

The Justinian

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Justinian

et al. The Justinian

VOL. XLI

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No. 4

Moot Court Proposal FINALLY Passed

by Lisa Printz

As briefly noted in the November issue of the *Justinian*, the faculty has passed a resolution granting academic credit to students participating in interscholastic Moot Court competitions.

The proposal as passed allows academic credit to be awarded when the following three requirements are met.

Firstly, "the interscholastic competition must involve substantial legal research and writing tasks for each student participating on the team."

Secondly, "the credit will be awarded upon a pass/fail basis, and is subject to the maximum limitation upon non-classroom credits that a student may earn at Brooklyn Law School."

Thirdly, "a faculty member will advise each Moot Court team that students participate upon for credit. The faculty member will review the contest rules and problem to insure that it is an appropriate academic activity for academic credit, and, within the contest rules, supervise the students work to insure that the academic credits awarded are earned by the students receiving them."

The credit proposal passage represents the culmination of years of long efforts. The proposal as passed was a severely rewritten one as opposed to those defeated in the past several years. Past proposals were considered too broad and unwieldy, whereas this one has been narrowed to a specific focus.

Also attributable as a major factor in the proposal's passage in the Fundamental Skills Committee. The Committee, comprised of six faculty members and two students, including one alternate, was responsible for rewriting the credit proposal. Under the chairmanship of Professor

George Johnson, the Committee reworked previous proposals until the resolution was passed.

Sid Dvorkin, third year student member of the Committee, Vice Chairperson of the Moot Court Honor Society and Alternate for the 1980 Moot Court National Team, explained the importance of the passed proposal.

"It is the threshold to developing a finer Moot Court program. It's hard to justify the massive efforts of work required for a competition. Once credit is awarded, students have a stake in the program and will improve the quality of it."

Dvorkin pointed out that once credit is awarded students can view the competition as another course, rather than an additional burden to their work load.

Although it is far too early to see the effects of the credit proposal passage, Dvorkin is hopeful. "Now first year students are aware of what's going on and can continue the progress we have started to keep improving the Moot Court program."

Among the ideas Dvorkin has to better the program at B.L.S., are compensation of some kind for the Moot Court Honor Society Executive Board, and a more active role of Honor Society members in the first year competition. Dvorkin suggests members working on a work/study or Teaching Assistant basis.

Dvorkin pointed out that not all competitions will qualify for credit; only those that require a substantial brief will qualify. Among those that will qualify for credit are the National Appellate Advocacy Competition, the Jessup Competition, the Kaufman Securities Competition, the Wagner Labor Law Competition, and the Patent Competition.

First Year Competition

by Lisa Printz

The first year Moot Court competition is underway. The competition has undergone a tremendous revamping this year under the guidance of Professor Marilyn Walter, Director of the Writing and Research Program.

The Moot Court competition has been the subject of much criticism and confusion this past year. This prompted the development of the new program.

The program Professor Walter has developed has been designed to keep the competition running as smoothly as possible. There are fifteen Moot Court problems, with approximately thirty students working on each one. Professor Walter has designed a staggered process to avoid the initial overlap of research and unavailability of books. Problems were distributed on February 5 and again on February 13.

In addition to the fifteen regular Moot Court problems, a limited number of students will have the opportunity to write on the international problem. This alternative problem is a scaled down version of the Jessup problem involving the limitation of boundaries of the continental shelf.

Students who choose this problem will have the opportunity to write for the International Law Journal. Instead of waiting for all grades to come in to be invited, students who do well on their brief will be invited on that basis.

Students will have two and a half weeks in which to turn in the first version of their

briefs. At the conclusion of this period, students will exchange briefs with another student in their group. In addition, students will also submit their first version to the faculty. Students will edit each others briefs and the faculty will grade them.

Once the first versions have been edited and graded, each faculty member will meet with the two students who exchanged briefs.

After this conference, there will be one week permitted for rewriting before the final submissions are due and prior to the oral argument.

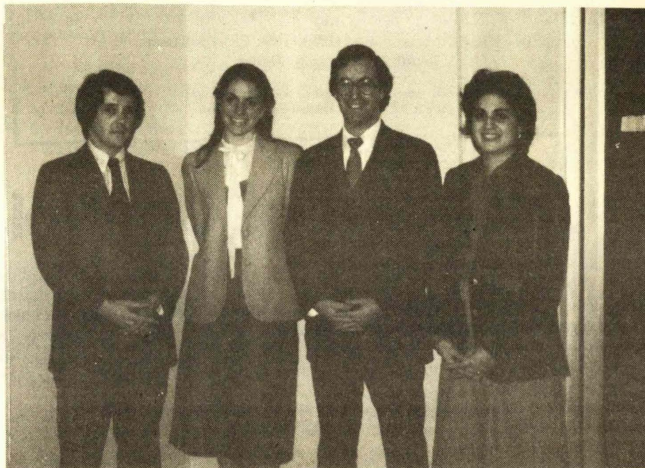
The faculty will arrange practice rounds to alleviate some of the pressure of first round orals. Formal oral argument begins March 30 and runs until April 10, the day before the spring break.

Moot Court problems include informed consent to abortion, search and seizure in an automobile, a guardian's capacity to consent to an operation for an incompetent, and Hare Krishna rights to solicit members.

The Moot Court program is the second half of the newly designed first year research curriculum. It has found success in the legal writing portion conducted during the first semester.

