Newest Registrar Quits After Three Days

By Wendy Gertler

Louis D. Riccardi, Baruch's most recent registrar, has quit his job, after three days in office. Ricardi cited the school's "anti¬quated" system and his lengthy commute as major reasons for his decision. Prospective registrars are currently being screened by Peter Jonas, Director of Administrative Services, who is also the unofficial acting registrar.

Riccardi returned to Middlesex County College in New Jersey, where he will begin his fourth year as registrar. According to Ricardi, he left Middlesex "for a change, for growth." The New Jersey resident was hired at Baruch in November, and was in the school for January 4 to January 6.

"My perception of the automation of the system was not what I expected," said Ricardi, adding, "It was more antiquated than I thought it would be. It was also not presented adequately."

Commenting on his hourly commute from where he lives in New Jersey, Ricardi said, "It was not my primary reason. The commute was not very bad at all. It was more for what I expected, but it could've been lived with." Ricardi, however, chose not to and registration at Baruch continued as planned.

Business As Usual

Registrar or not, Associate Registrar Audrey Collins and Computer Liaison and Scheduling Associate Registrar Ronni Abramowitz are in charge of registration. During registration, Collins deals with individual students, while Abramowitz handles the prime responsibilities for the registration process. They then report to the registrar, who reports to Jonas.

With the absence of a registrar, it is still the responsibility of the Registrar's Office to report to Jonas, who, as Director of Student Administrative Services, is also in charge of the Administrative Computer Center and Admissions.

By Damian Begaey

Bill Kahn, Student Activities Program Coordinator/Student Center Night Manager at Baruch will be leaving on February 15 to become Activites and Programming Manager at Queens College.

"The new position is better suited to my type of work," was the way Bill put it in an interview this week.

"I'm looking forward to the pressure at Queens. It will give me a chance to grow in some new areas. My main interest is in revenue-producing ideas and events. There will be more supervision and I'll employ my techniques in non-revenue areas."

A graduate of Roger Williams College in 1975, with degrees in Sociology and Fine Arts, Bill picked up his Masters in Educational Counseling at NYU two years later. He was hired by NYU as Assistant Resident Manager at its Weinstien Residence Hall the same year. In 1979 Bill made the short trip uptown to Baruch.

"Each stage of growth was invaluable. I used what I learned in one place and incorporated that knowledge into my next job."

In his three years at Baruch, Bill wore two hats. One was Program Coordinator (with the emphasis on student activities); the other one as Night Manager (at the Student Center).

Bill's biggest accomplishment was the total restructuring of the Student Center Program Board. "When I began working with the SCPB they put on thirty-five events a semester. Now we have seven per week. That's over 100 a semester. I'm very proud of how we've grown." Among other things, Bill shared responsibility for the annual Street Fairs. Occurring in May, this task requires two months of planning with students and staff to make it happen. He was also advisor to the Senior Affairs Committee and the Yearbook. Bill was personally responsible for the creation of the Coffeehouse.

Although Queens College has only a few thousand more students than Baruch, the two colleges are quite different. Queens is a more suburban, community-oriented college than Baruch's campus-on-the-streets. But the main difference is the Student Union Corporation. "The big thing is the SUC and the fact that it's a separate corporation from the school's administration. The larger budget will also come in handy. With my staff I'll get a chance to become more involved in more endeavors than I did at Baruch. I'm talking about several game rooms, major concerts as opposed to the Pub concerts at Baruch, the Coffeehouse, concerts, etc. Again the emphasis is on revenue-producing ventures. Another idea I'd like to get rolling is video. No movies, per se, but cassette loops and educational tapes. In a phrase: cultural-social video."

"I'm leaving Baruch in good shape. Bands are booked, the Coffeehouse is solid, and other bookings for space have been taken care of into Spring Semester. It was done, right from the start, by organization. It was rigid but consistent, with some flexibility thrown in. I'm glad I'm staying within the CUNY system. This gives me an easy chance to visit Baruch and to stay in communication."

CUNY Goes Boob Tube
Story on page 3
Successful Registration?

Well, it finally happened; for once, registration was run smoothly and efficiently. There were no delays, no long lines, no unnecessary hassles. Everyone was happy. The administration managed to handle something successfully.

Students were finally able to leave registration with their ideal programs. Counselors were readily available for all who needed their assistance. It was a welcome relief from past registration woes. Those students who had been at Baruch during previous registration periods were very impressed with the change in procedure.

One reason for the improvement in registration was the manner in which classes were scheduled. Many courses, normally closed, were now open to large numbers of students; furthermore, many new sections were opened to accommodate those students who were registering after courses they needed had already been closed.

