

The

COLLEGE TIMES

A Student Publication Serving the College of Staten Island Community

December 20, 1978



Designed by John Pisano

EDITORIAL

TOO GOOD TO BE TRUE . . .

The posters seemed too good to be true; they announced a "Student Grievance Forum" and stated "All students will be heard", "Students must unite", "Protest Now". The posters, which were plastered everywhere, were indeed too good to be true. What they in fact heralded was a shoddy attempt by two Student Senators to manipulate public opinion to extricate themselves from an impending crisis of their own making. The events which culminated in the so-called "Student Grievance Forum" weaved a web of obstruction and mutual cover-up which begins in the Student Senate, implicates members of the student press community and ends in the office of a dean.

IN THE EARLY SEVENTIES . . .

. . . the administration witnessed a virtual explosion of student activism. Realizing that the student body had become actively politicized, effectively organized, and increasingly militant, the college administration yielded to popular demand and gave almost the entire C building to the student clubs and organizations. For several years the C building was filled with club rooms, vendors, printing presses, lounges and offices maintained by the Student Senate.

LATER THAT DECADE . . .

By Spring of '77, student activities had reached the lowest point in a decade, and the administration asked the Student Senate to give back some of the student area. At that time, The Commissioner of Student Center (responsible for student room allocations) was Senator Willy Sander; the Commissioner of Clubs and Organizations was Senator Miriam Arnold; the Director of Student Activities was Ro Scampas. Ms. Scampas is still director, but she has been refused re-appointment.

Ro Scampas and her proteges Senators Sander and Arnold acceded to administration requests and took away the club area, giving it back to the administration. This action was approved by the Student Senate with the exception of one Socialist Senator who voted nay. The end result of the year's wheeling and dealing, was that the administration got most of C building, Ro Scampas got the Puerto Rican Organization room, the Student Senate got the Black Student Union office and the clubs got a poorly ventilated firetrap in the basement of C building.

THE COVER-UP CONSPIRITORS . . .

The beginning of this semester saw Willy Sander, Miriam Arnold and their mentor Ro Scampas sitting pretty in their spacious, well furnished offices. But when Ms. Scampas was refused re-appointment Senator Willy and Senator Miriam found themselves in big trouble. With their senate alliances in shambles and without a friendly administrator to help them snowball newly-elected Senators, Willy and Miriam reacted.

Ro Scampas had for months covered-up the fact that Willy was under academic dismissal as of June '78. Students under academic suspension are not permitted to hold senate seats and a new Director of Student Activities would mean that Willy would get the boot.

In desperation, Willy and Miriam organized the "Student Grievance Forum", (without any student representation), and planned the manipulation of the student body to protest the demise of their friend, Ro Scampas.

STUDENT VOICE IMPLICATED . . .

This so-called forum had the complete backing of the *Student Voice* (December 12 issue), which advertised the event on the front page and gave it prominence.

A letter to the editor (*Student Voice*) by Willy read, in part, ". . . The counselling staff has been hacked again . . . Pres. (sic) Volpe has seen fit to reduce the staff even more. I am referring specifically to Prof. (sic) Scampas. She is one of the most dedicated professionals I have ever encountered at this institution." Willie's letter concluded by calling on students to attend his protest.

In addition, that same *Student Voice* issue carried an editorial which stated ". . . We as students must stand up and speak out against the administration when it ties our hands and kicks us in the ass." The editorial concluded by reiterating the call for students to attend Willy's "protest." All this despite the fact that the *College Times* had informed the *Student Voice* that Senate minutes documented the fact that Willy and Miriam were the Senators who gave away the club rooms.

It should be noted here that the *Student Voice*, a strikebreaker paper, was given one of the remaining above ground offices in C building.

THE STORY BREAKS . . .

Realizing that very few students were interested in the plight of Ro Scampas, Willy and Miriam couched their objective by claiming the forum was primarily concerned with the plight of the clubs. The whole charade was blown to shreds when a reporter from the *College Times* began asking some incisive questions. When our reporter began stating the facts of how these hypocritical Senators were in fact the very ones who sold out the students, the audience began to applaud. The concerned students who attended the forum had already become hostile toward Willy's diatribes.

A DEAN IS SNAGGED . . .

We began this editorial by stating that the coverup led to the office of a dean. That dean is Grace Petrone, Acting Dean of Students. Dean Petrone knew of Willy Sander's academic dismissal, and was aware of that Senator Willy is being held accountable for \$2,696 in student funds for which he has not produced receipts. Dean Petrone choose to ignore this situation until information leaked out about our Senator Willy.

SANDER, PETRONE MUST GO . . .

In order that the clubs be allowed to survive, the *College Times* makes the following recommendations: That Willy Sander be removed from the Student Senate on the grounds that he did not abide by the constitutional guidelines is on academic probation and is fiscally irresponsible. Moreover, Dean Petrone should be dismissed from her position on the grounds that she knew the Senate's Constitution was abused and participated in the cover-up.



Student Grievance Forum (left to right) Ken Cameron, Miriam Arnold, Tim Lichardi, Eileen Fitzsimmons, John Pisano photo by Light Leung

COLLEGE TIMES

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November 16, 1978

Dear Ms. Singer;

In the November 8th issue of the College Times there are two articles which contain glaring errors regarding the sequence of events at the October 24th meeting of the Student Government, as well as inaccurate quotes, accusations and actions that were attributed to me.

First, at the Government meeting when the budget for the Times was being discussed, the only motion on the floor was for \$6890. It is perfectly acceptable for the government to limit discussion to the motion on the table. It is also appropriate for the government when considering a budget to question it and on occasion to cut it. That is the right of the government and we would be derelict in our duties to the students of this school if we did not. The Times budget was modified to exclude stipends and to include travel expenses; the total came to \$5510. The motion was made by myself and seconded by Willy Sander. The question was called and Bob Brincat dissented to the call. After some discussion Mr. Brincat using a person (sic) order of privilege left to attend class. It was at that point that the Times budget was automatically tabled due to the loss of a quorum. It was then, Ms Singer, you withdrew the request for funds altogether and stated you would not be back to the senate for funding. I then left the meeting to attend (sic) my evening classes. Therefore, it was not I or the senate that denied the Times a budget but you yourself. It would certainly be more professional if you and the other members of the paper could get your facts straight.

As for the quote and accusation that I supposedly made, both are blatantly untrue and incorrectly attributed to me. To correct the quote in line three of your article, I had said at the time that the stipends should be ended and that if I had anything to do with it they would. It is also false that I accused the editorial staff of "ripping off the students" (my quotes); in reality it was Richard Lamanna who made the remark and attempted to say it was part of my argument (sic) against stipends. That conversation took place in the presence of Dean Hannam and members of the Student Activities Office during the meeting you called to discuss the Times' budget.

It is a shame that active students are continually maligned in the College Times under the guise of Freedom of the Press. The articles written by you and Mr. Lamanna are libelous and impugn my integrity, and I demand a written apology from both of you. The apology should be printed along with this letter in the College Times. I also request that it also be given to the Student Voice.

Sincerely,
Miriam Arnold

Dear Ms Arnold,

Since I do not intend to satisfy your demand for an apology, I thought perhaps that an enlightening reply would be a fitting substitute.

To begin with, *The College Times* does not malign the active students of this college. In my article in the November 8 issue of *The College Times* I cited four members of the student senate whom I feel demonstrate the type of qualities necessary to run an effective and progressive governing body. Besides these senators there are several other groups and organizations on campus that have also shown themselves to be beneficial and helpful to the student body. They are responsible, active, and genuinely concerned with their members. They are the *Women's Club*, the *Day Care Center*, *The College Times*, and the *Art Club*.

LETTERS

You, Ms Arnold, along with Willy Sander, work against student organizations and have helped to bring about the destruction of clubs. The protest rally on December 12 was a farce to place you and Sander in good light. (Students who want really know about Sander should check the minutes of Student Government and inquire from other senators about his performance.) But that's getting off the topic of this letter.

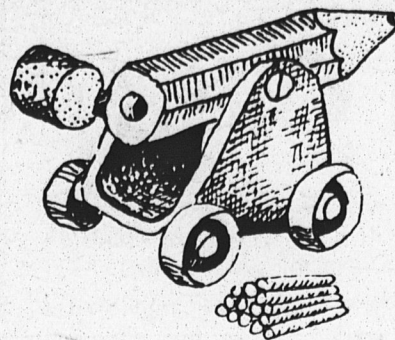
It is true that I used the phrase "ripping off the students" to describe the attitude prevalent in a small circle of the senate against *The College Times*. I did not say that you accused the editorial staff of "ripping of the students," but I maintain that the paper is accused of this by people who know little or nothing about the amounts of time and work that go into the publication of this newspaper. It would truly shed a greater light of intelligent enlightenment upon your own image if you were to get all the facts you so loudly decry, and in doing so get them with absolute correctness (a thing which you so loudly profess to have in great abundance).

The detail with which you describe the events at the October 24 meeting of student government do not exonerate you by any means. Your refusing to acknowledge the second budget which Ms Jackie Singer and I presented to you and Sander days before the Senate meeting is another example of the irresponsibility that I have charged you with in the past. Your actions were obviously designed to keep *The College Times* powerless, but it didn't work out that way. (Would you not agree?) However, disregarding that budget was an act of gross negligence, some of the new senators have expressed to me their feelings of how frustrating it is to see club budgets denied for no other reason except that certain senators do not feel like budgeting on that day. I share their frustrations.

With regard to the travel expenses you yourself included in the altered budget, I am amazed that you are not embarrassed to mention it. To offer a staff of editors five dollars for expenses incurred in the publication of a newspaper that reaches four to five thousand students is a ridiculous position to take. To use your own phrase I do think you are (not only) "derelict in [your] duties," but, to complete the phrase and make it an entire truth, you are ignorant of your duties.

Therefore, there is one point I wish to clarify: you, Ms Arnold, are a public servant of this college; you are a member of a governing body that is responsible for dispersing student funds. However, you are *not* above or beyond the criticism of this newspaper or of any student in this college, just as I am not exempt from criticism. And so, you have gotten what you wanted: no stipends. I say, excellent! Stipends always muddled the good, clean battle between the senate and *The College Times*. *Touche*.

Yours truly,
Richard Lamanna



I have only recently become aware of what a fine school we have here. My first three years of college were spent at Baruch. I decided, after having been introduced to the curriculum of CSI, to complete my undergraduate study here; the Science, Letters & Society Program appeared to accommodate especially well the goals I had in mind. I have not been disappointed; in fact I find myself regretful that I did not matriculate at CSI initially. Although a Staten Island resident, I originally decided to matriculate at Baruch because I was influenced by the highly favorable recommendations Baruch received from its various alumni among my circle of friends and acquaintances.

To my surprise, CSI has surpassed Baruch in the academic rigor of its courses. I find myself working at my studies more intensely than ever was necessary at Baruch. At CSI the student/faculty relationship is enriched by closer contact. I find instructors make themselves readily available for advisement and discussion, even, at time informally, in the College cafeteria. My experience at CSI has encouraged me to consider pursuing further study at the graduate level. I doubt I would have been thus motivated had I remained at Baruch.

A unique advantage exists at CSI: while at the same time exposed, by its proximity, to the cosmopolitanism of Manhattan, the school enjoys the friendliness of a small town college campus.

Were I approached by a prospective student to recommend a unit of CUNY, my answer would be an enthusiastic "CSI!"

Sincerely,
Marian Clowery

Dear Ms. Bloom,

We have, as you know, created a Borough-wide Committee of 100 for Public Higher Education on Staten Island. I think it is essential that we have a committee of student leaders who will be able to work with the Steering Committee of the Committee of 100 to speak to State legislators.

It is imperative that The College of Staten Island be under the budgetary aegis of the State and its various programs funded according to a new formula for this unique type of institution.

The voice of the students is, of course, of major consequence to the success of our efforts, and I would, therefore, very much appreciate the efforts of you and other student leaders in forming such a committee.

As soon as it is formed, I should very much appreciate meeting with you to explain in detail our goals and to develop a plan of action.

Sincerely,
Edmond L. Volpe, President

Dear Editor,

The Consumer Protection Board is conducting an inquiry into the quality of the stereophonic record pressings. Specifically, we want to know how many of your listeners have recently bought a record which proved defective. We would like to know if the consumer returned the record and if the complaint was satisfied by the seller.

While we cannot try to resolve individual complaints we are seeking an overview on patterns of problems concerning stereophonic reproduction.

Please write to: Records, Diane Near, The New York State Consumer Protection Board at 99 Washington Avenue, Albany, NY 12210. Thank you for your cooperation.

Sincerely,
Diane L. Near

Experiences in the Board of Higher Education

REFLECTIONS
By Jerome Bundt

As I look back to the day I started working for the Board of Higher Education, June 1, 1954, it brings back fond memories. At that time Pearl Max, was the Administrator of the Board of Higher Education, and there was no Chancellor then, or university as such. Mrs. Pearl Max for all intents and purposes was the Administrative Head of the Board of Higher Education. Her function was the preparation and printing of the Calendar for the Board of Higher Education. It was a very exciting part of my life. The Board office comprised of 8 people, and was housed on the 12th Floor of Hunter College. It had two rooms, and it was really tight quarters. The Board of Higher Education was the policy making body of the City Colleges of N.Y. The first community college was founded while I was there and Walter Willig was appointed President. The Hon. Joseph B. Cavallaro was President of the Board of Higher Education, at that time. The City of New York finally gave us our own quarters, the old Health Clinic on East 80 Street, which had to be renovated. In 1967, I went to work for the Graduate Center, West 42 Street, N.Y., N.Y. In 1968 I started to work for Richmond College. I have seen the clerical force grow by leaps and bounds. Then in 1976, we lived through retrenchment and many employees were let go. It was a time of losing friendships that had blossomed over the years. But in any tragedy or trauma, life goes on. Whereas a Gittleson employee serviced one department, one might be covering 2 or 3 departments. So on June 1, 1979 I will have served 25 years for the City University, Board of Higher Education. To watch it grow, and to see it crumble is heartbreaking. And so we will be going through another phase, whereby the City University will be absorbed into the State University. No one knows better than I what it feels like when you think that all is lost. Our college was once going to be dismantled and myself as well as many, many others including the President and his wife stood across the street from the Graduate Center on 42 St. to plead with the Board of Higher Education to let us exist. If we come through this major catastrophe, we will always be ready for any future danger to our college. We must show the Board of Higher Education that we are strong and united. We must support our President, our sports teams, and take an active part in our community.

