two meetings, the Corporation has had before it proposals that would have brought the program the funding it needed. However, at both meetings, it was paralyzed into inaction since the required number of students did not attend.

In an interview this past Wednesday, Zerneck felt confident that the increase would be approved by the students. "It's one of the elements that contributes to a real college life here," he said. "I think it's the best four dollars the students will spend."

"I think sports has nothing to do with college," said one first semester freshmen majoring in special education. "I have nothing I want to do with student activities. Why should I have to pay?"



SPRING FEVER AT CCNY

photos by Wavel McNish

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opinions...comments

Chemist reads academic barometer

JERALD SALTZMAN

One of the major debates in academia these days pits the vocational and professional forces against those who advocate the liberal arts. The former group argues that a college education should prepare a student for the highly technical, specialized job opportunities that dominate the marketplace today. The liberal arts camp, on the other side, stresses that institutions of higher learning should prepare the future worker in a general, well balanced way to make the student aware of life's many roads.

Though both sides have valid arguments, I hope neither one wins. The topic of debate, you see, should be what subject should be taught to benefit students, not how students can be helped by a given subject. Regardless of a course's material, students should be stimulated to think about all possible answers. Regurgitating a professor's lecture of two weeks before is not an indication of what a student understands, nor will it prepare a student for employment's frustrations.

Let the following anecdote, written by a Physics professor, illustrate my point.

The Barometer Problem

Some time ago, I received a call from a colleague who asked if I would be the referee on the grading of an examination question. It seemed that he was about to give a student a zero for his answer to a

physics question, while the student claimed he should receive a perfect score and would do so if the system were not set up against him. The instructor and the student agreed to submit this to an impartial arbitrator, and I was selected.

I went to my colleague's office and read the examination question, which was: "Show how it is possible to determine the height of a tall building with the aid of a barometer."

The student's answer was: "take the barometer to the top of the building, attach a long rope to it, lower the barometer to the street, and then bring it up, measuring the length of the rope. The length of the rope is the height of the building."

Now this is a very interesting answer, but should the student get credit for it? I pointed out that the student really had a strong case for full credit, since he had answered the question completely and correctly. On the other hand, if full credit were given, it could well contribute to a high grade for the student in his physics course. A high grade is supposed to certify that the student knows some physics, but the answer to the question did not confirm this. With this in mind, I suggested that the student have another try at answering the question. I was not surprised that my colleague agreed to this; but I was surprised

that the student did.

Acting in terms of the agreement, I gave the student six minutes to answer the question, with the warning that the answer should show some knowledge of physics. I asked if he wanted to give up, since I had another class and he hadn't written anything after five minutes. He said no, he wasn't giving up. He had many answers to this problem; he was just thinking of the best one. I excused myself for interrupting him, and asked him to please go on. In the next minute, he dashed off his answer, which was:

"Take the barometer to the top of the building and lean over the edge of the roof. Drop the barometer, timing its fall with the aid of a stopwatch. Then using the formula $s = \frac{1}{2}at^2$, calculate the height of the building."

At this point, I asked my colleague if he would give up. He conceded and gave the student almost full credit. In leaving my colleague's office, I recalled that the student had said he had other answers to the problem, so I asked him what they were.

"Oh, yes," said the student, "there are many ways of getting the height of a tall building with the aid of a barometer. For example, you could take the barometer out on a sunny day and measure the height of the barometer, the length of its shadow,

and the length of the shadow of the building, and by the use of simple proportion, determine the height of the building."

"Fine," I said, "and the others?"

"Yes," said the student. "There is a very basic measurement method that you will like. In this method, you use the stairs. As you climb the stairs, you mark off the length of the barometer along the wall. You then count the number of marks, and this will give you the height of the building in barometer units, a very direct method."

"Of course, if you want a more sophisticated method, you can tie the barometer to the end of a string, swing it as a pendulum, and determine the value of "g" at the bottom and top of the building. From the difference between the two values of "g" the height of the building can, in principle, be calculated. "Finally," he concluded, "if you don't limit me to physics solution of this problem, there are many other answers; such as taking the barometer to the superintendent's door and knocking. When the superintendent answers, you speak as follows: "Dear Mr. Superintendent, here I have a very fine barometer. If you will tell me the height of the building, I will give you this barometer."

Jerald Saltzman is a former editor in chief of the Campus.

A tribute to Gordon Parks, Jr.

