Discussing 13-Week Term Over; Faculty Views Sent To Segall

PRESIDENT TO DECIDE SCHEDULE IN 3-4 WEEKS

By Michael Deacy

A general meeting of the faculty was held on February 3rd in order to further consider arguments from both sides of the proposed 13-week semester proposal. All discussions have been completed and the decision on whether or not to implement the new schedule is now in the hands of President Joel Segall. According to Professor Tracy Bragen of the Compensatory Education Department, who chaired the committee which investigated the proposed change, “We should be hearing a decision in three or four weeks.”

This proposal to modify the semester structure at Baruch dates back to the beginning of last year and as a result, Professor Bragen’s committee was formed in March of ’83. Since then, committee members have been examining the pros and cons of such a change, which included evaluating the relative success or failure of similar programs at other CUNY schools, such as Manhattan Community and Hunter Colleges. Last semester, in a student government sponsored survey, students seemed to come out in favor of retaining the existing system. However, the credibility of this survey, as far as representing the whole student body, was severely damaged by low student participation, reportedly about ten percent. On January 6th, the committee recommended keeping the existing semester length, but also suggested pursuing further alternatives.

Continued on Page 5
Twentieth Century Woman: Revolution In Evolution

Woman is one half our world, one half our parentage, one half our psyche (see Jung). In many cultures, for many generations, she has been denied public recognition for abilities and achievements which society has chosen to consider the exclusive domain of the male of the species. In the 20th century, some societies have found it necessary to change their limited view on what is and is not permissible for a woman to do as an active participant in public life.

This change is self-serving. The modern world needs woman. Therefore, the powers-that-be have been made concessions—sometimes grudgingly, sometimes self-righteously, sometimes kicking and screaming all the way. What many of us—men and women both—fail to realize is that by enlarging woman’s domain we are doing ourselves, not her, the favor.

The creation, bearing and nurturing of the young of the species happens, by biological wisdom, to be built into woman. Changes in her social functions should in no way demean this most fundamental of purposes. Woman can never, biologically, be man. Vive la difference. Equally important for our future is that we don’t make biology our excuse for denying the intelligence, integrity, talents and strength of woman, one half the world.

Change, especially as a radical as suddenly recognizing the worth of one half the world, is bound to be upsetting. Acknowledging woman upsets moral and legal codes, world views, philosophies, language, totems, ways of behaving, taboos, and et al. If we’re lazy and cowardly, we will let this upset deter us from improving our world. If we keep our best interests in mind, we will continue our reevaluation of woman’s role.

We will change our minds.

It’s Your Government Get Involved Now

Our democratic ideal of a government of the people, for the people, and by the people should apply to student government as well as the federal system. Knowledge of governmental processes is absolutely necessary resource available to students, and get involved. Consider running for office or joining a committee. The observer a council meeting in action. Help out during a campus event. Get involved!

VIEWPOINTS

Comp Ed Losses Snowball

Dear Editor:

By way of a supplement to your lead article in the February 15 Ticker, “Pena Ousted: Tutoring Program Future Uncertain” — I should like to inform your readers that a casualty of the summary dismissal of Professor Pena was the ETL Tutoring Mini-workshop Program that I had instituted under her direction last academic year.

Perhaps our biggest innovation in the course of the Fall ’82 semester for our non-ESL and non-ESL WAT (Writing Assessment Test) preparation mini-workshop, was to be conducted by peer tutors trained by Marjorie Pena, and utilizing a New York Times clipping as a basis to be assembled. Alas, that this project was so short-lived; and that it was so precipitously cut down just when we were both broadening and more pointedly focusing the supportive tutoring services to compensate for the insufficiencies of WAT preparation for ESL and non-ESL students alike (the critical need for which has been more than apparent to me, as a teacher of ESL and the WAT Composition Study Lab CED 0016; and of which the letters published in the February 15 Ticker “Viewpoints” column gave added indication).

On January 20, 1983, the week before the resumption of classes for the second semester, I visited my request to Dr. Alers, as new Chairman of the Department of Compensatory Programs, that he speak on my behalf to those responsible in the Department of Education for endorsing the re-funding of my ESL tutoring services project for the second semester. My stated reasons for withdrawing were identical to those of Dr. Alers’ acknowledged intention to exercise his prerogative as Director of the Department to relieve Marjorie Pena of her functions in directing the Reading/Writing Workshop. The ESL tutoring project was conceived and implemented in conjunction with Marjorie Pena’s pedagogical and administrative efforts and philosophy. I felt that there was no way in which I could effectively continue with the ESL segment of the tutorial services—especially in light of the eleven hour timing that I considered to be destructive of educational and administrative continuity and credibility.

I would like to thank students, tutors, and certain faculty members and administrators for their interest in, and cooperation with, my efforts to help both the ESL and non-ESL tutoring services under the directorship of Marjorie Pena in the Reading/Writing Workshop, for what had been to the late 1982/1983 academic year.

Sincerely,

Elie Hakim
Adjunct Lecturer (CED)
Department of Compensatory Programs

Sigma Fills Tutoring Gap

To the Editor:

With regard to your story “WAT FAILURE: Remedial Needs Not Being Met”, I wish to point out an important resource available to students who need special help which was overlooked not only by your writer, but even the remarks of Professor Bazerman and Professor Gordon. I am referring to the Tutorial Service provided by the members of Sigma Alpha Delta, which has been operating successfully for many years.

The service works in the following manner: A student desiring assistance would fill out the proper form (available from Charles Lyle and Robin Steinberg, room 529, 26th Street). The head of our tutorial committee, currently Su Sa, would then be given a list of A students and professionals in the field a tutor who will work

Sigma Alpha-Delta Chapter

Library’s Plagiarism Cure

To the Editor:

With reference to the half-page advertisement on page 6 of the Ticker, for February 15, of which one part offers copies for term papers for “Instructional” purposes only; given that reliance on such a short cut might easily lead a student down an inexpensive path to plagiarism, it would be well to weigh the consequences of such use of plagiarism which are spelled out in pages 42 and 43 of the student handbook. In other words, plagiarism could mean expulsion.

A recent faculty teaching seminar has made instructors sensitive to the intellectual harm plagiarism does to students, and has resulted in the publication of a booklet, with the student—at no cost to the tune! Any number of tutoring sessions may be arranged for during the course of the term, and a student does not have to know which it is or even work with the same tutor.

It is hoped that the faculty will suggest to students who would benefit from this type of program that they contact us early in the term.

Mark Friedman
Sigma Alpha-Delta Chapter

How to Write a Term Paper and Avoid Plagiarism which is available from the Reference Desk in the library. Further, the Library Open Workshops (starting February 25) will help students to write A papers of their own.

Students should also be aware that the Library Instruction Division collects copies of such “term paper mills” materials so that in each different can be compared with them where plagiarism is suspected.

Sincerely,

Eleanor Langstaff
Associate Professor
Library Instruction

* More letters next page
**Nigeria’s Side**

**Stones’ Own**

Dear Editor,

Peter Konfederak’s article on the Rolling Stones’ movie (Ticker, February 15) was greatly appreciated. Here are my comments:

1. Mr. Konfederak appears to be obsessed with age. He would have us believe that rock ‘n’ roll is exclusively for the wrinkles.

2. As far as the Stones (save Jagger) barely moving, what the hell does Konfederak want Bill and Charlie to do—inspect a head-on collision?

