January 10th 1969

CSUSB

Follow this and additional works at: https://scholarworks.lib.csusb.edu/pawprint

Recommended Citation
https://scholarworks.lib.csusb.edu/pawprint/8

This Article is brought to you for free and open access by the Arthur E. Nelson University Archives at CSUSB ScholarWorks. It has been accepted for inclusion in Paw Print (1966-1983) by an authorized administrator of CSUSB ScholarWorks. For more information, please contact scholarworks@csusb.edu.
USING THE SOFT TONES of Simon and Garfunkle as lure last Tuesday afternoon, SOS drew a relaxed, sun-soaking audience for their noon rally. Topics under discussion were the State strikes and proposals to enable the Cabinet to hear meeting of the ASB Executive.

Last Wednesday, some 150 students participated in an open meeting of the ASB Executive Cabinet held in the gym. The purpose of this public event was to enable the Cabinet to hear student reaction to three motions which the Cabinet has under consideration involving proposed statements representing official Cabinet positions on student freedoms, the SF State strikes, and the pending revision of Title V by the State College Board of Trustees. Although the Executive Cabinet has the right, as elected representatives of the student body, to adopt official policy positions without airing the issues in an open forum, the issues involved are of such a controversial nature that the Cabinet desires to receive the reactions of students in general.

The motions under consideration for adoption as Cabinet policy were:

1. A motion to express approval of the Board of Trustees, or a motion that would not necessarily be adopted by the Board.

2. A motion to request the Board of Trustees to take action on the issues discussed.

3. A motion to request the Board of Trustees to reconsider its position on the issues discussed.

4. A motion to table the issues discussed until a later date.

In its amended form, the revised motion 4.1 would state:

4.1 The motion to table the issues discussed until a later date was adopted by the Cabinet, but when discussion opened up for reaction to the motion, students present at the discussion did not agree with the proposal. The motion was tabled until after the conclusion of the discussion.

Regarding the issues discussed at the special convocation, the ASB Executive Cabinet has the right to discuss any action or position adopted by our elected student representatives will reflect a more unified and generally shared voice.

S.D.S. Airs S.F. Crisis

In the calm 83-degree Tuesday noon Simon and Garfunkel sang out of the record player of the "superficial sights, the borders of our lives." Protesters and hall hardliners proclaimed "San Francisco is a beginning."

A beginning for what? According to speakers at the S.D.S rally in the free-speech area, it is a beginning for reform of a repressive state educational system, one which fails to meet the needs of students for the "basic right to organize," because it is run by forces outside the academic community.

The Third World Liberation Front (minority students other than blacks) supported the SDS position as did the campus SDS. The American Federation of Teachers (AFT) went on strike at the college on Thursday, and the campus SDS, The American Federation of Teachers (AFT) went on strike at the college on Thursday, and the campus SDS.

The Black Student Union responded by calling a strike and teacher, George Murray last fall. The Black Student Union responded by calling a strike and teacher, George Murray last fall. The response seemed to issue from the academic community.

The Black Student Union responded by calling a strike and teacher, George Murray last fall. The Black Student Union responded by calling a strike and teacher, George Murray last fall.

According to speakers at the SDS rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.

During the S.D.S rally Stan Hodges spoke, accusing the CSCSB of not being willing to compromise, of not caring about the students.

Maddox countered that the SDS had met every campus request but in its function of being "professional" for them to do so. He added that at least teachers were teaching their classes off campus.
Dr. Harris to Visit Great Britain

A Cal State, San Bernardino professor will spend the next academic year on the chemistry faculty of an English university.

He is Dr. Arlo Harris, assistant professor of chemistry, who has been invited to be a temporary lecturer at the University of Nottingham, England.

In addition to his teaching, Dr. Harris will have the opportunity to work with three internationally known chemists in his special field, photochemistry.

The appointment to the University of Nottingham faculty extends from Sept. 1, 1969 through Sept. 1, 1970.

Although the teaching arrangements have not been completed, Dr. Harris anticipates he will be delivering about 15 lectures per semester plus supervising at least one weekly laboratory. The balance of his time will be devoted to research.

