Welcome Freshmen!

Don't be afraid to ask questions. You will be feeling lost and depressed. As a freshman you should realize that this is your college, more so than it is anyone else's. You will spend more time here for four years than any other student. It is time to make something of yourself and your college.

You will be feeling lost and alone, and this feeling will be magnified if there is something you can't understand. You will find that most Freshmen are not able to ask for help under such conditions. Freshmen can be helped if you need it. There are many clubs and organizations in Baruch. Explore and try something. It is time to learn about, and feel comfortable in Baruch. Use the opportunities available.

Ask, explore, use Baruch. It is your College. The most of the time when you are trying to solve various issues of the past year, it is important to let the Freshmen get in touch with students about anything where you're involved in. For instance, playing some sports. And you must try to think about something that the Freshmen are doing right now.

Unlimited Cuts for Seniors and Juniors Threatened

In the most striking demonstration of student power seen at Baruch College this year, day-long demonstrations were held at the main entrance of the College to protest the elimination of more student employment opportunities.

Professor Rodriquez then moved to have a student suspense of the motion, and Mr. Robert Martin, who was the only student present, was called on to the floor. Mr. Martin declined to speak for, and was unable to present his case. The motion was then taken up by the majority.

The vote was 10 to 0 in favor of the suspension of the motion, and the attending faculty of the present situation was then voted down.

And looking ahead doesn't really accomplish anything, without plan and progress. All the seniors get depressed from where I stand. And looking ahead doesn't really accomplish anything, but just don't ever finish. And looking ahead doesn't really accomplish anything, but just don't ever finish.

Now this isn't an identity crisis, you see. But Kelly once said it all by himself. "What are you going to do when you get out? Enlist? Why do a chore. At least you can't think fools." And you're on the way down. These are people making their way to the bottom. Yes, Larry will be a lawyer and a professor of law. But you can't figure out how to get there and why. And when a drunk tells Indians and white men and a red Indian tells Indians and white men who put a premium on the wrong name. The President's budget for CUNY, and anything that will accomplish something even if it is now. And looking ahead doesn't really accomplish anything, but just don't ever finish.

But Kelly once said it all by himself. "What are you going to do when you get out? Enlist? Why do a chore. At least you can't think fools." And you're on the way down. These are people making their way to the bottom. Yes, Larry will be a lawyer and a professor of law. But you can't figure out how to get there and why. And when a drunk tells Indians and white men and a red Indian tells Indians and white men who put a premium on the wrong name. The President's budget for CUNY, and anything that will accomplish something even if it is now. And looking ahead doesn't really accomplish anything, but just don't ever finish.
I feel like Bob Dylan. I never wrote about him before but I'm going to now. Sure, thought about it a lot, though. Lord knows there hasn't been much to say lately. People in the elevator talking about Jeff Beck and Alice Cooper harrier than I cars to write. They follow leaders and don't watch parking meters. We've been watching the river flow.

The headline in the current Melody Maker is something like 'Dylan Back to Protest!' Then last Sunday in the Times Magazine there was something else of intellectual interest besides the lingering ad. "We've. You listen to the Leaders, Bob Dylan?" was the title of a feature by one Anthony Scaduto. (Scaduto posthumously also has just completed an unauthorized biography of Dylan, but nevermind.) Even on Wavy Radio, the loudmouthed cock-jocks sterile the new Dylan single as they do to all other new records. For all its sincerity and simplicity, Dylan's "George Jackson" biography of Dylan, but nevermind.) Even the music while the newsreels were on - Borsht! These people who clapped to the hit are demanding an encore of death and misery.

The only "disaster" was Self-Portrait. But the idea is to harken back to "Hits, Volume One." "Greatest Hits" was funny then, but it's absurd now. Even the graphics are blue-photo similar. Another joke? The whole idea of the Pete Seeger et. al. movement was to amass the collective power of all the individuals of common opinion: all who hated hate, wars, and whatever else. There seems to be no more such individuality. There is still hate, war, and whatever else.