3. Mick may be the body of the group, but Keith is the brain.

Janet Martucci
Baruch College

**American Management: Power Corrupts**

By Wesley Thurman

Are American executives too selfish? This seems to be the topic of business students, professors, and consultants alike. People have noticed that it’s a “bum rap” yet others say it’s true.

Several years ago a Harvard professor of finance, Robert Glauber, confronted a dilemma: at a corporate board meeting of Kennecott Copper Company, a director must face what he believes is a totally selfish and financially unsound move made by the company.

Glauber did not forge this scenario. It honestly happened. He chose not to describe a particular case because he thought it exemplified a fundamental problem in American business: managers are prone to guard their “flanks and protect their perks;” instead of making decisions that would benefit the general shareholders. This, Glauber believes, promotes a type of gung-ho management: managers will act as a deterrent to possible unionization.

Well, back to the scenario, and the decision of the Kennecott Board of Directors. The board proposed quick spending of all the cash generated by the sales of Kennecott coal. The reason? Simple: all the cash would have been returned to the shareholders if the company were run by conservative raiders. These potential buyers of Kennecott would undoubtedly note the poor performance of the current management and would fire them.

So Kennecott tried to make itself a lot less attractive by acquiring Caruso, its main coal subsidiary. This cost the company over $250 million dollars above what the average observer would think is a fair amount to be paid. Kennecott possesses the burdens of an over-priced acquisition, but it was rid of its cash surplus. This hopefully would act as a deterrent to possible raiders.

The question: How should a member of the Kennecott board vote on the takeover in favor of management or the raiders, or in favor of the stockholders?

The students responded, “With management!” If those Stones executives, as the movie suggests, voted in favor of a position where the director would maximize their personal perks and dividends, they would have suffered the wrath of the board. The board’s vote established something akin to a Caruso bar for Kennecott. Glauber’s name was applied to one of those famous cases of power struggle when a co-worker who was rightfully due a promotion was unceremoniously consigned by management.

The position was to someone with less seniority and now working far behind the back (Howard and others) was a company person, and would help management maintain control over the workers. This darkened the work environment for some time, but eventually production declined, while union members discussed the situation with management.

On many levels—from educators to students to practitioners—people are evaluating the role of American management. Harvard’s Robert Glauber believes that part of the problem stems from our system of education. According to Glauber, our schools are producing management elites who are unqualified and uninterested in using the dynamics of short-term management to achieve long-term stability. He says for many of our future managers, “it’s the moment for the beginning of the world. Wishing to steal from both rich and poor alike.”

David Mullins, also of Harvard, says that our current management elite can do what they pretty much want without any fear of sack—they’re safe at Kennecott—without any serious consequences. And if they have no fear, why work for the shareholders, how can it be that they would be willing to fight for short-term maximization? This paradox is confusing to both Mullins and his colleagues.

The freedom of contemporary executives,” says Mullins, “is awesome. Managers can be fired if they don’t do their job, but only in the most obnoxious way. If shareholders don’t like what you’re doing, they tell you at the annual meeting. So you hold the meeting in Singapore. If the stockholders sue you, you sue back—with their own money.”

**Is Misprision of Criminals a Crime? Is Not a Crime?**

By Edmund Unneland

An absurd decision has been issued from the Faculty-Student Disciplinary Committee, resulted in the prosecution of a student (that future penalties for illegal behavior would be stiffer) and placed on disciplinary probation (thereafter excluded from extracurricular activities) for one year.

According to the committee, the student knew that her final examination paper was being copied from, and did not report it.

This act is more properly known as cheating—indeed, as the concealment of a wrongful act by one who is not a participant in said act. As such, the idea to punish concealment, there is no regulation allowing the committee to commit such an offense. Regulations for student conduct limit the issuance of sanctions to the degree of the offense committed: 1. Academic cheating or plagiarism, 2. Suspicion of these facts: the case was presented by a surrogate of the president and the president knew that the student he appointed would hear the case. Given the fact that the president has a number of opportunities to give preference to favored faculty members, the possibility of tampering with the administration is credible enough to make the entire proceeding suspect.

My vocation of defense of an accused person might be somewhat surprising to those who feel the right is composed of unfettered power, even when done for a salutary purpose, will serve as a precedent giving legitimacy to the commission of an injustice through the same means. I believe in the ..., rule of law, according to a binding and strictly constructed constitution.”

**WRITE FOR US!**

March 1, 1983

**The Ticker**

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How To Run For Office

Anybody (with a 2.5 GPA) can run for a position in student government.
Candidates may get involved in government and get on the ballot as a member of one of the parties, or run as an independent.
The first step to getting on the ballot is to see Dr. Florence Siegel, Assistant to the Dean of Students, and obtain a declaration of candidacy. The potential candidate must then obtain 10 student signatures. Candidates for treasurer must have at least six credits in accounting.
There are two separate governments at Baruch: The Day Session Student Government (DSSG) and the Evening Session Student Assembly (ESSA).
The Day Session Student Council consists of 20 members at large: 10 freshmen or sophomores and 10 juniors of seniors. There are four DSSG officers: president, executive vice-president, secretary, and treasurer.
The ESSA consists of 20 representatives elected by the evening students. The officers of the ESSA are elected from assembly membership. The officers are: president, vice-president, vice presidents of social and club activities, external affairs, internal affairs, and financial affairs, and the executive secretary.
Carboni stressed, "Students have to get involved because the government can't operate without them."

The Ticker
March 1, 1983

NEWS

Student Government

Continued from Page 1
The five seats on the Finance Committee (which allocates club budgets) are the most sought-after, according to Carboni. They approve budgets sent to them, but do not actually dispense the funds.
Students who wish to start new clubs must submit a constitution, a list of officers, and a proposed budget to the Club Chartering Committee. The committee reviews the purpose of the club and determines whether or not to grant a charter. Proposals for new clubs are accepted all during the year, but prospects for funding are best in September.
If a club feels its budget is inadequate, it may request that the Appeals Committee allocate additional funds from its budget. In addition, student government may decide to co-sponsor an event with one or more clubs.
The Board of Directors which oversees student government is composed of Dr. Henry Wilson, Dean of Students; Dr. Ronald Aaron, Associate Dean of Students; Carl Aylman, Director of Student Activities; and students elected during the general election held in May. The Board meets once a month and must approve all budgets.
Carboni stressed, "Students have to get involved because the government can't operate without them."
McCarthy Calls Spring Registration Successful

By Irina M. Richardson

Thomas McCarthy, Baruch's Registrar since February, 1982, came to Baruch with the idea of improving the registration system. This semester was his second time around, and the seniors were in and out much quicker than in the past.

Several students contacted him after the first day of registration. One student noted that, "Registration still seems to have the same problems it always had."

In McCarthy's opinion, the major problem with registration in the past has been the enormous amount of lines. He has tried to alleviate that problem by reducing in-person registration. Seniors and upper juniors were allowed to register by mail. This semester, 4,500 students were eligible for mail-in registration. 75 percent of those students eligible took advantage of that convenience.

Mail registration doesn't guarantee that all of your class requests will be honored since some classes close before registration. McCarthy said, "We process all the requests we can. Unfortunately, some courses are closed early. A student may get three out of the four courses requested and have to come during registration to get an extra class to take its place." In the future, those students will be able to complete their schedule (if necessary) by in-person change of program before underclass registration.

