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

"My perception of the automation of the system was not what I expected," said Riccardi, 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, Riccardi said, "It was not my primary reason. The commute was not very bad at all. It was more than I expected, but it could've been lived with." Riccardi, 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 Assistant 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 Regay

Bill Kahn, Student Activities Program Coordinator/Student Center Night Manager at Baruch will be leaving on February 15 to become Activities 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 1971, 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 Weisstein 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 eleven 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 Queens College parking lot, 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: social-cultural 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 the Spring Semester. I was done, right from the start, by organization. I 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."

Inside Ticker

Toy Drive . . . . . . . . . . . . . . . . . Pg. 3
Special Series . . . . . . . . . . . . . . . . . Pg. 5
Art Gallery . . . . . . . . . . . . . . . . . . P. 5
Best and Worst . . . . . . . . . . . . . . . . Pg. 8
'La Bohème' . . . . . . . . . . . . . . . . . Pg. 9
'Grown Ups' . . . . . . . . . . . . . . . . . Pg. 9

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 inept 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 resigned 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.

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 organizers ran around, ranting gibberish about how Indian Point could 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”—does everyone share 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 Nader? etc.

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 more valid than 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 sparkling performances of Robert Berger, Nancy Kardos and Francisco Fan-fan were totally overlooked. Caesar Monroy’s excellent portrayal of Billy Bobbit was also ignored, except to state that his death onstage 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 hair dress ripped open and subsequent-...
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. Starting February 8, and continuing for fifteen weeks, seven academic courses on subjects ranging from contemporary health issues to the history and culture of Japan will be aired over WNYC-TV (Channel 31 on the UHF band).

Baruch is one of the four schools. They are York College, Manhattan, Bronx and Kingsborough Community Colleges. It has not yet been determined whether Baruch will join CUMBIN (City University's Mutual Broadcasting 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 courses, as long as they have received credit, which is much like auditing a class. Another option for Baruch students, as well as any college student 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; health; 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 available. In its opening semester, all schools accepted all seven courses except Kingsborough, which is offering four. There 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 $150 (the same as a three-credit course). Students must also pay applicable activity fees.

The telecourses were acquired through the Public Broadcasting System (PBS) as a part of its PTV Project. The seven 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 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-1:00 p.m. to 4:00 p.m.

The American Story: The Beginning Through 1876: tells the story of the United States from its beginning to the final conflict.
Monday and Wednesday-9:30 a.m.; 9:00 p.m.; 11:30 p.m.
Saturday-12:00 p.m. to 1:00 p.m.
Sunday-2:00 p.m. to 3:00 p.m.

JAPAN: Living Changing Traditions: deals with the culture of the Japanese people and examines the political upheaval which followed two centuries of isolation.
Tuesday 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.; 12:30 a.m.
Saturday-3:00 p.m. to 3:00 p.m.
Sunday-11:00 a.m. to 12:00 noon.

Contemporary Health Issues: zeroes in on topics of importance to anyone concerned with being healthy.
Tuesday and Thursday-9:30 a.m.; 9:00 p.m.; 11:30 p.m.
Saturday-5:00 p.m.; 7:00 p.m.
Sunday-10:00 a.m. to 11:00 a.m.
American Government Survey: probes the roots of our American democratic system.
Tuesday-10:30 a.m.; 10:00 p.m.; 11:30 p.m.
Thursday-10:30 a.m.; 10:30 p.m.; 11:30 p.m.
Saturday-5:00 p.m. to 6:00 p.m.
Sunday-5:00 a.m. to 10:00 a.m.

Registration Continues At Baruch Despite Lack of Registrar

Dear Friends:

On behalf of the many children that you helped to make happy, I would like to thank you for your contributions so the "Toys for Tots Drive", a drive that reached over one thousand children, I would first like to thank the organizations that made the drive possible. First, Shivoda Engineers, to place boxes throughout the school. Second, The Tickler for providing us with publicity. As 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 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 secrets, it was the young child who made the set of toy telephones, it was the young lady who donated the stuffed animal that held secrets, it was the young child who made the set of toy telephones, it was the young lady who donated the stuffed animal that held secrets, it was the young child who drove 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 of 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.
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 the 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 undoubtedly 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 Edwardina Johnson's last and tenth year at Baruch, she would not have won one hundred dollars. Dina needed the money, even though she never had 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 Sonntag. Dina's lithograph 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 had!, to the Employees Art Contest at Merrill-Lynch, where she now works, and won the first place prize of a single hundred-dollar savings bond.

