

CUNY Matters

A Newsletter for The City University of New York • Summer 1998

LATIN/GREEK SUMMER INSTITUTE'S 25th

Of Catiline, Subjunctive Control, & Complicated *Cum*-Clauses

Flora Kimmich, a former student in the Brooklyn College/GSUC Summer Latin Institute, reports on one of the nation's most successful and honored foreign language immersion programs as it celebrates its silver anniversary.

Latin has no word for "carousel"—a pity, considering the career of CUNY Latinist Floyd Moreland, who retired last year. For now, on the boardwalk in Seaside Heights, New Jersey, he runs a world-class carousel—a *bestiarium* of great beauty that he and a team of friends rescued from dismantlement and piecemeal sale, then carefully restored to operation.

Until recently, it was only on weekends that Moreland polished up his enchanting animals, sold tickets, set the carousel in motion to the music of a real Wurlitzer organ, and then stepped aboard to collect tickets.

During the week he was at the Graduate School—in administrative positions in later years but, in the full flower of his youth, at the Summer Latin Institute. He founded the Institute in 1973, and it is his major legacy—to CUNY, to the field of Classics, and to the teaching and learning of ancient languages.

Paidagogos, in Ancient Greece, referred to a slave who escorted children to school. In his retirement from pedagogy, Moreland

has, with a fine sense of balance, chosen to spend his time escorting children to delight.

His Summer Latin Institute, which became the Latin/Greek Institute in 1978, has trained more than 1,200 students—high school, college, and graduate students and their teachers: Classicists, Medievalists,



historians, theologians, and poets—to the point of proficiency in Latin and Ancient Greek. Its ten weeks of intensive learning are roughly equivalent to three or three-and-a-half years of conventional college course work. "Roughly" not only because all equivalents are rough, but also because the Institute is pedagogically far superior to conventional and even other intensive language programs.

Continued on page 8

Trustees Resolve to End Senior College Remediation

The University's Board of Trustees adopted a resolution on May 26 to phase out all remedial education in the baccalaureate degree programs at CUNY's eleven senior colleges, starting in the fall of 1999 and continuing through September 2001.

The four colleges to be affected in the first phase are Baruch, Brooklyn, Queens, and Hunter Colleges. City, Lehman, and John Jay Colleges, The College of Staten Island, and New York City Technical College will be part of phase two in September 2000; and York and Medgar Evers Colleges will be included in September 2001.

Students will be required to pass all three Freshman Skills Assessment Tests (reading comprehension, essay writing, and mathematics), as well as other admissions criteria, in order to enroll as freshmen or to transfer into those colleges' baccalaureate programs. The resolution adds that "students seeking remediation shall be able to obtain such remediation services at a CUNY community college, at a senior college only during its summer sessions, or elsewhere as it may be made available."

The resolution does not apply to ESL students who received a secondary education abroad and who otherwise are not in need of remediation.

Board Chairwoman Anne Paolucci emphasized that "the University will focus on strengthening collaborations with the public schools and developing innovative alternatives to current remedial instruction." In comments after the vote, Paolucci urged "the improvement of remediation strategies and proper monitoring of them." She also expressed confidence that students "will have a much better chance if remediation is intense, intensive, at the entry level, where they do not have to compete with regular course work or other students in class who are far ahead of them. If I were a student, I would welcome this."

Trustee Vice Chairman Herman Badillo observed, "These standards will benefit the students and will benefit the entire University" and called upon University officials to "come up with a 'best case' scenario—come up with a program to increase summer immersion programs and increase remedial immersion. This can be done."

Detailed plans to implement the resolution at the respective colleges are requested of Interim Chancellor Christoph Kimmich and the senior college presidents by September 1998.

Kimmich stated after the Board's action, "The challenge before us is to ensure that no student requiring remediation will be deprived of the opportunity to find suitable courses or programs."

Among the strategies under review for broader and more effective applications are:

- The College Now program, designed to help students make a smooth transition from high school to college.
- The pre-freshman summer skills programs, evening and weekend classes
- Expansion of language immersion and basic skills immersion programs.
- Tutoring and mentoring services and programs.
- Joint programs between senior and community colleges.
- Collaborative strategies planned with the high schools include early warning programs and early testing to identify skills and deficiencies.

"Working together," Kimmich added, "we will devise creative and innovative approaches, sensitive to the needs of students with their often complicated, over-burdened lives, sensitive as well to standards we expect students to meet in our programs. The goal, above all, is not to lose a single student with a high school degree and the ability to benefit from a college education." ♦

New Trustee Kathleen Pesile

Native Staten Islander Kathleen M. Pesile, right, was approved by the New York State Senate on June 17 as the newest member of the CUNY Board of Trustees, effective immediately. Pesile, a nominee of Governor Pataki, is a principal of her own financial services firm, Pesile Financial Group. She brings to the Board many years of City University experience, both as a student, teacher, and long-time supporter of the College of Staten Island.

Trustee Pesile earned her Associate Degree in finance from what was then Staten Island Community College. Afterward, she earned B.A. and M.A. degrees—both magna cum laude—in public finance and management at Baruch College. For two decades Pesile has served as an adjunct lecturer in finance and international business at CSI and was a founding faculty member of its Weekend Division. Pesile has also been a member of the College of Staten Island Foundation and of the CSI Alumni Association.

Prior to establishing her own financial consultancy, Pesile served as a vice president at J.P. Morgan & Co.—in the fields of global markets and mergers and acquisitions—and as a vice president for finance and administration at Capital Cities/ABC.

Pesile replaces Susan Moore Mouner, a Governor Cuomo appointee who has served on the Board since 1990. Pesile's term will extend to June 30, 2004.



IN THIS ISSUE



There was once a chain (or herd?) of "elephant hotels" on the East Coast. Learn about this one in a tour of early Coney Island on page 11. The piano player to the right is famed for many musical and non-musical talents. Read about him—and several amusing stories about his college tutor C. S. Lewis—in a feature interview, page 5.



Albany Passes Bill To Aid TAP Students Who Are Disabled

Until now, many disabled students have been forced to put their health at risk by attending college full-time because it was a requirement for Tuition Assistance Program funds. In some cases, students were forced to choose between needed physical therapy and attending classes. Because they sometimes required two semesters to achieve full-time status, their TAP payments often came a year late.

This hardship was remedied in June when the Legislature passed a bill eliminating the full-time requirement for students who are defined as disabled under the Federal Americans With Disabilities Act of 1990 (Governor Pataki's approval is expected). It is estimated that 1,000 of CUNY's 8,000 students with disabilities will benefit from this legislation.

Passage of the bill was aided by close collaboration with its sponsors, Assemblyman Ed Sullivan and Senator Roy Goodman, by CUNY's Office of Governmental Relations and Merrill Parra of the Program for the Homebound at Queensborough Community College. This change brings the State into line with the Federal Pell Grant Program, which permits part-time attendance by disabled students.

State, City Budget Update

Governor George E. Pataki announced early in June that substantial additional funds would be made available to State University and City University community colleges for the 1998-99 school year in order to avoid the need for tuition increases on these campuses. Pataki explained that his decision was based on the view that the 30 SUNY and six CUNY community colleges "serve as the front line of higher educational opportunity" for New Yorkers" and are "important economic engines across the Empire State."

This increased funding, which totals \$8.5 million for CUNY's community colleges raises State aid per full-time equivalent student by \$150, now totaling \$2,050.

The Chairwoman of CUNY's Board of Trustees, Anne Paolucci, said, "We are deeply grateful to Governor Pataki for his visionary leadership in assuring an increase in State support for the six community colleges at CUNY. This new funding is especially welcome in light of the recent Board of Trustees resolution to phase out remediation at the senior colleges and to review those programs at the community colleges."

CUNY's Interim Chancellor, Christoph Kimmich, added, "The City University's community colleges will benefit greatly from the additional \$150 in base aid funding. This will mean these campuses will continue to build on their numerous contributions to the State economy. . . We thank the Governor for his strong recognition of the vital importance of the community colleges."

The Governor's earlier vetoes of other measures for CUNY funding passed by the State Legislature, however, remain in effect.

The University's prospects for New York City funding, mainly for the community colleges, are normally resolved by the end of June, but this year—for the first time since the City Charter revision in 1989—the Mayor and the City Council did not reach consensus on a budget. Mayor Rudolph Giuliani vetoed several provisions in the City Council budget, among them \$7 million in financial aid for community and senior college students from City public and private schools who maintain a B average; \$1.2 million for the College Now program; \$450,000 in various member bills; and \$50,000 for the Hunter College Schools Support program.

On June 16, the City Council overrode the Mayor's vetoes by a vote of 44 to seven, and all of the Council's additions were restored. The Mayor, however, may impound or simply not spend the appropriated funds. This dispute may have to be resolved in court and may result in several more months of budgetary uncertainty.

BCC President Williams Elected Leader of Community Colleges

President Carolyn Williams of Bronx Community College was recently elected Chairperson of the Board of the American Association of Community Colleges (AACC).

After a year as Chair-elect, Williams, a specialist in the design of community college programs, will assume the Chairmanship in 1999.

The AACC is a national organization of 1,100 accredited two-year colleges headquartered in Washington, D.C.

Williams, who arrived at BCC in 1996, comes to the Chair with 26 years of experience in urban community colleges in Los Angeles and Detroit (her B.A., M.A., and Ph.D. are all from Wayne State University in that city). The winner of several public service awards, Williams has most recently been honored as Woman of the Year by the Network Organization of Bronx Women, the Bronx Borough President, and the Urban League.



HONORING GRANTSMANSHIP

Funds for Java, Signing, Virtual Panels, Garbage & One Bright Orange TEM

On May 27 the City University honored recipients of an extraordinary array of major institutional grants won during the 1996-1997 academic year. Gathered in the open-air garden of Hunter College's Faculty Lounge for the annual spring reception are five of the 200 honorees. Distinguished Professor of Biology at City College **John Lee** (left) garnered a \$128,000 NSF grant for a new German-made transmission electron microscope to replace "our old lady of 1972 vintage." The new instrument, Lee says, has very high powers of resolution, and its digital imaging capabilities mean CCNY scientists (mainly biologists and chemists) "will never need a darkroom again." The bright orange TEM has arrived. It will be placed in color-coordinated beige quarters and go online in early summer.

Professor of Electrical and Computer Engineering **Bernard Mohr** (second from left) of Queensborough Community College has marshaled several NSF grants totaling \$600,000 over three years to enhance technological instruction through the Internet and World Wide Web. With these funds Mohr and his colleagues have established a local area network (LAN) to facilitate instructional deliv-

ery and have developed multimedia courseware, customized browsers for students, a virtual instrumentation panel that can process and graph data, and a project called webLab, which offers instructional presentations and an online lab manual for introductory electronics experiments.



Photo, André Beckles

Professor **David Salb** (middle) reeled in a Microsoft Corporation Academic Cooperative Instructional grant for the Kingsborough Community College Department of Mathematics and Computer Science. This grant is in effect a license to copy software and will allow KCC students

to immerse themselves in Java, one of the hottest universal programming languages.

Since 1975 LaGuardia Community College has pioneered the education of deaf and hard-of-hearing students. **Jo Ann Kranis**, Director of Interpreting Education Services, was recognized for attracting a

five-year \$283,000 U.S. Department of Education grant for training sign language interpreters (a two-year course of study).

