

# COLUMBIA SPECTATOR

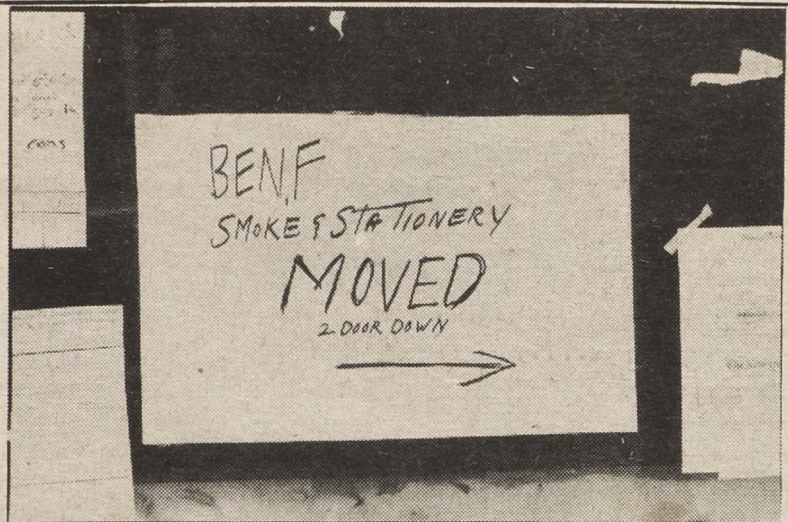
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SPECTATOR/ADAM BENZWL

**TRUCKIN':** During the summer, Ben and Ralph of B & F Smokeshop packed up and moved two stores north, settling their lease dispute with the university.

## Summer in the city

### At Columbia or away, it wasn't just the heat

By RIFKA ROSENWEIN

If you missed summer in the city, besides the heat, the subways and Shakespeare in the Park, you also missed major developments in and around Columbia.

The university took a big step in preparing for the College's admitting women next fall by deciding to establish its own women's intercollegiate athletic program rather than running one in conjunction with Barnard.

But while it beefed up athletics, it trimmed down on top administrators, initiating a phase-out of the tri-partite provostship that will leave by next year just one provost—Robert Goldberger, now provost for health services. Some duties of the provosts will be handed to Norman Mintz, the new vice president for academic affairs.

President Sovern flew to South Africa—to award Bishop Desmond Tutu an honorary degree. Over 700,000 people marched on New York to call for nuclear disarmament. Back in Hamilton Hall, the College contemplated building a new dorm and increasing its class size. The law school,

See SUMMER, 3

## CU boosted portfolio by \$17M in August stock market surge

By STEVEN WALDMAN

Columbia cashed in on last month's explosive stock market rally, adding about \$17 million to its portfolio of stocks, bonds and cash holdings, according to university officials.

On August 18, the day after a sharp drop in interest rates spurred the stock market's largest single-day gain yet, the university office of investments moved quickly to buy up common stocks increasing over a three-week span the value of its common stock holdings \$45 million, from \$68.5 million to \$113 million according to John Marchesi, director of marketable securities.

The increase includes an \$8 million appreciation in stocks already held and the purchase of \$37 million in new stocks, Vice President of Investments Ronald Rayevich said last night.

Although the university had to dip into its cash reserves

and redeem some of its bonds in order to purchase stocks, the market surge was so great that Columbia's entire marketable securities portfolio—which consists of stocks, bonds and cash holdings—actually increased by \$17 million or 8.6 percent, Marchesi said.

"It was remarkable," Marchesi said, adding that it was a "much more dramatic" rise in the value of university holdings than any other increases in the two years he has been at Columbia.

The jump will bolster the university's \$600 million endowment which underlies the school's long-term financial stability, but it will not immediately help pay for operating expenses such as financial aid and faculty salaries.

Investors generally say the benefits of stock investments are the large capital gains once the stocks are

See STOCKS, 12

## National frat will send investigator to review Nu Sigma Chi application

By RICHARD CROSE

An official from the national Sigma Chi fraternity said yesterday the organization would send a representative to New York this month to consider an application for admission submitted by Nu Sigma Chi, the Columbia fraternity placed on probation last spring for sexually harassing a Barnard freshman.