There was very little need for counselors; however we must still recognize the fact that they were noticeable. Even the runners did a fine job. They were fast, courteous, and extremely patient. Credit must also be given to department members who were on hand to answer any questions students might have about specific courses.

Students were also able to obtain permission cards without much difficulty. Usually, one has to go running from building to building trying to track down department officers and faculty; however, this time it was different. The faculty really showed they care for students by attending registration on their own time. They were sincere and sympathetic to the students.

We wish to congratulate all those people involved with registration on a job well done. The administration, and the registrar's office in particular, may not be as inest as people believe them to be.

The above is an editorial I have been wanting to write for the past four years; however I've been unable to do so. I finally grew tired of waiting; therefore, it was decided that the editorial would run despite the fact that it is totally out of place in view of this semester's registration.

Registration still remains a form of cruel and unusual punishment. Class scheduling was a joke. Students were closed out of courses just as often as ever. There was very little help for students experiencing difficulty in planning a schedule.

Seniors, although given the opportunity to register through the mail in December, were still closed out of courses. They were also forced to wait on long lines for a change of program. To further complicate the problem, change of program for seniors coincided with the first day of in-person registration for everyone else.

There is obviously something wrong with the college's registration system. In fact, the college hired a new registrar who resided because the system was not what he expected to find at a major college. In other words, Baruch's registration procedure is out-dated.

When will college officials realize we are out of the dark ages? When will they decide to modernize Baruch's archaic process of registering? They are obviously not attempting any changes presently. Until they do, an editorial as optimistic as this one started out to be could never really appear in earnest. Therefore, I guess we'll just have to file it away for future use.

THE TICKER

Joseph F. Perez
Editor-in-Chief
Michael Plantan
Associate Editor
Susan Carcinoile
Managing Editor
Wendy Gertler
News Editor
Michael S. Goodman
Features Editor
Tom Schwartz
Sports Editor

Photography Editor: Frank B.B. Kucija
Business/Advertising Manager: Jay Schwartz
News Staff: Helen Chan, Veronica Safran, Kristina Gorman, Ingrid Fergusson, Sharon Waters, Pam Smith, Abby Weinbr, Lori Di Domenico, Roxane Minnarr, Marielle Rellova
Arts/Features Staff: Dawn Rodriguez, Jay Schwartz, Paul Golden, Cathy Boonan, Michelle Williams, Carolyn Abarnathy, Damaris Begley, Karen Tyson, Erin Blackwell
Sports Staff: Greg Glover, Hubert Hernandez
Columnist: Wendeil M. Farua

The Ticker is published bi-weekly each Friday by the Students of Baruch College. The Thursday prior to publication is the deadline for all campus items, unclassified Ads., and letters to the Editor. All communications must be typed and signed. Address to: The Ticker, Box 377, 137 East 22rd Street, New York, N.Y. 10010. Telephone Number 725-7620 or 7622. Office Hours: 10 a.m.-4 p.m. Next Deadline: February 10th.

Student Finds Fault With NYPIRG's Action

To the Editor:

In regard to Erin Blackwell's article (December 21) on NYPIRG, I feel I must present another side to this issue.

NYPIRG has only helped students in two cases that I know of: one being the Truth In Testing Law, and again in helping to pass the Sunshine Law. While NYPIRG was involved in these two instances, I wonder how much they actually provided, since they were both passed because of the Freedom of Information Act which was instituted by Congress.

When I attended Brooklyn College prior to transferring to Baruch, NYPIRG took the $2.00 fee and used it, not for the students, but to advance the ideology of its founder, Ralph Nader, no matter how far off base the facts were.

For example: NYPIRG's persistent anti-nuclear lobbying. Is one protest back in June of 1979 at Brookyn College, NYPIRG organizes ran around, ranting gibberish about how Indian Point can turn New York into another Hiroshima. Besides these facts being totally incorrect—the mass of uranium in a nuclear reactor is far less dense than an atomic bomb, and therefore Hiroshima could never happen here, unless someone hit the 'panic button'—everyone shares Nader's opinions and philosophies. I don't, and I'm sure many people don't, so why should we be forced to pay an additional $2.00 for the advocacy of Naderism?

The best option here is to vote No on NYPIRG. Student involvement can be achieved with other organizations currently on campus which deal specifically with certain problems. If $2.00 was to be collected, I could think of many other causes as valid as NYPIRG.

Respectfully,
Jay Schwartz

VIEWPOINTS:

Criticizing the Critic; Give Credit Where Due

To the Editor:

In response to Carolyn Abernathy's review of One Flew Over the Cuckoo's Nest, (December 21), I feel that, along with the good points mentioned, several others were left out.

