

THE CAMPUS

undergraduate newspaper of the city college since 1907

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March 9, 1979

\$11 million libel suit dropped department chairman cleared

By Susan DiMaria

An \$11-million libel suit brought against Prof. Randolph Braham (Chairman, Political Science) by a rabbi who alleged he had been unjustly called a Nazi collaborator in a book Braham edited was dismissed last week by the trial judge shortly before it was due to go to the jury.

In dismissing the suit, Manhattan Supreme Court Justice Martin Evans said that Rabbi Albert Belton of New York City, who had initiated the action, had failed to prove that Braham had intended the action, had failed to prove that Braham had intended malice in a footnote to his 1973 work, "Hungarian Jewish Studies."

The book, which was a compilation of wartime memoirs of members of the Jewish Council of Budapest, Hungary, said that Rabbi Belton had been "on friendly terms with the Gestapo in his home town, Szigetvar, Hungary, prior to his arrival in Budapest in 1944. Braham's footnote gave details of Belton's conviction for war crimes in 1946, a ten year sentence imposed on him by the people's Tribunal, and the reversal of his conviction on appeal in 1947. It was the two paragraphs which chronicled Belton's membership on the Jewish Council, which was

composed of local Jewish leaders and acted as intermediaries between the Jewish community and the Nazi occupiers, and the footnotes added by Braham which formed the basis for Belton's lawsuit.

"I was very pleased with the dismissal," Braham said. "The judge asked for an autographed copy of my book, and the jury was very sympathetic."

In a letter to Braham after the dismissal, one juror wrote, "It was an experience that none of the jurors would willingly have missed. I gather from my talks with them that we were unanimous in finding your

testimony intensely absorbing, and that they feel...that we owe to that testimony a new and valuable perspective on the tragedy that befell the European Jews..."

Belton brought the suit following the book's 1973 publication, asking \$1-million in compensatory damages and \$10-

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Prof. Randolph Braham

Photo by Andrew Kaplan

Academic freedom issue in classroom takeover incident

By Michael Arena

An academic battle has erupted between a Philosophy professor and a College student over what the professor is calling a violation of his academic freedom after the student took control of his class and charged him with making allegedly racist remarks.

A College official met Wednesday with the student, Michael Edwards, a junior political science major, and asked for a written apology for his role in the February 9 incident in Prof. James Bayley's class but Edwards refused, saying, "I'm not going to say anything until Prof. Bayley apologizes to and promises never again to make such demeaning remarks concerning African people in his classroom."

In a five page statement released to the College newspapers today, Edwards reiterated his charge against Bayley. "In essence," Edwards wrote, "this is what he said: ancient Africa had no civilizations and Egypt is not part of Africa because it's above, to the north of the Sahara Desert."

In an interview last night, Bayley denied making the statement and said that Edwards, who had never heard Bayley lecture and is not enrolled in the class, made his charges "based on another student's distorted

and inaccurate view of what I said," he never asked me about what I said."

Bayley also claimed that the incident was a serious violation of academic freedom. "It makes no difference what the instructor says," Bayley said. "There is no justification for such a classroom intrusion. It is a violation of the rights of faculty and students."

The controversy marks the second time in as many years that an academic freedom issue has arisen at the College. The former Dean of Humanities, Theodore Gross, was forced out of his job

last year after writing a magazine article which criticized Open Admissions. Gross said that his ouster, which received nationwide attention, "calls into question the whole matter of academic freedom."

According to both Bayley and Edwards, the incident began early this semester when Bayley gave an introductory lecture to the course "Social Science 1020." After an unidentified student enrolled in the course told Edwards of Bayley's presentation, Edwards appeared at the February

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Photo by Andrew Kaplan

Ann Telcher (above) from Coalition for Abortion Rights and Against Sterilization Abuse speaking in the first day of a two day commemoration of International Women's Day. Today there will be more speakers beginning at 11:00 A.M. in Finley 330. At 12:00 P.M. there will be contraception workshops and at 1 P.M. films. The films presented will be Union Maids, Healthcaring, Pictures, Inside Women Inside and The Woman's Film.

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Bruce Dern and Lois Nettleton star in Strangers.

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LETTERS

Insecure security

To the Editor:

While I do not always agree with the views of your newspaper, I must commend you on your editorial in the January 24th issue concerning the City College "Security." I have had the unfortunate opportunity of dealing with the security chief Albert Dandridge in two cases. Both times I clearly got the feeling that he was watching too much Kojak.

The most recent thefts on campus totalled more than \$25,000 worth of equipment. I agree with The Campus in urging the administration to remove Mr. Dandridge and replace him with someone who is open to working with the College community instead of against it.

R. Gross
Student

Night students unite

To the Editor:

Good Evening! How are feeling? Yes, we know. Angry, upset, discouraged and frustrated. Well, the time is ripe to begin to settle all your gripes; make them become a reality.

