CUNY Talks To Albany On Budget

By Michael Flanagan

We did what we set out do, was the way Steve Wertheimer, Director of College Relations, described the outcome of a visit of a four member team to Albany on February 28, to meet with State Assembly members.

The visit coincided with those of groups from other CUNY colleges as well as student delegations from the State University of New York, (SUNY). These visits were aimed at bringing to the attention of members of the State Legislature the concern over tuition hikes and faculty cuts included in the Governor’s 83-84 budget proposals.

“They all knew the facts,” Wertheimer said, “Our position was to try to spell out what the cuts would mean to each section of the school.” The team was comprised of Beatrice Shavit (alumn ’45), Professor Clayton Majote of the Sociology Department, and Tans Geo, a member of the Helpline, in addition to Wertheimer.

“Each college was assigned someone to meet with,” said Wertheimer, and Baruch’s team had discussion with Roy Goodman (Republic-Minhattan), Martin Conlin (Democrat-Manhattan) and Mauroe Ohrenstein, the Minority leader of the State Senate.

Geo spoke about the impact tuition would have on students with limited means as well as the effects on faculty cuts. Majote highlighted the fact that the proposed cuts would fall heavily on those areas of the college curriculum that were in demand; particularly skill-oriented studies like foreign language electives, history, literature, music (no band, chorus, ensemble and orchestra courses), philosophy, and religion and culture.

TO: Humanities (12 credits)
One course from each of the following four fields:

Literature (3 credits)
Great Works of Literature I (ENG 2800 or LIT 2800) or
Great Works of Literature II (ENG 2803 or LIT 2803)

History (3 credits)
The Origins of Western Civilization I (HIS 1001) or
Western Civilization Since 1500 (HIS 1003) or
History of American Civilization I (HIS 1901) or
History of American Civilization II (HIS 1005) or
Recent America, 1945 to the Present (HIS 2035)

Reason and Values (3 credits)
Reason and Value (PHI 1001) or
Intr. to World Religions (REL 1001)

The Arts
Music in Civilization (MSC 1003) or
Principles of Music (MSC 1005) or
Principles of Visual Art and Design (ART 101) or
Principles of Visual Art 2D (ART 1020) or
Principles of Visual Art and Design (ART 1030)

Rationale: Currently, business students can graduate without taking a single course in history, philosophy, the arts or great works of literature. They are very supportive of CUNY,” Wertheimer said with Continued on Page 5

Revised Admission Standards For Fall Semester 1983 To Offset Budget Cuts

A decision has been made on behalf of President Segall to slightly increase Baruch’s undergraduate admission standards for the fall 1983 semester in an effort to reduce the number of incoming freshmen.

The decision was made in response to the concern over the passage of Governor Mario Cuomo’s proposed 83-84 state budget, which calls for a CUNY tuition hike and the reduction of faculty and administrative staff.

The existing physical limitations of Baruch’s city campus were also a deciding factor.

“It would be impossible to accommodate everyone who wants to come to Baruch,” said Patricia Hassett, Director of Undergraduate Admissions. “We’re trying to keep enrollments constant.”

To the point, applicants to Baruch had to have at least an 80 percent academic average and have placed in the top third of their graduating class.

Although the increase is a slight one, according to Hassett, “It means that anyone from 300 to 500 less incoming freshmen in the fall due to the change. According to Hassett, the standards will “apply to everyone across the board,” although it is expected that the number of transfer students will also be affected.

Ron Schurin, Assistant to the Provost, feels the anticipated budget cuts will be an added burden, particularly at Baruch. “Resources at Baruch are already limited,” he said, noting that a decrease in faculty members will have a great impact upon the college’s academic capabilities.

“Baruch is in such high student demand . . . our hope is that we don’t lose any faculty.”

Baruch’s enrollment has been growing since the fall of 1980, when there were 14,592 students. By 1982, the number had risen to 15,274. Though the number of enrolled students does change due to difficulties in registration, financial aid, and drop outs, the increased enrollment figures did affect the college’s admission processes. Said Hassett, “We saw that enrollment was growing and as a result closed admissions in June of 1982.” In previous years, admissions has ended as late as September.

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CENTERFOLD: NUCLEAR POWER
Bedtime For Bombzo

The biggest U.S. defense buildup in peacetime history, which is centered around increasing the nuclear arms cache, not only portends disaster for a large proportion of the human race, but has also led to severe cutbacks in expenditures in domestic programs.

While proposed military spending from fiscal year 1982 through fiscal year 1983 will total $1.6 trillion, the desperate need for federal programs to generate jobs, and improve education, transportation, health, and other vital services remains unattended.

As the administration continues to spend taxpayers' money in an area that generates fewer jobs per dollar than any other area of federal spending, farmers are losing everything but the shirts on their backs in the Midwest. Those on fixed incomes are either being denied a decent standard of living at the moment, or are perilously close to sharing the experience with others. There have been cutbacks in hospital services, and closer to home, both the State University of New York (SUNY) and the City University of New York (CUNY) are facing dramatic cutbacks in faculty, as well as increased tuition charges.

While the need to match the strength of the U.S.S.R.'s arsenal might appear important, in order to negotiate from a position of strength for total nuclear disarmament, the need for this administration to address urgent needs at home, instead of engaging in a military buildup, is long overdue.

Although the administration believes that a nuclear conflict is survivable, the immediacy of the domino situation deserves maximum priority.

The irony of the current situation is striking. If both superpowers employ their nuclear strike force—U.S., 2,032 missiles, U.S.S.R., 2,490 missiles as of March 1982—the extermination of life as a result of the inevitable outbreak will be catastrophic at best. In the meanwhile, amidst this great level of military spending, the very fabric of the nation is being stretched by dismissals and layoffs, and the forced dropouts of students from colleges.

It is well past bedtime for nuclear arms. The research, testing, manufacturing, and deployment of nuclear bombs and missiles should be immediately halted, and current stockpiles destroyed by both powers. Provide the nation with the opportunities to feed, cloth, and educate itself. We can do without fallout and dropouts.