Perhaps Dylan is onto some kind of put-down. The covers at JDL, super-exploited Dylan's recent interest in his Judaism for all they could get. Now I know "Maggie's Farm" ain't a recent fave in the Caikills. I also think that Dylan was just checking out himself, you know. But what he's really about after making his millions. His "having been" Jewish is only a part of it. His Dylanology. Dylanologists demand an introspection and with successful results. Every artist needs to introspect carefully than a Dylanologist) tells you the differences in production from among the various selections bring about a refreshing new up as each number begins.

The hits just keep on coming. There are some tasty items that have been a long time coming. The version of the beautiful "Tomorrow Is a Long Time" was recorded live years ago. In classic folkie style, Zimmerman charms the crowd. The rocking "Mighty Quinn" was recorded live when I'm sixty-four at the Isle of Wight, with Leon and the Hawks. The recording is good and sloppy and the music itself is equally raucous - a precious piece of music. Better like really the new tunes best of all. Leon Russell and band played on two of the numbers. We mentioned "Watching the River Flow." There is enough in this little tune to do a whole column on. All of Leon's friends are in on this one-including Jesse Edwards. Leon and the T lakes Topo also back up on "When I Paint My Masterpiece", but that's another story. "Watching the River Flow," if you listen carefully (more carefully than a Dylanologist) tells you the whole story of what has really happened to Bob, or peace-time. All in all, the two-lp set.

The only "disaster" was Self-Portrait. But the idea is to harken back to "Hits, Volume One." "Greatest Hits" was funny then, but it's absurd now. Even the graphics are blue-photo similar. Another joke? The whole idea of the Pete Seeger et. al. movement was to amass the collective power of all the individuals of common opinion: all who hated hate, wars, and whatever else. There seems to be no more such individuality. There is still hate, war, and whatever else.

Perhaps Dylan is onto some kind of put-down. The covers at JDL, super-exploited Dylan's recent interest in his Judaism for all they could get. Now I know "Maggie's Farm" ain't a recent fave in the Caikills. I also think that Dylan was just checking out himself, you know. But what he's really about after making his millions. His "having been" Jewish is only a part of it. His Dylanology. Dylanologists demand an introspection and with successful results. Every artist needs to introspect carefully than a Dylanologist) tells you the differences in production from among the various selections bring about a refreshing new up as each number begins.

The hits just keep on coming. There are some tasty items that have been a long time coming. The version of the beautiful "Tomorrow Is a Long Time" was recorded live years ago. In classic folkie style, Zimmerman charms the crowd. The rocking "Mighty Quinn" was recorded live when I'm sixty-four at the Isle of Wight, with Leon and the Hawks. The recording is good and sloppy and the music itself is equally raucous - a precious piece of music. Better like really the new tunes best of all. Leon Russell and band played on two of the numbers. We mentioned "Watching the River Flow." There is enough in this little tune to do a whole column on. All of Leon's friends are in on this one-including Jesse Edwards. Leon and the T lakes Topo also back up on "When I Paint My Masterpiece", but that's another story. "Watching the River Flow," if you listen carefully (more carefully than a Dylanologist) tells you the whole story of what has really happened to Bob, or peace-time. All in all, the two-lp set.

The only "disaster" was Self-Portrait. But the idea is to harken back to "Hits, Volume One." "Greatest Hits" was funny then, but it's absurd now. Even the graphics are blue-photo similar. Another joke? The whole idea of the Pete Seeger et. al. movement was to amass the collective power of all the individuals of common opinion: all who hated hate, wars, and whatever else. There seems to be no more such individuality. There is still hate, war, and whatever else.

