First Annual York College Fundraising Campaign Thrives On Teamwork

By Willis Burris
News Editor
A unique partnership between York College and the Queens community is presently involved in raising money to enhance the development of York College.

Ronald Paige, director of the Grants and Development Office, is working closely with president Milton Bassin to make this first annual fundraising campaign a real success.

"We wanted this to be an inclusive effort," said Paige. "So we requested and received the participation of all levels of the college community."

To achieve functional efficiency and effectiveness, a comprehensive task committee was established. It is co-chaired by reverend Robert Johnson, pastor of St. Albans Congregational Church and Stanley Gertz, president of Streg Incorporated. These co-chairs report directly to president Bassin and the Grants and Development Office.

This committee was then divided into ten sub-committees. Each was assigned to raise a specific amount of the $250,000 goal for the 1988-89 fiscal year.

The committees were named after the sources from which their contributions should come. They are the Foundations, Corporations, Groups and Organizations, Special Events, Churches, Individuals, (York College) Administrators and Staff, Faculty, Pre-Alumni and Alumni Committees.

President Bassin said that this initial fundraiser was providing "great ground work" for future campaigns. He also praised the initiative of director Paige.

"I have no doubts that his efforts are going to pay off," said Bassin.

Now, at the middle of the campaign, pledges and receipts have topped $84,000. The sub-committee chairpersons, however, acting as platoon sergeants, have expressed confidence in reaching their goals.

"We are committed to York College and everything about York College," said Robert Parmet, professor of History. He is co-chair of the Faculty Committee along with professor Martin Spergel, chairman of the Department of Natural Sciences.

The Faculty Committee, through "strictly voluntary" donations from faculty members and their friends, was the first sub-committee to attain and surpass its goal of raising $5,000.

"York College is fulfilling a great mission," said professor Spergel. "It is creating good citizens by fulfilling personal and societal needs."

The Churches Committee, with 94 percent of its $20,000 goal, is not far behind. This committee is co-chaired by reverends Charles E. Betts, of Morning Star Missionary Baptist Church and Charles Norris of Bethesda Missionary Church.

"We contacted the churches of South East Queens and they responded," said a satisfied reverend Norris. He hopes that his efforts in raising money will lead to "more programs and courses, scholarships and financial aid for York College students."

The Corporate Committee is chaired by Margaret G. Sweeney, vice-president of Citibank's JFK International Airport branch. This committee has already raised 66 percent of its $50,000 target.

The expansion of the campus made the time right to reach out to the community," said president Bassin. "We need money for special programs not funded by the state."

The president has plans to attract high achievers at the high school level to York College. He also expressed concern for under-privileged students. Bassin acknowledged that he was once in their position, and that it was free tuition which made his college education possible.

Some students have been employed by the Grants and Development Office to assist with mailing. However, president of Channel Y Club, Walter Bridgers and Migdalia Ayala, a student senator are co-chairs of the Pre-Alumni Committee. They want more students to "get involved."

Under this fundraising campaign, student clubs will receive an additional dollar for every one they raise. Yet, despite this incentive and the perennial complaints about small budgets, the clubs have not taken advantage of the opportunity.

Bridgers believes that through cooperative efforts the clubs can benefit from the matching-fund donations from the Office of Grants and Development.

The response of administrators and staff, who total about 75 persons, has been slow. But Dr. Joseph Koon, director of Cooperative Education at York and chairman of the Administrators and Staff Committee, continued on page 11.

Marcus Garvey Exhibit Opened In Honor Of Black History Month

By Michele Keller

On February 6, York College kicked off Black History month and the new Marcus Garvey exhibit with a ceremony that featured the great man's son, Dr. Julius Garvey.

York's Afro-American Studies Club and the Black Student Caucus were two of the organizations responsible for the success of this event. Campus minister, Reverend Dr. Hornteme Merritt, led the audience in a moment of prayer. He was followed by singers, dancers, poets and the keynote speaker.

Marcus Garvey, born on August 17, 1867 in St. Ann's Bay, Jamaica, was a West Indian by birth and a revolutionary by disposition. He dedicated his life to a cause he termed "Uplifting" of the Negro People of the World. Garvey created movements such as the Universal Negro Improvement Association and the African Communities League.

"My father was a dedicated man. Inroads have been made through his accomplishments to restore the African American heritage," said Dr. Julius Garvey.

Garvey addressed the audience with inspiring words. He encouraged institutions to reach out to the community's youth. Garvey also applauded the accomplishments of great Black leaders like Mark Fite, Sojourner Truth and Martin Luther King, Jr.

Garvey went on to explain the importance of continuing the struggle for African Americans.

"Do not look at problems as obstacles," warned Garvey. "See solutions to the problems and the obstacles will disappear."

Garvey discussed the high dropout rates among minorities. He sees this as a poor self-image problem.

"Don't think of yourself simply as a minority, but as a group noted for its originality, generosity and humanism," he said.

Dr. Garvey called upon graduates of York College to render their services to build a better community. He also wants Continued on page 11.
Dear Editors:

On behalf of the York College Student Government, I would like to welcome the York College community to another semester of learning and personal growth. I would also like to take this opportunity to inform students as to the state of affairs here at York.

The City University of New York is faced with the possibility of a deep budget cut. York College, as a member of CUNY, is not insulated from these budget cuts. The cuts have not yet been implemented. However, the effects of our budgetary problems have already impacted York in a negative way.

There is presently a freeze on hiring. The number of courses available to students has been reduced. There is a freeze on the purchase of durable goods that are needed for the efficient operation of this institution.