Emeritus rank is certainly not impeding the storied career of environmentalist **Barry Commoner** (right). The current theme of the Director of the Center for the Biology of Natural Systems at Queens College might be "Garbage In But Not Out." He has received a New York Community Trust grant to study the economic benefits of "intensive recycling" (that is, recycling up to 70% of garbage, instead of the current level of under 50%). "The New York area is potentially the

nation's largest source of reusable materials," Commoner says, "but currently none of our garbage is processed within the City." His five-year study, to be concluded in the next few months, will lay out the benefits, notably an increase in jobs, of establishing processing sites in the City. ♦



Major Appointment For Trustee Morning

John Morning, who was appointed to the CUNY Board of Trustees in 1997, was elected in late April to chair the Board of Directors of the Association of Governing Boards of Colleges and Universities, which is headquartered in Washington, D.C. He has been a member of the AGB board since 1991.

Morning continues to serve, as well, on the governing boards of the Pratt Institute (where he was also chairman for several years) and Wilberforce University in Ohio. He is also a director on several other cul-



tural and charitable institutions, notably the New York Landmarks Conservancy and the Brooklyn Academy of Music. The mission of the Association of Governing

Boards is to strengthen the institution of citizen trusteeship in higher education. It reaches more than 32,000 individuals affiliated with 1,800 colleges and universities and serving on nearly 1,100 boards.

She was indomitable and inspiring, honored and beloved, a national figure. The founding president emerita of the Professional Staff Congress, Belle Zeller died on May 22 at the age of 95. A champion of faculty rights, student access, and academic excellence in higher education, Dr. Zeller's energy and drive on behalf of the university she loved were legendary.

Zeller first became known as a faculty advocate in 1937 as chair of the Brooklyn College chapter of the College Teachers Union, which later became the American Federation of Teachers. She chaired the Legislative Congress, which represented the university's instructional staff from 1944 to 1972, and under her leadership the Congress became a bona fide union in 1969, with CUNY as the first major university in the country to be unionized.

Her expertise in political action and the legislative process was instrumental in securing for instructional staff statutory tenure, competitive salary schedules, pension benefits, and other gains that served as a model for collective bargaining in higher education.

Zeller was irrepressible—and quite capable of bursting in on legislators, even if they were behind closed doors. It was not unusual for her to encounter former students on these forays, since many went on to serve in the Legislature.

She was always on the go, impatient for her next assignment. She was famous for ending a telephone con-

versation without so much as a "good-bye," once the substance of the talk was completed. And she sometimes did not wait for a car taking her to a meeting to stop before leaping out. After stepping down from the PSC in 1976, she continued to work for the union as legislative representative and as a member of the Executive Council.

In tribute to her, the PSC created the Belle Zeller Scholarship Trust Fund in 1979. Despite the encroachments of advancing age and the impediments created by injuries sustained in an accident, Zeller, glowing with pride, each year personally presented the full-tuition awards to outstanding CUNY students chosen for academic excellence and community service.

She was also honored in 1988 by the establishment of the Belle Zeller Visiting Distinguished Professorship in Public Policy and Administration at Brooklyn College.

Her beginnings were typical of

Belle Zeller • 1903-1998



Photo, courtesy of the PSC Clarion

many CUNY students. One of nine children born to immigrants from Eastern Europe, Davis and Celia Davidson Zeller, she went to City schools, received her baccalaureate *cum laude* from Hunter College, then earned a Columbia M.A. and a Ph.D. in political science.

A teacher briefly at Hunter, Zeller became one of the pioneer instructors at Brooklyn College in 1930

and retired in 1973 with nearly a half-century of teaching to look back on. Her doctoral dissertation, which was published in 1937 as *Pressure Politics in New York*, was the first full-length study of state-level lobbying. Later she co-authored *American State Legislatures*, which became the bible for state legislative reform.

Belle Zeller fulfilled the vision of the founders of the Free Academy in 1847, who sought to open the doors to the children of the City's poor and working classes. Several years ago, in an address to recipients of Zeller scholar-

ships, she said:

What started as a bold experiment. . . has been proved a success over and over again. It has been proved in the thousands and thousands of students of the lowliest of means who have entered our colleges with little or nothing going for them but a dream and a chance. . . . They have rewarded us by proving the rightness of this enterprise by their deeds—the Nobel Prizes beyond our share and the public servants and the teachers and nurses and doctors and men and women of distinction in every walk of our national life. . . . It has been the grandest gratification of my nine decades to have had the opportunity to contribute to this magnificent enterprise.

Belle was on the phone to me about University affairs almost to the last day of her life. She continued to voice her concern for CUNY during these days of political and educational assault. To the end, every member of CUNY's academic family was enriched by her life of service.

Irwin H. Polishook
President, Professional Staff Congress

THE PSC IS PLANNING TO HOLD A MEMORIAL TO DR. ZELLER IN THE FALL. CONTRIBUTIONS IN HER MEMORY MAY BE SENT TO THE BELLE ZELLER SCHOLARSHIP TRUST FUND, C/O THE PSC, 25 WEST 43RD ST., NEW YORK, NY 10036.

Caumsett in His Ways

Sheila, a Harris Hawk, ponders the tastiness of an index finger as **Peter Schmidt** explains some fine points of raptor biology to two students from Intermediate School 227. Sheila is one of several raptors, local animals, and some exotic denizens (a ten-foot python named Monty, huge hissing Madagascar cockroaches) used by Schmidt, Director of the Queens College Center for Environmental Teaching and Research at 1,600-acre Caumsett State Park, and his colleagues for educational programs.

Schmidt has been on hand at Caumsett—which is poised on a splendid rise of land overlooking Long Island Sound a half-dozen miles north of Huntington Station—for the entire 18 years the Center has been in op-



eration. In addition to being a field station for CUNY biology and geology classes, the Center's instructional staff works with more than 200 elementary and middle schools in the metropolitan region.

Last year 4,000 students participated in overnight environmental education trips—their "dorm" is the grand old former mansion of Marshall Field III—and 2,300 made day trips. Pictured here are students from P.S. 118 in Queens getting up close to Caumsett's tidal ecosystem. Annually, the Center's vans, packed with furry, feathered, and scaly creatures, also safari out to visit 5,000 students in their classrooms.

A new lease for the Center is now being negotiated with the New York State Department of Parks.

For more about the Center's programs or to book a program, call 516-421-3526. ◆



TWO COMMENCEMENT TALES

Photo Finish, White House Gig

Manuel Mendez is a photography buff—big-time. Pictured here are three prime examples of his passion, his daughters (from left) **Konika, Leica, and Minolta**. The 20-year-old triplets, though not identical, bear a striking resemblance—and in more ways than one. On June 5 they graduated from Queensborough Community College with nearly identical sky-high GPAs (3.8, 3.95, and 3.89, respectively), and they made the Dean's List every semester they were on campus.

Born in the Philippines and raised in the Middle East, the Mendez sisters arrived in the U.S. less than three years ago and immediately enrolled at Queensborough. Konika and Leica will attend Hunter College in the fall, intending to study graphic arts. Minolta, a business/finance major, will attend Baruch College.

This picture was taken by the proud father. Clearly not wanting to play favorites, the camera he used was a Contax.

Rajah Pettinato Manno's grandmother enrolled at Hunter College in 1922, but never got a degree. Manno himself gave Hunter two college tries, in 1985 and 1990. Each time he dropped out, and so he wound up tending bar and playing blues guitar in New York night clubs for a decade.



But Manno, whose teens were spent on the streets brushing up against the law, got lucky in his mentors, including Acting New York Supreme Court Judge Michael Corriero ("he got me reading Aristotle, Plato, Gandhi, Martin Luther King, Jr."), his stepfather John Pettinato (former director of the Greenwich Village Youth Council), and Kenneth Sherrill, political science chair at Hunter.

Flash forward, with their encouragement, to Hunter's June 4th commencement, at which the 32-year-old Manno received his B.A. in political science. "The natural connection between creative arts and creative solutions to social problems is what drew me to political science and got me through college the final time."

Manno will be attending law school this fall, but in the meantime he has been selected as a White House summer intern. Whether this will entail jam sessions with a certain saxophonist remains to be seen. ◆

CUNY's Full-court Press For Full-time Employment

Don Menzi, Director of the Regional Education Center for Economic Development and Coordinator of Workforce Development Programs for the Office of Academic Affairs, reports on programs and initiatives to strengthen the metropolitan and State work force.

Vera Naughton had been an Art Director for national magazine publishers for nearly ten years when she was laid off. Her "cut and paste" skills of redesigning magazine layouts with photographs and illustrations were no longer in demand. She had been replaced by a computer.

Having heard about a program called Re-employment through Training and Education (RATE), she went to the Staten Island Worker Career Center, which provided her with a tuition voucher for a desktop publishing course being offered through Baruch College. After completing this course and searching for work for several weeks, she was hired by Time-Warner as a freelance Art Director, and, after moving on to several full-time positions elsewhere, she has become the Art Director for the *Wall Street Journal*. "I would never have been able to progress this far," she says, "without the computer skills I obtained through the RATE program."

Vera is just one among hundreds of success stories that can be told by participants in the RATE program, which is jointly administered by CUNY's Workforce Development Center and the Consortium for Worker Education, an organization that includes 34 New York City labor unions. Through RATE, workers who have lost their jobs because of downsizing or other forms of economic dislocation can receive tuition vouchers worth up to \$2,000 to take courses that enable them to compete successfully in today's highly competitive, skilled labor market. These vouchers enable such "dislocated workers" to attend any educational institution approved by the New York State Education Department that offers courses leading to new jobs and career paths. RATE is supported by U.S. Department of Labor funding, through the New York State Education Department and the New York City Department of Employment.

Over the last two years, more than 3,000 persons have utilized approximately \$3.5 million in RATE funds at more than 150 different New York area educational institutions. CUNY accounted for approximately half of this total (47%). Among CUNY's offerings were "customized" courses adapted from regular course offerings by Brooklyn College, Queens College, Baruch College, LaGuardia Community College, the Borough of Manhattan Community College and the College of Staten Island.

The RATE program started on a small scale in 1990 with a request by Actors' Equity—one of the Consortium's member unions—to develop a program that would meet the needs of actors leaving theater work for more regular employment. The union had created the Actors' Work Program, which offered career counseling and advice, but found that most of its clients needed to return to school to complete degrees or to learn new skills in demand in their target industries. RATE, which grew out of this



Wall Street Journal Art Director Vera Naughton

request for help, is now open to dislocated workers from all fields who apply through one of the Consortium's five Worker Career Centers (WCCs). Located in each of the boroughs, the WCCs are open to all applicants, union members and non-members alike, who have lost full-time employment.

After a long period of relative stagnation, the New York City area economy has begun adding jobs during the past year, but employment has not grown nearly as fast here as in the rest of the country. Unemployment rates remain high. When layoffs occur, many workers find they must "re-tool," especially those in fields where computer technology has transformed job duties and skill requirements. Like Vera Naughton, many of the WCCs' clients are seeking to add computer-related skills to those acquired through years of experience on the job.

In addition to desktop publishing and a variety of introductory courses in computer applications, "customized" courses developed by CUNY institutions for the Consortium's RATE clients include the Teaching of English as a Second Language (Baruch College), Child Care (Brooklyn), Medical Assistant (Queens), Integrated Computer/ESL (LaGuardia), and Career Transition to the Non-profit Sector (the Graduate Center).

Thanks to this CUNY/Consortium for Worker Education partnership, the careers of hundreds of dislocated workers have, like Vera Naughton's, been re-started on a new track, one that follows the new direction of the City's economy.

Hunter College's Biology and Medical Laboratory Science programs faced a different workforce development challenge, one that was addressed with the help of another CUNY worker education program, the Workforce Development Initiative (WDI).

Improving the quality of the workforce, of course, has always been one of CUNY's important functions in the City and State economies. Starting in 1993, this role was formally recognized in the University's budget with the funding of the Workforce Development Initiative. WDI's original goals were "to enable CUNY to marshal its resources in education, research and training to prepare

students and members of the City's workforce for current job opportunities, to foster the development of new jobs, and to help New York anticipate and adapt to future economic change."