Tell It to The Governor

The '83-'84 New York State Budget calls for a $150 tuition hike and a $25 computer equipment fee (regardless of major) for all CUNY students. In addition, about 1,000 college faculty and staff will lose their jobs resulting in a 25 percent reduction in the non-tenured faculty.

This proposed budget will seriously undermine the quality of public higher education in New York. There is still hope. As you read this, legislators are still reviewing the budget and have until April 1 to submit changes for a final version.

It is imperative that we let our legislators know how we feel about the tuition hike and budget cuts. Groups from CUNY have already been visiting Albany regularly (see story page 1) to ensure that we are not forgotten at budget time.

March 23 is CUNY Lobby Day in Albany. This is a chance to show you care and that you will not tolerate less education for more dollars. If only a few students show up, the lawmakers, whose vote on this issue will determine our future, will not pay much attention to our viewpoints. It is important that the entire CUNY community demonstrate its unity on this issue.

Don't wait. See Dorothy in the lobby of the Student Center and make arrangements to be in Albany on March 23.

BUSINESS BITS:

EPA Superfund Scandal Contaminates Capitol Hill

By Wesley Thurman

Cleaning up the nation's hazardous waste dumps is plagued with dilemmas that extend beyond the Environmental Protection Agency (EPA) scandal. The real problem is the amount of money available to do the job, and it may fall short of what is actually needed.

The last thing the government wants is to be caught safely disposing of dangerous chemicals carelessly dumped in thousands of sites and the countless related settlements. The fund is scheduled to reach $1.6 billion by January 1, 1985, through a tax on companies that produce toxic waste. At present it is well below the mid-point level.

The federal government has only collected $426 million from approximately 1000 chemical and oil companies.

The pace lags as collections are low, because of the depressed economic condition within the two (oil and chemical) industries. For example, Dow Chemical Company has estimated an annual contribution of $30 million to be made to the superfund throughout the life of the tax. It has totaled only $28 million during the two years in which the tax has been levied. A Dow spokeswoman said that the lower tax reflects a decline in business and not an alteration of the company's policy mix.

Despite falling short in raising funds, the EPA hasn't gone on a spending spree with what is available. The law creating the superfund allows the EPA to use the money to clean up toxic waste dumps and negotiate settlements with industries by suing the companies responsible.

Rather than doing this, which would result in court actions, the EPA has preferred to negotiate settlements with firms involved. Such agreements are called sweetheart agreements.

Erick Alexander

Deferring Global Crisis

The twentieth century has witnessed two world wars which had economic crises as the causal factor. Last month, an event took place in Washington that was of a magnitude and importance comparable to preventing World War III. Those involved were delegates of the International Monetary Fund (IMF), which decided that in order to prevent an imminent world crisis they would increase the institution's lending capacity to developing third world countries.

What is this decision not was made? At the heart of the decision was the debt of developing countries which would have to put a moratorium on payments. The extent of these countries when added to that of Eastern Bloc countries, comes to a total of $700 billion. Brazil and Mexico both have astronomical debts of 80 to 90 billion dollars. The inability to repay such debts would have severely impaired the western banking system, which is supported by S. L. S. S, the IMF's reserve system in particular. Moreover, the inaccessibility of new capital would have prolonged the world recession. As if matters were not already complicated, the price of oil began to fall making certain oil producing countries potential candidates for

The borrower's pool.

On the verge of economic disaster, the world was facing a great global crisis. The International Monetary Fund (IMF) was established in conjunction with the United States and its allies to help stabilize an economy in distress. Countries that are able to pay the IMF are given a certain amount of money in return for the IMF's promise to make payments to them. The IMF has also been known to make loans to countries in need of funds, but these loans are not for long-term assistance.

The crisis was caused by a decrease in oil prices, which led to a decrease in the value of the dollar. This caused many countries to default on their debt payments, leading to a global financial crisis. The IMF stepped in to help by offering loans to these countries, but the loans were not enough to solve the problem. The IMF eventually had to raise its lending limits in order to help the countries in need.

The IMF's decision to raise its lending limits was a significant step in helping the world economy. The decision was made at a time when the world was facing a global crisis, and the IMF's decision helped to prevent the crisis from becoming worse.

The decision to raise the IMF's lending limits was not without controversy, however. Some economists argued that the IMF's decision was a mistake, and that it would lead to more debt and more problems for these countries. Others argued that the IMF's decision was necessary, and that it was the only way to prevent the crisis from becoming worse.

In the end, the IMF's decision to raise its lending limits was a success. The decision helped to prevent the crisis from becoming worse, and it allowed the IMF to continue to help countries in need. The IMF's decision was a significant step in helping the world economy, and it is a decision that is still being discussed today.

The IMF's decision was made at a time when the world was facing a global crisis, and it has helped to prevent the crisis from becoming worse. The decision has been successful, and it is a decision that is still being discussed today.
The Audio Visual Services division of the library is making its videotape collection available to students. Included are: Shakespeare Plays; The Computer Program, ten tapes on computer literacy explaining the capabilities and uses of computers; Communication Successfully, a series on public speaking; and tapes on outdoor advertising.

Thursdays 9AM to 3PM
RM 111-112
155 East 24th Street

Student Senate Adopts New Election Procedures

The Student Senate’s Election Committee has adopted a resolution pertaining to student election procedures. Article one of the resolution deals with students participating in campus politics, articles two with independent nominating, and article three with ballot placement.

In order to nominate candidates, all student political parties must file an application for a charter. Approval of charter must be granted at least a month prior to the general elections. A bulletin must be displayed in the college. Any students must sign the application to charter a party.

Any student may run for elective office as an independent, providing that he/she meets the qualifications for office. Ballots will be determined by random selection by the Senate Elections committee.

STUDENT FEES AND STIPENDS AFFECTED

A new article to be amended to the Bylaws of the college, which went into effect March 4, 1983, is the most important since New York was approved on March 1 by the CUNY Board of Trustees on Student Affairs and Special Programs. The amendment, which covers student activity fees and the payment of stipends to student government leaders, will be voted on the CUNY Board of Trustees on March 24.