"I found out when a fellow employee said, 'I heard you won first place in 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 that 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 Travelers' Claims Executive for American Express; as a secretary for a professional placement agency; and as a sales representative for Paper Mate.

Pursuing Artistic Inclinations

"I would like to spend more time working as an artist. I've always enjoyed the arts. All forms of expression are so good. Art is an outlet; it is very relaxing," said Dina.

The businesswoman said that she has always been exposed to the arts, especially music and singing. She sang in choruses from fourth to twelfth grade and was in the All-City Chorus. Although she does admit basically to not being able to draw a straight line, she does think that she is artistic.

"I would work on something and really surprise myself. I have good instruction. I can go far; I really appreciate that. I'm curious about how much I can do."

As much as Dina enjoys her lifestyle, eventually she would like to move out of the city: "I really do prefer a country lifestyle." But her devotion to the arts would not let her get too far: "I would like to stay near New York."

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 lightbulbs and electrical wire, he "install[s]" his works in the wall in a number of dimensions 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 Etonoschoen 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 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 1979 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.

An example of artist David Knoebel's sculpture which will be exhibited in the Baruch College Gallery beginning February 5.
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
Place
12:30 to 1:30
Oak Lounge Student Center

---

** COFFEE CONCERT SERIES **

** EVERY TUESDAY OF SCHOOL **

February 9 - The DECOY9: Rock
February 23 - SURVIVAL: Soul
March 2 - ELWOOD BUNN: Country
March 9 - EQ'N: Organ Rock

Time
Place
12:30 to 1:30
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

---

** LECTURE SERIES **

Look for an up-to-date list posted soon

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

---

** SPECIAL EVENTS **

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

By Damian Begley

Coppola's Latest Film

To Open in February

On January 15th Francis Coppola presented the final preview of his new film One From the Heart. There was enough hype at Radio City Music Hall that night to refloat the Hindenburg. Coppola said he doesn't want any reviews to be written until after the movie "officially" opens in mid-February. I will honor his request. Besides, I'd hate to write a review for one of the worst films of 1982 so early in January. In this pre-view, I won't tell you much. Not that it really matters—you'll be hearing more about it in the weeks to come. Coppola has a lot of work is front of him; Heart just doesn't work as it. The projection was adequate, but the sound had an echo to it. This is because the print was flown in from italy, while the soundtrack was shipped over from California. Wacko, huh? I won't say the neon scenes are bright, but they bring a pair of sunglasses anyway.

One thing worth noting is that the set design is magnificent; the set alone make Heart worth seeing. This is where the bulk of the film's $26 million went to with over one million dollars spent on light bulbs alone.

The acting and writing need re-working, and I do hope Coppola can make it work. It would be unfortunate if Zoetrope Studios went under because of this film.

6. RAIDERS OF THE LOST ARK: Strip away all the action and you still end up with some solid film making by Spielberg and Lucas.

7. GALLIPOLI: Australia strengthens its film reputation with an engaging tale of two young soldiers fighting for Australia in WWI.

8. TICKET TO HEAVEN: Canadian film of Moonie-type religious cult recruitment incites the scariest film of 1981.

9. THIEF: Michael Mann adapted and directed this study of an urban cat-burglar who lets "nothing" rule his life. James Caan is brilliant.

10. BODY HEAT: Lawrence Kasdans's erotic story of murder, lust, and the perfect crime. Set in 1981 Florida with film noir overtones from the 1940s.

THE BEST

1. Prince of the City
2. The French Lieutenant's Woman
3. The Postman Always Rings Twice
4. Neighbors
5. Horror & Kung Fu
6. RAIDERS OF THE LOST ARK
7. GALLIPOLI
8. TICKET TO HEAVEN
9. THIEF
10. BODY HEAT

THE WORST

1. ENDLESS LOVE
2. Blow Out
3. Prince of the City
4. Cutter and Bone
5. RED
6. RAIDERS OF THE LOST ARK
7. GALLIPOLI
8. TICKET TO HEAVEN
9. Thief
10. Body Heat

By Erin Blackwell

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

What reassurance the quartets provide about the vagaries of human existence, the timelessness of the human spirit, seem strangely tentative. The poems are the result of careful spiritual inquiry, and surely philosophy by a cosmic laissez-faire laid with the tension of personal engagement. "For us, there is only the trying. The rest is not our business." The try and now is, for Eliot, both like and unlike the there and then in ways that contradict our usual cozy habit of condescending to what is infinite, eternal and changeless.