For one thing, the spectacular performances of Robert Berger, Nancy Kardon and Francisco Fan-fan were totally overlooked. Caesar Monroy's excellent portrayal of Billy Bobbitt was also ignored, except to state that his death offstage was not acceptable because he died in four seconds flat. Please watch the action and not your stop-watch. Furthermore, Joe Serrit's portrayal of McMurphy was not an Italian one. It was an awesomely fine acting job. I protest your use of "Italian" in that sense.

As for the scenes ending too swiftly (I use your example of McMurphy losing control over himself and attacking Nurse Ratched where you infer the scene was not long enough), normal people do not get their kicks out of a grown woman having her dress ripped open and subsequent

Student Finds Fault With NYPIRG's Action

To the Editor:

In regard to Erin Blackwell's article (December 21) on NYPIRG, I feel I must present another side to this issue.

NYPIRG has only helped students in two cases that I know of: one being the Truth In Testing Law, and again in helping to pass the Sunshine Law. While NYPIRG was involved in these two instances, I wonder how much they actually provided, since they were both passed because of the Freedom of Information Act which was instituted by Congress.

When I attended Brooklyn College prior to transferring to Baruch, NYPIRG took the $2.00 fee and used it, not for the students, but to advance the ideology of its founder, Ralph Nader, no matter how far off base the facts were.

For example: NYPIRG's persistent anti-nuclear lobbying. Is one protest back in June of 1979 at Brookyn College, NYPIRG organizes ran around, ranting gibberish about how Indian Point can turn New York into another Hiroshima. Besides these facts being totally incorrect—the mass of uranium in a nuclear reactor is far less dense than an atomic bomb, and therefore Hiroshima could never happen here, unless someone hit the 'panic button'—everyone shares Nader's opinions and philosophies. I don't, and I'm sure many people don't, so why should we be forced to pay an additional $2.00 for the advocacy of Naderism?

The best option here is to vote No on NYPIRG. Student involvement can be achieved with other organizations currently on campus which deal specifically with certain problems. If $2.00 was to be collected, I could think of many other causes as valid as NYPIRG.

Respectfully,
Jay Schwartz

Criticizing the Critic; Give Credit Where Due

To the Editor:

In response to Carolyn Abernathy's review of One Flew Over the Cuckoo's Nest, (December 21), I feel that, along with the good points mentioned, several others were left out.

For one thing, the spectacular performances of Robert Berger, Nancy Kardon and Francisco Fan-fan were totally overlooked. Caesar Monroy's excellent portrayal of Billy Bobbitt was also ignored, except to state that his death offstage was not acceptable because he died in four seconds flat. Please watch the action and not your stop-watch. Furthermore, Joe Serrit's portrayal of McMurphy was not an Italian one. It was an awesomely fine acting job. I protest your use of "Italian" in that sense.

As for the scenes ending too swiftly (I use your example of McMurphy losing control over himself and attacking Nurse Ratched where you infer the scene was not long enough), normal people do not get their kicks out of a grown woman having her dress ripped open and subsequent

Sincerely,
Mike Hennessy

Join The Ticker!
CUNY Offers TV Courses For Credit

By Scott Alan

Tri-state area residents who cannot attend regular college classes on campus because of obligations at home or at work may now earn college credits toward a degree by enrolling in television courses to be introduced this semester by four colleges of the City University of New York: Baruch, Queens College, Manhattan, Bronx, and Kingsborough Community Colleges. It has not yet been determined whether Baruch will join CUMBIN (City University’s Mutual Broadcast Instructional Network), or what other City University schools will be offering what “will certainly be the biggest thing in the city of this kind,” said Robin Elliott, of CUNY’s Office of University Relations.

Baruch students can tune in to any of the television courses being offered without receiving credit, which is much like auditing a class. Another option for Baruch students, as well as any college students not enrolled in these four schools, is to register for the desired course(s) at one of the schools, in person or by mail, and then transfer the credits back to Baruch (this takes quite some time to process, to which any transfer student will attest).

Program Provides Flexibility

“It is very high quality material. CUNY is using television for what television is supposed to be used for,” said Elliott.

The seven courses, which have been carefully developed by educators and media specialists, will be offered in psychology; American history; business; American government; the arts; and Japanese culture and history. Required readings, examinations, on campus seminars, and counseling conveniently arranged with CUNY faculty will supplement the television instruction.

There is no obligation for any school to take all the courses offered. In its opening semester, all courses except Kingsborough, which is offering four, is the possibility that a maximum of six credits will be imposed to keep students from taking the bulk of their credits through television.

Busy mothers with young children, physically handicapped people, the elderly, ambitious high school juniors and seniors, as well as college students with part-time jobs are among those who will appreciate the unique scheduling of the telecourses. Each half-hour lesson will be shown at five different times each week, to provide maximum flexibility and to permit repeated viewings.