Based on the number of students registered for a certain class, that class can close. The average class size (depending on the department) is 35 students, while lecture classes have 300 to 400 students. The Registrar tries to stick as close to these numbers as possible. He avoids spending many hours in the registration room. "Students could read all material before they come into the registration area," according to McCarthy, adding that, "Reading the Schedule of Classes book may not be enough. Changes are made after publication of the book and are printed on the Addendum. Course openings and closings are listed on the Class Status List."

Classes closed after registration are usually the result of insufficient enrollment. The decision to close a course comes from one of the Deans, not the Registrar. The closed course is sometimes replaced with one that has greater demands.

"We tried to ease the flow of people and difficulties registering," says McCarthy. This past fall, two thousand students registered for a certain program by appointment. McCarthy started the idea to have less people and less confusion in the registration room. For the same reason, remedial students had sessions and advice from counselors on what courses to take and how to arrange their schedules. These are, at most, 40 students working in the registration room. Baruch's system is still a manual one, so it takes slightly longer to get registered. The spring 1983 registration processed 14,347 day, evening, and graduate students, the largest student body since 1977.

According to McCarthy, a Registrar is a never-ending process. He elaborated: "We feel it's our responsibility to make sure students can register and get into classes. Then we make sure the teacher here has the class lists and, at the end of the semester, distrib­ute grade reports. Starting with the fall 1982 grades, point averages will be printed on every student grade report.

Planning is now under way for the summer and fall sessions. Summer registration will begin on June 6. The semester will run from June 13 to August 1. Summer school at Baruch consists mainly of morning and evening classes, with a few scheduled for afternoons. Usually, about 5,000 students attend the summer session. No classes will be scheduled for Fridays.

Before McCarthy started working at Baruch, he worked for the New Jersey State Commission on Higher Education in Trenton. When asked what he feels Baruch's strengths are, McCarthy replied, "It's a very good school and I like it very much. The University seems to be working with people and coordinating efforts. The students are very德拉ive. There are a lot of people here to help the students," says McCarthy.

13-Week Term

Continued from Page 1

ECC to even worse levels than at present.

In addition to condensing the semester, other alternatives were discussed. These included retaining the existing number of weeks and moving up the beginning of the fall semester to the middle of August and ending before Christmas. However, this was objected to on the grounds that it would upset the schedule of students and faculty who have families with more traditional academic schedules, which would then conflict with Baruch's.

Other faculty members, including Professor Selma Bierell of the History Department, were concerned with the practice of scheduling final exams during the last week of classes, which would in effect simulate "a thirteen week semester."

Officially, the status of the proposal is still up in the air, however; many of those involved with the issue seem to feel that it is all but decided. Dr. Norman Storer of the Sociology Department, who is president of the Faculty Senate, seemed to echo the sentiments of many of those interviewed, by remarking "It's pretty much a dead issue." He indicated, as did others, that the February meeting was in fact only discussing a pres­ent fourteen week semester.

If past events are any indication, this will not be the last to be heard of the thirteen week semester. According to Bragen, "The same general idea came up six or seven years ago." Berroll seemed to concur and remarked that such proposals have come up every so often, as long as she has been at Baruch.

If the new semester is approved, it is unlikely that Baruch students would see the new schedule until next spring; at the earliest, Bragen noted that, "There is a lot of work to be done in implementing such a change, including renegotiating existing contracts with those unions which service the school, as well as all the actual administrative work necessary to reshuffle class times." The decision to be handed down in the next few weeks will give students an indica­tion of what to expect in the years to come.

The Teachers' Union to Combat Student Attrition with Handbook

By Steven Appenzeller

Dr. Irwin H. Polishook, President of the CUNY Professional Staff Congress (PSC) has notified McCarthy that attrition in the CUNY system has constituted the greatest decline in student enrollment since 1976.

The (PSC), an organization that represents the CUNY instructional staff, has announced plans to publish a handbook on how to suc­ceed as a City University student. Chancellor Joseph S. Murphy has endorsed the project and has of­fered the university's cooperation.

The handbook is designed to reduce attrition by giving students infor­mation on how to succeed, and making them aware of resources available.

The booklet will be based on research in current literature on the subject and consultation with CUNY instructional staff. The pro­ject is being directed by Aaron Alexander, PSC Associate Exec­utive Director.

The booklet will state the advantages of college education and of­fer suggestions for success. Strategies for management of time and stress, financial aid, and other aspects of college life will be covered. The booklet will be distributed to students entering the PSC at each of the CUNY undergraduate colleges. Each will contain material specific to individual col­lege such as listings of campus offices where students may turn for assistance.

A comprehensive CUNY edition, already completed, is being distributed through the Office of Admissions to students at potential CUNY students in New York City's high schools. The PSC editions will be distributed to the university's in­stitutional staff and those respond­ing to advertisements placed in the New York Times and elsewhere. Additionally, the PSC has received requests for 40,000 copies from col­leges and high schools throughout the country.

Baruch College is using a new grading system this year. The university is changing grading scales and their grade point values:

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Distinguished Professor Edward Pessen, Lectures on American Foreign Policy

By Steven Appenzeller

The air of a casual social gathering served to underscore the serious nature of the event. Distinguished Professor Edward Pessen’s lecture, "Politics and Its Disastrous Consequences," given February 17 in the 24th Street Faculty Lounge, was the first in a series of three sponsored by the Baruch College Alumni Association and the State Department’s Post-WWII Riches, Class and Power Before the Civil War, Pessen has received fellowships from the Guggenheim and Rockefeller Foundations.

Before the start of the lecture, people gathered to discuss the events of the evening, sipping champagne, and catch up on the whereabouts of mutual acquaintances. Professor Pessen mingled easily, with a dignified look. He seemed like a man who would be at home in a town square, a European state, but whose slightly ruffled scholarly locks retain a touch of the modish, stylish intellectual.

People were still sipping wine and propping up one another when the lecture took off with a question from the audience. Everyone was captivated by Pessen’s account of how the nuclear weapons program came to be. "What could be more dangerous than a nation that sought to destroy every Jewish man, woman, and child on the European continent?"

This was against the American-Soviet nuclear superpower mentality which dominates American-Soviet relations upsets Pessen. He gave examples of how Americans react emotionally to the affairs of other nations. Commenting on our anticomunist actions in El Salvador, "Mr. Reagan sees improvement in human rights because they killed so many. There are now less to kill," said Pessen. He drew an analogy between America and Hitler’s attempt to prevent the spread of communism.

Pessen’s style draws the audience out of their seats and into an individual discussion he might have in his office. The lecture flowed smoothly with plenty of illustrative material to support his contentions. After assuring the audience of his comprehension of their concerns, particularly what he terms "the chorus of our supposed nuclear inferiority," Pessen urged that we remain open-minded and not fall into the reactionary trap whereby, "To be liberal, might be radical, might be pink."

Beta Gamma Sigma

By Michael Decny

Beta Gamma Sigma, the National Business Honor Society, was founded in 1913. Eligibility for membership is determined by grade, which requires elections, students must have completed one or two semesters in order to raise their averages. Lists of graduates with scholarship status for election are checked by the board for post-graduate election. The candidates for membership in the society, inviting them to become members.