Regina Linder, Director of Hunter's Medical Laboratory Science program, and Shirley Raps, Chair of the Department of Biological Sciences, had been concerned for some time about increasing the job market opportunities for Medical Lab Science and Biology majors. They recognized that biotechnology—both in private sector companies and non-profit research centers—is a growing field. This need led to the development of an experimental interdisciplinary Biotechnology program, one that combines an intensive monthlong workshop on basic procedures in molecular biology—learning DNA, RNA, and protein techniques—and an internship with a private sector employer in the biotechnology field.

"Students love it," reports Dr. Linder. "The lectures on theory solidify the knowledge they have already gained in their regular course work, while the hands-on skills training gives them a chance to apply this knowledge to real-world problems." "In addition," she notes, "they gain access to private sector employers and the confidence to explore job opportunities outside of the hospital and academic realms, where they already have role models."

"The companies involved are equally enthusiastic," says Dr. Patricia Rockwell, the project's Director and chief instructor, "and they provide students with an opportunity to acquire additional skills and insight into the nature of industrial research."

In addition to Hunter seniors and M.A. students in Biology, the College has developed a modified two-month workshop for members of the Local 1199 Hospital Workers union laid off when their hospital-based medical labs have been either closed or outfitted with robotic technology.

The funds supporting the development of Hunter's Interdisciplinary Biotechnology program are part of the State funds that the University has received each year since 1993 for WDI. WDI in turn supports campus-based projects aimed at increasing CUNY's ability to contribute to the economic development in the City and State. A wide variety of other projects have been funded since 1993 under this relatively broad mandate.

SEARCH AND EMPLOY OPERATION

The largest number of employers ever—117—in the 10-year history of the CUNY Big Apple Job Fair gathered at the Javits Convention Center on April 24 to meet with 5,000 graduating seniors and recent alumni. Pictured below is the husband-and-wife team of U.S. Navy recruiters, Lieutenants **Amy** and **Ken Whitwell**. Being encouraged to come aboard are Bronx Community College June Associate Degree in Applied Science graduates, **Celia Eugene**, left, and **Florence Carrier**, middle. (Ken Whitwell expects to receive an MBA from Baruch College next year.)

Keynote speaker for the event was City Comptroller Alan G. Hevesi. During debriefing at the end of the Fair, a total of 86% of participating employers rated it as "excellent" or "very good."

A highlight this year was the honoring

Among them are:

- **Baruch College** has created a Small Business Lab, providing business management skills to more than 1,000 entrepreneurs and small business owners annually, the majority of whom are Black, Hispanic, and other minorities. Baruch is also carrying out an investigation on behalf of the CUNY Task Force on Languages Other Than English, examining the value of these languages as a job credential for CUNY graduates.

- **Borough of Manhattan Community College** has created a Center for Business Trends Analysis, which focuses primarily on the economic structure and dynamics of the Lower Manhattan economy surrounding the College.

- **Brooklyn College** initiated an outreach effort to attract bilingual and immigrant professionals and to accelerate their completion of teacher certification requirements in fields where teacher shortages are most severe (e.g., bilingual special education, science, and mathematics).

- **City College** is designing advanced computer programming courses, based on current employer requirements, which will be offered both to CCNY students and to the general public as a continuing education course. The curricula for these courses will be shared with Computer Science and Continuing Education departments at other CUNY campuses.

- **The Graduate School and University Center** established a Paraprofessional Academy and Resource Center to help paraprofessionals advance their careers. The Center's CUNY Data Service is also creating a World Wide Web-based version of its publication, "FYI: A Comprehensive Guide to Statistical Sources for the New York City Metropolitan Area."

- **Lehman College** is creating an innovative Career Development Program for Home Care Workers, piloting a concept that could prove applicable to the career advancement of other categories of low-wage workers.

- **Medgar Evers College** developed a series of intensive intersession courses to help paraprofessionals accelerate their progress toward completion of degrees.

- **New York City Technical College** established a Small Business Institute designed to help Brooklyn's small downtown businesses improve their operations in order to benefit from the economic revitalization taking place in the MetroTech area.

- **Queens College** conducted a feasibility study of the potential for creating jobs by developing recycling-based industries on a city-wide basis.

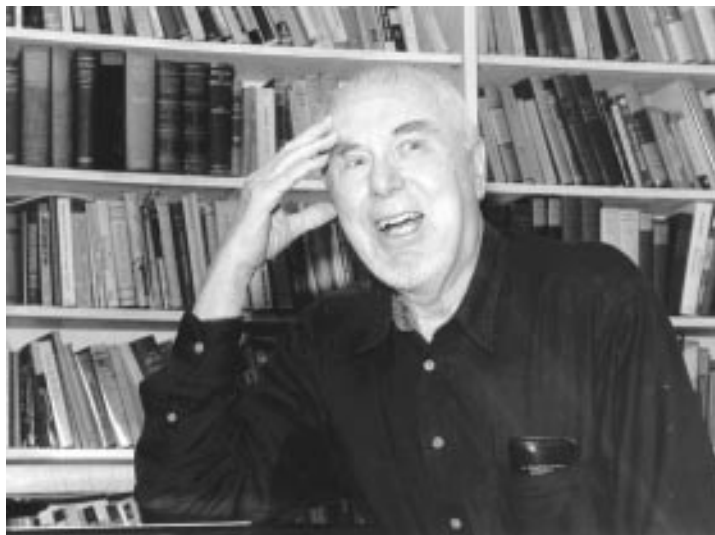
Multi-campus WDI projects include the

Continued on page 6



A LIFE IN THE DRAMA

Eileen Hawkins, a graduate student and adjunct in the Theatre Department at Hunter College, recalls her first encounter with **Eric Bentley**, who bids fair to be the nation's dean of theatrical discourse: "He was body-miked, leaning on a piano in Hunter's recital hall, intoning poetry and songs of Bertolt Brecht in a raspy baritone. I was surprised by the ramrod straight six-foot-plus frame of the 82-year-old man. I knew Bentley had taught at the College in the past, and I startled myself that evening by impulsively asking him if he'd return. His 'yes' set wheels in motion, and the next fall I found myself enrolled in the class of this recent inductee into the Theatre Hall of Fame." The author of 40-plus works of criticism (notably *The Life of the Drama*, *The Playwright as Thinker*, *In Search of Theatre*), translations, adaptations, and original plays, Bentley is acknowledged as one of the 20th century's most vigorous and probing scholars of the stage. Recently, Hawkins visited him in his labyrinthine apartment on Riverside Drive overlooking the Hudson. On a well-worn sofa near the grand piano where he polishes his lyrics and tinkers with ragtime, Bentley and Hawkins had the following relaxed and candid conversation.



Photos, André Beckles

Hawkins: I was going through my own theatre library the other day, and I was astonished how many of my volumes bear the name "Eric Bentley"—Bentley as scholar, critic, translator, teacher, director, playwright, and performer. Did I leave anything out?

Bentley: Well no, but it's mostly because I've been given a very long time to do all of these things. If I'd died young, like Georg Büchner, at 23, the list wouldn't be so long.

H: A lot of people may not know that, like many CUNY students, you were an immigrant.

B: Yes, and I was still a British subject when I published my earliest works, like *The Playwright as Thinker*. I got my doctorate at Yale in 1941 and then taught at the University of California.

H: The world of the theatre and the so-called "Ivory Tower" would seem in many ways far removed. But you've managed to bridge that gap. Has it been hard?

B: It's gotten me into trouble a number of times. I had intended to leave academic life but was persuaded to go to Columbia University by the Chairman of English and Comparative Literature. A very attractive professorship was arranged—a light schedule, with classes only on Tuesdays and Thursdays. But I soon began to realize my colleagues resented this privilege. Such were the tensions of my "double life"—directing Off-Broadway while teaching full time.

H: The creative and analytical processes would seem to be discrete. But you're a master at both. Do you have some sort of "automatic transmission" that allows you to switch gears so often and effortlessly?

B: I was not one of those writers who had it all from the word go, like Büchner. I didn't even think I was a writer at first, but that view changed. Usually, another person—a mentor—plays a part in a transformation like this, and in my case it was my tutor at Oxford, C.S. Lewis. I confided to him these doubts about my abilities and vocation, and I told him I wanted his critical intelligence, not his flattery, to determine my directions. He said, "Oh, I know you write very well already, and I want you to continue." I did continue, but writing mainly scholarly, historical essays.

H: And the next step for you?

B: Translating Brecht. When you translate a playwright and do it with enthusi-

asm and deep involvement, you get the illusion that you *are* the playwright—you feel you wrote *Mother Courage*. A director often gets this feeling, too—he feels like he's written the play because he's got it all so much at his fingertips. So I began to feel that Brecht's plays were *my* plays, and I was writing them. Mind you, I was too sane to *really* think this, but that's part of the illusion.

In the beginning, I translated Brecht's German very faithfully, but somewhere along the way I got into more free adaptation. Sometimes I would add a lyric of my own, because I like doing the lyrics. In the published text of *A Man's A Man* there are some things that are actually mine, likewise with my recent production of *Good Woman* at the Raw Space on 42nd Street. Though I didn't sense it at the time, I was now getting about half-way to being a real



Bertolt Brecht, left, with Eric Bentley in Zurich in 1948; the sketch was made by Ellie Schmidt, a girlfriend of Brecht's at the time.

playwright.

H: What about your tour of duty in a critic's aisle seat?

B: At first, I only knew the plays I wrote about from the library, from reading them. I began to think I should become familiar with all that's going on with theatre, and the only way I could do that—and get my tickets paid for—was to be a so-called drama critic, to go every night and learn about scripts and various "production values," as they're now called.

H: And you landed where?

B: At *The New Republic*. I learned a tremendous amount and became thoroughly acquainted with the American stage. But even then I was unconsciously aiming to be the well-prepared playwright.

After four years I resigned; that was enough. I think I may have been influenced by Bernard Shaw who, as a critic, put everybody in their place for several years, then went on to write plays.

H: And your debut was...?

B: In the 1950s. Like my first critical work, my first play was never published or performed, and I'm perfectly happy with that. It wasn't good, but I realized I had found the right path: I had a play worth producing in me. It was *The Recantation of Galileo*, which I began in 1956, the year I resigned from *The New Republic*. The play, a "retort" to Brecht's Galileo drama, marks the bridge between my being just a Brecht adapter and being off on my own.

H: At our first Hunter class meeting, you asserted that most criticism written today is tangential—away from the subject—too eager to categorize, rather than interpret and explain, art. Is there is a dearth of good criticism written nowadays?

B: Yes—even a lack of belief in it. The tangential approach applied to Pirandello, for example, would be to find his philosophical ideas and do an essay on those, rather than discuss how he uses them in his plays, how he makes them part of the history of philosophy. It is the same with verse. You have to read poetry as poetry: the aesthetic experience of reading the poem is presumably what Shakespeare wanted from you, and he is

entitled to get that from the critic as well.

H: How can professors nurture students' creativity?

B: That reminds me again of C.S. Lewis. One day I brought to him a terrible essay, full of awful profound-sounding stuff to impress him. I read it—the Oxford method is that you read your paper aloud to your teacher—and when I was through there was a long pause. Then he said, "That makes my head swim."

H: And that made your heart sink!

B: He asked me what one pretentious bit meant, and I replied, "I don't know, but I thought you would, sir." He laughed and then proceeded to demolish my essay. Now, the real point of the story comes next. I owned up to the nonsense but asked

Lewis if any parts of the piece were any good. "Oh yes," he said, "all of it except for those three or four passages I mentioned." Then I said, "But the rest of it is just me telling you the facts," and he replied, "Then maybe that's what you should do, because it was very lucid. If that's the way you ordinarily write, congratulations, because I liked it." That plain-spoken manner became my style—somewhat towards the spoken even when it's written.