Well Worth the Effort

The tuition for each three-credit telecourse is $105 (the same $35 per credit as any three-credit course). Students must also pay acceptable activity fees.

The telecourses were acquired through the Public Broadcasting System (PBS) as a part of its ITV project. Three independent groups produced the telecourses for PBS. Airtime on the PBS channel, which comes out to over 100 hours, cost CUNY $150,000 for each semester. It was Robert Isaacson, coordinator of the program and director of CUMBIN, who initiated the program.

CUMBIN has been around for awhile, but was a “very old fashioned type of network,” said Elliott. Commenting on telecourses given in the past he said, “Most of these courses were traditional stand-up lecture courses, given once a day,” compared to these courses which rely on numerous experts, film clips, on-location interviews, and music to enhance the presentation.

Humanities Through the Arts: surveys seven art forms that have profoundly influenced our culture.

Monday and Wednesday—9:00 a.m.; 9:00 p.m.; 11:00 a.m. to 12:00 p.m. Saturday—11:00 a.m. to 12:00 p.m. Sunday—3:00 p.m. to 4:00 p.m.

The American Story: The Beginning Through 1876: tells the story of the United States from its beginnings to its centennial celebration.

Monday and Wednesday—9:30 a.m.; 9:30 p.m.; 11:30 p.m. December—12:00 p.m. to 1:00 p.m. December—2:00 p.m. to 3:00 p.m.

JAPAN: Living/Changing Tradition: deals with the culture of the Japanese people and examines the political upheaval which followed two centuries of isolation.

Monday and Wednesday—10:00 a.m.; 10:00 p.m.; Midnight Saturday and Sunday—1:00 p.m. to 2:00 p.m.

Understanding Human Behavior: is a comprehensive introduction to psychology.

Monday and Wednesday—10:30 a.m.; 10:30 p.m.; 12:00 a.m. Saturday—2:00 p.m. to 3:00 p.m. Sunday—12:00 a.m. to 1:00 a.m.

It’s Everybody’s Business: takes an inside look at the American marketplace.

Tuesday and Thursday—9:30 a.m.; 9:30 p.m.; 11:30 p.m. Saturday—4:00 p.m.; 5:00 p.m. Sunday—10:00 a.m. to 11:00 a.m.

Contemporary Health Issues: zeroes in on topics of importance to anyone concerned with being healthy.

Tuesday and Thursday—10:00 a.m.; 10:00 p.m.; 11:30 p.m.; 11:30 p.m. Thursday—10:30 a.m.; 10:30 p.m.; 11:30 p.m.; 11:30 p.m.

Amnever Government Survey: probed the roots of our American democratic system.

Tuesday—10:30 a.m.; 10:00 p.m.; 11:30 p.m.; 11:30 p.m.

TOYS FOR TOTS DRIVE, ‘OVERWHELMINGLY SUCCESSFUL’

Dear Friends:

On behalf of the many children that you helped to make happy, I would like to thank you for your contributions to the “Toys for Tots Drive”, a drive that reached over one thousand children. We would like to thank the organizations that made the drive possible. First, Shoppers Drug Mart to place boxes throughout the school. Second, The Ticker for providing us with publicity. As always, every advertising major knows, without advertisement, a product will not sell. Third, student government: for its donation of two hundred dollars, a donation which enabled us to buy over two hundred toys.

My final thank you is intended to the many people who contributed to the drive. It was each and every one of you that took the trouble to carry a toy to school and drop it into a box, it was the young man or woman who sat at home and made the set of toy telephones, it was the young lady who donated the stuffed animal that held sentimental value that truly made this drive a success. I don’t know if you realize how important your donations actually were.

‘Even though you might not have transformed a child’s life from one of material and emotional deprivation to one of riches, you enabled that child to be rich for at least one day. You let him or her believe in Santa Claus for one day, and so you showed that child that miracles can and do happen, and that love does exist. You showed that child that someone really cares. Perhaps the most precious of all your gifts to the child was the gift of allowing him or her to be a child for one day by allowing him or her to believe in magic. When one is poor, one does not often see any side of life but its harsh realities.

So, on behalf of the children, thank you. You are a wonderful person.

With admiration, Bob Lanza, President, Baruch College Veterans Association.

Registration Continues At Baruch Despite Lack of Registrar

By: Dr. James F. Green, Registrar

Registration, just getting underway (left) and held on, with more people, a longer list of closed courses, and Assistant Dean of Liberal Arts, Joan Japaha, on hand to help (right).