The section on student fees spells out the purpose of the new administrative details relating to the collection and disbursement of the fees. In addition, a list of approved uses for student activity fees is included. Funds may only be allocated and expended for:
- Extracurricular educational programs
- Cultural and social activities
- Recreational and athletic programs
- Student government
- Publications and other media
- Assistance to registered student organizations
- Community service programs
- Enhancements of the college and university environment
- Transportation, administration, and insurance related to the implementation of these activities
- Student services to supplement or add to those provided by the college

Stipends paid to students are limited to two years except for students in the University Student Senate (W.S.) who receive pay for one year, and one of which may be with the W.S.

Stipend payments are limited to the following amounts per year for college student leaders. The W.S. Chairperson may receive a maximum of $5,000 per year, and the W.S. vice-presidents may receive a maximum of $2,500 per year.

Stipends are not allowed to student leaders. The Board of Trustees does not encourage the payment of stipends but believes they should be allowed as long as they conform to the following parameters.

- Payment to student leaders shall be limited to two years except for students in the University Student Senate (W.S.) who receive pay for one year, and one of which may be with the W.S.
- Stipend payments are limited to the following amounts per year for college student leaders. The W.S. Chairperson may receive a maximum of $5,000 per year, and the W.S. vice-presidents may receive a maximum of $2,500 per year.
RALPH ELLISON AT BARUCH
"ON BECOMING A WRITER"

Ellison, the 1983 Morton Globus Distinguished Lecturer, is the author of Invisible Man, winner of the National Book Award.

College-Wide Convocation
Tuesday,
March 22, 1983
11:00 AM
17 Lexington Avenue in the Auditorium

"Invisible Man is recognized as an essential literary work in just about every high school and college in the country."

—The New York Times
Provision Made for Expansion of Campus

By Mike Deacy

The Office of Campus Planning is set to announce plans for acquiring needed additional space for Baruch. This is part of the continuing effort to "improve the quality of life here at Baruch," according to Professor Marilyn Mikulsky, Director of Campus Planning.

Professor Mikulsky has finished The Ticker with an outline of the capital rehabilitation and repair projects, and their costs, for the next five years. Total outlays for these projects are approximately $9,000,000, with more projects in the months to come. Some of the improvements already completed include new seating in the sixth floor lecture hall and in the 23rd Street auditorium, at a cost of $43,000 and $62,000, respectively. Window replacement in the 23rd Street building is in the latter stages of implementation, with most of the work completed. The aging intercom system that has been operating there is also being replaced.

Aside from maintaining and rehabilititating Baruch's existing physical plant, the most pressing issue concerns finding space for the college. Many of the rooms on campus are rented by the school.

"Drawn into the issue is the Master Plan for the college which provides for a permanent location for Baruch in the Atlantic Terminal area of Brooklyn. Professor Mikulsky says that this is still generating "a lot of confusion" about the future of the college. The Master Plan has specific restrictions against purchasing library property for Baruch because of this all additional space for the college must be rented in area buildings.

As of the fall 1982 semester, the newest location for classes was the 18th Street building (225 Park Avenue South), with Baruch occupying the thirteenth and fifteenth floors. In addition, a lease has been signed which will allow Baruch to occupy the thirteenth and fifteenth floors, with classrooms ready for use hopefully in the fall.

Temporary facilities are being found for the college's new "improved" elevators, which are not ready for occupancy. It should be ready at the end of this semester.

Plains could change somewhat in the weeks to come according to Mikulsky. There are plans to purchase the building at 226 Park Avenue South and to move the Baruch library into a facility in conjunction with the SUNY School of Optometry. Details are not definite yet, but the library may be moved to this location.

The proposal is, among other things, to improve the college's budget negotiations in Albany, but the results should be known shortly. Professor Mikulsky says, "We'd help us stay in Manhattan."
By C.L. Abernathy

Seamus Heaney, A name featured prominently in my poetry anthologies, a face staring silently below a crown of dark curls; deep Irish eyes below a furrowed brow. On March 3 this selfsame poet and critic gave a reading in Baruch's Walter E. Nallin Recital Hall and an exchange between the two Baruch community came in droves to listen.

Heaney was born in 1941 on a farm in County Derry ("Londonerry" to the British, and the Queen's University, Belfast. When his Death of a Naturalist appeared in 1966, Heaney gained immediate recognition, and now with his three collections and three more anthologies to his credit, his work is ever the more popular.

Heaney's Field Work, Poems: 1965-1975, and Preoccupations: Selected Poems 1968-1978 (all published by Farrar, Straus and Giroux) were awarded Hudson Review's Bennett Award for 1982. Being Irish and Catholic is certainly a recurring motif in his work, especially black music. Heaney, also a visiting professor at Harvard this semester, read from old and recent works that afternoon. Attired in a navy suit and leather boots, his hair, now a white brilliant yellow still, framing his ruddy face—a face with a smiling smile, he spoke in a soft lilted voice. His first selection was an excerpt from a work in progress. He explained how he rendered a bit of Irish verse into English and even employed some Anglo-Saxon to make the work "colde" in his native Irish tongue. "This is a poem that became 'a concett for a political one.'" After England struck its curse, Ireland was left to bear the bitter fruits: "I am still materiallyMe leaves you with the pain, The rending process in the colony, The battering ram, the boom burst from within... (the baby's pastoral) And ignorant little fists already Beat at your borders and I know they're cockpit At me across the water."

Heaney explained his major mistakes that are often accomplished: "I lay waiting between surf-face and demesne wall... between heartache levels and gladness of pockets... and... through my fabrics and skins."

Kebede. This exchange between the two poets should accomplish two things: describe condi th it and reflect conditions, showing what "they" provoke in the consciousness. The Forge, and Sunlight, the reader is projected into the rural Irish countryside; Heaney's world.

His poems have a quiet, lyrical beauty to much like Dylan Thomas', and his subject include farmers and nati es, like Worsworth before him. While his later poems seek new, greater lengths, like narratives or novels, his early works follow older conventions. Most of Heaney's poems have easy rhyme schemes and he is one modern poet who has not abandoned the sonnet. Though there is much despair in his native land, (where Heaney still resides), and barbarism is the rule, and habeas corpus has been put on the shelf. there is a subtle optimism in Heaney's poems. The last two poems he read, The Railway Children and Homecomings, dealt with the lighter side of life in the North of Ireland; that fleeting moment in youth when life's complexities are not yet understood.

