



PHOTO BY MITCH ROLLNICK

ONE MORE FOR THE ROAD: Jim's Tavern, founded 24 years ago may close at the end of February because, according to its owners, Columbia is doubling its rent.

Jim's may close next month; claims CU doubling its rent

By RICK MacARTHUR

Jim's Tavern, one of the few neighborhood bars where you won't hear anyone ask "what's your major?," will close its doors at the end of February because Columbia is doubling its rent, according to its owner.

Jim Boccia, whose father founded the establishment at 2886 Broadway 24 years ago, said last night the university—claiming it had another tenant—told him it wanted to raise his rent from about \$1,000 a month to \$2,000 a month when they discussed renegotiation of the lease earlier this month. Boccia said it was "impossible" to stay in business at that rent and that he informed Columbia he would close the bar.

However, Ronald Golden, director of university housing, said last night Boccia wanted to "get out" of the business and through a broker, actually found the new tenant, Amy's Restaurants, to take over the lease and buy the existing bar fixtures. He also denied the rent was being doubled saying it was \$800 a month for Jim's and would probably be raised to "about \$1,200 or \$1,300" for the new tenant. But told of Boccia's understanding that the rent would be doubled, Golden commented "maybe we should (double). Amy's is a chain of New York restaurants which serves middle eastern food.

"Jim and his wife said they're tired of running the bar," said Golden. "The broker came to me," with the offer from Amy's. Golden said he is currently negotiating a new lease with Amy's owner, Nathan Steinman. Steinman could not be reached for comment.

Boccia, who took over management of the bar from his father seven years ago, admitted his current space "is too big" for a bar and said he had asked Columbia to find him a smaller storefront in the neighborhood. "All I need is

half of this store," he said.

But informed of Golden's estimate of the new rent Boccia said "If I goy \$1,300 I could sell the bar." He added that he could have absorbed at most a ten per cent rent increase and still stayed in business. He said the broker had contacted him after he was informed of the rent increase, and then only to find a buyer for the fix-

See TAVERN, 3

Engineering revamp proposed

By ANN KOSHEL

Plans for a major departmental reorganization at the School of Engineering and Applied Sciences will be presented to the central administration this week, according to Engineering Dean Peter Likins, author of the proposal.

The plan calls for the establishment of a new Department of Applied Physics and Nuclear Engineering. Also in the proposal is the merger of the Industrial Management and Engineering Department with the Operations Research Program into a new department of Industrial Engineering and Operations Research.

The new structure will result in seven departments at engineering instead of the current six. Mechanical Engineering, currently aligned with Nuclear Engineering, will remain a separate department under the proposed change.

The proposal is the result of six months of planning and discussions with the faculty from the Engineering School, Likins said. Changes in the field of engineering have made the current department system illogical, he added.

Operations Research is now part of the Civil Engineering Department, but Likins, who will present the new plan to Executive Vice President for Academic Affairs and Provost Wm. Theodore deBary, said "Civil Engineering was always viewed as a temporary resting place for operations research."

The proposal passed a vote of Engineering faculty last month by a three to one ratio, according to Likins.

The section of the proposal calling for the inclusion of Operations Research in the Industrial Engineering Department was "most controversial," Likins said.

Though he declined to say which professors opposed the plan, the dean explained "there is a lot of history surrounding Operations Research and it is that history that influenced people who have been here for a long time to oppose it, as opposed to people like myself who haven't been here that long."

Likin's plan also calls for the inclusion of the Physics Department's graduate and college faculty in the Applied Physics and Nuclear Engineering Department.

There are currently no Engineering School courses of-



PHOTO BY HARLAN GREENMAN
Wm. Theodore deBary
... at Friday's meeting

the committee and its "lack of unanimity," Beshers would not give the Senate a date for completion of the proposed guidelines.

Gilfoyle argued, however, that "If they aim at unanimity, we'll

See CIA, 3

Senate snubs tuition review; hit for CIA 'footdragging'

Gilfoyle asks for guidelines soon

By DAVID ATKINS

The Senate committee charged with writing guidelines to eliminate covert CIA activities on campus was blasted at Friday's Senate meeting for "foot-dragging," and members claim it has run into difficulties in its work.

In response to a question by College Senator Tim Gilfoyle, Professor of Metallurgy Daniel Beshers said the Senate Committee on External Relations, which he chairs, was having a hard time formulating "meaningful" language for new policy guidelines designed to prevent improper or surreptitious activities, such as the CIA's MKULTRA drug experiments of the late 1950's and 1960's.

The committee has met five times since September, Beshers said, and "on each occasion, we have had extraordinarily wide-ranging discussions on the whole relationship between the university and outside organizations."

But, Gilfoyle said, "The university made sure early in the school year that the committee would take up the question of guidelines. We expected a draft report by now."

Sources within the committee report wide disagreements among its members on how much CIA research should be allowed, and on specific policy matters, such as precise standards for CIA research contracts and grants.

Because of the disagreements and its "lack of unanimity," within

Claim panel is 'constraining'

By DAVID ROSENBERG

The University Senate turned down a resolution Friday calling the establishment of a committee to examine tuition increases.

The resolution, defeated by a voice vote, would have charged the committee with creating "an equitable tuition policy."

An equitable tuition policy "is one in which tuition increases are in line with increases in university expenditures due to inflation," the resolution read, "and one in which tuition as a percentage of the total university expenditures shall not rise disproportionately."

"I think its not a reasonable definition," said Dean Peter Likins of Engineering. "It's too constraining." Likins noted that there had been "extraordinary changes in the methods of financing a university" in the past several years. The resolution was not flexible enough, he said, to allow for further changes in financing.

Objections were also raised against the creation of a new committee when established committees were performing similar functions. Wm. Theodore deBary, executive vice president for academic affairs and provost, said both the Senate Budget Review Committee and the President's Advisory Committee on Finance and Development took part in shaping tuition policy.

"I would not really be for more committees... our present arrangements are adequate with some adaption," said C. Lowell Harriss, professor of economics. "I prefer to see that."

"I thought it was in the interest of students to monitor tuition," said Robert Dunphy, an engineering student, who voted a favor of the resolution. "These other committees are involved with a lot of things at the same time."

Michael Glanzer, the college

See SENATE, 3

ferred in applied physics at the Engineering School take their physics courses in the college or at the Graduate School of Arts and Sciences (GSAS).

Since GSAS and college

See ENGINEER, 3



PHOTO BY PHIL ISHIKAWA

JAM-PACKED: Merry-makers crowd Ferris Booth Hall, outside Wollman auditorium during a 20-hour marathon party held by 2 Hartley South Friday and Saturday.

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Emergency guidelines sought

Bard food closing spurs planning

By CHRIS NOLAN
A snow-prompted early shut-down of Bard Dining Hall last Friday that was met with a chorus of student protest has caused new dining services head Margaret Lacey to begin formulating guidelines for future emergencies.

When only three Bard employees showed up to work the morning shift and others called in to say they would not come in to work, Manager of Bard Dining Hall Daryl Waite decided to close the cafeteria at 11:30 a.m. according to Lacey.

The employees on hand, a "grill person," a cashier and a "salad person" were unable to prepare even a makeshift lunch, according to Lacey, because they did not

have enough food or a trained cook.

Deliveries were not made because of the blizzard. Extra supplies of food were not on hand because it was the end of the week. Employees attempted to purchase bread for sandwiches at local groceries but were told that the stores had not received their deliveries either.