But that conversational style got me in trouble in Germany! I delivered a chapter from *The Life of the*

Drama there, translated for me by someone, and afterwards some German scholars informed me this was not quite the tone for serious academic discourse. I was sorely tempted to quote Lewis and say, "but your pretentious language and hifalutin jargon makes my head swim!"

H: I get the feeling you are skeptical about teaching poetry or playwriting.

B: Very—but I'm perhaps a skeptic about human nature! Still, many very fine writers will tell you *someone*, not necessarily teaching a formal course, performed such-and-such a function for them when they were just beginning—that is, reading their work and revealing them to themselves.

H: Let's reveal something about your recent theatre work. In 1956, you directed the original production of your translation of Brecht's *Good Woman of Setzuan*, with Uta Hagen. This spring you collaborated on a new, Broadway-style version of the play.

B: Yes. I wrote the book, and Michael Rice did the music and lyrics.

H: You did another Brecht recently, *Mother Courage* with the Jean Cocteau Repertory. That version, with a score by Darius Milhaud, was first created in 1959, but not performed until 1997.

B: Yes. Before Milhaud, I had had to fit my lyrics to the original Paul Dessau score. I rewrote my lyrics for Milhaud—but *before* he composed the music, which was a great advantage!

H: Are you working on any other theatrical projects?

B: One project has legal, not artistic, problems. Cocteau Rep wanted to do *Happy End*, but we never got the clearance from the owners of various rights. The lyrics are owned by one party, book by another, music by a third. I'm intrigued by *Happy End* almost as a play-writing project. Its book is not by Brecht but Elisabeth Hauptmann, and it's not very good. I think I could make a better one.

H: The first time we met, you came to Hunter to read some from your translations of Brecht's poetry and sing your *Happy End* lyrics. Your energy and relish for performing really came across the footlights, so to speak. How does this compare to teaching—or does it compare?

B: A teacher has to put on a performance, too. I knew Mildred Dunnock, who taught in a girls' school before she became a famous actress, and she said it wasn't very different. C.S. Lewis—one last funny story about him—was a performer too. He taught one class with big potential for being hard and dull, an introduction to medieval

Continued on next page

Wisdom from the Basement of Langston Hughes

James King, a doctoral candidate in English at the GSUC, reports on a highlight of his research at the Langston Hughes House. King was a participant in an experimental internship program, devised by Prof. Joan Richardson, that places CUNY graduate students in local cultural institutions for independent research.

In the fall of 1996, I was approached by Prof. William Kelly, Executive Officer of the Ph.D. program in English, concerning a possible research project at the Langston Hughes House, located at 20 East 127th St. in Harlem. I contacted the owner, Albert Davis, who has lived in the house since the mid-1980s. We met to discuss the sort of work that had already been done and what type of research remained to be completed.

Davis explained that most items of scholarly import had already been transferred to the Hughes Collection at Yale, with duplicates also being housed at the Schomburg Center of the N.Y. Public Library. A little dismayed at the slim prospects for a late-comer of happening upon an undiscovered poem or script, I agreed to begin work at the House as part of an independent study through the English program.

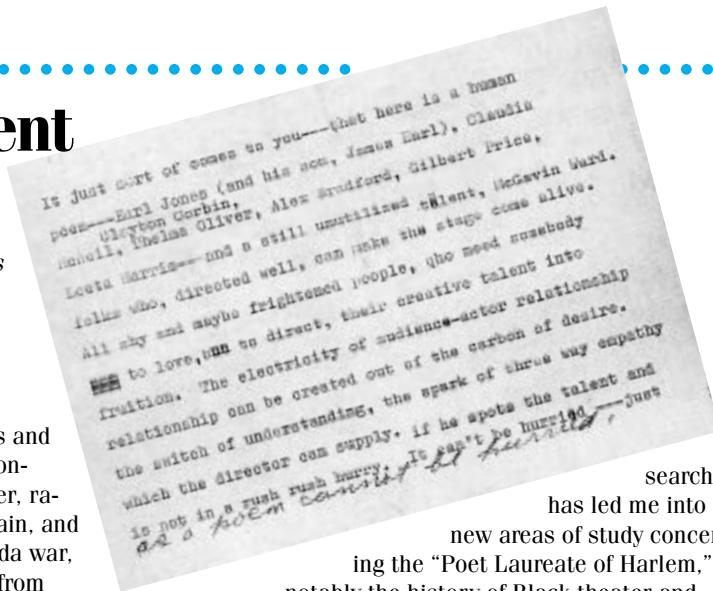
My search of the basement at first yielded only some fairly unremarkable Langstoniana—a few maps, a number of books given as gifts by Langston to “Aunt Toy” Harper, who, along with Langston and her husband William Emerson Harper, owned the house.

Then, in a steel cabinet, I discovered, among volumes of Emerson’s sheet music, a business-size yellow envelope on which was written: SPECIAL ARTICLES. Inside, I found

newspaper clippings and magazine articles concerning Black theater, racial stereotypes, Spain, and America’s propaganda war, their dates ranging from 1950 to 1966 (Hughes died in 1967). Among these items I also found the half-sheet of typing paper reproduced above, which ends with a warning that a director who spots talent in actors must not be “in a rush rush hurry” to exploit it. “It can’t be hurried,” he wrote, then added in his famous green ink, “just as a poem cannot be hurried.”

The combination of the note and the articles has led me on a search for a connection. One plausible explanation is that Langston was following the careers of these actors and actresses, watching the reception of Black theater productions, within and beyond the Black community, and hoping to direct such artists as these in a new play—one he was not able to finish before his death in 1967.

Now, two years later, my



search has led me into new areas of study concerning the “Poet Laureate of Harlem,” notably the history of Black theater and Hughes’ connections with the Black Arts Movement of the 1960s. This research has taken time, much more than I ever expected to dedicate to my original independent study project. But then again, I have it on very good authority that it’s never wise to pursue important things—like a poem or an education—in a “rush rush hurry.” ♦



James King on the steps of the Hughes house. Photo, André Beckles

Bentley, continued from previous page

studies with lots of erudition from books we hadn’t read. We slowly figured out that he put in two laughs during his lecture, one timed exactly for twenty past and the other for twenty to the hour. Doze off and a hilarious one-liner would be missed!

H: Taking the analogy further, what distinguishes a great actor from a great teacher—or a bad actor from a bad teacher?

B: That deserves a Pirandellian thought: whatever you’re doing is a role. Even being born is one—shooting out of your mother is an act! But certainly, appearing before a class you have to adopt the *role* of teacher. The person who doesn’t is lost. The bad teacher who reads his lectures, for example, isn’t performing “out” to the students but “in” his head—or “in” his knowledge. His eyes never go out front. He’s playing the role of introverted scholar superbly.

H: Are there any American playwrights you consider to be particularly undervalued?

B: Probably one or two of those in a lighter vein, like George Kelly, have been undervalued because of the over-earnestness of the more highbrow crowd, the kind of people who admired Maxwell Anderson. Anything from the Marx Brothers to musical comedy in the 20s, to Kelly’s more sophisticated comedy, was actually better theatre art than the relatively highbrow stuff that the Theatre Guild did.

H: Can you apply the same criteria to any contemporary playwrights?

B: I’m not sure I do. I don’t think we

have now the same kind of intellectual setup that I attacked in my early books as the Broadway “intelligentsia.” “Middlebrow” would really be the word, as represented by Katherine Cornell-type actors, who always played elegant suburban hostesses on stage. It was all slightly pretentious drama, and not as good as the more broad pop stuff, like Kaufman & Hart.

In musical comedy also, the more frivolous was better than the more serious, which is true, for example, of Rodgers & Hammerstein. I don’t think they were better when they were more “serious.” Look at *The Sound of Music*—it’s the most awful tripe.

H: Is there anything equivalent to what you called the Broadway “intelligentsia” nowadays?

B: No. It’s a different situation. Very, very different. There isn’t really an American drama, to an extent, on Broadway. So that’s something that has changed very much.

H: Max Beerbohm long ago made fun of those who say “the theatre is dying.” In fact he wrote a little poem: “The theatre’s in a parlous state/I readily admit./ It almost is examine—/ But then, when wasn’t it?” Is the legitimate theatre dying?

B: Some forms are always dying, but others grow up. I don’t even think that television has made that much difference. Many predicted that television would kill the legitimate theatre, but it hasn’t. The absence of real drama from Broadway, except when it’s some safe British import, is

distressing. On the other hand, it doesn’t matter much, because it’s not important that playwrights become absurdly rich. They should be satisfied with what they’re getting Off-Broadway—and a lot of people see Off-Broadway plays. *The Threepenny Opera* was seven years Off-Broadway, and it wouldn’t have run seven weeks on Broadway! Off-Broadway is a different world, but one that makes a lot less money. Otherwise it’s a perfectly acceptable venue.

H: And that’s the world you prefer?

B: That and Off-Off-Broadway, where you can easily earn no money at all!

H: Is anything new waiting for you in the wings?

B: Well, I’m scheming to get New York productions for some of my plays. They’ve all been done elsewhere—why not here!

H: Would you like to return to teaching?

B: Yes, indeed. In particular, I very much enjoyed the contact with Hunter College.

H: Is there a particular topic you would like to teach?

B: With such keen interest now in gay and lesbian studies, I would like to do something on Oscar Wilde. Also, once before I did a joint course with a music department, and I would like to do that again. It would be on the music drama of Richard Wagner and Kurt Weill—both German artists, but from very different centuries.

H: That sounds absolutely fascinating. When it comes to pass, I promise you, I’ll be there! ♦

Work Force, continued from page 4

creation of an internship program for computer science majors, carried out in partnership with the New York Software Industry Association (NYSIA), and a pilot program that provides a partial subsidy as an “introductory offer” to encourage employers to use CUNY continuing education programs to deliver contract training for their employees.

In addition to Baruch’s study of world languages at CUNY, WDI-supported labor market research projects have included analyses of structural changes in hospital and health industry employment, hiring patterns in the managed care industry, and a series of special industry reports under the general title of the Labor Market Intelligence Network.

How does WDI work? Each year, the Office of Academic Affairs sends to every CUNY campus Chief Academic Officer a request for proposals (RFP) for projects that best address WDI’s overall goal of enhancing the University’s ability to meet the City’s current and future workforce needs.

These proposals, which may include multiple projects, fall into the following broad categories: (A) activities involving innovation, expansion or improvement of curriculum, instruction, facilities or equipment to meet employer requirements or address the needs of the City’s workforce; (B) activities that strengthen the relationship between the University and employers, including industry-sponsored internships, job creation, job retention or economic development through college-business partnerships; (C) economic or labor market research projects that can help the University design new courses, curricula, and programs or to modify existing ones to meet the changing needs both of the City’s employers and of its future workforce.

Proposals are evaluated competitively, and only those that best meet WDI’s criteria are approved. As a general rule, projects may receive WDI funding for periods of up to three years, after which the sponsoring campus is responsible for incorporating the initiative into its regular budget or finding alternative sources of funding. A first round of 1998-99 WDI funding will be announced in August. Additional information about WDI may be obtained from the CUNY Workforce Development Center, c/o Baruch College, 17 Lexington Ave., Box G-1001, New York, NY 10010 (212-387-1490).

Workforce development will continue to be an important role for CUNY, pursued both through programs like RATE, WDI, and other specially-designated initiatives, and through the University’s regular degree-granting and continuing-education programs. Not only individuals like Vera Naughton and students in CUNY’s undergraduate and graduate degree programs benefit from these efforts; the entire economy grows stronger because of CUNY’s contributions to improving the quality of the New York workforce. ♦

Stranger Than...

“An historian is an unsuccessful novelist.”
—H.L. Mencken

Venice Observed (And Studied) By New York City Teachers

English Professor **Brian Gallagher** reports on the "Venice: Art, Humanism and Culture" course of study he created and directed for LaGuardia Community College's Sabbatical Program for public school teachers.