Heaney, like a pipe, summoned literature students, members of the Art and Speech staffs, deans of departments, and a noticeable Irish contingent to his reading that afternoon. Son of a potato farmer, in his first collection he wrote in the poem "Digg ing": Between my finger and my thumb The squat pen rests; snug as a gun I'll die with it."

That afternoon the recital hall was filled with admirers who, no doubt, dug what he'd been digging.

By Lisa Rhodes

On March 7, one could hear chimes of laughter from Baruch’s Walter E. Nallin Recital Hall. Like a concertmaster, guest speaker Dr. Ashena Kebede stood before the podium conducting his audience as he read from his Native American studies. Dr. Kebede feels is more accurate. The Compromise Validity Theory maintains that "blacks learned and retained their African characteristics". Kebede believes that the validity of this theory is accurate. "As a result of the removal process, blacks could not have retained all of their cultural African characteristics. Although "they did take in the whole culture with them," Kebede emphasized that due to slavery conditions blacks simply "duplicated certain sounds" from Western music. Kebede explained the technical aspects of Blues music and described how it evolved from the slavery experience. This style of music emerged during their Victorian era. Kebede claims that "blacks learned and blended aspects of European music with African music." This, said Kebede, is the origin of jazz and the blues—the music of slavery.

Dr. Kebede explained the technical aspects of Blues music and described how it evolved from the slavery experience. "This style of music emerged during their Victorian era," he said. It was the attempt on part of blacks to end the reader is conscious. "This style of music emerged during their Victorian era," he said. It was the attempt on part of blacks to express anger and frustration. In the Blues, they feel free to "improve" inserting what Kebede calls "workables" which are slyly phrased and words, are frequently used by black musicians. Examples of "workables" are phrases like "the Yodel" is common in Central America, and is known to Americans as "leat," which is a popular device in jazz. The influence of black American music on all aspects of two cultures should dispel "any preconceived ideals" both black and white Americans may have about their respective forms of music.

Dr. Kebede's lecture was made possible through a grant from the Baruch College Fund.
By Sandra Bernall and Lisa Ehodes

Professor Isabel Citroni Gonzalez, an adjunct in Baruch’s Black and Hispanic Department, is one educator who takes her role seriously. Unlike some within the college community, her dedication to higher education has literally become a way of life. Said Gonzalez, “It is for this reason that all the students themselves as to what is it is only one boundary Hispanic women must face. “Education is the key,” she reiterated. It is this sensitivity and awareness of the plight of Hispanics and other minorities, which broadens her perspective in the classroom. “I respect my students,” said Gonzalez, explaining that the racial and ethnic background of her students is only one factor in the educational process which they share. “I treat each student like an individual. It is important for me to communicate with them. I don’t like to treat them like a cluster of people.”

Her commitment to her students continues out of the classroom, where she enjoys “meeting and talking with them.” Many students have written letters to her after they graduate, “she said proudly. “It makes me feel good. To know they are performing and succeeding is a joy to me.” “said Gonzalez. “That’s what it's all about.”

Clubs

By Lauree Okusanya

The African Association has arrived! The first meeting marked the election of the following members as inter and officers: Aminu A. Okusanya, President; Aminu Abdou, Vice President; Andrew Gyamfi, Secretary, and Lanrey Okusanya, Publicity Secretary; and Pauline Okusanya, Treasurer.

General meetings are held in room 310 of the 23rd Building. The meetings are held on Wednesdays, 1:00 to 2:15.

If you feel you are one, don’t be left out. The door is wide open.

By Susan Coffy

The Advertising Society placed first in the 1981 National competition and has a good chance of doing it again.

The highlight this year is the coming up for this year’s competition which will take place on April 30th at Pace University in Pleasantville, New York.

This year’s competition is for Maxwell House Coffee. Last semester the class was presented with the test criteria. The results have been tabulated, and, under the direction of Dee Savio, Accounting, plans are now under way.

If you are interested in the job of a creative producer you can get involved! Help compose the jingles and write the copy for the campaign. The meetings are held in the 26th Building, room 826.

During club hours the Society presents guests speakers within the field. Members recently visited Ted Bates International, one of the country’s largest advertising agencies.

Music and Business: A Successful Merger

By Barbara Berkus

Renee Perry graduated from Baruch College three years ago with a major in Management of Musical Enterprises. She is currently the Assistant to the Director of Development. Perry feels that any type of training program that any type of training program that any type of training program

The report maintains that Puerto Rican females who head household suffers from startling economic and inequities, producing a median family income of $4,000 or less when compared to other groups.

Said Gonzalez, “It seems to me that any type of training program providing any sort of educational advancement would be most helpful,” noting that such programs could help many women “obtain employment skills.” Gonzalez feels because historically Puerto Rican women have had “low skilled jobs,” access to higher educational opportunities is fundamental, as it is for all Hispanics. “I understand with the low government policies and restraints, such programs have decreased,” she said. “But the chronic poverty among Puerto Rican women shows the aim should be to increase their participation in the labor force, in order to advance their standard of living.”

Though a cultural dependence on males does exist, Gonzalez feels that any type of training program providing any sort of educational advancement would be most helpful, noting that such programs could help many women “obtain employment skills.” Gonzalez feels because historically Puerto Rican women have had “low skilled jobs,” access to higher educational opportunities is fundamental, as it is for all Hispanics. “I understand with the low government policies and restraints, such programs have decreased,” she said. “But the chronic poverty among Puerto Rican women shows the aim should be to increase their participation in the labor force, in order to advance their standard of living.”

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Lackey: ‘Killing One To Save One’

By Lisa Blades

Five years ago, numerous anti-nuclear protestors formed a coalition to fight the Three Mile Island Nuclear Power Plant. The Movement for Survival of Nuclear Workers (MSNOW) has more than 140 affiliate organizations and is one of the country’s largest networks, dedicated to the preservation of human life.