Since other university dining services had not yet opened for the semester Lacey was unable to send anyone to help operate the Bard Hall service.

But President of Bard Hall Council Donald Kurth called Waite's decision to close the cafeteria "grossly irresponsible." He

claimed that the dining room had an adequate number of staff to operate. Kurth also said he felt the university dining service had forgotten its obligation as a student service. "If they were concerned they would have made it to work" he said.

Waite refused to comment, but Lacey and Robert Cooper, vice president for student services, called the decision "understandable" since there was no official university policy for such emergencies.

Lacey said she expects to submit her plan for handling future emergencies to Cooper by the end of next week.

Carter will join
Wall of Fame
in Butler Library

By SUZANNE MOORE
University sources reveal that President James Earl Carter will be hung within the next few weeks.

According to University Librarian Fred Byrne, the President has already been shot and is merely awaiting frame-up. As soon as a suitable frame is made, however, Jimmy will join his 38 predecessors on the right wall of the College library reading room in Butler Library.

Apparently even Columbia University can not get Carter's autograph, but Burns said, "the portrait picture will go up unsigned if the signature doesn't come soon." Burn can not verify the authenticity of the signatures prior to his working here, so he can only assure us that Ford's is true blue.

Fabian Bacharach, the official White House photographer, is the man who shot the President and according to the library wall has been doing this sort of thing since Kennedy was President.

If you have never noticed, along with the presidents are portraits of several university dignitaries including Nicholas Butler and Seth Low (who later became libraries).

Quite noticeable upon inspection is that all of the 38 men are closed mouthed and wear quite somber expressions. One wonders if Jimmy will break break tradition and bare his famous teeth.

One might expect some interesting happenings at the site where so many honored men are gathered?, but Burn can only recall "one morning we went in and Nixon was hanging upside down."

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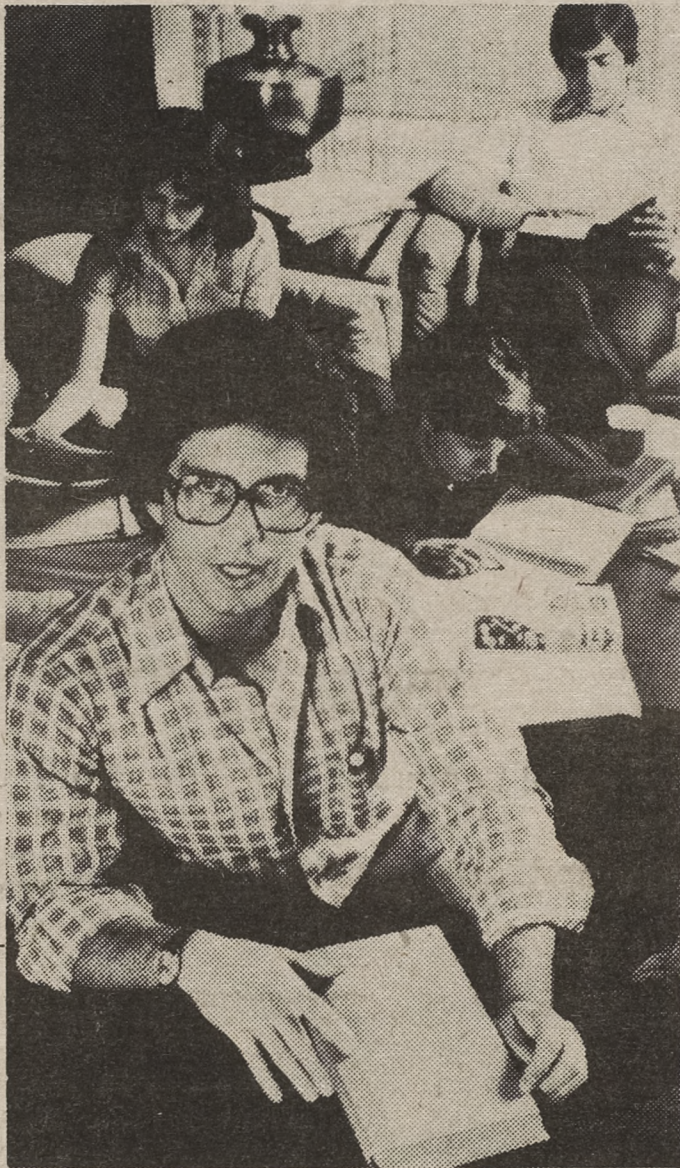
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4:30 p.m. Room 717	4:30 p.m. Room 716	4:30 p.m. Room 703	4:30 p.m. Room 702	4:30 p.m. Room 703	1:30 p.m. Room 703
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Peter Likins
...drafted proposal

Engineer

Continued from page 1

professors teach many engineering students, Likin's plan would give them a voice in Engineering School faculty and curriculum matters by officially including them in an Engineering School department's faculty.

The Department of Applied Physics and Nuclear Engineering is expected to help restructure the nuclear engineering program. Likins said, "It is the case that Columbia's nuclear engineering program has not developed along the practical lines that had originally been hoped. The program is more theoretical than practical."

After his proposal is submitted to deBary, Likins said it must be approved by the central administration and then by the Board of Trustees. He said he hoped the new organizational system would become operative by July.



PHOTO BY HARLAN GREENMAN

College Senators Dave Edelstein (left) and Tim Gilfoyle listening to the debate on covert CIA activities on campus, at the University Senate meeting Friday.

CIA

Continued from page 1

get nowhere on this issue." Other Senate members agree that regardless of when the committee report reaches the full Senate, amendments will be offered and there will be long debate over its provisions.

The External Relations Committee was given that assignment last summer by President McGill after Harvard University came up with detail—ed regulations for government research and recruitment practices on campus.

Beshers said Friday, however, he was unwilling to simply "rubberstamp" the Harvard recommendations.

"The best way is to discuss the subject by ourselves," he said, "and look into current Columbia regulations that may already over this area."

Beshers also said his committee will not look further into past Columbia-CIA ties. "We have no need to pursue the gory details," he said. "We only have to know that certain practices did exist."

Committee members have been studying newly declassified CIA documents which describe the agency's recruitment and surveillance operations at American universities during the 1960s. They have also had access to President McGill's recent correspondence

with the CIA concerning specific agency links to Columbia.

It has so far been publicly acknowledged that Columbia was involved in two pieces of CIA-connected psychological research as part of MKULTRA. Former professor of Medical Psychology William Thetford, and an as yet unnamed graduate student, conducted research in "human personality therapy" and ethnic African stereotypes, respectively.

Also, the late Adolf Berle, a highly-regarded professor of corporate law, was instrumental in founding the CIA front for the mind research.

Beshers also reported that representatives from both rights groups, such as the ACLU, and from the CIA itself, have offered assistance to the committee in drafting its proposals. Such aid was rejected, though, because it would be "inappropriate for outsiders to be involved in an internal university matter," Beshers said.

College Senator Dave Edelstein rejected the contention that it would be wrong for the committee members to consult with the ACLU since "they seem to be having a pretty difficult time by themselves."

Senate

Continued from page 1

senator who sponsored the resolution said "the intent of the resolution was to put tuition as a major agenda item. Tuition has never been such an issue." He said the President's and Senate's committees didn't devote enough time to tuition and didn't bring the issue "out in the open."

In other Senate business, the Special Committee on Public Relations released a report and resolution recommending the creation of a public relations office for "The creative management of the resources of Columbia University," which was passed by voice vote.