The present situation is bearable, but the future seems bleak. The CUNY budget office released a preliminary analysis of the 1989-90 Executive budget recommendation for the City University of New York. There will be a decrease of $58.1 million. An estimated $85 full-time faculty and staff will be laid off — including 404 in instruction and 481 support and administrative personnel. Monies for adjuncts position will be cut by two million dollars. These are some of the cuts recommended by this report.

A response to these potential cuts must be prompt and effective. As a member of the CUNY systems, we are obligated to be part of any effective response to these potential cuts. York College Administration has outlined to the Student Government how it, in cooperation with CUNY central, plans to combat this problem. There will be a lobbying campaign focused on the legislature in Albany, New York. Administration and students will personally visit our local representatives in Albany. There will also be a letter writing campaign in which your cooperation is essential.

We, as student leaders and students, realize that under the present situation hard decisions must be made regarding our academic programs. However, we expect the integrity of these academic programs to remain intact. We also hope that if major changes must be made, students through their representatives be consulted. Therefore, student perspectives on these matters will be weighed in any final decision.

Under these conditions, the question of tuition increase is a real concern for many students. President Bassin has expressed his intentions to safeguard the integrity of our academic program and to continue his opposition to tuition increase. But, at a recent meeting with Student Government, he said that if the budget cut hit CUNY as predicted, a tuition increase may be one of the ways to safeguard the integrity of our academic programs.

President Bassin also stated that there is a 50% chance of a tuition increase for resident students if the cuts are not reduced. Yet, I am confident that if all college work together, we can convince our legislature to put more money into our budget.

There is also a planned revision of the core curriculum here at York. It is presently working its way through the appropriate committees. Within six weeks, this core curriculum will be given a chance to stand up to student scrutiny and a series of changes will be made.

After so many years without a true campus, York College is finally getting one. Our Auditorium/ Theatre, which is located on the Liberty Avenue side of the Academic Core, will be open in the fall of 1990. The auditorium will seat 1500 people and the Theatre will seat 400. The parking lot will accommodate about 450 cars.

Our Physical Education and Gym Building, which is located on the Liberty Avenue side of the Academic Core, will be completed by the fall of 1990. This facility will house an Olympic-size swimming pool, fitness center, health promotion center and Gymnasium. Funding for our athletic field has been approved. Ground breaking is scheduled to begin in 1990. This facility will have an Olympic-size track, soccer field, baseball diamond, hand ball courts and tennis courts.

A head start program is now on York College’s campus. Fifty percent of the available seats should be reserved for the children of York College students.

Interest groups must register now. For further information you should contact the office of Student Development.

The Library will be open for ten Sundays this semester. Five of them will be the last Sundays in the semester. Please check the schedule in the Library.

As many of our students know, the relationship between students and the Administration has not always been good. I am happy to say that presently this is no longer the situation. There exists a spirit of cooperation throughout the York College community.

Some serious problems regarding the quality of service delivered to students does still exist. However, from all indications, the possibility that these problems can be solved expeditiously is strong.

Library hours have not met the full expectations or needs of many students. We still look forward to the day when full library service will by extended to 11 p.m., Monday through Thursday, and access to the library exists for fifteen Sundays rather than ten per semester. However, realizing our present budgetary problem, we acknowledge that there are limitations to our resources.

On the issue of affirmative action, we have seen meaningful movement. Last semester, eight minority professors were promoted. A new Dean and Assistant Dean were brought aboard. Both were minorities. We believe this was a positive decision by the York College Administration. And they exhibited some sensitivity to the needs of minority students to be better represented in that department.

In regard to finals before Christmas, on the 14th of February, York College Student Government will forward a resolution in the York College Senate. This resolution will call for finals before Christmas. Sentiments at this time seem to indicate that if the resolution is passed by the Senate, the President will implement this policy.

If there are any questions regarding any of the subjects covered above, you may contact Donald P. Vernon in room G04C, Monday through Thursday, between 2 p.m. and 4 p.m. Once again, I would like to welcome back the York College community and wish you all the best of luck. Work hard and stay strong.

Sincerely yours,

Donald P. Vernon
President

York College , 94-20 Guy R. Brewer
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PANDORA'S BOX
February 24, 1989

Time To Fight The Budget Cuts

According to President Bassin, a 50 percent tuition hike is one of the measures being considered in the event that the new budget is passed.

Now, that the bad news is out in the open, what are we going to do about it? Wait and see what happens? Or hope that someone else takes care of the problem, before it intrudes too much on our collective psyche?

We must find the energy to take action. Write letters to the state legislature and go to Albany to lobby against the new budget.

Unfortunately, Governor Cuomo, a Queens College alumnus, seems to have temporarily forgotten that CUNY graduates go on to serve New York in both the private and the public arenas.

We cannot allow our education to be mortgaged in order to finance Albany's higher priorities.

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York College Official Student Newspaper

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York's Women's Center Launched For Women's History Month: Feminist Louise Bernikow And The Spiderwoman Theatre Scheduled

By Lisa Toppin
Editor in Chief

It's especially appropriate that York's Women's Center will officially open its doors in March — Women's History month.

According to officers of the Women's Center, the center will be a place for women and men to meet, talk and share common concerns.

In the beginning the center will just be a quiet place to relax or talk. But Luz Espinosa, one of the founders of the Women's Center, wants to see it develop a full array of services for women.

“We want to create a support system for women,” said Espinosa. “Eventually we want to provide special services.”

Right now the center boasts a relaxed atmosphere and a growing library of books by and about women.