MSNOW’s main concern is the shrinking number of nuclear workers who have a sense of morality. The plant management has tried to save time by cutting corners, resulting in the death of at least two workers.

Santos: ‘Omnipresent Source of Danger’

By Michael Flushing

For the second year in a row, the New York Mobilization for a Sane Nuclear Policy has organized a rally and march in housing volun­teers at the entrance of the nuclear power plant.

Nuclear War: Disaster and Philosophy

By Steven Appadurai

Monday, March 23 at 7PM on WNET TV Channel 13.

Dr. Douglas Lackey, a Ph.D. from Yale, has been studying the moral implications of nuclear war. Lackey’s book, “Killing One To Save One,” examines the ethical dilemma of whether killing in order to survive is justifiable.

In discussing at length the general considerations that need to be addressed in any conflict, Santos pointed out that the survival instinct of an individual is the strongest force in the world. “But a serious nature of the Three Mile Island Nuclear Power Plant is an example of how the survival instinct can be put to use.”

The nuclear disaster at the Three Mile Island plant caused the deaths of several workers and released radioactive water into the environment.

The book is divided into four parts. The first part, dealing with the consequences of nuclear war, is the most effective. Here Santos shows a global perspective on the issue, making it clear that we are facing a very real threat.

In the second part, Santos focuses on the role of the media in spreading fear and misinformation. He argues that the media is doing the job of informing the public, but at the same time, they are also contributing to the spread of nuclear war.

In the third part, Santos examines the role of the government in the nuclear arms race. He points out that the government is spending billions of dollars on nuclear weapons, while ignoring the need for disarmament.

The fourth and final part of Santos’s book is dedicated to the importance of education and activism. He argues that we need to educate the public about the dangers of nuclear war and that we need to take action to prevent it.

The New York Mobilization for Sane Nuclear Policy, in cooperation with MSNOW, will present a forum on nuclear war at the Three Mile Island plant on March 23, featuring Dr. Lackey and Santos.

The forum will be held at 7PM on WNET TV Channel 13. The forum is free and open to the public.

For more information, please call 212-585-2017.
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PAN AM

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Neil: Forever Young

By David Lubin

Thursday night, February 24th, Neil Young walked out onto the stage of Madison Square Garden devoid of a back-up band. Some people might think that seeing a guy play by himself can be boring, but Young proved them wrong. It was truly an amazing show.

The stage was set up to resemble a living room. On the left was an electronic keyboard and a set of electronic drums. In the middle of the stage was a chair surrounded by three guitars and a banjo. Under the brightly lit chandelier on the right was a piano, and dead center on the stage was a really big television set. Before the show someone named Dan Cleer came on the screen just talking nonsense. There were also picture flashes of Rin-Tin-Tin, Dragnet, and Star Trek. Dan Cleer (who definitely announced his name one too many times) also spoke with several technical engineers. The whole video thing was a big waste.

Neil came on about eight o’clock and started the evening with Comin’ A Time, where he brings up that intriguing thought: “this whole world keeps spinning around, it’s a wonder tall trees ain’t laying down” (I’m sure you’ve wondered about that one too). This was followed by Nowhere, Down by the River, and Only Cables Burn’ing. Then he sat down on the piano and played A Man Needs A Woman. Young thanked everybody for coming about two times, and this is surely understandable.

Then Neil played a country-ocker, More Cowboys in this Land, typically blue-grass, followed by one of the most beautifully written songs, Old Man. He said that he’s been all around the world, but believes that the U.S. is the most beautiful land in the world, which may be a strange thing for a Canadian to say. This led into California played on the banjo.

After a brief intermission, Neil performed several tunes from the Rust Never Sleeps album including Ohana, a song written as an angry response to the massacre at Kent State University in May of 1970, where four students were killed by National Guardsmen. After this he did one of the synthesizer songs from his odd but compelling new album, Trans, which was accompanied by the space drums. Going back to his acoustic guitar he played that great tune, My My Hey Hey and the crowd just approved when he sang that “rock ‘n’ roll can never die.” The set ended with his new updated electronic version of a Buffalo Springfield tune, Mr. Soul.

It’s amazing when one realizes that when he played any of the songs backed by the electronic drums, he never got it right the first time, but how perfect and infallible it was when it was just him, his guitar and the harmonica.

Young performed two encores, Sugar Mountain and a new song, Computer Age. He has clearly shown that he is keeping up with modern times, while still sticking to his roots. Young is one artist who would never become commercialized in this day and age. He has enough talent that he will never have to, and this is clearly proven.

Young thanked the audience. He has enough talent that he will become commercialized just to gain an audience. Young is one artist who would never be willing to do this. He has enough talent that he will never have to, and this is clearly proven.

Bach of the Bay

By Lisa Rhodes

During a leisurely evening ride on the Staten Island ferry, one may sometimes hear the sound of medieval melodies from the ship’s main deck. Follow the song, and one will come upon three gallant knights performing before an audience of bewildered and astonished travelers.

Who are these mysterious medieval players who entice Staten Island ferry riders with sounds from the cello, bassoon, and oboe? They are just three of the core members of a group of professional instrumentalists called Ensemble Sepia.

Formulated in 1984, Ensemble Sepia is a “network” of musicians from diverse cultural backgrounds, who have completed extensive musical training, and have come together because of a dedication to “spirit, performance, and style.”

The Ensemble’s core musicians include cellist Melvin Greenwicht, oboist Arnold Greenwicht, and bassoonist Milton Jones, the three gallant knights, violinist Duane James, and harpsichordist Mayada Lopez. Each member of the group has an impressive musical background.

The group started out of a “necessity to make money;” the five declared unanimously. “We also wanted to make good music.” What perhaps distinguishes the Ensemble from any other is the fact that all members are Third World descendants.

“This whole idea of Ensemble Sepia,” said Duane, “is a mixture of people from different backgrounds,” pointing out that although the majority of the group are black and hispanic, many other musicians are Asian, Indian, etc. “Sepia is not a reference to black,” Milton said firmly. “It just happened to be a name that we picked.”