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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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 scrutiny of philosophy by a cosmic laissez-faire laid with the tension of personal engagement. ‘For us, there is only the trying. The rest is not our business.’ The try and now is, for Eliot, both like and unlike the there and then in ways that contradict our usual cozy habit of condescending to what is infinite, eternal and changeless.

By Erin Blackwell

T.S. Eliot’s (1888-1965) Four Quartets’ 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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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.

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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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.

T.S. Eliot Fans Gather in Village

For Reading of ‘Four Quartets’

By Erin Blackwell

T.S. Eliot’s (1888-1965) ‘Four Quartets’ 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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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.

By Erin Blackwell

T.S. Eliot’s (1888-1965) Four Quartets’ 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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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.

By Erin Blackwell

T.S. Eliot’s (1888-1965) Four Quartets’ 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 gift reserved for age: First, the cold friction of expiring sense...Second, the conscious imperfection of the rage at human folly...And last, the rending pain of re-enactment of all that you have done, and been...’ Those 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.
Six Sociological Roles
In Search of a Play

By Erin Blackwell

Jack (Harold Gould), Helen (Frances Sternhagen), Jake (Bob Dishy) and Marilyn (Kate McGregor-Stewart) demonstrate their familial behavior patterns.

Jules Feiffer's Grown Ups at the Lyceum, is a son, husband and father, frustrated in his attempts to fulfill these roles by an impassable barrier to communication. This barrier, or gap, is formed by the tendency of the people in his life to interact as roles rather than as individuals. Feiffer has fashioned a play out of the behavior patterns of a family, father, mother, daughter, son, wife and child, all of whom, except Jake, cling to the limitations of their roles. Jake's discontent makes him want to criticize his parents as individuals, lacking the resources for maturity, make do with growing up.

Act One is a demonstration of the manic domineering of Helen, the mother (Frances Sternhagen), over Jack, her cipher husband (Harold Gould), Marilyn, her inadequate daughter (Kate McGregor-Stewart), and Jake, the apple of her eye, her son the Times reporter (Bob Dishy). Helen insists on coy remembrances of family scenes past, in denial of the family's having ceased to function in the present. Jack plays along in compliant resignation to his role as supporting player. Marilyn joins in with an enthusiasm never to be rewarded with acknowledgement. Jake endures his mother's display of unrelenting possessiveness by sometimes holding forth, sometimes holding back, shifting from embarrassment to disbelief to enjoyment of his role of "Sonny Boy."

Jake's one refuge, his marriage to Louise (Cheryl Gianmini), is presented in Act Two as a shouting match which resolves in an uneasy peace. Their daughter Edie (Jennifer Dudas), incessantly yelling "Daddy!" from behind the closed door of her on stage room, sparks a discussion which grows to an argument about parental duty, exposing the instability of the marriage itself. Louise objects to Jake's catering to their daughter, at one point muttering "Edie is a Village plum for help on her homework with the simple directive, 'Don't go.' In obedience, Jake answers Edie that he is writing (which he was before the discussion started) and that if she wants to ask a question she must come to him. She continues to whine from her seat at her desk until he relents. In his momentary resistance to his daughter's will, albeit at the direction of his wife, Jake has a tenure hold on the status of grown-up. He gives in to Edie out of sympathy for the child he wasn't allowed to be, but it is clear even to him that he thereby places himself at the mercy of his child's manipulations. In one fell swoop, he falls his wife, his daughter and himself, and is further than ever from being free of his role.

In Act Three, Jack, Helen and Marilyn play a Sunday visit to Jake's apartment and what begins as a common uneventfulness at strained politeness ends in scattered familial wreckage when Jake announces that he is leaving Louise (which, it seems, he has threatened before) and that he has irremediably quit the Times. When this shock registers, an instant before the curtain closes, the audience has a hint of what Jake really wants, but the play is over before we can consider or care about the consequences of this, his one real act.

Feiffer's experiment in writing a play in which only the externals of character are reproduced is successful. One watches each scene with complete confidence in its accuracy of detail. What is lacking throughout, and may well have been outside the writer's conception, is any glimpse inside the characters. Grown Ups is a remarkable piece of sociology, but unsatisfying theater precisely because of this omission. However engaged one is by the display of intelligence and craftsmanship, one ultimately feels superfluous to the performance, because there is no deep communication between the actors and the audience, only a superficial interplay between the characters.