The committee, in its report, estimated the office would cost the university \$80,200 its first year, and \$150,300 a year thereafter. Those costs would include the salaries of a director, assistant director and, after the first year, an electronic media specialist.

Columbia has an Office of Public Information, but Ward Dennis, dean of the school of General Studies and a member of the committee explained there was still a need for a public relations office. "Public information is more a reactive type of position; public relations is more active and would

involve picking up research student activities... a wide range of things."

George Fraenkel, dean of the graduate school of Arts and Sciences, supporting the resolution, said the university needed someone adept at handling "sophisticated" New York media. He cited a New York Times Magazine article printed in April, 1976 on college admissions that he claimed gave the college a bad image.

Mark Hanna, a student in the School of Social Work, expressed concern that the office might present a false picture of Columbia. "We have an Office of Public Information, but we don't need an office of propaganda," Hanna said "functions are not centralized by administrative fiat" and said that "all this adds is another layer of bureaucracy."

The senate also passed a resolution establishing a permanent oversight committee of Columbia food services.

Tavern

Continued from page 1

tures. He refused to say what his profit margin was but complained "that these are hard times. Business went down in '74-'75 and never came back up."

Boccia said Jim's "never clicked as a student bar" because it isn't big enough and doesn't serve food. "Between the West End and the Gold Rail how can I compete?" He did say, however, that an occasional student couple wanders in to the back room "for some quiet."

Jim's lease ends on January 31st but Columbia has given the bar a one month extension at the old rent while it negotiates with Amy's.

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sentiment

By DAMIEN BONA

As applied to films, sentiment merely means that a director has been able to vividly communicate an understanding of, and empathy for, his characters and/or feeling and emotions between those characters. While it is unnecessary in films in which coldness or nihilism is part of what the director is attempting to express—as in such excellent 1977 movies as *Aguirre, The Wrath of God* and *Welcome to L.A.*—when sentiment is well-used, it can be responsible for some of the most sublime of films.

Julia is one of the best expressions of sentiment in all cinema. I never thought I'd be defending the usually stodgy Fred Zinneman's work, but in Julia everything comes together. Zinneman faced his emotion-filled subject—the feelings between two friends over the years—with brilliant directness that resulted in a profoundly moving achievement. Julia is a film of memory and Zinneman conveys this impeccably through his use of short, clipped episodes which indeed operate as memory does. Above all there is the clarity with which he, aided by the performances of Jane Fonda and Vanessa Redgrave, portrays the relationship of Lillian Hellman and her beloved Julia. The interplay between the two—and their quiet looks and gestures—represent sentiment at its most affecting. Julia may well be the finest cinematic portrayal of friendship.

Yasujiro Ozu's *Equinox Flower* played in New York for only a week and was seen by too few people but it is yet another masterpiece from one of the most sage of all directors. As always, Ozu's gentle and bittersweet realization of the passing of time and the erosion of family ties were extraordinarily manifested through his quiet camera and the superb, understated performances of his stock company.

It is not surprising that Annie Hall is Woody Allen's most successful (both aesthetically and financially) film to date because for once Allen went beyond gags to explore real feelings between people. Although Allen is still not a totally accomplished filmmaker—he continues to be a bit weak visually—at its best, the film is gloriously romantic. In the title role, Diane Keaton may well be the quintessential romantic figure of the 1970s.

Jonathan Demme's *Handle With Care* saw its director live up to his earlier promise, as his talent emerged in full bloom. This is a lovely tale of interaction among individuals being submerged through the mechanization of society and ended with a wonderful, Fordian sense of a community breaking through these barriers to band together in a time of need. The spirit of John Ford was also present in *MacArthur*, in which director Joseph Sargent looked past the public figure of Douglas MacArthur to see a vulnerable man. The sense of camaraderie and kindness among old friends was quite affecting.

George Pan Costamos' *The Cassandra Crossing* shares with Richard Lester's *Juggernaut* the distinction of being the only disaster films in which the caring for each other of the doomed characters broke through the limitations of the genre. And Ken

comedy

By GEORGE STEVENSON

With one very big exception, it's been a pretty fallow year for comedy—I mean, what do you expect from a year that claimed both Groucho and Chaplin, two icons of funny-filmdom if ever there were icons. The exception, of course, is *Annie Hall*, the one truly great comic film of the decade.

What's right with *Annie Hall* is what's wrong with most of the other offerings: it is a true comedy, letting the laughs flow from the characters rather than the situations. Woody Allen directed *Annie*, and he has truly come into his own as a cinematic artist though not, thank heaven, the American Bergman, as Vincent Canby suggests.

Unlike Woody, Mel Brooks and poor Gene Wilder, have turned out products similar to the pre-*Annie Allen*: the fact is, poor Gene is an abysmal director and has a hard time coming up with more than Brooksonian gags scarcely fit for television. Brooks is Brooks at his slickest and most sterile. Ah, for the humanity of *The Twelve Chairs*! As it is, both *High Anxiety* and particularly *The World's Greatest Lover*, are big disappointments. A character is worth a thousand parodies.

Of the better of non-“comic auteur” films (some-one at 20th Century-Fox publicity must have read some Sarris), *Handle with Care* and *The Goodbye Girl* stand out. *Handle with Care* was lovingly romantic in its view of the CB scourge, and, like *Saturday Night Fever*, made watchable entertainment out of something I detest. Due in equal measure to Paul Brickman's script and Jonathan



MacArthur (Joseph Sargent)

Russell's Valentino was the most misunderstood and underrated movie of the year; in light of Russell's considerable achievement the vehement reception given the film by know-nothing reviewers who seemed to want a dull documentation was absurd. Although Russell was, as always, guilty of some excesses, he showed an appreciation of, and kindness towards, his protagonist that is unfortunately rare. Russell's sympathetic portrait of a simple man being manipulated by forces beyond his control, as stunningly expressed in the boxing match, the scene in which his adoring fans come to adore him, and the death scene, among others, resulted in one of the truly humane films of the year.

On the negative side, there were a number of films that were sabotaged by their lack of sentiment. The trouble with *Star Wars* was not so much its criticized “mindlessness,” but the fact that none of the characters seemed to care about each other which left the movie hollow at its core. The less said about the Kahil Gibraniish nonsense of “May the force be with you,” the better. Also suffering from a basically vacuous center was *The Turning Point*. Although the soap opera trappings of Arthur Laurents' convoluted script were amusing, the film had as its basis a friendship which never seemed like a friendship at all. There was no kinship or love

See SENTIMENT, 6

Demme's fine direction, the film's initial title summed it up better—*Citizen's Band*. *The Goodbye Girl* is better-than-average Simon made in “let better-than-average comedy largely due to the careful pacing and human concerns of Herb Ross.

Also likeable was Michael Pressman's *The Bad News Bears in Breaking Training*, which left out the pretensions of the Michael Ritchie original, pretensions hidden beneath the vulgarity of *Semi-Tough*. Even Burt Reynolds, in a valiant effort, can't make it more than semi-disgusting.

Otherwise, one must look to the funny moments in such fare as Bunuel's *That Obscure Object of Desire*, Eastwood's *The Gauntlet*, Truffaut's *The Man Who Loved Women*, Herzog's *Aguirre, Wrath of God*, or John Badham's *Saturday Night Fever* (replete with the classic line, “You sleep with a girl and she wants to dance with you!”) to find any real stuff. It's that, or back to the revival houses to see Carole Lombard, Cary Grant, Jimmy Stewart or Jean Arthur for the fourth (and still funny) time.