How long are you going to rack your brains about obtaining a degree at night? Not long! Unite and demand pre-registration and longer library hours so that graduates, evening and day students, and the community can complete their research needs. Demand that all required courses, listed in the City College bulletin of 1978-9, be made available by the summer of 1979! Demand that a tutorial program for all majors be instituted by March 28th, 1979. Demand that finals be given before the Christmas recess.

Now our fellow students, we the Evening Student Government, are ready to fight! We feel that your right to QUALITY EDUCATION cannot be ignored any longer. We are armed with the ammunition to have our demands met. You, our fellow students, are the only ones that can pull the trigger and we sense your willingness to do so. Please let us not fire blanks. The state educational system will not yield unless we STAND TOGETHER, in majority, for the rights of all students.

We will first concentrate on the amount of monies raised by President Marshak. Examine those areas where monies were distributed and then demand, immediately, that all such monies be re-directed to those areas where all students will benefit most. Such as obtaining more instructors, longer library hours and establishing an evening administrative staff.

All we ask is that you must be aware that the city educational system plans to raise tuition (which we all know must be free) and raise your student activity fee.

Enough is enough! Things must change! Let us stop being passive! We do not need a war to motivate us. We will win most of our demands. You must be the fighting force behind our victory!!! WE URGE YOU NOW TO PLEDGE YOUR SUPPORT! CALL 690-4205 or 690-8176 for further information.

Fraternally yours,
Wilton A. George
Vice President
Evening Student Senate



Finley after dark... and other stories

By Susan DiMaria

One of the problems of being a student journalist in this campus, particularly an editor, is that you have to spend a lot of late hours here. You often find yourself leaving the campus after the last evening session students have scurried off to the subways, the buildings have been locked and the guards have been tucked in in their office. But it comes with the territory, just like the other things journalists here have to put up with: missing classes for deadlines, having a teacher gloriously mispronounce your name though it may be all over the paper, or being lectured by a prof who didn't like something he read in last week's issue.

Staying late, though, is a lot more fun than any of these. It is usually necessary during the week, when copy is coming in late and somebody has so uniformly affects all journalists that I'm sure it must be in their genes: procrastination. None of us can do on Monday what can be done Thursday at the printer's; we are physically

incapable, as a group and as individuals, of doing anything on time, right down to getting to class and going to the dentist. Or graduating, for that matter.

Staying late is the necessary consequence. It has all the challenge of a safari, since there is nothing to eat on campus after the early evening and great ingenuity is required to find food, but after a number of hours here behind locked doors you may begin to wonder if you are the hunter or the huntee.

Finley is an old building, and those of us who have lived here for semesters on end are used to the noises it makes "settling" in the evening, but that doesn't explain all the creaks and bangs that mysteriously begin multiplying after 10 p.m. Every one of them takes on great significance as the evening progresses, since you are suddenly sure that the guards have wither all gone home or gone to sleep and it couldn't possibly be them making the noise. I know some hardy souls who have stayed the whole night, but I've always had to get out of here by midnight. Past that

hour, I'm convinced the building is haunted, which would explain the noises but would never explain why the typewriters all over the college keep disappearing at night and on weekends.

Problems are legion. After about 8 p.m., the campus becomes noticeably deserted (not that it's swarming between three and eight, either) and a walk to the subway becomes an experience to be avoided at all costs. As spooky as Finley is late at night, I'd rather spend the night here than walk to the subway by myself. The old ad slogan "Getting there is half the fun" takes on new meaning at about 11 p.m. when one is facing a long walk alone.

Since nothing much goes on on campus in the evenings, security is a problem. The security guards nap in the gatehouses while all sorts of vehicles, with and without parking stickers, drift on and off campus at will. There aren't any events, so there are few people wandering around in Finley past supper time. It used to be different here - I remember an 8 p.m. showing of

"The Devil In Miss Jones" that was crammed with people, the first semester I was in college. But I think things are so different on campus now that FPA could put on a live sex show and there would be empty seats if it started past 2 p.m.

The one thing that I find most disturbing is that there are hundreds of people who go to class in the evening, and I sometimes wonder how they can stand it. Most of them come from jobs, I suppose, since the people who go in the evening are much better dressed than their day session counterparts, but they have little food service (the North Campus cafeteria closes in midafternoon, so people with classes on North Campus have to go South to eat), little security, no social events and few library hours. For a day session student who hangs around in the evening for one reason or another, the lack of amenities is depressing enough, but for someone who goes exclusively at night it must be the pits.

But then, being on campus is an adventure no matter when it is.

Course and standing changes to be considered by PAC

By Steve Nussbaum

Two resolutions that might alter the College's Committees on Course and Standing, the bodies charged with overseeing faculty academic rules, have been recommended to the Policy Advisory Council by SCOPAC, its steering committee.

The resolutions, introduced by Day Student Senate President Roger Rhoss, would alter rules which currently, do not provide for student appearances before the committees, which deal with such things as grade changes and late withdrawals from courses. Another resolution submitted by Rhoss would provide for wide publicity of the committee's rules and procedures.