Since Beta Gamma Sigma is comprised of many members who have already graduated, this year’s board is expanding the size of the body by scheduling meetings of the members who have yet to graduate. This semester there will be a reception honoring those students who have made the Dean’s list. The focus of the reception will be on the members who graduated since 1971, is one of the best known historians of the Jacksonian Era.

Wallace explained her reasons for writing Black Macho. The book was based on observations of relations between black men and women. "The attitudes of black men towards black women were not due solely to sexism," she said. "It is difficult if not impossible to separate sexual oppression from racial oppression of blacks for "economic reasons.

The resulting myths, said Wallace, were "that black men were animalistic in terms of physical strength, their sexual proclivities, and their inability to govern their own lives and organize themselves." For black women the myth was that they too were "animalistic, stronger than other women, breed easily, well, and without consequences." As pointed out by the author, black women are separated from their children and spouses, without undue hardship. Some of these stereotypes are practiced by black women - that is, white women.

The effects of such myths on black men was discussed, and the relationships was, in Wallace’s opinion, profound. Believing that black Americans could never adequately "resolve their racial oppression without an understanding of their sexual oppression,"

Prof. Edward Pessen

After reading an essay from the book, Wallace explained that the "often frightening" response to Black Macho forced her to remodel many of her previous assumptions. A different approach and direction is what influenced her to write her second book, Former Friends, a novel. Said Wallace, "In this book I tried to deal with subjects with which I had become obsessed: friendship, love, success, and fame." She reasoned that for sometime she had neglected to think about such ideals and their role in her life. Emphasizing that she is first an artist, Wallace remarked that one "has an obligation to think about what your life has become." Former Friends will be published next year.

Michele Wallace on Black Macho

By Lisa Rhodes

Dressed conservatively in a black turtleneck sweater, knee-length skirt, a black skirt, flat-heeled black suede boots, a small black scarf, and a gentle smile, Michele Wallace spoke on February 10 in the 24th Street Faculty Lounge. She spoke about perhaps the only subject on which I am an expert. That subject is the evolution of black women in America and its relation to their male counterparts.

Candidly, she explained her interpretation of the oppression of black women in America and its relation to their male counterparts. The oppression of black women has been both sexual and racial." The oppression of black women is based on the roots of oppression lay deep during slavery. The end of the importation of black slaves, according to Wallace, made it necessary to breed" blacks for "economic reasons.

The resulting myths, said Wallace, were "that black men were animalistic in terms of physical strength, their sexual proclivities, and their inability to govern their lives and organize themselves." For black women the myth was that they too were "animalistic, stronger than other women, breed easily, well, and without consequences." As pointed out by the author, black women are separated from their children and spouses, without undue hardship. Some of these stereotypes are practiced by black women - that is, white women.

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Wallace stated what was perhaps the book’s most controversial ideal: that the sexual oppression between black men and women was the cause of “a growing mistrust and even hatred” between them.

As she spoke in assertive tones, the audience listened with interest. Several years earlier, at age 24, when the first book was published, Wallace would have stood before a room filled with women who could not or would not accept a black woman as the mediator of their relationships. Today, though many still disagree, the book has come to be recognized as a more mature and rational discussion between Wallace, the artist, and her people.
English: Dr. Sheth

Sheth says a difference in the life of a woman is the departure she experienced two decades ago. "In the other ages," she says, "there were times when women performed different roles, and the political and personal consequences were the same. But with women, it is just different." She added, "This difference is not just between the child and the woman, but it is also between the woman and the man."

In her research, Sheth focuses on the influence of the subjective role of women in society. "Women are very inhibiting in society," she contends. "In India, women are not only protected but also have a lot of freedom. In the West, they are only protected in the sense that they are not legally discriminated against."

Sociology: Professor Howard

Howard believes that "insupport" and "independence" are the key values for achieving equality. "If you want to achieve equality, you must first have independence," she says. "Women must learn to stand on their own feet and not rely on others." Howard believes that equality is not just about the economic aspect, but also about the social and cultural aspects. "Equality means that women should be able to participate in all aspects of society, not just in the economic aspects."

Howard cites examples from history to support her views. "In ancient India, women had a lot of freedom," she says. "They were able to participate in all aspects of society, not just in the economic aspects." Howard believes that this freedom is essential for achieving equality.

Howard also emphasizes the importance of education for achieving equality. "Education is the key to achieving equality," she says. "Women must be educated in all aspects of society, not just in the economic aspects." Howard believes that education is essential for achieving equality.

Modern Languages: Mok

Mok believes that "learning" and "understanding" are key values for achieving equality. "Learning is the key to achieving equality," she says. "Women must learn to understand all aspects of society, not just the economic aspects."

Mok cites examples from history to support her views. "In ancient India, women had a lot of freedom," she says. "They were able to participate in all aspects of society, not just in the economic aspects." Mok believes that this freedom is essential for achieving equality.

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The Closet: Shut Up Or Get Out

By Steve Gaggenau

Last year, Hollywood's commitment of homosexuality was either covered or glossed over in most of its films. A few films, however, such as "Elephant Man," were bold enough to portray the gay community in a positive light. This year, however, the trend is changing. Several films are tackling the issue of homosexuality in a more straightforward manner.

The first film of this year's crop is "Rebel Without a Cause." Directed by Richard Donner, the film stars James Dean as Jim Stark, a rebellious teenager who is frustrated by his father's strict behavior.

In the film, Jim Stark is portrayed as a young man who is struggling to come to terms with his homosexuality. He is depicted as a young man who is trying to find his place in society, but who is also dealing with his own inner turmoil.

The film's message is clear: It is not enough to simply tolerate homosexuality; it is necessary to actively fight for the rights of the gay community. The film ends with a powerful scene in which Jim Stark comes out to his parents, and his father responds by hugging him. The film is a powerful reminder of the importance of fighting for the rights of the gay community.

The second film of this year's crop is "The Boys Next Door." Directed by John Sayles, the film stars John Cusack as Nick, a young man who is struggling to come to terms with his homosexuality. The film is a powerful reminder of the importance of fighting for the rights of the gay community.

The film's message is clear: It is not enough to simply tolerate homosexuality; it is necessary to actively fight for the rights of the gay community. The film ends with a powerful scene in which Nick comes out to his parents, and his father responds by hugging him. The film is a powerful reminder of the importance of fighting for the rights of the gay community.
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**Management Society**

By Gregory Calera

The Baruch College Management Society is sponsoring a membership drive and would like to offer interested management majors (and non-majors) an opportunity to join the club. The Management Society provides members with first-hand information from guest speakers in the business world and the chance to meet fellow students with basically the same interests.

The Management Society was conceived by management majors who believed that by joining forces and sharing information about the many business fields, they could increase their skills and gain access to job opportunities.

The club sponsors academic, social, and athletic activities. Professional guests speak on various management related subjects, jobs in the field, uses and applications of theory, the importance of actual work experience, and general business and consumer affairs.

The club's next meeting on March 3, 12:35 - 2 p.m., will include a presentation on job interviewing techniques. There will be a meeting of the American Society for Personnel Administration in May, at which top executives from major firms throughout the country will come to meet interested students.

The club is now in the process of joining the Society for Advance­ment of Management, as affiliate of the American Management Association. This is being done in order to get more in-depth information about various fields of business. Aside from brochures outlining jobs and business areas, these organizations present experienced members from many fields who can answer any questions members may have.