I like the revival houses. I go there a lot.

1. *Annie Hall*
2. *The Lacemaker*
3. *The Heretic*
4. *The Man Who Loved Women*
5. *Handle With Care*
6. *Aguirre, Wrath of God*
7. *The American Friend*
8. *The Goodbye Girl*
9. *The Gauntlet*
10. *Roseland*

romance

By JOSEPH SMITH

I don't know if I could bear to look at another article on the new importance of women in film, let alone write one, but an outgrowth of that development has been a certain return of romance to American screens. There was little evidence of the moonlight-and-roses school—even the banally-titled *First Love* was rather bleak in its outlook—but there was a definite acknowledgement of the pleasures and pains in real, human relationships between men and women. 1977 offered some encouraging signs, especially in consideration of the dearth of those qualities in the past few years.

Any list of the year's romances has to be headed by *Annie Hall*, coming from the unexpected source of Woody Allen. Allen has given us the first romance by, of, and about the '70s. The film does not draw upon nostalgia for past decades, like the previous premier '70s romance, *The Way We Were* (although it uses the same WASP-Jew friction). Allen is not afraid to put his characters in a contemporary setting and burden them with the contemporary problem of mutually exclusive neuroses. No sappy music, no gauzy photography, just a portrait that is totally affecting precisely because it is reflective while remaining clear-eyed and honest. As has been justly stated, it is Allen's version of Bergman's *Scenes From a Marriage*. However, it is Bergman

without the tedium and pretension, and with a saving grace of rueful humor. Allen finally really does play himself, while Diane Keaton joins the ranks of Hepburn, Dunne, Colbert, and Holliday as an original, individualistic comedienne and cherishable screen presence.

With *Annie Hall*, Allen stopped writing gags and started writing about situations. Neil Simon does much the same thing with *The Goodbye Girl*. Simon's script, well-managed by Herbert Ross, is still fairly conventional, but also shows a real understanding of its characters, not sacrificing their humanity at the cost of one-liners. Marsha Mason and Richard Dreyfuss are another sympathetically battered couple, with Dreyfuss turning in one of the best performances of the year, full of humor, energy, and basic human appeal.

Francois Truffaut, renowned as a romantic director, actually sees love as something like an unavoidable sickness: it both charms his characters and defeats them. *The Man Who Loved Women* is a singularly cold-blooded look at the dilemma of a man whose eyes wander from leg to leg rather than woman to woman. The film lacks the lightheartedness that carries through even in a doom-filled romance like *Jules and Jim*, but the lack is appropriate, and this is the most honest and effective

See ROMANCE, 6



Annie Hall (Woody Allen)

ANGLES ON FILM

Spectator Film Critics

on Cinema 1977

Douglas Armato • Kevin Baker • Damien Bona

Joseph Smith • George Stevenson • Mason Wiley

Necrology

by George Robinson

see page 6

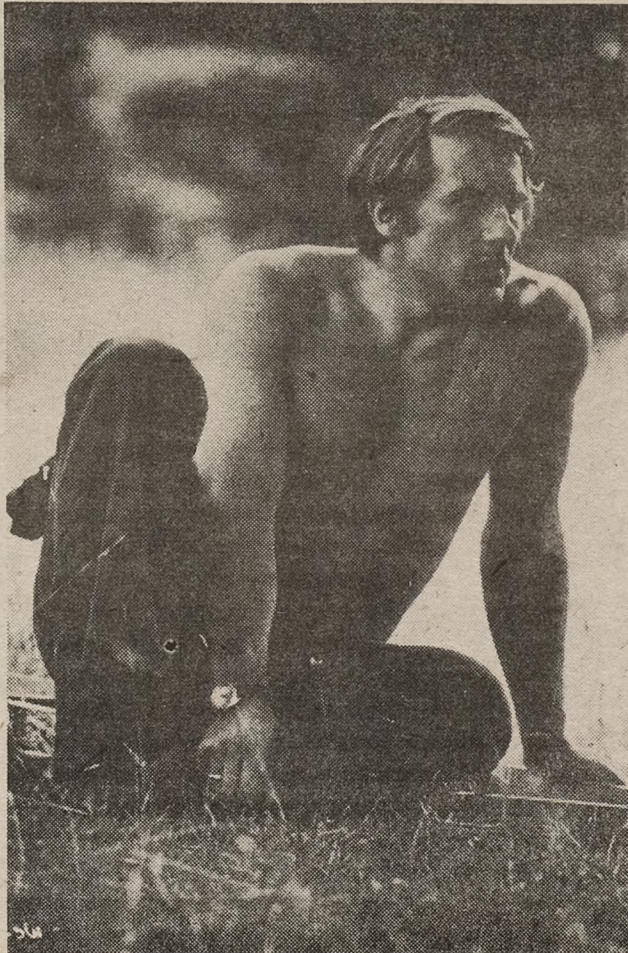
features

acting

By MASÓN WILEY

Because of the dearth of male soul-searching American films in 1977, this year's best performances are in genre pictures. Leading the list is Clint Eastwood as a wearied cop in *The Gauntlet*, wherein he gives a vivid portrayal of a man holding on to his integrity as his world literally closes in on him. Bruce Dern's intense personification of a psychotic POW is the flame that lights the excellent *Black Sunday*'s fuse. While Robert Benton's tribute to 40's private eyes in *The Late Show* falters a bit here and there, Art Carney's characterization as the aging dick is as solid as marble.

In comedy, the smoothest performance belongs to



The Wonderful Crook (Claude Goretta)

Burt Reynolds whose relaxed charm gives the disappointing *Semi-Tough* most of its grace and Smokey and the Bandit its raison d'être. Woody Allen plays Woody Allen very effectively in *Annie Hall*. While too hyperbolic, Richard Dreyfuss should still be given credit for making a somewhat consistent character out of Neil Simon's joke heap in *The Goodbye Girl*.

Outstanding foreign performances include Fernando Rey as a gentleman tortured by lust in *That Obscure Object of Desire*; Gerard Depardieu as a polite thief in *The Wonderful Crook*; and Bruno Ganz as a prototypical Hitchcockian hero in *The American Friend*.

Finally, a special word must be said for Rudolf Nureyev in the unfairly and unleniently maligned *Valentino*. Nureyev's exotic iconography fits Valentino's in a way that can only be felt and not explained. The biggest cliché in movie reviews last year was to compare Baryshnikov's “luck” for being in *The Turning Point* to Nureyev's “bad luck” for being in *Valentino*.

The actresses are distinguished by their versatility. The most shining example is Jane Fonda, bounding effortlessly from adroit comic playing in *Fun With Dick and Jane* to a fine sentimental portrait in *Julia*. Hot on her heels is Diane Keaton with two wildly different interpretations of urban neuroticism in *Annie Hall* and *Looking For Mr. Goodbar*.

There were a number of exciting films where women question identity. Jodie Foster and Barbara Harris switch from childhood to adulthood with hilariously Freudian and Sirkian results in *Freaky Friday* (the Disney folks are becoming rather kinky; see the gang-bang in the bar with Helen Reddy in *Pete's Dragon*). Sissy Spacek and Shelley Duvall exchange identities with wit and irony in *Three Women*. While Arthur Laurents' script often makes them create postures rather than characters, the mannered Anne Bancroft and the marvelous Shirley MacLaine strike the right balance between friendship and grudgeholding in *The Turning Point*.