“Learning history is the only way to learn who we were, who we are and who we might become,” remarked Tania Hernandez, president of the Women's Club.

Hernandez says that in the future the center will sponsor events, lectures and meetings with organizations that pertain to women.

“This is a great opportunity to promote a sense of sisterhood at York,” said Hernandez.

Two events are already planned for next month. On March 6, Louise Bernikow, noted feminist author, will be at York to speak about "Women Who Love Too Much, Instead of Creating Too Much," in room 2M04 from 1-3:00 p.m.

Then on March 27, the Spiderwoman Theatre will perform in the Central Mall from 1-3:00 p.m.

Although the Women's Center has not had its official inauguration, its doors are open and all are welcome.

The Women's Center is located on the third floor, room 3C01. For more information call 262-2430.

Proficiency Exam Coming Up

The English Proficiency Examination, a graduation requirement for York students, will be offered on Thursday, March 2nd, according to Prof. Alan Cooper, Chairman of the English Department. The exam will be given twice: 11:30-2:00 p.m. and 5:30-8:00 p.m. in room 3D01.

Prof. Cooper emphasized that all York students, except those who entered the college before September 1975, must take the exam after they have passed English 120 or 121 or the equivalent. This includes transfer students.

Each semester a few students fail to graduate because they have not passed the Proficiency. The two-hour exam requires students to write an essay which will be judged for organization, clarity and correct usage.

If students have any questions about the exam or their eligibility, they should inquire at the English Department, room 2A16.

Ace Report On Minorities: Shows “Alarming Decline” In Total College Enrollment By Black Men

Despite intense recruiting efforts, there were fewer black men on American campuses in 1986 than there had been in 1976, a new census claimed.

Some 470,000 black men were enrolled in colleges in 1976, the American Council on Education (ACE) reported Jan. 16, compared to 436,000 in 1986.

The ACE's David Merkowitz found the decline "alarming.

The enrollment of black women, by contrast, stayed about the same 5.2 percent of the total U.S. college student population it had been 10 years earlier.

To bring in more black men, the ACE's report said campuses must develop "comprehensive programs designed to recruit, retain and graduate a more culturally and racially diverse population."

Most colleges have been trying to do that for years. But Marilyn Frahm, a spokeswoman for Michigan's Saginaw Valley State University, said pressures to increase academic standards may have sabotaged those goals.

"Secondary school systems are often not as strong in geographic areas high in minority populations," she said. "That puts those students at a disadvantage when they reach the college level. It's a case of conflicting goals: making academic standards more rigorous while making higher education more accessible."

And, with the cost of tuition jumping steadily in recent years, many black men may opt instead to join the military or get a job after high school, she added.

"We know historically that blacks and other low-income groups are much more reluctant to take out loans," said Deborah J. Carter, who co-authored the report with Regina Wilson. As federal aid programs have shifted in emphasis from grants to loans, she said, black men are "not willing to take out a $5,000 loan when their family income may be $10,000."

Both the ACE report and a separate study issued by the Joint Center for Political Studies maintain another reason for the decline. They say it might be attributed to a retreat in civil rights enforcement in higher education under the Reagan administration.

The Joint Center study by Gary Orfield, a University of Chicago professor, says black enrollment peaked in 1980 at 1.1 million. It was a result of the government's commitment to enforcing civil rights during the 1960s and 1970s.

Under Reagan, Orfield said, staffing for the Department of Education's office of Civil Rights was cut by one fourth and its budget reduced by $2.8 million.

The administration was deliberately hostile to the enforcement agency's goals, he said. "They deliberately blocked the flow of information from enforcement agencies that would have demonstrated the true extent of the retreat on civil rights."

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National Service Program Out
To Replace Current Student Aid

Students would have to join the military or do volunteer work to get college financial aid if a new bill introduced Jan. 6 becomes law.

As expected, Sen. Sam Nunn (D-Ga.) and Rep. Dave McCurdy (D-Okla.) said they'd introduce legislation that would phase out all federal student aid programs within five years. The current programs would be replaced by a deal in which students would have to perform some kind of “national service” in return for aid.

McCurdy, in announcing the measure, said it would enforce the notion that “democracy is not free.”

“The 1970's and early 1980's featured me generations,” said McCurdy. “People were more interested in their own financial gain and getting BMW's than serving their country.”

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ESL Writing Center Reports High Impact On Student Progress

By Willis Bums
News Editor

The English as a Second Language (ESL) Writing Center is a new feature of York College's ESL program. It was established a year ago to improve the writing skills of ESL students.

The Writing Center is open Monday to Friday from 8 a.m. to 10 p.m. at the Classroom Building and offers easy access to the computer laboratory.

York College's ESL program was principally developed by Prof. Edvige Coleman. It provides assistance to over 300 enrolled ESL students and former ESL students.

York College is one of only three CUNY colleges which offers intensive ESL courses for beginning-level ESL students.

"Our program compares favorably with those of any of the other schools," said Prof. Lester Raphael, Supervisor of ESL students.

Prof. Raphael was an adjunct instructor at York College for five years before he was appointed Supervisor of the Writing Center. He is in charge of ESL testing, placement and tutoring among other duties.

In developing the ESL Writing Center at York, Raphael observed the ESL programs at La Guardia Community College, Borough of Manhattan Community College and Brooklyn College.

"The Writing Center offers listening practice (an important skill for note taking), reading development and advice on homework assistance," said Raphael. Students are referred by instructors or can drop in on their own.