William Bringham, executive secretary of Sigma Chi, said in a telephone interview from the organization's national headquarters in Evanston, Illinois that the national frat had learned of the disciplinary action taken against Nu Sigma Chi but wished to conduct its own investigation of the affair.

Columbia placed Nu Sigma Chi on probation last spring following a 17-day investigation of charges by a Barnard freshman that she had been "held prisoner" for two hours

by "about 15" naked men who harassed her physically and verbally in a barracaded bedroom at the fraternity.

Several College students were also placed on probation for their involvement in the incident, five of them members of Nu Sigma Chi. One of these students was later suspended for a year for assaulting two law school students in separate altercations after the March 28 incident.

A spokesman for Nu Sigma Chi, which continues to deny the charges, said yesterday that a fraternity committee would hold a meeting tonight to discuss the application for affiliation that it submitted in preliminary form at the national frat's April 8 dinner in New York.

The spokesman, who asked that his name be withheld, said he was "pretty sure" Nu Sigma Chi's application

See FRAT, 6

## University to consider aiding stores that have scaffolds

By JULIUS GENACHOWSKI

A Columbia official this week visited local merchants who complained that the university erected scaffolds outside their stores without warning them and told them he would consider reimbursing them for the costs of putting up new signs to advertise their businesses.

Daniel Rosenblatt, director of university real estate management, said he told the storeowners, merchants, who own shops in a Columbia building on the southeast corner of Broadway and 112th St., to send bills to the university for the costs of putting up the signs. However, the university has not

determined yet how much of the bills it will pay.

Rosenblatt said he was "open to discussion" about reimbursement for costs other than signs, and that he would contact, in the next two weeks, Ronald Rayevich, director of university investments, who would decide the amount of compensation. Rayevich said last night he would base his decision on Rosenblatt's recommendations.

Michael Klar, owner of Gordon's Typewriter and Stationery, said he was surprised and happy that Rosenblatt came by and that he had already sent a letter with copies of bills totalling \$613 to Rosenblatt.

Other merchants said they were readying their bills and would mail them this week.

Klar said he would bill Columbia for a new sign, a flashing light window display and colorful flags under the scaffolding—all erected, he said, with the intention of attracting customers who might not see his store because of the scaffolds.

Louis Rodriguez, manager of Discount Liquor at 2880 Broadway, said that Columbia was "very decent" about offering compensation.

Other merchants, though, were more skeptical about the university's intentions. Frank Ramos, manager of Prompt Cleaners

at 2876 Broadway, said Rosenblatt acted as if "someone got him and told him what's happening," and Sam Wender, owner of the cleaning store, noted that no offer of reimbursement has officially been made.

The merchants had complained that Columbia had not warned them about the scaffolds, which, they said, would hurt business and foster crime, and that they had incurred extra costs in promoting their stores because of the structures.

Rosenblatt said he also told storeowners that barring unexpected developments, work on the building should be completed

See STORES, 7

## Court upholds 1981 eviction of longtime Columbia tenant

By JOHN ZIMMERMAN

An appellate judge Thursday denied a motion to postpone the eviction of a tenant who was thrown out of his Columbia-owned apartment 12 years after his affiliation with the university ended.

Columbia may now contact a city marshal to obtain a warrant against Milton Monroe, who was laid off from his job in the university library system in 1969 and received a notice last September to leave his apartment at 417 W. 118th St.

The university had raised Munroe's rent to the maximum level allowed by rent control laws before evicting him.

However, university officials would not comment about why they decided to evict Munroe last year instead of at an earlier date.