The Management Society meets every other Thursday from 12:35-2 p.m., locations to be announced. Those interested in joining can do so by attending a meeting and signing up, contacting Professor Bruce of the Management Department, or leaving a note in the Management Department office in Room 104 of the student center, box 580.

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**Profile: Barbara Delfyett; A Success**

By Lisa Rhodes

Barbara Delfyett's career path was not always easy. She was named a reporter on the Ticker about recently deceased composer Eubie Blake, who visited her as a student at Baruch College. She also had an interest in photography and developed skills which were very helpful in her career.

A graduate of Martin Van Buren High School in Queens, Barbara entered Baruch in September 1975. Initially interested in marketing, after a few introductory courses in advertising, she changed her major and minored in graphic arts.

During her undergraduate years, Delfyett became actively involved in several clubs and organizations. "I was treasurer of the Audio Visual Club," she said, softly, when she enjoyed learning how to produce television commercials. She also had an interest in photography, and thought that she did not become a member of the club, she might have been called the second largest advertising agency.

Barbara began her career as an Assistant Media Planner after 17 months was promoted to Senior Media Planner. She then went on to be the country's second largest advertising agency.

Barbara hopes her experience will give her a competitive edge in the advertising industry. She said, "Yes, the field will always be competitive, she reasons, "but the jobs are there."

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**Women's History Month Events**

March 10 12-2PM Globus Lounge (17th floor of 140 Park Ave. South)
Karen Rubin will present

**Women Entrepreneurs:**
New Idea?

Wine and cheese reception to follow.

March 24 12-2PM Globus Lounge
Nancy Reichin, President of Art View

Wine and cheese reception to follow.

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It's Rock
By Louie "Scoop" Bastone

Rock and roll has been around for such a long time that coming up with a new song is like trying to get blood from a rolling stone. The Turncoats, while not creating a totally new sound, have varied the basic rock style and made it all their own.

This refreshing new sound was heard February 18 at Dr. B's on Greene St. in Soho. The three-piece band is comprised of Cousin Heathcliff, singer and guitarist, Dave Ross, drummer, and Max Bleu, bassist.

Cousin Heathcliff was the boyish-looking and clownish front man whose antics captured the essence of the band's performance. He looked like he was having fun. He had an enticing style of singing and guitar-playing that made the audience feel giddy themselves. This singer-guitarist, clad in striped pants and straw hat, wrote most of the songs, Dave Ross wrote some of the others.

Dave is a twenty-year-old Baruch student who helped give the band its uninitiated appearance. He was a hard-hitting, emotional drummer, shaking his head back and forth wildly as he beat up his drums.

The bass player, Max Bleu, not as impressive as Dave or Cousin Heathcliff, didn't play with much feeling or emotion. This, three-piece band, originally a quartet, has been playing in the New York City area for two years. They mainly play in small clubs like R.T. Firefly's and Great Twin Towers. They also did a great upbeat version of Knock Three Times by Tony Orlando and Dawn.

Judging from the show at Dr. B's, the Turncoats deserve a bigger turn-out than they have been getting. They've had some recognition, having appeared in the August, 1982 edition of the Aquarian. They have a demo tape and plan to finance their own album. After that, alluring stage performance at Dr. B's, I hope that they get the push they need to reach a larger audience.

It's Beat
By Steve Kaldon

Tull Kupferberg runs his fingers through his long, tall, matted hair, strokes thoughtfully at the floor. His facial hair gives his thoughts on the pieces he is about to present on "Poetry as a living stuff". Poetry as a living stuff," he says, "Involves thinking. It gives you a chance to examine and reflect on the printed word. It is not part of the great methods of direct expression."

Expression is what the Poetry Project is all about. Located at St. Mark's Church, 10th Ave. and 2nd St., the Project is the current forum for the spirit of the '50s beat generation. The Project's early stages were played out in Greenwich Village coffee shops with friends gathering and sharing. The last of these was in 1966, when many of the young poets were hanging out at the Church, the Church asked them in and provided a new meeting place. Today, according to assistant director Bob Holman, the Poetry Project has become the largest non-academic center in the world.

"We're more interested in poetry as a living stuff rather than an academic achievement," says Holman, as Tull Kupferberg prepares to recite his works. Kupferberg's dingy gray appearance contrasts sharply with the freshly painted walls of the Church's meeting hall. He steps up to the worn podium and begins to read his "news poems," a collection of social commentary dealing with various stories reported by the press. "Dear Reader, are you some kind of nut? . . . Go fuck yourself with your Atom bomb," he sang, scablpa, his voice amplified through a small loudspeaker on the podium. Two small speakers placed on either side of the podium. "You're the horse and fashion is the bit," he says in another piece.

He finishes with his Asexuel Blues, leaves the podium and greets some friends in the audience.

Lois Elaine Griffith strikes a calmer pose. She stands at the podium with one foot crossed over the other, and barely looks up while she is reading. Her poetry is a cool recollection of conversations, past lovers, and of the life she remembers with bitter sweet affection.

Readings are held every Wednesday at 8 PM. A $3 donation is suggested. Free writing workshops are held Tuesdays at 7:30 and Fridays at 8 PM. For more information call 674-0910.

Continued on page 14

Flat Tire—High Notes
By Barbara Berkus

Everything about Tafelmusik is right—the music, presentation, performers, and last but not least the performance. These four effervescent women charmed the audience with their beauty and musical talents, and seldom is a musical experience as reassuring as this one. (Unbeknownst to the musicians, this critic arrived on a sour note: I had a flat en route to the concert on a long, empty stretch of road."

The rest of the program consisted of more traditional Baroque music, pieces by Handel, Telemann, and Bach. The renditions, vivacious, precise, and winsome, satiated our palates.

Tafelmusik is an ensemble group consisting of four vivacious women. Prior to their performance we talked a bit about each other. As freelance musicians, music makes their lives exciting and hectic, and being part of an ensemble group means developing special skills. Unlike being part of an orchestra where the conductor makes all the decisions, in an ensemble group the musicians make the decisions—what music will be performed, how the music will be delivered, and whatever other decisions must be made."

Continued on page 14

Croons, Tunes & Runes

"Thriller": A Killer!

By Lisa Rhodes

I know what you're thinking, but let me give you a few words of advice. Forget what you have ever heard or heard about him. Wipe the slate clean. Put your prejudices aside and your skepticism on hold. To appreciate Michael Jackson's latest musical creation, one must have an open mind.

Born to Joseph and Katherine Jackson on August 29, 1958, in Gary, Indiana, Michael Joseph is the sixth eldest child in a family of nine children (six boys and three girls). Like all of his siblings, Michael was making one realize how much must by age ten had performed, with his four older brothers, at the Apollo Theater in New York and the Uptown in Philadelphia.

In 1970, Michael and his brothers signed with Motown Records. The Jackson Five, as they were called, became one of the most dynamic groups in which has traditionally been called rhythm & blues or soul music. Within a year, the group had the world in the palm of its hand after producing four number one hits with Michael as the lead singer. "I Want You Back, ABC, The Love You Save, and I'll Be There brought the Jackson Five immediate success. They managed to transport racial, geographical, and chronological barriers by attracting fans of varied nationalities and cultures. After performing for Queen Elizabeth of England in Scotland during Great Britain's Silver Jubilees, the Jackson Five made their mark and became a household name.