Rosemarie Elie, a student at York and a native Haitian has completed the first two ESL courses. She is currently enrolled in the third level course, ESL 113.

"The Writing Center is great, but I have to practice my writing more," said Elie.

The Center also has a self-tutorial component where students can drop in and work on the skill they need. They can choose recorded lectures, take notes and then work with a tutor.

In addition, students go to the Computer Lab to work on drafts of their writings. "They save them, come over for proof-reading and revision and then write and print out a final draft," said Raphael.

"This is an important concept — the concept of several evolving drafts leading to a well-written assignment."

Video tapes on ESL courses and Computer Assisted Instructions provide a greater variety of options. 

"All beginning ESL students are taught word processing," said Raphael.

The beginning course, ESL 109, requires 18 hours of supervised study per week for two college credits. ESL 110 requires 12 hours for four credits and ESL 113 requires nine hours for two credits. ESL 114 requires six hours for one credit.

"We have taken students with an elementary knowledge of English and developed their skills to a level where they can take English 115 and pass the Writing Assessment test," said Raphael proudly.

York College's ESL program directs its training to four levels of development. These levels are listening, note-taking and formal writing — plus what Prof. Raphael calls "hidden" areas of difficulty for ESL learners.

These "hidden" difficulties stem from cultural differences, the organization of main ideas when writing, attitudes towards professors and awareness of American history among other things.

"The instructors are aware of these hidden problems and address them in class," Raphael noted.

Raphael said that ESL students have strong study skills and remarkable diligence. They spend two to three times the number of hours in reading assignments and in writing assigned papers than native speakers.

The Writing Center is open Monday to Friday from 11 a.m. to 3 p.m.
Salvador Dali’s Death Marks End Of The Ultimate Surrealist Era

By Liana Roa

Arts Editor

He called himself the “Divine Dalinean genius” whose perfectly waxed mustache was his “antenna” to Surrealism, the “world of the unreal.” The late Salvador Dali conquered the international art world as the pioneer Surrealist.

On January 23, the curtain descended on the Surrealist era in art history. The infamous master died from long term pneumonia and a heart condition at Figueras Hospital in Figueras, Spain.

Dali’s grand contribution to the Surrealist movement was his uncanny ability to render the unreal world with remarkable realism. He saw the “real world” as eroding and chaotic. Much of his art left people confused, offended and shocked.

Dali’s impact on his public went beyond his works of art. He never ceased to startle audiences with his idiosyncracies. His public appearances, such as lectures, turned into mad performances.

During a Surrealism exhibit in London in 1936, Dali lectured in a diving suit. He began suffocating and was saved just before he passed out. In 1949, Dali designed two window displays for Bonwit Teller in New York City. He was infuriated to find that one of his works, a fur-lined bathtub, had been filled up with water. He attempted to tip the tub to pour it out. Unfortunately it slipped and went crashing through the window onto the crowd. He was arrested and freed after being forced to pay for the window pane.

While most viewed his ideologies as pure madness, he characterized them as pure genius. He felt he was the true Surrealist artist of his time. He saw himself as Surrealism personified.

The mustachioed man, with the bulging eyes, walked with a cane in hand and affected an impeccable style of dress.

Dali was born on May 11, 1904, as Salvador Felipe Jacinto Dalí Domenech in Figueras. His art studies began in 1921 at the National School of Fine Arts in Madrid. Here he displayed his remarkable artistic ability.

Dali has long been perceived as having serious personality problems. He always showed great potential as a troublemaker. At 15, he was arrested for a political protest. He was suspended from the San Fernando Institute at 19 for an alleged conspiracy against a professor. And at 22, Dali was permanently expelled for discipline problems.

His career started in Paris, in 1928, where he met up with other Surrealists whose talents he transcended. He chose never to limit himself — constantly experimenting with new forms to express himself.

He produced two scandalous Surrealist films “Un Chien Andalou” (1929) and “L’Age D’Or” (1931). He also authored one of the most important documents of the time, “Soft Construction With Boiled Beans - Premonition Of Civil War” (1936). It was a declaration of independence and a “premonition” of brutalities to come in a Spanish Civil War. He indulged himself in writing books, poems, manifestos and his autobiograpy. He also found himself designing clothes, stage sets and costumes.

From the start, all of his exhibitions proved to be extremely successful. One of the highlights of his career was the opening of the Teatro - Museo Dalí in northern Figueras. There are also two other Dalí Museums — one in Cleveland, Ohio and another in St. Petersburg, Florida.

Dali considered his works as reflections of his subconscious. The art works revealed, for many, a bizarre and perverted side of Dali. The famed Surrealist artist said of his life’s work: “I have only painted one painting and that is my autobiography.”

Sarafina’s Kids On Apartheid

By Paula Gowing

Community Affairs Editor

On Saturday, Feb. 4, the Black Spectrum Theatre of Southeast Queens opened its celebration of Black History Month with a documentary film starring the cast of the South African play “Sarafina.” The movie, “The Voices of Sarafina,” is a revealing, uncut version of the television presentation of the film.

The film relies on in-depth interviews with the young South African actors and their director Nigel Noble. It is starkly written and directed, but the audience is given the opportunity to meet the children of Sarafina in a more personal way. They speak of their homeland, and of their experiences in South Africa for 27 years, paid the way by Mbonqeni Ngema and Hugh Madeka and the cast members meet each other for the first time. This scene was incorporated in the network version, but it takes on a greater meaning after the intimate conversations with the children.