Why Don't YOU Write A Letter?

Dear Editor,

Rumor has it that if student enrollment in the Upper Division at CSI is not maintained at least at its present level, there is the possibility the Upper Division may cease to exist. This disturbs me deeply.

Asbestos at C.S.I.

by Patricia Halligan

When the campus building at 130 Stuyvesant was constructed, sprayed asbestos was used for fireproofing. At the time its cancer-causing agents were not known. Sprayed asbestos was declared unsafe and illegal in 1972.

The asbestos fireproofing material is exposed in the basement corridors and boiler room of 130 Stuyvesant as well as in elevator machinery rooms, electric switch rooms, bathrooms, mechanical equipment rooms and a boiler room at Sunnyside.

The College Administration claims that testing conducted in 1975 by Dr. Nicholson of Mt. Sinai Hospital shows levels of asbestos contamination to be well within acceptable ranges. It is an acknowledged fact, however, that asbestos contamination greatly increases as the material ages and begins to deteriorate. No further air monitoring has been done since 1975.

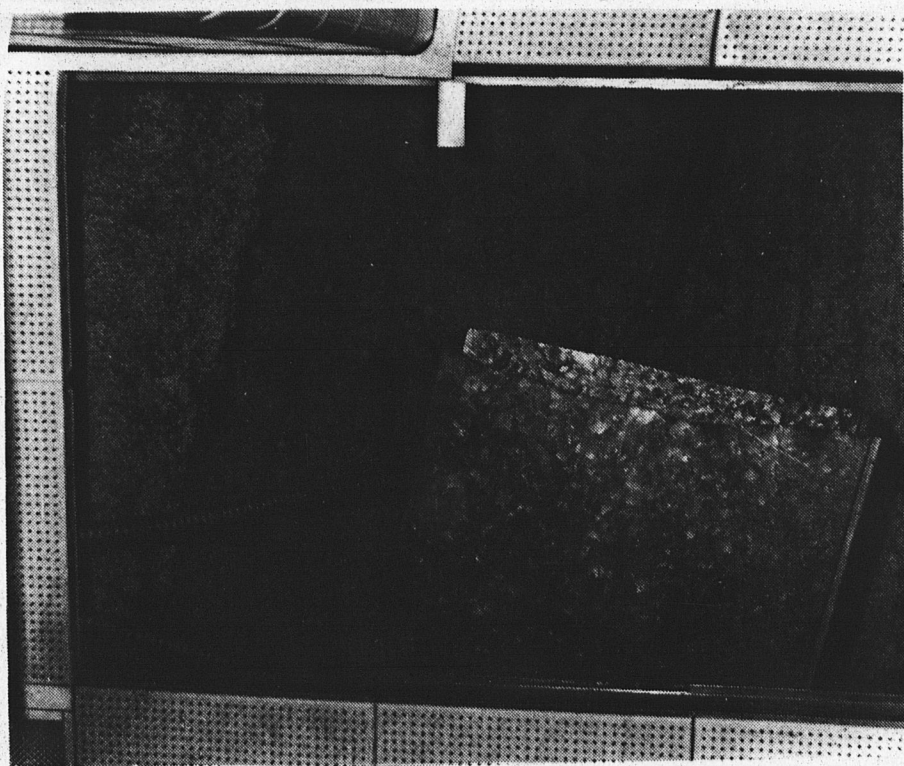
The Administration placates us by telling us that no students came in contact with the exposed areas. This is not quite true. Reproducing machines are located in the St. George basement, where so many students and college employees must walk through contaminated corridors. And what about our maintenance crews who come into contact daily? They are people too, aren't they?

not yet approved a sealant. The college has now decided to proceed with the work using a sealant utilized by the State.

Perhaps the EPA hasn't approved a sealant because none has been proven to be both safe and effective enough to win Government approval. The sealants can create a whole new set of problems. Some are simply ineffective. Others are so heavy that they sometimes crack and fall off tearing away the already deteriorating asbestos as well. The cream of the crop, should a fire occur, melts, giving off toxic fumes.

What specifications does the sealant that the college plans to use meet? Incidentally, Mr. Klintworth says the work is to be done in the Spring while Elizabeth Seder, another college spokeswoman, told a reporter from the *Advance* that the work will be completed by the end of January. Mr. Klintworth says that new air monitoring tests will be conducted by an outside firm, probably in December, and that a schedule will be set up for future testing. Miss Seder says the college is considering installing equipment for monitoring but makes no mention of any testing in the near future. Somebody is badly misinformed.

The dangers of asbestos have only been unearthed in recent years and research into the extent and level of the problem is ongoing. Established safety regulations are constantly modified as new "danger" levels are established.



Exposed asbestos in Women's 4th floor St. George Campus

photo by John Pisano

Still, we are fortunate. That 1975 survey was uncovered by NYPIRG, which is doing a statewide investigation on asbestos contamination in public buildings. The report indicates that seven CUNY campuses have varying degrees of contamination. At CCNY there is 300,000 square feet of contaminated ceiling in public areas, including the college library. There has been almost nothing done to correct the problem in the three years since it was documented.

Mr. Klintworth of Campus Facilities told this reporter that the reason corrective procedures have been delayed on this campus was that the Environmental Protection Agency has

What is considered to be safe today may be proven to be dangerous next year. Therefore, current "acceptable" levels are relatively meaningless. It is the opinion of Robert N. Sawyer, considered by many to be the nation's leading expert on asbestos contamination, that "acceptable" levels are irrelevant in school buildings and should not be used in making safety judgments in schools containing asbestos.

How does asbestos affect you. It is asbestos dust that causes the problem. When you inhale air containing asbestos dust, microscopic, sharp particles in the dust become lodged in the lungs and remain there indefinitely. Over the years

14 DISMISSED BY 78-79 TENURE AND REAPPOINTMENT DECISIONS

By Barbara Volpe

So far this semester, there have been 14 faculty members who were refused tenure or re-appointment. The dismissed faculty members involved in the decision are: Joseph Caruso-Architecture; Pat Gadban-Sociology; David Schnall-Political Science; Phyllis Zucker-Library; David Anderson-Sociology/ Psychology; Edith Barnes-Early Childhood; Adrienne Block-Music/Education; Daniel Collins-Education; Gloria Garcia-College Discovery; Constance Post-English; Hugh Rudolf-Education; Ro Scampas-Student Activities; Arthur Schlansky-Counselor; George Szekely-Music.

After several attempts to contact President Volpe, who decides on tenure and re-appointment recommendations by the Personal and Budget Committee (P&B), it became apparent he did not want to speak to the press about the recent firings.

President Volpe claimed in his State of the College address, early in the Fall semester, that there would be no dismissal of faculty because of budgetary pressure, even though there is a deficit of approximately \$1.4 million. According to sources close to the President, these faculty members did not have to be retrenched. However, a few professors who were involved in the 1979-1980 instructional staff cuts have expressed the feeling that the President was under heavy pressure—due to budgetary reasons not academic.

Adrienne Block expressed her sentiments about the decision by stating, "What's going on? Tell me, I really don't know. It was something of a shock. I really didn't expect it."

When asked what her plans for the future were she added, "I really don't know what I'm going to do now, it's too soon to even believe it." Ms. Block feels she is valuable to the C.S.I. Community. Ms. Block has donated a lot of voluntary time to a wide variety of campus activities, one of which is conducting the chorus. She was recommended by her department, the P and B committee and received excellent student evaluations. President Volpe was the determining factor in Ms. Block's denial of re-appointment.

Rudolf Hugh's case is different. He was denied on the departmental level. Mr. Hugh did not avail himself of the appeal procedure through the P and B committee. He felt it would be futile since he was refused by his department. Mr. Hugh believes his time would be better spent on looking for another job. However, this might present a problem for him, for as Mr. Hugh explains, "I'm not a young man anymore. There are very few jobs open." For a man who has been at the college for many years and close to retiring, his student evaluations were in the top three of the Education Department. He was the Voluntary Work Coordinator of the Graduate Program and was appointed to the position by President Volpe.

the number of particles in the lungs builds up. The first symptoms of asbestos related diseases may not appear until 30 or more years after initial exposure. There is no known cure for asbestos diseases. Asbestosis causes scarring and thickening of the lung wall. Breathing becomes difficult, causing a strain on the heart. Asbestosis appears within 10 to 20 years of first exposure. This disease often progresses to mesothelioma, a cancer of the chest or abdominal lining. This disease is rare, usually occurring in

Ro Scampas, received a letter from Provost Cardagna stating she was highly recommended by the P and B committee. She was not granted re-appointment by President Volpe's final decision. Ro Scampas feels that if the decision was based on budgetary problems then it should have been called retrenchment. "It has been such a shock and surprise. I never expected to not be re-appointed. I have no plans, but I will have to start job hunting." Ms. Scampas feels she has worked many voluntary hours. "I generally worked 50 hrs. a week and got paid for 30 hrs. I gave the job what I thought was needed—if it needed 50 hrs. it got 50 hrs." Ms. Scampas has been Director of Student Activities since February 77. Before that she was a counselor at the college and worked with the Mini University in the OFF program. She concluded, "My only concern is to make sure that my position will be filled."

"I'm in absolute shock. I just can't believe this has really happened. I was passed by my colleagues and recommended by the P and B. Why I did not receive tenure I really can't explain it," said Phyllis Zucker. Some of her voluntary contributions to the college have been helping the handicapped students, the Eugene O'Neill Festival of the Arts and a Women's Film Festival. Ms. Zucker summed up her situation by stating, "The loss to the students is a sin, I had so much to offer us."

In a telephone interview one of the faculty members involved in the tenure and re-appointment decision said, "I really don't want to be a spoil sport or a sore loser, or make nasty comments, but anything said, you are at liberty to print. But I don't want to make any statement of grievance, anger, bitterness, or anything like that. I really feel that the president acted under extreme budgetary pressures. And not just for me, but for the other people that were dismissed as well. I am not optimistic about the future of education, particularly graduate education at the college. But that's a personal statement. I don't want anything you say to indicate that I feel the President was acting arbitrarily or without just cause."

Other faculty members who did not receive reappointment or tenure, did not have the courage to speak up for themselves. After losing their jobs, they are still scared to open their mouths. They have false hopes of regaining their jobs. They are living in a dream world of futile hopes and dreams. After they talked to the *College Times*, they refused to have their quotes printed. WHY? They want the paper to defend their cause, when they haven't got the courage to fight for themselves.

It appears to this reporter, that these people want their cases pleaded before the college community, but they don't want to fight for themselves. The *College Times* will be willing to print any interviews they wish to give us. But only if it's NEWS and not just appeals to the student body.

workers in the asbestos industry. It is fatal however, usually within one year of the appearance of the first symptoms. The presence of asbestos dust in the lungs greatly increases the chance of contracting cancer of the respiratory system especially if you also smoke.

Given the possible consequences, I believe the college asbestos problem warrants a watchdog and this paper intends to be that watchdog. Any future developments will be reported to our student community.

STUDENT SENATE HEADLINERS

By **Cidney Peters**

At the October 31 meeting, a capping and pinning proposal for Nursing graduation was postponed because the quorum was broken in the course of the presentation. At the November 28 meeting, the capping and pinning ceremony was approved by a vote of 12-0-0. The allocated amount was \$1,585.

The Senate adopted the following resolution at its November 14, meeting: "We, The Student Government, do hereby resolve that we believe the Day Care Center to be an important service to the college population, and, as it is a parent-student cooperative, we ask the Association to approve the budget without added provisions and without interference in their internal policies." The resolution passed by a vote of 5-4-0, with the Acting Chair, Karen Boykin, breaking the tie by voting the affirmative.

So far this semester, 5 student Senators have resigned their Commission Chairperson positions: Bob Brincat resigned his position as Commissioner on Student Services; Carol Grant resigned as Publications Commissioner; John O'Callaghan has resigned as Commissioner on Clubs and Organizations; Noel Wangenstein resigned as Elections Commissioner; Jack Dobson resigned his position as Commissioner on Student Center.

Evelyn Doty was voted in as Publications Commissioner. John O'Callaghan replaced Jack Dobson as Commissioner on Student Center. Ana Carvalho replaces John O'Callaghan as Commissioner on Clubs and Organizations.

The membership of the Senate is down to 14 students and six Senators need to be replaced in a special election. Three Senators have resigned their seats. They are: Jack Dobson, Carol Grant and Noel Wangenstein. Three Senators have been dismissed because of attendance guidelines as set forth by the Senate Constitution. They are Amory La Boy, Stevn Inniss and Sue Galdi.

At the November 28 Senate meeting,

the quorum was lost when the College Times budget was being discussed. On December 5, the budget for the paper was passed, by a vote of 7-3-0. The long debated budget did not contain stipends and did not include the expenditure for the November 8 issue of the College Times.

The November 21 meeting was probably the shortest in the history of the Senate: It lasted 2 minutes. Three Senators were in attendance when the meeting was called to order at 2:13 p.m. Since there was no quorum present, the meeting adjourned. The meeting was scheduled for 2:00 p.m.

On November 14, the Senate passed a proposal by the Commissioner on Part-time Students, Tom O'Callaghan, to have a series of "Coffee House" get-togethers in the St. George cafeteria. It was passed by a vote of 11-0-1 and the amount allocated was \$280.

On November 14, Professor Peirano submitted an Intramural budget of \$24,519.99 to the Senate. However, after reviewing the budget line-by-line, the Senate eliminated many items and a budget of \$6,895.15 was determined by the Senate to be fair. It was passed by a vote of 11-1-0.

A concert proposal, presented by Lorraine Barcellos, has been approved. The motion was passed by a vote of 13-0-0 and \$5,000 was allocated.

The Senate has yet to elect itself a President. Some Senators nominated for the position at various votings are Ana Carvalho, Dave Henry, Miriam Arnold, Vicki Gibbons and Willy Sander.

The Senate allocated \$10,000 for scholarships, which was presented by the Office of Admissions and Recruitment. The same amount was also allocated from Auxilliary Services for the purpose of scholarships. However, some Senators have expressed concern that the scholarships were not properly coordinated by Dr. Ann Merlino, Dean of Admissions and Recruitment. Senator Miriam Arnold would like to see the Senate rescind its vote on the scholarship money.