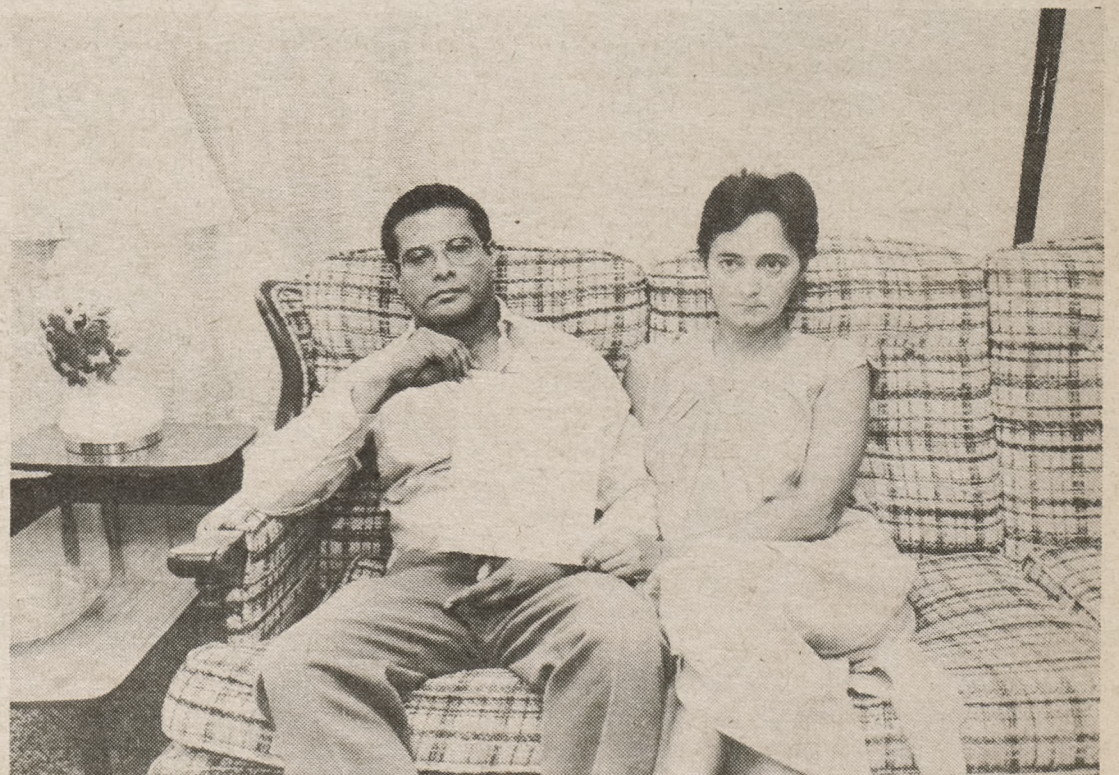
Meanwhile, community leaders escalated their demands for an addendum to the universi-

ty's affiliation clause—a term written into every Columbia lease affirming the university's right to evict any tenant 30 days after he severs his affiliation with the school—which would protect from eviction those tenants who had been allowed to remain in their Columbia-owned apartments for a certain number of years after leaving the school.

University officials and members of the Morningside Tenants Federation's advisory board said they had discussed such a "grandfather clause" at meetings of the board last spring but had not determined a duration of tenancy after which unaffiliated residents would not be evicted.

Ken Schaeffer, a member of the MTF board and Munroe's attorney, said yesterday that time spans ranging "anywhere from five to 12 years" had been mentioned at the meetings,

See TENANT, 13



SPECTATOR/ED LAW

**TWELVE YEARS LATER:** Milton Munroe and his wife received an eviction notice from Columbia 12 years after Munroe ended his affiliation with the university.





SPECTATOR/ED KEATING  
I'M NOT ANGRY: Elvis Costello, no longer attacking everyone in sight, is the closest thing his generation's got to Frank Sinatra.

## Can rock and roll change anything?

By PETER CARBONARA

W.H. Auden wrote, "Poetry changes nothing." Joe Strummer doesn't buy that.

Last Wednesday, Strummer, wearing a Mohawk haircut and what looked like a yellow flak-jacket, led the Clash through a ragged, wandering set at Pier 86. Looking tired and pissed-off, Strummer stopped playing during a few songs, and sang with his hands on the microphone, eyes closed, as if he were trying to pretend he was somewhere else.