Madeka, who has been in exile from South Africa for 27 years, paid the way for this film project, as well as the American Broadway production. The interviews also include conversations about the education the children must be careful of what they say and do while they are performing here. The explanations to them that since they must be careful of what they say and do while they are performing here. The interviews also include conversations about the education the children must be careful of what they say and do while they are performing here.

The film is expertly directed by Nigel Noble and the musical arrangement was plainly stated.

Through the interviews, the audience gets a picture of South Africa and the struggle of its people that the Broadway production and the news media cannot provide.

The interviews also include conversations about the education the children must be careful of what they say and do while they are performing here. The interviews also include conversations about the education the children must be careful of what they say and do while they are performing here.

There is one segment in the film where the director explains to the children that they are no scripts and no actors receive in the United States as opposed to what they would be exposed to at home. They feel there is more to learn here because there are more freedoms and advantages.

Everything about the film is real and plainly stated.

Dali considered his works as reflections of his subconscious. The art works revealed, for many, a bizarre and perverted side of Dali. The film is one of a kind.
New Scott-Heron Album Reveals A Poet And Singer For Our Times

By Sean N. White
Entertainment Editor

For nearly two decades, Gil Scott-Heron has been writing songs about the uncomfortable truths of our troubled world. Although he made his debut in 1970, the issues he addresses such as racism, drug abuse and poverty are still relevant today.

Scott-Heron is a black poet and singer whose music can be intense, beautiful and defiant. His earlier albums were primarily concerned with the plight of black people in America. His current release, “The Revolution Will Not Be Televised,” is a compilation of songs from his first three albums: “Small Talk at 125th and Lenox,” “Pieces Of A Man” and “Free Will.”

The fierce poetic imagery of Scott-Heron’s lyrics are painted against a background derived from jazz, blues and soul music. But, the singer’s voice is the most effective instrument in communicating his message. His ragged baritone has a way of grabbing the ear and holding it hostage for the duration of a song.

The album’s title track combines the elements of jazz, speech and poetry in a sharp attack against television and viewers ignorant to the anger and frustration spilling out of the black community: “Women will not care if Dick finally got down with Jane on Search For Tomorrow because black people will be in the streets looking for a brighter day. The revolution will not be televised.”

On “Home Is Where The Hatred Is” Scott-Heron sings of a junkie living the nightmare of his drug addiction: “You keep wanting kick it, quit it, kick it, quit it god, but did you ever try/To turn your sick soul inside out so that the world can watch you die.”

“Lady Day and John Coltrane” is one of Scott-Heron’s best works known to date. The song allows us to take for granted the legendary status of Billie Holiday and John Coltrane. It is more concerned with the power of their music to lift our spirits and set aside our troubles if only for a short period of time.

Gil Scott-Heron is undeniably one of the forefathers of modern rap music. “Sex Education - Ghetto Style,” “No Knock” and “Whitey On The Moon” are short spoken poems. Scott-Heron is accompanied only by percussion on these pieces.

Further evidence of his influence on rap is conveyed by Public Enemy’s use of the line “the revolution will not be televised” on their album, “It Takes A Nation Of Millions To Hold Us Back.”

Scott-Heron’s compassion for human suffering is captured on the songs “Pieces Of A Man” and “Did You Hear What They Said?” “Pieces Of A Man” revolves around a letter notifying the singer’s father that he has been laid off from his job. “Did You Hear What They Said?” captures the pain felt by a mother who learns her only son has been killed. However, the circumstances surrounding his death are vague: “Shot in the Head to Save his Country.”

Few black artists have been bold enough to take the stance that Gil Scott-Heron has taken. Hopefully, his latest album, “The Revolution Will Not Be Televised,” will bring this pioneering artist the recognition he so obviously deserves.

“Rain Man” A Showcase For The Talents Of Hoffman And Cruise

By Liana Roa
Arts Editor

“Rain Man,” starring Dustin Hoffman, Tom Cruise and co-starring Valeria Golino, possesses all the ingredients of an exceptional movie. It is a film that shows how anyone can change no matter how deeply set they are in their ways.

It is the story of Charlie Babbitt (portrayed by Tom Cruise), a smug workaholic, who has been a loner all his life and has forgotten his past. Raymond Babbitt (Dustin Hoffman) is the brother he cannot remember. Their reunion brings changes in both of them that nobody thought could materialize.

Charlie’s father dies and he inherits the family’s classic 1949 Buick Roadmaster convertible. Later, he learns that his brother inherited $3 million. Charlie is driven by greed to locate Raymond. He wants to force Raymond to split the inheritance.

Charlie instead finds himself with an unexpected challenge. Raymond is a high-functioning autistic savant who seems to be totally lost in his routines. Charles decides his only option is to kidnap Raymond and work out a settlement in exchange for his return.

Autistic savants live tightly in their own fantasy world. They lack the capacity to communicate ideas clearly. Autistic savants also tend not to be in touch with their emotions. Raymond, however, displays remarkable math and memory skills. This is typical of the high-functioning autistic population.

Raymond has been institutionalized in Wallbrook for most of his life. Now he finds himself in the outside world on a cross-country excursion in the ‘49 Buick. Charlie’s life takes on a new turn as he finds himself, with great difficulty, caring for Raymond and being able to accept him.

The journey is full of many joyful, sad and touching moments. Raymond opens up to Charlie and ironically teaches Charlie about life. They change things that will forever change their lives. There lies the beauty of “Rain Man.”

Hoffman and Cruise work well together and make the movie real. Hoffman, winner of the Golden Globe Award for best actor (drama), gives the performance of his career. Playing an autistic savant was a great challenge. But Hoffman was able to produce a genuine portrayal.

