

The College Times

Published by and for the students of the College of Staten Island

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The College of Staten Island, CUNY

April 19, 1977

Faculties Discuss Merger

Sunnyside Council Approves Resolution

by Kevin Foley

The Sunnyside faculty of the College of Staten Island has taken the first step down the road to merger. The Faculty Council in a close vote on March 31 approved a proposal that essentially empowers its Executive Committee to enter into negotiation with their counterparts in St. George. This action is considered by many to be a breakthrough for the merger effort, given the stiff opposition to merger coming from some Sunnyside professors.

The Executive Committee is mandated to "prepare a proposal as

soon as possible for an alternate structure or structures for the college." It is to do so in conjunction with the St. George Executive Committee and then return to the Faculty Council for approval.

The scenario does have other elements besides the intent to have joint discussions. The Sunnyside Faculty Council has directed the Executive Committee to bring to the bargaining table a package of recommendations that are to be included in any final merger scheme.

These recommendations, which are

quite specific on some issues, were necessary in order to have the motion to begin discussion on merger between the two faculties passed.

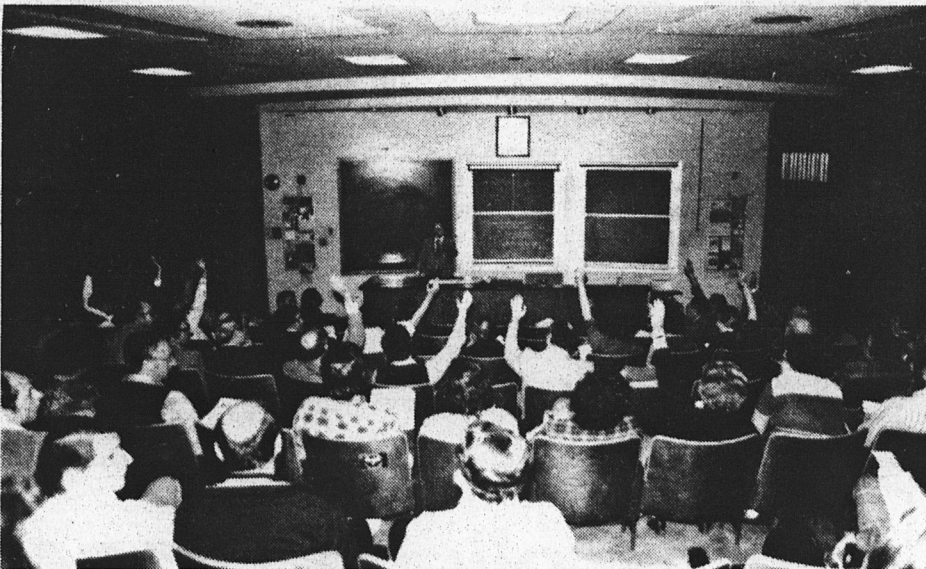
The thrust of the recommendations appears to be a resolve on the part of the Sunnyside faculty to insure the existence of those programs that many believe are threatened by the move toward creating a four year college. Several departments and units are listed specifically indicating that they are to definitely be included in any restructuring of the curriculum.

Included in the package are some recommendations which speak to the heart of the merger controversy and are bound to be heatedly debated during the negotiations. One such item is that C.S.I. "shall retain Community College

admissions standards." Another calls for C.S.I. to be operated "under the present by-laws of the Sunnyside division for the next five years unless a new governance structure by the faculty has been recommended to the Board and ratified."

Another issue which is the subject of almost ceaseless discussion is faculty workloads. Presently Sunnyside faculty teach a 15 hr. load (five 3-credit courses) while their St. George colleagues teach a 12 hr. load (three 4-credit courses). The St. George faculty is on record as opposing any increase in the workload. The Sunnyside resolution diplomatically calls for equality of workloads.

At St. George it is believed that
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Sunnyside Faculty in Session

Photo by Pat Lanzarone

Sunnyside Professor Awarded Guggenheim

Dr. Edmond L. Volpe, the President of The College of Staten Island announced on April 7, that Professor Phill Niblock of the Performing and Creative Arts Department of The College's Sunnyside Campus had been awarded a Guggenheim Fellowship for 1977.

"I have just been informed by Gordon N. Ray, the President of the John Simon Guggenheim Memorial Foundation of the exciting news of Professor Phill Niblock's latest accomplishment," noted President Volpe. "We are extremely proud of this recognition of Professor Niblock's work: past, present and future," added Dr. Volpe.

Grants totaling \$4,602,000 were made to 313 scholars, scientists, and artists in the United States and Canada chosen by a distinguished national committee of selection from among 3,050 applicants in the Foundation's fifty-third annual competition. The Fellowships were awarded on the basis of demonstrated accomplishment in the past and strong promise for the future. Professor Niblock joins such well-known other grantees as choreographer Erick Hawkins, historian Peter Gay, physicist Arthur M. Jaffe, poet Joseph Brodsky, and theologian Paul Ramsey.

During its history, the Foundation has granted nearly \$70 million in Fellowships. Professor Niblock was granted his Fellowship primarily for his

work with film. He intends to create a celluloid series of portraits of persons, an idea that he has long contemplated that now becomes a dream come true. "It's a bit like winning the lottery," commented Niblock. "It offers one the chance to explore areas one has always wanted to but lacked the resources to accomplish," he added.

Professor Niblock received his Bachelor of Arts degree in economics from Indiana University in 1956. He has been affiliated with the Sunnyside Campus of The College of Staten Island (formerly, Staten Island Community College) since 1971. He holds the rank of Associate Professor. Filmmaking is not his only artistic means of expression. He is also a composer, choreographer and sculptor. He received grants from the New York State Council on the Arts every year from 1970 to 1975. Each of those years saw the creation of at least one of his films and as many as four in 1971. His musical compositions include "Quarterbone" (1973) and "String Quartet" (1974). In addition, he has appeared on radio and television on numerous occasions over the years.

"Professor Niblock's accomplishment is even more dramatic when one considers that out of the 313 winners, only 38 were visual artists," commented President Volpe. "It is a great tribute to Professor Niblock that he was one of the 38 to be so honored," added Dr. Volpe.

WVSI 88.9

Your Radio Station

by Kim Norris

What is WVSI? It is our college radio station located in C-116. Music, weather, and public announcements that you hear in the lounge. This station is operated by students; from the disc jockey to the secretary.

How does one get involved in the radio station? In the beginning of each semester, signs are posted for all students wishing to audition as a DJ or become involved with other aspects of the station (music director, programmer, librarian, etc.) to meet with the staff and discuss their qualifications or their willingness to learn and take part in the station.

Most students have taken Broadcasting I and also take supplementary classes on broadcasting equipment and terminology. These supplementary classes are held during

club hours and are taught by a member of WVSI.

The policy making body of the station is the Board of Governors which consists of 12 members that represent students, faculty and administration.

How does the station operate financially, you ask? Student Government allocates approximately \$2000 per semester for operating costs which consist of breakage and repair, telephone, and new equipment, through the Commission on Student Center. It has also received monies from unallocated reserve from Student Government.

Approximately four years ago, under a different management, the radio station tried to obtain a Federal Communication Commission third class license in order to become an F.M. station and not only broadcast in the

Cont'd on page 3

Editorial

This brand new edition of the College Times represents the merging of the staffs and resources of the former Times of Richmond and The College News of Sunnyside. It is our collective hope that this decision (which was approved by both student governments) will result in a stronger, more responsive newspaper that will truly serve the entire college community.

In the past, newspapers have floundered from a lack of organization from one year to the next. With this merger we hope to establish a tradition of student journalism that will perhaps be able to thrive in a four year institution.

It is further hoped that the work of publishing the paper can eventually be incorporated into an academic program that will enable students to benefit from both the practical experience of publishing as well as exposure to journalism courses.

The paper, as we envision it, will strive to be open to the varied viewpoints and aspirations of all students as well as faculty and administration. Our main goal is to inform our readership as to the goings on in their college. And to foster free and productive discussion of the many issues that confront us.

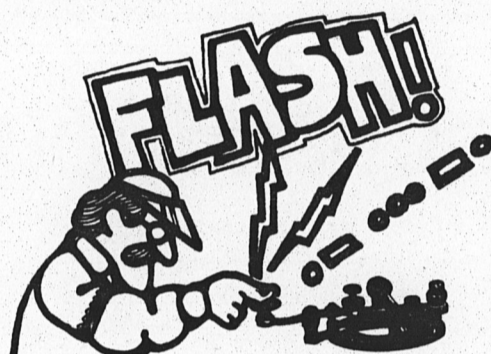
Letters to

To All Graduate Elementary Education Majors:

Those interested in taking 70.610 - Evaluation, Research, & Experimentation for Teachers during the summer session (June 1977), please contact Hugh Rudolf, Coordinator of Graduate Elementary Education Program, Educational Services - 7th Floor.

If at least ten students are interested in taking this required course, Dean Allsworth assures me it will be offered this summer.

Sincerely,
A hopeful August graduate



DEADLINE NOTICE

Since The College Times hopes to become a weekly newspaper, the deadline for copy to be included in the issue ten days hence, will be every Friday. The only exceptions will be copy that is of urgent concern to the college community. The final decision on such matters rests with the Editor.

Everyone's Business

by Anthony J. Puma

Have you ever tried studying in the library? Have you ever tried studying? Well, if you've attempted the former, you know it's like trying to find white eyes in the student lounge.

With two free periods before the big psychology exam and since it wasn't going to be the usual multiple choice type, I decided to hit the books. So on I went to the library where I found a fairly quiet spot. No sooner had I opened my book when from behind me came the following:

"And then Roger picked up a chair and threw it at Bill. Meanwhile I went to the bar and ordered another round."

"Wow!" said a second voice, "where was Donna all this time?"

"She was flirting with the band."

"I heard that band is really bad."

"Bad isn't the word for it," the first voice said. "They stunk."

"I meant 'bad' as in 'good'," explained the second one.

"Oh in that case they were fantastic!" the first one exclaimed.

That was enough for me. Slamming my book on the table, I turned toward the two voices.

"Could you guys keep it down? Some people have to study."

"Alright, alright," said one of them. "Let's go up to the music room and get into some heavy sounds," he said turning to his friend.

"Sounds good," agreed his friend. "I heard they have the new Bay City Rollers album up there. Let's go check

it out."

Back to my books I went. Halfway into the psychology of parent-student communication, -post high school, I overheard two girls talking.

"Yeah Madge, this last week-end was a real riot. First we went to see 'Rocky' at a Blue Ribbin Theater and then we tried this new bar called "Games Galore". They had a band there named 'Lentil Soup' that was out of this world. But the best part was when Roger and Bill got into a fight. Bill called Roger an intellectual and Roger got insulted so he picked up a table and threw it at Bill."

"I thought it was a chair," I said turning around. "And tell me, where was Donna all this time?"

"I'm Donna. Who are you?"

"I'm a reporter for the College News," I lied. "Is it true you were flirting with the band?"

"How dare you insult me!" Donna screeched, getting up from her seat. "This is none of your business!" she yelled, reaching for a chair.

"Why don't you take a course in Consideration of Other Students?, I yelled back, and I picked up my books and ran toward the exit cursing Roger, Bill, Madge, Donna and Lentil Soup. Looking back, I saw a chair fly across the room and crash into a bookshelf. "Well," I said to myself, "I guess it's back to studying between card games in the lounge," and I left the library, hurting myself going through the turnstile.

The Faculty's Concern: The Faculty

by Kim Norris

On Wednesday, March 23, 1977, I attended the Faculty Council meeting. They were discussing the issue of merger. To my understanding they have been discussing this issue for five weeks and no agreements had been made. This was the first time I had attended their meetings. I was there for about half an hour when I realized exactly what was going on. There were personal accusations being made, rumors being discussed and haggling over parliamentary procedures. I was appalled and disgusted with the events that took place. I can empathize with the faculty's concern about seniority, tenure and unequal work hours, but if there are no students, then there is no need for concern because you will be on the unemployment line. The primary emphasis should be placed on the students needs.