Both resolutions adopted by SCOPAC, along with three others which were not adopted, were written by Robert Ross, the Senate's Vice President for Campus Affairs. Ross has recently lost appeals to the College of Liberal Arts and Science's Committee on Course and Standing, but denied that his own lack of success with the committee had led him to write the resolutions.

"When student's rights are involved, you shouldn't play politics," said Ross, who then contradicted himself, adding, "I proposed this because I was a victim of the system."

When requesting the

committee to consider an appeal, students must currently submit a written argument to the committee. Their argument is then presented to the committee by the secretary during its meetings, which usually are held once or twice a semester.

"I present the cases as dispassionately as I can," said Dean Phillip Baumel, (Curricular Guidance), the secretary to the committee. The student is then informed of the committee's decision by the secretary, with no explanation of the deliberations and no provision for further appeal. The resolution adopted by SCOPAC would permit students to appear before the committees to argue their own cases.

However, even if both resolutions are adopted by PAC, it will not necessarily affect the operations of the committee, as Council has no authority over areas of faculty jurisdiction, of which the committees on course and standing are one.

"It would mean only that somebody on the campus has recommended to the faculty to consider them," said Prof. Bernard Sohmer (Mathematics), the Chairman of the Faculty

Senate at the College. Sohmer, who is also a member of both PAC and SCOPAC, added that if the resolutions were approved by PAC it would "not mean a thing." The council, he explained, can only recommend to the President that he take action on the matter.

Each school in the College has its own committee on course and standing, to which its majors must report when requesting waivers of



Dean Phillip Baumel



Photo by Andrew Kaplan

BEHEADED: On Monday morning, this broken plaster cast of a Michelangelo sculpture was found lying on Saint Nicholas Terrace. No other damage was reported in Elsner. The cast, which has no real value, and is used as a model in drawing classes, could not be repaired.

Levich accepts Einstein chair will begin teaching April 1

By Steve Nussbaum

"It is so pleasant to be in friendly company and hear nice words," said Soviet scientist Benjamin G. Levich in his first lecture at the College last Friday before announcing that he would begin work here in April.

One of the most prominent Jewish scientists to be allowed to leave the Soviet Union, Levich spoke before a standing-room-only audience of students and college officials on physico-chemical hydrodynamics, a branch of chemical engineering he is credited with discovering.

Levich spoke briefly after the hourlong lecture saying that he would be visiting Washington, D.C. and then going on to Israel, where he originally emigrated to last December 1st and where his family is presently living, and expected to begin work at the College early in April.

President Marshak and other high college officials will be meeting with Levich today to arrange, schedule, research and to discuss the future of his affiliation with Tel Aviv University.

According to Dean Harry Lustig (Sciences) the College will be setting up a research center tentatively called "The Institute for Applied Chemical Physics"—for Levich, Lustig said it would be a very major institute. Levich will have a staff of professors, researchers and students working with him. There will be a lot of people moving between here and Israel.

Lustig introduced Levich to

the packed audience in the Science Building noting that this was Levich's first lecture in the U.S. since he was liberated from being a prisoner of the Soviet Union.

While at times his English was muddled and displayed some nervousness, Levich was visibly happy as he spoke on the "interaction of quasi-particles on surfaces."

At one point in his lecture, when a buzzer sounded the end of class, Levich became disturbed. Lustig reassured him saying that this was the way we kept our students awake, and Levich raised his arms and said: "Great American technique in action!"

The appointment of Levich to the distinguished state-funded Einstein Professorship by the Board of Regents and his acceptance came only a half-hour before he began his talk. His appointment culminated a major effort by College and University officials to attract one of the illustrious scholars to the College.

After the lecture, Levich greeted the crowd and entertained a few questions. "I like young people very much and I hope a lot of students come and see me," he said. He also indicated that he would be bringing his research team to the college from Tel Aviv.

Levich came to world attention in the late 1950's and early 1960's—he first visited the U.S. with a delegation of Soviet scientists in 1962—because of his pioneering research. He fell into disfavor in 1972 when he applied for a visa and was discharged from his coveted position at Moscow University.



Professor Levich discussing his latest work.

BHE resolves search dispute faculty, students, to vote

Bowing to pressure from three senior colleges of the City University, Board of Higher Education officials this week unanimously agreed to allow faculty and students voting power in the selection of new presidents of Brooklyn, Hunter and the College.

The agreement, which was reached Wednesday by the BHE's central administration committee, has resolved the bitter dispute that arose when faculty and students objected to BHE guidelines on the selection process which allowed that only BHE members vote on presidential search committees.

"The new guidelines were worked out by the committee and University Faculty Senate in the spirit of cooperation and in the hope of getting the best possible candidate for each college," said Board member David Robinson.