By Bonnie Goldman
Exactly one month ago today Gordon Parks, Jr., prominent filmmaker was killed in an airplane crash over Nairobi.

As part of the annual Harlem Renaissance Festival, The Art Department is presenting a film and art exhibition as a memorial on Thursday, May 10 and Friday, May 11.

Gordon Parks, Jr. grew up in Harlem, on Sugar Hill. Professor George Preston (Art) who is coordinating the tribute knew Parks, Jr. since childhood. He thus feels "especially attached to him" and is working hard to make the tribute something special.

Gordon Parks, Jr. made four

feature length Hollywood films -- Aaron Loves Angela, Three The Hard Way, Thomasine and Bushrod, and the blockbuster, Superfly. He was in Nairobi setting up an independent film company called "Panther" and working on one of five low-budget films for the Afro-American market when he was killed.

The art exhibition and film showings are a very personal tribute to Gordon Parks, Jr. The artists involved "all respect Gordon in some way and this is their tribute to Parks," Preston said. The exhibition will be held in Bittenweiser Gallery, Finley Center. The artist included are Mel Edwards, whose sculpture was previously exhibited in the

Whitney Museum, Ernest Critchlow, a former College professor, Edward Clark, John Pinderhughes, Adgar Cowans, Camille Billops, Valerie Maynard, Charles Mingus, Jr. as well as six other artists.

In addition to the art exhibition there will be a marathon showing of ten or more films on Thursday and 10 films on Friday. Gordon Parks, Jr. was the son of Gordon Parks, a Life still photographer and cinematographer who made, "The Learning Tree," a film about the blues singer, Leadbelly. "The Learning Tree" will be shown as well as all of Parks, Jr.'s films. Pierre Gaisseau, who was Parks, Jr. personal mentor is

contributing two films, "Cooks" filmed in Vietnam and "God is a Woman" filmed among the Cunha Indians of the Amazon. A room has not yet been allocated for the showings of the film. Further information will be available by May 10.

The tribute to Parks, Jr. is part of the Harlem Renaissance Festival which will be on May 10th and 11th as well. The Festival will encompass a wide range of events, according to Louis Morgan, Chairperson of the Harlem Renaissance Committee. On Thursday, a stage will be constructed in front of the new Davis Center. There will be speakers, Delois Blakely, Honorary Chairman of the

International Year of the Child, Ivan van Sertima, and Professor Leonard Jeffreys (Black Studies), as well as dancers, musicians.

In Finley a health mini-fair is planned as well as a workshop on tenant advocacy. In the J-1 on Thursday and J-3 on Friday between 6-8pm there will be a Political Action Workshop with Senator Carl McCally and Tom Boyland. The workshop will be hosted by Andrew Austin.

In the evening, tentatively scheduled in Finley's Ballroom a play by Titus Walker will be performed. The Harlem Boys Choir, The Abyssinian Baptist Church Choir, and Reverend Calvin Butts will be featured.



A scene from Newsfront

"Newsfront"

By Elinor Nauen
Newsfront was the "surprise hit" of the 1978 Cannes and New York Film Festivals. Praise for this Australian movie seems to me to be along the lines of the excessive encouragement given rather backward children who have for once come up with some less-than-dim idea. There are fine moments to the film, to be sure, but praise seems to be because no one expected the Australians to come up with anything at all.

Newsfront is a string of slow-paced vignettes mostly ending with someone flinging a "stuff it, matey" and striding off. The story involves Len (Bill Hunter) and Frank Maguire (Gerard Kennedy), two brothers who work for rival newsreel companies. Frank is involved with Amy McKenzie (Wendy Hughes) of Cinetone, the company for

which Len is cameraman. Chris Hewitt plays Chris Haywood, Len's devil-may-care assistant, who, at Len's insistence, does "the right thing" that is, marries the girl he sleeps with once and gets pregnant. Angela Punch received Australia's Best Supporting Actress award for her role as Len's dogmatically Catholic wife Fay.

While Amy is ambitious and talented, she is passed over for a deserved promotion when the head of Cinetone dies after editing a particularly sizzling newsreel about rabbits. She then takes up with Len, whose wife has thrown him out because he blasphemes and is pro-Labor, and because Frank has gone off to America. He eventually comes back with a crude and ignorant American "personal assistant" who he quickly replaces with Amy.