Some of the problems that face students are course coding, registration and transfer of credits. When we combine St. George and Sunnyside courses, there has to be a way of determining if the course is an advanced, required, prerequisite, no-prerequisite course. Some of the questions that confront the student are the following:

- 1) Will there be two or three of the same classes with different course numbers and different credits?
- 2) Which classes are we required to take?
- 3) What is the procedure for registering for upper division.
- 4) Will the registrar automatically send me a registration card?
- 5) Will registration be at Sunnyside or at St. George?
- 6) If I have taken a course at Sunnyside for three credits and the same course is a course given at St. George for four credits, must I repeat the course, are the credits accepted? Will a make-up of the credits be mandatory.

Another dire need for The College of Staten Island is a college catalog. We need a college catalog to answer the following questions:

- 1) What are the required courses for my curriculum?
- 2) What elective courses are available?
- 3) Which courses have pre-requisites?

- 4) Where are certain offices located?
- 5) Who do I see about specific problems?
- 6) What kind of campus activities are available?

A college catalog would also cut down on the number of inquiries made to the improper department. I understand that in order to have a catalog you first have to know what courses you offer and course coding has to be decided. This brings us back to square one.

Has faculty considered the problem of commuting between our two campuses? This is truly a hassle for a student. It will take the student an hour at minimum to get to the other campus. The cost to the student is hard to determine depending on where the student lives and how many times he has to commute back and forth. If the student has a car, time could be saved, except for the fact that parking is very limited at the St. George campus facility. A student is not allowed to park in the campus parking lot, it is only for faculty, staff and guests of the college. The meters are an hour and if you are one minute late, you better believe that you will have a ticket on your car. Who is going to pay that ticket? Faculty should pay particular attention to this problem because the average student cannot afford to pay these tickets. Time schedules will have to be strictly adhered to. The faculty and staff have shuttle buses. I think serious consideration has to be given to the idea of establishing shuttle buses for students.

There are certain questions that the faculty have that can only be answered by Dr. Volpe. I feel that Dr. Volpe should address himself directly to the issues at hand.

On Thursday March 31, 1977, before this article was printed, the faculty council passed a proposal to establish a negotiating committee and explore the issue of a merger. This committee will report back, as soon as possible, to the faculty council. The Faculty Council will then approve or disapprove their findings. The way I see it, the questions that I have outlined will not be immediately answered because of faculty's personal problems superseding student problems.

The College Times

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The COLLEGE TIMES is a weekly newspaper and is published by the Students of the College of Staten Island for the entire college community. The opinions expressed in this newspaper are those of the individual writers and do not necessarily reflect those of the editorial board or the College.

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Sunnyside Campus - Room C-134 Phone: 390-7813

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The Chair Speaks

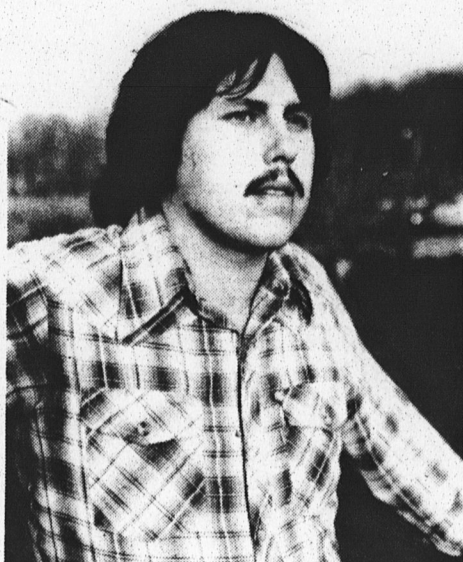


Photo by Michael Fenty

GLEN MYERS

I would like to begin by apologizing to all my readers for the extremely long interval since my last column. This has been due to a number of factors, including organizational and administrative problems of the College News. Much of the information which was contained in my unpublished pieces is now outdated, but I will however try and include any still pertinent material in this column. If something that I summarize here interests you or you would like further information please come and see me in C 132 or contact your representative.

The senate, I'm afraid, has been severely limited in scope because of an extreme shortage of manpower during this present semester. The senate normally is comprised of 20-30 senators, but now has an active staff of only six senators. This has caused us to limit our activities to those of administrative importance on both the senate and the Staten Island Community College Association, Inc., to which a number of us belong. We have, however, managed to entertain a number of proposals from various groups and individuals. I will try and give you a brief run-down of the important areas.

The College of Staten Island Cultural Affairs Committee requested funds for a series of programs to be presented at the college. Such things as dance, lectures, concerts and readings would be offered. This proposal submitted by Mr. Bill Hanauer was awarded \$10,000.00 with a request for greater student representation on the committee.

Stamos Zades, Acting Dean of Students (who has now been replaced by Joe Hannam due to illness), submitted a proposal for the College Health Center. He revealed to the senate statistics which showed a phenomenal increase in the use of the Center's psychiatric facilities. The senate allocated \$10,000.00 for the expansion of the center. They were assured that this money would be matched by both college and outside funds. If you would like to avail yourself of this service call 390-7561 or stop in Room D 136.

A request by Nick Farkouh, the Chairperson of the Athletic Department, for money to pay faculty salaries for an intramural recreation program was denied. He was directed to approach the Staten Island Community College Association, Inc. for his funds. (At that level, he was awarded the \$1,800.00 he requested). Information on schedules should be requested through the Athletic Department in Room D 136.

A substantial allocation of money has just been recently approved by the

senate. This includes a \$15,500 grant to the Sunnyside Library, \$2,500.00 of which will be spent on the purchase of a copy machine so that copies will be made available to students at a reduced cost. \$10,000.00 was put aside for the eventual construction of an FM radio station for the college. Another \$10,000.00 was allocated for a renovation project of the Student Lounge. Also, \$10,000.00 has been made available to begin a scholarship fund. A stipulation was made that if for any reasons the above monies are not used for their stated purposes by May 1978, they will revert into the scholarship fund.

Some other things which the senate has done this semester has included the interviewing of candidates to fill the position of Student Activities Director. Rosemarie Scampas of the People Center was chosen for the position and has to date proven to be an asset to the Government and other student organizations. The senate has also consented to the temporary trial merger of the College News with the Richmond Times for the better utilization of talent and space. Mr. Kevin Foley, the current Editor of the Richmond Times, will head the new paper with combined staffs. Members of the senate have been appointed and have begun preliminary talks with Richmond's Student Council for the possible merger of some or all Student Governments in September.

The senate in anticipation of the possibility of a merger failure, has gone ahead and made substantial amendments to the present constitution. This is an attempt to strengthen and clarify the document. The major changes include the elimination of organized constituent groups which never really existed, the clarification of curriculum representation, and a very important change in the terms of office. Senators now elected by the second week of April become official immediately upon certification by the Election Review Committee instead of the previous method of waiting until September for formalization. This will allow for an educational period where outgoing senators will be available to help the new government get started, also this will provide full coverage of important positions during the summer months.

Spring elections ended Friday, April 1, 1977, just prior to the spring break and have as of this printing, yet to be officially certified. The turnout at the polls was very light and many positions went uncontested. Full information will be made available as soon as possible and may be obtained in Room C 132.

I hope that in the future issues I will be able to keep you more up-to-date with senate activities, if however you require more information, please feel free to contact me in Room C 132 or at 390-7544.

Thank you.

Plant Parenthood

by Marianne Verhey

Increased prices have forced many households to tighten their belts. It is possible, however, to maintain a lavish garden at little or no monetary cost. An excellent way to do just that is to acquire cuttings from friends. Most houseplants that grow upright with long stems (such as begonia, wandering jew, swedish ivy and coleus) can be propagated by snipping off sections of a stem just beneath a node (joint). Take care not to injure the parent plant when cutting off a section. The cut should be sharp and neat. Tearing the stems may leave rough edges which may invite disease and trouble for the parent plant. These cut sections, usually called cuttings, or slips (as grandmothers might say), should then be placed on a container of water until roots form.

Once roots have developed to about 1/4-1/2 inch in length, the cuttings should be transplanted to a pot of soil. Be sure the pot is not too large, as the size of the pot should be proportionate with the size of the plant. A 2-inch pot is usually good for starting new cuttings from medium sized houseplants. In addition, be sure that the soil is sterile. The threat of crawling things can be more of a problem than you may wish to handle. Pre-packaged potting soil is bug free and is relatively inexpensive but garden soil can work equally as well for those who just don't have the extra money to spend. Should you choose the latter, however, it would be wise to sterilize the soil before using it. To do this, simply place the soil in a baking dish. Place a potato in the center of the pan of soil and put the pan in an oven pre-heated to 350 degrees. When the potato is baked your soil can be removed from the oven and placed on a rack to cool for 24 hours. Presto. The



soil is sterilized and ready to receive the rooted cutting.

An alternate way to root the cuttings, which is equally effective is to remove the leaves from the bottom of the slip and place the unrooted stem directly in the soil so that it just emerges from the soil at the point where a leaf is growing.

Don't use plant food on newly rooted plants and keep the soil evenly moist. Do not overwater or underwater — both can be equally harmful. After a few weeks gently tug at the cutting. If the cutting gives resistance, you will know that you have successfully rooted a new plant.

Do you have a question regarding your little green friend? If so, place it in an envelope addressed to Marianne Verhey-Room C 132, Sunnyside Campus and drop it in any college inter-office mailbox. Questions will be answered through this column whenever possible.

**WVSI
88.9**

STOP, LOOK AND LISTEN



Cont'd from page 1

lounge, but within the community also.

Well, there were many problems that arose. There were technical, financial, and managerial problems that would not allow an FM station to come about. At the present, the management, some faculty, and Student Government members are working diligently toward making WVSI an FM station.

Your next question is probably why was this article written? It was written to give the reader some historical and present knowledge of the radio station and their revived attempt to go FM.

There is a basic problem that has to be solved, other than financial, in order for this to work and become a viable part of our college. This is where you, the reader, come in. We desperately need faculty support. At one point or another we as students will be leaving and if the faculty are supportive, involved and concerned about our

projects, there is assurance that they will continue.

But, faculty support is not the only support we need. We need YOU, the student!!! This will be your radio station. You will determine if it will come about and remain a functioning structure on this campus. If the students are not going to support it, then we may as well disregard our proposal to make WVSI an FM station. As stated earlier this station is run and operated by students and if you do not participate then there will be no station.

If you have any questions or would like further information, see a member of WVSI or one of the Student Senators.

If you are in support of YOUR radio station going FM, let us hear from you. Send a letter to C-116 or C-132. Get your faculty to send a supporting letter too. We need all of you to make this work.


LONG ISLAND UNIVERSITY

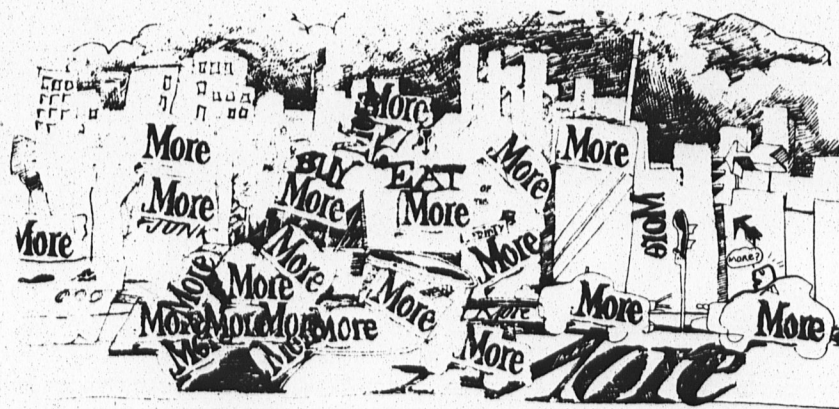
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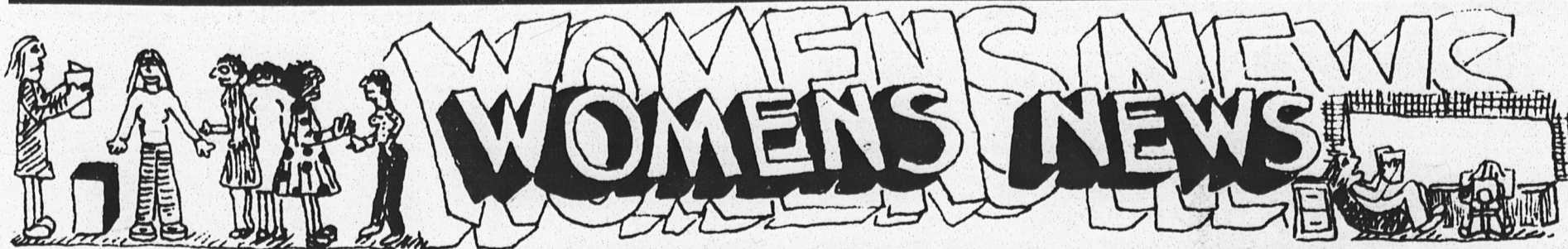
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... AND IF YOU'RE ON THE FOURTH FLOOR, VISIT THE WOMEN'S CENTER OR THE WOMEN'S SELF HELP CLINIC

Why Women Need Self* Defense

A Theoretical Discussion.

by Sue Lenaerts & Christine Murphy

Rape constantly reminds all women of their physical powerlessness vis-a-vis men. Because women have been socialized to be passive, and because they have been discouraged, or prevented from developing their bodies for themselves, they have been brainwashed to believe that they cannot be stronger than men. More importantly, they believe they cannot protect themselves against almost any male aggressor. Thus, feelings of anger against men are all too often repressed, especially on the streets.