For the next five years the group continued to produce memorable hits, while Michael managed to transcend fame into the popular with his popularity with the public. As the lead singer, it was his responsibility to entertain and capture the audience to grasp their attention and give them reason to applaud. Though he was only in his teens, Michael successfully created a style which, despite imitations, has not been duplicated. His high-strung vocals, though not unequal in intensity of rhythm, lingered longer after the melody in the minds of adoring fans. His slim physique allowed him the agility and flexibility to perform skillful dance routines, while generating a raw energy with which audiences latched on. He became the heartthrob of millions.

In 1976, the Jackson Five became the Jacksons with the exit of brother Jermaine and the addition of Randy. The group left Motown Records, joined Epic, and began writing and producing their own work. Michael succeeded in co-writing and co-producing most of the group's new hits.

Michael played the scarecrow in the 1978 movie The Wiz. He, along with notables such as Diana Ross, Richard Pryor, and Nipsey Russell did what he does best: sing and dance, though not necessarily in that order. With Michael's film, Michael met and collaborated with record producer, arranger, songwriter living legend, Quincy Jones. Jones was the creator for the production of what would become his landmark debut album. Off The Wall hit the airwaves in 1979, breaking new musical ground for Jackson, who until then was stereotyped as a teenybopper. With Jones at the helm, Michael literally joined the music industry with an album which caught the minds across the country. Eventually, five million copies in the states and seven million worldwide. Proving that he can do it all.

Continued on page 14

March 1, 1983
The Ticker
B's Wax Filmic

By Paul Golden

A couple of weeks ago, we had the privilege of taking with Beth and Scott B, two young, avant-garde filmmakers now based in Soho. The acountements of their craft litter their apartment: posters from their latest film, Vortex, here, bits of footage there, lights rigid everywhere. This is not a show business, it is a workspace. Both in their mid-twenties, the B's (they are married) have come into cinema through the prestigious New York Film School, starting with full length super 8 and progressing to their first 16 millimeter collaboration, Vortex. Vortex is now enjoying a commercial release at the Wavely Theater, after premiering at the New York Film Festival last September.

Scott explained their start. "We just picked up a camera and started shooting. "Without hand, without a script," interjected Beth. "Point it and push the button," he continued... "We've been learning right as we go..." We were both working artists in sculpture, painting, and performance work. "Typically we wanted to communicate to a much broader audience than the art scene was availing to us at the time." Beth continued "We started showing films in Rock 'n Roll clubs because at that time Rock Roll clubs were very different... at Max's Kansas City we showed our films and that was the audience we were reaching out to. The audiences we were reaching before were more art-oriented, art-centered, very formal - can't smoke, very analytical, were reaching before were more art-oriented. I began to wonder why people were not coming to see us, why we were not attracting a larger audience. "

I asked how it was to leap from 8 mm to 16 mm. Scott: "Very different, not just technically, in terms of what you can do and the kind of control you have, but also... the number of people we were working with was different. In 8 mm, I was, and I were our entire crew; not only the lighting, sound, camera, sets, and workhorse, but just everyone was involved. With sixteen, we started working with a lot of different people: the producer was involved, the A.C., the editor was involved. We had fourteen, fifteen, up to twenty people on screen at any given time...[we were] involved with a lot more administrative and just logistical work that we never had to do in 8 mm."

Beth: "A lot of our problems came about because there were so many people to organize. The two of us [up till now] had done all it ourselves."

Of course once the B's started 16mm, the bar was set lower and lower. "The film Vortex was that we had to come up with something very different, because we didn't have the money, we weren't paying people. We had to rig up the set with minimal amount of materials... it was a very good experience because we met a lot of people who were very interested, who would help and contribute and contribute a lot of a the pressure that occurred in Vortex."

Concerning unions and their usual opposition to bargain-basement productions, Scott explained. "...they understood that we were working on a lower budget than usual... they understand that everyone has to work - it's cheaper..."

Perhaps because they got their break in rock clubs, the B's have been saddled with the label of "bad" filmmakers. "It's a lot more nebulous New Wave. I asked Beth how she thought the B's, compared to other filmmakers. "I think the largest difference, in a sense, is that we are in a middle ground. People are not quite sure of who to compare us to, or what to compare to, whether it's European films, or Hollywood films... We're American, we're independent, we're very, very low-budget and we're coming out of what people, for a while, were saying was art, and then they started saying it was now wave... Everyone's trying to stick us somewhere... We're making the sixteen avant garde type of films that show in the downtownplaces here... I think our audiences are much, much broader."

Vortex, a film of deadpan corporate intrigue set against a dark backdrop of unrelenting paranoia, has disturbed and confused many critics (See review last issue) for its use of uppie characterisation and planar dialogue. Scott contends: "All the characters in this [Vortex] are 'bad' characters. They're not as significant as a family...[they] have a different kind of space...[they] have a different kind of rhythm... (See Ambiscope) "Each character is a different aspect of society, a different extreme of society. It's like Angel Power (by Lydia Lunch) is very young, a woman trying to make it, not trying to go through the system."

Scott continues: "Americans tend to look at films in terms of the story exclusively, much more than people who have seen our films. For instance, if you have a character that's acting (in the film) most American critics and audi­ences tend to think the. Well, that charac­ter just doesn't know how to act, or the plot ends. Whereas if (the same character) doesn't know how to act. Often in our films we'll consciously have someone be 'acting' not trying to perform as if you're watching them from your living room."

Regarding the dialogue, Scott maintains: "We aren't so concerned with the story or plot... the narrative is fragmented and our concern with the dialogue was more to almost give very brief summations of people's relationships, not so much to seem real dialogue, where certain colors come into play, such as the metaphor of the snake and the rat, where all of these things create a different type of dialogue as opposed to a very direct, emotional dialogue that's used in most films."

From whence did Vortex arise? Scott: "It started with a dream... the story of How­ard and Hughes' downfall, the [Frederick Fields character] the way he withdrew from the..."

Continued on page 14

The Night' is Shot

By Peter Konfalader

Unlike previous World War II movies, Night of the Shooting Stars (La Notte Di Fuoco) is not set explicitly within the midst of the military war side to war. Excellent cinematography gives us the picture, unequalled before in it's subject matter, the gesticulating people whose faces tell a story. It is a movie about people and their anguish in leaving their homes to seek refuge from the omnipotent arm of the Nazi war machine. Yet rarely do Vittoria and Paul Tattini (co-directors) show us the Nazi right as the enemy. It is only suggested with only 10 German soldiers in the entire movie. The war is limited to a hundred or so Northern Italians.

The movie is seen in a basement, the wondering world who believe to know: their priest who claims to have a pact of peace with the Germans or themselves. Those who choose the priest die with him (the church is ministered by the priest). The ovaries of those who choose to leave live for another day.

They fly by night clad in black-clothes, leaving their beloved, their families, their cherished possessions, and their unforgettable memories to locate the "American."  

In one scene the fleeing group led by Galvano, a crafty balding man in his mid-twenties, make a beeline to an open wheat field and a pop-gun melee erupts sparring no man, woman or child. One eager 15-year old fascist and his parents are trapped by the "banditos" and the boy is shot in cold blood. Earlier the boy had lured men to be killed by his father by pretending to be on the bandita side, consequently the boy's father swallows the hurt and gun and goes..."