Continued from page 1

Applications Visit Baruch

Applicants who first applied for the job of registrar before last November are being reconsidered by Jonas. He then passes on his recommendations to Vice President of Administration, David Green, who has the legal responsibility of hiring the registrar. Green vented to say that Riccardi’s was the “shortest career at Baruch I have ever heard of.”

The last step, said Jonas, is that all final candidates get to visit the institution. According to Abramowitz, Riccardi did visit the school before he began, so she cannot understand why Riccardi felt that the school was “not presented adequately.” Jonas also admitted to being somewhat confused by Riccardi’s actions.
STUDENTS ARE HURT BY INFLATION MORE THAN ANYBODY ELSE!

THE LEX BOOK EXCHANGE

CAN HELP YOU BEAT INFLATION THIS SEMESTER IN 2 WAYS:

INSTANT CASH For Your Books!

AND

THE BEST DISCOUNTS IN NEW YORK CITY ON:

NEW (5% OFF) AND

USED (AS MUCH AS 28% OFF) COLLEGE TEXTS!

LEX BOOK EXCHANGE

132 East 23rd St.
Directly Opposite Baruch College's 23rd Street Bldg.

Phone: 777-6240

Also Look For Our Liberal Exchange And Refund Policies And Special Sale Items Throughout This Semester.
What Do Baruch Graduates Accomplish?

We are often reminded of the famous alumni of Baruch College, but what about the more typical—and possibly equally as successful and interesting—graduates of more recent years?
While it cannot be argued that many people come to this school to make their mark in the business sector, and indeed they do, it Likewise cannot be denied that plenty of graduates fall into liberal arts and education schools; where do their Baruch degrees take them? What can current, matriculated students in all three schools hope for?
In this series of special profiles, The Ticker will attempt to answer questions that unobtrusively run through many students’ minds concerning their education in regard to the future. By focusing on the experiences of randomly selected graduates, we hope to gain critical insight into what we are about to face individually within a matter of years.
If anyone knows of a fairly recent graduate who has an interesting story to tell, write to The Ticker, Student Center, Box 377.

Dina’s Story: Ten Years and One Hundred Dollars

By Wendy Gerler

Were it not for Edwadina Johnson’s last and tenth year at Baruch, she would not have won one hundred dollars. Dina never thought she could win one hundred dollars.

Dina entered one of the three thirtieths, even though she had never heard of lithography when she signed for the Contemporary Printmaking Methods class. It turned out that Dina loved the class, taught by Assistant Professor Marilyn Son-tag. Dina’s lithography appeared in the Spring Students’ Show, and, during the next year, in the Circulating Gallery. A little over one year after she created it, Dina submitted her “Ivorian Woman,” (the only picture she has!), to the Employees Art Contest at Merrill-Lynch, where she now works, and won the first place prize of a hundred-dollar savings bond.

“I found out when a fellow employee said, ‘I heard you won first place at the art contest.’ I thought they were being kind, because earlier, when they were putting the entries up, I got insulted when they couldn’t figure out which end was up!’” Dina explained.

For all of Merrill-Lynch’s approximate 50,000 employees, the contest had only 35 to 40 entries by October 22, 1981. On that day, the contest was judged by museum directors from the Lower Manhattan Cultural Museum, the Brooklyn Museum, the Metropolitan Museum of Art, and the Whitney Museum.

“I didn’t know the experts were judging the contest. When I found out, I was impressed with myself. I really thought some of the other works were excellent!”

The idea for the “Ivorian Woman” grew out of a trip to Ivory Coast, Africa, two weeks before the class started. Dina was ending her year-and-three-month career as an international flight attendant.

The one that struck her on this trip was how hard the women worked. These images were still very fresh when she returned to New York. And after attending a black women’s art show and buying a small picture of an African woman with a baby on her back, Dina had a very clear picture in her mind of her Ivorian woman.

Back To Work

Dina’s return to Brooklyn, where she was born and bred, and where she lives with her mom, brought her more than strong images; it also marked a change in occupation. With two semesters left before completing her degree, Dina became an employment recruiter for Merrill-Lynch, where she has been employed for about one year.

“I really missed traveling. Coming to work from nine to five was a big adjustment,” said Dina, adding optimistically, “I would like to stay here for awhile. There are many opportunities at Merrill-Lynch.”

Especially now that Dina has her degree.

Though she participated in the 1980 graduation ceremony, Dina, who just celebrated her twentieth birthday, finished her degree one semester later. Her degree is in psychology and sociology, which, she said, is very good for human resources, such as employment.