Perhaps nothing can demoralize and frighten a woman quicker than the numerous insults and potential assaults on her body that she must tolerate as she walks in public. The streets are a *microcosm* of how men feel toward women. Sex and violence are the tactics men use to keep power over women and to make women dependent on them. Men have the power to assume control over their verbal and physical actions, whereas women do not.

What is a woman to do? First, she needs to actualize this repressed anger and turn it outward. Women must, therefore, resist men's methods. One way to start is to verbally lash back at a hassler. Ignoring them usually does not work; men feel that women are: embarrassed, like it, or don't know how to deal with the comments. Ignoring verbal abuse only reinforces the woman's feelings of powerlessness. Yelling back lets out repressed anger, directing it toward the person who deserves it; furthermore, it shocks the

man. Such a simple action marks a beginning of a woman defying her passive role, making shaky the foundations which allow men easily to assert their violent and sexual aggressions.

Obviously, yelling isn't always good enough — besides, a woman can lose her voice in a few hours. But the yelling is a first step toward channeling the anger positively through the determination to do something more concrete, i.e., self-defense. Developing aggressive physical and mental capabilities through self-defense can add to the options a woman has in an attack situation. This is the hardest decision for many women to make, but once it is made, she has a responsibility to herself, and to other women to encourage the learning of self-defense.

Acquiring physical confidence is essential in recognizing that women having control over their own bodies, can and should be a reality. By taking courses in self-defense, a woman consciously makes a commitment to acquire a skill for herself. Traditionally, a woman has kept her body in shape for men; by learning self-defense, she is keeping it in shape for herself. Doing something for oneself, rather than for men, is a large step in redefining oneself as a woman. Self-defense cannot completely end sexual assault, or the fear of it, but it does begin to end strict limitations on what women can and cannot do, or where they go, and with whom.

Self-defense has great potential as an organizing tool for the women's movement. Through instruction with

Self-Defense Workshop Series

Our workshop will include movements that warm up the body, stimulate energy and promote a feeling of strength.

We'll practice yelling and work on focusing rage effectively.

Training will include strikes, kicks, escapes and joint manipulations that are particularly effective for women of all ages.

We'll also explore the use of common

objects as weapons in self-defense; and we'll discuss dealing with an attacker who has a weapon.

Our workshop will be directed by Susan Murdock, a black belt in Goju karate, Pam McDonald who did a demonstration at our rape conference, and trained assistants — all from The Women's Martial Arts Center, 155 Chambers St., NYC 10007, 349-2449.

SCHEDULE FOR WORKSHOPS

		SERIES A	SERIES B
Thurs., April 14	— A workshop from	1:00—2:00 and	2:30—4:30
April 21	— " " "	1:00—2:00 and	2:30—3:30
April 28	— " " "	1:00—2:00 and	2:30—3:30
May 5	— " " "	1:00—2:00 and	2:30—3:30
May 12	— " " "	1:00—2:00 and	2:30—3:30
May 19	— " " "	1:00—2:00 and	2:30—3:30

The fee for a series of workshops will be \$10. for full-time employed workers. The fee for students will be whatever they can donate (\$1.00 — 2.00 — 3.00)

If you plan to attend a series of workshops, please register and bring your fee either to The Women's Center, Room 406, or to Susan Galdi in the Office of Student Affairs, Room 509, 130 Stuyvesant Bldg.

serious political intent, a woman can begin to see the problem of personal security as the problem of all women. It is desirable for a woman to have a commitment beyond herself concerning self-defense. If her time and energy allow, she should begin to teach other women, once she has confidence in her own strength and skill. The more women there are trained in self-defense, the more women there are to respond aggressively and not accept physical or verbal intrusions upon their bodies by men. Hopefully then, the power structure between men and women, based on physical fear, will crumble.

Woman's News

by Alyce Zimmerman

SAVE \$1.75: Susan Brownmiller's *Against Our Will* which usually sells for \$2.75 is on sale for only \$1.00 at the Women's Self-Help Clinic, Room 420.

GYN FOR \$1.00: For \$1.00 you can have a complete gynecological exam in the Medical Office. Appointments for Tuesday April 19th and Tuesday, April 26th can be made in Room 536, 130 Stuyvesant Place or by calling 720-3148.

Faculties Discuss Merger

Sunnyside Council Approves Resolution

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increased teaching responsibilities will mean a watering down of the course offerings and result in a lessening of the college's reputation. They want the Sunnyside faculty who are involved in B.A. programs to have a reduction in their workload. The Sunnyside

contingent doesn't believe the college budget will support any reduction in staff hours while maintaining that there should not be a two-tier system. Thus the lines are drawn.

The St. George faculty generally would have preferred a clean slate

agenda for the negotiations. The proposals are seen as stumbling blocks to bargaining because they represent hard positions on difficult questions. Some faculty have taken offense at some of the recommendations, particularly the governance proposal.

However at the first meeting of the joint committee, the members of the Sunnyside group sought to assure the St. George representatives that any discussion of the issues could include all viewpoints and that there was room for maneuvering.

In a related development at the first joint committee meeting, a discussion took place as to the presence of this reporter. Fears were expressed that having the press in attendance would inhibit members from expressing their views in a forthright manner. However it was tentatively agreed upon that a reporter could be present with some members reserving the right to go into "executive session" without the press present.



Joint Committee Member Claude Campbell (Sunnyside)

Photo by Pat Lanzarone



Joint Committee Member Sandi Cooper (St. George)

U.S. Eases Parole Guidelines for Pot



by Ron Kerr

The U.S. Parole Commission, in response to a petition filed by NORML, has revised its guidelines for paroling prisoners in federal correctional institutions. The guidelines indicate the customary time an inmate must serve before release on parole, and are based in part on a six-level "severity" rating system of the offense committed.

The change, which became effective immediately, lowers simple possession of marijuana, hashish, and other non-narcotic drugs into the least serious category of offenses. This means that persons convicted of these offenses will generally be released on parole earlier.

Also changed by the Commission were their guidelines involving immigration law violations and offenses involving explosives, increasing the severity rating of each.

While the new guidelines treat marijuana and hashish the same for offenses involving possession with intent to distribute and sale. The guidelines continue to define hashish as a "soft drug," a classification which has higher severity laws than marijuana for offenses other than simple possession. "Soft Drugs" include amphetamine, barbiturates, LSD, and hashish. The "Hard Drugs" category, which has higher severity levels, is defined to include heroin, morphine, opiate derivatives or substitutes. The Commission also chose to include cocaine in this category.

There is some ambiguity in the guidelines as to whether the decreased levels of possession offenses apply to prisoners who have already received their initial parole hearing. NORML has

petitioned the Parole Commission for clarification, requesting that the decreased levels for possession be made fully retroactive.

The Parole Commission was created by Congress earlier this year as an independent agency within the Department of Justice. It replaces the U.S. Parole Board. The nine Commissioners are appointed by the President and approved by the Senate.

The Commission proposed new parole guidelines in May, and called for public comments before taking final actions. NORML's comments were filed by Peter H. Meyers, Chief Counsel, and Judith L. Klein, a legal intern in the national office. The Association for the Advancement of Psychology, 14 prisoners, and a number of probation officers, prosecuting attorneys and other individuals also filed comments.

Of the 22,191 prisoners now in federal institutions, 1,184 were convicted for other narcotic drug offenses. Since neither the Parole Commission nor the U.S. Bureau of Prisons keeps statistics breaking down offenses into simple possession and sales categories, it is impossible to determine the exact number of inmates who would be affected by the lowered severity levels if they were made fully retroactive.

More men and women are in prison today than at any time in this nation's history. There were 249,716 persons in federal and state prisons on January 1, 1977, more than one-half of whom were under 30 years old. The number of prisoners this year was 10% more than last year.

CARE Mother's Day Plan

Sends Help for Needy Overseas

Mother's Day is traditionally a time for special remembrances of your own mother or any woman dear to you, but at CARE it means helping mothers and their children overseas who are hungry, ill and impoverished. Food to help fight malnutrition. Rural self-help projects to bring water and schools to their villages and community health programs. Above all, hope for a brighter future. That's what Mother's Day means to them.

A contribution to CARE in your mother's name will send vital aid to needy mothers and their families in developing countries. For example, \$2 gives 160 children a glass of fortified milk; \$5 serves up to 30 children a bowl of porridge day after day for a month; \$10 provides a group of needy farmers two full day's expert training and supervision to help them grow more food; \$15 keeps a hard-working CARE-MEDICO nurse on duty a full day training local nurses and treating many patients.

CARE provides a special Mother's Day card which will be mailed back to you or to any woman you choose informing her of your very special tribute. The message is equally appropriate for mothers of friends,

grandmothers and mothers-in-law.

Contributions may be sent to Mother's Day Plan, CARE, Tri-State Office, Dept. M, Box 570, New York, N.Y. 10016. Give your name and address, the name and address of each woman honored (minimum \$2 per name), and instructions for card handling. If you wish cards mailed directly, state how each is to be signed. Make checks out to CARE, Inc. Order early to assure card deliveries in time for Mother's Day, May 8th.

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The Pollution Dilemma

by Clara Schwartz

Once upon a time, man stepped outside and took an invigorating breath of fresh air. Then he hopped on his horse and rode to work. However, horses had to be shod too often, so man "improved" life with the car and the plane, among other crafty inventions.

This was the birth of our modern pollution conditions. For starters, cars, and planes account for 50% of the air pollution and 75% of the carbon monoxide; onto New York alone, planes dump about 5½ tons of fuel emissions daily. Cities in general accumulate an annual trash heap of 250 million tons, and it's predicted that within five years, 46% of all cities will run out of places to dump their trash.

feet of toilet paper (caught in place of fish), sludge worms and untreated municipal sewerage. The "Great Lakes", each of which rate among the filthiest in the country, receive a daily burden of 55 billion gallons of municipal, household and industrial waste. About 240 million gallons of raw excretion are deposited into the Potomac River everyday. Perhaps it's just as well that fishing is forbidden in other such rivers; the fish are most likely contaminated with mercury and arsenic.

Who can help us? Our government usually stands by passively and waves the white flag, signifying absolutely no solutions or money. The Department of the Interior, for one, is too preoccupied



Each year, 40 million pounds of dog dung line the streets of New York City and other urban areas already occupied with 58 billion non-returnable bottles and cans or the 200 billion pounds of newspaper rolling around (why burn it if it means sending 30 billion pounds of particles into the atmosphere?).

What do we do with these waste materials? Chucking them into the earth is one idea, except that industrial waste was pumped down into shafts in the ground about a dozen years ago; the earth is now expelling it back up to the surface again, and into underground water supplies. It is also one of the possible causes of earthquakes.

We live in a chemical atmosphere. Pupils in Los Angeles, for example, are used to reading on school bulletin boards: "Warning! Do not exercise strenuously or breath heavily during deep smog conditions."

This is typical city life? Definitely not.

Too many quiet, "country-like" rivers and lakes are laden with several

in shelling out 3-5 million annually towards encouraging ranchers, farmers, and hunters to slaughter foxes, bald eagles, minks, bears, wolves, bobcats, and other such "pests."