Association Approves A Freeze of NYPIRG'S Funds.

By Jackie Singer

At the November 29 meeting of the Association, it was approved by a 7-0-1 vote a freeze of the funds of The New York Public Interest Research Group (NYPIRG) at CSI unless the organization extends its refund period to December 21. The Association acted on the recommendations of the NYPIRG sub-committee, which had been created by the November 17 meeting of the Association.

The NYPIRG sub-committee was established by the Association after a student, John Orlando, presented a petition signed by 600 students requesting an action by the Association to make the refund procedure more convenient for students.

meeting on December 6 in the Dean of Students' office.

Nancy Kramer, the NYPIRG lawyer, informed the group that NYPIRG could take legal action against the Association for withholding the organization's funds. Ms. Kramer claims the action was in violation of BHE (Board of Higher Education) by-laws. Ms. Kramer told the group that NYPIRG has never refused a student a refund, even when the request was made after the refund period.

A discussion followed concerning the possibility of the Association taking over the responsibilities of the refund procedure. It was determined by the group that office hours should be posted at the Sunnyside office.



NYPIRG staffers at Sunnyside office when it was open photo by John Pisano

John Orlando, who was selected to be one of the student representatives on the sub-committee, expressed his view. "They (NYPIRG) are clearly screwing the students around." When asked why he initiated the petition drive against NYPIRG, he stated that the students who want their \$2 refunds cannot apply for them because the NYPIRG office is never open.

In a survey taken by the Association, it was discovered that indeed the office at Sunnyside was locked a great deal of the time. During November 21 through December 5, at 1/2 hr. intervals, the NYPIRG office was checked to see if it was open. During the 9AM to 5PM time period, for that two weeks, the office was closed for 44 hours and open for 18 1/2 hours.

The office hours at the St. George campus were not checked, but students requesting refunds at that location have been turned away because of locked doors. John O'Callaghan, Commissioner on Student Center, has sent NYPIRG a letter stating that NYPIRG must keep their office open or risk the possibility of losing it.

NYPIRG claims the office at Sunnyside was closed because of personal tragedies which befell the office coordinator, Rita Wangenstein. The office at St. George has been locked and will remain so until the office has a phone installed. This decision was made by the office coordinator, due to the claim of an attack to a staff member at the St. George NYPIRG office.

A few students expressed doubts about the attack, claiming it was not beneath NYPIRG to blow the incident out of proportion in order to create sympathy for the organization.

Two member of the sub-committee, Eileen Fitzsimmons and John Orlando, met with two members from NYPIRG, Rita Wangenstein and Nancy Kramer, the NYPIRG lawyer, for an informal

On December 8, the Sunnyside office had posted office hours. In an interview with Rita Wangenstein she stated, "If NYPIRG does nothing else except the senior citizen survey and help the handicapped students this semester it will be a big accomplishment."

This semester NYPIRG has become involved with the handicapped students at CSI. Some of these students have become volunteers for NYPIRG. Ms. Wangenstein expressed the sentiment that it was the first time st this college the handicapped students felt they were being responsible and, in turn, were being treated like human beings at the college.

Ms. Wangenstein expressed concern for the future involvement of the handicapped students because their continued entry to the office is in jeopardy. At present, the NYPIRG office consists of two sections which are wide enough to allow entrance to the office by the handicapped students in wheelchairs. However, John O'Callighan, Commissioner on Student Centers, wants to convert the first section into a typewriting area for students. Ms. Wangenstein fears the area will not be arranged to allow the handicapped students entry, but Mr. O'Callighan does not foresee this to be a problem, claiming the area will be wide enough after the typewriters are installed.

NYPIRG has 10 student volunteers, three of whom are handicapped. There are two interns, and one student who is doing an independent study who staff the office. Barbara Mazziota, a student volunteer, is involved with a senior citizen survey being conducted at Cassidy Cole, a senior citizen center on the Island.

According to Ms. Wangenstein, 47 students have requested refunds this semester. This does not include a list of 9 students taken by the Office of Student Activities during the hours the NYPIRG office was closed. There is also a petition requesting refunds from the 180 mini-university students. Ms. Wangenstein was



Oct. 31st. Senate Meeting

photo by John Pisano

**THE NEXT COFFEE HOUSE
FRIDAY JANUARY 12 AT 7:30 P.M.
LOWER LOUNGE, SUNNYSIDE**



... AND IF YOU'RE ON THE FOURTH FLOOR, VISIT THE WOMEN'S CENTER

Witnesses Testify on CUNY Discrimination Against women

by Sandi Cooper

Instances of CUNY's unequal treatment of women were documented by both female and male faculty at recent New York City hearings before State Senator Linda Winikow (D.—Rockland County), who later held parallel hearing in Albany in connection with comparable charges involving SUNY women.

City University witnesses cited both statistical and descriptive evidence of CUNY's discrimination against women and argued that University conditions had not changed significantly since the Chancellor's Commission on the Status of Women in CUNY reported its findings six years ago.

At that time, the Commission held that women were either unrepresented or under-represented on every level at CUNY; that women earned less than male counterparts of equal status; that promotions for women took longer; and that "subtle" differences existed between the criteria applied to male and female candidates.

Senator Winikow also heard CUNY witnesses allege that although the University had continued to collect affirmative-action data since the 1972 publication of the Commission's report, it had failed to sponsor an up-to-date study of the issue.

It was pointed out at the hearings that the class-action suit against CUNY, which specified 14 counts of discrimination against women at CUNY, had been filed by the University's Women's Coalition because the Coalition believed "little fundamental change was forthcoming" at CUNY.

A great deal of testimony concerned the validity of City University's insistence that there is no discrimination against women in its multi-campus system.

A key point related to probable conflicts of interest of campus affirmative action officers who are, it was stressed, appointed by, and report to, CUNY presidents. The demand of "institutional need" can subject affirmative action officers to enormous pressure, witnesses said, and CUNY's fiscal problems of the past four years have compounded those pressures.

CUNY witnesses also pointed out that the burden of CUNY's 1975 retrenchment was shouldered in many instances by women and minorities, who held the least seniority in their departments.

The hearings also revealed that the University's affirmative-action data were unreliable, that there were significant disparities between central office and campus figures.

One witness, Marilyn Gittel, who

chaired the Chancellor's Commission in 1972, said she believed the percentage of women at CUNY had dropped from 32 per cent in 1972 to 30 per cent now, and that on some campuses it had fallen from 30 to 25 per cent.

In certain selected departments, she said, the percentage had never risen above zero.

Witnesses cited a number of examples of CUNY's poor record in regard to women—the paucity of women chairs; the habit of some departments of appointing women for only a few years but tenuring men; and the non-promotion of women in some departments.

Almost every grievance brought before the City or State Commission on Human Rights by former CUNY women had been upheld, witnesses said, adding that in several cases, the University had been ordered to pay damages but had refused to do so.

CUNY's central administration, although vehemently denying the charges, was accused by witnesses of being apathetic vis-a-vis affirmative action matters in general. The administration sought to achieve token or minimal compliance merely by completing forms and placing advertisements, they alleged, but real spirit and commitment were generally lacking.

Cross of Lorraine

I am cross.

I started from a good frame,
used loving materials
to construct a lasting thing;
but I was off center.
Bent in different directions,
we were at cross-purposes.

I tried hard as nails
to build a strong bond,
But I could not get
that point across to him.
He double-crossed me.

Now,
I stand alone,
lean on thick air
at the crossroads of a clearing.
Splintered as weathered wood,
I cross-examine myself,
hammer myself
for answers to questions
bred from contempt.
That thief robbed me
of self-possession
and left me
my cross to bear.

Lorraine Pistilli



I was so naive.



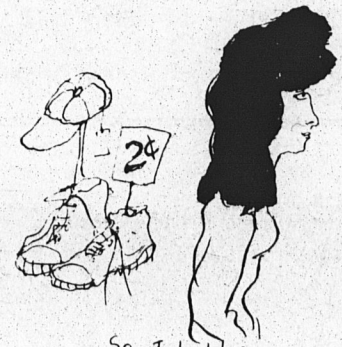
I built my
World around him.



Then he left.



I was
stuck with his
world minus
him.



So, I held a
garage sale.

WOMEN'S BOOKS

WOMEN'S CENTER

NOW OPEN 5 DAYS A WEEK

A PLACE WHERE YOU WILL ALWAYS FEEL WELCOME

BUILDING 130, ROOM 406

RAP SESSIONS

STUDY GROUPS

Mater Nostra

Our Mother who art in Heaven
Sister be Thy name
Our kitchen's done
Our nurserys run, on earth
And it isn' heaven
Give us our right to earn our bread
And forgive us our trespasses
As we forgive men who trespass against us.
And lead us not in subservience
But deliver us, from Adam
For thine is the Freedom
And the Power
And the Glory
Forever.

In the name of the Mother, the Daughter
and the Holy Grandmother.



Special Thanks

by Barbara Jensen

When we first started the Women's Club, we were four women. We were scared. Here we were in this big room, wondering how to get the women involved. Much to our surprise, we didn't have to do much. The women were already interested, because they were women. As this semester draws to a close, we would like to send out special thank yous to some special people.

Jackie Singer of the College Times has helped our club in many ways and was always ready with good advice. She has been helpful in explaining club procedure, how the club commission works, and what the senate is for. She has helped us to understand the bureaucratic process by which this school is run, and has donated a lot of time.

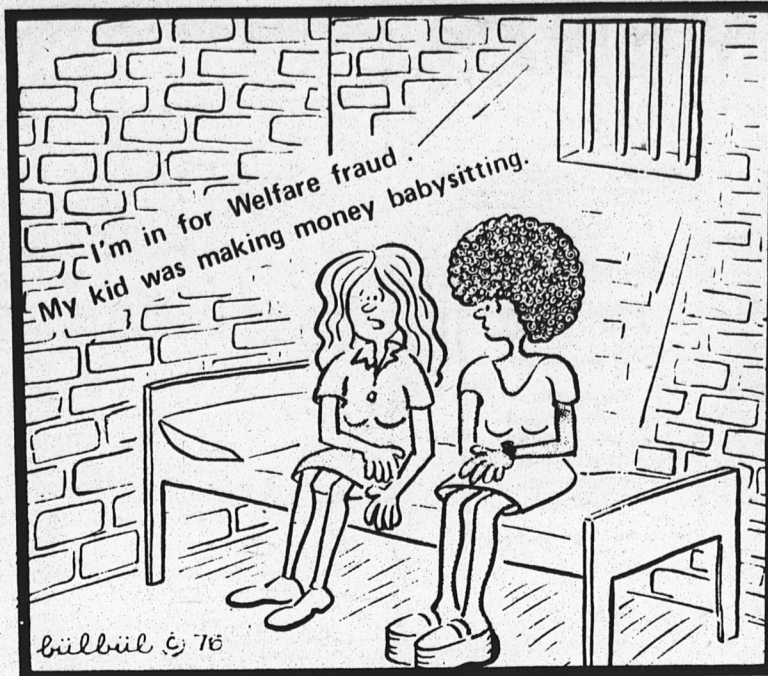


photo by Peter C. Ferry

Professor Jo Gillikin of the English Department is our faculty advisor. She has lifted our spirits high, when we thought all hope was gone. She has attended every meeting, although usually pressed for time. Jo has donated many books for other women to enjoy, and she is now helping to coordinate a film festival.

Manuela Dobos of the History Department has supported this club from its beginnings. She has helped us to get volunteer workers.

Norma Chernok of the community is another woman who has supported us from the start. She has also offered us her help if we need it in the future.

There are many other women who deserve special thanks. We hope they will not feel left out. It is important for all women to realize that they are important to us. We thank you all for being you!!!!!!

WOMEN.....

In today's society, divorce and marital separation have reached epidemic proportions. And, many women, for a variety of reasons, are bearing children without entering into a marriage contract. Therefore, an ever-increasing number of people, mostly, but not all women, are assuming the role of parenthood. These single parents are from every ethnic group and every level of economic and educational background. Because they are raising their children unconventionally, i.e., without the benefit of the "American ideal," the two-parent home in the suburbs where the father works and the mother is a housewife, they and their children are faced with many problems as they struggle for physical and psychological survival in our society. This can be a frightening situation. I know, for I am myself a single parent.

From a friend who is involved, I learned about the existence of an

organization called Single Parent Family Project. It's located in Manhattan at 105 East 22nd Street. Its telephone number is 254-8900. Single Parent Family Project extends its services absolutely free of charge to all men and women who are single parents. Its office is staffed from 9:30 A.M. until 12 Noon, Tuesday through Friday. One of its most important functions is to offer referrals on an individual basis to other city agencies in such diverse areas as legal services, welfare, food stamp information, emergency help, job training and psychology. There is a comprehensive resource library available for anyone who wishes to use it. It also maintains a bulletin board listing vital health information and upcoming social events for both adults and children. Many single parents are not fully aware of what services are available. This organization

serves as an excellent intermediary agency.

There is a group meeting every Thursday evening from 6:00 P.M. until 8:00 P.M. All interested people are welcome to attend. At some of these meetings, professionals speak on such varied topics as psychology, nutrition, economic survival and arts and crafts. These sessions are an excellent outlet. They offer an opportunity for people to form new friendships and to work together in a spirit of cooperation. For example, the group is now in the process of forming baby-sitting and clothing exchanges. A free baby sitting service is provided at these group meetings. In addition to allowing parents of small children to attend the meetings, this service enables the children to mingle with other children who also live in one-parent households.

WOMEN'S STUDIES CHRISTMAS PARTY

By Barbara Jensen

The Women's Studies Department had a Christmas Party on December 12. The party held in the fourth floor faculty lounge, had a great turnout. About 75 women and a few men turned out to join the Christmas cheer.

Flo Parkinson of the Sociology Department, really outdid herself to prepare a festive feast. On the buffet was Quich Lorraine, Swedish meatballs, assorted dips, and crackers of a variety of types.