"I'm sure there will be a few snags," says Professor Walter, but she hopes the new program will be a better learning experience for first year students that they hopefully can enjoy.

National Team Selected



The National Moot Court Team for 1981-82 was chosen after several rounds of intensive competition last December. From left to right, the team members are Gene Hurley, Ann Marie Gullino, Richard Shapiro, and alternate Rita Oussani.

Third OIA Exhibition

The third exhibition sponsored by the Organization of Independent Artists is now on display throughout the school, the exhibit brought here through the aesthetic desires of Professor Leitner.

The O.I.A. is composed of several hundred professional artists who provide their art to public places, both to beautify them, and to stimulate interest in the arts.

The first art exhibition was held several years ago and consisted of oil paintings and sculpture. Among the work on display was a sculpture by noted artist Jason Seely.

The second exhibition, which took place this past fall, was of geometric art. As a part of this exhibit, the lounge mural was

painted and donated to the school.

The current exhibit is devoted to the graphic arts. It comes to Brooklyn Law School after several months on display in the Federal Building in Foley Square.

Every print in the building is for sale, and students interested in purchasing one of them should contact Professor Leitner. "The whole point was to exhibit something within the reach of law students," said Professor Leitner. Many of them are therefore moderately priced.

On the way to class today, stop and take a look around at the work displayed. It may just brighten your day.

Alumni Affairs Director

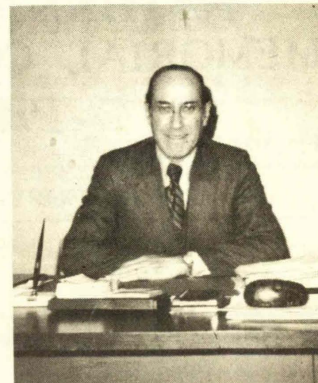
by Marty Kleinman

We are pleased to welcome aboard Mr. Marvin L. Diller, the new Director of Development and Alumni Affairs. Mr. Diller comes to BLS with an impressive record in the field of fund raising and alumni organization, having served previously at Columbia University, Brandeis University and the United Funds of Westchester, among others.

His position at BLS is a newly created one. In his capacity as Director of Development, Mr. Diller described his plans for an all out campaign to increase the endowment which the school receives. Although still in its early phases, the plan involves drawing on the existing contributors and expanding the base of contributors to reach previously untapped potential resources.

As Director of Alumni Affairs, Mr. Diller plans to extend the Alumni organization so as to actively involve BLS graduates in both fund raising activities and social activities which may be of interest to all. Included in the plan are regular anniversary get-togethers at five or ten year intervals after graduation.

Another new idea which Mr. Diller intends to develop involves the creation of an



Annual Fund which will be open to contributions from various members of the BLS community. In addition, several other joint programs with the Placement Office are also in the works. Mr. Diller brings a good deal of energy and new ideas to BLS. *Justinian* extends its warmest welcome to Mr. Diller and wishes him the greatest success and good fortune in his challenging position.

Justinian

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GUNS: Out of Control

The cold wind of that December night chilled the pair as they hurried out of the cab to their apartment. Suddenly a voice; the man turned and, as his wife watched on in horror, bullets ripped into his body. He lay there moaning as the pool of blood spread around him, his wife crying, trying somehow to stop the stream that seemed to flow from everywhere. In moments the police arrived at the posh apartment building to rush the dying man and his distraught wife to a nearby hospital. "Do you know your name?" asked the officer. The man weakly responded.

An expert team labored vainly to save his life, but the damage was too extensive; irreversible. His wife waited anxiously; a sharp intake of breath at the appearance of the doctor, then the denial; the cry that the impossible was true. Her husband, Morris, was dead.

Across the river in Manhattan Yoko Ono was whisked out a back entrance of Roosevelt Hospital. A crowd of reporters and photographers stood stunned and silent as the head of surgery confirmed the tragic rumor that John Lennon had been killed.

Hundreds of crying fans turned into thousands of singing mourners at the gates of the Dakota Apartments. Spontaneous prayers and simple floral arrangements adorned the wrought-iron enclave where Lennon was shot.

Telegrams and phone calls poured in. A day of mourning in Central Park was arranged. Thousands screamed the familiar cry for gun control. Editorials demanded greater sanctions and politicians urged harsher measures. The six o'clock news carried clippings of the dead—John F. Kennedy, Martin Luther King Jr., Robert F. Kennedy . . . John Lennon.

The crazed accused had bought his weapon. It was one of several hundred thousand illegally obtained handguns located in the New York area.

Sunday arrived, the day Yoko had requested for prayer in Central Park. Thousands gathered to sing and pray for the soul of John Lennon. The ten minute vigil was observed silently on many radio and television networks. Reporters tearfully begged for reduced gun use, or at least for safer possession. The freezing throngs at Central Park sang the chorus again and again, "all he was saying, is give peace a chance." They cried, they sang, they prayed, but mostly they remembered a genius whose music will live on.

Across the river in Staten Island, Morris' wife walked slowly away from the open grave. Her young son held her hand tightly. There were no reporters, no photographers, no fans—only her silent plea for more stringent gun control.

Ed. note: On December 8, 1980, Morris Hymowitz was shot and killed outside his apartment on Staten Island. Had the date not coincided with the death of John Lennon, would the world have screamed for stricter gun control as a result of his death?