Sure, there are laws: The Federal Pollution Control Act, The Air Pollution Act, The Clean Air Act, The Highway Beautification Act, The Federal Clean Air Act, The Motor Vehicle Air Pollution Act, The Solid Waste Disposal Act, The Air Quality Act, The National Wildlife and Scenic Rivers System Act, The Noise Pollution control Act, The Environmental Pesticide Control Act, The Ocean Dumping Act—these are just a fraction of the number of laws passed. However, more than half the time, these laws are passed without anyone in Congress recording them, so, as a result, these laws are weakly enforced. Also, programs calling for pollution control require too much money (billions of dollars) from states already in default.

POLLUTION IS DIRTY!!!

Do you know something
others should know?

Put it in
The COLLEGE TIMES

At St. George: Room 416 Phone: 448-6141

At Sunnyside: Room C-134

Phone: 390-7512 or 390-7813

IN THE ARTS

Carman Moore: Composer

by Justin Askins

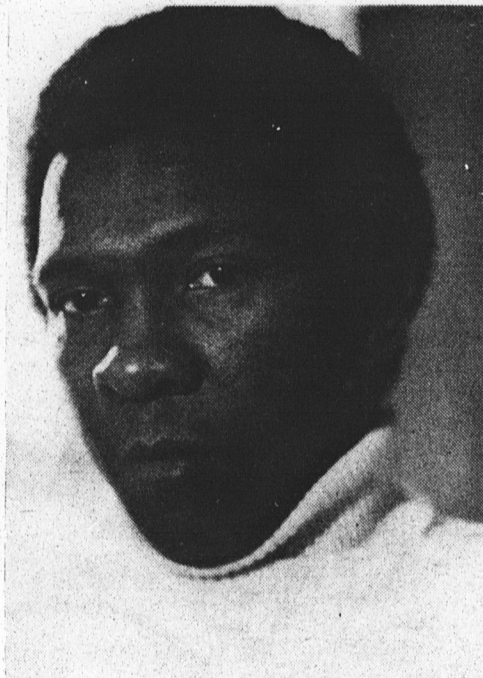
Carman Moore is a man who decided to "stop working for a living and start composing." After an extended dialogue interspersed with the playing of two of his compositions I can only hope that he remains free to compose. The only unfortunate condition was the attendance, or rather my brother Gregory, Dr. Victor Mattfeld, and myself. This is a composer who on successive nights in January 1975 had two premiere compositions performed by the San Francisco Symphony conducted by Seiji Ozawa and the New York Philharmonic conducted by Pierre Boulez. A relaxed, suave young man who could have perfunctorily fulfilled his contracted engagement yet did not. He spoke warmly and at length, answering numerous questions, clarifying his eclectic music and remaining openly engaging despite the negative aura of attendance. My sincere gratitude extends deeply to this man for allowing for the frailty and insipid appetite of those who did not attend. Now to the music itself.

In the first composition entitled *Gospel Fuse* Mr. Moore was concerned with a "fusion of styles, of black, popular, and jazz with the European classical tradition." What he achieved was an *ambiance of restrained strength, balanced yet full of a controlled energy which always seemed ready "to erupt in glorified power."*

The first movement was essentially a cantata which stated, vocally, the thematic motif of dreaming. In the author's own words it was a "recounting of fantasy" offered as an atmospheric prelude to the second movement. Here, in opening, soprano saxophonist Sam Rivers continues the dream-like quality with a droning solo in the style of John Coltrane. Then begins the first of three vocal sections, each newly-written by Mr. Moore in a different gospel style of singing. The voices in the first section would enter, evaporate, reenter to contrast with Sam Rivers exemplary playing then disappear again. An excellent contrapuntal manifestation which was accompanied by a dissonant chordal piano emphasis quite consistent with the intended melting effect.

The second style was a definite movement away from the shifting intangibility of the first to a more human and emotionally reachable statement of "let love conquer the capitals and put peace on the throne." This is a call to all nations, a message of hope sung out to unite the disparate nations of the world. With this message extended we are ready for the final section.

Here Carman Moore joins our hands together in a "benediction of communion," a musical commingling yet not a totally joyous celebration. We are still dealing with the second section's "inexorable battle of good and evil" so here is a theme which will be contrasted by discordant variations and accompaniments. We are faced with the "constant threat of eruption" yet it will not burst majestically into some incomparable blossom. No, the beauty and harmony are veiled in shadow, hidden somewhat in thorns, accessible only through painful intimacy since



Carman Moore

"love is not a bed of roses." We are experiencing both sides of love and this provides a lucid separation of those conflicting feelings.

In the second composition commissioned by the New York Philharmonic *Wild Fires and Field Songs* Moore uses a three movement format with the first movement written in a more organically classical tradition. Even though the strings are initially used as a suspending element to restrain the driving percussion one senses quickly the classical underpinning which structures the entire section.

In the second movement we find two themes presented. The opening trumpet solo is the first based on the field-holler work songs of the newly-freed slaves just after the Civil War. These were improvised soliloquies of mood as the black farmer voiced his opinions in deep resounding tones which carried through the surrounding countryside. The trumpet is excellent in its dynamic ability to capture this varied sense of human vocal expressiveness. We can easily picture this solitary figure singing out his rambling commentary on life. The section continues with an extended flute solo mingled with solo percussion that leads us to the third movement.

Here, in an extremely metaphorical section, Carman Moore succeeds in musically representing three diverse images. The first is of cars passing on a lonely country road. Vividly, in realistically gradual crescendo, one is transported to that desolate spot. The other images were of a field of insects and of birds, both quite compelling in their adroit portrayal of natural sounds through symphonic presentation. That ended the second composition and I can only express once again my gratitude to Carman Moore for his explanations and fascinating music. I sincerely hope he is able to return to C. S. I. to a larger audience, bringing with him further compositions of his distinctive style, beauty and warmth.

Theatre On The Island

by Bette Jane Johnson

April 22. Days of Wine and Roses
April 23. Days of Wine and Roses
April 24. Days of Wine and Roses
April 29. Days of Wine and Roses
April 30. Days of Wine and Roses
May 6. Come Back Little Sheba, Follies
May 7. Come Back Little Sheba, Follies
May 8. Come Back Little Sheba, Follies
May 13. Come Back Little Sheba, Follies
May 14. Come Back Little Sheba, Once Upon a Clothesline
May 15. Come Back Little Sheba, Follies, Once Upon a Clothesline
May 20. Come Back Little Sheba, Follies
May 21. Come Back Little Sheba, Follies
May 22. Follies

Days of Wine and Roses. By J. P. Miller. The love story of a man, a woman, and alcohol. Directed by Emshalom Mamon Smith for Looking Glass Players. Admission: \$3 and \$2. Sundays at 5 PM.

Come Back Little Sheba. By William Inge. An interesting study of lonely housewife and her family. Produced by Playwrights Theatre. All performances at 8:30 PM. Admission: \$3.

Follies. By James Goldman, Steven Sondheim. A must see for musical lovers. Designed and directed by Bernie Hauserman. Produced by S.I. Civic Theatre. Admission: \$3.50 and \$2.50. Sunday performance at 7 PM.

Once Upon A Clothesline. Directed by Walter Sonnenburg. Treehouse Children's Theatre. 3 PM on both dates, plus a 1 PM performance on the 14th.

Unless otherwise noted, all performances are at 8 PM.

Looking Glass, Calvary Presbyterian, Castleton and Bement Aves.

Playwright's Theatre, Peter's Cafe, 2108 Clove Rd.

Civic Theatre, Christ Church, 76 Franklin Ave.

Treehouse, Immanuel Lutheran Church, 2018 Richmond Ave.

CASTING NOTICE

April 20 12:00-7:00 P.M.
Room 413
130 Stuyvesant
for a 16mm color film
all types needed

Ferns of the forest stoop low,
where the dew of night
has not yet dried away.
The broad oaked morn lights woods
so dense, against a sky so fiery
it sings the remaining grey.
All that's left of velvet darkness.
A silver hem sewn delicately,
with moom threads.
Folds of night
surrender to the daylight,
as the stitches drop away

SUSAN NELSON

Meet The Composers

by Sue Ellen Carney

The piano pieces of three modern composers, Carmine Pepe, Joseph Scianni and Roland Trogan, were performed in the "Meet the Composers" series at the Sunnyside Campus. The spatial incongruity of this new music to most listeners was conquered by the format of the concert. The pieces were performed live by Andrew Violette, and were followed by a tape recording of the same works and pianist. This repetition reinforced and answered the ideas and questions the listener may have had on the first hearing and overcame the unfamiliarity that most people experienced originally. Max Shubel, also a composer, served as narrator and engineer during the concert.

A jazzy motive was built up and stripped down throughout Doctor Scianni's piece. An almost ragtime feel accompanied the syncopation and recurrence of the unifying motive. When his composition was replayed on tape, Scianni stepped up to the piano and improvised over the recording. The two pianos blended without rivalry and produced a new composition.

Carmine Pepe's *Three Pieces for Piano* were clear and less complex to the ear than the works of the other composers. Pepe did not use the dissonances employed by Trogan and Scianni. His second piece was very lyrical in comparison with his two other works. Each of the three pieces ended abruptly at its climax. Pepe's unexpected halts broke the smooth flow and consistency of the three pieces.

Violette played the first movement of Doctor Trogan's sonata, theatrically dropping each of the eight pages on the floor as he finished with it. The movement was based on recurring intervals rather than the melodic motives of Doctor Scianni's work. The intervals of the tritone, or devil's interval, and the major second were stated openly and violently. Trogan used these intervals as his motive, and varied on them throughout the movement. The section concluded with a quiet major chord in either peace or exhaustion after the loud clashing chordal struggle.

Most people are unaware and unaccustomed to this type of music. Scubel's presentation eased the audience into each of the composer's works, as well as the style of music. By the end of the concert, the new music was reinforced for one accustomed to it, and became whole to a person who had never listened to this style.

Today is the first day
of the rest of your life.
Give blood,
so it can be the first day
of somebody else's, too.

Red Cross. The Good Neighbor.

Toasting (Days of Wine and Roses)

by Bette Johnson

"Days of Wine and Roses" is not a fully play, but it's funny at times. It's not a sad play, but some scenes are very sad. It's an all too real picture of a young couple who only have "just one more little drink."

"Days of Wine..." opened this past Friday night at Calvary Presbyterian Church. This reporter is glad it did. The cast, under the direction of Emshalom Mamon Smith, did a very good job revealing the life of Joe and Kirsten Clay.

If you're familiar with Island Theatre, then you'll recognize many of the names. Mrs. Smith has picked from some of Staten Islands best actors. She also has three members of her cast making their debuts. But the entire cast, first experience or twentieth, have a professional attitude and a talent that blend together to bring out the best in each scene.

Peter Barcia, as Joey Clay, dexteriously handles the quick shifts of scenes from the AA Meeting that he's speaking at, to the flashbacks of some of the happier, therefore drunker moments of his marriage. If this sounds easy, try it. You'll find you're missing a certain reality and will only have a caricature of an alcoholic. Mr. Barcia did not "play" at his role: he was an

alcoholic on stage.

Louise Schiumo as a very lonely Kirsten Arnesen Clay brought out a side of that character that I've never seen before. There's a lot of hurt in Kirsten, a lot of pain. This was handled very carefully. I didn't see an actress, I saw a someone reaching out for something to hold onto to keep from drowning, missing everything but the bottle floating by.

Ken Frye as Jim Hungerford, Susan Frye as his wife, Molly; Clyde Kaufman as Kirsten's father, Ellis Arnesen and the other members of the cast have cut away the surface emotions to delve to the souls of the people they're portraying. You won't be able to watch this play objectively.

This is my first chance to see any of Ms. Smith's work. Judging by her control of this material, I'm hoping it won't be my last.

If you want an evening of light entertainment, something that won't make you think or feel anything, turn on your TV. From the moment you walk into the theatre, and look at the somber, grey sets created by Dan Handley, you're going to have to give something of yourself. But it's worth the effort. It might even be something you owe yourself.