Manuela Dobos of the History Department, circulated a listing of Women's Studies courses for the Spring semester. The list is as follows:

Gillikin	Eng 262	WMS 250	Women in Literature	M,R 10-12	SU
Kelley	Eng 262	WMS 250	Women in Literature Honors	T,R 7-9	Off
Hartmann	Eng 348	WMS 348	Woman Novelists	T,R 9:30-11:10	Off
O'Connor	Eng 280	WMS 254	Intro. to Women's Written Expression	T,F 10-12	SU
O'Connor	Eng 280	WMS 254	Intro. to Women's Written Expression	R, 6:15-9:45	SU
O'Connor	Eng 280	WMS 254	Intro. to Women's Written Expression	M,R 2-4	SU
Cooper	Hst 386	WMS 310	Recovery of Women's Past	M,R 12-2	SU
Blair	Psy 268	WMS 232	Psychology of Women	T,W 1-2	SG
				F 12-2	
Melman	Soc 320	WMS 230	Sociology of Women	T,F 8-10	SU
Mitchell		WMS 238	Sociology of Men	T,R 6:30-8:10	SG
Parkinson		WMS 330	Women & Work	Sa 9-12:30	SU
Papir	XFRJ	WMS236	Sex Roles & Law		

All courses are 4 credits, 4 hours.

The party was a great success, and the food was even better. People started to leave about 6:00 p.m. after spending four fun filled hours.

SINGLE PARENT FAMILY PROJECT

By Barbara Nalewajk

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By Anne Alarcom

She had just finished putting the key in the door; suddenly, she heard a hard crash of feet hitting the first step of the porch. She looked. It was him standing there with his eyes bulging, staring; he was red-faced and breathing hard.

"Oh my God," she said to herself, "Save me." He spared her only with with her life.

The man ran quickly up the stairs to the porch landing; where she was standing. As the neighbors stood watching, he whacked her on the head. "Don't you ever leave me like that again", he said. She made an attempt to explain herself, "But I . . ." "Don't lie to me bitch", he shouted. And then as he pounded her on the head, he said, "Don't you ever leave me."

A sixteen-pound, steel sledge hammer hitting a spike into a railroad plank: the hammer—his hardened fists, the spike—herself, and the plank—the porch And the neighbors stood silently watching.

She tried to call for help, but she wasn't sure if she uttered anything. The only sounds she heard were that of her brains hitting the walls of her skull.

The woman made an effort to block the blows to her face, as she did, she lost her balance and fell. Any attempt she made now to protect herself was a small feat. He grew tired and so did his arms and fists. The man started kicking her. She looked up wondering when will it end. It was then that she saw the children running home from school.

They ran toward the two figures on the porch. Their mother fought madly to emancipate herself. She only succeeded in freeing one of her arms; she used it to push the children away from the landing. "Go to Grandma's and get help," she said. They ran as fast as they could.

Now he was kicking continuously. And while she was distracted by the children, he managed to plunge her with his feet: first to the abdomen and then her chest. Finally, he kicked the wind out of her.

The body jerked fighting for air. The lungs filled with mucous. As he stood there watching, bloody urine flowed from her freely. The body became spastic with eyes rolling in the back of the head. The man screamed, "What have I done. I killed her." The female form became lifeless, and he ran.

Help arrived and they took her to the hospital. The doctors were surprised to see her survive, and the neighbors in their homes claimed they saw nothing.

The perpetrator never had to deny, but still the charges were minimized. Because of a simple fact: she was his wife, and he wanted her back.

A Scene from A Marriage and the Neighbors Saw Nothing.

QUOTE—UNQUOTE

Ron Ryan (age 3), said to Eric Columbo (age 9), "I hate girls." Eric replied, "They're not girls, they're people."

Once a month, the meeting is devoted to a group rap session where the participants can freely discuss their experiences and their problems. They receive verbal feedback and emotional support from others in the group. Although this is not formal therapy, it does provide single parents with new or deeper insights into their lives. This is very beneficial, psychologically. Sometimes, listening to other people's experiences enables us to put our own difficulties into the proper perspective. And it is rewarding and fulfilling for us to extend our friendship, support and empathetic understanding to others.

I was very pleased to discover that this organization is there for me. It makes me realize that I am not alone. By banding together, single parents can surmount a myriad of problems which previously seemed insurmountable.

ANNOUNCEMENTS

\$100 Cash Awards

The Soroptimists International of Staten Island, a classified service club of Business and Professional Women, is offering two \$100 cash awards as part of the National Soroptimist Training Awards Program.

Staten Island winners are eligible for \$1,250 and \$2,500 awards for the Northeast Region. Recommended guidelines for choosing a recipient are that the applicant:

Preferably be over 30 years of age (but not limited to)

Preferably be either the head of household or have family financially dependent on her.

Clearly indicate the specific educational training necessary for her entry or re-entry into the labor market and how it will enable her to move to a higher level skilled job.

Preferably be completing an undergraduate degree or entering vocational or technical training.

Applications may be obtained from:

Dr. Ann Merlino
Room 520
130 Stuyvesant Place
St. George Campus

ATTENTION ALL STUDENTS

There are seats available for students on the following faculty/student/administration committees:

Scholarship Committee
Recruitment and Admissions
Advisory Committee
Commencement Committee

These committees use our Student Activity Fees and representation on our behalf is important. Students interested in any of the above committees should contact Kathy McKenna in Room C-109 or call 390-7544

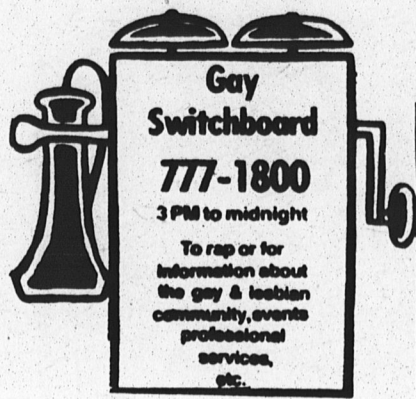
Athletic Scholarship Program Funded

The College of Staten Island Scholarship Committee has announced the establishment of the college's first athletic scholarship program. The awards are to encourage the development of the Judo Program at the college.

Students entering freshmen, sophomore, junior or senior year are eligible to apply. Criteria in granting the awards include good academic standing and involvement in Judo tournaments.

The awards were presented to the college from the proceeds of a tournament conducted by Professor Howard Peirano of the Dept. of Health and Physical Education. Prof. Peirano has served as the college's wrestling coach and is the advisor to the Judo Club.

The first awards will be made for the Spring '79 semester. Applications may be obtained from the Scholarship Committee, Room 520 St. George Campus or Professor Peirano, Room D0105 Sunnyside Campus.



Talent Search

The Six Flags, Inc. Show Production staff will begin their annual search for talent at auditions on Wednesday, February 28, in New Brunswick, New Jersey at Rutgers University.

Auditions will be held in The Little Theater at 2:00 p.m. with registration beginning at 1:30 p.m. The auditions are open to anyone 16 years of age or older.

Positions are available for singers, dancers, comedians, and all types of variety acts for shows at SIX FLAGS Over Texas (Dallas/Ft. Worth), SIX FLAGS Over Georgia (Atlanta), SIX FLAGS over Mid-America (St. Louis), ASTROWORLD (Houston), and SIX FLAGS Great Adventure (Jackson, New Jersey).

Singers are asked to bring music in their own key. A piano accompanist, record player, and cassette player will be available to those auditioning.

Acts should be limited to 3 minutes since there will be such a large number of people involved.

Many successful entertainers have begun their careers on the SIX FLAGS stage, and during the 1979 season, all SIX FLAGS performers will have the opportunity to vie for an appearance on national television.

Scholarship Award

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Clearly indicate the specific educational training necessary for her entry or re-entry into the labor market and how it will enable her to move to a higher level skilled job

Preferably be completing an undergraduate degree or entering vocational or technical training.

Applications may be obtained from:

Dr. Ann Merlino
Room 520
130 Stuyvesant Place
St. George Campus



Art Exhibit in La Galerie Student Art Exhibit at 7-313 now to Feb. 16.

CSI Grants

The College of Staten Island has been awarded a grant of \$46,000 to develop a Continuing Education Program in the Clinical Laboratory Sciences. The program, funded by the New York State Education Department, under the Federal Vocational-Education Act, will provide additional training or re-entry skills for laboratory personnel.

According to the authors of the grant proposal, Dr. Ann Merlino, Dean of Admissions, and associate professor of biology, and Dr. Sharon Bramson, assistant professor of biology, this additional training is necessary in many cases, for career-proficiency and advancement. Such programs as medicare and medicaid have created new standards for certification or licensure in a number of laboratory disciplines.

Dr. Philip Schain Honored

Dr. Philip Schain, of the Department of Biological Sciences at the College of Staten Island who has been on the staff since 1964, was honored last week at a retirement luncheon given in his honor at the Pavilion on the Terrace, New Brighton.

Dr. Philip Schain joined the faculty of Staten Island Community College in 1964. He was the first chairman of the Department of Biological Sciences and introduced the two-year degree program in Medical Laboratory Technology. He developed the B.S. in Medical Technology at Richmond College and in 1974 joined the faculty as Director of the Medical Technology Program.

Dr. Schain studied at St. John's University, New York University, Wagner College and the Philadelphia College of Pharmacy and Science. He was instrumental in developing the medical technology programs leading to a bachelor's and associate degrees. Before he joined the CSI faculty, he was chief of clinical laboratories for Veterans Administration hospitals.

Dr. Schain and his wife Sylvia have been residents of Staten Island for 47 years and are now living in Silver Lake. They are the parents of a son George, a member of the faculty of New York Law School, their daughter-in-law Marlene and grandparents of David and Debra.

NYPIRG cont. from pg. 5

contacted by one of the petition signees, Lila Canter, who claimed she was not aware of the petition demand. Ms. Canter

thought she was signing a list to receive informational pamphlets from NYPIRG. Ms. Wangenstein states Ms. Canter has requested her name be omitted from the petition and asked she be sent pamphlets for her and her class. Ms. Canter is also checking out the validity of the petition by contacting the student signees, and asking them if they knew what they were signing.

Two controversial studies done by NYPIRG last semester were the bus survey, and the guide to public information. NYPIRG boasts that the bus survey was, in part, responsible for assisting State Senator Marchi get 14 new buses for Staten Island. John Orlando states another position, "The bus survey was a zero. All NYPIRG did was take an opinion poll on public transportation. The results of the poll might have had some effect on the bus service on Staten Island, but why should it cost students \$50,000 to have a poll taken?" (\$50,000 based on \$2.00 from 11,000 students for fall and spring semesters, plus the estimated amount for the summer semester.)

Mr. Orlando remarked on the *Guide To Public Information*. He stated, "It's a joke. NYPIRG should be embarrassed to copy down word for word from a telephone book and call it research. They assume students are idiots and can't find the information themselves, the same way that NYPIRG assumes students are idiots in regard to the refund policy. They assume no one will complain when the office isn't open. They rely on non-participation by the students as a foundation for their state-wide bureaucracy."

When five CSI students were asked if they were aware of NYPIRG, and aware of the refund, the general response was knowledge of NYPIRG, and a lack of concern for the \$2.00 rebate.

Mike Charron, non-matriculated history major, was aware of a NYPIRG office on campus because of the posters he saw at the college. He was unaware that the refund was part of the student activity fee he paid. He said, "It's not worth the effort to get the refund."

John Tarrentinó, an upper-division student, was not aware of NYPIRG or the refund. He said, "All I know is that a lot of money is taken, and not properly used."

Sylvia Teichman, an upper-division business major, was unaware of NYPIRG on campus, did not know about the refund, but was interested in getting her \$2.00 back. She based her reasoning on the grounds that she does not participate in student activities.

John Orlando, when asked of student awareness, said "I think that if you talk to students, most of them won't be aware of what NYPIRG is doing in regard to consumer advocacy. That in itself seems to me to be an indication of what NYPIRG is doing for them—nothing."

New Faculty Evaluation Form

Sometime before the holiday recess all students will be asked to fill out forms for the evaluation of their instructors. This semester we will ask you to carry out this process twice—with two different forms. The old form (on pink and white paper) will be used for official administrative purposes. The second form is a new one being considered as a replacement. This new form is being distributed for research purposes only this semester—the results will not be used in any official manner. In order to provide meaningful results, the following points should be remembered.

Your evaluations are important. Good, objective evaluations by students can do two things. They can provide the instructor with helpful information on strengths and weaknesses and they are a factor in personnel decisions by the colleges personnel committees. In fact, the laws of the Board of Higher Education require that some form of student input about teaching effectiveness must be provided for personnel considerations.

Your evaluations are completely anonymous. You do not sign the forms. The results are tabulated by computer for the personnel committees. The original forms are sent to the faculty member only after the semester is over (and grades are turned in). The new form this semester will, of course, not go to either personnel committees or to faculty members.

Be as objective and honest as you can in answering each question. Compare the instructor you are evaluating with others you have had. Focus on the teaching ability of the instructor—how much have you actually learned? Try not to be too influenced by factors like what grades you have received or expect to receive, showmanship versus real "teaching," or a personal reaction to the class unrelated to the instructors teaching effectiveness.

Financial Aid Update

By Catherine Fiduccia

The Financial Aid Payroll Department in room 1-524 at the St. George campus has merged with the Financial Aid Payroll Department at the Sunnyside campus, room A-144. Due to the problems of inadequate staffing for the preparation and the distribution of upper division checks, students will be able to pick up their checks at St. George, the first day only of each payroll date and at Sunnyside thereafter.

The decision to unite upper and lower division checks at Sunnyside was made after the accountant on the St. George campus retired.

It is believed by the Financial Aid Payroll's Supervisor that the number of checks distributed at St. George was too meager in size to sustain this service to the students on a daily basis. On an average, there are approximately three hundred upper division checks each payroll period.

Students attending classes at the St. George campus feel that the new arrangement will take them out of their way and they may lose time from classes. Students on work-study, at St. George, will lose time if not the whole day's work, to pick up and cash their checks.

There are many students who will have financial aid holds on their check. These students will have to travel to the St. George campus to obtain a release from the financial aid officer. Then they will have to return to the Sunnyside campus to receive their checks.

The recipients of upper division checks are not pleased with the department's decision to merge, and they have started a petition to bring the service back to the St. George campus. Petitions may be signed in the Student Affairs Office, St. George campus, room 1-512.

It is not always easy to separate your feelings about the subject matter of the course from your feelings about the way it is being taught. Do the best you can.