In the laboratory, Dr. Harris will be working closely with a personal friend and former colleague, Dr. Norman Logan, a member of the University of Nottingham faculty. Dr. Logan and Dr. Harris both held post-doctoral research fellowships at the University of California, Berkeley in 1964-65. The other noted scientists with whom the San Bernardino chemist will be working include Dr. J. E. Cundall, Dr. T. F. Palmer and Dr. C. J. Timmons.

Dr. Harris came to Cal State, San Bernardino in 1967 from Cal State, Fullerton. At CSUF he has been an instructor responsible for developing new laboratory programs for freshman chemistry classes required as a prerequisite for the first high School Science Day.

A native of Ohio, Dr. Harris earned his Ph. D. from the University of Dayton in 1961 and his Ph.D. from Tulane University in 1964. He will be the first chemist to join the chemistry faculty of the University of Nottingham.

Earlier this month the 34-year-old chemist received word that the nudge will be less mild. The state will hear and the state will act and so the deathbeat of repression and suppression of academic freedom will ring loud and clear.
Visual Arts Program Unveiled

In the basement of our B. S. Building, beneath a maze of steam and water pipes, Assistant Professor of Art William L. Haney guides CSCSB’s small but determined band of art students through the involvements of the visual arts. Under the dual handicaps of a subterranean location and a token number of art majors (this quarter about a dozen), it is not surprising that student art production has gone virtually unnoticed by much of CSCSB’s enrollment. Another reason for this is the lack of available space for display of student work. In this respect, the Art Department finds itself extremely limited.

Mr. Haney provides us here with pictures and discussions of examples of student art work, representing four art classes offered at CSCSB. Although part of the visual experience has been lost here because the color could not be reproduced, the four examples do present a development of techniques as applied to visual problems.

Presently, the instruction and participation in the visual arts at CSCSB is of a two-dimensional nature. However, Mr. Haney informs us that in the Fall of next year the Art Department is hiring a sculptor to broaden the arts program to a three-dimensional scope.

When asked about his views and methods of teaching those courses, Mr. Haney concluded, “To this point, I have not said ‘art student’ or ‘making art.’ I don’t teach art because art cannot be taught. Awareness and visual problems as well as recognition of past conventions all are a part of utilizing spatial organization as transportation to and through other levels of reality. I don’t think and feel that the standard yet needs the services of the embalmer – reality and/or art understood as constant metamorphosis.”

INTERMEDIATE DRAWING AND PAINTING confronts the student with two basic problems. The interaction of color, hue, value, amount. We cannot illustrate that here. The second problem is the finding by the architectural (rectangular) field. Along with figure-ground organization, this is one of the fundamental recognitions the student of visual organization must develop or resolve. (Photo by Terry Nicholson)

The Negro Novel Course

“The Negro Novel,” a new course studying writings about black people by black people, will be offered at Cal State, San Bernardino during the winter quarter. Offered in the evenings so that move people can enroll, the course is being taught by Dr. Robert Lee, associate professor of English. The seminar will meet Tuesday and Thursday evenings, beginning January 7, from 7 to 8:50 p.m.

The course will survey novels by black writers from a historical and aesthetic point of view, considering the relevant social issues raised by the writers. This is primarily a literature course,” explains Dr. Lee. “However, any time you talk about problems which novels raise it almost invariably leads to a discussion of social problems. We will be interested in the authors’ attitudes toward these problems.”

To control the points of view of black authors and white authors, as each writes about Negroes, participants also will read from works by white novelists such as William Faulkner and Warner Miller.

The Negro novel, a valid but long neglected topic, is an important and meaningful part of the American literary history. An author as well as teacher, Dr. Lee has a new book, “Orwell’s Fiction,” coming out in April. A critical study of Orwell’s novels, the book is being published by the University of Notre Dame Press.

Speed Reading

Any student interested in reading improvement may sign up for a free class, meeting daily from 2:30 to 3:30, in the Student Services area.

The speed-reading class will begin on Wednesday, Jan. 15, and continue for six weeks.

“While this is the way maximum improvement can be made,” said Dr. Donald C. Woods, Counselor and Test Officer, “the course will emphasize reading and vocabulary as well as acceleration.”

Maximum number of students allowed in the course will be nine. Students can sign up at the Counseling Center, Room L-118, before Tuesday, Jan. 14.