T.C.B.

by Justin Askins

The isolation that separates one generation from another is of fundamental theatrical importance. It exists in many places, from the vehement confrontations of O'Neill's *Long Day's Journey Into Night*, to the aching pressure of Rabe's *Sticks and Bones*. On March 24 in the student lounge at Sunnyside the Staten Island Repertory Ensemble endeavored quite successfully to develop this challenging theme of isolation. Due in a great part to the excellent acting involved the play T.C.B. by Marvin X maintained a provocative dialogue throughout. The main characters, Joe (Raymond Coleman) and Wes (Morocco) are two young men positioned in a jail cell after some minor altercation with the police. Within that invisible cell, which is quite effectively illustrated by Wes, the two converse humorously, poignantly, on the separateness of Joe and his father; a "nigger in the ghetto selling flowers." The never-seen father is represented in a phone call Joe makes attempting to get his father to drive to the jail and bail him out. The father refuses and Joe returns infuriated to the cell. The insightful dialogue continues as Joe and

Wes explore the relationship and reach the depressing if accurate conclusion that no closeness between father and son has ever been established and that they remain quite distant and coldly separate. On a positive note there is an underlying sense of Joe's desire to try and establish this intimacy when he is released from jail. At this point a third black prisoner enters the cell and the revolutionary philosophy of Joe reveals itself as a continuance of indicating the generational difference. With this presented, with the underlying hope expounded, the play ends dramatically, strikingly, in the pain, the total separation, the irreconcilable revelation that Joe's father is dead. Of a heart attack suffered on the way to bail out his son. The play is over and the point is cogently made. We are left with our own relationships to consider, our own alienations and separations. A concise presentation with fine acting that was thoroughly enjoyed. The cast:

DRUNK: George McField
 JAILER: Russ McCollin
 JOE: Raymond Coleman
 WES: Morocco
 PRISONER: Gimi Treadwell

Continuing Concerts-at-Midday

by Justin Askins

In the last concert on March 29, pianist Randolph Noel presented a two-fold program. In the first part he competently performed several traditional piano works beginning with J.S. Bach's *Prelude and Fugue in E Minor*. Bethena.

In the second section jazz was the medium and accompanied by cellist John Robinson Noel imaginatively opened with a set of variations on the jazz standard, *Lover Man*. The second piece was *Fours* by Miles Davis and the duo played quite intensely, mixing soloistic comments with driving harmonies. Another interesting

performance in this series which will continue throughout the semester.

APRIL 19 — Machaut and Contemporaries, CSI Collegium Museum
 APRIL 27 — G.H.M.S. Collegium for Early Music
 MAY 3 — Kathy Krevlin, Trombone; Peter Dressler, French Horn
 MAY 11 — Chiang Chi Hwa Pa, Soprano; Joseph Lee, Piano Accomp.
 MAY 17 — Twentieth Century Music, CSI
 MAY 25 — James R. Conroy, Flute
 MAY 31 — G.H.M.S. Flute Ensemble

Black Theater Workshop Wins Awards

CARL MOROCCO NEAL & RUSSELL McCOLLIN

The Black Theatre Workshop of the College of Staten Island, St. George Division, attended the 41st annual convention of the National Association of Dramatic and Speech Arts. Under the innovative, farsighted direction of Dr. Charles C. Thomas, the Workshop captured 2nd place in the one-act play competition and best supporting actor award (won by Carl Morocco Neal) for black playwright Marvin X's script "Take Care of Business." Other members of NADSA from Staten Island were Gemi Treadwell, Geogr McField, Ray Coleman and Russ McCollin. Supported by funds obtained through the energies of the actors and friends at the college of Staten Island, the group was able to travel to Houston, Texas. The host of the NADSA convention was the nations third largest historically black college, Texas Southern University. The campus (TSU) theatre, Hanna Hall and cafeteria was the scene of competitions and meals where contestants mingled and discussed black theatre in America.

the banquet award ceremony, that there were new energetic/original, quality performances far better than previous years. The workshop was there for the first time with African playwright Wole Soyinka's script "The Trials of Brother Jero," entered in the Duo-act competitions and members delighted the banquet guest with their African attire during the award ceremonies.

Next year, Memphis, Tennessee, will be the city where the 42nd NADSA convention will take place. The University of Arkansas will be the college host. New officers were lected from the various colleges that students were enrolled in, and have already set-up the channels to make next year's competition one that resolves the problems that hindered us this year.

More colleges and universities are going to be asked to participate. Events will be coordinated to allow members to move easily as dance, acting, poetry workshops and competitions take place. Unlike this year, the community will be informed as to what is happening and



Triumphphant Theatre Group

Photo by Morocco

The convention opened on Thursday, March 31st, with a keynote address delivered by Dr. C. Bernard Jackson, executive director of the Inner City Cultural Center. A Ford foundation sponsored training program, ICCG was designed to prepare young people for employment in the theatre and communications industry. NADSA, a black educational association founded by Dr. S. Randolph Edmonds in 1936, regretted the announcement that he would not be able to attend this year's meeting. Alex Marshall, drama instructor at Grambling College presides as year's president, and commented at

will be asked to attend. What better way can people see what black students, professors, and playwrights, writers, poets, are dealing with in their creative work, and isn't black theatre supposed to provide showcases to the "grassroot" masses whose lives are reflected in the creative air-forms, be it drama comedy, or writing.

In Memphis, next year, the NADSA convention shall witness new, original, and high quality performances in dance, drama, poetry, playwriting and the Black Theatre Workshop of Staten Island will enter for a second time in this national competition.

SWEET TOOTH

While we can't pay your dental bills. By-golly!!! What was it you prepaid... Gas & Tolls... Room & Board...

Partly you were Super Star/our Rent-ah-Car
 Your image ran down the side of black bear wine
 bristly frosty cold Ice Cream/what a BLAST... KID...
 Much obliged to your helping Sugary-coated
 honied-flavored teeth/you waging elbow-shaking souls

Morocco

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Ossie Davis

The performance of dramatic reading by Ossie Davis postponed from March 25th will take place at 8:00 p.m. on Tuesday, April 26th in the Theatre at the Sunnyside Campus of The College, 715 Ocean Terrace. Tickets are \$3.00 for the general public and \$1.00 for students and senior citizens. Tickets may be purchased at the Sunnyside Theatre box office. For information, call 390-7658. The program is being presented by the Public and Cultural Affairs Committee with the generous assistance of the Full-Time Day Student Government of the Sunnyside Campus and the Richmond Association at the St. George Campus.

Swan Lake

Opens Season at Met

The first week of American Ballet Theatre's eight-week Spring season in its new home, the Metropolitan Opera House, begins with the four-act Tchaikovsky classic, *Swan Lake*, starring Cynthia Gregory and Ivan Nagy, on opening night, Monday evening, April 18. Tuesday evening, Martine van Hamel dances Odette-Odile and Clark Tippet makes his New York debut as Prince Siegfried. *Swan Lake* has scenery by ABT Co-Director Oliver Smith and costumes by Freddy Wittop.

Mikhail Baryshnikov rejoins ABT beginning Wednesday evening, April 20, when he will appear in *La Bayadere* with Marianna Tcherkassky and in *Le Sacre du Printemps*, which also features Martine van Hamel and Clark Tippet. The April 20 program is completed by Antony Tudor's dramatic masterwork, *Pillar of Fire*, with Sallie Wilson, Gayle Young and Marcos Paredes.

Natalia Makarova makes her first

FIRST WEEK

Mon. 4/18/77 7:30 P.M.	SWAN LAKE — Gregory, Nagy
Tues. 4/19/77 8:00 P.M.	SWAN LAKE — van Hamel, Tippet
Wed. 4/20/77 8:00 P.M.	LA BAYADERE — Tcherkassky, Baryshnikov PILLAR OF FIRE — Wilson, Young, Paredes LE SACRE DU PRINTEMPS — Baryshnikov, van Hamel, Tippet
Thurs. 4/21/77 8:00 P.M.	LA BAYADERE — Makarova, Bujones PILLAR OF FIRE — Wilson, Young, Paredes LE SACRE DU PRINTEMPS — Barbay, Makarova, Tippet
Sat. 4/23/77 MATINEE 2:00 P.M.	SWAN LAKE — D'Antuono, Ward
Sat. 4/23/77 EVENING 8:00 P.M.	SWAN LAKE — Keil, Bujones

appearance of the season on Thursday evening, April 21. Miss Makarova will dance the ballerina role in *La Bayadere* with Fernando Bujones as Solor, as well as the leading female role in *Le Sacre du Printemps*.

Ferenc Barbay will make his first appearance with ABT in New York, dancing the leading male protagonist of *Le Sacre du Printemps* opposite Miss Makarova. Mr. Barbay, who was born in Hungary, was the originator of the role when Glen Tetley created *Le Sacre du Printemps* for the Munich Opera Ballet in 1975. Mr. Barbay will dance one performance only.

Gelsey Kirkland makes her first appearance of the season on Friday, April 21, dancing the ballerina role in *La Bayadere* opposite Mr. Baryshnikov.

The final two performances of the week will once again see *Swan Lake*. The Saturday matinee will be danced by Eleanor D'Antuono and Charles Ward in his New York debut as Prince Siegfried. Saturday evening will feature the ABT debut of Birgit Keil, who dances with Fernando Bujones.

A complete schedule for the week, with casting, follows:

A Morning Thought

*I woke up this morning,
Hearing a singing bird,
Wondered why it's singing,
Such a tuneful song,
Must think it's Spring,
But really a March dawn,
Made me think of you,
All the things you do,
About our new found love,
While I was a shaving,
Whistling an old rock tune,
Comb my hair,
To my singing voice,
Over a mirrored sink,
Smelt the cleanness in the air,
As I got ready for school,
And all the day,
While I did my work,
My thoughts were only of you.*

PAUL FUHRMAN

Free Films

Richmond College Association is sponsoring two films by the distinguished American director of screen comedy, Preston Sturges. Sturges worked in Hollywood during the 40s where he directed some of the funniest dialogue comedies in the history of cinema. RCA will be showing two of his finest films, *The Palm Beach Story* and *Hail the Conquering Hero*.

The Palm Beach Story will be shown on Tuesday, April 19 at 2 pm in the screening room (room 263) at 120 Stuyvesant Place and on Wednesday, April 20 at 2 pm in room 108 at the same address.

Hail the Conquering Hero will be shown on Tuesday, April 26 at 2 pm in the screening room (room 263) at 120 Stuyvesant Place and on Wednesday, April 27 at 10 am in room 108 at the same address.

Both screenings are open to the college community free of charge.

Dr. Edmond L. Volpe, the President of The College of Staten Island of the City University of New York, announced that as part of The College's ongoing cultural affairs program a highly-acclaimed documentary film entitled "America's Pop Collector: Robert Scull," will be shown on both campuses of The College on Wednesday, April 20th.

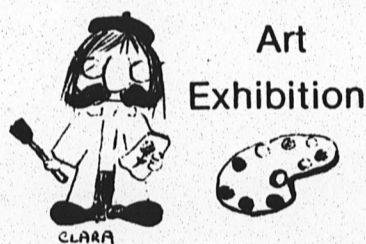
At 3:00 p.m., it will be shown in College Hall on the St. George Campus, 130 Stuyvesant Place. At this showing, the producer and director of the film, E. J. Vaughn, will be present to discuss the making of the film with the audience. The event is free and open to the public. At 8:00 p.m. the same day, Wednesday, April 20th in the Theatre at the Sunnyside Campus, 715 Ocean Terrace, the film will again be shown; however, E. J. Vaughn will not be in attendance at the screening. This event is likewise free and open to the public.

The film showing is part of the Spring Program of the Public and Cultural Affairs Committee at The College of Staten Island. It is funded by the Full-Time Day Student Government of the Sunnyside Campus and by the Richmond Association of the St. George Campus.

I know I'll be missing you,
like I miss a full moon, when
clouds enclose its face from me.
It's about the same.

As if I know it's there...
brimming beams of night light.
Unfortunate to be disguised
into lucent swells
with no clear center. I know it's there.
(will the moon ever not be?)
But there will be nothing
to gaze upon.
Nothing, but a pit of the place
I would stare so hard to see...
Stare so hard, I'd think
I could see the rim.
But not a sliver of silver
would escape.
And no light would fall on my face.

SUSAN NELSON



Art Exhibition

An exhibition of works by the art faculty of The College of Staten Island will be shown April 13th through May 6th in Room 313, 120 Stuyvesant Place, St. George campus.