Notice on the new form that some items are worded positively and others are worded negatively. On the negative items, e.g., "Much of the time spent in this class was wasted," you would have to disagree in order to express a positive opinion. Reach each item carefully.

Please use the back of the form to express individual comments in your own words. For each of the areas listed (e.g., knowledge, method of teaching, etc.), try to list the best and worst points for the particular instructor you are evaluating.

Finally, please comment on the form itself. Tell us whether you like it or not, how it compares to the old form, how long it took to complete, how we might improve it. Use more paper if you need.

Your input is important and the effort should be worthwhile. If you have any comments on the form or any part of the faculty procedure please feel free to contact a member of the Faculty Evaluation Committee:

Prof. Wallace Orłowski (Chairperson)
Room 1-618 St. George
Prof. Thomas Bond Room 1-626 St. George
Prof. Leonard Winkler Room 1-444 St. George
Prof. Stamos Zades Room A-231 Sunnyside

HOSTOS PRESIDENT UNDER FIRE

As a result of its dissatisfaction with his attempts to revise Hostos' curriculum, the Hostos Community College Senate has requested Board of Higher Education immediately to remove Acting President Anthony Santiago and to appoint another acting president until a permanent appointment is made.

Objections to the proposed revisions, which were recommended by a Special Curriculum Review Committee appointed by Santiago, are both substantive and procedural.

According to informed sources, the recommendations, if adopted and implemented, would radically alter the direction of the college's curricular offerings. Vocational programs would be added; and the college's departmental structure would be changed.

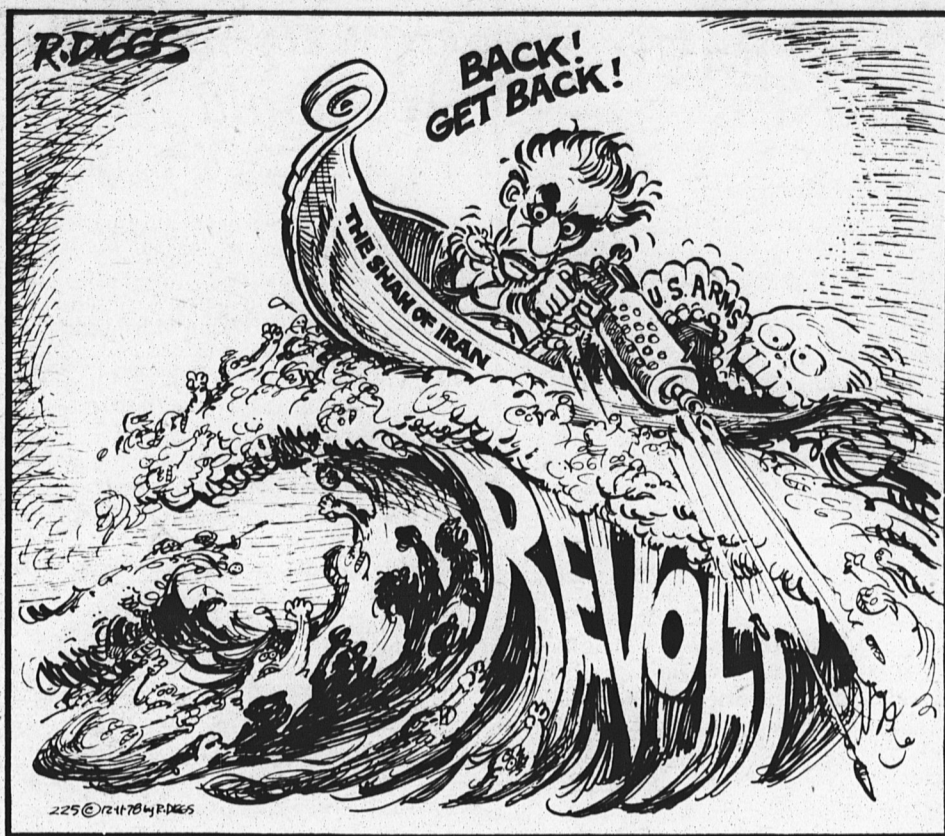
The proposals would also result in the introduction of a student tracking system that reportedly would deny many the higher education opportunities implicit in Hostos' and the University's mission.

Also criticized were the procedures followed in developing the proposals. The Presidentially appointed Special Curriculum Review Committee failed to consult with either the Faculty Senate or the Council of Chairpersons prior to transmitting its report on September 15 and called for a rapid review of the recommendations by the entire faculty and speedy implementation.

The committee, it is charged, also failed to consult adequately with students or the representatives of the community and industry, from whom it claimed to have sought advice.

University Faculty Senate Chairperson Ann Burton, who met with Hostos Senate's Committee of Concerned Faculty to discuss the issues, arranged a meeting between the Committee and Vice-Chancellor for Academic Affairs Roellig.

To date, no action has been taken by the BHE to remove Santiago.



SCIENCE NEWS

Blood Tests Diagnose Cancer

The "tube leukocyte adherence inhibition" test presented by Donna N. Tataryn, from the McGill University Faculty of Medicine, can detect cancer of the colon, pancreas, stomach and lung at its earliest stages.

When white blood cells from a cancer patient are properly incubated, the test shows they lose their ability to adhere to glass surfaces.

During the earliest stages of cancer, this test had results of 100 percent—some of which were false. These patients, who by other means of testing, have been given a clean bill of health are being carefully watched to see any tumors develop in the near future.

This new test, which has been given the name "LAI", is only 33 percent effective once the disease has become widespread.

Another development in blood tests for cancer is presently under research at Ohio State. Lloyd Svedersky, who presented a paper on its progress, concluded that "a nonspecific acting immunosuppressive factor is actively produced by lymphocytes of tumor-bearing hosts."

Deafness Linked To Mongolism

Thomas J. Balkany, of the University of Colorado Medical Center, recommends that all babies born with Down's syndrome (mongolism) be tested very early for hearing impairment. This recommendation was made after a study on mongoloids in state hospitals revealed a link between deafness and mongolism.

Balkany found that roughly two-thirds of all these patients have significant hearing loss caused by fluid build-up behind the eardrum.

Usually children born with this genetic defect are also severely retarded. New evidence now indicates that 10 to 15 IQ points of such retardation may be due to deafness. If detected early enough, the fluid behind the eardrum can be drained off using a plastic tube and could "make the difference between a child's being put in a state institution or growing up working in a sheltered workshop," says Mr. Balkany.

Monkey Business Successful

Successful transplantation of an embryo from a mother baboon to a surrogate mother has been achieved in the laboratory.

Duane C. Kraemer of Texas A & M's work on embryo transfer led to the first birth of a primate (baboon) from an embryo conceived in one animal and surgically transferred to another in 1975. Now Kraemer reports that eight months ago his team successfully transferred and implanted a baboon embryo without surgery. Although the pregnancy last only 45 days, Kraemer feels that the technology is there for human embryo transfer. "Now it is more an ethical and legal question than a technical and biological one."

Media Board vs. Student Newspaper

The University of Virginia Media Board last week sent the Cavalier Daily, the student newspaper, a public letter of censure. But no one is quite sure just what effect that will have, since the Daily refuses to acknowledge the media board and generally ignores it.

The board voted to censure the paper for dismissing a staff member in the fall of 1977 for being involved in student politics. A newspaper policy prohibits staffers from being active in any student political organizations.

The dismissed staffer ran for the student council and is presently chairman of the conservative Young Americans for Freedom. The Daily editor-in-chief said one reason the student was dismissed was that he supported a referendum against Daily editors being paid a salary. The newspaper has the right to dismiss staff

members who deliberately attempt to harm the paper, he said.

The media board had instructed the paper to re-hire the staffer, if only to report on stories in which he would have no conflict of interest. When the paper ignored the board, it wrote a "public letter of censure." There is some disagreement whether the daily is required by the constitution of the media board to print the letter. Most members of the media board appear reluctant to attempt to force the board's authority over the newspaper. But at least one member of the board has said that if the paper does not print the public letter of censure, he would urge the board to take the strongest action against the paper that is authorized: the removal of a member of the paper's managing board.

THE CONSUMER CORNER

by Patricia Halligan

Have you recently purchased a product or service only to be dissatisfied with its quality or performance? If so, what did you do about it? Many consumers, fearing heated arguments with dealers, or dreading the endless letter swapping with corporate headquarters, simply forget the matter, chalking it up as a bad experience.

As long as the majority of consumers react this way, manufacturers will continue to distribute shoddy merchandise, and service organizations will fail to live up to contractual obligations. Not all companies actively try to cheat the consumer, of course. Occasionally even the most reputable company will turn out a defective product. Regardless of the cause of your problem, if you know who to contact and how to present your case you can usually find a satisfactory solution. The following is a system for registering a complaint which is usually successful: (1) Pursue your complaint as soon as possible; (2) explain the problem clearly but as concisely as you can; (3) be courteous but firm; (4) control your emotions; (5) have records and receipts available; (6) consider carefully any settlement you are offered: Is it fair and reasonable? Be willing to compromise when appropriate. For example, when you are partially at fault: (8) work from the bottom up. Complain first to your local dealer or service representative; (9) if you don't get satisfaction move up the ladder to the regional and then national management level; (10) be persistent, carry your complaint as high as you can go; (11) allow a reasonable amount of time for settlement.

Don't be discouraged by the number of steps listed. It is not usually necessary to go through all of them. If you have a reasonable complaint and receipts or warranties to back your case you will often receive satisfaction at the first level of management. Being polite, but firm is the most important step. If you lose your temper you put the dealer on the defensive and if you act unsure of yourself you may be taken advantage of.

If you are unsuccessful in obtaining satisfaction you have several directions to turn to for help. Try the Consumer Affairs Office at Borough Hall in St. George, 964-7777, the Better Business Bureau, 257 Park Avenue South, 533-6200, or a consumer group. According to the National Association of Attorneys General, 90% of State Attorneys General offices handle complaints either directly or refer the consumer to an appropriate agency.

The Better Business Bureau is helpful in two ways. You can call them to check out a firm before you do business with them. The Bureau keeps records of complaints against non-member as well as member firms. They categorize a business according to performance, rating them as (1) satisfactory and meeting BBB standards, (2) subject of satisfied complaints, (3) not meeting standards, (4) no information and not rated.

They also handle complaints. Sometimes a call to the merchant from the BBB is enough to prompt action. I have had this experience myself. Now, when dealing with a local merchant I mention that I will contact the BBB if we cannot reach a settlement and find it very effective. Merchants don't like to have complaints registered against them because this information is passed on to anyone who inquires about them and it may affect their future business. Some local bureaus offer an arbitration service for certain types of complaints. A merchant can't be forced to participate, but if he agrees to arbitration, the arbitrator's decision is legally binding and enforceable through the courts.

How to Survive in The Groves of Academia

DOING RESEARCH ON A SUBJECT IN THE LIBRARY?

- I. How to do a term paper information:
 - A. Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*.
 - V. American Psychological Association, *Publication Manual*.
- II. May be useful to begin with an encyclopedia article:
 - A. Provides an overview.
 - B. May provide a bibliography—but be sure to check dates of books cited in that bibliography as a clue to up-to-dateness.
 - C. Use the index.
 1. Topic may not be under the term look up.
 2. Provides additional information.
 - D. Use special subject and/or children's encyclopedias.
 - III. Using the card catalogue:
 - A. How would the terms below be arranged in a library card catalog?
 1. The New York Times
 2. Newberry library
 3. Newton, I.
 4. Newark
 5. New Castle
 6. Newsweek
 - B. Differences between Richmond and Sunnyside card catalogs
 1. Divided catalog and dictionary catalog.
 2. Audio-visual material.
 - C. *Most important*—do not give up if you find nothing under the word or phrase you used to find information
 1. Subject may be part of a larger topic on which you can find material.
 2. There may be related topics that would provide helpful information. (A guide to such related topics is the Library of Congress, *List of Subject Headings*, located near or on the card catalog at both libraries.)
 3. Ask the librarian for help if you cannot find anything.
 - IV. To find recent information, or information on subjects that do not have whole books written about them, use periodical and newspaper indexes:
 - A. *Essay and General Literature Index*.
 - B. *Readers' Guide to Periodical Literature*.
 - C. *New York Times Index*.
 - D. Special subject periodical indexes and abstracts.
 - D. If the College of Staten Island library does not have the book or periodical you need.
 - A. There are 13 CUNY libraries you can use; you'll need your validated ID card.

Bronx

Bronx Community
Lehman
Brooklyn

Kingsborough
Medgar Evers
N.Y.C. Community

Manhattan

Baruch
Borough of Manhattan
City College
Hunter

Queens

La Guardia
Queens
Queensborough
York
 - B. Telephone the Union Catalog in your borough; it will tell you in what branch of your local public library system you can find the book.
 1. Bronx, Manhattan, Staten Island—790-6234.
 2. Brooklyn—636-3278.
 3. Queens—739-1900.
 - C. The College of S.I. library will try to obtain the book (or a copy of the periodical article) for you on inter-library loan. Allow about two weeks for this.

If your problem is with a major appliance, contact the Major Appliance Consumer Action Panel (MACAP). They will handle consumer complaints about a dehumidifier, dishwasher, disposer, humidifier, home laundry equipment, range, refrigerator, freezer, room air conditioner, trash compactor or water heater after the consumer has contacted the dealer, service agency, and company headquarters. The members of the panel are independent of the appliance industry and meet every six weeks to consider complaints and make recommendations for settlements. 81% of the complaints filed are satisfactorily resolved. For more information contact: Major Appliance Consumer Action Panel, 20 North Wacker Drive, Chicago, Ill. 60606. Their toll free number is 800/621-0477.

If your auto is ailing, there is an Automotive Consumer Action Panel. These, however, are highly decentralized, some being sponsored by statewide associations of auto dealers and other through local associations. All use mediation. First, the complaint is forwarded to the dealer. If no solution is

found, the complaint is reviewed by the panel and efforts are made to resolve it through peer pressure. To inquire about AUTOCAP write to: National Automobile Dealers Association, 8400 Westpark Drive, McLean, Virginia 22101.