For a few months in 1977, the Clash were the punk band (just beneath the Sex Pistols, of course). This was working-class fury, this was teenage rebellion, this was rock and roll. But it didn't take long for the English music press to disown the Clash after they signed a contract with CBS records for what were big bills by punk standards. As the band branched out musically, trying to inject melody of all things into punk, they were reviled at home for heresy. "Train in Vain," a love song from the London Calling album was a hit in America, but English rock fans ignored it.

What had the Clash done wrong? They had strayed from the path of political correctness that they themselves had helped establish. English punk was supposed to be overtly political, meaning openly leftist. By writing songs that were less furious musically and with lyrics that were stories about people instead of political manifestos, the Clash earned the scorn

of English fans and critics to whom rock is no mere musical form, but in fact a primary propaganda weapon in the ongoing battle against a nebulous *them*.

What used to be called "new wave" seems to have taken two paths. The first is the one the Clash have tried to follow through most of their career—angry, alienated youth speaking out against the system. The Clash cultivated an image of themselves as representative of the bored English kid, under-educated, unemployed, the little guy who had been screwed by *them*, the politicians, the bosses and factory-owners, the rich and the powerful. The other school of new rock that emerged in the late 70s, responded to hard times by ignoring them. The most talented practitioner is probably Elvis Costello. Writing songs that are self-consciously "pop" tunes, Costello will sometimes touch on politics, but usually as a metaphor for personal relations. The Clash concerned themselves with *the people*, the oppressed masses. Costello is interested in particular people within the mass.

Both Elvis Costello and the Clash have released albums this summer and both played in New York in the last two weeks. The concerts said a lot about which vein of rock music seemed richer and also about what Auden said about poetry.

The Clash were listless on stage Wednesday night. Strummer seemed annoyed at the crowd, which had responded to a 10 minute-long set by rapper, Kurtis Blow with boos and shouting. The gesture of having a black act open for the band was lost on the white audience. The Clash should have expected no less. When Grandmaster Flash opened for them last summer at Bond's his reception was something less than warm. The way the audience abused Blow created a sour atmosphere that the Clash seemed unable or unwilling to dispel. The group played their old songs without passion and went into extended jams on some of their newer material. The crowd stood up and cheered (especially for the horrific hit single, "Should I Stay or Should I Go?"—another love song) but, the Clash could have cared less. They hurried through the obligatory encores and left.

Costello, who played Forest Hills two weeks ago and did two nights at Pier 86 last week, was in rare form. While some of the fury of his early years seemed to have faded, Costello was confident on stage and sang with power and subtlety. Almost all of the songs he did at Forest Hills were about love, usually love lost or otherwise gone wrong. While Costello occasionally lets himself get cynical, at Forest Hills, both in song selection and performance, he emphasized the romantic aspect of his work. The guarded optimism of his new songs suited him well and his performance was earnest and to the point.

See *CHANGE*, 11



SPECTATOR/ED LAW  
LET'S TWIST AGAIN: Chubby Checker, never one for false modesty, describes the Twist as "the most important song of the 20th century."

## Chubby Checker twists at Wollman

## A Nobel laureate's visions from California

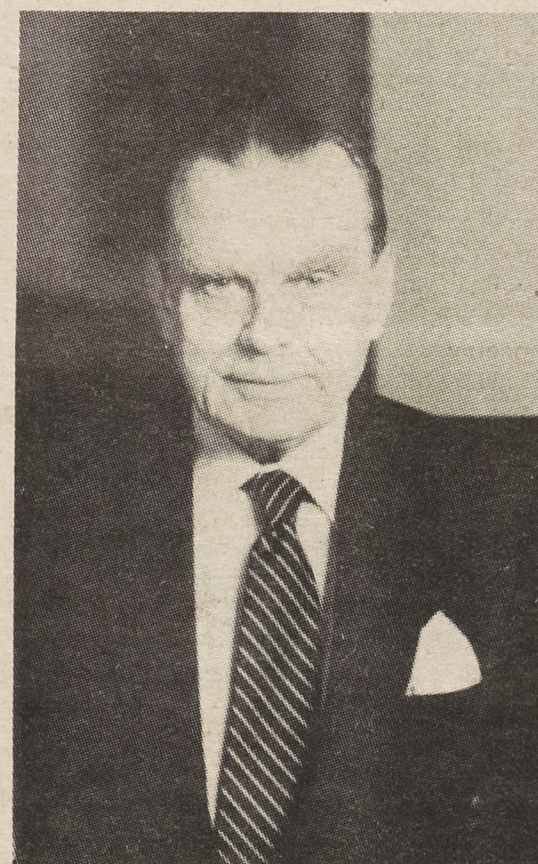
Visions from San Francisco Bay by Czeslaw Milosz, Farrar Straus Giroux. \$14.95 (Hardcover).