On a brilliantly clear day in January 1998, late in the morning, a group of 30 New York City teachers had what everyone concerned agrees was a transcendent experience. Standing before Giovanni Bellini's splendid 1488 triptych of Mary with Saints Nicholas, Peter, Mark and Benedict in the Pesaro Chapel of Venice's Frari church, the group uttered a collective gasp. Suddenly—after months of studying Venetian history, art, literature, and culture and after five days actually touring the churches, museums, and monuments of the "Queen of the Adriatic"—the group felt a spontaneous, instinctive flash of insight.

The moment was, in part, a recognition of the great merits of the piece: the uncannily rich blue of Mary's robe; the golden, "mosaic" hue of the background apse; the *trompe l'oeil* continuation of the elaborate gilded framing into repeated pilasters in the painting itself; and, finally, the poised spirituality of this whole *Sacra Conversazione*.

More important, this was a collective encounter, to borrow F. Scott Fitzgerald's phrase, "commensurate to our capacity for wonder." And the moment was rendered unforgettable when—in this church where the great Renaissance composer Monteverdi is buried and in this city he served for more than two decades as choirmaster of the basilica of San Marco—the organ suddenly boomed out the opening chords of a triumphal theme.

What brought this inspired delegation of New Yorkers to Venice and this Bellini-esque epiphany is the newest course of study in LaGuardia Community College's long-running, innovative Sabbatical Program (the only one of its kind in CUNY) for City teachers (K-12) on study leave. For more than 15 years, the College has enrolled teachers in specially designed 16-credit courses of study. To qualify, participants must have a minimum of 14 years of service and be approved by their District office (while on study sabbatical leave they receive 70% of their salary).

Each year's highly educated student body—almost all participants have Masters, some Ph.D.s—enjoys the considerable advantage of taking a year's work, six courses, in sections composed entirely of peers, thereby allowing both continuity of instruction and adaptation of courses to the teachers' specific needs and interests.

Besides "Venice: Art, Humanism and Culture," the current roster includes "Film and the Humanities," "Visual Arts," "Computer Literacy," and "Urban Social History"—with a total 200-plus enrollment for 1997-98. Each course of study attempts, in the words of Sabbatical Program Director Richard Lieberman, to create "a small liberal arts college approach, through

walking tours, guest lectures, and interesting readings."

The aim is to make the year a stimulating intellectual experience, a memorable social encounter with like-minded peers, and an opportunity for hard-working teachers to re-energize themselves. The pleasurable intensity of the sabbatical experience is typified in Prof. Bruce Brooks' "Visual Arts" course of study, which, he says, "immerses the teachers in the process of making art, with all the attendant trials and tribulations."

The Venetian course is the first to include travel and was designed to introduce a new phase of the program, "Cultures of the World." Drawing on faculty expertise, we are currently developing courses in this area that will focus on Ireland and India. The idea is to look at one culture in depth, using cross-cultural references both to illuminate the foreign culture and explore its significance for New York City's rich ethnic diversity.

For instance, the history and culture of the small but powerful Venetian city-state, which was an independent republic for more than a thousand years, was linked to Near Eastern art, medieval world trade in luxury goods, Renaissance exploration of the globe, and the Reformation. These strands in its history were brought closer to home by exploring Venice's layout in relation to the gridiron plan adopted in New York City in 1811, by considering our own "Renaissance," the Harlem Renaissance, and by "Venetian Brooklyn," a walking tour that focused on buildings like the Montauk Club, which was directly modeled on Venice's Ca' D'Oro.

For "Venice," students took three fall courses: history and culture of Venice, Italian Renaissance art (emphasizing Venetian painting and architecture), and drama related to Venice like *The Merchant of Venice*, the plays of Carlo Goldoni, and *Venice Preserved* by Thomas Otway. Then, from January 22 to February 9, the group explored the cultural sites of "La Serenissima." (Participants received one credit of independent

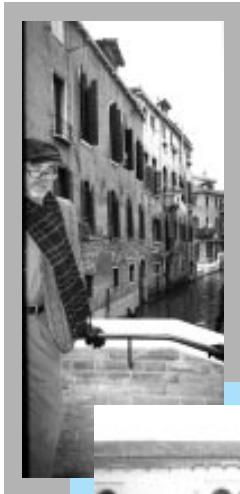
study for the study trip.)

To complete the course of study, students took two spring courses, "Literature of the City," studying writers from Marco Polo to Casanova to Thomas Mann and Caryl Phillips, and "Ideal Societies," which centered on a comparative analysis of issues like town planning, social organization, civil ritual, and the public role of art in Venice and New York City.

The 19-day trip allowed opportunity to visit Venetian sites well beyond Saint Mark's Square and the Doge's Palace. We

The (Venetian) Lion in Winter

Sabbatical Program students gathered, during their trip to Venice this winter, in the Cloister of San Giorgio Maggiore; the author, left, steps aside to make way for a typical Venetian prospect.



explored the ornate Gothic church of Madonna dell'Orto (Tintoretto's home parish), the Ca' D'Oro museum, Ca' Rezzonico (where we heard two baroque concerts in its baroque ballroom), and the Ghetto. "Gheto," incidentally, was Venetian dialect for "foundry"; the first ghetto, for Jews, was established by Venetians in 1516 on an island that formerly had an iron foundry on it.

We also took four excursions to see the 5th- and 6th-century mosaics in Ravenna, the Venetian empire's most important mainland city, Verona, Giotto's compelling frescoes in Padua's Scrovegni Chapel, and Torcello, where the oldest buildings of the Venetian lagoon still stand. Four free days at the end allowed students to radiate to the Veneto and beyond.

Judy Brown, a special education teacher in Queens District 30, described the whole course as "a perfect balance" between classroom and alternative modes of learning. For Esta Borden, a librarian enrolled in her second LaGuardia sabbatical, the experience was directly transferable to her classroom: "I know the experience made me a better teacher. We learned how to make learning come alive. That is what we have to do for our students."

To the considerable extent that such sentiments were widely echoed by others, my LaGuardia colleague, art historian Fern Luskin, and I can't help but feel amply rewarded. ♦

Kingsborough Netsmen Make Loud Racket at NJCAA

The men's tennis team at Kingsborough Community College made CUNY history on May 21, becoming the University's first team to win a national championship in nearly a half-century (CCNY's 1950 basketball team won the NCAA championship). "CUNY has had a number of individual champions, but in terms of teams, this is the only one" by a community college team, said Zack Ivkovic, Sports Information Director at the CUNY Athletic Conference. "Looking at what coach Barry Goldsmith has been doing over the last few years, I saw this coming."

The team triumphed at the NJCAA's Division III tournament in Corpus Christi, Texas. (Division III consists of all community colleges that do not offer athletic scholarships.) Victory was particularly sweet since it came over DuPage of Chicago, the nation's second-largest community college. At last year's tournament Kingsborough barely lost to DuPage in the championship round.

Under Goldsmith, the team has won three consecutive league championships and chalked up 28 wins in a row. He was chosen 1998 Coach of the Year for both Division III and the New York State Region.

The team's MVP, Max Dubov, won in both singles and doubles, and he and his teammates Andrey Shashkov and Dmitry Rozanovsky were chosen as NJCAA first team All-Americans in singles and doubles; William O'Connor was first team in doubles.



The Champs

Back row, from left: Jerome Sam, Asst. Coach Nick Bogaterov, Max Dubov, Dmitry Rozanovsky, KCC Chair of Health, Physical Education, Sports, Fitness and Therapeutic Recreation, Dr. Samuel Scherek, Coach Barry Goldsmith. Front row, from left, Andrey Shashkov, Abid Mohammed, Rizve Ahmed, William O'Connor.

Pedagogy, in fact, is the centerpiece of the Institute. Students come not only to learn Latin and Ancient Greek but also to learn to teach these languages. The proudest products of the Institute, beside its 1,200 graduates, are two celebrated textbooks, *Latin: An Intensive Course*, by Moreland and Rita M. Fleischer, and *Greek: An Intensive Course*, by Hardy Hansen and Gerald M. Quinn. Each is the standard-bearing teaching text in its field. The educational influence of the Institute, therefore, has been immense.

It all began at Brooklyn College when Ethyle Wolfe, then Chair of the Classics Department and subsequently Dean of the School of Humanities, interviewing Floyd Moreland for a Classics appointment, perceived a gifted classroom teacher. From this intuition—and from Wolfe’s energetic and valiant sponsorship of an idea she believed in—grew the Brooklyn College Summer Latin Institute. It was situated centrally at the Graduate School, where it became a model of its kind and attracted national attention.

Or, if we go back one step, it all began at the University of California at Berkeley with a humble summer program for graduate students who needed quick Latin reading skill to pass an exam commonly required in humanities Ph.D. programs. Berkeley, too, recognized in Moreland, then still a graduate student, the pre-eminent teacher he was to become and called on him to set up the crash course.

Insightful and impatient, Moreland began by skipping around within the conventional Latin textbook he was obliged to use *faute de mieux*. He wanted to bring his students quickly to the point of reading real Latin, and he understood instinctively that they would have to control the subjunctive mood early if they were to have any chance of doing so. Even within the confines of the indicative, and therefore of simple sentences, he understood that students are entitled to fare more satisfying than the *Femina pulchra est* of the bad old days.

Sure enough, among the exercises of the first chapter of Moreland and Fleischer, which was perfected in the CUNY Institute, occurs this sentence: *Feminis est forma, fama nautis* (“Beauty is for women, fame for sailors”)—a fine illustration of the dative of reference replete with the rhetorical devices of alliteration, chiasmus, and elision of the verb “to be.” (Through nine printings, Moreland and Fleischer, to its credit, remains unrepentantly politically incorrect.)

The subjunctive enters in the second chapter of *Latin: An Intensive Course*; at the end of the fifth chapter a little tale of Dido and Aeneas ends with the death of Turnus and the founding of the city (Rome, of course): *Turnus interficiendus erat ut pius impium superans oppidum conderet* (“Turnus had to be slain so that the good man, vanquishing the bad, might found the city”). At the beginning of the sixth week of the program, these same students, having finished Moreland and Fleischer and mastered fundamental grammar, will set out to read Cicero’s *First Oration Against Catiline* in full and then Book Four, the Dido episode, of Virgil’s *Aeneid*.

How these instances of inspired pedagogy, evanescently present in the classrooms of Berkeley, became a text is a CUNY story.

“We were all young people,” says Rita Fleischer, present at the Institute from its inception and now Administrative Director of Foreign Languages at the GSUC, and, as



The climax to every Summer Institute is a festive banquet. This menu—featuring the Institute’s logo, a very cool Caesar Augustus—is from the MCMLXXXVII banquet, which took place at *Fenestras in Caelo* (hint: it was in the World Trade Center). Students and faculty partook of *Pectus Gallinae Assum, Brassica Oleracea, or Placenta Foliis*. Though, alas, *potiones prandiis non includuntur, the Vinum Scintillans* flowed freely.

always, slender and elegant in her high-collared aubergine dress and signature full skirt. “Everybody in one office, sharing desks at Brooklyn.” Fleischer was giving her Latin class an extra hour of drill each week to help them learn, and Moreland, having seen her at work, invited her to help him with a book for which he had won a small summer grant.

They continued their work on that book long after the grant had expired and finished it in the Latin Institute “laboratory.” Fleischer, at Moreland’s urging, composed the Dido and Aeneas story in sections that Stephanie Russell—now a veteran Institute

teacher but then its secretary—typed up to be used in the next day’s class. Latin readings, lightly adapted and carefully glossed, followed the same path through the classroom into the textbook.