If you have a legitimate complaint that for financial or personal reasons you want to see through and the above alternatives fail, you can file a claim in Small Claims Court. In Small Claims Court anyone can plead his own case without knowing legal terminology or hiring a lawyer. NYPIRG publishes an excellent pamphlet (available on campus in C-131) advising consumers on making use of the court system. There are more detailed booklets available from NYPIRG's Small Claims Action Center in Manhattan. This Center helps consumers collect judgements awarded in Small Claims Court. Visit NYPIRG for further information.

Much of the information I have presented in this article was acquired through reading free publications distributed by the Government and private industry. To

Probe Finds Private Colleges Receive More Aid

New York State's private colleges and universities receive more public funds than their counterparts in all the 49 other states combined. They use those funds to the detriment of the State's public universities and in ways not intended by the State Legislature.

These are the preliminary findings of a study of the State's private sector conducted by the Professional Staff Congress, the union representing the instructional staff of the City University of New York.

The report, to be released to the State Legislature November 10, found that New York State's private colleges and universities:

- * Received \$66,600,000 in direct institutional aid from the State in 1977-78, compared with \$53-million in State aid received by all the private institutions in the rest of the country.

- * Have used their state aid—according to findings by the New York State Board of Regents—to increase expenditures, to reduce scholarships to poorer students and to increase them for more affluent students, and not to reduce costs for their students.

- * Receive large amounts of their State aid for out-of-state students—approximately \$15.1-million in 1977-78.

- * Have been unaccountable to the State for the expenditure of their State aid, while denying open access to the State's students. (In New York City, more than a third of the students applying to private institutions were not accepted in 1977.)

- * "Benefited at the expense of the public" institutions—only in New York, according to an independent study conducted by the Brookings Institution. During the past five years (between 1971-72 and 1976-77), the percentage of state aid to higher education increased by 50 per cent in the private sector and decreased by 7.3 per cent at the City and State Universities.

- * Have been at least 45 per cent less cost-effective than the State's public institutions.

- * Have papered over their surpluses to make them appear as deficits, by transferring funds out of educational expenditures into such other accounts as endowment and plant funds.

The major findings of the report focused on "Bundy" aid—direct State aid to private colleges and universities authorized by the Legislature in 1968 on the recommendation of a commission headed by McGeorge Bundy.

The amount of Bundy aid has been increased three times since 1969. The present levels grant \$330 for each associate degree awarded by the private institutions; \$940 for each bachelor's degree; \$650 for each master's degree; and \$3,100 for each doctorate.

This money goes not to students but to the private institutions.

The State also grants financial aid to the students of both private and public institutions. The private student share is 61 per cent of the State total.

Additionally, municipalities exempt private institutions from real estate taxation: the loss through property tax exemptions in New York City alone this year is \$43-million.

get on the U.S. Government's mailing list send for a free copy of the "Consumer Information Catalog" which lists over 200 Federal consumer publications many of which are free. In my next article I will review some publications I have found to be particularly helpful and of general interest.



photo by John Pisano

On December 5th, the first of a series of Student-Faculty seminars was held at La Galerie; Sunnyside, Don Hausdorff lectured on American Humor (right) Professor Hausdorff explains to audience that Dean Binder (left) misinformed him of the topic and has prepared an itinerary on American Tragedy (Ha-Ha)

Aunt Dorothy

Dear Aunt Dorothy:

My father is a machinist who was laid off by the B-1 bomber cancellation. Military cutbacks cost him his job!—Out in the Cold in California

Dear Out in the Cold in California

Your father's employer, Rockwell International, was guaranteed total compensation for all expenses and losses from the B-1 cancellation. The workers got the ax. It was another case of socialism for the rich and "free market" for the workers. More jobs are created by converting to non-military projects. But planning is necessary. Support a bill for conversion planning presently in Congress (the Defense Economic Adjustment Act.) Contact me or your congressional representative for more information.

Dear Aunt Dorothy:

The Reader's Digest says it's high time to dig deeper fallout shelters because the Russians are way ahead of us in civil defense and are getting ready for a first-strike. And President Carter wants plans to evacuate our cities. What about it?—Eighth Grade Reader.

Dear Eighth Grade:

Dig a deep hole and bury all your Digests. They use their own writers for scare articles to keep up the arms race. Our own National Security Council says

that 140 million Americans will die in a nuclear war. Both countries would be destroyed. The Russians do have a civil defense program but it is sheer stupidity and won't work. Maybe they have been reading the Reader's Digest. Russians have nicknamed their program "grob," which means "coffin." There is no defense against nuclear weapons. Write President Carter and tell him so.

Dear Aunt Dorothy:

Aren't the Russians ahead of us in the arms race?—Scared in Sarasota

Dear Scared in Sarasota:
No. The U.S. is twice as powerful as the USSR in destructive capabilities. You should be ashamed of yourself for believing that a top-heavy, centralized, inefficient state bureaucracy like the Kremlin could do any better. How un-American! You've been taken for a scare ride by our bureaucrats who are up to their necks in our public trough. But really, S.S., does it make any difference that we can destroy them 12 times and they can only kill us 6 times?

Send your heartfelt questions on politics, the military and international affairs to: Aunt Dorothy c/o Fellowship of Reconciliation, Box 271, Nyack, N.Y. 10960

DEAR OREAD'S CHRISTMAS LIST

Dear Oread, in keeping with the Christmas spirit, is going to give presents to all the needy people of the College of Staten Island. Below is a list of just a few.
The College Times; a budget (including funding for a 16 page issue).
The Student Government; A copy of their constitution (So they can see just what the hell they should be doing at their meetings).
Dr. Blau; A journalism class that will do anything he says at his beck and call.
The Music Department; A Music Department.
The Drama Department; A Drama Department.
The Women's Club; A telephone.
Miriam Arnold; A new set of puppets.
Willie Sander; The strings to Miriam Arnold.
Howie Peraino; A commune in Guyana.

The Student Voice; A crash course in "The Ethics of Journalism."
Dean Grace Petrone; A copy of the book "How to Win Friends and Influence Students."
Lorlie Stevens; Her old job back in financial aid.
Roe Scampas; Tenure at any other school.
The Cafeteria; A Julia Child cookbook, roach traps and mousetraps.
Financial Aid; Three lines, no waiting.
Day Care Center; \$100,000 and my fondest wishes.
President Volpe; A new ax.
Psi-Chi Club; A millgrim experiment of their very own.
THE STUDENTS; A happy, warm, wonderful Christmas that they can share with their loved ones.
Your Dear Oread will return next issue. Happy Holidays!



HORROSCOPES

By Joseph Gerardi

Aries March 21-April 20

Dispel all thoughts of early toilet training. Put your head on the train track to see if the train is coming. Take it off quickly if the noise is very loud. Split a 'Luude with a Leo.

Taurus April 21-May 21

Go skiing in Hawaii. Skydiving over the Atlantic. Check the tire pressure on your car. Make sure the gas in your house is turned off.

Gemini May 22-June 21

Look both ways at the corner. Wash your underwear twice today. Take a pickle to lunch. Eat at Momma Leone's tonight.

Cancer June 22-July 23

Get some radium treatment. Get some cobalt treatment. Do anything, but get some treatment. Pick up your arm. Stay away from asbestos.

Leo July 24-August 24

Eat a cat. Shave the underbelly of a camel. Dip your sister into the guacomole dip. Write your own term paper for once, you jerk. Kill a dog for Tabby Week. Do your share.

Virgo August 24-September 23

YOU PRUDE. Shake it, DON'T BREAK IT, wrap it up and I'll take it. Why don't you try it with an elf?

Libra September 24-October 23

Buy a poster of Cheryl Tiegs/Shawn Cassidy. Eat a popsicle. Eat dinner at Montezuma's Revenge. Eat some beef-jerky. Liberate France.

Scorpio October 24-November 22

Something really terrible is going to happen to you today, and it's going to cost you \$20.00 to find out.

Sagittarius November 23-December 21

DON'T EAT PIZZA TODAY. Have Eggplant Parmigiana instead.

Capricorn December 22-January 21

You're going to have such a bad day today, my advice to you is to stay in bed.

Aquarius January 22-February 19

Go swimming with a dolphin today (the mammal, not the football team, idiot). Stay away from water pills. Don't go to the theatre, send your tickets to the College Times office.

Pisces February 20-March 21

Beware of hooks with worms on them. Immerse your face in a deep fat fryer. Work for scale. Stop reading this.

Based on an idea from The Stylus, the student newspaper of the State College at Brockport, Lyn McNulty, Editor-in-Chief.



KWANZA, A CULTURAL AFFAIR

The Community Scholar Program Club (C.S.P.) would like to invite everyone to help celebrate a cultural affair, Kwanza, to be given on Dec. 20, 1978 from 2 p.m. - 10 p.m., at the lower cafeteria at Sunnyside.

Kwanza, is a harvest festival which is part of the African Culture. It is celebrated from Dec. 26-31 in Africa. During this period of time, Peace, Pride, and Unity are spread among the people in Africa. The C.S.P. purpose for giving this celebration is to spread this same Peace, Pride, and Unity to *all Students!!*

So come on and join in on an exciting experience in *Culture!*

Featuring—La Rockque Bey Dance Ensemble!



ATTENTION!!! ALL Club Members, Presidents and Club Representatives . . .

Don't you think it takes a little too long to receive funds for your club?
When a club president or representative submits a proposal or grievance, do you feel a response from your Student Senate takes longer than it should?
Are you happy with the way in which club grievances and proposals are currently being handled by your Student Senate?
Do you feel your Student Senate should be doing more for your club?
Don't Miss Your Chance To Be Heard!
If you're not pleased with the way these vital matters are being handled (or even if you're one of the very few who are) please attend this discussion and voice your opinion. Something can be done for the benefit of each club.

Monday, Jan. 8 at 3:30 in the Student Senate office at Sunnyside . . .

Pass It On . . .



photo by John Pisano



IN THE ARTS IN THE ARTS IN THE ARTS



Harold Rome at CSI

by Woolie
A Review of a Performance by Harold Rome

On Monday night, December 11, there were few students who bothered to peruse a poster and note that a charming and witty man named Harold Rome was scheduled to give a one-man concert on the stage of the Sunnyside auditorium at 7:30 p.m. Over one hundred people from the area including about fifteen students did attend and sat for almost two hours while the prolific composer narrated and performed the music and lyrics he had scored and written for *Fanny*, *I Can Get It For You Wholesale*, *Wish You Were Here*, *Pins and Needles* and in collaboration with Moss Hart and George Kaufman, *Sing Out the News*. Rome noted that this "uptown version" of *Pins and Needles* opened on the weekend when "... Chamberlain gave away the whole business at Munich to Hitler." Nevertheless the show ran for six months.

Rome's lyrics were punctuated by pungent narrative synopsis of the state of the world during the Depression, World War II, post World War II, the staid Fifties and into the Sixties. For history and sociology buffs and just those who enjoyed a well turned lyric the evening sparkled. *Pins and Needles*, the most well known and recently revived Broadway production, was originally performed by members of the International Ladies Garment Workers Union who rehearsed at night for a year to put on a topical



musical satirizing unions and the depression. It ran for four years through the late thirties until the dawn of World War II. Among the best songs from this show were "Sing Me A Song of Social Significance," and "Bertha the Sewing Machine Girl." Without permission of the author, we partially quote the lyrics as he performed them on the Sunnyside stage. "It's better with a union man . . . always be upon your guard, demand to see a union card."

Sing Out the News was the first completely integrated show performed on Broadway with music and lyrics by Harold Rome. In the chorus were two later to be famous performers, Hazel Scott and June Allyson. Rome went on to sing lyrics of the disenchanted liberal boy who got caught between two opposing sides in a May Day parade. "You're a Red, a dirty Red, and my father says we should do away with you . . . my mother says I shouldn't play with you, You're full of nasty, wrath and you never take a bath . . ." Rome sang excerpts from a song about his favorite subject, money. "If you got it you don't need it. If you need it, you don't got it . . . If you do not need it badly, Banks will give it to you gladly . . . Funny, funny, funny what money can do."

Turning to more sentimental topics, Rome sang songs dedicated to married people's love and then to a most favorite topic and show, *Fanny*. Introducing the sentimental title song, "Fanny," Rome stopped rhapsodizing to remark wryly that "One of mankind's primal problems is—weaning. You know the song, 'I love you, but I love my mother more—goodbye kid.'" From *Wish You Were Here*, "I'm Don Jose from Far Rockaway . . . when you love me, you're loving far beyond your means . . . I'm Don Jose the Joe Dimaggio of love."

Thank you Harold Rome and thank you Harold Taylor for bringing him to CSI. Those of us who found the energy to enjoy this ever young and funny man are richer now.

SLOW DANCING

By Jeanne Piraino

SLOW DANCING IN THE BIG CITY by Barra Grant. Produced by Michael Levee and John G. Avildsen; directed by John Avildsen; music by Bill Conti; released by United Artists.

It's easy to assume that if you have even a tinge of romantic fantasy in your bones, you will thoroughly enjoy *Slow Dancing In The Big City*.

The two main characters are Lou Freidlander and Sarah Gantz. Lou (Paul Sorvino) portrays a hard as

nails Daily News reporter. But don't let that facade fool you, later he shows signs of being an old softy at heart. He spends Halloween night on his stoop, with candy in his hand, awaiting the trick-or-treaters. Sarah (Anne Ditchburn) is the determined ingenue dancer who leave her filthy rich boyfriend to be her own woman. They meet when she rents the apartment next door to Lou in a Manhattan tenement.

Lou is a do-gooder. Take a rough, ten year old street kid like Marty G. Adam Gifford) who shows promising signs of being a great talent playing the wooden spoons, and Lou wants to make him into a famous drummer. This is Lou's hope. He even goes as

far as to take his own life in his hands when getting permission to write the article, from his older brother in a sleazy Harlem dive.

Sarah is a frustrated, pained young woman who always has her defenses up. She releases her upset feeling through her dancing. Her doctor, however, tells her to stop, and that leaves her in the dark. The lights start fading slowly on Sarah's face. She performs her farewell dance in a multitude of shadows.

We're given the impression that Lou is a pitiful soul whose life remains very much in the dark as well. We are shown this in the lighting techniques used in the film. It is not until the very end of the film that his

face is shown in any kind of light at all. Lou lifts the moaning beauty and carries her onto stage for her curtain call, spotlights full shining brightly on both their faces.