NATHAN BURKAN MEMORIAL COMPETITION 1981

The American Society of Composers, Authors and Publishers (ASCAP) announces the 43rd Annual Nathan Burkan Memorial Competition.

Subject: COPYRIGHT LAW

Awards at each participating law school

First Prize	\$500
Second Prize	\$200

National Awards — selected from winning papers

First Prize	\$3000
Second Prize	\$2000
Third Prize	\$1500
Fourth Prize	\$1000
Fifth Prize	\$ 500

National Award papers are published by Columbia University Press in the ASCAP Copyright Law Symposium.

A Booklet containing Rules Governing the Competition, as well as references to music materials may be secured at the office of the Dean. (See D. Kuebler or L. Selby.)

Save Now For Later

We have no control over Mother Nature; we cannot manufacture the much needed water to fill our reservoirs. The depletion of our present supply can be decelerated by a concerted effort on the part of every resident in the city to conserve.

In order to insure an adequate water supply for the future, it is essential that we all conserve *now*.

1. Don't shower alone, but if you have to, shut the water when you soap up.
2. Only run a fully loaded dishwasher.
3. Don't wash your car.
4. Water your plants with leftover drinking or cooking water.
5. Shave in a basin; better yet, grow a beard.
6. Make stronger coffee.
7. Don't take baths.
8. Do only a full load of laundry.
9. Brush your teeth in a basin.
10. Fix all leaks and drips.
11. Eat off of disposable plates, glasses, and utensils.
12. Get a water conserving device for the toilet.
13. Don't start any fires.

Accolades For Artists

We have often wondered precisely what color the walls around the school are. Some have described it as disgusting light brown, others have called it a mixture between oatmeal and farina, still others have characterized it as "certainly not white." It was with great excitement to discover the mundane wall of Brooklyn Law School covered with the latest art exhibit devoted to the graphic arts. We wonder how many people have paused to appreciate the efforts of the artists who exhibit here — who make our school environment a more beautiful one.

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Hidden Talents Shine At Successful Cabaret

by Barry J. Fisher

Cabaret 1980, the third annual BLS talent show, was a spectacular evening of non-stop entertainment. Transforming the third floor student lounge into an intimate nightclub, twenty of Brooklyn Law School's own took center stage before a capacity crowd and revealed some extraordinary non-legal talents.

Before introducing the opening act, master of ceremonies Paul De Fonzo was quick to explain a last minute cancellation. ("Sam Hoffman and his trained pigeons were going to perform, but the pigeons were late for rehearsal so Sam flew the coop.") Bernice Rosenthal, who deserves a round of applause for organizing the evening's festivities, then kicked off the show with a rousing rendition of a Liza Minnelli tune entitled *Ring Them Bells*. Returning in the second half, Ms. Rosenthal finished her act with *Leaving On A Jet Plane* and *Son of a Preacher Man*.

Performing in "the show must go on" tradition, although suffering from a bad cold, SBA President Audrey Shey teamed up with Steve Knowles and performed Bette Midler's *The Rose*. Later in the evening, Ms. Knowles returned to do a solo turn on the guitar and performed some 50's rock (*Don't Be Cruel*, *Money Honey* and *Be Boopa Lula*).

The most performances by an individual goes to that singing piano player, Fred Berardinis (known to the registrar as "Fred DeB"). In addition to doing a solo spot, and performing as part of a duo and a group, "Mr. DeB" was accompanist for five other acts.

At times it seemed as though I was watching "The Fred DeBerardinis Show" and the other performers were merely his special guest stars. In his solo turn at the piano, Fred performed a 40's medley (*In The Mood*, *Tuxedo Junction*, *Satin Doll* and *Stompin' At The Savoy*) and Frank Sinatra's *New York, New York*. Next, joined by Maria Dominguez, the two of them performed the Billy Preston and Syreeta duet *With You I'm Born Again*, and then Ms. Dominguez took the spotlight for an outstanding rendition of *Sometimes When We Touch*.

Later, Fred was joined by Stacy Kaufman, Sharon Katz and Steve Ganis in an act entitled *Stevie and The Ganettes*, who performed such numbers as *You're Gonna Lose That Girl*, *You've Got To Be The One*, *Be My Baby*, *City of New Orleans* and *Da Doo Run Run*.

For a pleasant change of pace, Lisa Printz did a dramatic reading from "Elizabeth III", an original play that she had au-

thored. Performing the play's final scene, the story unfolded of a woman who was torn between who she actually was (a former concentration camp victim), and who she aspired to be (The Queen of England). Complete with accents and a white glove, Lisa gave a most convincing performance.

Bringing the spotlight back to music was Steve Kaplan, a first year student, who did an excellent rendition of Harry Chapin's *Sequel* and a soft ballad entitled *Blind Man in The Bleachers*.

Opening up the second half of the show, and giving birth to the blues, was second year student Michael Lesser. Michael, who is known for performing professionally in small clubs in and around New York, sang *Statesboro Blues* and two original compositions, *Been Robbed Again* and *Blues In G*.

Two other first year students who performed during the evening were Deighton Waithe, who did a moving gospel rendition of *My Way* entitled *God's Way*, and Warren Shaw, who brought back visions of Gene Krupa, when he performed an original percussion solo dubbed *Torts and Rorts*.

Rounding out the student's portion of the show were three members of the evening division in an act called *Class Action* (Glenn Vandewater, Carmine Scarpa and Nina Dobrer). Numbers performed included *Bye Bye Love*, *Dreamin'*, *Don't Let The Sun Catch You Crying*, *Will You Still Love Me Tomorrow*, *Me and Bobby Mc Gee*, *Leaving On A Jet Plane* and *MTA*.