Paintings, drawings, collages, photographs, water colors, and sculptures by Paul Covington, Jessie Gilmer, Michael R. Gregory, Jeanne R. Klingman, Arthur Levine, Robert Ludwig, Ralph Martel, Pat Passlof, Nancy Shanaphy, and George Szekeley will be included in the exhibition.

An opening reception for the college faculty and art students will be given at 4:30 p.m., April 13th. The show is open to the public Monday through Thursday from 11:00 a.m. to 3:00 p.m. Admission is free.

YOUR MOVIE REVIEW "AIRPORT '77"

BY ANDREA JAY

AIRPORT '77 IS A DISASTER OF A MOVIE. A PLANE FULL OF NEUROTIC RICH PEOPLE CRASHES INTO THE OCEAN AND SINKS TO THE BOTTOM, TRAPPING THE PEOPLE INSIDE.

EACH PERSON HAS HIS OWN SAD STORY: THE BLIND PIANIST WHO FINDS TRUE LOVE BUT THEN GETS CRUSHED BY HIS PIANO; THE UNDERSTANDING HUSBAND OF THE ADULTEROUS WIFE WHO DROWNS IN A TIDAL WAVE AND THEN FLOATS AROUND FOR AWHILE JUST FOR LAUGHS, ETC. ETC.

IN ADDITION TO ALL THIS ARE SEVERAL SUB PLOTS (GET IT?) WHICH ARE FAR TOO RIDICULOUS TO GO INTO HERE.

THE NAVY SAVES THE TRAPPED SURVIVORS WITH HOT AIR BALLOONS BUT BY THAT TIME, THE HOT AIR GENERATED IN THE CABIN SHOULD HAVE BEEN SUFFICIENT TO GET THEM TO MARS!

Poetry Reading

Jean Valentine author of *Ordinary Things* will read from her work on Tuesday April 19th at 8:15 in Room 130, 120 Stuyvesant Place. Born in Chicago in 1934 she graduated from Radcliffe College in 1956 and taught a poetry workshop from 1968 to 1969 at Swathmore College. Her work has

appeared in *Poetry*, *American Scholar*, *Commonweal*, *Antaeus*, *Harper's Magazine*, and *Yale Review*. Her first book, *Dream Barker*, won a prize in the Yale Series of Younger Poets. Her most recent book, *Pilgrims*, was published by Farrar, Straus & Giroux in 1969.

Master Dance Classes

by Dolores Dwyer

Is the Isadora Duncan in you trapped by a rubber tire... hampered by two left feet? Don't let the spirit of purposeful motion remain dormant inside that ball of fat. Dance is your answer as to where you should channel all that kinetic energy usually spent devouring Burger King Delights and Dunkin' Donuts. Instead of expanding your waistline why not increase your turnout, develop graceful strength and express the poetry inside you through your body. If you can't be a member of

most innovative and rapidly expanding art form in the world. At C.S.I. the opportunity exists to attend free master dance classes sponsored by the Daytime Student Government and the Dance Club, Guinevere Von Robke, president, Marylee Micale, vice-president, Lori Raiola, secretary, Janet Parlamenti, treasurer. These Wednesday classes feature a variety of noted artists and are offered during club hours, 1:30-3:30, in building K.



DID YOU HEAR?

May 14th brings the
**First Annual
College of
Staten Island
Snug Harbor
Cultural Festival**



**What's your
special
talent?**

- Music Dance
- Theatre Painting
- Sculpture Film
- Photography

If You or Your Club or Group
Would Like To Participate

Contact:
Prof. Victor Mattfeld
ROOM 231
120 Stuyestant Place
PHONE: 720-3239



the New York City Ballet you can learn exactly what law of gravity is defied in executing a pirouette or grande jettee. Getting in touch with your motor coordination builds not only a healthy body and thus a healthy mind; but it gives you insight and awareness into the

- April 13 (Luigi Style) — Mary Ellen Zaharia
- April 20 (Dance of India) — Indra Nila
- April 27 (Modern) for advanced students — Jeff Duncan
- May 11 (Modern) — Sylvia Waters
- May 18 (Belly Dancing) — T.B.A.

Cultural Calendar



April 19, 8:15 p.m.
Jean Valentine
120 Stuyvesant Place, Rm. 130
St. George Campus
Admission: Free

April 20, 3:00 p.m.
Scull Auction Film on art
auction expose by E. J. Vaughn
College Hall, St. George Campus
Admission: Free

April 20, 8:00 p.m.
Scull Auction
Theatre, Sunnyside Campus
Admission: Free

April 27, 1:30 p.m.
Cynthia Macdonald
La Galerie
Library, Sunnyside Campus
Admission: Free

April 28, 1:00 p.m.
**The College of Staten Island
Jazz Ensemble**
directed by Prof. J. Scianni
Student Lounge
Sunnyside Campus
Admission: Free

April 28, 8:00 p.m.
Women Filmmakers Series
Films of Martha Coolidge
College Hall, St. George Campus
Admission: Free

April 29, 8:00 p.m.
Women Filmmakers Series
Films of Martha Coolidge
Theatre, Sunnyside Campus
Admission: Free

May 2 thru May 27
**Staten Island Federation
of Artists**
Group Show
La Galerie
Library, Sunnyside Campus
Admission: Free

May 3, 6:00 p.m.
Meyer Kupferman, Composer
Mozart's Divertimento No. 7,
Brahms' Quartet, and
Kupferman's Balloon Letters
Student Lounge
Sunnyside Campus
Admission: Free

May 3, 8:00 p.m.
New York Philomusica
Music by Mozart & Kupferman
Theatre, Sunnyside Campus
Admission:
\$3.00 general public
\$1.00 students & senior citizens

May 5, 9:00 p.m.
Roy Haynes Hip Ensemble
Jazz Concert
College Hall, St. George Campus
Admission:
\$2.00 general public
\$1.00 students & senior citizens

May 6, 8:00 p.m.
**Alvin Ailey Repertory
Ensemble**
Performance
Theatre, Sunnyside Campus
Admission:
\$3.00 general public
\$2.00 students & senior citizens

May 8, 2:30 p.m.
**Collegium Musicum of The
College of Staten Island**
Monteverdi
College Hall, St. George Campus
Admission: Free

May 10, 8:15 p.m.
Theodore Weiss
120 Stuyvesant Place, Rm. 130
St. George Campus
Admission: Free



May 10, 1:30 p.m.
Howard Moss
Poet and poetry editor,
New Yorker
La Galerie
Library, Sunnyside Campus
Admission: Free

May 11, 8:00 p.m.
**Staten Island Chamber Music
Ensemble**
String & Piano Media Production
College Hall, St. George Campus
Admission: Free

May 12, 8:00 p.m.
Women Filmmakers Series
Films of Miriam Weinstein and
Amalie Rothchild
College Hall, St. George Campus
Admission: Free

May 13, 8:00 p.m.
Women Filmmakers Series
Films of Miriam Weinstein and
Amalie Rothchild
Theatre, Sunnyside Campus
Admission: Free

May 14, 10:00 a.m. to 4:00 p.m.
**First Annual Cultural Festival
of The College of Staten Island**
Snug Harbor Cultural Center
*Admission: **
\$1.00 general public
*\$.50 students, children and
senior citizens*

404

by Bill O'Connell

The Gay Students' Center, located in Room 404 at 130 Stuyvesant Place, will hold an open house for homosexual women and men every Monday at 1 p.m. Wine, women, men and song (recorded) will be featured.

The newly-established center will be open Mondays from 11:15 a.m. to 6:15 p.m. and from 4 to 6 p.m. Tuesdays, Wednesdays and Thursdays. At a noon rap session every Monday, decisions concerning the operation of the center will be made by whichever students are present.

Though she is an unlikely public figure, the sheer volume of Anita Bryant's assault on the civil rights of gay people demands a response.

At issue is a referendum in Dade County (Miami), Florida on whether or not to abolish a law prohibiting discrimination against homosexuals in jobs and housing. Ms. Bryant's position is that gays should be denied such rights.

Why? She isn't particularly clear about why. When pressed on her reasons, she generally resorts to quoting Jesus. Now, Jesus, so far as I know, is not recorded as having expressed an opinion on homosexuality. Paul did rail against homosexuals in his letters to the Romans and the Corinthians, but I have no obligation to order my life according to Paul's, or Anita Bryant's, religion. I can't help reminding her, however, that Paul also asked: "Why should my liberty be determined by another man's scruples?"

That she retreats into the refuge of religion betrays her purposes. Her religion tells her that homosexuality is wrong and, damn it, the State of Florida

had better enforce the tenets of her religion. She wishes to appear as a paragon of conventional virtue. I have no objection to those who overflow with virtue, but I am somewhat sickened when they stand in the slop.

Do such self-appointed gurus of the gonads of others ever ask themselves who will pay? Whose jobs are taken away and who is denied housing when the law permits discrimination on the basis of sexual orientation? There is no way under the law to penalize someone without proof or on mere suspicion. Therefore, they enjoy their freedom who are not observed or captured by the police in their own bedrooms.

The meanest among the troglodytes will be all in favor of such police activity, so smug are they about their monopoly on rectitude and their "concern for our children."

Therein lies a fiction that needs to be laid to rest. Gay rights legislation does not legalize sexual acts between children and adults. The issue is phony. It is a fact, at any rate, that child molestation is more frequently heterosexual than homosexual. The facts are irrelevant to the anti-gays, however. Their purpose is to employ the machinery of the state to enforce private religious tenets, and their method is the big lie.

Another manifestation of the big lie method is the suggestion that gay rights legislation will permit homosexuals to attempt to gain converts. Perhaps another column can be devoted to whether or not homosexuals WANT to proselytize, but the fact is that it is perfectly legal at present under the United States Constitution to try to gain converts. It is called freedom of speech.

ANTIQUES



by Ron Kerr

Styles in American glass in the 1700's were set by three important makers: Wistar, Stiegel, and Amelung, all whom employed skilled, European-trained craftsmen.

WISTAR: Between 1739 and 1780, the factory of Caspar Wistar in Salem (then called Wistarberg), N.J., produced bottles, window glass, and a variety of other household articles. It probably originated the glass style called South Jersey, characterized by thin threading around the neck and lily pad decoration, an effect obtained by "pulling up" a layer of molten glass over the lower portion of the piece.

STIEGEL: Perhaps the most ambitious glassmaking venture of the 18th century was that of a young German immigrant, William Henry Stiegel, who imported highly skilled blowers, engravers, and enamellers from Europe and England to his factory in Mannheim, Pa. From 1763 until its financial failure in 1774, the Stiegel works set styles that influenced glassmakers as far west as Pittsburgh and Ohio. The variety of wares included soda glass; flint glass in glowing shades of blue and purple; molded pieces with ribbed, swirled, fluted, and quilted patterns; and engraved and enameled pieces. Stiegel-type glass is rarely found on the market; the costliest pieces are documented as coming from the Mannheim factory.

AMELUNG: In Frederick County, Md., the New Bremen Glass House of John Frederick Amelung did work of outstanding craftsmanship between 1785-1795. Amelung was the only glassmaker of the period to sign and date his work, much of which was engraved and made to order as presentation pieces. Amelung glass is important for its influence on later glassmakers. It is practically unavailable, but the glass enthusiast can see it in museum collections.

thirty quart. They were made to hold everything from spirits and snuff to shoe blacking, pickles and perfume; they were shaped for carrying in pockets, saddlebags, and freight cars. Collectors delight in their novelty and historical interest, as well as their generally moderate prices.

Flasks—for liquor—came in pint and half-pint sizes, were flat, broad, and short-necked, and could be carried easily in the pocket. Long-necked flasks were considered bottles; handled ones, jugs. Early ones were blown and pattern-molded in both aqua bottle glass and clear glass.

Pictorial whiskey glasks appeared after 1820. Favored were portraits of such well-known figures as Washington, Franklin, and Jenny Lind. Patriotic slogans were popular, such as "Pike's Peak or Bust." Later flasks designs featured flags, eagles, cornucopias, wheat sheaves, and masonic emblems. Flasks are still plentiful but rare ones are in the expensive bracket. Beware of reproductions.

PERFUME BOTTLES

They are truly delightful for their diversity. Rare now are the early Stiegel bottles, small enough to be tucked into a lady's glove, and the little South Jersey striped glass seahorse bottles with curled tails. But Victorian bottles—of art glass, cut glass, and even pressed glass—are still easy to find. Bottles for smelling salts and for dressing table use as also in this class.