When this class is filled, a waiting list will be established for the next section, to be offered at a later date.

Wind Got Us Beat

No world track records have been set at CSCSB, partly because the maximum allowable wind velocity is below four miles per hour.
Los Angeles, Calif. - Faced with an enrollment crunch for the spring term, the California State Colleges have given top priority to the admission of junior college students who have completed their lower division work according to Dr. Donald Long, coordinator of school relations for the State College System.

On Nov. 21 a survey completed with each of the 18 campuses of the State Colleges confirmed that every campus was giving first priority to junior college students who wished to and needed to enter the upper division of the State Colleges.

Among all of the ten state colleges operating on the semester system (where the bulk of the enrollment exists) and now closed to students seeking spring semester admission, a check of the applications accepted by these ten colleges shows that when graduate students and returning State College students are eliminated from the figures, more than 90 per cent of all new undergraduate applications accepted were at the junior level.

Students veterans who pursue higher education as a junior level application are from junior college students and since their junior level applications enter a senior college or have their educational careers interrupted, the credentials they have in each of the State Colleges as a system and each campus where enrollment limitations exist, have in fact given the highest priority to these students.

It also said that seven of the eight State Colleges operating on the quarter calendar are still accepting new students at all levels.

These are: Dominguez Hills, Hayward, Los Angeles, San Luis Obispo, Pomona, and Stanislaus. These colleges are located throughout most of the state and, with housing and financial aid available, all students wishing to enter the State Colleges this spring may still apply and be accepted if they meet the necessary qualifications.

California State College, Los Angeles, announced today that they have 2,000 openings for new students in the spring quarter.

Intramural Sports

Sign-ups for winter quarter intramural sports activities are currently being conducted at the appropriate rooms in the gymnasium.

Students interested in participating in any of the following events are urged to leave their names and addresses:

1. men’s basketball
2. women’s basketball
3. men’s handball singles
4. mixed doubles paddles
5. soccer
6. men’s tennis singles
7. mixed doubles tennis
8. co-ed volleyball

Practice sessions in the men’s basketball league are scheduled for the week of January 13, with regular games beginning the following week.

Men’s handball singles and mixed doubles paddle tournaments are planned to start the week of January 20. Other events will be scheduled if there is sufficient interest.

Financial Aid

A regional panel of the U.S. Office of Education has notified the College that its request for funds to support next year’s student aid programs has been approved at the recommended amount of $288,875.

This recommendation will be reviewed by the U.S. Office of Education in Washington D.C. and the results of the final review will reach the College later this winter.

The present recommended levels of $150,000 will provide $125,000 to support the National Defense Loan Program, $119,576 for the College Work Study Program and $42,400 for Educational Opportunity Grants.

The fund requests are approximately one-half again the amount received for the current year.

Kidney Machine Program

A student who owes his life to a machine has gone on to become a CS CSB student who is working toward a teaching career. Dr. Samuel M. Plaut, M.D., director of the student health center, also participates.

Muro, a 1955 graduate of Colton High, attended San Diego State before transferring to CS CB.

"I feel a responsibility to help the public understand this program," he said, "because I was one of the lucky ones who got to use the machines.

For Everybody," sponsored by the kidney foundation will be shown tonight by Eric Romstad.

The Athena Film Club will present a panel discussion on the subject, "COLLEGE AND CAREER." Both the College of International Programs.

Some of its most important innovations are displayed in "Potemkin" such as his emphasis on montage and his use of the mass as protagonist instead of the individual. Eisenstein is significant not only in his accomplishments as a director but also as a theorist, publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein's Totemkin'' of the Russian Battleship Prince Potemkin in 1925. A rather unusual feature of the film is that the actors were a few actual sailors and people of Odessa. "Potemkin" is a relatively short film lasting only 67 minutes and though originally a silent film, sound was added in 1951.

Eisenstein’s Totemkin' is directed by Sergei M. Eisenstein as a director but also as a theorist of the emotional, the mass as protagonist instead of the individual. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.

"Potemkin" is of definite relevance to Contemporary Art Cinema as a classic prototype, innovating some of the most basic techniques of the film. Eisenstein is significant not only in his accomplishments as a director but also as a theorist publishing several books on his ideas concerning the development of Art Cinema.