Noting that Dean Glasser and several other faculty members were present, Emcee Paul De Fonzo took the opportunity to publicly recommend Rodney Dangerfield as his choice for this year's commencement speaker, and offered equal performing time to the members of the faculty. Taking center stage on behalf of the faculty, Dean Glasser complemented the evening's performers and marveled at the remarkable talents that had been displayed.

Concluding his remarks, the Dean noted that had he known he was going to be asked up to the mike, he would have prepared his *Jolson* routine. Well, maybe next year!

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Update:

Paulette La Doux

by Lisa Printz

Paulette La Doux arrived at Brooklyn Law School last fall without much fanfare and she has been quietly improving the Placement Office ever since.

The four walls of the office are just about all that's the same since the high energy Director of Career Planning and Placement began working.

Ms. La Doux has rearranged the office so that materials are easier to locate and more accessible to students. Daily, one of the office's secretaries fills a cubbyhole with fresh Xeroxed materials on subjects ranging from how to write a resume, how to survive an interview, and how to contact attorneys in specific fields.

The Career Planning and Placement Office, located on the third floor, is continuously occupied. Students are beginning to really take advantage of the facilities offered. Many are realizing that Ms. La Doux is genuinely helpful. As for the two secretaries in the office, "they have a real interest in the students."

That interest has generated several exciting programs for which Ms. La Doux and her staff deserve applause.

In coming weeks Ms. La Doux will be able to implement an idea first conceived several years ago, the Career Phone. Working with the telephone company, she is organizing a tape by which a student or graduate will be able to call a number seven days a week, 24 hours a day, and listen to a recording of all the new job offerings.

This plan is not only one to aid students directly, but will also free the women in the office to do other things. Ms. La Doux estimates that two hours of each day are devoted to reading the current job openings to students over the phone.

Another program Ms. La Doux is helping to organize is a consortium with seven other schools in the New York area. This year's meeting was held at Pace Midtown on February 2. The purpose of this meeting was to divide the country into regions, with each school taking one region. Using Martindale Hubble, lists will be compiled of approximately 10,000 firms. These firms will be solicited for information to enable them to be divided into regions, states and fields of law. It is hoped these lists will ease the process of locating contacts.



In addition, Ms. La Doux plans to broaden the available resources in the Placement Office. Materials will include career tapes on such subjects as interviews and resume writing.

Workshops are also being given on these subjects, and sign up sheets are posted on the boards outside the Placement Office.

Under the chairmanship of Professor Rockwell, there will be a meeting for those interested in judicial clerkships. According to Ms. La Doux there are approximately 1,100 judges available to employ clerks.

There are also several joint programs being planned with the Alumni Office. These projects include computerizing information on graduates of the law school, in addition to computerizing job information in general.

Perhaps Ms. La Doux's most useful innovation is the Placement Newsletter. The newsletter will be printed once every two weeks and will contain valuable information on programs both here and at other schools.

With the help of her two secretaries, Marge De Simone and Gina Spataro, and a part time work/study student, Ms. La Doux can confidently say, "Things are definitely getting better. Graduates feel that not only is the job market improving, but so are things in the office."

For Paulette La Doux, improvement is one of her main purposes and she has made great strides toward achieving it.

The Sound of Music at BLS

by Mary Rowen Obelkevich

On Monday evening, December 1, Professor Leitner brought another delightful "Evening of Chamber Music" to BLS through the generosity of Isidore Halpern, Esq. The concert was dedicated to the memory of two BLS trustees, Abraham Lindenbaum and M. Henry Martuscello. The Quartet consisted of Barbara Binder and Claire Jolivet, violins, Michele Sidener, viola, and Jennifer Jahn, violoncello. Miss Binder, who plays very well indeed, is a third year student. She should set an example for us all, for although the lounge was sprinkled with faculty and guests, there were disgracefully few BLS students evident. Law is, perhaps, the most human of the humanistic disciplines; surely it is incumbent on study-weary law students to permit themselves a small respite now and then to broaden their artistic horizons.

The program contained three chestnuts of the quartet literature, Hugo Wolf's *Italian Serenade* (1887), Mozart's *D minor Quartet* K. 421, and Dvorak's *E-Flat Major Quartet* op. 51. These works are both unified and contrasted by their use of the folk idiom. They present a fascinating insight into the treatment of a common musical

source over the course of a century.

It was truly inspired to begin with Wolf's miniature *Serenade*; the group did an admirable job of bringing out the fleeting and delicate strands of shepherd-like tunes, the tongue-in-cheek suggestion of late Romantic harmonies and the complex yet transparent interplay of instrumental textures. Miss Binder placed the work in musical, socio-historic and legal context with a few well-chosen preliminary remarks.

Mozart's *D minor Quartet* K. 421, which followed, is one of six string quartets dedicated to Joseph Haydn. The composer stated that it was the fruit of long labour, and the performance made us realize that it was well worth the effort. It is a study in contrasts: tragic motives interposed with gay Austrian folk melodies, an aria-like second movement followed by the paired dances of a courtly Minuet and a bucolic Trio, and the Finale, a simple tune elaborated in the form of a theme and variations. Our only criticism of the rendition is shared equally by the acoustics of the room and the players; there could have been more contrast in dynamics between the heavier, more dramatic sections of the music and the quicker, lighter tunes. This

is, however, unimportant; the spirit of the music came through and fully captivated the audience.