BITTERS BOTTLES

They were phenomenon of the later 1800's; were used for carrying a "tonic" of high alcoholic content. They came in pint size and larger, and were labeled or impressed with names such as Traveller's Bitters, Tippicanoe, and Indian Queen.

FIGURAL BOTTLES

Produced from 1870 through the early 1900's, were popular form of packaging for such products as perfume, liquor, medicine, mineral water, vinegar and candy. Represented on the list of more than 700 named figural bottles are Moses, George Washington, and Carry Nation; creatures such as fish, turtles, owls; and such miscellaneous objects as pretzels, clocks, and pistols. Like bitters bottles, they are novelty items, of little value, except for the glass itself.

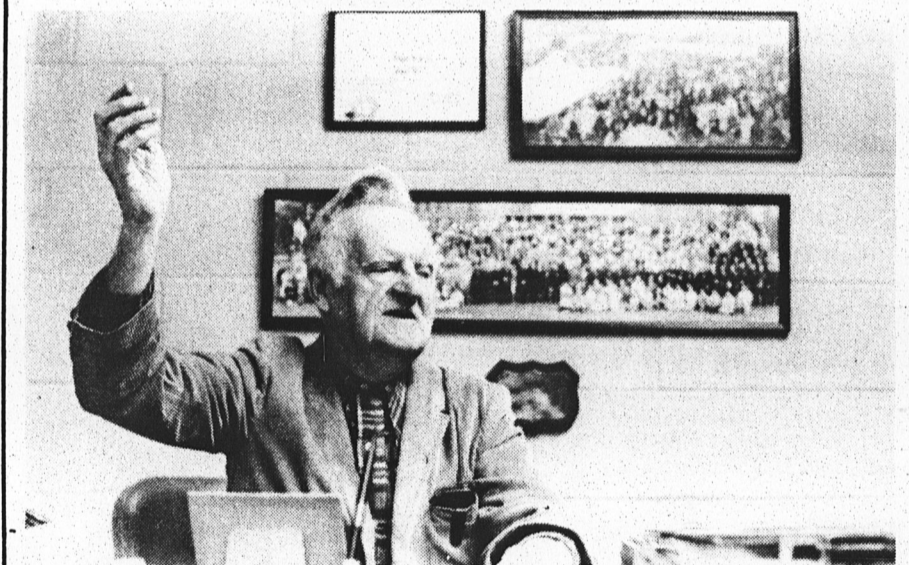
BOTTLES AND FLASKS

Bottles were the first glass products made in America. Shards turned up at the site of Jamestown indicate that glass bottles were being made by even the earliest colonists. In time, bottles were produced in all sizes from half-pint to

APOTHECARY BOTTLES

They were used in old-time drug stores for storing drugs, were blown in colorless, blue, or brown glass. Standing 7 to 12 inches high, they have round glass stoppers and the name of the drug, usually in gold lettering on the side.

Alumni Notes



by Ed Gray

Photo by Peter Fenty

On Friday, May 13, 1977 in the Conference Room on the second floor of A Building at 7:30 p.m. elections will be held for the officers of the Alumni Association for the college year of 1977-1978. The present officers consist of Cornell C. Frank, President, Korinne Benson, Vice President, and the Board of Directors are Helen Steinecke, Joseph Naimo and Jim Jackson and also Barbara Solan, a long time active member.

During the course of the year many events take place such as the annual "Fall Fling" in the Poconos, bus trips to see the Cherry Blossoms in Washington, D.C. and the trip to the "Ice Capades" and the Christmas and Easter Shows at Radio City Music Hall. In addition, trips to the Museum of Art and to the Cloisters along with the Annual Banquet and the hosting of the Commencement Reception for graduates and their guests and the reception for the players and their guests at the annual Alumni Basketball Game plus awarding at

commencement the winners of the Departmental awards. In addition, cash awards are given to the annual Library Contests and there is involvement in many college functions. The Alumni Association sponsors Purchase Power which enables people to get substantial savings for consumer goods.

Now that we have merged with Richmond College talks will be held to try to bring together both Alumni Associations in order to have a large College of Staten Island Alumni Association.

The College President, Dr. Ed Volpe, along with Dr. Joseph Wells of the College Public Relations Office advocate a strong Alumni Association and have expressed their desire to help make the union possible by lending their support to all those concerned.

Any information required concerning Alumni happenings can be obtained daily by contacting the Alumni Office from 11 a.m. to 7 p.m. or by telephoning 390-7658.



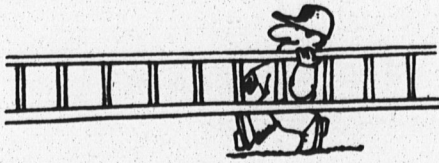
Glenn's Country Kitchen

► Luncheonette on Hyatt St. ◀

Home of the Deli Hero!
Hot & Cold Sand.
Pickles
Fresh Salads Made Daily



Opportunity Knocks



WORK IN EUROPE PROGRAM FOR STUDENTS OFFERED BY CIEE

Hundreds of U.S. students will find jobs in France, Ireland and Great Britain this summer through the *Work in Europe* program sponsored by the Council on International Educational Exchange (CIEE). For the past eight years, this popular program has provided students with the direct experience of living and working in another country and, at the same time, helped them reduce the cost of their trip abroad. The *Work in Europe* program virtually eliminates the red tape that students faced in the past when they wanted to work abroad.

Participants must find their own jobs but will have the help of cooperating student travel organizations in each country. In France and Ireland they may work during the summer; in Great Britain they may work at any time of the year for up to six months.

The jobs are usually unskilled—in factories, department stores, hotels, etc. Salaries are low, but students generally earn enough to pay for their room and board while they work. A typical job would be that of chambermaid in a hotel in London's West End. But last summer one enterprising student found work in Paris as a wine steward in a restaurant on the Champs-Elysees!

To qualify for CIEE's program, students must be between the ages of 18 and 30 and must be able to prove their student status. To work in France, they must also be able to speak and understand French.

For more information and application forms, contact CIEE, Dept. PR 4, 777 United Nations Plaza, New York, New York 10017; or 236 North Santa Cruz, #314, Los Gatos, California 95030.

SUMMER JOBS
\$4.65 an hour
 o/t available
 18 or over—own car
 Call now—Mr. Sharp
 979-3788

NARC Holds Hike/Bike May 1st

The New York Chapter of the National Association for Retarded Citizens, in conjunction with the New York City Special Olympics Committee will hold its annual Hike-Bike May 1st, 1977 (rain date May 15th). Students participating in this event may either hike or bike through specified routes in one of several parks in New York City.

Coordinators, sponsors and participants are needed for this most worthwhile project—each rider and walker is asked to seek as many people, businesses, and organizations as possible to sponsor him for his ride or walk. Each sponsor then agrees to donate money to NARC based upon each mile covered by the "Hiker-Biker" — the more miles covered, the more funds contributed to NARC.

Funds from the Hike-Bike will be used for vital activities such as the Special Olympics program which provides recreational activities for more than thirteen thousand mentally retarded adults and children in New York City. Funds will also aid NARC through research, program services and the New York Chapter's program. The N.Y. Special Olympics Program is a project of the Joseph P. Kennedy, Jr., Foundation and the National Special Olympics Committee.

Students who are interested in volunteering as coordinators and participants in the "NARC Hike-Bike 1977" are asked to contact Harry Wilkinson or Marian Connolly in the NARC New York Chapter office — telephone (212) 736-5710.

There's lots of living and loving ahead



Why cut it short?



Do You CARE.



Countless children in 37 developing countries around the world are so hungry they will eat almost anything. When you join CARE's Food Crusade you help give such children the nourishing food they need for life and growth. CARE provides high-protein, supplementary food to 16 million children day after day in schools, nutrition centers and other institutions. But millions of others need your help now.

For \$5 you can give nourishing food to 270 children. For \$10 you can provide expert training to help struggling farmers grow more food. And \$15, \$25, \$50, \$100 means more nourishing food for more hungry children.

For every dollar donated in the last fiscal year, CARE delivered \$4.60 worth of goods and services overseas.

Dolphin Nine

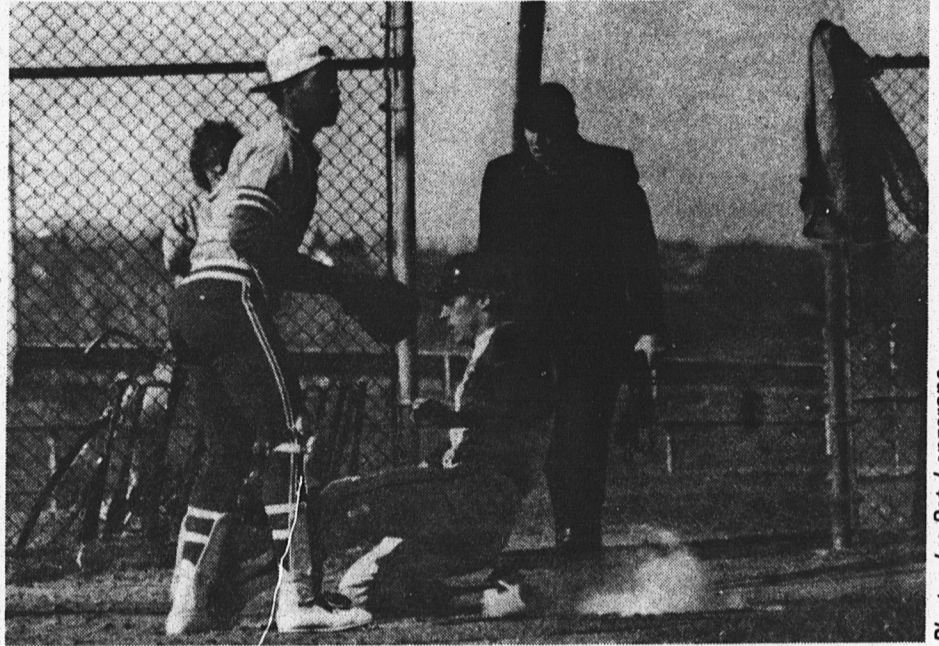
Cont'd from page 12

has pushed 16 runs home, thanks to 10 in the very first game the total looks respectable. They have allowed 18 enemy runs and less than half of those are earned.

As for the big hitting attack, in five games the Dolphins banged out 31

plate). CSI has committed 15 deadly errors. With the team eyeing a regional playoff spot, things have got to tighten up and the right bats *MUST* be brought to life.

Winning will be hard when you have a clean up hitter who is 0 for nine in his last nine trips, plus a couple of other



Photos by Pat Lanzarone

The Dolphins add another run as Ted Peredina slides across in CSI's 10-3 romp at the hands of NYCCC.

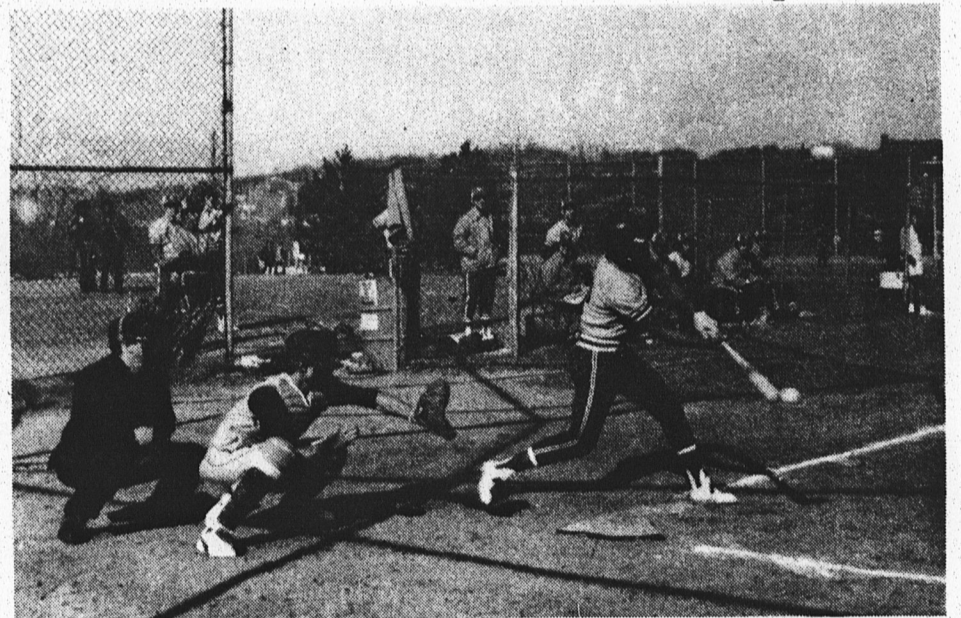
safeties. That figures out to six a contest but they had 14 in the opener so the lumber is silent.