Heterosexual conflicts were not ignored. Claire Bloom is haunting as Scott's estranged wife in *Islands In The Stream*; Sondra Locke (playing a revamped version of Shirley MacLaine's role in *Two Mules for Sister Sarah*) is tough and sexy as Eastwood's adversary in *The Gauntlet*; and Jill Clayburgh parlays an easy-going rapport with Reynolds in *Semi-Tough*.

Then, there are the big mistakes. Number One has to be Al Pacino and Marthe Keller's attempt to be the romantic couple of the year in *Bobby Deerfield* or *Where's That Crazy Wabbit?* Incidentally, director Ken Russell actually considered putting Pacino in *Valentino*, but he wisely rejected his because “he doesn't have the sort of charisma to play a myth.”

In comedy, two supposed comedians fell without the need of a banana peel. Gene Wilder in *World's Greatest Lover* is excruciating whereas Mel Brooks is merely bland in *High Anxiety*. But their biggest crimes are committed as directors who waste such mouth-watering talent as Madeline Kahn, Dom de Luise, Harvey Korman, Pat Ast, and Cloris Leachman. A certifiably talented comic, Lily Tomlin, suffers from the uneven editing in *The Late Show*, but at least her character survives.

The year's biggest letdown is the talented Robert DeNiro's miscalculated performance as an obnoxious saxophone player in *New York, New York*. The two most doomed-from-the-beginning casting errors are John Beck as a ladykilling playboy in *The Other Side of Midnight* and Carrie Fisher as a princess worth rescuing in *Star Wars*. Robbie Benson in *One on One* is the opposite—a nerd playing a nerd.

1. *Aguirre the Wrath of God*
2. *Annie Hall*
3. *Mother Kusters Goes to Heaven*
4. *Black Sunday*
5. *That Obscure Object of Desire*
6. *Handle With Care*
7. *Stroszek*
8. *The American Friend*
9. *Valentino*
10. *The Gauntlet*

at the Olympia

By KEVIN BAKER

Wednesday afternoon at the Olympia Theatre, on beautiful 107th and Broadway, and the regulars tromp in. A couple of old ladies in their black hats with veils, a few pairs of high school sweethearts, some young mothers and babies, a few middle-aged men by themselves, a wino or two.

Every week the same people come, whether the show is a Burt Reynolds trucking film or some sadder piece by Truffaut. One dollar down and they're in for four hours of cinema, amidst the patched and creaking chairs, the gum-covered floor, and the pot-filled air. They would be the best of film critics, watch everything that comes by this neighborhood movie house. Comedy, drama, porn, art violence, talk-porn, and pot, every week.

There have been many very bad films at the Olympia in the past year. One need only think of all the exceedingly poor romances on the screen—Streisand and Kristofferson in *A Star is Born*, Reynolds and Sally Field in *Smokey and the Bandit*, John Beck and Marie-France Pisier in *The Other Side of Midnight*. Putrid bits of whispered clichés, over long kisses and rising muzak, all sinking into that pool of cheap perfume and fast bucks that Hollywood loves to call its “image”.

Some rare individual performances stood out: Kathleen Quinlan as the tortured mental patient in *I Never Promised You a Rose Garden*. Isabelle Adani as the driven daughter of Victor Hugo in *The Story of Adele H*. Robert DeNiro as a brilliant but crazy sax player in *New York, New York*.

There was the bizarre: Harold and Maude with its

unjust desserts

By DOUGLAS ARMATO

Few things are more painful in the life of a filmgoer than the weekly glance at the “50 Top Grossing Films” list in *Variety*, reminding him of the unjust desserts earned by so many films at the boxoffice. It is excruciating to see films such as *Hal Ashby's* masterful *Bound for Glory* creak cautiously towards the million dollar mark, while pap like *George Lucas' Star Wars*, fueled on an unceasing supply of banality, rockets its way to nine figures in half the time.

For every *Slapshot* or *New York, New York* that deservedly flops, there is always an *Airport '77* or *Orca* that turns a sizable profit regardless of their dumbfounding stupidity and overwhelming tediousness. For every *Annie Hall* or *The Gauntlet* that makes the profit it deserves, there is an *Audrey Rose* or *Cross of Iron* that will never find its audience. The reasons for this monetary gap are many—promotion, mass appeal, timeliness, star-power—but the result is inevitable the same: the elevation of a schlockmeister like Steven Spielberg, and the denigration of great cinematic talents like Robert Mulligan and John Boorman.

I am referring here not to foreign language films with their more moderate profit structure, not to B-movies, such as *The Car* and *Eat My Dust*, which are primarily aimed towards the drive-ins of the sticks and the movie palaces of 42nd Street. Rather, I am interested only in the major American studio pictures which either got killed, or made a killing in 1977.

Of the deceased, most notable is John Boorman's *The Heretic* (Exorcist: Part II)—not only the American cinema's best picture of the year, but its biggest bomb as well. The film suffered, no doubt,

comic look at suicide, Walt Disney's exploration of sex in *Freaky Friday*, and Jodie Foster as a torch singer in *Bugsy Malone*. And there were Robbie Benson and Clint Eastwood in their brilliant imitations of actors.

But perhaps the best show was the audience, which had the audacity to make itself completely at home in a movie theatre. Unlike the thousands of masochists who feel they can only enjoy a film if they put up with the outrageous prices, endless lines, openly arrogant ushers and even commercials at movie theatres on the east side, Olympia patrons act as if they are doing the cinema owner a favor by attending his film.

A memorable moment occurred during the Olympia's one porno double feature. In the middle of *Misty Beethoven*, a man in the next row explained to his friend that, “It's like most things. Screwing's boring to watch. It's everything that leads up to it.” The man was obviously an anarchist who should be locked up before he endangers the entire American movie industry.

Top ten:

1. *Cria*
2. *Aguirre, the Wrath of God*
3. *Annie Hall*
4. *3 Women*
5. *I Never Promised You a Rose Garden*
6. *A Special Day*
7. *Julia*
8. *The Turning Point*
9. *New York, New York* (2nd version)
10. *Islands in the Stream*



The Heretic (John Boorman)

necrology

By GEORGE ROBINSON

The giants are falling all around us. Martin Buber once wrote something to the effect that between the dying out of old gods and the birth of new ones, there is a vacuum period. Looking back on this year's necrology in the film industry, and placing it along side the list of new movies, one can easily see what he was talking about, because those giants just keep on falling.

This year we lost Charles Chaplin, Howard Hawks and Roberto Rossellini in less than six months. It is as if Dickens, Melville, and Flaubert had all died in a single year.

The irony of a quasi-Marxist millionaire is one which would be unpalatable to the world of anyone but George Bernard Shaw, or perhaps Preston Sturges. But that, essentially, is what Charlie Chaplin had become in his late middle age. When he was finally knighted, not too long ago, the final

institutionalization and bourgeoisification of Charlie, the little fellow with the cane, was complete.

Howard Hawks' demise had the wicked absurdity of death in his action films. The great director died, according to rumors, from complications ensuing from a concussion incurred tripping over his dog. It's a bleak joke on mortality worthy of the director of *Only Angels Have Wings*, *The Big Sky*, *Rio Bravo*, and *El Dorado*. Hawks' action films have always seemed to me to be dizzying jigs on the edge of the abyss, as funny and disconcerting as Hitchcock's, with a similarly grim Kafka-esque humor. By contrast, his comedies are violently wacky, even blacker in tone than his adventures, as his heroes are endlessly humiliated in an unending series of brutal role-reversals.