The last composition on the program was Dvorak's *E-Flat Major Quartet*. This piece is a personal favorite and it is not performed often enough. After the gentle, subdued opening Allegro came the wonderful *Dumka*, where Dvorak breaks loose in the traditional dance of his country, with its striking juxtapositions of rhythm, tempo, dynamics, tone color — in short, with the whole arsenal of musical expression. The *Romanza* gives the audience a chance to regain its bearings, and then the music sweeps into the brilliant *Finale* in sonata-rondo form, with its delicate, almost tossed-off opening theme. This composition presents considerable problems of ensemble, tone blending and thematic coordination, which the players dealt with admirably.

The evening concluded with a wine and cheese reception which was almost as delicious as the concert. We hope that this concert will be followed by many others like it, and that they will receive the student audience they richly deserve.

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ON TARGET AGAIN!

BRC students had no cause for concern on four of the six essay questions on the July 1980 New York Bar Exam, because Joe Marino, Sr., a virtual legend in New York bar review (with over 35 years of experience) thoroughly analyzed the issues that appeared on those questions during the bar review lectures.

BRC's amazing ability to "predict" many bar exam issues is only one of the critical differences that give our students a competitive edge on the exam. Ask a BRC representative for others.

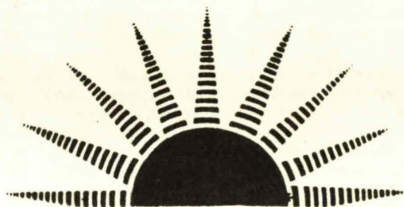
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TAINMENT BULLETIN... ENTER ... ENTERTAINMENT BULLETIN

Spotlight

Peter Allen on Stage

by Barry J. Fisher

Peter Allen was recently voted 1980 Best Male Vocalist by the National Academy of Concert and Cabaret Arts. So then what was the self-styled crown prince of the cabaret doing at Radio City Music Hall? (Peter himself noted that it's a little too large to call Reno Sweeney North.) Simply singing, dancing, playing the piano and receiving standing ovation upon standing ovation.

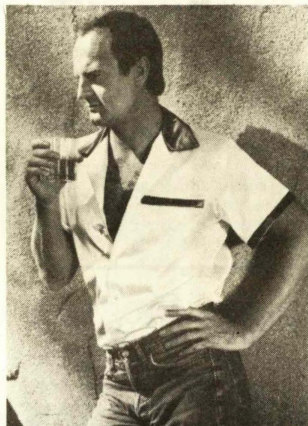
Peter Allen may not yet be one of show business' biggest stars, but on stage there are few that shine brighter. Joined by thirty-seven Rockettes, the Radio City Music Hall orchestra and his own onstage band, Peter lit up the great stage for a magnificently superb two-and-a-half hour musical extravaganza. It is an act filled with lavish production numbers, brilliant songs and spectacular choreography.

For most performers, kicking with the Rockettes would be a most difficult, if not virtually impossible task. But for Peter, a song and dance man extraordinaire, nothing could seem more natural. Kicking as high as the best of them, Peter could easily become the thirty-eighth Rockette.

When dancing solo, in his own inimitable style, Peter looks as though he's an atom exploding on stage. With hips thrusting to every beat of the music, and legs flying wildly through the air, Peter creates a sense of unique excitement, and the result is electrifying.

Already receiving much acclaim for his songwriting talents (he co-wrote such hits as Olivia Newton-John's *I Honestly Love You*, Melissa Manchester's *Don't Cry Out Loud* and Frank Sinatra's *You and Me*), Peter is an equally gifted singer. Combined with between song banter that is choked full of gaiety, there is something quite special in listening to Peter perform his own compositions.

With a repertoire as diverse as the crowd he sings to, Peter is equally at ease singing ballads (*I'd Rather Leave While I'm In Love*, *Tenterfield Saddle*, *I Could Have Been A Sailor*), uptempo pop melodies (*Everything Old Is New Again*, *Fly Away*,



Don't Wish Too Hard) and rock (*One Step Over The Borderline*, *Bi-Costal*, *Hit In The Heart*).

Accompanying the music, dance and chatter are a wide assortment of costumes. First appearing on stage in white tie and tails, Peter rekindled memories of a young Fred Astaire. But not to get carried away with good taste, Peter appeared for the second act in a flamboyant print short, black pants and pink shoes. Later in the evening, Peter donned his Carmen Miranda garb for his ever popular closing number, *I Go To Rio*.

Peter is currently riding high with a new critically praised album, *Bi-Costal*, and his first own hit single, *Fly Away*. His three sold out shows at Radio City, and his return engagement February 13 and 14, have helped raise the height of his success even higher.

Peter Allen has finally found his niche, and he is destined to become a major musical superstar of the 1980's. My advice is to line up and see him while you can, because ladies and gentlemen... it is time for Peter Allen!

ON THE
RECORD

by Scott Shelkin

John Lennon/Yoko Ono, *Double Fantasy*, Geffen Records

We live in a prepackaged world. Our thoughts are carefully censored, bounced off satellites and transmitted through picture tubes. Our dreams are collectively choreographed on football fields and in amusement parks. Our music is over-promoted by record companies, over-amplified by studio producers and overplayed by AM radio stations.