The Seizure of Power by Czeslaw Milosz, Farrar Straus Giroux. \$6.95 (Paperback).

By ROGER B. BLUMBERG

Visions from San Francisco Bay, a collection of essays by Nobel Prize winner Czeslaw Milosz, was first published in Polish, in 1969. At that time the author was a California resident of 9 years and the essays showed Milosz, a man nearing 60, reflecting on his life and describing the world from a single viewpoint. "I am here," he writes in the opening essay, "and everyong is in some 'here'—and the only thing we can do is try to communicate with one another."

The essays, with few exceptions, are light. Milosz, by his own admission, is more comfortable writing poetry than prose, and Visions from San Francisco Bay often seems talked into the typewriter.



Czeslaw Milosz

By ERIC LAURSEN

If there were such a thing as the "quintessential" European director, Eric Rohmer would be it. Most of his films are sophisticated comedies about relations between the sexes, the most famous of which are Claire's Knee and The Marquise of O. When critics praise them they use adjectives like "polished", "witty" and "civilized." Not surprisingly, American audiences, used to fast-paced entertainments like Star Wars, often find Rohmer's films very dry.

Le Beau Marriage, which opened in New York last week, is Rohmer's latest movie. It's about Sabine (Beatrice Romand), a young French art student who has just broken up with her lover, a married man. Sabine decides that the only way to make sure she will never be in the same situation again is to get married herself.

First, of course, she has to find someone to marry. At the wedding of a friend she meets Edmond (Andre Dussollier), a Parisian lawyer who is "handsome, young, rich and . . . free." The rest of the film describes Sabine's efforts to make Edmond fall in love with her—as opposed to seducing him. There's something a little old-

fashioned about Le Beau Marriage. Though it deals with love and the need to be loved, sex hardly enters into the story at all. Sabine wants Edmond to fall in love with her and ask her to marry him without sex becoming an issue first. How often in the past decade has a romantic comedy come out in which marriage is a more important subject than sex?

Le Beau Marriage is really about growing up. Even though she's had affairs before, Sabine hasn't quite gotten over the teenager's desire for attention. She breaks up with her lover because he still cares about his family, then decides to get married because wives presumably don't have to share their husbands' attention with anyone else. Edmond is a busy man and doesn't really want to get involved with a woman, but Sabine acts as though she's doing him a great honor by being attracted to him. By the end of the movie nothing special has happened—except that Sabine has learned that in a "well-made marriage" one partner's feelings are never more important than the other's.

A critic, commenting on Claire's Knee, said that "watching a Rohmer film is like watching paint dry." He

comb even to a beer. The singer drank mineral water. And Checker expects the same wholesome vitality from his band.

"I have young energy," Checker said. "I demand a lot of energy from my band."

The Chubby Checker Band supplies it, but these musicians are all younger than Checker, who is 40. James Holmes, a superb drummer, has been around for five years. The bassist, Joe Martinez, is another veteran, as is second guitarist Brian Zenun. Robert Walsh (lead guitar), Wade Hoeger (keyboards), and Don Raby (saxophone) have been around for only a year or less.

"My band's always coming and going," said Checker. Keeping up with this man is no small feat.