The Best film of 1977 is not on any ten-best list, except my own. It was not released in the United

States and the director died this summer. Roberto Rossellini's *Il Messia* is the crowning achievement of one of the greatest artists in the cinema.

Rossellini's films are difficult and demanding, his method rigorous, his content often dismaying. But for those with the patience to look, there are rewards to be reaped from films like *Paisan*, *General Della Rovere*, *Voyage to Italy*, *The Rise of Louis XIV*, and the trilogy, *The Age of the Medici*.

Not quite in the pantheon class as the three directors discussed above, but no small talent in the canon of the American cinema, Jacques Tourneur was one whose passing (the day after Hawks', three days after Chaplin) went unmarked by the press. Tourneur's oeuvre is a fascinating if occasionally uneven one. By the very nature of his narrative personality, Tourneur is a subversive artist undermining the self-assured master-position of his protagonists

in such memorable films as *The Cat-People*, *I Walked with a Zombie*, *Canyon Passage*, *Berlin Express*, *Wichita*, *Night of the Demons*, and his masterpiece, *Stars in my Crown*.

Of course, we can all name the other giants lost this year. Mountains of copy have been expended on Groucho, Elvis, Zero, Bing, and Joan Crawford. I have little to add but my regrets. Less was said but the loss no less sharp in the cases of Andy Devine, Henri-Georges Clouzot, Delmer Daves, Tay Garnett, Nunnally Johnson, and Ethel Waters.

My ten-best list, with reservations due to the enormous number of films that I missed during the summer and early fall, is as follows:

1. *Il Messia*
2. *Obscure Object of Desire*
3. *Providence*
4. *The American Friend*
5. *M. Klein*
6. *Islands in the Stream*



Howard Hawks
(1896-1977)

7. *Conversation Piece*
8. *Mother Kusters Goes to Heaven*
9. *Twilight's Last Gleaming*
10. *The Choir Boys*

sentiment

between the film's protagonists, and the theory of *The Turning Point* seems to be that a friend is someone to be bitchy to and jealous of.

You Light Up My Life sounds like it should be a romantic film but is merely a mechanical manipulation of the ugly duckling teenage girls in the audience who identify with heroine DiDi Conn. Its real message (ane one that I find abhorrent) is that relationships with other persons are not worth their trouble for the pain

they cause and that "I light up my own life, thank you very much." As for me I'll stick with Blake Edwards and the *Breakfast at Tiffany's* attitude of the value of human relationships. A failure to convey romantic feelings also did in *Another Man, Another Chance*, another self-indulgent work by Claude Lelouch, a cold director whose affinity for ostensibly romantic subjects perplexes me. New York, New York also needed a light touch but Martin Scorsese was locked halfway between in his

urban Catholic angst and big band nostalgia to give the film any cohesion.

Outrageous failed because Richard Benner blindly cared too much for his oddball characters and the film suffered from an acute case of the Cuckoo's Nest syndrome of the crazies being the really sane ones. The atrocious *Looking for Mr. Goodbar* failed for myriad reasons (obviousness, absurd Freudianizing, terrible visual sense, etc., etc.) but Richard Brooks didn't help his cause by

failing to create a leading character whom anyone could care for, despite the presence of Diane Keaton.

The 10 Best Films Of The Year

1. *Aguirre, the Wrath of God*
2. *Equinox Flower*
3. *Julia*
4. *The Gauntlet*
5. *The Wonderful Crook*
6. *Three Women*
7. *Handle With Care*
8. *The Lacemaker*
9. *Annie Hall*
10. *MacArthur*

continued from page four

romance

continued from page four

faut film since *The Wild Child*.

Love occupied two films by the gentle Swiss director Claude Goretta. In *The Wonderful Crook*, Goretta offers an acute, erotic vision of a boyishly innocent hero (beautifully played by Gerard Depardieu) torn between two equally attractive women—one his wife and the other his mistress. *The Lacemaker* involved the tensions between a student and a beautician—the love story was quiet and graceful, but also a bit

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Marvel

continued from page eight

at 48-47, with six minutes left. By this time, Brown was using its Drake Shuffle delay game.

"I think maybe we started to delay a little early," admitted Brown coach Gerry Alaimo. "We were lucky, though, and got away with it. If you're deliberate, slow and do what you can do, you win."

Not all of the Bruins followed their coach's prescription all of the time however. Leading scorer Bruce Rhodes (22), who brought back visions of the now thankfully departed Brian Saunders with his tendency to hit nothing but net from vast distances, threw up a couple which were not deliberate, not slow, and which even he couldn't do.

Coming off the delay, late in the game, Alaimo could only venture that his team was "fortunate, and tenacious off the boards," as Brown recovered both of Rhodes' errant flings.

Free (13 points, 10 rebounds in just 24 minutes), was the focus of the game's most exciting and controversial, if not ultimately most important, play.

With five seconds left, Columbia guard Gene Bentz hit a shot from about 19 feet to pull the Lions to within four, at 64-60. Columbia called time-out, with four seconds on the clock, and set up its press.

The pass came in, to Free, who took the ball at around the top of the circle, dribbled, stepped, jumped and tomahawked it down through the hoop. Score: 64-62.

Columbia attempted to call another time-out, hoping to get another steal and shot. But time, it was ruled, had run out.

"It doesn't take me four seconds to go from around the foul line to the basket," announced an indignant and angry Free. "There had to be some time left."

"They said time ran out—what are you going to do?" asked a disappointed Columbia coach Tom Penders rhetorically. "It's the Brown timer's word against ours. Rick threw it down with two seconds left," he continued, offering Columbia's word, "so there had to be at least a second."

"There was no time left, and it wouldn't have made any difference," countered Alaimo. "We would have just thrown it up in the air, down the court."

With a Marvel superhero on your side, though, anything can happen.

spec sports

Frosh

continued from page eight

bia team off balance and up in the air. As a result, the Bullpups went to the line for 26 shots, making 18. Center Liciwinko accounted for most of these himself on 14-15 shooting.

The Cubs, however, were content with uncontested long range shots, and, for their efforts, managed one (also uncontested) free throw. Some of the Cubs had trouble believing this statistic, but coach Mike Williams, stat sheet in his hand and the game fresh in his mind, took several minutes after the game with the players to drive home his point.

"We've definitely got to work on getting the ball into the big men," Williams said, "That's the way to get to the line."

The Cubs' biggest man, 6'7" center Greg Smith (4 points) had an off night, attempting only three shots from the field and getting no rebounds or foul shots. A brighter spot for the freshmen was Kurt Mahoney, whose 6 for 8 shooting netted 12 points. Mahoney scored most of these on outside jumpers with one running left handed tip down the stretch.

"This was my first good game in college," Mahoney said. Yale coach Brendon Malone, without having seen Mahoney's earlier games, agreed this was a good one. "Mahoney really hurt us from the outside," he said.

Dave Westenburgh and Todd McGrath added some key baskets with 14 and 9 points respectively.

The Cubs then travelled to Providence where the result was the same, though the margin of defeat was a little larger. This time the Cubs lost to Brown's Baby Bruins 65-58 in a game that was never really close.

Many of the Baby Bruins were, in fact, quite large. In a switch from the Yale squad, Brown was sporting seven players 6'5" and over, all of whom weighed in at over 190.