Under the new guidelines, a presidential search committee consists of at least three Board members and three faculty, two students and one alumnus from the college with the presidential vacancy. In addition, the campus representatives are considered a sub-committee, which is responsible for screening all candidates and submitting to the search committee a list of candidates for consideration. Board members and the Chancellor may also independently submit names to the search committee.

The search committee will then vote to invite seven to ten candidates for an interview. A candidate must receive at least three votes, one of which must be that of a Board member, in order to be interviewed by the search committee.

After the interview stage, the search committee will select roughly five candidates to come

to visit the campus with a second-class citizens and because of our objections, we are now on equal status with Board members," said Ann Burton, chairman of the University Faculty Senate. "The dispute has been resolved in the interests of both faculty and students."

Following the campus visits, all members of the search committee submit to the Chancellor presidential vacancy. Candidates invited to a campus visit must

receive four votes, two of which must be those of Board members. Under the old guidelines which the BHE adopted in 1977, campus representatives served only as non-voting advisors to a presidential search committee.

Independent written evaluations of all the candidates who visited a campus. On the basis of these evaluations, the Chancellor makes a final recommendation to the Board and the Board votes for a new president on the Chancellor's recommendation.



Photo by Andrew Kaplan

BHE decided Tuesday to allow two students to be part of presidential search committee.

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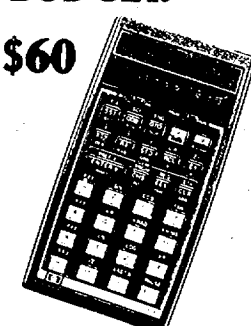
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Academic freedom...

Continued from Page 1

9 session and requested permission to rebut Bayley's remarks.

When Bayley refused, Edwards turned to the students and asked for permission to speak. Bayley then dismissed the class and several security guards were summoned, but between ten to fifteen students, according to Edward's account, remained in class for an hour discussion of ancient African history.

Edwards charged yesterday that Bayley and the Philosophy department faculty were pressuring College administrators to level disciplinary charges against him. In addition, he said that he would not agree to a request by the Office of Student Affairs to submit a written apology for publication. Edwards said that before he would apologize, he would expect a written apology from Bayley.

"I want a written apology retracting his demeaning statement that ancient Africa had no civilization and that Egypt is not a part of Africa, which alluded to the myth of superiority of whites and the inferiority of blacks," said Edwards.

Bayley denied that neither he nor the department had asked for disciplinary action. "Dean Rees asked us what we thought the faculty would want," said Bayley. "All we ask is that he recognize the wrongness of what he did and make a public recognition of the gross impropriety of the class disruption. But we have no official power to do this."

Vice Provost for Student Affairs Ann Rees, whose office coordinates all student disciplinary actions, said through her secretary that she would have no public comment on the matter.



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Strangers, famous marriage Bruce Dern is a wonder

By Bonnie Goldman

Plays about couples can sometimes be tedious. Strangers is not. Strangers is the American version of Scenes from a Marriage, with the added attraction of its subject being a famous marriage. (The greatest attention getter in People oriented America is the life and loves of the famous.)

After a twenty year absence, Bruce Dern has come back to Broadway to play Sinclair Lewis, the Nobel-prize winning novelist. Lois Nettleton plays Dorothy Thompson, the celebrated journalist and foreign correspondent of the Roosevelt era.

Dern and Nettleton have a difficult job on their hands. They not only have to be convincing as a couple, but they must accurately portray two very famous people. They succeed in portraying famous people, but their humanity does not come across.

The first scene is lovely, staged gracefully in Art Deco. The characters are charming and say bright witty things to each other. The costumes and the scene seem authentic of the late 1920's.

Dorothy has just been divorced by her husband, Josef Bard, a Hungarian writer, who ran away with her best friend Myra (who Josef says has "given up all pretensions of being intelligent"). Sinclair is separated from his wife (and calls himself a back number among the swells). They are in Berlin together, Dorothy heading a news agency (the first woman to do so) and Sinclair in order to write. They meet and Sinclair falls in love immediately. He convinces Dorothy to marry him. He is a conventional man who wants a conventional wife. Dorothy gives up the news service and they move to a farm in Vermont where they have a son.

It is the eve of World War II, and Dorothy wants to go back to reporting, but Sinclair is

adamantly against it. Her break comes when Sinclair wins the Nobel Prize and must go to Stockholm. Dorothy convinces him to stop in Germany so that she can interview Hitler, she interviews him, and then stays on in Germany writing articles, she is fiercely anti-Nazi, though and gets kicked out of Germany. She makes headlines everywhere, as she is the first journalist of any nation to be kicked out of Germany.

The dialogue is sharp and witty and even when they fight it is amusing. Sinclair is an alcoholic, having problems writing, and needs Dorothy to be more attentive. She is too busy broadcasting on radio and in her columns against Nazism. He gets drunk one night and desperately asks Dorothy to give him more time and love. He seems to reach her and she promises to give up her radio program. They just begin to get intimate when...the phone rings, and who is it?...President Roosevelt, of course, for Dorothy. Sinclair leaves her that night.