Dina entered Baruch right out of high school. “I felt like I was supposed to go to college. I didn’t really want to. It’s rough going to school while living in the city.” Her first two years were full-time, but the remaining eight years, Dina studied part-time. Before Merrill-Lynch and her flight attendant career, Dina worked for all kinds of businesses: for Fizer; as a

Gallery Begins Second Term With Local Artist

By Michael S. Goodman

The Baruch College Gallery will begin its second semester of exhibitions on February 5, when it will feature the sculpture of David Knoebel. Knoebel, a graduate of Yale University, now lives and works in New York City. He refers to his work as an “incandescent installation.” Using electric light bulbs and electrical wire, he “installs” his works in the wall in a number of designs and patterns.

Knoebel exhibits regularly at the Hal Bromm Gallery in New York and has recently had his works featured at the Indianapolis Museum of Art, the Baltimore Art Institute and the Eatonsohoon Gallery in San Francisco. His exhibit will run through March 6.

Beginning with Knoebel’s work, the gallery, located in the lobby of the 24th Street building, will be focusing this term on New York’s younger artists with a new exhibit each month. In May, the annual Spring Student Show will be the highlight according to John Gillen, curator of the gallery.

The Baruch College Gallery, under its present format, began in the Fall of 1981 with the Art Department’s Faculty Show as its premier exhibit. The final decision as to what will be showcased each month belongs to the Gallery Committee which accepts suggestions from anybody who would like to make some.
STUDENT CENTER PROGRAM BOARD

COMEDY HOUR SERIES

EVERY MONDAY OF SCHOOL

February 8, 22
March 1, 8, 15, 22, 29
April 12, 19, 26
May 3

Time: 12:30 to 1:30
Place: Oak Lounge, Student Center

COFFEE CONCERT SERIES

EVERY TUESDAY OF SCHOOL

February 9 - The DECOYS: Rock
February 23 - SURVIVAL: Soul
March 2 - ELWOOD BURN: Country
March 9 - EQ'D: Organ Rock

Time: 12:30 to 1:30
Place: Oak Lounge, Student Center

LECTURE SERIES

LOOK FOR AN UP-TO-DATE LIST POSTED SOON

Time: 12:30 to 1:30
Place: Oak Lounge, Student Center

MOVIE SERIES

February 18th* 19th** 22nd* "EYEWITNESS"
February 25th* 26th*** 29th* "BRUBAKER"
March 4th* 5th** 8th* "ALTERED STATES"
March 11th* 12th*** 15th* "FAME"

* Monday's & Thursday's at 5:30 p.m. Student Center
** Friday's at 1:00 p.m. & 3:00 26th Street Building
*** Friday's at 12:30 p.m. & 3:00 26th Street Building

SPECIAL EVENTS

"HAIR CUTTING & STYLING"

March 31, 1982
10:00 to 5:00
Sign-up begins in March

212 Community RAP GROUPS
starting soon

We meet every Wednesday at 4:00 p.m. in Rm. 302 (Student Center)
In a Boston hospital a love affair ends, a new one begins, a Doctor battles his patient, and a man learns the true meaning of courage.

Whose life is it anyway?

Metro-Goldwyn-Mayer Presents A COONEY-SCHUTE PRODUCTION

RICHARD DREYFUSS · JOHN CASSAVETES

A John Badham Film

"WHOSE LIFE IS IT ANYWAY?"

Starring CHRISTINE LAHTI · BOB BALABAN · Executive Producers MARTIN C. SCHUTE and RAY COONEY · Production Designed by GENE CALLAHAN

Director of Photography MARIO TOSI, A.S.C. · Music by ARTHUR B. RUBINSTEIN · Screenplay by BRIAN CLARK and REGINALD ROSE

Based on the Stage Play "WHOSE LIFE IS IT ANYWAY?" by BRIAN CLARK · Produced by LAWRENCE P BACHMANN · Directed by JOHN BADHAM

© 1982 METRO-GOLDWYN-MAYER FILM CO. AND SLIM ENTERTAINMENT LTD.

NOW PLAYING AT A THEATRE NEAR YOU
The Best and the Worst of a Bad Year at the Movies

By Damian Begley

I wish I could honestly say 1981 was just a bad year for movies; however, it was a terrible year. In a year when movie such as The Cannonball Run makes $30 million more than Prince of the City, you must classify it at terrible at best.

Although I was accused of seeing every movie released in 1981, I must beg to differ. I did not see Tarzan, Sphinx, or Caveman... I could you blame me? Here is my list of the 10 Best Movies of 1981 and also the 10 Worst Movies.

THE BEST
1. PRINCE OF THE CITY: Sterry Lumet’s masterpiece of corruption, social comment, and grace by Karol Reitz. Best foreign film of the year. (Except for Meryl Streep, there was no reason to watch this film.)
2. THE FRENCH LIEUTENANT’S WOMAN: A “double film” of film noir and grace and tension. Best foreign film of the year. (For Meryl Streep, there was nothing else to watch.)
4. CUTTER & BONE: T. E. Lawrence and the absolute destruction of the Turks and Arabs by wild brutes. The movie is tentative. Best editing.