But things haven't changed that much. Checker's new album includes yet another remake of "The Twist," entitled "T-82." Ballard may have written the song, but "The Twist" belongs to Checker. His motions turned it into a revolutionary dance movement. Checker explained, "The Twist" was a very dirty dance. No one ever did that before." They haven't stopped since, according to Checker; "Today in '82

See *CHUBBY*, 11

tributes which are either granted or denied by chance? Does he not long for a brotherhood of pure spirits, for the sword placed in the bed between Tristan and Isolde?"

The casual tone in many of the essays is aided by quotations which appear at the start of several of the pieces. Although many of the quotations are made with serious intent, the author's device is irony, not assault. Most of the quotations come from familiar writers, but Milosz begins his essay "The Agony of the West" with a line of graffiti from a Berkeley student restaurant: "Due to lack of interest tomorrow has been cancelled."

Published in August in a translation by Richard Lourie, Visions from San Francisco Bay is easy to pick up and put down at leisure. The essays are short, the language smooth and, though some may find it difficult to relate to more than a few of Milosz' "Californian" descriptions of nature, his viewpoint is very appealing.

See *VISIONS*, 11

should have continued the sentence, "compared to the movies Americans are accustomed to." Like Rohmer's earlier films, Le Beau Marriage is very conversational. Most of the events are talked out by the characters, and nothing ever happens in a totally spontaneous way.

This is because of who the characters are, though, not because the story isn't interesting. Le Beau Marriage could almost be called an upper-middle class slice-of-life movie. Sabine and Edmond aren't like the people you see on the street everyday, but they aren't too different from the people at an average cocktail party or college campus. Rohmer's characters seldom do much that's out of the ordinary. They go to weddings, go shopping, throw birthday parties and eat in nice restaurants.

Sabine, Edmond and the other characters are affluent, educated people. They tend to intellectualize and discuss their problems and seldom let their emotions take over. That's how upper-middle class people behave, and Rohmer treats them no less realistically than a director like Martin Scorsese would treat Italian-Americans.

It's hard to believe that 20 years ago

See *MARRIAGE*, 11

## Le Beau Marriage: Is marriage more important than sex?



# Change

The Clash would probably be horrified to think of their music as entertainment or even art. In a lot of their songs they bemoan or celebrate a situation with a feeling that singing about it will change it. If anything, political rock like the Clash's encourages inaction and apathy. If you listen to a song about El Salvador that encourages you to feel righteous and superior to *them*—the evil-doers, you're safely rid of a fear of that evil. You don't have to do anything when you can sit by your stereo, knowing that you are morally superior to the Salvadoran security police. Far from being agitprop, the Clash's political songs lend themselves to the kind of self-satisfaction that went with the protest songs of the early 60s. The Clash kid their audience that listening to the music will somehow put them on the front lines. The white kids who booed Kurtis Blow can't be the kind of advance guard the Clash had in mind.

Not that there isn't a place for political rock—it just shouldn't take itself with the leaden seriousness that the Clash are being crushed under. It doesn't matter that much. It can comment on situations, reflect situations, say things that are worth saying. But rock and roll by a band that records for a huge conglomerate, licenses it's name out for cheap t-shirts and charges people 10 bucks each to see them is not going to overthrow capitalism anytime in the near future.

The Clash seem to appreciate the contradiction but they haven't been able to think of a way out yet. They probably won't until they reconcile themselves to the fact

that they can't change the world with their music. Until then, they'll

The real difference between Costello and the Clash is that Elvis Costello didn't perform at Forest Hills Tennis Stadium to change anything. It was a good performance of good songs, a two hour dialogue between a performer and an audience. It wasn't a pep rally. Costello didn't sing about love because he thought anyone would leave the show intending to change the nature of romance. Costello's music is a commentary, a reflection of an aspect of life and Costello is smart enough not to mistake the reflection for the real thing.

# Marriage

Rohmer was part of the New Wave of French filmmakers that included Godard, Truffaut and Chabrol. His style of directing is subtle and unobtrusive, while Godard's has always been flashy and experimental. Rohmer keeps our attention focused on the actors, their mannerisms and expressions. He never disrupts a scene or takes the audience's attention away from the characters' conversations with fast cutting or odd camera angles.