This same scene (different characters) has been repeated in most of the dramas about career women (see A Star is Born, both versions). They really could have been more original.

Bruce Dern really is a wiz - he

is energetic and his mimicry is fantastic. And aside from everything that is wrong with this play, which includes the exorbitant price of the tickets, it is still enjoyable. Even if it leaves you with nothing else but a few insights into the lives of two very famous people.

The play was written by Sherman Yellen and directed by Arvin Brown. It is produced by Mike Merrick (who is a graduate of the College).



Bruce Dern and Lois Nettleton star in Strangers, a new play by Sherman Yellen which opened on Broadway March 4.

A comedy without humor Artichoke isn't even eccentric

By Elinor Nauen

"The artichoke is an eccentric vegetable. It takes a long time to get to its heart." The play Artichoke, however, is neither eccentric nor hearty. It is not dramatic, either. In fact, I could never tell for sure whether it was a serious play with a good deal of funny lines and situations, or a comedy with not enough humor.

The story is set in Saskatoon, Saskatchewan, Canada's wheat basket. Margaret Morley (Patricia Elliott), "a real pearl," has banished her husband Walter (Rex Robbins) to the smokehouse for the last fourteen years because a baby, his by a water witch, turned up one day in the laundry basket. Margaret raises Lily Agnes (Amanda Michael Plummer) as her own.

Lily Agnes wears a slouch hat trimmed with jingle bells that she calls her lid; without it her thoughts would escape (they probably would). There is plenty of her natural mother about her, and plenty of the conventional as

well. She is an avid reader of Emily Post, correcting everyone, performing the civilities of introductions, leavetakings, and table manners with precise formality. She repeats often, "I am an island of calm in a turbulent sea." The family considers her strange and keeps her out of school, but treats her gravely and affectionately.

Gibson McFarland (Nicholas Hormann) is the long lost almost-brother, adopted by Margaret's father Gramps (Michael Higgins), who comes back after almost twenty years in which he has become a prize-winning expert on Alexander Pope. He and Margaret had been in love long ago, and they fall back in love again. This time he moves in with her, while Walter ships himself off to the neighbors, where he complains about the water and doesn't get dressed for two months. To Margaret, Gibson is the exotic and romantic exile, delicate. Even when he neglects the chores in order to do his research, she lets it go by.

melodrama, with stops in weltschmerz and downhome philosophy.

There are puzzling inconsistencies, too. Margaret and Gibson grew up together, but the morning after his arrival he reminisces over the fields of grain, after which Margaret talks about having been a town girl who married onto this farm. It's also never explained why he's not been back in all these years; he's had money, has done other traveling, and has had summers free from a teaching job.

Gibson is a Pope scholar, but except for a couple of quotations with little response and another about which Walter says, "Pope said that? All these years I thought it was my neighbor Archie," this is not integrated. It's mentioned often enough for it to seem significant from the repetition, but never from the context.

The rest of the cast of "Artichoke," at the Manhattan Theatre Club, 321 East 73rd until March 18, includes the neighbors Jake (Daniel Keyes) and Archie (James Greene), "if you've met one you've met them both," who serves as foils and narrators, sitting off to the side and commenting, occasionally drawn into the action but mostly filling in spaces.

The actors do their best, particularly Amanda Michael Plummer as the odd little girl. She never becomes obnoxious, despite a smugness. All the faults are in the play itself, trying to be unorthodox and ending up only as rear guard.

This is what is wrong with the play. No confrontations are permitted. There are no mysteries, no tensions, no layers. The set is nice, the acting is good, but the play is weak. It fades when it should insist. It's never explained how Margaret can avoid sleeping with, although living with, her husband for fourteen years, and then have her "biblical pride" fall the first night to Gibson. This is one of the places where it's impossible to tell if the playwright, Joanna McClelland Glass, is serious or not. The lines swing wildly between farce and

Voices, perfect for television

By Anthony E. Caballero

If there is only one word I could use to describe the new Joe Wizan film "Voices," the word is silly. From beginning to end, the constant barrage of nonsense coming from this film is nerve wracking.

The hero of the film, Drew Rothman, played by Michael Ontkean, falls in love with Rosemarie Lemon (Amy Irving), who is a deaf-mute. That is the entire premise of the movie. This romance begins to build till it gets to heartbreaking, misty eyed climax when Rosemarie utters her first words, "Drew, I don't speak so well." Of course the scene is helped along by a romantic rainstorm in the middle of a park. The only tears one can shed from this scene are tears of laughter wondering how any director could do something so asinine.