Unlike his previous efforts, like in “Top Gun,” Tom Cruise undertakes a sensitive and more demanding role. His talents should not be underrated. Cruise proves his potential as an actor in “Rain man.”

“Rain man” has already raked in about $100 million and won the Golden Globe for best picture. It is an unforgettable film that is sure to touch anyone’s heart. And it received an Oscar nomination for best movie of the year.

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NBT’s “The Legacy” Gives Insight Into Gospel’s African Roots

By John Crow

The National Black Theatre (NBT), in Harlem, is offering a show entitled “The Legacy.” It attempts to give the audience an insight into the early beginnings of gospel music. For the most part, the play was successful in its attempt.

“The Legacy” has won several awards and has been running for the last year and a half. Several television specials have been based on this effort — including one aired on CBS.

The Legacy speaks to the heart from the heart. It is a story of man and his triumphs and failures.

“The play left me with a wonderful feeling about myself,” said Janet McLeod of Hillside, Queens. “I’ve not felt like that since I was a little girl growing up in the south. Wooh! And, the actors, they really get into it, don’t they? They talk to you and actually touch you. I enjoyed the show.”

Tunde Samuels is the producer of the show and also plays the Griot, a traditional story teller. He has been with The National Black Theatre from the start and has produced or acted in most of NBT’s productions.

The play has been successful because of the story it tells. It takes the audience on a trip from Africa to the Americas and tells the story it tells. It takes the audience on a trip from Africa to the Americas and tells the story it tells.

“I knew that this was going to be a successful play,” said Mamie Mae Stone, group-sales coordinator and audience developer at NBT. “I saw how excited the house staff was, how eager they were about their jobs, and how popular they were with the first sets of audiences. I knew we had a winner on our hands.”

Stone proudly boasted of the hard work put into making the show a success. The NBT is looking forward to the second anniversary run of the play in May.

“The Legacy” teaches history, not only of Africans living in America, but of all people. It also leaves the audience with a real good feeling even though some sensitive nerves may get touched.

The piece was written by Gordon Nelson and directed by Elmo Terry-Morgan. Morgan moved his players in and out of the scenes with ease, on a rather tight set.

David Wright, sound designer, did his homework and put together an upbeat array of gospel music for this show. The parts come together beautifully in “The Legacy” to form a well-balanced whole.

Tunde Samuels is outstanding as the Griot. Conrad Neblett unleashed mega volts of energy and seems to make the most reluctant patron clap, stomp, whoop and shout AMEN! In one of his gospel numbers he said, “... God made us all stars...” Neblett is a star to watch himself.

Hilda Willis, who is now a resident of Queens but hails from Roanoke, Va., is a very talented performer. Willis is impressive as the ancestor and mother of the Griot. She has the voice, style and power of a great performer in the making.

Actors like Samuels, Neblett and Willis are the result of the hard work and dedication of Barbara Ann Tear, founder and chief executive officer of the National Black Theatre. These exciting actors emerged from Tear’s soulful workshops.

Bukanla Samuel’s voice has the power to tear the roof off the theatre. James McLeod and Gloria McNeal, as preachers, make the audience forget that they are attending a play in what some describe as “a bad neighborhood.” The rhythms, synonymous with African American churches, are enthralling.

Aunt Caroline (Ester Pulliam) is most convincing as an enslaved woman who “had been a slave 73 of her 74 years” and has learned how to read.

The unique feature of all of NBT’s musicals is something called “the process.” During that part of the performance the audience gets to hold hands with each other and the cast members. This creates a oneness that is not common outside their immediate families or their churches.

“This gesture is symbolic of the commitment one makes to one’s self and each other,” said Samuels. “It’s a moment of thankfulness. And it’s important that you hold on tight because those hands you are holding may one day save your life.”

“The Legacy” is playing at the National Black Theatre at 2033 5th Ave. and 125th Street in Harlem (212-427-5615).
Gospel's Back

By Eartha Pruitt

Reporter

After a year long hiatus, the York College Gospel Choir has returned to entertain the college and the Jamaica Community. The Choir has recently been reorganized and the membership is now up to twenty.

On December 21, the choir went caroling around the college campus wearing red robes and singing Christmas melodies. The choir started at President Basin's office and caroled their way through the campus. They finished up at a party given for Student Government.

"The Gospel Choir is a group using gospel songs to spread good will to all mankind," said Betty Windom, secretary of the York College Gospel Choir. "The messages that are sent out by the choir are a means of boosting a person's spirit regardless of race, color, or religion.

"We're not just a performing act, we are ministers of song," said Denene Womack, President of York College Gospel Choir. "We hope that when people hear us their souls will be lifted."

Many of the members sing within church choirs. Others just love to sing. The choir is open to all students, faculty and staff.

"We even have members who aren't affiliated with York College, such as Charlene Gordon, the daughter of Karen Gordon Reid, Secretary of Student Activities," said Jean Phelps, the faculty advisor.

The Gospel Choir performed February 19 at the Queens Botanical Garden. In May, the choir will be hosting a Gospel Concert within the community.

If anyone is interested in singing with the York College Choir, please contact Jean Phelps in Student Activities (room 1E01) or call 262-2286.

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WHY SO MANY COLLEGE GRADS ARE NOW BECOMING COPS

You can see it happening on virtually every college campus in the greater Metropolitan area. More and more college students are forsaking the lure of corporate "three-piece-suit" careers in favor of NYPD "shoes."

The reasons for this transition in career thinking are both economic and social.