Nevertheless, occasionally an individual comes along who breaks through the hype and fabrication to create something magic and special. It makes the entire potpourri we dub "pop culture" worthwhile. John Lennon was such an individual.

On *Double Fantasy*, his first album in five years, John Lennon together with his wife Yoko Ono strives valiantly to recreate the magic which made the Beatles era special. The overamplified electric rock of the early seventies is played down in an effort to create an overall sound of mellow intimacy.

While the album as a whole is generally uneven, this is not the fault of the seven new Lennon compositions. The Elvis-influenced *Starting Over* is one of John's catchier pop throwaways. *Beautiful Boy* is a tender ode to Sean Lennon which is universal in its charm. *Woman* is a melodic love song which you doubt will find heavy airplay.

on adult contemporary radio.

In addition, Lennon provided us with one absolute gem. *Watching the Wheels* is as articulate a song as any John ever wrote. Lashing out at the record company moguls and fair weather friends who were continually begging for more product, Lennon provides a spirited defense of traditional family life and love. The merry-go-round riffs in the background of the song are inspired, while the vocal performance is alternately cynical and tranquil. The song goes far towards describing the simple contentment which Lennon found so important.

Unfortunately, Yoko Ono's segments on the album are not nearly as powerful. While *I'm Moving On* and *Beautiful Boys* have their good moments, many of Ono's songs reinforce the fact that her major talents do not lie in her singing or songwriting prowess. *Kiss Kiss Kiss*, easily the poorest song on the album is an unqualified disaster. Complete with off key singing and song ending orgasms a la Donna Summer, the overall effect is foolish rather than sensual.

Another weakness of the album is the song sequencing. While the Lennons intended a sense of intimacy and togetherness by following each of John's songs with one of Yoko's, this is not accomplished. What happens is that Ono's songs sound pitifully weak in comparison to Lennon's. Frankly, there is often a desire to skip over Ono's segments altogether.

Broadway Beat: CHITA RIVERA and DONALD O'CONNOR dance up a storm in the new musical *Bring Back Birdie*. Show bows Feb. 19 at the Martin Beck... *Sophisticated Ladies*, a new revue based on the music of DUKE ELLINGTON, arrives at the Lunt-Fontanne on Feb. 22. Show stars GREGORY HINES, JUDITH JAMISON and PHYLLIS HYMAN... JOEY BISHOP substitutes for MICKEY ROONEY in *Sugar Babies* during the month of February... A star spangled extravaganza entitled *America*, featuring the ROCKETTES, takes center stage at Radio City Music Hall starting March 6... Sequels: Already a big hit in Europe, *Superman II* scheduled to open in the United States this summer... *La Cage Aux Folles II* is due out soon, with some more side splitting limp wrist adventures... PUDGY, a female DON RICKLES, is back at Freddy's thru March 1... CHEAP TRICK at the New Westchester Theatre (formerly the Dick Clark Westchester Theatre) March 4... MARY TRAVERS does a two nighter at The Other End (Feb. 20 & 21)... Capital Theater in New Jersey presents the BOOMTOWN RATS (Feb. 21) and JOHNNY WINTER (Feb. 27)... Line-up at the Bottom Line includes MONTIETH AND RAND (Feb. 20 & 21) and the JOHN HALL BAND (Feb. 23)... THE OUTLAWS, with special guest NEW ENGLAND, in for two at the Palladium (Feb. 20 & 21)... Take your picks: Nominations for the 23rd Annual Grammy Awards include Record of the Year (*The Rose*, *Woman In Love*, *Lady*, *Theme from New York, New York* and *Sailing*), Album of the Year (*Glass Houses*, *Guilt*, *Trilogy: Past, Present and Future*, *Christopher Cross* and *The Wall*), Song of the Year (*Fame*, *The Rose*, *Theme from New York, New York*, *Woman In Love*, *Lady and Sailing*), Best Pop Female Vocalist (BETTE MIDLER, BARBARA STREISAND, IRENE CARA, OLIVIA NEWTON-JOHN and DONNA SUMMER), Best Pop Male Vocalist (KENNY ROGERS, FRANK SINATRA, PAUL SIMON, CHRISTOPHER CROSS and KENNY LOGGINS), Best Rock Female Vocalist (LINDA RONSTADT, GRACE SLICK, PAT BENATAR, JOAN ARMATRADING, and MARRIANNE FAITHFUL) and Best Rock Male vocalist (BILLY JOEL, BRUCE SPRINGSTEEN, PAUL McCARTNEY, KENNY LOGGINS and JACKSON BROWNE). Awards will be presented Feb. 25 during a nationally televised ceremony originating from Radio City Music Hall... Discount tickets for Broadway and Off-Broadway shows are available in the JUSTINIAN office. Currently available shows include *Gemini*, *Ain't Misbehavin'*, *They're Playing Our Song*, *The Elephant Man*, *Brigadoon*, *Dancin'*, *Scrambled Feet*, *Trixie True*, *An Evening with Joan Crawford* and *Really Rosie*. —B.J.F.



Epicuria

By Sid Dvorkin

Chicken Paprikas

As long as chicken remains the only inexpensive meat available, here is yet another variation. This recipe produces a thick, creamy, satisfying dish which is fairly easy to prepare. You must use only an imported sweet Hungarian paprika; anything else just won't be the same. This type of paprika can be purchased in cans at most food specialty stores, or can be bought in bulk on and around Atlantic Avenue.

