YANCEY ELECTED PRESIDENT

Hornberger, Messina, Mirenda Citrin Elected to BCCC

By ROBERT BARRETT

Four-day session students have been elected to the Baruch College Community Conference. The four students who will be meeting periodically with the students from the evening session, graduate division and members of the faculty are Steve Hornberger, Marie Mirenda, Mark Citrin, and Margaret Messina.

The B.C.C.C. was set up as a result of last spring's strike; it was formed as a medium for changes. The students will not have to resort to strikes anymore, if something goes wrong.

The four students were all happy that they had been elected, and felt optimistic about what might be accomplished.

Mr. Hornberger was pleased that he won because, as he said, "It presents me with the opportunity to help direct the future of Baruch." However, he wished that "more influential faculty members were on it." What he hopes to accomplish is "to make sure students don't get shafted."

Miss Messina was "surprised" that she won the election because she didn't think that she was well known. Miss Mirenda was "excited" about winning and hopes to

The first of the series, Metaphysical I - World of the Psychic Occult Arts Science, will be held on October 23. Frances Meyers, an artist-teacher, mystic thinker, will be the guest speaker. The evening will consist of I Ching, mystical demonstration "readings", individual and group participation, ancient Chinese rituals, Throwing of Stones Mystery, and the reality of Eastern fortunetelling.

The second of the series, Art II - Exploring World of the Artist Living Workshop, will be held on October 30. Raymond Rockfill, a sculptor-teacher, occult scientist, will be the guest speaker. The evening is a demonstration in sculpture, a presentation of the artist's work, a discussion from the perspective of a mystical artist, and the philosophy of occult sciences.

For further information, see Marty Mintz in room 411 of the Student Center.

Election Results: 51% Turn Out

A total of 2,322 students, or 51 percent of the student population, voted in the elections held on Tuesday, October 13, 1970. The reason for the unusually large voting turnout in this term might have been that the majority of the ballots was done in the classroom, or that Baruch spirit is a thing of the past.

The decision to hold classroom ballots was decided upon by Ron Bruce, Eric Glade, and Bruce Rosen. They had to find a solution to the emergency conditions that existed; Baruch was without voting booths and 30 percent of the students had to vote in order for the election to be valid. The only way of reaching the required amount was to go class time. A study was done, and it was discovered that there were more students in the building during the Tuesday 11 o'clock hour than at any other time. When President Cohen was informed of this, he gave permission for the election to go on during that hour.

Voting was done in the library, cafeteria, and student center lobby, as well as in the classrooms. Student volunteers reported to Ron Bruce's office at 10 minutes to 11 to pick up the packages of ballots. At the beginning of the class time, the envelopes were distributed, and were collected before the end of the hour. Those who did not have a class reported to the cafeteria or student center. But the voting was not as orderly as in the classrooms.

While most Baruchians were in their classes, on their way home, or fast asleep, 15 students were busy counting the ballots. The tallying began at 11 am and ended at 5:30. The results of the election are as follows:

**CLASS OF '71**

*PRES.* Jeff Parker
*V.P.* Bob Fleisher
*SECRETARY* Jeannine Nabor
*TREASURER* Mark Citrin

Yancey wants to let the B.B.E. know that we will no longer need to resort to strikes from them.

In the small town of Schenectady, Virginia, the lower junior student/Queen College before coming to Baruch. He was an accounting major but changed because "it seemed that just being a sociology major and teaching on the University level.

*TICKER: BRUCE WILLIAMS*

Leon Yancey was elected president of the Student Council by a 3 to 2 ratio. Mr. Yancey said that winning "felt good" because it feels that he has "something to offer" to Baruch College. He was glad that "the students have faith in me."

Mr. Yancey hopes to get more students involved in the College, and to have open meetings at least once a month in which students can voice their opinions and different matters. He hopes that the students will volunteer to join committees which will solve the problems of Baruch. Yancey also wants to work closely with the administration, because "if you can't work together, you can't solve the problems of Baruch, such as the need for more room and more involvement of students and faculty."

He hopes that there will be an accounting major, but changed because "it seemed that just being a sociology major and teaching on the University level.*
CRITIC: Steve Kohn

I NEVER SANG FOR MY FATHER

"Death ends a life...But it does not end a relationship. Which struggles on in the survivor's mind. Towards some resolution. Which it may never find."

I NEVER SANG FOR MY FATHER, which will open at the Festival Theatre on October 20th, is a very beautiful and very stirring film. The screenplay, direction and acting are of such a fine calibre that you will be impressed, amused, deeply moved and entertained. Oh, all right! The film is a good gritty straightforward drama without detracting "frills." It is a good gutsy "talk film." One where what is important is what is happening there on the screen...then, between people.

In our schizophrenic age of literature and unbelievable experimentation we have made the full circle (as history has shown we will inevitably do.) Sooner or later we always return to something tried and true. And so it is with I NEVER SANG FOR MY FATHER. We have returned to the age of solid drama. And, my friends, it has been a long time since we have had a good contemporary drama on the screen (FIVE EASY PIECES excluded - of course.)

The story is about a middle aged son (Gene Hackman) who finds that he is being drawn into an ever tightening relationship with his elderly father (Melvin Douglas). The ropes of confinement, however, are dictated more by duty than by love. "I hate him! I hate hating him," says Gene in confusion as he finds himself torn between his filial obligations and his desire to live his own life. Yet Gene can't make the break. He can't do it because he is always looking for that one next time when barriers between father and son may come down; the barriers that were erected by his father.

The intense feeling, the angry confrontations, the moments of almost tenderness, are all there. But if there is to be any sort of relationship between Gene and his father it will have to be on his father's terms. I will love you, I would have loved you - but my must come to me. What Gene's father does not see is that he has allowed his childhood, his upbringing, his sad experiences to make him into a man steadfast and almost tyrannically oppressive; a man incapable of giving of himself.

At one point Gene's mother says to him: "What a shame children can't see their parents when they're courting...when they're young and in love." True! What a shame, alas I for never to be able to see our parents the way that we would like to; to be able to think of them as assets instead of liabilities. To keep them young, to stay young ourselves. To be emotionally responsive and be able to give. To call him dad and not father.

In an incredible climactic scene when the barriers have almost come down, an argument starts. Gene's father yells at him: "MY DOOR WAS ALWAYS OPEN! IT'S NOT MY FAULT THAT YOU NEVER CAME THROUGH IT!" I guess that about sums it all up.

Obviously, to do a story of this calibre and emotional intensity and have it really come across on the screen, as it does, requires selection of a very special cast. In this respect Columbia Pictures has managed to create a very special film. Melvin Douglas as the father and Gene Hackman as the son are superlative. Dorothy Stickney as the mother and Estelle Parsons as the daughter have been thrown out of the house by her father "for marrying a Jew" are are marvelous. There's gonna be a hell of a lot of noise heard from Columbia come awards time.

The technical credits are impressive, too. Producer-Director Gilbert Cates ("You know I Can't Hear You When the Water's Running," "Silent Night, Lonely Night," ...) has surmounted a great many technical problems admirably. Robert Anderson, who wrote the screenplay also has such credits as "The Saint and Sympathy," "You Know I Can't Hear You When the Water's Running," "Silent Night, Lonely Night," "The Nut's Story" and "The Sand Pebbles." Together with the other members of the technical staff they have managed to create a most beautiful and striking film.

Just an additional note: Columbia Pictures has now put out two films of quality and stature in a row - FIVE EASY PIECES and I NEVER SANG FOR MY FATHER. I hope that the success of these films will say something to the film companies that haven't gotten the Columbia genius yet.

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