HIGH STARTING SALARIES AND FASTER ADVANCEMENT

New York City Police Officers earn $28,759 to start. That figure climbs to $44,879 after only 5 years. Couple that with the promotional opportunity to Detective, based on merit and performance, or to Sergeant, Lieutenant and Captain, obtained through competitive written exams, and you arrive at a fast-track career path that few corporations can match.

Additionally, since promotion to Sergeant, Lieutenant and Captain also require the successful completion of two, three and four years of college study respectively, officers who have already completed their degree have a competitive advantage when it comes to moving up the promotional ladder.

LIBERAL BENEFITS ENSURE SUPERIOR QUALITY-OF-LIFE

In the area of benefits, the NYPD clearly offers much more than corporate employers as well. Twenty paid vacation days to start (27 after 5 years). 11 paid holidays, a choice of fully paid Medical and Dental programs, unlimited sick leave with full pay and optional retirement after 20 years at one-half salary are just some of the incentives attracting today's college grad.

UNLIMITED OPTIONS TO SPECIALIZE

While all new police officers are required to start their careers on patrol, the size and diversity of the NYPD allows police officers a wide base of career specialty options. These include: Investigation; Community Affairs; Computer Technology; Training; Forensic Sciences; Legal work; Photography; Youth work; Public Information, and many other fields.

ELIGIBILITY FOR THE POLICE EXAMINATION

With 80% of a Police Officer's time devoted to non-criminal activities, you have to be a caring, service-oriented, community-minded individual to get the most out of a career with the New York City Police Departments.

To qualify to take the next Police Exam on May 20th, 1989, you must be a U.S. Citizen, possess a High School diploma or G.E.D., have, or be able to obtain a valid NYS drivers license, have a valid police record (no felony convictions), and be between the ages of 16½ and 29. If you served on active duty in the military, you can deduct up to 4 years service from your age, thus extending eligibility to a maximum age of 33.

PASSING THE EXAM GUARANTEES A POLICE CAREER FOR 4 YEARS

Another major reason why the NYPD Exam is attracting so many more college students is the flexibility that passing the exam offers. Once a student has passed the exam and qualifies to enter the Police Academy, he or she has up to 4 years to decide to join the force. This permits most college students to complete their degrees before they have to make a final decision regarding law enforcement.

COLLEGE CREDIT AND SCHOLARSHIPS FOR COMPLETING POLICE ACADEMY TRAINING

College students and graduates who decide to pursue a NYPD career are offered the additional incentive of earning 20 college credits for the successful completion of their 5½ month Police Academy training.

Once on the force, the NYPD offers a number of advanced education scholarships each year, to permit deserving officers of all ranks, to purse their Master's, Doctorate or Law degrees.

NEXT POLICE EXAM MAY 20TH, 1989, MARCH 10TH DEADLINE FOR APPLICATIONS

College students interested in taking this year's Police Exam are urged to file their applications before March 10, 1989. Applications are available at local precincts, or by mail. Write: N.Y.P.D. Recruitment Section, 280 Broadway, Room 100, New York, NY 10007-1809, or call: (212) R-E-C-R-U-I-T (752-7848).

NYPD CADET CORPS OFFERS OVER $6,000 INCENTIVE TO COLLEGE JUNIORS

To those students who have decided to pursue a career in Law Enforcement by their junior year, the NYPD's Cadet Corps offers over $6,000 toward their senior year costs. Once accepted by the Police Cadet Corps, the students is expected to take the next police officer's entrance exam. After passing the exam and completing his or her college education, the cadet is eligible to join the next class entering the Police Academy.

Complete information about the NYPD Cadet Corps is available through the Placement Office, or you can write to: N.Y.P.D. Recruitment Section, 280 Broadway, Room 100, New York, NY 10007-1809; or call; (212) R-E-C-R-U-I-T (752-7848).

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Day For Choice

By Lisa Toppin
Editor in Chief

The Women’s Political Caucus, NYS—NARAL and NOW, invite York students to join them on March 14 in a “Lobby Day for Choice.”

Buses will be available to take York students to Albany. The buses will depart at 7a.m. and return by 7p.m.

Student turnout is important. The antichoice stance of President Bush and a majority of the Senate has strengthened antichoice forces who continually push for restrictive legislation.

For more information about “Lobby Day for Choice,” call Dr. Gloria Waldman at 262-2430.

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York Fundraising Campaign
Continued from page 1.
Committee, is hopeful of reaching the $5,000 goal. "No university works well without a strong Alumni." said Katherine Lake, president of the Alumni and co-chair of the Alumni Committee along with attorney Adrienne Rogers.

Though contributions from the Alumni has been below expectations, the co-chairs are still confident of attaining their target of $10,000.

"I believe in York College," said Lake, "its student and the York College community.

Rogers is the director of administration of Queens Legal Service. She is making an open appeal to all alumni to contribute whatever they can.

Last December the Grants and Development Office was able to host a gala winter festival for over 800 people at York College. Food was in abundance and all the kids received toys. Con Edison, New York Telephone and President Bassin's office underwrote the cost.

A celebration is planned for May 20th, to honor the fundraisers. It is entitled "A Salute To Leadership" and will be done in conjunction with the Friends of York.

Ronald Paige hopes that the goal will be reached by May 20th even though June 30th is the fiscal year end.

Garvey Exhibit Opens At York
Continued from page 1.
York students to fight negative stereotypes of African Americans. "We must break the enslavement of our minds that we've been sold for many years," said Garvey. "Up you mighty race. You can accomplish what you will." Afterwards, Dr. Garvey was presented with a plaque by Donald Vernon, President of Student Government, for his contribution to continuing the struggle of Pan Africanism.