The young people who taught at the Institute then—Moreland, Fleischer, Gail Smith, and John Wyatt of Beloit College—glossed and graded into the night, one step ahead of their students, and kept the same furious pace of preparation. “The students would stay on at the Graduate Center at night,” recalls Fleischer, “and the faculty were all there. . . it was one big family.”

Twenty-five years after this tumultuous beginning, the faculty leaders of the Latin/Greek Institute continue to work as hard as the students. Preliminary training sessions for them, whether seasoned instructors or new recruits, begin in February and last till summer. Taking roles as teacher and student, the faculty reenact and try to anticipate classroom exchanges and strategies in the instruction on grammar, reading, and translation.

After classes begin in the summer, the faculty meet regularly at day’s end to review or anticipate problems. And they are available all through the night. Students stumped by a translation or a grammar exercise are free to call at any time. They do call, at all hours, for the rule is that they must be perfectly prepared when recitation resumes in class the next morning. The result of all this effort is perfectly disciplined teaching and learning. This shared experience of impeccable discipline binds faculty and students, providing a psychological dimension of common commitment that makes so high a level of pedagogy sustainable—and even possible.

I remember a total world. A student in the Basic Latin program in 1987, I mutter exercises prepared into the wee hours the night before as I wait at 7 a.m. at a park-and-ride deep in New Jersey for a bus to the Port Authority. On the bus, I flip vocabulary cards, Latin on one side and English on the other. At a dead run from Eighth Avenue, I arrive on the 10th floor of the Graduate School to find my fellow students muttering and flipping, too, in preparation for the daily morning quiz.

We sit all day in windowless class-

rooms, chilled by air-conditioning, transported to Carthage, where Aeneas does Dido wrong. At 10:30 a.m. each day’s quiz is returned, graded and commented upon. Over lunch, which we eat together in packs on the 18th floor, we curse at the five functions of *cum*-clauses and the six ways to compose conditional sentences.

Back on the classroom floors before the afternoon demonstration of new grammar points, we go eagerly to optional sight-reading exercises where, vying with one another and carefully guided by our instructor, we divine Martial’s wicked epigrams on the strength of three weeks of Latin. After the grammar lecture, another sprint for a Port Authority bus, where, bathed in the late afternoon sun, I begin to unravel the exercises I shall be muttering in the next day’s early light.

The result? I learned Latin. I read it to this day; after a little preliminary limbering up, the hexameters fall into serried ranks and march past my reviewing stand in perfect cadence. Even Horace, enigmatic and incomparable, opens to reveal secrets, as he did under Floyd Moreland’s gentle probing in a stellar series of lectures and explanations that concluded and crowned that summer’s 10-week program.

Down on the Seaside Heights boardwalk now, Moreland pushes forward the lever that engages the gears of the carousel. The old Wurlitzer begins to boom and skirl. He steps aboard the revolving plaque, among swans and unicorns and leaping stags, and, leaning toward me to express an affection that co-exists in perfect peace with his deep personal reserve, smiles and waves.

I am tempted, for my valedictory gesture, to leave Moreland whirling on his carousel, but, properly, an article honoring him and the Institute must end on a Latin note:

*Ille mi par esse deo videtur
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem. . .*

These lines are by Catullus, translating Sappho, from an ultra-famous poem both in the original Greek and in the Latin translation. The passage brings back my summer of Basic Latin and Floyd Moreland and his deep love for his work. I shall offer no English translation, the moral being, as Floyd would agree (though he might not tell you so): “If you don’t read Latin, sweetheart, you have just missed it.” ♦



IF IT’S DAY TWO, IT MUST BE CARTHAGE

This is the passage that students read on the second day of the Summer Institute. It appears here with all the glosses they are given. Can you read as well as they?

Poeta fabulam¹ narrat² de regina et nauta. Regina cum turba incolarum³ e patria exit⁴ et ad⁵ Africam⁶ appropinquat.⁷ Ib⁸ novam⁹ patriam aedificabat¹⁰ sed non timebat. Subito¹¹ nauta cum turba et incolarum³ et feminarum e patria Troia¹² ad reginae patriam appropinquat.⁷ In Africa⁶ diu¹³ manent.¹⁴ Regina nautam amat¹⁵ et nauta reginam. Fama enim reginae non erat cura. Postremo¹⁶ nauta reginam relinquit¹⁷ et regina vitam.¹⁸

¹fabula, -ae, fem., “story” ²narrō (1st conjugation), “tell” ³incola, -ae, masc., “inhabitant” ⁴exit, “go out” (3rd person sing.) ⁵ad (prep.+accusative), “to, toward” ⁶Africa, -ae, fem., “Africa” ⁷appropinquo (+ ad + accusative), “approach” ⁸ibi (adv.), “there” ⁹nova (adj.), “new” ¹⁰aedifico (1st), “build” ¹¹subito (adv.), “suddenly” ¹²Troia, -ae, fem., “Troy” ¹³diu (adv.), “for a long time” ¹⁴maneo, -ere, mansi, mansus, “remain” ¹⁵amo (1st), “love” ¹⁶postremo (adv.), “finally” ¹⁷relinquit, “abandons” (3rd pers. sing.) ¹⁸vita, -ae, fem., “life”

Best Medicine for Minority And Low-Income Students

Co-Directors of the Gateway Program at the Sophie Davis School of Biomedical Education/CUNY Medical School, **Morton Slater, Ph.D.** and **Elisabeth Iler, J.D.**, report on two innovative public schools outreach programs.

Meet two happy graduates of the Gateway Program, Myechia Minter and Oronde Smith. Myechia has just graduated from Brown Medical School and will begin her internship in internal medicine at Johns Hopkins this July. Oronde graduated from the CUNY Medical School, then from NYU's School of Medicine; in July he is also commencing an internship—in emergency medicine at Bellevue Medical Center.

These success stories are but two among hundreds that might be told about minority and low-income students who have passed through the Gateway to Higher Education Program, an innovative collaboration between The City University and the New York City Board of Education. Gateway and its forerunning sister program, Bridge to Medicine, have prepared more than 2,200 students for careers in science and medicine by beginning their training in high school.

Bridge to Medicine began in 1979 at the CUNY Medical School at City College, its mission to prepare seniors in high school for medical and health care careers. The Program admits about 100 seniors each year and has produced more than 1,000 graduates to date. At least 250 students are now physicians or are attending medical school.

Derek George, a Bridge to Medicine and Sophie Davis School of Biomedical Education alumnus, is a professor in the School of Medicine at SUNY Stony Brook. Isabel Souffrant and Evonne Bing have both been named Primary Care Chief Residents this year at Montefiore Medical Center, while Adam Aponte, a Bridge grad who attended City College and Mt. Sinai Medical School, is an attending pediatrician at Mt. Sinai Medical Center.

The Gateway Program developed out of the encouraging achievements of Bridge participants. It is a year-round, enriched four-year high school program that, beginning in ninth grade, prepares minority students for medical and scientific career paths. Gateway has just completed its 12th year of operation at five City high schools.

Students qualify for admission by presenting at least 50th percentile reading and mathematics scores on entering the ninth grade, a demonstrated interest in math and science, and the maturity and motivation to complete the rigorous Regents curriculum. The ethnic distribution of Gateway students reflects the City's public schools student body. Supports like tutoring, reduced class size, and an extended school day and school year are built into the Program to provide students with tools to succeed in difficult academic subjects such as biology, chemistry, and mathematics.

An important and gratifying feature of Gateway is that it has maintained contact with 80% of its alumni, who have attended more than 200 colleges. Detailed question-

naires from the first three graduating classes document that 74% of Gateway graduates (225 of 305) completed college in five years or less. The Program started with its first ninth-graders in 1986, and now has more than 1,200 high school graduates. Of these, 96% have enrolled in



Myrtland Roberts, above, a Gateway grad now studying biochemistry in Philadelphia. Gateway co-ordinator Keturah Nubyahn, near right, with Bridge to Medicine June graduate Laurent Moe. Photos, Ansell Horn.

four-year colleges and 45 students have already entered medical school. Many others have begun graduate studies in science-based professions.

The Education Development Center, a nationally recognized evaluation group, studied Gateway in the fall and winter of 1996, matching its students with a control group of City high schoolers identical in reading and math scores, ethnicity, and gender. The study produced stark contrasts in achievement: Gateway students passed the Regents chemistry exam at four times their control group peers; they passed the physics exam at five times more, while they were twice as successful

in passing the English exam. (Only 60% of the control group, in fact, even graduated from high school.)

Currently, there are more than 800 students enrolled in the five participating Gateway high schools: Brooklyn Tech, Erasmus Hall, Jamaica, John F. Kennedy, and Port Richmond. In addition, there are more than 300 Gateway participants in affiliated junior high schools.

The most important part of the Gateway legacy lies in the stories of students for whom challenging, high-level career trajectories have opened. Diana Danielson, for example, is a 1994 Gateway graduate from Port Richmond in Staten Island. She recalls, "Gateway was the key factor in my getting excellent preparation for college. I am successful now because of its demands and focus." Diana is realizing her dream of becoming a primary care physician at the Sophie Davis School of Biomedical Education and is in her fourth year of CCNY's seven-year B.S./M.D. program. She will be transferring to the third year of NYU Medical School in the fall of 1999.



Myrtland Roberts was not only an outstanding student, but he and others also helped to run the Program at Brooklyn Technical High School with the Program coordinator Judy Cohen. After graduating in 1997, Myrtland attended classes at Yale Medical School last summer and has just completed his freshman year at the University of Pennsylvania, where he is a biochemistry major. The nine Gateway students who participated in the Yale Summer Program were ranked at the top of the group of 110 participants. Myrtland has said in his talks to students and teachers

that "without Gateway I might have fallen by the wayside, and I would never have ended up where I am now."

Darlene Gabeau graduated from Gateway at Jamaica High School in 1990. After a very successful undergraduate career at Wellesley College, where she majored in biology, She entered the M.D./Ph.D. Program at Yale Medical School (two other Gateway grads, Karl Lozanne and Emmanuelle Clerisme, are also at Yale). Darlene's field there is neurobiology. She hopes her research will aid in the improvement of arthritis in the elderly, the age group she hopes to serve as a physician.

In a recent review article in the *Journal of Women and Minorities in Science and Engineering*, Daryl E. Chubin of the NSF's Directorate for Education and Human Resources wrote, "It is an uplifting story. . . With the replication and adaptation of programs such as Gateway—no mean feat—more underserved students will elect, and be prepared to pursue, science as a career."

Gateway students perform well above their peers on Regents examinations. The S.A.T. scores are two hundred points above the national average for Black students, and the overall scores are higher than the national average. Because of their diverse interests and individual financial and geographic considerations, Gateway graduates attend a large variety of colleges. Approximately one-third attend branches of CUNY and SUNY, one-third are in highly selective colleges, and the remaining third attend a variety of other private colleges.

The main point, however, is that they are all succeeding. ♦



Interim President For Baruch College

The Board of Trustees approved in May the appointment of Baruch College's Provost and Senior Vice President since 1995, Dr. Lois S. Cronholm, as its Interim President. She succeeds Matthew Goldstein, who has assumed the presidency of Adelphi University.

Prior to Cronholm's arrival at Baruch in 1992 as Provost and Vice President for Academic Affairs, she was a professor of biology and Dean of Temple University's College of Arts and Sciences for seven years and, earlier, the Dean of the College of Arts and Sciences at the University of Louisville, where she earned both her B.A. and Ph.D. in microbiology.

Cronholm has published widely in the fields of immunology, diagnostic and public health microbiology, and science education. She has also attracted several grants, including those from the National Institutes of Health and the National Cancer Institute.

The new Interim President, who assumed her duties on June 15, has also held prominent leadership positions in several national organizations, including the presidency of the Council of Colleges of Arts and Sciences.