The entire movie is seen through the eyes of a 8-year-old girl with a smile and an optimistic overview who as the narrator also ironically stumbles into two group and when they all return the ever-present, the boy are not only know each other and the civilians not only know each other but here the audience is lost, because apparentyl not everyone will see the receipts, and you'd get an immediate emotional depth, but the intangible laby­rint plot. which is sluggish at the onset of "Camels" symbolizing their presence. They flee by night clad in black-clothes, blowing up condu m. She races back to the church and when she arrives the priest die with him (the church was burned by the Fascists, he's in his mid-thirties but has only a minimal joc. His obsession is to do a ten minute standup routine on The Jerry Langford Show. Night after night he is late to the studio, hoping to corner the mega-popular, and even more recluse, Langford. Jerry's fans talk about him, not giving anyone, including them­selves, the chance to see him as he is. After all, he is the man who never thought idol his fans think he really is.

When Rupert does get a chance to speak with Langford (Jerry Lewis) he's told, rightly so, that he must start at the bot­tom. This is but a minor inconvenience to Rupert. He begs Jerry to let him on the show. When Jerry gives him the opportunity "call my secretary and we'll let you see what we can do," Rupert doesn't understand the brushoff. Instead, he goes home and makes a ten minute tape of his rou­tine. "The next several days he waits out­side of Langford's office, becoming a familiar, if not a favorite, character. When he's told to go out and get some experience, he goes range...

The picture Scorsese presents to us is based on loneliness and obsession. This is his fifth collaboration with De Niro (following Mean Streets, Taxi Driver, New York, New York, and Raging Bull) and if an actor and director have ever worked together (except maybe John Wayne and John Ford), they understand the main character in the quintet of movies you have to understand the psych­ology of the character. Jerry's fans, and De Niro can read each other telepath­ically, each giving the other precisely what the other wants—a difficult thing to do across to an audience, but magic when it works. In the latest movie the obsession of Rupert is primary, leading to erratic be­havior. He spends hours fantasizing about his future conversations with the beloved Jerry, to the point where Jerry asks him to take over the show for six weeks. Rupert tries to rekindle a romance he had with a girl he knew from high school. Rupert takes Rita (De Niro's ex-wife, Diahnne Abbott) up to see Jerry at his weekend home. They're uninvited, but Rupert can't understand why Jerry would take offense to his action. Finally, Rupert teams up with Masha, a rich, bored, and certifiably insane Jerry fan. Together they strike up a plan to get Rupert on the show by kidnapping Jerry. Rupert wants the spotlight but Masha just wants Jerry. The problem with the movie was that there was no build up. It was just a series of scenes leading and leading but not building. The kidnapping sequence should have been climatic but it came off so easy that it seemed routine, like something that Rupert and Masha do every day.

The acting is unforgivable, De Niro, Sandra Bernhard (as Masha), and the actors in small roles all turned in solid performances, but the best acting job was turned in by Jerry Lewis. playing the talk-show host Langford. It's a totally serious.

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No Laughing Matter

By Damian Begley

The Fame Game. Whoever plays it wants to win, and some will go to extremes in order to win. Martin Scorsese's The King of Comedy shows us just how far.

The movie gives us a solid portrait of one of these players. He's Rupert Pupkin (Robert DeNiro): autograph hound, part-time messenger, part-time would-be comedian. He's in his mid-thirties but has only a minor joc. His obsession is to do a ten minute standup routine on The Jerry Langford Show. Night after night he is late to the studio, hoping to corner the mega-popular and even more recluse, Langford. Jerry's fans talk about him, not giving anyone, including themselves, the chance to see him as he is. After all, he is the man who never thought idol his fans think he really is.

When Rupert does get a chance to speak with Langford (Jerry Lewis) he's told, rightly so, that he must start at the bottom. This is but a minor inconvenience to Rupert. He begs Jerry to let him on the show. When Jerry gives him the opportunity "call my secretary and we'll let you see what we can do," Rupert doesn't understand the brushoff. Instead, he goes home and makes a ten minute tape of his routine. "The next several days he waits outside of Langford's office, becoming a familiar, if not a favorite, character. When he's told to go out and get some experience, he goes range..."
ARMS' PARTS

B's Wax

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world and yet still tried to maintain control outside of his room even though he was not participating. Of how he used his aides as surrogates for himself in the outside world.

The other relatively recurrent theme in Vortex was backstabbing in the corporate world. Beth commented: "They're all in this together and they're all fighting each other... The hierarchical structures of society pit one employee against another or one person against the street against another. Everybody's always fighting for themselves. That's no sense of unity."

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Laughing

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**SPORTS**

**Miller: CUNY Co-MVP**

By Damian Bedley

The Ice Man has finally done it! Roger Miller was voted co-MVP for the 1982-83 CUNY season. He shared the award with James "Pookie" Wilson of John Jay College. The voting was the subject of controversy. Miller originally had five votes for first place compared to four top votes going to Wilson. Voting is done by the CUNY coaches. It appears the Queens College coach held a grudge against Baruch ever since the Statesmen beat Queens last February, and he decided to call in his marker. He voted Miller a fourth-place vote. There is no way you could honestly say there were three better players than Roger this season. It's tough to think of anyone in CUNY better than the Ice Man this season. But that's how Queens cast their grudge. Coach Levine called for a recount and the new vote ended in a tie.

"Pookie" had a great season, leading the division in assists and finishing second in scoring. It was his play that led John Jay to the top of the East. Like his predecessor to the north, he already holds a dozen Baruch records. The MVP trophy is the icing on Miller's great season.

**Fitting The Shoe**

What seemed like a dream season turned into a nightmare. At one point the Statesmen defeated the top three teams (Lehman, John Jay, Staten Island) in the space of 10 days. They had won 7 in a row at one stretch and entered the season with an amazing 12-4 record. February was a different month and story altogether. The team lost some players that month. For the month they were 1-6 and they relinquished their two-year hold on the Bronx-Manhattan title in the CUNY conference. They ended up with a 13-10 record.

The major problem was finding the replacement for Keith Jones as point guard. Coach Levine did his best but the order was too big. But as long as some; maps which have proven inadequate in staging and planning the ride. Finding alternative routes which are less travelled by homeowner's and less dangerous, fearful situation. Each time I travel I learn more about my capabilities, the possible problems that can arise, and better methods to deal with both so that I have a good time.

**Playng With Foulors**

By Joseph Fagan

The finals of the Intramural Men's and Women's Foul Shooting Contest was held on February 12th. The competition involved shooting 15 foul shots from the foul line, located 15 feet from the basket. In the first round for the men, Kerwin Edwards, Alvin Emmanselle, Jose Pena, Aubrey Smith, and J.G. Fagan shot 12 out of 15. Joseph Miller and Kyle Toppin shot 11 out of 15, M.S. Ho and Darryle Wright shot 10 out of 15.

In the second round, Alvin Emmanselle shot a dismal 6 for 15, Jose Pena shot 9 for 15, Smith didn't participate and J.G. Fagan and Kerwin Edwards tied once again at 12 out of 15. A shootoff was scheduled between Kerwin Edwards and J.G. Fagan on Feb. 24th, but Edwards was not available. Fagan again made 12 of 15. Edwards can possibly win the competition.

For the women, Diane Golds shot 13 for 15, Carol Long 12 for 15, Alice Somotorog 9 for 15, and Lisa Marie Vreto 6 for 15. Miss Vreto came in third after shooting for 4, 15 and 15, respectively. The Intramural Update will have the winner's of the men's competition in the next issue.