"The kids weren't shocked by all those tall guys," Williams said. "But it's something they'll have to get used to, since Columbia's varsity is usually the smaller team."

The Cubs did pull to within 5 at 56-51 with a little over 4 minutes left in the game, on the streak shooting of Dave Westenburgh (12-21 for a game high 26 points) and the determined rebounding of Dave Fields (also a game high, with 10 boards).

But Westenburgh fouled out just when he was hottest and Brown coach Rod Baker utilized frequent substitution of his interchangeable, almost indistinguishable, big men to sew up the win.

Despite the weekends' results, most of the freshmen enjoyed their first extended college road trip. The Cubs, however, will have to win some if their upcoming trips are to be as pleasant.

Love

continued from page six

dreary, as the characters lack a sense of vitality and real romantic attraction.

Romance also marked Herbert Ross' stylish ballet soap opera, *The Turning Point*, Joan Darling's troubling failure *First Love*, and the glossy, somewhat enjoyable trashpile of *The Other Side of Midnight*. Lovers also turned up in some unlikely places: in *The Gauntlet*, Sondra Locke and Clint Eastwood make an affectingly hard-bitten couple; and Sally Kellerman and Sissy Spacek brought real warmth to their encounters with Keith Carradine in the detached roundelay of Alan Rudolph's promising first feature *Welcome to L.A.*

The defeat of romance was evident in two of the year's biggest disappointments. Despite Liza Minnelli's best efforts, Martin Scorsese and Robert DeNiro managed to make love look about as pleasant as an open scab in New York, New York. A lot of silly anomie buried the romance of Sydney Pollack's unedifying *Bobby* Deerfield, where Marthe Keller might as well have stayed alone in the Swiss sanitarium considering the lack of sparks generated between her and Al Pacino.

1. Annie Hall
2. Handle with Care
3. The American Friend
4. The Gauntlet
5. Three Women
6. The Wonderful Crook
7. The Man Who Loved Women
8. The Goodbye Girl
9. The Heretic
10. The Turning Point

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Free & Co. shock Elis, 55-51

By ROBERT CHAMETZKY
NEW HAVEN, Jan. 27—Ricky Free may not be All-world, and his funkismanship is perhaps not quite intergalactic, but as far as Columbia is concerned, Ricky Free is money.

The 6'4" junior had 24 points and 10 rebounds tonight as the Lions edged Yale, 55-51, in a game in which only the scoring was slow, here at deserted and gothic Payne Whitney Gymnasium. Columbia raised its record to 6-8, 3-0 in the Ivy League. Yale fell to 6-6, 1-1 in the league.

Free converted a one-and-one with eight seconds left for the game's last two points and scored eight of Columbia's final ten points including the Lions' last three field-goals. The Columbia season leader in scoring and rebounding, Free was able to move inside for lay-ups and jumpers, victimizing the Eli's Jim Yent—mostly just because he was there. Or, rather, because he mostly just wasn't.

"I feel one-on-one I can beat many people in America," explained Free. "I felt I could take him (Yent) pretty much at

will—and I did."

"Ricky knows he'll do it," said Lion coach Tom Penders of his star's clutch play. "He's just that kind of a kid and player—like (Alton) Byrd," he continued, mentioning the still sidelined ultimate-playmaker.

Ignore the score. There was a considerable amount of running by both sides, and, by Columbia at least, a near normal amount of shooting. The Lions took 51 shots (against 55 per game going in), hitting 22 (43 per cent); Yale managed only 17-44 (38.6 percent), 20 attempts under its average.

"I thought our defense was excellent—we really worked our tails off," declared Penders. "We planned to give them nothing in the post area," he elaborated, "nothing into (Andy Fleming or Yent.). We scouted them and saw they get about 90 per cent of their offense off plays beginning with passes to the post.

"We fronted the post and pressured the passes. We wanted to make them dribble," he continued. "Some teams sag in on Yale, but we're so small that the

passes would pick us apart."

The first half ended with the Lions ahead, if not in charge, 24-23. Columbia took 31 shots in the half, very few of them prayers or "oh, no's!", but could still hit only 12, for a 38.7 percentage. The Lions were awarded only one free-throw in the first twenty minutes. John McElaney missed.

Yale shot better (9-20, 45 per cent), and took more foul shots (5-7).

The biggest lead of the half was eight points, by Columbia. When the Lions led 16-18 with about ten minutes till intermission. Unfortunately Columbia scored only two points (a driving right-handed hook by Free) in the next five minutes, falling behind 19-18 in the process.

The Elis began the game in a 2-3 zone, but were forced out of it, into a man-to-man, after the Lions took the lead. With Penders shouting, "bring 'em out," Columbia held and passed the ball around the outside until the defensive change.

"We're a much better zone offense team than before—out west we saw only zones," explained Penders. "But we're still not a great zone team. I thought we'd do better against a man; we're a little quicker than they are."

Columbia moved out to an eight point lead (give or take a hoop), in the second half, but three forces combined to make things interesting for the 900 who were alleged to be present. The three, in alphabetical order, were a defense, a fast-break failure, and Joe Jolson.

The first, a press by Yale, was not overly effective, but tended to lead to the second, by Columbia, which was highly ineffective. The third is a person.

Jolson (yes, he is related; no, he doesn't wear burnt cork. At least not in games.) scored only ten points, but hit eight of them in a three and a half minute stretch during which Yale came back from 45-37 to 48-46. He then fouled out.

With Jolson out of the act, it became Free's show. With Yale trailing by one, he twice took it to Yent and the basket, giving the Lions a little breathing space.

"In the last ten seconds," said Penders, "we just wanted to get it to Ricky and let him handle it in the backcourt."

They did, and he did, and the win was in the bank.