The director, Robert Markowitz, is in actuality a T.V. director. "Voices" would have been a perfect film for T.V., simply because then you could turn it off. The picture is devoid of any kind of suspense or anticipation of what's going to happen next. In the whole picture I counted three parts that could be considered exciting. One was the horse race in which father, Frank, (Alex Rocco) loses all of

his savings. Second is when the entire family goes to beat up a gang that jumped brother Raymond (Barry Miller). The most exciting part of all comes when you wonder if director Markowitz is actually going to finish the film as predictably as it starts.

I'm not going to say that this picture has nothing decent about it, it does. But when you look for the good things, don't turn your head, or you'll miss them. The quasi good parts are the family meals in which Drew, his father Frank, his younger son Raymond, and grandfather Nathan (Herbert Berghot) sit down and annoy each other.

The rest of the film is downhill all the way. It's filled with a matuerish use of superimpositions and flashbacks. It's choppy and doesn't really flow. As for the acting, it stinks. From his performance in "Voices" it's clear that Michael Ontkean has a long way to go to be considered even an actor.

Amy Irving, whose credits include "Carrie" and "The Fury", took a giant step backwards in her career. This picture proves that a pretty face does not make a movie. She is a good actress and deserves a lot better than this.

Barry Miller, from "Saturday

Night Fever", probably had the only good part in the film. He played a typical rebellious son who would rather be a professional gambler than a student.

"Voices" is too slow, uninteresting, and much too typical. I'd advise you all not to listen.



Amy Irving in MGM's Voices.

ON CAMPUS ARTS

FM permit for WCCR likely soon

By John Escobedo

The College's radio station, WCCR, will undertake steps to transmit and be heard on 90.3 FM as soon as the College receives the required FCC permit.

In a letter to Ann Rees, vice provost for student affairs, Edward Perry, Jr., a paid consulting engineer for Educational FM Associates, wrote, "there is a reasonably good chance you will receive a construction permit before May 1."

Perry aided WCCR General Manager Nathaniel Phillips in



Nathaniel Phillips

preparing a proposal for an FM facility at the college before the FCC's June 13 deadline, after which no more applications for low powered, 10 Watt, Community Radio Stations were to be accepted. There are approximately 900 of these stations in the U.S. which have a potential transmitting radius of 3 1/4 miles.

The College's FM station would be the only one of its type aired in the area. Kingsborough Community College had had one, but it was shut down last summer.

If the permit is approved, the College would be allowed to construct FM transmitting apparatus and could broadcast for two months, during which time the FCC will check to see if WCCR is complying with its programming objectives. Those objectives include Job-Line, a daily program on which available jobs would be read on the air, Speak Out, a weekly program guest hosted by community residents on which listeners will be invited to call in to air their views; Everyday Health Care, focusing on areas of preventive medical care and health maintenance, and news, the live coverage of Community School Board and Community Planning Board meetings, and live coverage of other news from the streets of

the surrounding community.

WCCR plans to buy Radio Electronic News Gathering (RENG) equipment to make live coverage a reality. The equipment includes hand held transmitters, at \$1800 each, and receivers at \$400 each. A \$2,000 automatic cartridge system, designed by Nat Phillips, will be built and installed as soon as possible after the permit arrives. This system would

enable WCCR to be on the air 24 hours: live during the day, and on tape at night.

WCCR had broadcast on Teleprompter's channel J until last year, but lost its air time because it did not have such a machine. Teleprompter had wanted a 24 hour station, and did not take into account the 6 years of 12 hour a day broadcasting WCCR12 had previously provided. WCCR

was replaced with WBLS.

Being aired on channel J had given WCCR 280,000 potential listeners. Josh Sapen, Advertising and Promotional Manager for Teleprompter Cable TV, said that there is "only a possibility" that his company would have air time available for WCCR, "now or in October."

WCCR plans to hold a contest in which students submit call

letters for the FM license, which will be granted in October if the application is approved. In July, a alumni dinner is planned by Phillips, to raise funds for FM operations. He expects former WCCR members Jane Tillmann Erving, anchor person of WCBS radio; Tony Cooper, former sports director of WINS, Nat Stevens (air name) of the National Black Network, and Sheila James, of WINS.

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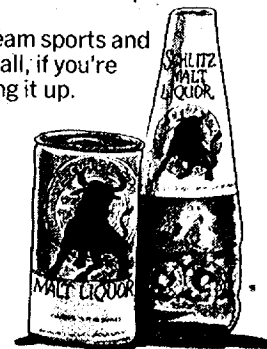
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Harrison, Jackson & Jam reviewed

By Marty Martinez
George Harrison
Warner Bros. DhK3255

George Harrison's new album comes across like a warm handshake. It is a well produced effort that establishes no new directions, but treads along in the Harrison path that we all know and love.

"Here Comes the Moon" could be a close friend to "Here Comes the Sun." "Love Comes To Every One" and "If You Believe" are mellow, well paced and suffer ever so much from that "all in the studio" effect. "There's even a throw back to the old Beatle days, when he and his three famous pals were working on the double white album and they left off "Not Guilty," which is included here. "Not Guilty." A statement that could be taken in many ways.