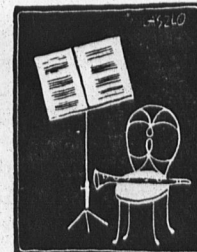
Like "Rocky", Avildsen's other claim to fame, both films end on a note of "I couldn't have done it without you", and how hope and love will always pull you through.

The Manhattan Dance Company was something to marvel at in the final brilliant dance numbers, Roger (Hector Jamie Mercado), Sarah's dance partner, is also a fine performer.

In all "Slow Dancing" was superbly acted and the New York setting was beautiful and pleasing.



Special 4 page pullout



Platinum

by J.J. Mangini

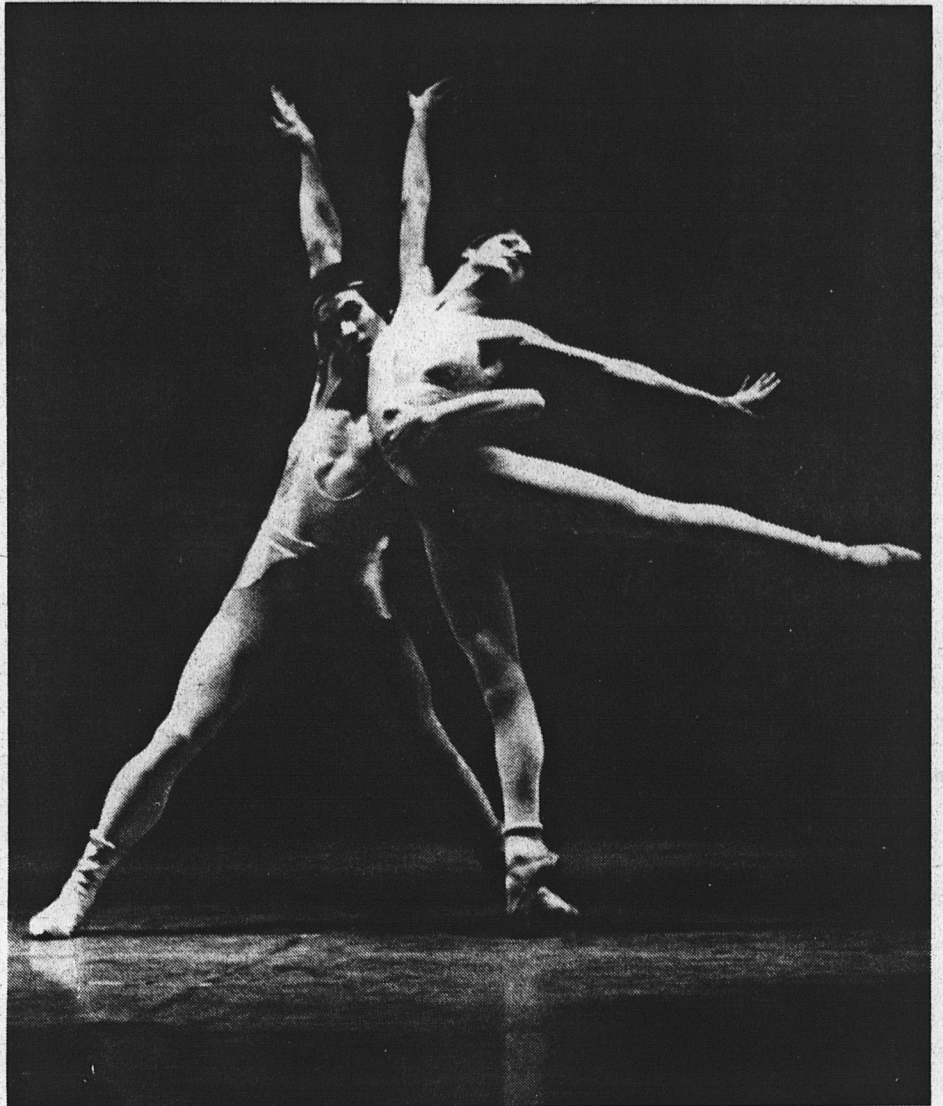
Let's all give a hearty welcome to that irresistible Alexis Smith, who is back again on Broadway. It's about time we saw her again in a musical. Her last show was the Tony award-winning *FOLLIES*, for which she won both a Tony and a Drama Critics Circle award for her portrayal of that snobby, wealthy-bitch Phyllis Rogers Stone.

After *Follies* she was seen on Broadway in dramatic works such as *The Women*, and *Summer Brave*, but now seven years later she is back where she belongs—in a musical.

is so FANTASTIC that she has the audience on their feet at curtain time. Her voice has improved tremendously since *Follies*, and whenever she is on the stage (which is quite often), scenery is almost irrelevant because she is always the center of attention.

As Dan Danger, the down and out rock star, Richard Cox, gives a sturdy performance of a distressed human being and artist. He really doesn't love Lila, rather, he idolizes her. The interesting thing about him was that he seemed to resemble John Travolta a great deal and he frequently incorporated many of

THE SAN FRANCISCO BALLET



by Don Baeszler

The San Francisco Ballet made its return to New York, the mecca of the dance landscape, and it was a triumphant, breathtaking sight to see. After an absence of five years, in which the company was rebuilding artistically and administratively, their performance had the air of a celebratory arrival of the prodigal son. Directors Lou Christensen and Michael Smuin have built up a repertoire of over 70 ballets, and a company which boasts of having "world class in every department: grace, passion, acrobatics, lyricism and discipline." Their performances are ultra-professional, the choreography imaginative and vivid, giving the audience an interpretation of life filled with reality and character. This, combined with the structural beauty of the Brooklyn Academy of Music's theatre, made for an evening of dance that came very close to being flawless.

The first ballet, *Stravinsky Capriccio for Piano and Orchestra* is a fast paced display of balletic technique. Its strengths lie in its staging of group movements, its use of the corps de ballet and the crisp, moody music of Igor Stravinsky. This ballet is a representation of physicality; it carries no message or deep underlying meanings. It is abstract in that its images are motivated not by the themes of humanity, but purely by the musical. Yet it is effective through this abstraction because of the spirit and technical ability of the dancers.

Divertissement d'Auber demonstrates classical ballet at its apex. It is a ballet designed to showcase the talents of the three dancers while emphasizing the theme of symmetrically balanced movement. This ballet, as in the first, has no underlying message. It is simple, and is designed to show off the vocabulary of the dancers. Its images are cheerful and uplifting, using lifts, rapid floor movement, and turns, to give the aura of a celebration of ability and their art.

In *Mobile*, choreographer Tomm Rudd's brilliant genius perfectly parallels his technical imagination and virtuosity

which is astonishingly executed in this ballet. As the curtain rose, the audience gasped as Rudd stood with Damara Bennet balanced perpendicularly on his shoulders and Deborah Zdobinski clasped around his waist at a right angle. The movements were lyrical and direct using Rudd as the axis and creating the theme of the triangular romantic situation and its subsequent melancholia.

The intensity of the movements increase as Rudd spins quickly, the women clinging to him, then they abruptly change to the slow, determined movement previously established. This dance was by far the most effective of the evening; its use of geometric shapes, sweeping lines, and angular images are a pleasure to the eye and are chilling examples of the dexterity and genius of Tomm Rudd and the San Francisco Ballet.

The triangular theme which was implied in *Mobile* is reemphasized in Michael Smuin's *Songs of Mahler* but with an entirely different point of view and intention. Here, the variations in emotion and situation of a triangular affair are evidenced through a series of interpretations of human behavior in a romantic situation. Jealousy, usury and love are actively portrayed with lively dance, beautiful partnering, and intricately staged movements. Through a mere turn of the head, or facial expression the dancers characterized these emotions in this interview of relationships. The mood is one of intimacy as the audience is a voyeur into this private world of sexual interplay.

On first sight of the image and staging of *Con Amor*, you may be inclined to question how the dance could outdo the beauty of the sets, lights and costumes of this ballet. Well, it is done quite effectively in this piece, which has the central theme of male-female interplay (again!). This ballet is structured in two scenes which intermingle in parallel actions, and culminate in the synthesis of these two worlds. The action in the world of the amazon women and the thief, beautifully

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The musical is *Platinum* (the musical with the Flip Side), at the Mark Hellinger Theatre, where every night Miss Smith is igniting fire with her portrayal of Lila Halliday. Lila was a famous motion picture actress of the forties who is now desperately trying to make a comeback, this time withing the world of rock music. As Lila exclaims, she is tired of doing *Dolly* and *Mame*, in "dinner theatres, in Columbus, Ohio". She remarks that once while doing *Hello Dolly* she started singing "Mame", she didn't seem to notice "and neither did the audience". Well that was the turning point for her. She arrives at the "newest environmental recording studio in Hollywood", ready to make her single, ends up having an affair with Dan Danger, a thirty-one year old declining rock star (fifteen years younger than she), only to realize at the end that she and he will not make it. She gives him confidence, he gives her encouragement. At the end Lila cuts a smash record with the people at the studio, thanks to an old song that she has dug up in her garage dating back to the forties. The song is updated and becomes a hit for all.

As Lila Halliday, Alexis Smith is sensational whether singing, dancing, or just prancing around on the stage in her elegant manner. She wears the gorgeous costumes designed by Bob Mackie, as if she were born in them. Her performance

Travolta's hip movements in his dancing. Lisa Mordente, as Crystal Mason, the now famous rock star, was loud and brassy. Her voice is quite good and she struts around on the stage and dances up a storm as most rock stars do. The only fault in her performance was that there was a certain amount of repetition in her mannerisms and speech. The trio of backup singers gave much humor to the story and when they sing "Platinum Dreams" hoping to make it big one day in recordings, one really feels for them. Their voices were great, really suited to the rock music.

The score by Friedman and Holt is composed of rock and Broadway type music. I found the rock music to be a little too loud, while the Broadway tunes were more memorable and enjoyable. Some of the songs were really very good especially "Nothing But", "Platinum Dreams", "1945", "Too Many Mirrors", and the final "Old Times, Good Times". At the end Lila has the entire company doing the "time-step" to this number.

The set by David Hays was very impressive. As one walks into the theatre, the curtain is already up, and you can really get the feel of how a recording studio works. There are slides and booths scattered around, a pinball machine,

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By Mary Ann Anderson

EUBIE, music by Eubie Blake. Directed by Julianne Boyd; Musical director, Vicki Carter; Musical arrangements by Danny Holgate; Choreography by Billy Wilson; Costumes by Bernard John. Ambassador Theatre, 219 W. 49th St. 541-6490.

Eubie is a sleek, thoroughly charming retrospective musical, celebrating the songs of American composer Eubie Blake. An extremely talented cast includes the brothers Hines (Maurice and Gregory), formerly of *Hines, Hines and Dad*, Ethel Beatty, Mel Johnson, Alaina Reed, Terry Burrell, as well as the beautiful Janet Powell and the strikingly handsome Lonnie McNeil (whose legs kick somewhere into the stratosphere).

There are no superstars in this delightfully entertaining, well paced production; but rather a wonderful cohesive ensemble, in which every member is talented enough to solo. However, I must confess that for me, Gregory Hines steals the show (and a corner of my heart) with his clowning facial expressions, his almost flawless dancing, and his gutsy rendition of "Low Down Blues". Not only can the man dance, he can also wail the blue out of the blues.

"Low Down Blues" starts off as a solo and as the lights fade out on him they come up on Ethel Beatty who renders a beautiful *Gee, I Wish I Had Someone to Rock Me In the Cradel of Love*. It's a perfect match (as Yenta would say). Two songs and two performers finish out in a



Eubie Blake Revival

beautiful duet (arrangement by Vicki Carter, a talented musical director).

Later, in the second act, Ms. Beatty gives us an equally lovely *Memories of You* (1930) which, along with *I'm Just Wild About Harry*, are the two most well known songs in the show. Also in the first act there is a wonderfully amusing duet by Alaina Reed and Mel Johnson to *My Handyman Ain't Handy No More*. The

company brings the first act to a close with a rousing version of *I'm Just Simply Full of Jazz* (1919).

The format works especially well for the 22 Blake songs, only two of which were written after 1955. From overture to finale there is never a dead moment thanks to the nice programming of ballads, up-tempos, blues and gospel. The songs tell us all we need to know

about Blake; they speak for him better than any book could. The man has soul, spirit, style and sensitivity.

The second act is highlighted by two songs that Blake wrote in collaboration with lyricist Andy Razaf (Most of the lyrics were done by Noble Sissle). *Weary* (1940) and *Roll Jordan* (1930) are done back to back with Terry Burrell soloing in *Weary*. Ms. Burrell and the entire company then set the stage afire with a smokin' rendition of *Roll Jordan*. The whole effect is reminiscent of Ailey's *Cry and Revelations* when they are performed back to back. Ms. Burrells singing is clean, crisp, and crystal clear.

The next to last number in the show is *Hot Feet* (1948) which lends itself perfectly to the superlative tapping of Gregory Hines as if it was written for him. The show leaves you waiting for more, as is the way of all good shows.

The stunning costumes by Bernard Johnson, the excellent staging and choreography shared by Billy Wilson and Henry LeTang, Danny Holgate's marvelous musical arrangements, and the wonderful company of musicians and performers, have been assembled by Julianne Boyd (who conceived and directed it), to create not only a lovely evening's worth of entertainment, but a fitting tribute to a worthy composer.

Currently at the Ambassador Theatre, you won't be disappointed especially if you enjoy good singing and artistic tap dancing.

DOWN IN PARADISE ALLEY

by Mary Ann Anderson

Produced by John Roach & Ronald Suppa. Written and Directed by Sylvester Stallone. Music by Bill Conti

Hell's Kitchen, 1946, is the setting for Sylvester Stallone's latest endeavor, *Paradise Alley*. In typically egocentric style, he has written the script, directed the action and stars in the leading role. He even goes so far as to attempt to sing the title background I hope in the future he will spare us the singing, it doesn't work and it ruins the otherwise nice music of Bill Conti who also wrote the score for *Midnight Express*.

On the surface, it's a story about three brothers and their struggle to break out of their severe poverty, and make a decent life (each one having a different idea of what that is) for themselves and their women. On another level it's about human exploitation out of need and greed as a means to an end, and really ends up being good guys versus bad guys: the collective protagonist of brothers fighting the forces of social, economical and psychological evils, both visible and invisible. The three brothers team up against a group of grotesque characters, crooks, misfits, and bullies. The film rarely goes much deeper, due partly to the characters' lack of depth. However, the cast of primarily new faces is excellent, and there are no weak performances, even down to the smallest role.