Perhaps Dylan is onto some kind of put-down. The covers at JDL, super-exploited Dylan's recent interest in his Judaism for all they could get. Now I know "Maggie's Farm" ain't a recent fave in the Caikills. I also think that Dylan was just checking out himself, you know. But what he's really about after making his millions. His "having been" Jewish is only a part of it. His Dylanology. Dylanologists demand an introspection and with successful results. Every artist needs to introspect carefully than a Dylanologist) tells you the differences in production from among the various selections bring about a refreshing new up as each number begins.

The hits just keep on coming. There are some tasty items that have been a long time coming. The version of the beautiful "Tomorrow Is a Long Time" was recorded live years ago. In classic folkie style, Zimmerman charms the crowd. The rocking "Mighty Quinn" was recorded live when I'm sixty-four at the Isle of Wight, with Leon and the Hawks. The recording is good and sloppy and the music itself is equally raucous - a precious piece of music. Better like really the new tunes best of all. Leon Russell and band played on two of the numbers. We mentioned "Watching the River Flow." There is enough in this little tune to do a whole column on. All of Leon's friends are in on this one-including Jesse Edwards. Leon and the T lakes Topo also back up on "When I Paint My Masterpiece", but that's another story. "Watching the River Flow," if you listen carefully (more carefully than a Dylanologist) tells you the whole story of what has really happened to Bob, or peace-time. All in all, the two-lp set.

The only "disaster" was Self-Portrait. But the idea is to harken back to "Hits, Volume One." "Greatest Hits" was funny then, but it's absurd now. Even the graphics are blue-photo similar. Another joke? The whole idea of the Pete Seeger et. al. movement was to amass the collective power of all the individuals of common opinion: all who hated hate, wars, and whatever else. There seems to be no more such individuality. There is still hate, war, and whatever else.

Perhaps Dylan is onto some kind of put-down. The covers at JDL, super-exploited Dylan's recent interest in his Judaism for all they could get. Now I know "Maggie's Farm" ain't a recent fave in the Caikills. I also think that Dylan was just checking out himself, you know. But what he's really about after making his millions. His "having been" Jewish is only a part of it. His Dylanology. Dylanologists demand an introspection and with successful results. Every artist needs to introspect carefully than a Dylanologist) tells you the differences in production from among the various selections bring about a refreshing new up as each number begins.

The hits just keep on coming. There are some tasty items that have been a long time coming. The version of the beautiful "Tomorrow Is a Long Time" was recorded live years ago. In classic folkie style, Zimmerman charms the crowd. The rocking "Mighty Quinn" was recorded live when I'm sixty-four at the Isle of Wight, with Leon and the Hawks. The recording is good and sloppy and the music itself is equally raucous - a precious piece of music. Better like really the new tunes best of all. Leon Russell and band played on two of the numbers. We mentioned "Watching the River Flow." There is enough in this little tune to do a whole column on. All of Leon's friends are in on this one-including Jesse Edwards. Leon and the T lakes Topo also back up on "When I Paint My Masterpiece", but that's another story. "Watching the River Flow," if you listen carefully (more carefully than a Dylanologist) tells you the whole story of what has really happened to Bob, or peace-time. All in all, the two-lp set.

The only "disaster" was Self-Portrait. But the idea is to harken back to "Hits, Volume One." "Greatest Hits" was funny then, but it's absurd now. Even the graphics are blue-photo similar. Another joke? The whole idea of the Pete Seeger et. al. movement was to amass the collective power of all the individuals of common opinion: all who hated hate, wars, and whatever else. There seems to be no more such individuality. There is still hate, war, and whatever else.

Perhaps Dylan is onto some kind of put-down. The covers at JDL, super-exploited Dylan's recent interest in his Judaism for all they could get. Now I know "Maggie's Farm" ain't a recent fave in the Caikills. I also think that Dylan was just checking out himself, you know. But what he's really about after making his millions. His "having been" Jewish is only a part of it. His Dylanology. Dylanologists demand an introspection and with successful results. Every artist needs to introspect carefully than a Dylanologist) tells you the differences in production from among the various selections bring about a refreshing new up as each number begins.