It is this characteristic of the Ensemble which surprises many of its audiences. Noting that the “public seems to enjoy” the Ensemble’s repertoire, some have pre-conceived ideals. “Because we’re black musicians, people expect something loud or jazzy,” said Milton. The group is quick to point out that they perform a variety of musical styles, ranging from Baroque (Bach, Telemann, Handel), to jazz, and contemporary. “We’re not limited in the type of music we play,” said Melvin.

The Ensemble’s purpose was created out of “a devotion to the arts.” “We want to make music a career,” said Arnold.

Though their intensive musical background proves their love of art for art’s sake the members are also acutely aware of the financial woes which exist, particularly for musicians. “Ultimately, we want to be able to perform and make a living too,” said Duane, noting that the Ensemble is generally paid by sponsors. “We don’t yet have funding from viable organizations,” Milton added. “We are looking for a sponsor.”

Economic practicality is one reason why Melvin, Milton, and Arnold sometime perform informally for the public. Numerous amateur and semi-professional musicians, dancers, comedians, and singers showcase their talents on the Staten Island ferries; hoping to gain recognition and some change during the twenty minute ride. For them the ferry performances are a “freelance job,” which provides exposure and “appreciation from people who aren’t used to our style of music,” Melvin said.

Mayada, the group’s only female member, says she doesn’t mind not being another woman in the Ensemble’s core. “It doesn’t make any difference,” she said simply. “I play music with anyone.”

Noting that Mayada gets “no special treatment,” the male members of the group were quick to point out that she is “just another one of us.”

This feeling of camaraderie is also the reason there is no lead “auteur” of the Ensemble. “The group works itself,” said Arnold. “That way the energy is spread around.” Duane said firmly. “It just happened to be a name that we picked.”

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The Ensemble’s purpose was created out of “a devotion to the arts.” “We want to make music a career,” said Arnold.

The Ensemble Sepia has performed throughout New York and remembers performances at the Trinity Concert series and the Harlem School of the Arts as their favorites. Ironically, the Ensemble is most grateful to Baruch’s Professor Juanita Howard of the Sociology Department who has been very instrumental and has given us a lot of moral support.” Said Melvin, “Professor Howard arranged a concert for us at St. Joseph’s Church, as a part of their concert series. It was very successful.”

The Ensemble is most excited about their work with Professional Volunteers, which includes an interview with Melvin and Duane, who were once members of the Chico String Quartet, as a part of her “Apple Arts” series which began March 15. Said the Ensemble, “she’s been fantastic.”

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Recession, depression, unemployment, stagflation. All of these terms are now familiar to the vast majority of Americans. But there is nowhere where the consequences of these economic ills are being felt more than the Great White Way of Broadway. The financial decline of Broadway can have a disastrous effect on the New York City economy.

Broadway is the number one tourist attraction in New York, beating out such noteworthy competitors as the Empire State Building, the World Trade Center and the Statue of Liberty. A recent study conducted by the Port Authority and the Cultural Assistance Center revealed that Broadway, Off-Broadway and Broadway road companies pump 650 million dollars into the region's economy. As they say in the Accounting profession, "That ain't peanuts." Why is something so vital to New York's survival artistically, spiritually and economically, floundering so badly? (The reasons are many, but let's first examine some results.)

Over half of the Broadway theaters are dark. Most of these will stay that way for the next year, and could conceivably be joined by others. Many shows are hanging on by a thread, barely making their weekly nut (operating expenses.) Unemployment in the acting profession, usually rampant, is now even higher. New shows, usually racing to make the Tony Award nomination deadline are limping in, if making it at all. The number of producers and investors (particularly the small investor, or Angel) are dwindling.

The negative effects appear to snowballing. It doesn't take a financial genius to believe that Broadway that helps contribute $650 million to New York's economy while staggering could cough up another $200 to $300 million dollars if thriving. It is imperative then, to identify and remedy the causes of Broadway's debilitation.

As in any other area of business, there is often a direct cause/effect relationship between economic factors on Broadway. Another reason for declining attendance is the death of American written plays. Of the three critically acclaimed dramas that have opened this season, only one, Arthur Miller's A View From the Bridge was written by an American. The other two, Good and Plenty are both British imports.

As one never sees a show, one student replied, "Because the prices are too damn high." He is not alone. But why are the prices so high? Because fixed costs, such as union employees and theater rental are high, and will undoubtedly stay that way.

Last year, the show The Best Little Whorehouse in Texas had to close because it could no longer afford to pay musicians not to play, as their agreement with the union stipulated. Even straight dramatic plays are forced to have three musicians present at all performances if any music, even taped, is played. Rentals sometimes run as high as 20% of the weekly gross. Other costs, such as costumes and scenery, have escalated so much that it is almost financially prohibitive to produce a show. A one-woman show starring singer Barbara Cook is budgeted at $750,000. The smash hit Cats went over the seven million mark. Chances for eventual recoupment look good for Cats, which could conceivably run for years, but for the critically maligned Merlia, which cost in the same neighborhood, it will take magic to pay back its investors.

These high ticket prices not only discourage a major segment of society from patronizing Broadway, but also encourage a theatre for the rich, or a theater of the expense account. Broadway realizes this and tries to cater to the tired executive with big, expensive, splashy musicals. These well known revivals that are not usually artistically stimulating. This in turn alienates those who see the theater not only to be entertained, but to think.

What then, is the future of the Broadway theater? Says John Essees, executive manager for McCann-Nugent Productions, "Right now, only the strong, efficient, cost-conscious producers will survive. Right now, the checkbook producers are falling by the wayside. Broadway will survive. This is more of a cyclical thing than anything else. Broadway is always in a cycle, either good or bad. And this is a bad cycle.

Experience tends to prove this theory. Broadway, beside being known as the Great White Way, is also known, to a lesser extent, as The Fabulous Invalid.
Painting, Tainting & Fainting

Working Class Heroes

By Peter Konfedera

The year is 1957, the place is the "slab room." A dingy room, with paint jars in a lone cupboard and stray reminiscences of paint, old and dried, strewn all over the floor, a foggy skyroof and three work benches or slabs where three Scottish lad­dies perform their tedious task of grounding, dipping and mixing powdered color with the aid of a palette knife, but mostly dreaming of a life represented by a grey nylon overall and a desk (white-collar) instead of the brown paint covered dustcoat and slab (blue-collar).