The action covers the years from 1948, heyday of the newsreel, to 1956, when television is about to make the newsreel obsolete. The theatre that had all along shown Cinetone's films now advertises a Bridgette Bardot movie. Cinetone and its rival combine in an attempt to survive. Len films a bloody fight at the water polo game of the Melbourne Olympics between Russia and just-invaded Hungary, then turns down a \$50,000 offer to use the film for anti-Communist propaganda, saying "stuff it" and striding away.

Actual period news footage is interspersed with the story line. These are the most gripping sections, Chico Marx, the conquistadors of Everest, Richard Nixon flashing the peace sign to a welcoming Australian crowd. These parts are well-integrated into the contemporary movie, although a non-Australian audience at times may lack points of reference as to significance.

Seemingly at random, the film alternates between black and white and color, lovely color though, like hand-tinted photographs or old animated cartoons, no dayglo harshness.

As a drama or love story or a vision of what director Phillip Noyce calls a return to a more conservative era "where you stick to the old days' principles," Newsfront is inadequate. As an opportunity to see some old news photography probably unavailable elsewhere, the film is fun.

A rock musical about Vietnam?

By Felicia Tedesco
War musicals bring to mind images of the Andrew Sisters - wonderful dance sequences and enchanting melodies. That was in the era of World War II where the smell of victory was in everybody's nose. The energy was at such an explosive high that people actually got off on the concept of war. There was a purpose, a cause, a kind of war fever. But this energy level went into reverse with the Vietnam War. There was no reason for any exuberance or vitality to be expelled. The mood was set at a high level of anger and hostility. A musical about Vietnam was not on the agenda to be produced. That is until now.

Dispatches, a rock-war musical adapted from Michael Herr's book, adapted, composed and directed by Elizabeth Swados (who also wrote Runaways) is the first attempt made at portraying the Vietnam War as a musical revue. A difficult task at that and even more difficult to make it come off smoothly and successfully.

Dispatches is made up of twenty one separate vignettes, which relate to various aspects of the concept of war. Interspersed between the music, which consists of disco, latin, rock, country and gospel, the cast presents a barrage of one-liners. It was unmoving to say the least, not only due to the inaudibility of the actors and actresses words, but also the lack of any understanding of what was trying to be conveyed.

It's not that the characters were weak. Not in the least. They all possessed a strenght brought out in the way they spoke and moved. The performers, each individually showed off their presence, separate from the theme of the play.

The theme of the play - was another sore spot. There was no continuity between each segment. Every number appeared to be thrown together and the lyrics didn't flow. Each skit was a conglomeration of screams, moans, poor musical arrangements and excessive jumping and shaking. The performers though, seemed to be thoroughly enjoying themselves. They danced and sang with such fervor that the stage shook. But unfortunately the

audience does not share in this display of emotion.

There is no intermission, which makes the evening all the more tedious. Viewers, including me, continually checked the program to see how many more segments were left - when would it be over?

All in all the only positive

element throughout the entire evening was my guest and the combined aromas of coffee and lilac flowers that filled our table. The Vietnam War is a hard topic to convert into a rock musical.

Dispatches is currently playing at The Public Theatre Cabaret in the Martinson Hall, 425 Lafayette St. 677-1750 for show times.



David Schechter and cast in Dispatches

MUSIC

Roxy Music: A meal for your mind



Bryan Ferry

By Marty Martinez
Take one part Velvet Underground and 2 parts hard working drummer add a shot of Nat King Cole with a dash of Anthony Newley shake and pour over one hell of a guitar player, add keyboard and sax flavoring till well garnished and you have a fine meal for your mind. The sixth studio album from Roxy Music.

Roxy Music has street chic as well as a sensitive and intimate quality. They touch all bases. They have the ability to bring you to the brink of musical ecstasy and either throw you into the middle of it or let you hang by a strand, micro-seconds away from hating it or loving it.

Lead by the vocal power of Bryan Ferry, Roxy Music churns up a musical brew that borders on fantasy but encompasses everyday reality. Ferry, almost manical in his delivery of the bands material, comes across as the Ronald Coleman of the vampire set. His voice carries pain he has felt but steadys under the promise of a

new day.

Out of the ten songs on the new album, eight deal with failed romance while the other two, Trash (one of the best cuts with stinging guitar) and haunting electronics break) is a statement of teen lust rejected, and 'Manifesto' which is Ferry's outline of his romantic future. Andy Mackay's sax and Phil Manzanera's meaty guitar bring surrealistic overtones to these songs.