Chicken — 10-12 pieces — 16-18 pieces
Onions, diced — 6 large (1 quart) — 8 large (1½ quarts)
chicken fat or butter to keep the onions from burning
paprika — 5 tablespoons (¼ cup + 1 tbs.)
salt — 2½ to 3 teaspoons — 2 to 4 teaspoons
flour (if necessary) — 2 level teaspoons — 1 level teaspoon
sour cream — 1 cup — 1½ cups

Dice the onions and saute slowly in a large, deep pot. Start out with a high flame and stir constantly to avoid burning (if liquid forms, the heat is too low). Saute for 20 to 30 minutes, or until the onions cut with the side of a wooden spoon, and are light golden brown. Turn off the heat and add the paprika, blending thoroughly. Add the chicken, tossing the pieces until they are well coated. Cover and simmer over a low flame, but be very careful not to let the mixture burn. Add the salt after some liquid has formed, and stir the chicken occasionally, so that the pieces cook evenly and do not stick to the pan. Cook in this manner for approximately 1½ hours.

Remove the chicken pieces to a baking dish to keep them warm, and skim off as much fat as possible. Thicken the sauce, if necessary, by blending the flour with enough cold water to make a paste. Add this paste to the sauce, and cook for a minute or two. Put the sour cream in a bowl. Gradually add small amounts of the sauce, stirring constantly, until the mixture is warm. Then add this mixture to the pan sauce and blend quickly. Pour the sauce over the chicken pieces. Place the chicken in a covered baking dish and keep the dish warm in a 250° oven until ready to serve. Serve with buttered noodles or nokerli.



The weaknesses however, should not be overemphasized. *Double Fantasy* has many excellent moments. It is certainly worth purchasing. But it is not an album as consistently outstanding as *Sergeant Pepper's Lonely Hearts Club Band*, *Abbey Road*, or even the 1975 *Rock and Roll* album.

None of this minimizes the tremendous contributions made by John Lennon to the music industry. When John was killed, the world lost a great musician and a cultural giant. He was great because he created music which transcended the medium that played it and came to life. He was great because he

attempted to project an image of peace and love to hundreds of thousands who might have otherwise been tantalized by violence and false glory. He was great because to so many he was a friend.

Sometimes, however, even a great talent is overcome by the need to interject his family into his work. While this desire of John Lennon doesn't tarnish the most powerful moments on *Double Fantasy*, it does transform what might have been a brilliant album into a merely pleasant one.

Overall Rating: B-

Fat Cats Retain Title

by Steve Saltzman

A ten-yard scoring pass from quarterback Kevin O'Regan to star wide receiver Jack Hollander enabled Fat Cats to retain the BLS intramural football championship. The pass, coming as time ran out, set the final score as Fat Cats 5-Ferder 4.

The game remained close throughout, with the veteran Fat Cats and rookie Ferder squads trading touchdowns. The game seemed to turn when Hollander picked off a deflected pass and scampered down the sidelines for the Fat Cats' fourth touchdown. The brash Ferder squad came right back with two long runs by quarterback Ira Checkla, and a scoring pass to speedy wide receiver Jeremy Orden.

The experienced Fat Cats geared up their two minute offense for the long trek upfield. Passes to Dan Corey and Hollander, and a run by O'Regan set up the touchdown pass with time running out. O'Regan called for a simple down and out, and the outstanding combination clicked for a final dramatic score.

The playoffs leading up to the final were marked by many surprises. Fat Cats contained the top flight Cowboy passing combination of Rod Stillwell to Cory Weiss. In the semi-final, Coalition, a surprise winner over Chrissie's Bunch in the quarterfinals, fell to the defending champs. Veteran quarterback Ed Hiller directed Coalition heroically in regrouping from a 4-1 deficit in the

quarterfinal match, but the Fat Cats ended any further comebacks with a clear victory in the semis.

In the other division, the first round saw Ferder down the league's oldest franchise, the Alumnitohlahs, and Squeeze defeat the B-52's, a team which had upset Fat Cats during the regular season. The result of the semi-final between Ferder and Squeeze surprised many long time B.L.S. observers, not by the outcome but by the ease with which Ferder handled the perennial powerhouse. Checkla passed deep to receivers Orden and Doug Katz and short to captain Hermann Gruber setting up the classic championship confrontation between the defending champions and three time finalists, Fat Cats, and the upstart rookie squad, Ferder.

The championship contest provided a sense of deja vu for the Fat Cats, who as first year students had reached the final only to lose a heartbreaker to a third year squad. In that game Stuart Orden caught the winning pass. His brother, Jeremy, starred for Ferder. The Fat Cats-Ferder game capped a highly successful intramural football season. Special thanks go to co-Commissioners John Pitato and Marc Seedorf and Assistant Commissioner Steve Market without whom the league would not have run as smoothly.

Happy Valentine's Day!

NYU Symposium

On Thursday and Friday, February 12 and 13, the 1981 Public Interest and Public Service Legal Career Symposium will be held at New York University School of Law. The program is designed to encourage an exchange of career and job information between attorneys from government, and public interest offices and law students from schools in the New York area. For more information, contact the Symposium Hotline at N.Y.U. 598-7756

Fellows Program

The 1980/81 N.Y.C. Urban Fellows Program offers graduate students the opportunity to work in urban government and obtain valuable intensive field experience. Applications must be received by March 15 for the program year beginning the following September. For more information contact the placement office or Director, Urban Fellows Program, 32 Worth St., New York, New York 10013.