John Byrne, the Scottish playwright, made this comical farce as an autobiography of his days at the slab room. Slab Boys is the first part of his trilogy Paisley Patterns with Cattiva a Rug and Still Life as the subsequent, unreleased plays.

Phil, our lead character played by Kevin Bacon (Biber), was a working class st­fying to uplift himself from the gutter to attend art school, but always taunted by his suicidal mother who, as Phil puts it, "jumped off a car into a store front win­dow so perfectly, that she came out unscathed."

Phil's pal, Spanky, who played the Laurel to Phil's Hardy, wanted desperately to have a desk. After a heated argument with the boss, because Phil was late with a "touch of the diarrhea.... Spanky says to Phil, "You think that was a good time to ask him for a desk?" Spanky is the senior slab boy with three year's experience but is undermined each time he strives for ac­complishment.

Social stratum overtones are the mainline of the Slab Boys, especially when prepp­ college student Alan enters the slab scenario, attired in a white overall, planning anti-hero to our poor urban chums. Alan has connections, Alan's father is a noted ar­chitect, John Byrne, the Scottish playwright, the Slab Boys to his (her) deadly intention. Hovering over the "James Dean" youth. These youthful dreams abruptly turn to failures and the real world, not the slab world, becomes overly real. They are prisoners chained by the society they live in, apprenticing for naught.

However, as moving as Slab Boys was, there is a criticism to be made not only in reference to this play but any Broadway plays in a similar mode. The play had seven actors, one license, no orchestra, no costumes—but a $200000+ admission price. Obviously, the play will transcend any age barrier, but its targeted appeal is at the soul of people (students perhaps) who cannot and will not dole out so much for so little. Sure it costs to rent a theater, hire actors, but it's targeted at the small world which could be part of it all, the filmmaker, the poet, the artist. The audience admires the crowd, secretly wishing their fantasies. The filmmaker, the artist, even know how to write a line."

A Star Is Burned

By Steve Greenberg

Starburn, a new musical by Rosalyn Drexler at The Theater for the New City, 162 Second Ave, features a heroine who "is going to do for the music world what Valerie Solanas did for the art world." Remember that pre­yed to the absolute hilt with unbridled talent, spits on society. the ex-addict, now a match who answered suicide monologues ever offered— an immediate desk, spewing out saying, "the ego it," suit the anti-hero to our poor urban chums. do kid stepping into working class at­

A Man From Mars.

Musically, there is some real talent here behind the pseudo-punk phallic that Drex­ler force-feeds the singers. The insipid lyrics do, however, occasionally hit their target—"Cocaine, Chloe Mein, No Brain, No Pain may best lampoon some of punk music's re­cent "real life" records. It's so annoying, that like a bad advertising jingle, you're hammering it later. Blonde bombshell Allison Gordy as Martine Miami, possesses a good enough voice to really sound wasted on a trashy mock-lesbian love song with the lyrics, "Woman, I wanna ball you so bad." Kristi Rose delivers an excellent, wailing eulogy of sordid sorts to dearly departed dad with Daddy Fool's A Lover.

Tony Zanetta as rock promoter Jack Riff, with a maniacal laugh and a suitcase full of snow, captures the essence of the fast-talking, fast-snooring swinger. Teamed with Lola Pashalinski, as the Cult's coke freak manager to this match made in heaven and going to hell on a handcart, Gloria Harper as grandma, is a delightfully waltz between burned-out sensuality and spaced-out sensility.

This is a less than memorable produc­tion, spitting on society. the ex-addict, now a match who answered suicide monologues ever offered— an immediate desk, spewing out saying, "the ego it," suit the anti-hero to our poor urban chums. do kid stepping into working class at­

celluloid graffiti

By steve kaldon, chris leblou, lisa simon

"the poet is a dumb asshole who doesn't even know how to write a line."

—charles bukowski

it was a graffiti of poetry on film. the woman screaming out in empty space. the hallways of minds speaking of this and that. the breasts, a gin­ger and his pranksters, the codeine drunker's trembling voice saying how he hated the whiteness of sun and sand, t. berrigan reciting "miles and miles away" in front of mirrors..."...."...holloes"..."...spitting out drunken cynicism which echo and repeat. it sat laughing at this old bohemian who got on about her meetings with rats and roaches and hypo full of scag, a spiritual gem, she smiles and reveals her madness. it was a graffiti of poetry on film. spray painting a jazz responding to jayne corder's words..."...."..."...."...gin­ger goes electric, spits on the govern­ment, spits on society, the ex-addict, now an old man, slowly drawing his words about the two dead sons of bitches. the young addict squirms. everyone is looking at him. he squirms some more, and reads. zoom in and out, the lights show glimpses of tales that people could tell to their fantasies, the filmmaker, the artist, the trend setters, the small world which creates a bubble of perspective for these people, more lights, more action, the audi­ence looks on in awe as the second aud­ience admires the crowd, secretly wishing they could be part of it all, the filmmaker, the poet, the art...

"I don't have anymore to say. goodness. goodbye. good reading."

—charles bukowski

Poetry In Motion at Film Forum 1, 57 Watts Street NYC. Closed 3/8 but surely will return.
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Cheerleaders Are No. 1 In CUNY; Stomps City College In Finals

By Damian Begley

The Baruch Cheerleaders were voted the best among all CUNY colleges in a competition that took place during the finals of the CUNY basketball championship.

"We knew our squad could take the title so that's what we set out to do", said the captain of the cheerleaders, Claudia Johnson. "Last year we finished second, even though the routine was the best. This year there is no question."

The contest happened during halftime, while the basketball teams were in the locker rooms. All the CUNY schools except York and Medgar Evers competed. Judging was based largely on execution, teamwork, appearance, and the ability to get the crowd interested. This was 'a piece of cake' for Baruch as anyone who saw them during the season can attest to. The Cheerleaders work in a precise, flawless way. And you can't keep your eyes off them either. The points in these categories were not difficult to achieve.