Director John Madden makes a fine working ensemble of the disparate personalities contending for recognition. With the exception of Frances Sternhagen, who can't seem to keep her mind off the audience, all the performers find the balance between the caricature demanded by Feiffer's sharp cartoonist's eye and the honesty of portrayal needed to sustain a three set play. The sets, two large suburban kitchen and a good-sized New York apartment, are realized by Andrew Jack now with a precision familiar to viewers of television sitcoms.

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 chemistry among his four main roles in the world, as well as a bright evocation of nineteenth century Paris, 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 chars one into shedding bittersweet tears over the impossibility of sustaining romantic love. It neither shocks nor enlightens. It simply saddens and delights, affording one an opportunity to cherish a foredoomed hope of happiness; one would never, in one's saner 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 turfig 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, to the pouch behind the ear of the waiter in the smoke-filled Cafe Momus, to 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 Jose Carreras, a remarkably handsome and sensitive Rodolfo, and Teresa Stratas, as fine an actress 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 so rich that enough to pay a visit to the Met. Prices for seats run high, but if you're at the box office by ten on a weekday morn­ ing, 20% can buy standing room for only $6 and watch from the back of the orchestra.
$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.
A breed apart.

Merrill Lynch is an Equal Employment Opportunity employer and encourages applications from females, minorities and all other persons.

Part-time Sales Positions

Manhattans Largest
Convertible Sofabeds Retailer
Excellent working conditions
Flexible hours - days, nights, weekends
Good Appearance, outgoing personality and conscientious work habits
NO EXPERIENCE NECESSARY
$5 per hour (no commission)

JENNIFER HOUSE
79 Street (2nd Ave.)
57 Street (B'way)

Interviews in our Park Avenue Store:
Mr. Edwards 532-4697

WBMB 590 AM
W.B.M.B. . . . THE BARUCH COLLEGE RADIO STATION WILL BE ACCEPTING APPLICATIONS FOR THE FOLLOWING POSITIONS:
RECORD LIBRARIANS
ENGINEERS
NEWSCASTERS
DISC-JOCKEYS

IF YOU ARE SERIOUSLY INTERESTED IN TRYING OUT FOR ONE OR MORE OF THESE POSITIONS THEN COME DOWN TO:
360 PAS (PARK AVENUE SOUTH)
ROOM BL15 . . . (WE ARE IN THE BASEMENT, NEAR THE BOOKSTORE)

INTERVIEWS WILL BE HELD FEBRUARY 1-5.

BEGINNER OR ADVANCED. Cost is about the same as a semester at a U.S. college $2,989. Price includes all round-trip to Spain from New York, room, board, tuition, complete Government grants and loans available for eligible students. Live with a Spanish family, attend classes four hours a day for four days a week. Earn 18 hrs. of credit during four days a week. Earn 36 hrs. of credit during two weeks. Study in U.S. colleges or two-year college, one year. Your Spanish studies will be enhanced by opportunities not available in a U.S. classroom. Standard and non-standard approaches will be used. The courses are designed to meet the needs of students completing one or two-year programs in U.S. Spain.

SEMINAR IN SPAIN
2442 E. Collier S.E. Grand Rapids, Michigan 49505
(a Program of Trinity Christian College)

CALL TOLL FREE for full information 1-800-253-9008
(In Mich., or if toll free time is not available call 1-616-942-2903 or 942-2941 collect).

Help Prevent Birth Defects — The Nation's Number One Child Health Problem.

Support the

March of Dimes
BIRTH DEFECTS FOUNDATION

This space contributed by the publisher.
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 sport, 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

<table>
<thead>
<tr>
<th>Tournament</th>
<th>Date</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basketball</td>
<td>Feb. 15</td>
<td>Mar. 1</td>
</tr>
<tr>
<td>Quidditch</td>
<td>Feb. 15</td>
<td>Mar. 1</td>
</tr>
<tr>
<td>Table Tennis</td>
<td>Mar. 1</td>
<td>Apr. 1</td>
</tr>
<tr>
<td>Darts</td>
<td>Feb. 15</td>
<td>Mar. 1</td>
</tr>
<tr>
<td>Frisbee</td>
<td>Mar. 1</td>
<td>Apr. 1</td>
</tr>
<tr>
<td>Battle of the Sexes</td>
<td>Apr. 1</td>
<td>May 15</td>
</tr>
</tbody>
</table>

Spring 1982 Tournament Schedule