The ceremonies were opened by Donald Vernon. He introduced young LaShana of JHS 231, Queens, who led the audience in singing the Black National Anthem, "Lift Every Voice and Sing." Next on the program were other students of JHS 231. They performed an African tribal dance that delighted the audience.

Two young orators delivered speeches written by Martin Luther King, Jr. and Langston Hughes.

The Garvey exhibition is on display in Room 3B04. Beatrice Miller, of the Afro American Studies Department will be available to guide patrons through the exhibition. The exhibition will be open to the public for the month of February. And certain items from this display have been purchased for a permanent exhibition.

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Dali’s Death Ends An Era
Continued from page 6.

Dali, who spent his time fantasizing of erotica when he was not painting. His best known work, which gained him the recognition he so well deserved, was the 1931 painting "The Persistence Of Memory." It now hangs at the Museum of Modern Art in New York City.

In this piece, Dalí first introduced his notorious style. The soft watches (symbolic of penises) revealed Dalí's fear of impotence, which he experienced since puberty.

He explained this shortcoming by saying, "My sexual obsessions are linked to limp turgescences...the liveness...the feeling I long had of my body and of the life of my being."

Another part of the painting shows a watch being gnawed by ants. This may signify Dali's death according to the way he dreamt it. The fly is symbolic of Dalí's genius because it had the all seeing talent he claimed to have.

Dali spent his time fantasizing of erotica when he was not painting. His many other passions included money (he said he would have fits without it), gold and psychoanalysis.

But there was one passion which made all others trivial. Elena Diaranoff, alias Gala, whom he married in 1935, was the inspiration for his achievements. She was his other half, his "crutch" of strength and security.

Gala’s death in 1982, at age 88, transformed Dalí into a hermit. He hibernated in his castle in Pubol, Catalonia. Dalí considered their marriage as the perfect union and remained totally dedicated to her until the end.

In the last years, Dalí and his art were never to be the same again. He was badly burnt by a fire in his bedroom in 1984. He moved to the Terre Galatea (an old tower in the Teatro-Museo) and was confined in a wheelchair until his death.

The genuine creativity in his art forms are evident. Dalí was a true Surrealist artist. He proved the Surrealist belief that the "source of the value of art" arises from the subconscious.

Unlike many other artists, Dalí died a millionaire. He never had children and it remains unsure just who will be the beneficiary of his estate.
“Callalloo” Readings Explore York Students’ Ethnic Backgrounds:
Speech Class Presentation Scheduled For Magic Lantern In March

By Rozaan Mohamed
Managing Editor

Under the watchful eye of veteran performer and director Dr. Barbara Nickolich, students enrolled in Speech 215-219 (Theatre Practice 1-5) will present “Callalloo: York Theatre Students Read from their Ethnic Backgrounds” on March 9-10 at 4 p.m. in the Magic Lantern, Room 2M05.

“Originally, I had planned to do a Literature of the Americas piece,” explained Dr. Nickolich. “However, when I met the students, it seemed to me that because of their ethnic diversity, it might be interesting to read Literature from their ethnic backgrounds.”

The course consists of two Trinidadians (Christopher Diaz and Roger Drysdale), two Black Americans (Jemal Jones and Caroline Rinchhardt), one Haitian (Ghislaine Sulmers) and one Italian-English student (Nadine Pritchard).

Among the pieces to be read are “Vibert Reach Home” and “Tanti At De Oval.” These two hilarious presentations will be done by Christopher Diaz and Roger Drysdale respectively.

Jemal Jones will recite “The Negro Speaks of Rivers” by Langston Hughes — as well as read an extract from the Autobiography of Malcolm X. Caroline Rinchard will contribute “The Negro Mother,” by Langston Hughes. Rinchard, like so many Black Americans had a white great-grandfather. She will also be reading two short German poems by Heinrich Heine.

Hector Hernandez decided on Piri Thomas’ “Born Anew at Each A.M.” And Carmen Torres chose “Momentes” by Julia De Burgos. Torres will also treat the audience to her rendition of the song, “Que te pedi?” (What did I ask of you?).

“The Three Crones,” an Italian folktale and Elizabeth Barrett-Browning’s poem “How Do I Love Thee” will be read by Nadine Pritchard.

Due to the assorted nature of the readings for the production, the Trinidadians, Diaz and Drysdale, suggested the title “Callalloo.”

“It was a word that I had never heard before,” said Nickolich. “I thought it was wonderful.”

According to Drysdale, “Callalloo” (spinach to some), is one of the terms used in Trinidad and Tobago to describe something that is a mixture of many things. The term stems from the name of the dish itself which is a combination of okras, hot peppers, salted meat (usually crab or pig tail), callalloo or dasheen leaves and anything else the palate has a fancy for on that particular day. This is all cooked in coconut milk.

“Even though our materials are diverse, we are uniting with the common goal of putting on the show,” said Drysdale. “Therefore, Callalloo seemed an appropriate name.”

With rehearsals well under way, however, Nickolich is disappointed that the class only has eight students. Her past Speech 215 courses have netted well over 50 student per semester. She blames the poor enrollment on the fact that she was prevented from advertising the course.

Yet, Nickolich says that she is pleased with the material that has emerged. She also approves of the serious attitude the students bring to their work.

“A production is always a lot of extra work and I don’t mind doing it when they (the students) are serious about what they’re doing,” said Nickolich.