Student Travel

The Council on International Educational Exchange, C.I.E.E., has released its 1981 Student Travel Catalog. The catalog is one of the most comprehensive free student guides available with information on travel abroad, work exchanges and study programs. The catalog contains current information on student travel including, Eurail and Britrail passes, tours of Europe, Israel, Egypt and Greece, budget accommodations, work abroad programs and other vital information to the student traveling abroad. For your copy write to C.I.E.E., Dept. STC 81, 205 E. 42 St., New York, New York 10017, (212) 661-1414. Please enclose 50 cents for postage and handling.

Viewpoint '81

The Office of Career Planning and Placement, in conjunction with the Young Lawyers of the New York State Bar Association has announced a program entitled "Viewpoint '81—Legal Opportunities and the Law Student." The program is a two day seminar focusing on the practical aspects of practicing law. The event will take place in the third floor lounge from 4:30-6:00 on February 25 and 26.

On February 25, a legal aid attorney, a labor lawyer, an attorney from a large Metropolitan firm, and an S.E.C. compliance division attorney will be the speakers.

On February 26, an administrative lawyer, a legal secretary for a New York J.S.C. and a solo practitioner will speak. The moderator for both sessions will be Paul J. Derkasch, Esq.

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Joseph A. Yablonski, former attorney, Miners for Democracy
Burton H. Hall, union democracy attorney, N.Y.

2 2:00 p.m. - 4:30 p.m.

Some recent union experiences

Speakers: H. W. Benson, Exec Dir, Assn for Union Democracy; Ken Paff, Organizer, Teamsters for a Democratic Union; Frank Schonfeld, reform leader, N.Y. Painters Union; Margaret Hayden, labor attorney, New Jersey.

Place: Workmen's Circle Center
45 East 33rd Street
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Sponsor: Association for Union Democracy
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et al.: The Justinian



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SCHOOL OF LAW
Summer Session Begins June 8

Courses	Credits	Days	Time
Administrative Law	3	TWTH	8:20-10:30 pm
Civil Clinic	6-8	By arrangement-approval required	
Criminal Procedure	3	TWTH	8:20-10:30 pm
Evidence	3	TWTH	6:00-8:10 pm
Family Law	3	TWTH	3:40-5:50 pm
Federal Courts	3	TWTH	6:00-8:10 pm
Housing	2	TW	8:20-10:30 pm
Independent Research	2 or 3	By arrangement-approval required	
Judicial Clerkship	2	By arrangement-approval required	
Municipal Law	3	TWTH	6:00-8:10 pm
Secured Transactions	3	TWTH	3:40-5:50 pm
Tax Clinic	6-8	By arrangement-approval required	
Trusts & Estates	3	TWTH	3:40-5:50 pm
Uniform Commercial Code	4	MTWTH	8:20-10:30 pm

The law school is located on Long Island Sound in Southwestern Connecticut approximately ninety minutes from New York City and thirty minutes from New Haven.

For Summer Session Catalog write to:
Summer Session Registration
University of Bridgeport School of Law
600 University Avenue
Bridgeport, Connecticut 06602

Volunteers Needed

The New York State Bar Association has just formed a General Practice Section which publishes a newsletter. The newsletter is in need of a sizable staff. Work, at present, is done on a voluntary basis, and students would be working with practicing attorneys. Assignments would include gathering of information for articles, individual authorship, editing, cite checking, etc. Interested students should send their resume to Andrea S. Charlow, Editor, General Practice Section Newsletter, One Elk St., Albany, New York 12207

Burger Report

Chief Justice Warren E. Burger has released his year end report, summing up the problems, needs and accomplishments of the Judiciary. Students interested in reading the report should come to the Justinian office in room 304.

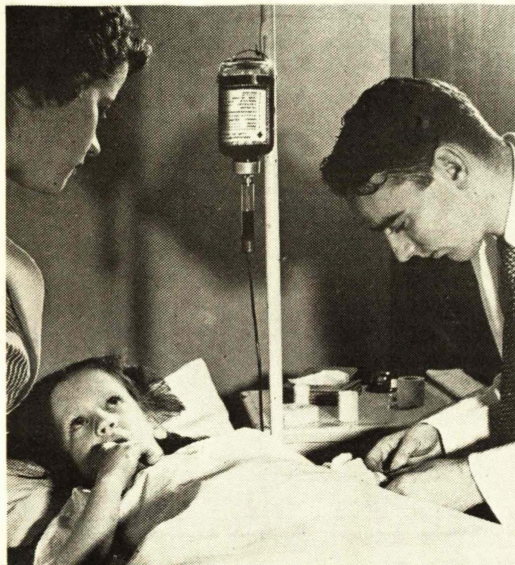
Chinese Law

The Brooklyn Law Review Alumni Association announced its Symposium on Chinese Law to be held February 19, 1981 at 7:30 P.M. For further information call x768.

Second Circus Revue

That time of year is approaching when students of B.L.S. get the opportunity to let loose and show their talents. It's the Second Circus Revue, coming this spring. Second Circus is an evening of song and laughter for the performers and the audience and has traditionally been a highlight of the spring semester. Interested in performing, writing or just helping out? Contact Shelley Stangler or Fred DeBerardinis and watch for signs in coming weeks.

All announcements of events, happenings, etc. are welcomed for the calendar. Just leave your event particulars in the Justinian envelope in room 304.

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