But the focal point of the album and for that matter the band is Ferry. Live and on record is the crux of the matter. In a recent performance dressed in a red leather suit, Ferry proved that a three year lay off didn't leave him dry. He pulled the band through 15 of their best songs. A genuine showman and artist, he breathes the smokey, cluttered essence of life into his songs and exhales tales of truth and love.

Musically the album has your standard Roxy traits. Dense drumming provided by Paul Thomson, the standard guest

bassist Gary VIX Tibbs whose use of rock/funk ala Stanley Clarke fits nicely into the Roxy Groove and Phil Manzanera's most excellent guitar work. But as I have said before the mainstay of Roxy is Bryan Ferry, to whom the title goes to good or bad.

Roxy Music was never a chart buster. They are and most likely always will be a critics and cult band. One hopes that good works continue coming from this quintet. Ferry promised, in a recent interview, that Roxy No. 7 is in the works.

For all you first timers I would recommend any of the past works by this band, but in particular the first album and the fifth; in addition to this one.

Whenever I hear this band or see them live I can't help but wonder how long can this go on? How long can they continue at this pace? It almost burnt Ferry and crew three years ago. And judging from this new album they are still putting their emotions on the line. And still putting their lives into it. How long before the public notices them?

Finally a sweet lovely group: The Roches

By Steve Nussbaum

Man does not live by hard rock and disco alone. Stun guitar and the 2-4 beat pervade the brain until the inside of your head feels as though its been lined with sheet metal, and someone has set a superball to bouncing against it.

You want to relax-to study or read-without the reverberations of trap drumming vibrating the pages of your book, so you search through the cantaloupe crate you keep your LP's in, and you can't come up with anything really mellow. You thumb through years of record collecting, seeing a succession of works from the Beatles, The Who, The Rolling Stones and those contemporary rave faves: Fleetwood Mac (someone tried to convince me they were mellow enough to study to. So is a pneumatic drill.) Boston, Foreigner, Foghat, Firefall, Fotomaker, Supertramp (what rock rolled over to expose them?) Village People and Meatloaf. Suddenly: A revelation! You never bought anything that was "mellow" because they always bored you. Well, maybe you bought "Steely Dan's Greatest Hits," but the others, like Kenny Loggins or Laura Nyro, never delivered the energy and excitement you sought from your music.

The debut LP from, The Roches, is a work of art-sweet, pretty and as pleasant as a sunny spring day. These three New Jersey sisters are more witty, honest and sincere, with clean and sparse melodies, than any other comparable performers.

The sister's voices trace harmonies and melodies that only sisters could, with their vocal similarities, producing a sound, that against percussion-less back-up, could be considered music in itself. They can reach high notes without sounding like Minnie Mouse, and they can reach guttural lows that are appealing as well as functional, bringing to life the emotions and images that fill the album. This is framed in an "audio-verite" production by acclaimed avant-garde rock musician Robert Fripp (of King Crimson fame), who adds some guitar and something synthesized he terms "fripperies." This opens up the work to the roving ear, meeting it with a smooth, natural and unencumbered sound, that brings to mind sitting beneath a tree, listening to them sing while sister Maggie strums her lone guitar.

By virtue of being clever and versatile lyricists, and their remarkable ability to use inflection in their singing, The Roches are able to paint unusually vivid images. The first song on the "B" side, "The Train," is one of the LP's high points. With words and music by Suzzy, (pronounced SUH-zee) it describes with touching honesty a ride on a "commuter train," pushed up against the window by a bloated traveller reading the N.Y. Post on a hot afternoon.

It is difficult to explain this album's low points, because even though "Quitting Time," "Damned Old Dog" and "Hammond Song" are not as brilliant as "We" or "The Married Man," they are consistent enough with the rest of the LP so that its mood is not disrupted.

Unique and witty is the introduction that The Roches have placed at the opening of the work and called "We." The girls simply tell you who they are and a little about themselves, like that two of them have been a singing group for ten years, and ask you to guess which two and what the other one did instead.

They briefly display some of the charming innocence that is exuded throughout the LP by confessing that sometimes their "voices give out, but not our ages or our phone numbers."