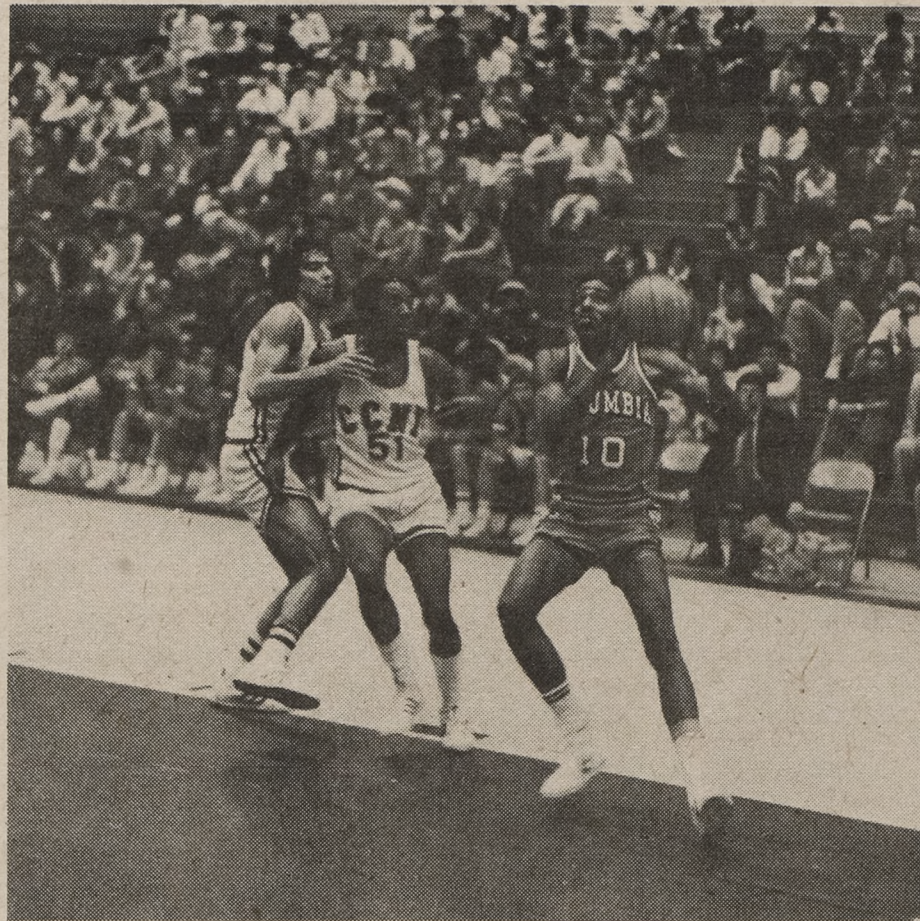


PHOTO BY ROBERT MAZZIOTTA

STEP ASIDE!: Ricky Free goes up for two points against CCNY earlier this season. Free scored 24 points in the Lions' winning effort against Yale on Friday.

Lions Marveled, 64-62

By ROBERT CHAMETZKY

PROVIDENCE, Jan. 28—Mike Wilhite likes the Marvel Gymnasium. Columbia does not.

The Lion senior had career highs here tonight in both playing time (40 minutes) and points (28). Last year here, he had 23, his previous high.

The team, however, gave the explosive guard little support, and dropped a 64-62 decision to Brown, the seventh straight time Columbia has lost here.

The loss, Columbia's first in the Ivy League, pulls the Lions out of their first place tie with Penn, and lowers their record to 6-9, 3-1 in the League. Brown is now 3-9, 1-2 in the League.

Wilhite gave the crowd of 600 or so a lot to tell their friends who stayed home to watch this week's "Starsky and Hutch" and "Love Boat." He hit 11-17 field goals—standing jump-shots, moving jump-shots, assorted drives (including one Phil Ford-turnstile-360 degree lay-up)—and all six foul shots, had six rebounds, four steals and two assists.

"They weren't playing me tight," he explained. "They were leaving me open," he added with amazement, "and I was hitting."

Columbia spent most of the game behind. In fact, the Lions led

only twice, 6-4, and 8-6. When the Bruins went ahead 16-14, with ten-and-a-half minutes left until the intermission, they went ahead to stay. Although the Lions were to get as close as one, they would never tie and never lead again.

The first half ended with Brown leading 31-23. Wilhite had ten, on 4-6 shooting and two free throws. The only other Lion shooting effectively was guard Jeff Combs, who was 3-5. As a team, Columbia was 9-25, 36 per cent, on a lot of outside shots.

"I didn't go for the shots in the first half; I didn't want to over-shoot," Wilhite said. "Maybe, though, I should have taken over in the first like I did in the second. The team wasn't shooting that well."

Take over he did, scoring 16 points in 12 minutes, six straight (in the space of 1:30) at one point. It was doubly important that he, or someone, take over, as the Lions' leader in scoring, Ricky Free, was on the bench for 13 minutes of the half with four fouls, and second leading scorer, Juan Mitchell was suffering his second straight dismal shooting game (1-8).

The Bruins built up a 10 to 12 point lead, but the Lions kept after them, finally pulling to within one

See MARVEL, 7

Freshmen doubled up

By CALVIN PARKER

The Columbia freshman team reassembled its members from various vacation spots and traveled to New Haven last Friday to play its first game since the beginning of winter break (Dec. 12). The Cubs couldn't recapture their cunning ways, and suffered a painful 50-49 loss at the hands of the Yale freshman. The defeat lowered the Cubs' record to 4-2.

The official record showed an attendance figure of 100, but this was probably a bit padded. About 50 fans were actually on hand to watch 10 hard fighting freshmen struggle down to the final seconds, when Cliff Bowman calmly hit a jumper to lock up the Bullpups' victory.

The teams exchanged baskets and one point margins from the five minute mark, when Yale led 44-43, to the final half minute, when Rich Rutecki hit a driving layup to put the Cubs up at 49-48.

Yale missed its next shot, and Dave Fields hauled in the rebound to protect Columbia's lead. The Bullpups quickly surrounded Fields, who then dribbled out of

that trouble only to cause himself more, by throwing a pass beyond a teammate and out of bounds.

Yale then inbounded, and Columbia's Joe Lynch missed a steal attempt, setting up Bowman's wide open 15 footer. It was only his 6th point of the evening, and the Cubs' defense was obviously looking elsewhere for Yale's final shot.

"We were keying on (Regis) O'Keefe and (Ed) Licwinko," guard Rutecki said. "They were the only two who had been scoring. Had been scoring," he repeated.

The freshman sought to credit the defeat not so much to specific strategic mistakes, as to an overriding sloppiness and lack of determination. "We really weren't mentally prepared, what with the lay-off and the bus trip and all," Fields explained. "We weren't aggressive enough to take the ball to them."

Fields' observation was demonstrated by the lop-sided foul situation. Yale, which was running a cutting "backdoor" offense, frequently drew the taller Colum-

See FROSH, 7

Owls are pigeons for mermen, Columbia cruises, 62-50

By TOMPERRY

The Lion swimmers outstroked the Temple University Owls in seven of eleven events for a 62-50 victory on Saturday afternoon at the Uris pool in spite of an altered lineup. Columbia set several meet records and Don Spencer powered himself to a new pool record in the 200 yard individual medley with a time of 1:57:1.

Head coach Don Galluzzi was very pleased with Spencer's performance along with that of Lincoln Djang who finished 1.4 seconds behind Spencer in the same record setting I.M. Galluzzi observed that these two times were the fastest in the entire Eastern League (which Columbia does not yet officially belong to).

"There were no bad meets," said Galluzzi, who was pleased with the meet as a whole. He also remarked that the lineup was adjusted because Temple was less competitive as a team than Columbia. "We know what they have, so we try to swim guys in different events and different strokes," he mentioned. "It was not a weak lineup, but it was far from our strongest lineup."

Columbia continued to keep well ahead in spite of the medly relay, and the strong performances by Ted Sulzer and Jim Quarry, Temple's

top two swimmers. In the 500 yard freestyle, Sulzer, who set the meet record last year, was beaten by Djang, who also set a new meet record in this event. Rudi Fronk also closely matched his 2:02:33 meet record of last year in the 200 yard backstroke.

On the boards, Don Simone was edged out by Temple's Vince Lewis in both the one and three meter dives. "He dove very well in close competition," said Diving coach Jim Stillson. The other Lion divers, sophomores Mike Gurnee and Jimmy Claffy and senior Doug Schwandt sat out the Temple meet in order to rest up for tougher competition on Monmouth College on Sunday.

The Lion swimmers are working exceptionally hard this year, and are continuing to prove themselves competent against tougher opponents in their drive to rejoin the Ivy League. In the upcoming meet against Fordham on Wednesday, they will face what Galluzzi calls a number of good quality swimmers. He is confident that the Lions can win on depth.

Stillson is equally optimistic about his divers. All four of them have qualified for the Easterns, and all are diving well for this time of year. In any case, both coaches expect the team's winning streak to continue.



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Swimming coach Don Galluzzi