THE WORST
2. BLOW OUT: Easily the second worst of 1981. Brian De Palma was passed the point of return. He should be banned from making movies containing the color red or slow-motion.
3. THE POSTMAN ALWAYS PRICES OF THE LOST ARK: Strip away all the action and you still end up with some solid film making by Spielberg and Lucas.
4. A NIGHTMARE ON ELM STREET: One of the worst movies of the year. It was made by Wes Craven, who also made Night of the Living Dead and was made as a joke.
5. RAIDERS OF THE LOST ARK: Strip away all the action and you still end up with some solid film making by Spielberg and Lucas.
6. GALLIPOLI: Australia strengthens its film reputation with an engaging tale of two young soldiers fighting for Australia in World War I.
7. TICKET TO HEAVEN: Canadian film of Moonie-type religious cult recruitment tactics. The scariest film of 1981.
8. THIEF: Michael Mann adapted and directed this study of an urban cat-burglar who lets “nothing” rule his life. James Caan is brilliant.
9. BODY HEAT: Lawrence Kasdan’s erotic story of murder, lust, and the perfect crime. Set in 1981 Florida with film noir overtones from the 1940’s.
10. CANDICE: Pastries instead of quilt. Iceberg aren’t as cold as this movie, but could you blame me? So I have a note explaining this film? Leave it with the Editor. Thank you.

T.S. Eliot Fans Gather in Village For Reading of ‘Four Quartets’

By Erin Blackwell

T.S. Eliot (1888-1965) was 47 when he started “Four Quartets” and 52 when he finished it in 1942. In “Little Gidding,” the last poem of the set, Eliot discusses “the gifts reserved for age... First, the cold friction of expiring sense... Second, the conscious impotence of rage at human folly... And last, the rending pain of re-encarnetion of all that you have done, and been.” These are the physical, personal and mental states of the writer. The spiritual state, absent from this catalogue, is the center from which Eliot’s words emanate.

The poems are the result of careful spiritual inquiry, the statement of a philosophy by a cosmic laissez-faire laced with the tension of personal engagement. “For us, there is only the trying. The rest is not our business.” The test and now is, for Eliot, both like and unlike the here and then in ways that contradict our usual cozy habit of condensing to what is infinite, eternal, and changeless.

What reassurance the quartets provide about the vagaries of human experience, they include the attempt itself, the heroic attempt, as the eve of World War II and in the midst of it, to encompass the inner man.

Two weeks ago, the Cornelia Street Cafe was filled to bursting with Eliot fans who braved the cold to hear Robert Keller recite “Four Quartets” from memory. Keller is a tall, thin man with a long, thin face half-shrouded by a black muffler of beard and framed by wild sprays of dandruff frizzy hair. He removed his shoes for the event.

His voice has a deep, effortless resonance and his breath easily sustained the intricate windings of the words. His delivery was theatrical, but without the complete assurance of either outward style or inner involvement that rounds out the historical and brings it to a new level of reality. His abundant energy, betraying itself in his tense shoulders and dancing eyes, bore down on the words. Unfortunately, it is not the words that are the essence of “Four Quartets,” but rather Eliot’s spiritual adventure and the source and sustenance of the words. Orating in the manner of an Old Testament prophet, Keller made what was tentative sound solid. Even those who didn’t see the film read the words of the evening, as of the “Four Quartets” themselves, lay in the heroic nature of the event.

Mr. Robbin Hirsch, one of the co-owners of the Cornelia Street Cafe, is responsible for its having presented over 300 evenings of poetry, drama, and song during the four and a half years of its existence. Theseenterprises were free of extra charge every Sunday and Monday night to anyone who drops in for a croissant or a piece of quiche and a glass of wine or cup of espresso.
Love and Death in Paris

By Erin Blackwell

"This is going to be good—it's a tragedy!" said an audience-member looking up from her program. She had never seen La Boheme, but had immediately grasped the essence of its enduring appeal. Sure, there is Puccini's score and the grandeur of a décor and costumes designed by Victorienne, but the unique character of the opera rests in the short-lived love of Mimì, a penniless seamstress, and Rodolfo, a penniless poet. Strictly speaking, it is not a tragedy. It does not stun one with its clear-eyed depiction of man in confrontation with passionate Fate. It charms one into shedding bittersweet tears over the impossibly sustaining romantic love. It neither shocks nor enlivens, it simply saddens and delights, affording one an opportunity to cherish a foredoomed hope of happiness; one would never, in one's later moments, credit in real life. Basically, it's a Victorian Love Story, set in France and sung in Italian, and the Met's new production, directed and designed by Franco Zeffirelli, is a feast for the eyes as well as the ears.