This strategy works because Rohmer is a fine director of actors and his dialogue is among the wittiest and most intelligent in movies today. The actors in *Le Beau Marriage* all give wonderfully unaffected performances. Rohmer's characters may not be exceptional people, but they are always complete, believable personalities. And despite the enormous amount of talking they do, the characters

probably make a lot of bad albums and put on a lot of boring shows.

Elvis Costello is not in that bind because unlike the Clash, he has not failed to make an intelligent distinction between art and life. Life is what happens to you. Art is how you react to it. Rock songs, no matter how good they are, can't anticipate life, can't get white teenagers from Long Island to fight in South America. Art changes nothing because while it may be about politics, it is not politics. Costello's songs are about his life, not the other way around.

never seem verbose.

Beatrice Romand, who also appeared in Rohmer's *Claire's Knee*, has just the right quality for the lead role. Her Sabine is a girl almost grown-up who tries to give the impression of being completely grown-up. Andre Dussollier, who was in Rohmer's *Perceval*, is also very good as Edmond.

*Le Beau Marriage* is a big change from most recent movies. This film is not a cliffhanger or a comic book. Its characters are very familiar, but their actions tell us something important about what it takes to make a relationship work. This makes them just as interesting and entertaining as the characters in most sci-fi epics, even without a lot of special-effects fireworks behind them. And this is a testament to Eric Rohmer's skill and perception as a storyteller.

# Chubby

they don't call it the Twist, but that's what they're doing."

When disco developed a few years ago, people asked Checker why he didn't join the craze. Checker recalled his answer, "I invented it. How do you invent the wheel twice?"

"But there's more to come," he predicted, "The Checker flag is still flying." A possible movie with Mia Farrow may be next, he says. From now on he wants to make an album every year and has approximately 250 concert dates a year to keep up with.

Born in South Carolina, the singer entered the world as Ernest Evans. He didn't become Chubby Checker until the autumn before he

recorded "The Twist." Mrs. Dick Clark bestowed the name on him, thinking he resembled a young Fats Domino.

Evans looks at Chubby Checker as a separate being. "He's another individual. He wants to be kept pure. He wants to be kept clean. He wants to symbolize America." Evans says that Chubby keeps him straight. "He says, 'Don't feed Chubby too much. Don't give him drugs. Don't drink too much.'"

Ernest Evans and Chubby Checker. The two are one. These aren't names out of the past. This guy is young. And most of the Class of '86 weren't even born when the singer recorded his trademark.

# Visions

The publication of *Visions* from San Francisco Bay coincides with the August publication of Milosz' 1955 novel, *The Seizure of Power*. Written for a literary competition in France in which it was awarded first prize, the book reflects Milosz' post-war thoughts in a story which centers around Poland at the end of World War II.

Milosz focuses on the month when Nazi rule over Europe was falling apart. As the Red Army pushes through Poland to meet the Western Allies Milosz portrays the Poles' struggle to choose a side. The entire episode is overshadowed by the idea that there will be no "good" choice.

Though regarded by Milosz as less than a significant piece of writing, the book poses an enduring question, one which has resurfaced today in the political struggles in Poland. With a prologue and epilogue describing a Polish Professor translating Thucydides, *The Seizure of Power* is a fine example of Milosz, before his abandonment of the novel in the mid-50s, and a book that addresses political problems that face Poland and the world now.

Czeslaw Milosz will appear at Columbia as part of a Warner Communications Seminar this fall. Milosz will give a week of lectures in November, in conjunction with the School of the Arts. Other writers scheduled to participate in the seminar include John Luis Borges, John Gardner and Ishmael Reed.