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Never a Fee

Beginning this spring there will be a Ms. Baruch contest sponsored by the Day Session Student Government (DSSG) and the Intramural Office of the Department of Health and Physical Education. According to Intramurals director Tom Cracovia, "this event is held because of criticisms connected with the women's Ms. Baruch contest. The majority of students are obviously arguing for equality and therefore the DSSG and the Intramural offices have sponsored this event in which the men will be similarly judged."

The new contest will parallel the Ms. Baruch contest in that there will be competition in three categories: talent, bathing suit, and career outfit. Trophies will be awarded in all three categories to the individual(s) with the best score in each category. The participant with the highest overall score will become the new Mr. Baruch.

The contest will be held on March 24 in the 23rd Street auditorium and will definitely please for everyone.

It's time for you guys to sign up and become a part of this exciting event. Entry deadline is March 17 and interested students are encouraged to contact Tom Cracovia at 725-7197 or go to room 610A in the 23rd Street building between 12-2PM any day classes are in session.
Archers Shoot Well In Championship
DiSanlucia, Nadjar, Piotote Place Second In Women's Competition

By James Kelly

The Archery Club took on colleges from New York State, Pennsylvania, and New Jersey in its first tournament of the spring semester held February 19 in the 6th floor gym. The ladies got off to a good start. Maria DiSanlucia, Jackie Piotote and Fabiola Nadjar placed second among the eight competing New York State colleges. The men failed to crack the top three in total points accumulated for Baruch.

Professor Helen Belden, who coordinates the club's activities, was encouraged by the competitiveness of the members and their skills. "To compete in three consecutive flights that command total concentration is just excellent," she said.

To watch an archery contest requires as much concentration as competing in one. Contestants aim their arrows at a target 60 feet away in hope of hitting the center. In one flight, or heat, they shoot 60 arrows in 15 separate attempts at the target. Each flight takes about three hours to complete. On Saturday, there were seven flights lasting 9 hours, (from 9am to 6pm).

Monroe Farber, an official of the National Archery Association (NAA) witnessing the tournament, expressed displeasure over the format. "Usually in these types of arenas one flight is all that is needed. But with the lack of space available, three heats had to be arranged for fair competition."

As a member of the NAA, Farber would like colleges to form school teams instead of clubs. "Of course we would like to see more schools have archery teams, but we also know that interest and money are very low. Many colleges throughout the country have clubs, but that is as far as they can go," Farber lamented.

Assessing Baruch's performance, Farber pointed out that many archers were hurrying their shots when they did not have to. He said however, "With practice and this valuable experience under their belt, discipline will come. And don't forget good coaching—that's important also."

Professor Belden will lead the club to Atlantic City on February 26 to compete in the Eastern FITA championship. An important aspect of this tournament is a convivial atmosphere. We can play with most of the Eastern colleges and colleges that enter the event in Atlantic City. Oh yes, we are going!" exclaimed Belden.

Bowlers Spare No Strikes

The squad is led by Captain Douglas York and includes seniors Elliott Weiss and Ron Tropeano, sophomore Brian Miller and freshmen Steve Clark, Damon Harris and Mike Miller. Stone and Harris come from division winning high schools to give this Baruch team an exciting season. The team is the league consistent of five bowlers but could have as many as eight on the squad. There are three games per week and each game is worth 10 points. Point one game to each bowler who defeats his opponent and five points are awarded to the team with the highest 3-game total.

In the first half, Baruch was up against tough Cooper Union. With the whole team pushing for one another, and Steve calls the 214 and Ron Tropeano's 211 in the pocket. Baruch easily took the first game by a score of 9-1. Douglas York and Clark Harris, with their consistent strike and spare-making, led the scoring with 15 strikes in 15 attempts. The second game was a total team effort as Baruch won going away (9-1). By winning the match (25-5) Baruch has high hopes of catching the front running teams. Baruch has a double match on Saturday and Sunday against NYU and Pace College. The team bowled every Sunday at Body and Soul located on 14th street in Union Square.

Baruch Falls In Semis, Loses To John Jay, 73-65

By Joseph Fagan

It began in the quarter-final round. Wednesday, February 23rd at City College in the Nat Holman Gymnasium. Aubrey Smith, Baruch's callow point guard, shot an 18 foot jumper that bounced in with 3 seconds remaining in overtime to give the Statesmen a hard fought victory over Queen College in a battle for advancement to the semi-final round, 93-91.

Roger Miller, Baruch's leading scorer who had a game high 38 points, 5 steals, was virtually unstoppable for most of the game, shooting 63% from the floor and 90% from the free throw line. Guard Clifford Marshall played the whole game and led the team in rebounding (9) and assists (7) and scored 16 points. Center John Panousopoulos had 20 points and 6 rebounds. Charles Powell had 7 rebounds.

In the semi-finals, it was John Jay against Baruch, and Lehman against Staten Island. Two decisive games to see who would meet in the finals, for the symbolic "Dutch Shoe."

The gymnasium was just short of being filled to capacity as the first game began. The Statesmen controlled the tap and Aubrey Smith scored on a layup to give Baruch the first two points. After some missed shots, and jumpshots by Courtney Callender, at 3:27, John Jay star guard, James Wilson, scored his first basket wide open by handed reverse. Two minutes later, he connected on a jumper from the corner. Early turnovers from Baruch's Clifford Marshall resulted in 4 John Jay points.

With 3:05 remaining in the first half, the Bloodhounds led by 11, 36-25. In the remaining minutes, Wilson's aggressiveness and tenacious defense from reserve center Derrick Tinsley helped the Bloodhounds take a 39-30 halftime lead. At the half, the Statesmen were being outrebounded by 5.

In the beginning of the second half, Aubrey Smith stole the ball from John Jay guard Chris Harrison for a layup. Baruch left the box-in-one and adopted a man to man defense, but still experienced problems rebounding. Two offensive rebounds led to scores and a Wilson jump shot made the score 47-32, for the biggest lead of the night.

Moments later, a combination of Marshall free throws and a jumper that started a ten point streak for Baruch. Roger Miller then took control and at 1:31, after being rejected by Tinsley, dunked the ball to put Baruch within six. Another Marshall jumper, a short jumper by Miller, and a Charles Powell lay up tied the score at 50 at 7:15. A basket by Wilson ended the rally.

With 5:30 remaining to play, John Jay and Baruch traded a few baskets. At 5:29, Miller made two free throws to keep Baruch in the game. The Statesmen were trailing by four, when the Bloodhounds went into their stall offense. Wilson then found Curtis White free under the basket to put John Jay up by six.

A steal and a breakaway basket by Miller cut the Baruch deficit to 67-65. After 4 points from Courtney Callender, and missed shots from Smith and Marshall, defeat loomed for the Baruch team. John Jay made two free throws to eliminate Baruch from the tournament.

Roger Miller scored 18 second half points to finish with 29 points. Cliff Marshall led the team in rebounding (6) and scored 17 points. Powell and Panousopoulos had 7 With 3 points respectively. For John Jay, Wilson hit a game high 30 points, 6 assists. Duane Martin and Courtney Callender both had 16 points and 3 rebounds respectively. Derrick Tinsley had a game high 39-30 halftime lead. The half, the Statesmen