Equally as moving and enjoyable is a plea from Terre to "Mr. Sellack" for her job back. Accompanied by that sole acoustic guitar, her tale of leaving a flunky waitressing job to, seek out fortune before it was her time, only to return, having sadly decided that:

Waiting tables ain't that bad

*Since I've seen you last, I've waited
for some things you would not believe*

To come true

Give me a broom and I'll sweep my way to heaven

Give me a job;

You name it

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Hearing the emotions come through in their music makes The Roches a unique and exciting alternative. Their work is filled with a kind of potency that only until now (I) associated with loud, angry and raucous artists like The Who, The Clash or, on what is often mistakenly identified as a more mellow level, CSN&Y and Joni Mitchell. It is the painful honesty that gives the Roches the kind of realism and feeling that make their music seem fulfilling. Their music is so unlike the empty beats and frozen rhythms of disco that make commercial rock sound like McDonald's for your ears.



The Roches, Maggie, Terre and Suzzy



Wire transmits punk, horror and exciting music

By Steve Nussbaum

Before it was called "punk," rock critics termed it minimalist, and now the music Wire plays is described as "new wave."

No one knows what Wire themselves would call their style of avant-garde rock and roll, since Capitol-Harvest-EMI stopped distributing their records in the U.S. after their debut effort, "Pink Flag," sold only 1,800 copies on these shores.

The most striking characteristic of this British foursome's first musical foray on vinyl is not the deliberate distortion or their use of frozen rhythms, but that there are twenty-one songs, ranging from a brief 26 seconds ("Field Day for the Sundays") to 3 minutes and 55 seconds ("Strange"). Even the cryptic lyrics and the warning of obscene language printed on the album sleeve seemed tame compared to the rush of songs.

Wire does not use this brevity the same way as the Ramones—even though their delivery often carries the same breakneck pace—but uses it to shock the listener. "Pink Flag" often becomes a frighteningly fast musical

tour through Wire's own peculiar view of reality. Their lyrics, like their music, is often fragmented, starting and stopping out of nowhere.

The music on "Pink Flag" is fast with rushing rhythms that drive the listener to the album's end which is capped by the screaming frenzy of the title track. The side fades on the note of the band's morbid chants, "How many dead or alive in 1955?"

The pace is broken up with tracks like the grotesque ballad "Mannequin."

And the empty promise of "Brazil:" "It's true darling. I'll walk you home. I'll be your date forever."

Wire's message seems to come into focus on their equally mysterious second L.P., available only as an import on Harvest, *Chairs Missing*.

Hearing it makes one feel as if the only chair missing is the one that Wire pulled from beneath the listener. Gone is the distortion, and welcome is producer Mike Thorne on keyboards, providing an eerie sound that has brought their once unencumbered music a fuller sound.

Wire often pays too much attention to openings on "Chairs Missing," with the result detracting from the

effect that brevity had on their earlier material. Ditties like "Heartbeat" and "Being Sucked In" could have easily been shortened a few moments to give the L.P.'s "A" side a tighter sound. The obsession with openings is not without benefit though, as can be heard on "Practice Makes Perfect," the end of which segues perfectly into "French Film Blurred."

The clearer and richer sound found on "Chairs Missing" reflects stronger material coming mostly from lead vocalist Colin Newman and bassist Lewis, occasionally joined by guitarist B.C. Gilbert. The refined production for this album took from them what once made them sound like music for a Hitchcock film, but Wire can still succeed in scaring the listener as in "Practice Makes Perfect."

With distorted rhythms, twenty six second songs, overpowering bass and bizarre keyboards, Wire's unique approach to rock and roll puts them in the forefront of avant-garde. Recognition has been slight so far, with the rock press praising them all the way, but if they continue in this direction they are sure to find a larger audience.

IN BRIEF

Spring Poetry Festival

Today between 10:30 and 4 p.m. in Finley Ballroom FPA, the English Department, and the Division of humanities will present their poetry. At 12:30 June Jordan, the well known poet, will present awards to the winning High School poets (chosen from 200 citywide contestant). From then on there will be a marathon poetry reading featuring College professors, alumni and guest poets.

DCPA Dance

Works by Jill Becker, Buzz Miller, Walter Raines, Mariko Sanjo, and Clay Tagliarero will be performed by DCPA's students on two successive evenings, Tonight at 7:30 and Saturday, May 5 at 7:30 in Shepard's Great Hall. Admission is free.

Folk Concert

Monday, May 7 at 3 pm the Music Department will sponsor a folk concert by the Common Ground in Shepard 200.