Sloan Award Winners

In 1997, the silver anniversary of the Sloan Public Service Awards, **Elisabeth Iler** and **Morton Slater** were among the honorees. Each year the Sloan Awards are given to outstanding civil servants whose "performance and commitment to the public transcend the extraordinary." The Sloan Awards committee praised their 24 years of effort to bring minority and low-income students into the medical and science-related mainstream of higher education: "They are brilliant educators, utterly committed to the students of New York's public high schools, and trailblazers in the field of medical science preparatory education." Slater, a professor of biostatistics, and Iler, a higher education officer, are pictured here at the awards ceremony in the Great Hall of Cooper Union.



Photo, Janis Lewin.

Building a University for the 21st Century

By Emma Macari

Vice Chancellor for Facilities Planning, Construction, and Management

An unprecedented five-year capital investment program for CUNY totaling \$1 billion in bonded projects and \$25 million in moderate rehabilitation projects was proposed in the State Executive Budget and approved by the State Legislature in April. The plan outlines a five-year schedule of construction projects stretching through 2003, rather than the one-year schedule typical of previous Executive Budgets. A similar capital program totaling \$2 billion over five years was also authorized for SUNY.

Appropriations for the first year, 1998-99, total \$200 million for bonded projects and \$5 million for minor rehab projects. Some of the major campus projects reaching beyond the first year include \$352 million for Site II at John Jay College of Criminal Justice, \$76.3 million for the West Quad Building at Brooklyn College, \$5 million for Academic Building I at Medgar Evers College, and \$54.6 million for the renovation of Powdermaker Hall at Queens College.

CUNY-wide appropriations include \$33.7 million for the implementation of an Infrastructure Network/Telecommunications System, \$20 million for Science and Technology Equipment, and \$20 million for continuation of the Educational Technology Equipment Program. Additionally, \$145 million was approved for projects that fall under the categories of health and safety, facility preservation, asbestos removal and compliance with the Americans with Disabilities Act.

The State's unprecedented announcement was very gratifying. The Governor's and State Legislators' vision of long-term capital spending reveals a unique perspective on and commitment to higher education. Not only will this capital program provide funding to upgrade the physical plants at CUNY, it will also allow us to pursue new initiatives to meet our program needs and most urgent goals. The budget promises our senior and community colleges a future.

The long-range State budget is significant because it explicitly recognizes and accepts the concept behind the *CUNY Capital Outlay Program*, an inch-thick book the Facilities Office has recently begun publishing once a year. This book provides a five-year forecast of projects, beginning with the present fiscal year, and lays out, by phase and dollar amount, proposals that target every CUNY campus. The 200 plus projects identified in the *Capital Outlay Program* fall into several categories—senior or community college, CUNY-wide or single campus, bonded or minor rehabilitation, high or low priority—and total approximately \$2.5 billion.

The State is the major funding resource for CUNY's senior colleges. Community college funding is supplied in equal amounts by the State and the City. The *Capital Outlay Program* sets forth a rigorous planning schedule, which includes a detailed five-year estimate of the acquisition, design, con-

struction and equipment-purchasing stages of a new or renovated facility.

In the next five years, funding for facilities serving new programs will rise from \$100 million to more than \$350 million. Spending for health, safety, preservation, code compliance, and ADA/asbestos regulations will range between \$150 million and \$300 million annually and have the highest priority. These projects are identified through a Condition Assessment Program, an undertaking led by our construction partners, the Dormitory Authority of the State of New York (DASNY).

The individual campus projects included in the *Capital Outlay Program* represent a balance between renovations to prevent the loss of existing space, and new construction to compensate for current space-per-student shortfalls. Throughout the five-year period there will be a shift indicating greater need for program-serving facilities and lesser need for condition assessment-related projects.

All projects are now reviewed by a Board of Trustees Committee on Facilities Planning and Management created last January. It is chaired by Trustee John Morning, a graphic designer in private practice, and vice-chaired by Trustee Satish Babbar, a registered architect.

The steps that must be taken to make a new or renovated building a reality are inevitably fraught with fierce political tactics and vigorous lobbying efforts. But even before those forces are activated, the Facilities Office, working closely with the campus for which a project is being proposed, must closely scrutinize all preliminary arguments made for it. Scope and justification are the two necessary elements upon which a request for funding is based.

Answering the question "What is needed?" describes the "scope" of a project.



A view of the "roof" of the Plaza Building at Brooklyn College, which will be razed as part of a planned return to the grand original quadrangle design.



John Jay College's historic Haaren Hall will soon have a new neighbor, currently referred to as Site II.

The answer to "Why is it needed?" will provide the "justification" for a project. Factors to be considered include enrollments, academic planning, space needs, cost, the quality and age of the existing campus building inventory, and environmental surroundings. Once these two issues are resolved, a project is ready to be presented to the CUNY Facilities Committee and Board of Trustees for approval. The project then requires State approval.

No matter how great the need, convincing State budget officials can be as challenging as an Olympic competition. It takes perseverance, persuasive eloquence, and tenacity. Word of a "thumbs up" for a project can leave the CUNY officials involved feeling like they're holding a gold medal and listening to the national anthem.

THE FOUR STAGES OF A CAPITAL PROJECT

That thumbs-up from the State, however gratifying, is an early milestone on the road to the final ribbon-cutting festivities. Once funding for a proposed project is in place or is favorably anticipated, a multi-part process commences.

Acquisition: A site for a proposed building can be acquired in one of two ways: through negotiated purchase or condemnation proceedings. Negotiation involves site searches, selection, appraisals, and bargaining, sometimes very time-consuming endeavors. Once a site has been selected and a price has been agreed upon, it must be presented to the CUNY Board of Trustees for approval. If approved, the go-

ahead to proceed with State environmental reviews and contract preparation is given. Condemnation also involves a multi-step process which can lead to lengthy and time-consuming legal proceedings.

Design: Once the site is secured, a pre-design phase begins, involving

preparation of a Request For Proposal to advertise the project. This is followed by interviews and final selection of architectural or engineering consultants to implement the design stage. Once the Board approves the consultant, various complex actions are taken, including programming (identifying space needs and interviewing actual users), pre-schematics (space studies, layouts, rough cost estimates), and schematics (conceptual design, along with further cost estimating), and design development (conceptual expansion, opportunities, and constraints). The complete design is then presented to the Trustees.

If approved, construction documents—working drawings, specifications, and furniture and equipment schedules—are prepared, and the project advances to the next phase.

Construction: The bid and award phase precedes construction and involves advertising, receiving and evaluating bids, and awarding the construction contracts. Once this is in place, mobilization and site permits are applied for and the site is prepared for demolition, new construction, or renovation. After ground-breaking festivities, construction begins on the foundation, walls, and a myriad of the structure's other components. Some construction projects are subject to time-consuming delays, which in turn affect cost.

Equipment: While the project is still under construction, user specs and vendor quotes must be obtained, so that furniture and moveable equipment can be purchased.

Then comes the happy moment of ribbon-cutting ceremonies attended by campus alumni, elected officials, and all who contributed to the culmination of the project.

NOTABLE EDIFICES IN THE WINGS

Just a few of the important projects currently at one of the stages outlined above can be noted here. In September 1995, for example, John Jay College, in cooperation with the University, prepared a study justifying the need for a new facility based on enrollment growth and existing space deficits. Last fall, the College commenced proceedings to acquire the western end of the block that abuts the College's existing Haaren Hall facility. By 1999 the College would like to have completed a program and design plan to occupy **Site II**.

Thus, it is hoped that early in the 21st century construction can begin on a facility to replace the College's deteriorating North Hall and meet the challenge of increasing enrollment. John Jay has led CUNY in enrollment growth for the last five years, reflecting the demand for higher standards of professionalism in the criminal justice system. Clearly, there was an abundance of "justification" for the large "scope"—\$352 million—of Site II.

In 1994, when Brooklyn College was in the midst of a master plan, it was suggested by the consultants that the Plaza Building, an inefficient and outdated structure, be torn down. Numerous presentations were made to justify the need for this project. It made sense from an economic point of view, and it offered the opportunity to provide campus unification by consolidating programs, such as physical education and student services.

Brooklyn College's **West Quad Building**, budgeted at \$76.3 million, will complete

Continued on page 12

A Guided Tour of 1880s Coney Island

Reformers at the time called it “Sodom by the Sea,” but two CUNY historians, Brooklyn College’s **Edwin G. Burrows** and John Jay College’s **Mike Wallace**, see the colorful pleasure palaces of Coney Island as an early example of entertainment as very big business in the U.S. The following guided tour of Coney during the 1880s has been adapted from a chapter titled “That’s Entertainment!” in their *Gotham: A History of New York City to 1898*, forthcoming from Oxford University Press this fall.

If an energetic couple had decided to hike from one end of Coney Island to the other on a summer Sunday in the late 1880s, their five-mile journey would have taken them through four wildly diverse communities.

Landing at the old steamboat dock on Coney’s extreme western edge, they would plunge into seedy old Norton’s Point. Though now grandly renamed the West End, the area remained a year-round colony of crooks and unfortunates where, in season, rowdies congregated for prize fights, gambling, and prostitution. Respectable sorts gave it a wide berth.

About a mile-and-a-half along the beach, past thickening numbers of bathhouses and makeshift eateries, our trekkers would arrive in West Brighton and find themselves engulfed in noise—brass bands, hand organs, the shrieking whistles of arriving and departing steamers and locomotives, and the happy chatter of tens of thousands of merrymakers. This throng poured out from Culver Plaza, where the Prospect Park & Coney Island Railroad, popularly known as the Culver line (a name that lives on to mystify today’s F Line riders), debouched Brooklynites. Manhattanites heading for West Brighton could take a steamer to Bay Ridge and transfer to the New York and Sea Beach Railroad (1879) for a round trip of only a quarter.

In West Brighton, our visitors, if keen on gaining a panoramic overview, could head for the 300-foot Iron Tower that Andrew Culver had carted back from the Philadelphia Centennial Exhibition. If hungry, they might hustle directly to Charles Feltman’s Ocean Pavilion, a gigantic restaurant-cum-entertainment center. In the early 1870s, Feltman, a German immigrant, opened a shanty stand, selling clam roasts, ice cream, lager beer, and what *Harper’s* magazine called a “weird-looking sausage, muffled up in two halves of a roll and smoking hot from the vendor’s grid-iron.”

From Feltman’s, they would surely have strolled over to the Elephant, a wood-framed, tin-skinned hotel 150 feet long and 122 feet high. This commodious pachyderm had 34 rooms in its head and body, a cigar store in one foreleg, a diorama in the other, and a dairy stand in her trunk. “Seeing the Elephant” became New Yorkese for going to Coney. Equally dazzling landmarks were the 2,000-foot Iron Piers, erected by steamboat companies in 1879 and 1881, which offered amusement malls on a par with those at Blackpool and Brighton in England.

If our visitors sought excitement, they headed for the chaotic and exhilarating carnival quarter, with its hundreds of pavilions, platforms, tents, kiosks, sheds, and

shanties. Patrons could play with lung testers, throw rings at cane stubble, shoot clay ducks, and try to hit a Negro on the nose (his head, stuck through a hole in a cloth, bobbing and weaving to elude the balls). They could get their pictures taken, their fortunes read, strength tested, weight guessed. As exiled Cuban revolutionary José Martí, entranced by Coney Island, reported to a Bogotá newspaper in 1881, “to North Americans, to weigh a pound more or less is a matter of positive joy or real grief.”