Zeffirelli, best known in this country for his visually splendid and emotionally turgid films, Romeo and Juliet and Endless Love among them, knows all there is to know about bringing life on to a stage. His Paris is completely imagined and realized down to the last detail, from the spindly listing chimneys on the rooftops surrounding the cutaway Act One garret, to the rip in the back of Colline's vest, from the pennies behind the ear of the waiter in the smoke-filled Café Momus, to the curve in the middle of the snow-heavy roof of the Act Three inn. The trouble is, the intimacy of the story tends to be dwarfed by the grand scale of his conception. Three of the four central bohemians, Mimì, Rodolfo, and His roommate, the painter Marcello, are literally swallowed up by the crowd in the Act Two street scene. Only Musetta, Marcello's on-again, off-again love, survives the shuffle, and that is because Renata Scotto, who plays her, has a low tolerance for sharing the attention of the audience with anything or anyone else. She demanded and got a horse and carriage for her entrance, a glancing white spotlight to follow her throughout (the only such departure from the otherwise realistic lighting), the run of the stage with an access to a downstage center, and the agreement of the Metropolitan Opera Chorus to stand stock still during her arias (the only moment of blatant theatrical convention in the evening). Luckily, by the time you see Le Boheme, someone else will be singing Musetta.

This opera does not need great singers to put it over, but it was particularly well-served by José Carreras, a remarkably handsome and sensitive Rodolfo, and Teresa Stratas, as Floria (although as she is a singer, whose Mimì was sweet and pathetic without being sentimentalized. They, too, unfortunately, will have left the cast, but the story, the sets and costumes, and above all, the score, are replete enough to pay a visit to the Met. Prices for seats run high...
$15/$30 REBATE
On your College Ring

See your Jostens' Representative.

DATE February 1 - 5
TIME

PLACE Baruch College Bookstore
Merrill Lynch training.

It's admittedly a hard start. But it's also a head start.

The three Merrill Lynch training programs are no "breeze courses." Your classroom instruction is intensive. And there's extensive on-the-job training that gives you a fast start, fast responsibility and a fast track to management.

• Accelerated Operations Management Program—Prepares you for growth through branch office management.
• Corporate Systems Program—Prepares you for programming and EDP career advancement to a senior technical or management position.
• Corporate Intern Program—Develops your specific interest through diverse projects in securities research, capital markets, government securities and others.

For more details, see your Placement Office.

We'll be on your campus Wednesday, Feb. 17

Merrill Lynch
Merrill Lynch, Pierce, Fenner & Smith Inc.

We're all about the same. Merrill Lynch is an Equal Employment Opportunity employer and encourages applications from females, minorities and all other persons.
Jose Rivera; Mr. Baruch 1982

By Thomas Schwarz

The ancient Greeks believed that the human body should be considered a temple and it is our duty to worship and respect it. Many Baruchians paid homage to these ancient Greeks as students packed the auditorium to view the crowning of a new Mr. Baruch during club hours on December 17.

Jose Rivera was crowned Mr. Baruch 1982 with Jason Woo taking second, Johnnie English grabbing the third spot, and Paul Mutze placing fourth.

Sponsored by the Student Council Program Board, and the Intramural And Recreation Department, the Mr. Baruch contest has become one of the most popular events scheduled at the college.

The contest itself is broken down into various categories. Besides the overall title, Jose received trophies for the "best Arms and Legs." Jason Woo won awards for "best Chest and "most Muscular." In the categories "Best Abdomen" and "Best Poser," Johnnie English took the honors. Paul Mutze took first in the "Best Back" category.

PHOTOS BY GREG GLOVER

Spring 1982 Tournament Schedule

<table>
<thead>
<tr>
<th>Tournament</th>
<th>Date</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chili Yag &amp; War</td>
<td>Feb. 6</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Tennis</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>100 yd Run</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Doubles Tennis</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>5K Road Race</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Softball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Volleyball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Tennis</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Softball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Tennis</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Softball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Women's Tennis</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Softball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Men's Basketball</td>
<td>Feb. 12</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>&quot;Mr. Baruch 1982&quot;</td>
<td>Apr. 26</td>
<td>Apr. 1</td>
</tr>
<tr>
<td>&quot;Mr. Baruch 1982&quot;</td>
<td>Apr. 26</td>
<td>Apr. 1</td>
</tr>
</tbody>
</table>

PHOTOS BY GREG GLOVER

Next up: The next Mr. Baruch 1982 will be crowned during club hours on December 17.

PHOTOS BY GREG GLOVER

PHOTOS BY GREG GLOVER