International Cultural Festival

On Thursday, May 10 the annual international cultural festival will be held. The program will include dance, fashion, music, theater, and food from the Caribbean, Russia, Israel, Haiti, Africa, and Italy. Events will be held from 12-2 p.m. in the quadrangle facing Shepard Hall and from 2-5:30 in the quadrangle behind Finley Center.

Cultural Exchange

CCNY students for cultural exchange will present a pictorial travelog and an exhibition of artifacts from Cuba. The show will be held on Thursday, May 10 in the Trophy Room, Finley Center. The Program will probably last the whole day.

Women Writers

The Interdisciplinary CUNY Forum on American Women in the Arts: A Dialectic Between Public and Private Spaces will be held in the auditorium of the CUNY Graduate Center, 33 West 42nd Street. The second of four programs will be held on Monday, May 7 at 7:30 p.m. and will feature Elizabeth Hardwick, writer and advisory editor for *The New York Review of Books*, and Rosalyn Drexler, novelist and dramatist. The topic of their discussion will be "Women Writers". The May 14th session will be devoted to "Women in the Theatre" and will include dramatist Maria Irene Frones and performance artist Carolee Schneemann. Admission is free.

Video and TV Documentary Festival

Global Village, 454 Broome Street, will be presenting an expanded documentary festival today, Saturday May 5, Sunday, May 6 and during the following two weekends. They have chosen from nearly 150 pieces of work submitted works from independents, media groups and TV stations from all over the country. A schedule may be obtained by calling 966-7526. The program begins at 8 p.m. each evening and features at least 4 works per evening. Admission \$2.00.

Michaelangelo and His World

A rare and wonderful exhibition of Michelangelo and Renaissance drawings and documents opened on April 26th at the Pierpont Morgan Library, 29 East 36th Street. The exhibition will remain on view through July 28th. The forty one drawings of Michelangelo which are a must to see are on loan from the British Museum.

The Yuppies

Believe it or not the Yuppies are still around. They are sponsoring a concert in Central Park at noon Saturday, May 5 and Sunday, May 6. It is called Rock against Racism and will feature such famous groups as, David Peel & Death, the Senders, the Invaders, Panic Squad, The Scruffs, the Heat, Joy Ryder & Avis Davis plus nine or ten other groups. Its free and its in the Bandshell in Sheep's Meadow Area. If nothing else it should be an experience.

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GENERAL ELECTIONS

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DAY STUDENT SENATE
will be held on
MAY 14 - 18, 1979

The Positions Are:

- President**
- Executive - Vice President**
- University Affairs - Vice President**
- Community Affairs - Vice President**
- Campus Affairs - Vice President**
- Educational Affairs - Vice President**
- TREASURER**

- 1 - Architecture Senator**
- 2 - Education Senators**
- 5 - Engineering Senators**
- 4 - Humanities Senators**
- 2 - Nursing Senators**
- 7 - Science Senators**
- 4 - Seek Senators**
- 5 - Social Science Senators**
- 2 - DISCIPLINE COMMITTEE REPRESENTATIVES**
- 1 - STUDENT OMBUDSMAN**

Petitions for candidates may be picked up in FINLEY STUDENT CENTER, room 119.

QUALIFICATIONS: That you must be a Day Undergraduate Student and have completed 12 credits or have served in the Day Student Senate for one year, or that you have been a member of a student organization for at least one year.

Note: If you are a Science Major you may VOTE ONLY for candidates in your department. The same goes for students in other departments who are running for positions or voting for candidates of their department.

VOTING MACHINES will be located in the FINLEY STUDENT CENTER, KLAPPER HALL, SHEPARD HALL, curry hall, STEINMAN HALL, the SCIENCE BUILDING and GOETHAL, from 10:00 a.m. until 8:00 p.m. - Monday through Friday.