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For Information Contact:  
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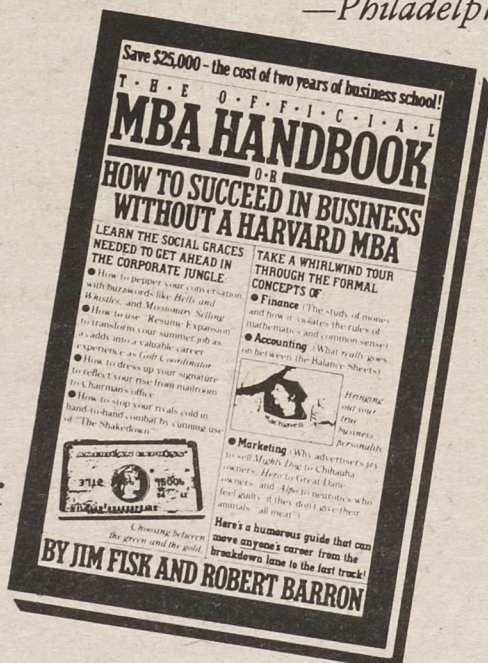
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# Thunders

continued from page sixteen

performer or not. But her boyfriend seemed to get a bigger kick out of it than she did. Wierd, huh?

Well, after his first encore, Thunders came on again, but to everyone's surprise he was accompanied by Steve Jones of the Sex Pistols, Mick Jones and Terry Chimes of the Clash. Amazing. I was going to get much more than I bargained for when I handed the person at the door a fiver to get into the Pep. The place erupted into more cheers and more noise. The ensemble went into a rough version of "Chinese Rocks", while all stood mesmerized by the fact that the Clash contingent had just finished their show several hours earlier at the Pier.

The group played together for two more songs and then Thunders tried his had at the acoustic guitar. Another fascinating sight to see a pioneer of the Punk movement to play an instrument minus distortion.

After another long set—in which Thunders went crazy and threw promo posters from the stage—he threatened the manager to pay him or he was going to play longer. It was 3:30 in the morning, and frankly it would have been alright with me if the manager closed the place. Johnny then threatened to

destroy equipment. And then he carried out his threat. He again went into a rabid frenzy and started swinging his mike stand, to the crowd's enjoyment but to the anger of the many bouncers rushing onstage.

In a minute the show was over. The most amazing Thunders show ever, I was informed by quite a few diehard New York Dolls and Johnny Thunders fans. They were happy and I was happy. True, it was a trek beyond the realm of normality, but well worth the time and the five dollars.

Clearly, Johnny proves you don't have to be clean-cut to be athletic. Oh sure, if you're Jane Fonda you can write an exercise book, but if you're Johnny Thunders, try convincing Simon and Schuster that you have an exercise program that rivals Richard Simmons'. You can't.

But, and a big one at that, Thunders is athletic. And I think that even Richard Simmons would puff and wheeze after doing a Thunders set.

Thunders has been around since 1971 and still going strong. How many pro athletes have displayed such consistent production for the last 11 years?

I rest my case.

MICKY MANTLE centerfield-2 stealing-8 running 1-17

**NEW YORK YANKEES**

1	2	3
2- flyball (lf) A	2- WALK	2- flyball (lf) B
3- flyball (rf) B	3- strikeout	3- flyball (cf) B
4- groundball (2b) A++	4- strikeout	4- HOMERUN
5- strikeout	5- WALK	5- HOMERUN
6- strikeout	6- WALK	6- HOMERUN
7- SINGLE	7- WALK	7- HOMERUN
8- SINGLE*	8- WALK	1-10
1-12	9- WALK	DOUBLE
lineout (2b)	10- flyball (lf) B	11-20
13-20	11- strikeout	8- TRIPLE
9- strikeout	12- lineout (3b)	1-3
10- groundball (ss) B	into as many	SINGLE**
11- groundball (2b) A++	outs as	4-20
12- groundball (2b) A++	possible	9- DOUBLE**
plus injury		1
		SINGLE**
		2-20
		10- SINGLE
		11- flyball (cf) B
		12- flyball (rf) B

**1956 BATTING RECORD**

AT BATS	DOUBLES	TRIPLES	HOMERUNS
533	22	5	52
AVERAGE	WALKS	STRIKEOUTS	
.353	112	99	

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Old writers  
and new

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