George doesn't go out on any limbs this time out, but he does turn out a well constructed representation of what he's been up to the last two years. On the one hand, maybe a lot of people will say this is your standard tired Harrison mush, but, on the other hand, his fans should be pleased.

It all goes to show that even in this day and age a former Beatle has trouble getting good notices from critics, as well as fans. But if nothing else, this record is proof of the truth of that old saying, "Nothing ventured, nothing gained."

JOE JACKSON
"LOOK SHARP"
A&M SP4743

Joe Jackson is going to have trouble. He sounds too much like Elvis Costello for his own good. Be that as it may, he has with the help of Gary Sanford (guitar), Dave Houghton (drums) and Graham Maby (bass) released a fine album of rock and roll modes that tease as well as please.

He's not afraid to Reggae (Is

She Really Going Out With Him?) He isn't afraid to rock (Got The Time), he isn't afraid to dance (Do The Instant Mash), and he keeps non-musical studio gimmicks down to a minimum. The album rings true, with clear, bright production. Sometimes he tends to daily in imitation of a fellow English rocker, but all that's bearable simply because his performance is so tight and his excitement so genuine. The band is a tight working unit that is capable of relaxing into any direction Joe pushes them. But he is still going to have trouble. Rock and roll fans tend to look at imitation as lack of imagination, not as sincere flattery.

The Jam
"ALL MOD CONS"
POLYDOR PD1-6188

The first two Jam records reflected their name: tight, WHO-like rock and roll which was condensed, as well as intense. Now the Jam are back with twelve new songs that show their development as a serious band capable of melodic passages as

well as powerhouse trio rock and roll. Out of the eleven originals (one Kinks number is included, "Davy Watts"), one is a mellow acoustic number that isn't as bad as its title might make it sound ("English Rose.") Another sticks close to a Kinks/Birds format ("Fly"). The real pleasure is the lyrical stance the band has chosen to take instead of just falling back on trite rock and roll cliches. They probe working class subjects with a razor edge pen.

The Jam feel at home among their peers and/or people who understand them, while at the same time they devastate the social foundation around them. They hate the workaday routine, and question the reality of it ("Mr. Clean, Down In The Tube Station At Midnite"). They live for the moment, and rely on the solidity of their friendship to see them through bad times ("Didn't We Have A Nice Time"). They fear that the fighting in the street which affects many parts of the globe is nothing more than the

Continued on Page 10



George Harrison smiling after the release of his tenth album.

Arts Briefs

English Club Social

The first English Club Social of the Spring Semester will be on March 12 at 2:30 in Finley 330. Professor Valerie Krishna will speak on Beowulf, Faculty and students are invited to attend. Refreshments will be served.

Award Deadline

The deadline for submission of all manuscripts for the annual English Department awards is Thursday, March 16th at 4 P.M. A total of \$9,000 in awards will be given out. There are awards for short stories, drama, film and T.V. manuscripts, essays, poetry, as well as loan grants and fellowships. For more information call or go to the English Department secretary.

Career Day

The annual career day sponsored by the Educational Foundation of American Women in Radio and Television for students, professors, and counselors will be on Friday, March 16 from 9 A.M.-5 P.M. at the Essex House. Betty Rollin, NBC news correspondent, will be the luncheon speaker. The program will include a panel discussion on, "How to Land the First Job, Survive and Move Ahead." Afternoon workshops will be conducted by prominent executives in the media on various aspects of radio and television including: Cable TV, Producing/Writing. Student fee for this program is \$25 (which includes lunch and coffeekicks). For registration and more details, contact Bettye K. Hoffmann, 664-2008.

Art Expo

The first international art exposition is being held at the New York Coliseum from March 8-12. More than 150 fine art dealers and galleries representing more than 20 countries around the world are participating. Featured at the exposition is a Cultural Events Program each day in which prominent art authorities will speak.

Concert

In cooperation with The Leonard Davis Center the Music Department will present the senior recital of DCPA student, Hillary Johnson, Mezzo Soprano. She will be accompanied by Elizabeth Wright, pianist. The concert will take place on Monday, March 12 at 3:00 P.M. in Shepard 200.

On Golden Pond, smooth but shallow

By Bridget Rowan

The ghost of Norman Rockwell must have designed the posters for On Golden Pond, the "New American Comedy" which just opened on Broadway at the New Apollo Theatre. The posters are a refreshing example of truth in advertising, since Rockwell's spirit pervades the sentimental innocence of the "Pond."

Ernest Thompson, a young

actor turned playwright, makes his Broadway debut with this mildly entertaining domestic drama. Thompson has a sure dramatic instinct and a flair for crisp dialogue, but, despite these talents, he has written an essentially dishonest play. The Pond is smooth but shallow. It was obviously designed not to offend, to disturb or to deeply move its audience. Even the jokes are bland.