DEADLINE FOR FILING PETITION
MAY 7, 1979

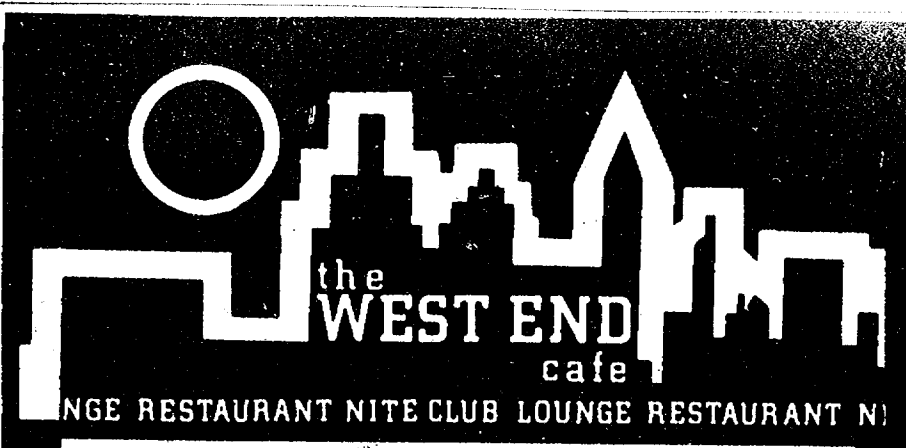
Thank you

The ELECTION COMMITTEE
for the City College

NOTICE

The following sites is a listing of all balloting locations by major/division.

Location	Students
Mott Steinman	SEEK only All Engineering only (Day, Evening, Grad.)
Klapper Curry Shepard	All Education (Day, Evening, Grad.) All Architecture (Day, Evening, Grad.) Day Nursing, Humanities, and Social Science. Students/All Evening Students.
Science Building	All Evening and Grads. Day Science Majors.
Wagner Harris Finley	Evening only Evening only Day Social Science, Humanities, All Evening
Goethals	Day Social Science and Humanities



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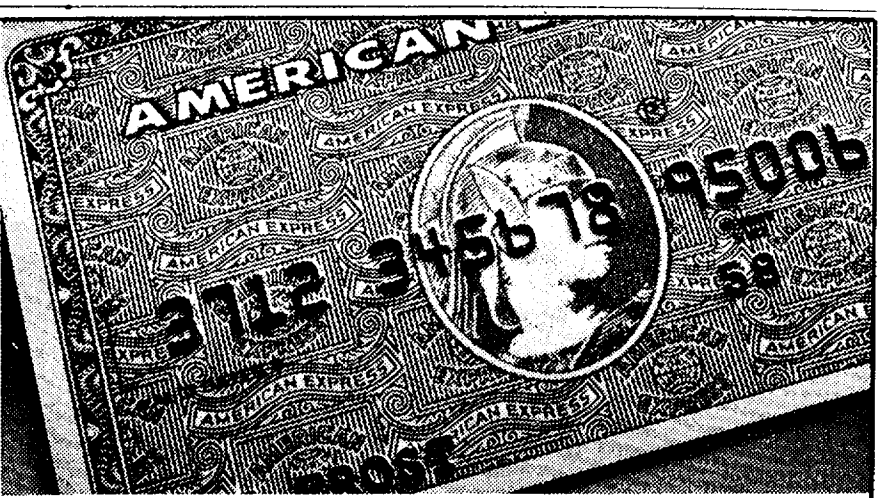


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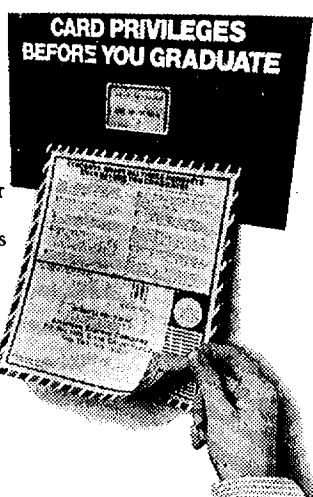


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NOTE
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Sports ups & downs

By Kim Johnson

The word was out. The men's tennis team predicted a terrific season. First place and a title were within their grasp. Now with eight matches left and tied for third place hopehopes are still high and the racquet squad is making their move up.

Tuesday, May 1st, the netmen served Hunter College a 7-2 loss. "Pratt Institute is in first place right now in our division," said coach Marvin Dent after the win. "We will play them this Saturday and we should come out on top and take the conference."

Top seeded Joe Liccardo had played phenomenal tennis and should go to the NCAA Dent said. He noted that he has a truly international team. "My number two player is from Italy, number three man is Ted Brooks from Cuba and in fourth spot from Jamaica, Fitz Bent.

Holding true to form like other teams at CCNY the netmen have their share of problems too.

"Our home courts are located on 171st and Riverside Drive," explained Ted DeLeon. "It's a long trip to the court. We have to walk six long blocks after getting off the bus, tred up a steep hill, run across two highways and jog through an underpass and down countless stairs which on the return we walk back up."