What separated Baruch from the rest was how high they scored in the area of variety and originality. The eight-member team went all out to design new moves and then put in countless hours to perfect them. The program at the Nat Holman Gym at CCNY was the first appearance of the cheerleaders doing their new routines. It was as much of a surprise to those who had seen them during the season as it was to first time onlookers. Like watching a brand new team. This all but clinched it for the Baruch women. The "new image" was evident throughout the various cheers and routines.

Along with the title came a trophy, as well as gold medals for all eight members. The women keep the medals but the trophy can be seen in the trophy case on the seventh floor balcony in the 23rd Street building. Johnson said it brought up all of Baruch's feelings when she said, "I'm so proud of all the girls. Very proud."

Eight Cheers for the Cheerleaders

Top, left to right: Karin Dekie and Yolene Mitchell. Floor, standing left to right: Debra Cato and Kim Singleton.

SPORTS COMMENTARY:
Making The Grade

By Damian Begley

When Keith Jones and Kenny Johnson were dropped from the roster of the State)en basketball team for academic reasons, it severely limited Baruch's chances for the CUNY title. At the time, Baruch was fighting for the top slot in the Bronx-Manhattan division and Jones was the starting point-guard. There were three regular season games left. Baruch, minus Jones and Johnson, lost two of the three games but managed to secure a playoff spot. Surprisingly, Baruch made it to the semi-finals before losing. Coach Levine couldn't find a replacement for Jones' solid play during the season.

Last fall, the Soccer team faced a similar situation. A couple of well played players were unable to play because of their previous term's work. They were cut from the roster.

Just before the basketball season last year got under way a definite starter was cut. It was for the same reason: academics.

In all these cases, could this have been prevented? Should there have been someone monitoring the academic progress of the players? Do situations such as these deter talented athletes from competing for CUNY? None of these questions is easy to answer but it's evident something should be done.

An Athletic Academic Adviser can handle these types of problems. The United States Baruch does not have one at the moment. To get an adviser means talking budget, and we know about that. The problem of basketball is different than most of the other team sports at Baruch. Since it is a basketball covers two semesters during the season. So a student may play most of the schedule and not be able to play in the end, when the team needs its players most. The other teams take what happened earlier and apply the ruling, thereby dropping potential players at the start. An adviser should keep an eye on the situation. It's not, and shouldn't be, a watchdog type of job. The adviser should not have to run after the student, or vice versa. What it should be is a "preventive" measure. To see the problem before it gets out of hand and acting on it before it happens. To suggest or set up tutoring for the student; inform the coach of the situation, etc. Someone to know what is happening at all times. It is a big job because there are many, many student-athletes at Baruch. But not so big that it can't be done.

The NCAA allows a student to play a varsity sport with a term's GPA of 1.75. However, Baruch has a higher set of standards. Emphasising academics above athletics is the school's policy to limit team participation to those students who maintain an in-class average higher than 2.0. There are other complex matters involved but this is the basic breakdown. Other CUNY schools don't work with this particular system but that isn't important. The issue is that unless school policy is maintained, athletics are off-limits.

As Division III school Baruch can't give scholarships to its athletes. So if a student decides to try out for a sports team he, or she, is doing it at his own expense, on his own time. Any winning team reflects its school. It builds its character. The basketball State)en put together an almost unbeatable team in 1981-82. They went to the finals. One way they were recognized by the print media, although it was overdue. The same thing would happen to other State)en teams if they played at the same high level. To do this, the teams need players, dedicated to their grades as well as their team. To help them, the Baruch Athletic Department needs an Academic Adviser. It can only help the college.

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BOWLING WITH STONE: Team Pinning Opponents

By Steve Stone

Last weekend, March 5-6, the team had the weekend off in league play, but that didn't stop the scores from coming in. The team drove up to Wallington Lanes in New Jersey to enter the Intercollegiate Championship with some of the best bowling schools in the East.

The tournament was broken up into three different sections, in which you bowl three games in each section. First you bowled the doubles Tournament with another person from your team. After that was the singles and last was the team, in which five bowlers from each team are used. All of our bowlers participated and there was some outstanding bowling.

In the doubles we had four teams, Clark Harris, Doug York, Steve Stone, Ron Tropeano, Eloff Weiss, Brian Miller and Mike Miller. Tracey York. Tracey is new on the team and fills in when needed. Doug York was high bowler for our team with a 288 (231, 225, 172) followed by Brian Miller's 206 (153, 217, 236) and Steve Stone's 588 (192-165-211). During the Singles round, Elliot Weiss woke up after a long slump and bowled a 616 (200, 223, 192). Continuing their hot shooting were Steve Stone (179, 232, 180) and Doug York (161, 207, 210) and Clark Harris had hot game in the Singles with a 256. Harris finished with a 584. After bowling a disappointing 96, Mike Miller turned it around and rolled a 225. With his consistent spare making Ron Tropeano shot a 349.

With all of these high games and series, Baruch didn't make a name for themselves. But with the team matches coming up, there was hope. As the first game went by, our bowlers hung tough, led by Elliot Weiss' 203, D. Miller's 195, Stone's 194 and Harris' 192 helping Doug York who faltered to a 144. The team shot a 928. As they finished the second game things looked pretty dim for our bowlers shooting a 849. The team's chances were slim, but they never gave up.

What happened during this last game was the highlight of the whole season. They needed high games from everybody to make the finals. There were 24 teams entered and only eight would make it to the finals. During this game the whole team pulled and yelled for one more. It got so intense that they brought a whole crowd of bystanders cheering from behind. Every time you looked at the scoreboard on top, there were strikes marked in led by Doug York, who bowled high game throughout the tournament with a 245 followed by Clark Harri's 210, Brian Miller's 208, Steve Stone's 199 and Elliot Weiss' 187. They bowled a whopping 1049 to put themselves in the seventh position in the finals. The last game was the biggest thrill for each bowler on the team and fills in when needed. Doug York, 198.6, Steve Stone 191.7, Brian Miller 190.6, Clark Harris 187.2, Elliot Weiss 184.2.

With the tournament behind us, we will concentrate on upcoming matches and try to perform as well as we did in the tournament.

Keith Jones: A victim of circumstances?