More venturesome souls bee-lined to the mechanized rides. Merry-go-rounds were an old divertissement but had been steam-powered only since 1865. And only from the mid-1870s had Charles I.D. Loeff, a German immigrant carver who worked out of a small Gravesend factory, been crafting the fabulous animals and birds adorning West Brighton’s carousels. In 1883, the first Loop-the-Loop opened for scary (and sometimes mortal) business. In 1884 its offspring, the roller coaster, was born, the brainchild of LaMarcus A. Thompson. His trains, which tore up and down a giant steel structure, were an amalgam of the switchback railroads used in coal mines and the new “elevateds” criss-crossing larger cities.

The roller coaster momentarily relieved riders of their inhibitions, providing welcome opportunities for romance. So did Coney’s beach. Tenement family mothers rented blue flannel suits and coarse straw hats, changed in crudely built but affordable bathing houses, then cozied with their husbands as their all-too-often tubercular children buried one another in the sand.

Singles displayed more boisterous intimacy. At antebellum resorts, each sex



COMPETING FOR THE UPPER CRUST

Two huge hotels competed to serve the famous and affluent on the more exclusive eastern end of Coney Island. On the left is the Manhattan Beach Hotel, on the right, the Oriental Hotel.

had taken separate turns in the ocean on a fixed time schedule. At Coney in the 1880s, they waded in together, shedding cumbersome old-style beach outfits for tighter-fitting, more revealing costumes. They jettisoned much of their reserve as well, with women hugging fellows met minutes before.

Those wanting more than hugs repaired,

as did flashily dressed sporting men, to the Gut, a 10-square-block area toward West 8th Street in whose wooden shanties and sheds more carnal appetites were satisfied. The Gut’s brothels, dance halls, peep shows, and gambling dens provided plentiful helpings of sin, though not without peril. Knockout drops flowed freely, while crooks and swindlers found it easy to avoid the none-too-vigilant Gravesend police (Coney was outside the jurisdiction of Brooklyn then).

If our revelers had stayed on into the evening, they might try “Electric Bathing,” made possible by newly installed arc lights, or go to one of the well-lit music halls and open-air theater, which were often managed by Irish barkeeps from New York. There they would see and hear pianists, dancers, female impersonators, ballad singers, and comedy acts as broad as the beach. These establishments provided jobs for thousands of recent immigrants, many of whom became full-time Coney residents. The percentage of blacks in the year-round population—8.3%—was far higher than in Brooklyn or New York.

If our intrepid tourists could tear themselves away from West Brighton and pressed eastward, they would soon reach a relatively empty stretch of beach, paralleled by a tree-lined concourse and bisected by Ocean Parkway, the Great Divide for Coney Island. Then they would come upon the grounds of the enormous, low-slung, mansard-roofed, stick-style Brighton Beach Hotel.

The world of Brighton Beach was very different, and differently peopled, too.

Sitting on the great hotel’s broad verandas, strolling on its vast lawns to the boardwalk at surf’s edge, or listening (after 1888) to the famed conductor Anton Seidl direct serenades at the bandstand, were large numbers of what one paper, in 1890, called “good middle-class Brooklynites.” Brighton drew businessmen, doctors, lawyers, white-collar office workers, insurance clerks, salesmen, and their families.

Brighton Beach reflected the unified vision and ownership of William A. Engeman, New York-born carpenter who made a wartime fortune selling mules to the Union Army. Captivated by Coney and its possibilities for lucre, Engeman bought out cheaply the various owners of 200 acres of marshland and dunes. Then he constructed the 400-foot-wide, two-story Brighton Beach Bathing Pavilion, which opened for the 1878 season. The following year he opened a mile-long racetrack; by 1882 it was netting Engeman \$200,000 a year.

Meanwhile, a powerful consortium of Brooklyn businessmen and politicians bought half of Engeman’s land and erected the Brighton Beach Hotel. They also built the Brooklyn, Flatbush & Coney Island Railroad to deliver passengers to its door-



IVORY TOWER: CONEY STYLE

This four-footed hostelry became one of Coney Island’s signature edifices circa 1890, and was known as the Elephant Hotel and the Colossal Elephant. Appleton’s Dictionary of New York (1891) identified it as “Colossus, built in the shape of an elephant, with a restaurant and a howdah on top.” Seen circling it is the Shaw Channel Coaster ride. Two photos, courtesy of the Kingsborough Historical Society.

step. This allowed Brooklyn’s middle classes to ride down for a music program and be home by a reasonable hour. Or entire families settled in for the summer, while husbands commuted to work in the two cities of New York and Brooklyn. The Hotel also attracted racing devotees, including Wall Street high rollers, politicians, actresses, and socialites.

Finally, if our trekkers moved eastward once more they would cross another half-mile gap and come upon two magnificent edifices: the Manhattan Beach Hotel, with its turreted roofs and pinnacles, and the Moorish-style Oriental Hotel, replete with fanciful minarets. Getting near them would not have been easy, for a high fence surrounded the area, and Pinkerton agents at the private railway station monitored arriving coaches of the New York and Manhattan Beach Railway to screen out undesirables.

Manhattan Beach was owned by New York railroad magnate and banker Austin Corbin. In the depressed 1870s he had picked up more than 500 acres of shorefront marshland for \$16,500 and given it a glamorous name. Then he inaugurated the railway that whisked Manhattanites directly to his two hotels within an hour. To ensure exclusiveness, he charged the highest prices in the country and, in 1879, banned Jews from his premises. The Oriental drew leading businessmen, visiting aristocrats, famous entertainers, and powerful politicians. The Manhattan attracted a racier crowd, including members of the Coney Island Jockey Club.

In the space of a mere decade, Coney Island leapt from marshy obscurity to prominence among the world’s beach resorts. It was remarkable not only for its size but also for how its parts were sequenced by class from “low” to “high.” Even more remarkable—and alarming to guardians of morality—was the way West Brighton encouraged unconventional behavior. Reformers called it “Sodom by the Sea.” They were upset by the doings in the Gut, of course, but also by the spooning on the beach, the frolicking in the waves, the way people acted (said one shocked observer) “precisely as if the thing to do in the water was to behave exactly contrary to the manner of behaving anywhere else.” ♦

Picnic, Summer, Poem

Poet Billy Collins—a.k.a. Professor of English, Lehman College—is on a roll. His latest collection, *Picnic, Lightning*, from Pittsburgh University Press, appeared this year and has sold, astonishingly, nearly 20,000 copies. John Updike has admired his “limpid, gently and consistently startling” poems, and fellow poet Edward Hirsch has tantalizingly called him “an American original—a



metaphysical poet with a funny bone, and a sly, questioning intelligence.”

Collins’ skills as a catcher of the wry is displayed in his choice of title for his latest volume. “Picnic, Lightning” is one of the poems in it, he explained from his semi-rural home in Somers, New York. “It is a meditation on sudden death in the world we live in—a plane crashing into your house, that sort of thing.

I took the title from what the playwright Tom Stoppard called the greatest parenthesis in all literature, a sentence early in Vladimir Nabokov’s *Lolita* in which Humbert Humbert confides, “my very photogenic mother was killed in a freak accident (picnic, lightning) when I was three.”

CUNY•Matters asked Collins, who has been teaching at Lehman “forever” (he says), if he had a poem fit for the season. He was forced to admit, “apparently I haven’t written my great Summer Poem,” but then he suggested “Morning,” which shows his penchant for the celebratory, might serve for laid-back aestival mulling. ♦

MORNING

Why do we bother with the rest of the day,
the swale of the afternoon,
the sudden dip into evening,

then night with his notorious perfumes,
his many-pointed stars?

This is the best—
throwing off the light covers,
feet on the cold floor,
and buzzing around the house on espresso—

maybe a splash of water on the face,
a palmful of vitamins—
but mostly buzzing around the house on espresso,

dictionary and atlas open on the rug,
the typewriter waiting for the key of the head,
a cello on the radio,

and, if necessary, the windows—
trees fifty, a hundred years old
out there
heavy clouds on the way
and the lawn steaming like a horse
in the early morning.

Two CUNY Law Alumnae Benched by the City

Trailing multiple CUNY degrees, two School of Law alumnae have just become New York City Housing Court judges. **Pam Jackman-Brown**, a member of the CUNY School of Law’s first graduating class in 1986, was also a graduate of the Borough of Manhattan Community College and John Jay College of Criminal Justice. Formerly an attorney for the Legal Aid Society and a law clerk to Civil Court Judge Yvonne Lewis for six years, Jackman-Brown is also active in several community service organizations, including the Children’s Aid Society and the CUNY Law School Graduates’ Association. She is also a Lay Eucharist Minister at St. Lydia’s Episcopal Church in Brooklyn.

Before entering the Law School, Queens College political science graduate **Margaret Parisi McGowan** worked at Pan American Airlines for 12 years as a sales agent and chief union shop steward. McGowan brings to the bench four years of experience as a Small Claims Arbitrator and eight years as a senior court attorney for the Trial Part of the New York City Housing Court.

Board of Trustees The City University of New York

Anne A. Paolucci
Chairwoman
Herman Badillo
Vice-Chairman

Satish K. Babbar
John J. Calandra
Kenneth Cook
Michael C. Crimmins
Alfred B. Curtis, Jr.
Edith B. Everett
Ronald J. Marino
John Morning
James P. Murphy
Kathleen M. Pesile
George J. Rios
Nilda Soto Ruiz
Richard B. Stone
Bernard Sohmer

Chairperson, University Faculty Senate
Mizanoor Biswas
Chairperson, University Student Senate

Facilities, continued from page 10

the grand old quadrangle envisioned by early planners. The project, now in the pre-design phase, will allow the Plaza Building’s razing and add 91,000 net assignable square feet of space. It will provide a range of new indoor sports facilities, including a double gym, a swimming pool, and an indoor track. Campus and student service programs will be grouped on the ground floor. The West Quad area will be designed to be a welcoming open space for students and the community. This project also includes historical reconstruction of the Georgian facades of James and Roosevelt Halls. Occupancy is planned for 2002.

Design guidelines for Queens College’s **Center for Molecular and Cellular Biology (CMCB)** have been developed from discussions over the past several months between the architects and the three scientists who will be the principal users of the

CMCB: Dr. Luc Montagnier, Dr. Emily Carrow, and Dr. Alberto Beretta. Given the general acceptance of the building concept, the project, budgeted at \$30 million for construction and equipment, has been afforded a unique opportunity for shortening the time normally spent on “programming” the facility.

The two-story building and tower will contain 27,300 net assignable square feet and will house facilities for advanced research on chronic disease (AIDS, cancer, Alzheimer’s). The laboratory will be the largest of several laboratories in a worldwide laboratory network. The tower will accommodate exhibition and education functions as well as private offices. Occupancy is planned for 2001.

A larger project at Queens College is the renovation of **Powdermaker Hall**, which has posed a number of design challenges: to create a new image for the building and

a new face on the campus quad, state-of-the-art classrooms and computer labs, an energy- and acoustics-efficient building, and a building accessible to those with disabilities. Budgeted at \$54.6 million, the facility will provide 129,000 net assignable square feet of space when it is reborn. It will contain classrooms, computer rooms, offices, research spaces, conference rooms, student lounges, and building services. Construction is scheduled to begin in August of 1999 and is expected to take 30 months. The building should be ready for occupancy in March 2002.

Participating in and overseeing such a wide variety of major projects has been an exciting, fulfilling experience for me and my colleagues in the Facilities Office. The State’s introduction of the five-year investment plan is fortuitous in its timing, ushering in the new millennium on, if you will, a capital note. ♦

Jay Hershenson
Vice Chancellor for
University Relations

Editor:
Gary Schmidgall

Managing Editor:
Rita Rodin

Letters or suggestions for
future articles on topics of
general interest to the
CUNY community should be
addressed to

CUNY Matters
535 E. 80th St., 7th Floor
New York, NY 10021

CUNY Matters is available
on the CUNY home page at
<http://www.cuny.edu>.

The Office of University Relations
The City University of New York
535 E. 80th St.
New York, NY 10021