The film moves along at a steady pace and is nicely photographed in an expressionistic style. However, some of the transitions are weak, possibly due to the weakness of the script or the editing. Stallone as Cosmo the mover and conniver with big plans is easily endearing to the audience, who seemed to enjoy the film and to be very emotionally thrilled by it.

There are several scenes that are especially pretty. The dance hall sequences are all shot through red lenses, giving the effect that the dance girls are giving something besides dances.

These shots add a touch of surreal decadence to the scene. In another scene Victor (Cosmo's brother played by Lee

Canalito) is hauling ice up a steep and narrow staircase which seems endless. Contrasting angular long shots and close-ups effectively convey his increasing strain, tension, and frustration. The falling and shattering of the ice in slow motion is like a crystal fantasy. Canalito's portrayal of Victor as the big, dumb, sensitive ice-man turned wrestler is convincing and works well. He is very appealing and has a certain quality reminiscent of a young Brando. Armand Assante as the third brother, (who is the quiet, intellectual, war hero) turns in an excellent performance and is someone to watch for in the future. His acting is clean and controlled. The final sequence of the film is wonderful and done in true *Rocky* fashion, although this time it's wrestling instead of boxing. If you liked *Rocky* and are interested in seeing some good performances by promising newcomers, then you might want to check it out. It's rated P.G. and although it's not great, it's a nice movie. I do think Mr. Stallone should stop trying to be a one man show.

BALLET

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characterized by the "ever amazing" David McNaughton is paralleled by the world of the master, the mistress, and her suitors. It is a world full of irony and reversals. As the amazon captain pursues the thief, and the suitors pursue the mistress with lively dance and characterizations, you see the portrayal of stereotypical romantic "foreplay." These worlds are ironically brought together as Amor (Cupid) weaves her web, through bringing the Pirate together with the mistress and the master with the Captain of the Amazons. This interpretation of technical dexterity and balletic ability is perfectly evidenced with the synchronous movements, timing in the interactions, and balanced patterns as love reigns supreme.

The San Francisco Ballet is a pleasure to see. The dancers are precise and lyrical, and the dance is superb. The next time they are in town it would be an interesting experience in the art of life to go and see them.

Playboy of The Weekend World: A Must

by Kathie Pribnow

"The Playboy of the Weekend World," currently in production at the Playhouse Theatre, is a must for all lovers of Saki (the author not the drink, although the two are not mutually exclusive). Emlyn Williams provides thoroughly charming entertainment in his solo performance as the author, H.H. Munro.

Mr. Williams has devised a collection of excerpts and anecdotes which are both humorous and revealing glimpses of the writer's dual personality. Saki comes to life as a shy, introverted man who assumes a style and grandeur in the persona of his nom de plume.

Most liberal arts students have been exposed to Munro's clever and often outrageous tales, somewhere in the course of their educational pursuits. His stories are memorable and Mr. Williams recreates some of the best, including "The Lumber Room," "The Lost Soul," and "The Open Window."

Emerging as a masterful storyteller, Williams keeps the audience enthralled as he acts out the different characters of the Saki stories, especially his presentation of the chilling "Gabriel Ernest." Performing as the author himself, Mr. Williams is dashing and irreverent, delivering such quips as, "To be clever in the afternoon is to indicate that one is dining alone in the evening" and "There is one good thing to be said of vice; it does keep young boys out of mischief" and "The grass looked as though it had been left out all night," in a manner so reminiscent of Oscar Wilde, without the envying bite.

The performance concludes with a segment entitled, "Birds on the Western Front," which finds Saki in the European trenches where, in 1916, he would later die. The author observes with quiet humor the condition of the birds who share the foxholes and war torn countryside with beleaguered troops, ever wondering why anything that would fly would "choose to remain here."

Munro claims that the title, "Playboy of the Weekend World," was bestowed upon him in reference to his various "house party exploits" as a weekend guest. In his recollections of several such episodes, Saki's charm and wit sadly call to mind that there is something lacking in the current art of conversation. "Playboy" is an intimate evening in an intimate setting that is truly something special.



Emlyn Williams in "Playboy"

PLATINUM

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recording equipment, etc; you name it and its on that stage. The choreography by Joe Layton is a combination of disco, tap, and jazz. His direction gives the audience an in-depth study of the kind of people who work in a recording studio, and whose lives depend on its success.

A song that Lila sings in the show is "Back, With A Beat"; well, needless to say, Alexis Smith is "back" again on Broadway with a beat, a smile, a pair of beautiful legs and a knockout, sensual type of voice. She is "Back" in a smash!



ANY TIME, ANY YEAR, IT'S FUN

by Kathleen Pryor

Ellen Burstyn and Alan Alda are sheer magic in "Same Time, Next Year." They make you laugh one moment, and cry the next, but most importantly of all, they make you love their characters of Doris and George.

Doris and George are happily married. Unfortunately, they're married to different people. They meet at the Sea Shadows Inn, a resort on the Southern California coastline. Doris is on her way to a religious retreat, George came all the way from New Jersey to audit (he is a C.P.A.) the accounts of a friend's winery.

Waves crash upon the shoreline, and George and Doris crash upon each other. The morning after, they decide that this special friendship is too important to their psyches and respective marriages and come to the conclusion that they should meet for "one beautiful weekend, every year, with no cares, no respon-

sibilities, no ties." And so it begins.

The movie takes us through the affair, every five years, from 1951 to 1977. Doris and George are windows through which we view the changing parade of American society, values, politics and fashion. Their changing personalities trace the growth and regression of the 50's generation.

Although there are only two main characters, the movie is engrossing. My favorite sequence takes place in 1961. In this meeting we find Doris eight months pregnant and George impotent. The action that takes place is hilarious and touching—two words which perfectly describe the entire movie.

Alda's actions are reminiscent of those of Cary Grant's in such movies as *Bringing Up Baby* and *Arsenic and Old Lace*. Although *Same Time, Next Year* leans toward the syrupy and sentimental side of all of us, I enjoyed it and I think the majority of people will too.

Utah, New York

by Deborah Burgess

Recently the New York Pinewoods Folk Music Club presented Bruce (Utah Phillips) and Kate Wolfe in an American Folksingers evening, in the basement of the Church of Our Lady of Peace on East 62nd Street.

Utah Phillips, who was popular in the 60's and who is a "legendary figure on the traditional folk scene," sang his hobo songs in plaid shirt and suspenders. Between telling stories of days gone by and giving bread recipes, he intermittently reminded the enthusiastic audience he was there to sing. *Whiskey and Chocolate Ice Cream*, *Goodbye Babe*, *My Blue Eyed Babe* and *He's A Good Old Hobo But He's Dead and Gone* were among his set of eight songs. It got so that every time he put down his guitar you knew you were going to hear another short (and more often, not so short) story. Although his music was enjoyable, his storytelling got boring.

Kate Wolfe started off the evening with a pleasant and witty performance. She looks at people around her and writes songs about them: nothing profound, more of the sweet and innocent type. She does some finger picking on guitar but then again, nothing special, just patterns. Kate has a lovely singing voice and exercised it well, singing a song *a capella* about the hills where people used to live.

The audience was filled with folk music enthusiasts, and what would this kind of a performance be without a sing-a-long. There were many, which were thoroughly enjoyed by all, throughout the evening. Before everyone went home they sang *Deportees*, the song Woody Guthrie wrote from his hospital bed, which left me with a warm feeling about the concert.

Colombo goes crooked

by Kathleen Pryor

The Brink's Job, based on a book by Noel Behn; screenplay by Walon Green; directed by William Friedkin; music by Richard Rodney Bennett; produced by Ralph Serpe; and released by Universal.

The Brink's Job is a film based on the true facts of a crime committed on January 17, 1950 in Boston, Massachusetts. An even bigger crime was committed in New York on December 8, 1978—"The Brink's Job" opened in theatres throughout the metropolitan area. This film is one hour and fifty-eight minutes of screendom white bread.

Peter Falk, as the ringleader Tony Pinto, is totally comatose in his acting and emoting. He has traded in his Colombo raincoat for an ankle-length topcoat and baggy pants that look as if they were fitted on someone twice his size. On the other hand, Paul Sorvino's suits are tailor made, and that's about the only nice thing I can say about him.

The talent of Gena Rowlands is wasted entirely. All she does is cook and eat. Peter Boyle, as one of the gang members, thinks he is still playing "Young Frankenstein". He looked lobotomized. Then there is Falk's bumbling brother-in-law, portrayed by Allen Gorwitz. His main problem was that he was typecast. I think the wardrobe mistress mixed up his and Falk's costumes because if Gorwitz took a deep breath, there wouldn't have been a button left on his body.

Gorwitz did shine in one scene. Falk

and Sorvino are in the process of robbing a candy factory. Gorwitz is the lookout. He sees a door marked "Balls: Do Not Open," so he opens it. Millions of gumballs come rolling out and Gorwitz is perched atop the pile, tumbling about on his ample body, trying his hardest to get up. I must admit, it did give me a chuckle or two.

My favorite actor in this whole mess was Warren Oates. He plays a shell-shocked war veteran who seems to be afflicted with St. Vitus Dance. A demolitions expert, his bright idea is to fire a bazooka from the roof across the street and pinpoint the area on the Brink's safe that would be hit and the money inside would be theirs. He was definitely the brains of the group but what endeared him to my heart forever was that he turned "stoolie" on the rest of the gang. Without him the movie would never have ended. Although the robbers in *The Brink's Job* were successful, the actors fell way short of their mark.

The film was adapted by Walon Green from the book, *Big Stick-Up at the Brink's* by Noel Behn. It was directed by William Friedkin, who has been possessed by the devil since the making of *The Exorcist* and is condemned to making one bad film after another.

William Friedkin is the only one involved in the making of this catastrophe that I can truly forgive.

I think the devil made him do it.

AIDA DISAPPOINTS

by J.J. Mangini

"Aida" is back again at the Met and remains one of the most frequently performed operas in the entire world. The opera itself has broad appeal usually, but this Met performance was a very disappointing production. All the pageantry and grandeur that one always associates with "Aida" is missing in this Met's production. The most important element in any opera is the singing and this production seemed satisfactorily qualified.

In the title role, Gilda Cruz-Romo did some lovely singing as Aida. She has a very good voice with an equally good chest register, which she used often. She sang some pianissimo notes beautifully during the course of the performance. The only fault with her voice is that her high notes had a tendency to be a little too sharp, and she could have been more involved in her music and acting—although in the third act she seemed to improve dramatically.

Mignon Dunn, as Amneris, was very powerful in her acting and singing, especially in the judgement scene in the fourth act. Her voice was cold and dark and she portrayed Amneris as a tigress

ready to spring on her prey, Aida, at any time.

As Rhadmes, Guy Chauvet, was dry and course in his singing. His rendition of "Celeste Aida" was very disappointing and he sometimes had a tendency to have a little crack in his voice. His voice is the type that apparently needs a great deal of warming before singing because in the last act he was passable. Louis Quilico, as Amonasro, Aida's father, gave a sturdy overall performance.

Although the overall production was not to my taste, the costumes by Peter J. Hall are excellent. Their varied colors and patterns seem to catch the essence of the character that is wearing them. In particular, the costumes for Amneris seem to display the coldness and evilness of her character.

"Aida" is the type of opera that needs two important elements. They are number one: a good cast, and number two; an equally good and impressive production. This performance of "Aida" excelled in number one. Let's hope that in the future the same can be said for the production.

A Festive Baroque Concert

by Kathe Pribnow

The Concert Artists Guild is presenting a series of musical events at the Christ and St. Stephen's Church, as part of its Baroque Festival. Daniel Waitzman, flautist, and harpsichordist Jean Mandelbaum, provided a delightful afternoon of music in this opening concert of the series.

The program included selections from C.P.E. Bach, Domenico Scarlatti, Johann Sebastian Bach, Van Eyck and G.F. Handel. The exquisite tapestry of the interweaving music found an appropriate setting in the unworldly simplicity of St. Stephen's Church. The mosaics of the stained glass windows came alive in the fading sunlight, sparkling and dancing with the intricate melodies. The entire ambiance was one of tranquility, an escape from the noisy world beyond the church doors.

Mr. Waitzman teaches the recorder and flute at Queens College, in addition to conducting a Master's class in 18th century solo performance at Columbia University. Jean Mandelbaum is on the faculty of the Manhattan School of Music. She also collaborated in constructing the beautiful harpsichord on which she plays.

Further entries in the Baroque Festival series can be seen throughout April at the Christ and St. Stephen's Church. The next recital entitled, "The Canterbury Consort," will be presented on January 28 and features vocal and instrumental music from the Medieval, Baroque and French Renaissance Periods. If you have never experienced the charm of a Baroque ensemble, treat yourself to a relaxing (and inexpensive) winter's afternoon and let your spirit be transported.

Mark Rothko Exhibit

by Deborah Burgess

The largest and most complete exhibition of Mark Rothko's work was recently exhibited at the Guggenheim Museum. The works were borrowed from the public and private collectors as well as from the Rothko Estate—hence, the large size of the exhibit.

Mark Rothko was born in Russia in 1903. He came to the United States in 1913 and studied at Yale. In 1926 he began painting. Originally influenced by Surrealism during the 1940's, he began to move toward abstraction. About 1950 his abstractions became more mature.

Those on exhibit were mostly large abstract pictures which consist of large horizontal, rectangular bands of color from his more mature period. The edges are fuzzy and uneven giving a very lofty impression and an alive quality to the enormous canvases. Rothko influenced many other contemporary painters in luminous fields of color.

Seeing his paintings in retrospect accentuated his life's progress as his canvases grew larger and larger.

The Guggenheim's architecture, by Frank Lloyd Wright, is absolutely beautiful giving a spiral, flowing visual effect which normally lend itself to an exhibit in retrospect. However, it hindered this particular exhibit.

Mr. Rothko's works, for the most part, are very large and the viewing area does not allow for such large paintings to be viewed from far enough away to be fully enjoyed. At this exhibit, it was very common to see people looking across the empty or eye of the spiral at the canvases. However, that was too far away and there just was no happy medium.