The next match for the tennis team is Friday, May 4 against LIU on the drive.

Lacrosse attempts

Oh, the woeful world of the Lacrosse Team. Sometimes spirit and energy just isn't enough. The competition they've faced have been overpowering.

First year coach, Barry Lucas is disappointed and hopes for a better season next year. "They have had better coaching, more talent and more participants."

Many shirked their duties by not showing up to practice and missing games. "At the beginning we had 18 guys," said member George Finnell. "Now we go in to a game with 10-12 players. When you give a guy a uniform you expect them to show."

Wednesday, May 2, the lacrosse team battled Keene College and were put in check 23-7. This defeated brings their record to 2-8. In the Knickerbocker conference the stickmen are 0-6.

"Half the teams we have faced are superior in talent and in experience. For the other half we were in the game but didn't play to our potential," added Finnell.

"The coach is doing a great job," said veteran goalie John Csandi. Lucas was handed a team with many inexperienced players, and only had a few weeks to train them where as their competition had played all year round and have an abundance of talent.

The stickmen will face in their last two games of the season Queens College, May 11th at 2:00 and finally York College, May 14th at 3:30. Both will be played at the South Campus Athletic Field.



Photo by Andrew Kaplan



photo by Jeffrey Blair

CAMPUS SPORTS

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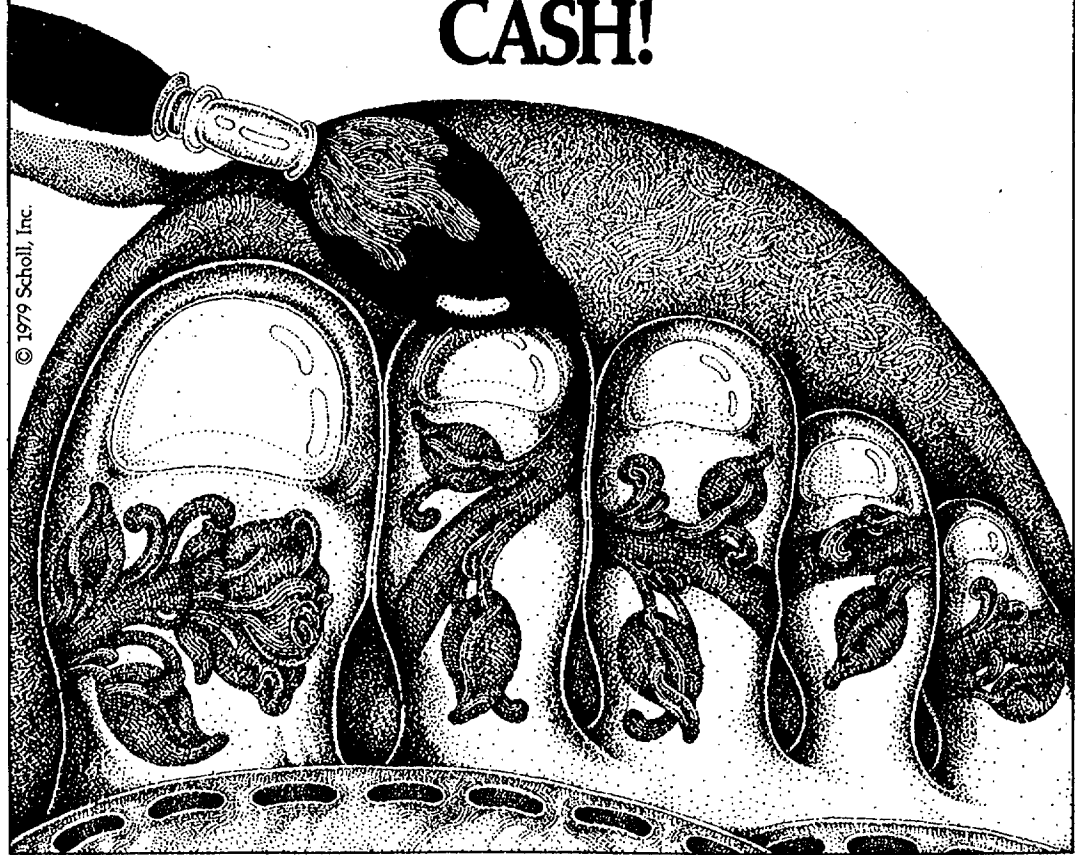
rock 'n' roll, famous people, and free style.

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