And now for the game's key factor—errors. Pancilla wanted to go with the best defensive team possible right from the very first day he laid eyes on the team at practice. "A good defensive team will keep us in ball games and even help to win a few," pointed out the coach.

Up to now he hasn't found the right combination in the field (or at the

starters going for the collar time and again.

ON DECK: Thus far the pitching against CSI hasn't been outstanding. So, it is evident that there are no super hitters on the team or they'd be pounding in the .400 to .500 neighborhood... It will have to be a group effort for the Dolphins who do not really have a tremendous hitting machine... plenty of games have been won with bunts.



Catcher Bob McKee awaits CSI's hurler Tim Hallihan's pitch, but a NYCCC hit connects early in the game.

Intramural Tournaments

BADMINTON Men's Singles
 Women's Singles
 Mixed Doubles

PADDLEBALL Men's Singles
 Women's Singles

TENNIS Men's Singles
 Women's Singles

Entry Deadline — Wednesday, April 20th
Tournaments Begin — April 22nd
Ends — May 20th

Games scheduled on an individual basis at hours convenient for students. (Students will be instructed on rules and schedules upon receipt of entry form. Entry Forms available from Locker Room Attendants (next to gymnasium in "D" Building — Sunnyside) Awards will be made to first place and runner up in each category.

Open to all students of the College of Staten Island (St. George and Sunnyside)

ALL STUDENTS WELCOME

Sports News

Dolphin Nine

Some runs, a few hits and a lot of errors

by BILL SWARTWOUT

The College of Staten Island baseball team got the ball rolling on their home (and season) opener with a 10-3 thrashing of New York City Community College.

Prior to the season's first pitch, coach Joe Pancilla billed the team as a hitting machine which would do plenty of scoring. The pitching was to be the questionable area for the Dolphin diamond squad.

In the opener the Dolphins combined good hitting with solid hurling to demolish a weak NYCCC club. Led by catcher Bob McKee's four singles in five trips to the plate, CSI amassed 14 safties.

Winning pitcher Tim Hallihan tossed the complete game without much difficulty. A southpaw, Hallihan struck out nine men in the nine-inning fracas. Merv Winfield, Ted Perednia and Paul Gurrieri all added two hits apiece to bolster the offense.

held them scoreless till the seventh. That's when the Queens outfit knotted the score at 2-2 with some help from Sparmer's defensive mates.

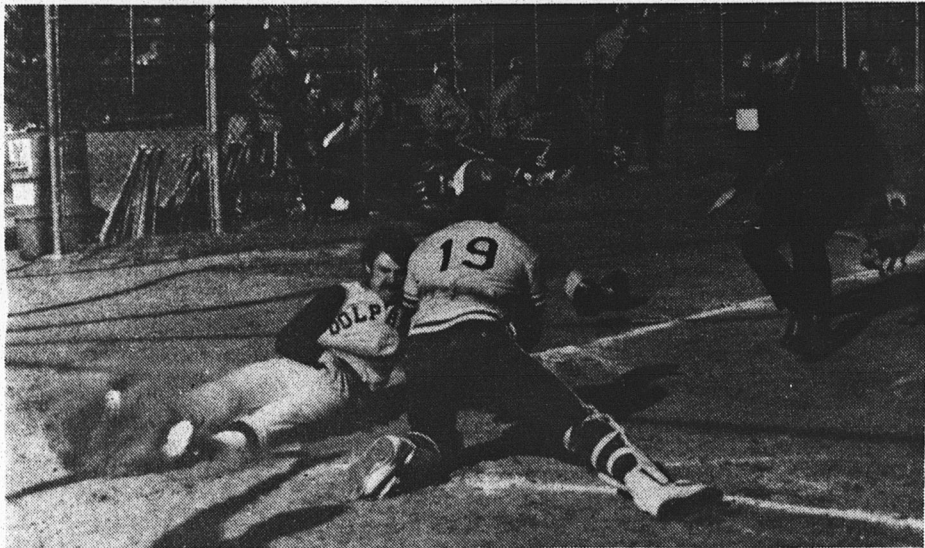
With one down, Queensboro got a man on via an error. Another man reached on a walk and on an infield fly rule out, second baseman John Giamella couldn't catch up with the ball and it fell allowing the two runners to move up at their own risk.

The lone hit of the inning plated both runners and the damage was done.

Going to the bottom of the ninth Sparmer yielded just four basehits. In the ninth he gave up three and CSI dealt the 3-2 setback.

CSI's pitching enabled the Dolphins to gain a split with Dutchess CC in a doubleheader in Poughkeepsie, NY. CSI won the opener 3-1 and blew the night-cap 5-0.

CSI jumped to a quick 2-0 advantage in the top of the first. Esposito, Altini and Corbin singled and a fielders choice



CSI's Tony Matori slides home safely on a close play at the plate in the Dolphin's opening day 10-3 win over NYCCC.

A confident and cocky CSI team ventured out to Long Island for the second game of the season to face a true test of talent in Suffolk CC.

In what was a rain mixed with hail game, the Dolphins found themselves in a tight ball game which they lost 7-1. Up until the final inning the contest was fairly even with CSI trailing by a mere two runs, 3-1. But they pay off on the final score and Suffolk padded their lead in the bottom of the sixty.

The hot sticks of the day before were silenced as the Suffolk pitcher gave up just four hits. CSI chucker Pat Fay tossed a good game which had the Dolphins ahead 1-0 in the top of the second. Suffolk tallied twice in the bottom of the second and once more in the fifth prior to putting the game out of reach in the sixth.

Queensboro tried to hand CSI their April 4 frey, but the Dolphins couldn't hold on long enough and returned the favor by dropping a 3-2 heartbreaker.

CSI still had cold bats in the Queensboro game but managed to steal a 2-0 lead in the third inning.

Thanks to some walks, and a catcher with a very poor arm, CSI ran wild and scored twice. Rich Esposito walked, Bob Corbin singled, both men advanced on a passed ball and scored on Gary Altini's seeing-eye basehit. Those were the only two rips for the Dolphin batters on the day.

Ken Sparmer, lefty version of San Diego's Randy Jones, kept the Queensboro offense to a minimum and

by Gurrieri drove hom two runs.

Dan Messina was hurling a strong game for CSI with one tough spot coming in the third when Dutchess got their run. After that it was all zeros on the board for the Dolphin's opponents. CSI put one more run of their own on the board in the fifth.

Messina k'd seven batters in seven innings work while his mound counterpart fanned eight Dolphins.

All five of the second contest's runs came in the third inning. And they all belonged to Dutchess. CSI pitcher Dan Hallihan ran into a wild streak and some bad luck to cost them the game.

None of the runs in either game by Dutchess were earned. But they did get five when a two-out error by firstbaseman Fanuel Soba opened the door.

After a single and a walk filled the bases, Hallihan unleashed a pair of wild pitches for two runs and then a double put CSI in a 5-0 hole. They couldn't get out of the hole either as their bats were impotent.

All CSI could manage was four hits. Pat Fay came on for Hallihan in the fourth and shut the door the rest of the way. Fay looked fine as he allowed only one hit in his three inning stint.

Total Picture

CSI's record stands at two up and three down. They could have easily been 4-1, but some runs, a few hits and a lot of errors made the difference.

In the five games played to date, CSI

Cont'd on page 11

Tennis Team

Set to Serve up winning season

by BILL SWARTWOUT

With some fine returning players and a few outstanding freshmen, tennis coach Colin Martindale is set to have a winning season this spring.

In order for the Dolphin men to net the championships they have been accustomed to garnering in the past, the team will rely on all of their top eight players to perform well and consistently.

It was in 1972 and 1973 that the Dolphins won the Metropolitan Tennis Team Championship and the Regional Singles Tournament. In doing so, they qualified for the National Junior College Tournament.

The much needed depth is there for the CSI netmen and sophomore John Salvatore will be leading the team. He is a strong player and will have a great shot at landing the number one seed position on the squad.

Robert Orlando is the top candidate to battle Salvatore for that top spot and the lefty can do it if he maintains his improving pace. Last season's number two player was Edward Cassidy, and he is back this year. Cassidy, a graduate of Moore Catholic, gets better with each outing and he is a big player in the plans for a winning campaign.

Keith Dineen was fourth on last

year's squad and he too will be banked upon heavily by coach Martindale. A former Marine and now a tennis buff is Lonnie Barton. He is a new face at CSI and the coach is pleased to see him. Barton has been very impressive thus far and has an overwhelming serve.

A freshman out of Port Richmond High School, Scott Gabel is another one of those fine rookies. He is a heady player and very steady. Juan Aguilera is also a frosh and he can capture a high position on the team by maintaining his good'all-around play on the court.

Tottenville's James Desimone is a leading candidate to make the squad as a freshman. Others who are in the hunt for a spot on the roster are Susan Wagner's Charles Best and Henry Rainbow, John Jay's Greg D'Ambrosio, and Gil Nizza from Sheepshead Bay High School.

Martindale is approaching this season with an optimistic outlook. "This is our final shot on the two-year level and we want to make the best of it," said the coach.

"Next year we will compete on the four-year plateau and so we will have our work cut out for us," spoke Martindale. "We have to work hard as it is now and so it will be easier if we can move on to four-year play as winners."

O'Brien Tells of New Plans for Baseball Team

by Ted Perednia

The College of Staten Island baseball team will participate in a four-year college athletic program next season according to Professor Dave O'Brien, a health and physical education instructor at this college who has been already formulating the future schedule.

O'Brien was the baseball coach at Staten Island Community College from 1965 to 1971. The teams that he coached compiled a 93-21 record. They won the Metropolitan Community College Title every season, three regional championships, and two district crowns. He also managed the Oneonta Yankees in the New York-Penn League of professional baseball.

Currently the CSI baseball team is in a two year community college athletic program. It is a member of the National Junior College Athletic Association. It has a seventeen game schedule that began April 1.

Next season the baseball team will move into a four year college athletic program. The college has applied to the Knickerbocker Conference which consists of Long Island University, Queens College, Brooklyn College, and other local teams.

Another conference that the college has applied to is The Metropolitan Baseball Conference which consists of teams such as Seton Hall University, Fordham University, Wagner College, and other baseball teams that are approximately east of Pittsburgh. The college also applied to the National Collegiate Athletic Association. Acceptance to these organizations should come next season. The team will begin the four-year athletic program by playing in the Knick Conference, according to O'Brien.

Another plan for the baseball team is to participate in a fall baseball program.

This will start when the ball players get back to school in September. O'Brien stated, "A fall season will be good for the baseball team. The weather is still good at this time of the year and possibly better than the weather during the spring schedule. Many of the ball players have been playing all summer long and this is good because they have so much playing time behind them." He further stated, "They do not have to just begin getting into shape but already are from the summer." Many colleges in the area have successful fall baseball programs according to O'Brien. He said, "The caliber of baseball played in the fall might even be better than the baseball played in the spring."

A trip to Florida is being considered for the next spring recess. "The spring recess comes early next year and this will be a good time to go down to Florida. It will probably be very cold for baseball at that time of the year. The field conditions are not very good either at that time of the year," said O'Brien. He further stated, "Other colleges in the area go down to Florida for spring training. This gives them a good opportunity to practice and get a jump on the other teams." This could be accomplished through fund raising.

"The team will be playing for a newly-named school. It will be playing in a new four-year athletic program. It will also be playing in new baseball uniforms," according to O'Brien. The badly needed uniforms will replace the old Pittsburgh Pirate type uniform which the team currently wears. The Dolphins will now be playing for The College of Staten Island.

As a person interested in baseball and the students at the college Professor O'Brien is glad to see these changing plans.

Photo by Pat Lanzarone