On Golden Pond is the kind of

play that attracts the kind of audience that applauds the set. And it is a very nice set indeed—a fantasy Maine summer house with acres of wood paneling and a surfeit of sporty paraphernalia. Into this nice set, in the month of May, walk Ethel (Frances Sternhagen) and Norman (Tom Aldredge) Thayer, who are beginning their 48th summer vacation together on Golden Pond.

Norman is an old crank, who is, naturally, sweet and lovable beneath his crusty exterior. Norman doesn't like Jews, blacks, or Puerto Ricans and has a particular aversion to Italians from Boston. Since Ethel views his prejudices with condescending composure, we are to gather, I suppose, that they are lovable and endearing. Not surprisingly, he doesn't get along too well with his daughter (whose major offense is a slight weight problem). Norman is reputed to be a retired professor (subject unspecified), but he appears to have read nothing except "The Swiss Family Robinson." The final poignant touch to this characterization is Norman's death obsession. He will celebrate his 80th birthday in July and fears, in a lovable, endearing kind of way, that this summer on Golden Pond may be his last.

Ethel's brisk exterior covers vast reservoirs of (you guessed it!) lovable and endearing sensitivity. She gets high marks for putting up with Norman and for baking irresistible biscuits.

The climax, or rather, the ripple, in the "Pond" occurs when their daughter Chelsea (Barbara Andres) arrives after an 8 year absence (during which she was probably hiding her weight problem from Norman). Chelsea brings in tow her boyfriend Bill (Stan Lachow) and his 13 year old son Billy (Mark Bendo). Everyone agrees that Bill is a "nice guy" although his only outstanding attribute is the ownership of a Mercedes, which, alas, he has left back in LA.

Billy, an obnoxious brat with a limited vocabulary, is left with Norman and Ethel while Chelsea and Bill go off to get married in Europe. Predictably, Billy proves a rejuvenating influence on Norman, whose adorable anxiety about death declines as his endearing interest in fishing revives. Billy, in return, gets Norman's copy of "The Swiss Family Robinson."

Does all this sound very silly? It is. But despite the silliness, Frances Sternhagen and Tom Aldredge manage to give remarkable performances. They transcend their gooey material. Unfortunately, they cannot transform it. On Golden Pond remains a play for people who like their theater to be as undemanding as prime-time television. If you happen to be in the mood for schmaltz, try an episode of The Waltons before heading for the Pond. You could share the experience while sparing the expense.



Frances Sternhagen, Mark Bendo and Tom Aldredge in On Golden Pond.

Libel...

Continued from Page 1

million in punitive damages, claiming that he had been exonerated by a higher court in 1947 and his earlier conviction ought never to have been publicly printed. Belton, whose real name is Bela Berend, had emigrated to the U.S. sometime after the war.

"I used published memoirs that were in the public domain," said Braham. "Berend was appointed and it was announced in the official gazette. It was clearly established...he was a public figure," Braham added.

Berend was investigated for possible war crimes in April, 1945, before the end of the war. He was arrested and charged with collaboration in May of that year. After his conviction in 1946, Berend's conviction was overturned by a higher court on the advice of Jewish postwar leaders who felt, according to Braham, "it was not good for the image of Jewry to have a rabbi go down in history as a war criminal."

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Martinez...

Continued from Page 7

physical expression of a universal oppression which will never be resolved because too many people are fighting to care ("A Bomb in Wadour Street")

The Jam are not as political in out and out spirit as, let's say, the Clash, but their straight ahead approach and lyrical clarity push them in front of the relevant/heavy bands often prone to social comment, such as Pink Floyd. The Jam take the idea back to the street, where other bands were before all those gold records separated them from us.

Paul Weller, Bruce Foxton and Rich Buckler are by no means finished their development. This is just their third step in the process. If more social comments could be mixed with a wider musical expression, the Jam could be

back with the best thing they've ever done. But in the mean time, this third effort can go down as an attempt to document their feelings as they stand now. Aggressive, brash and uncompromised, The Jam keep their head out of the clouds and their feet on the ground.

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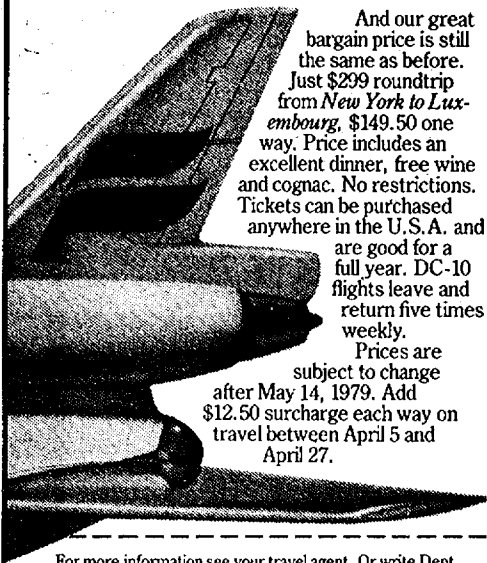
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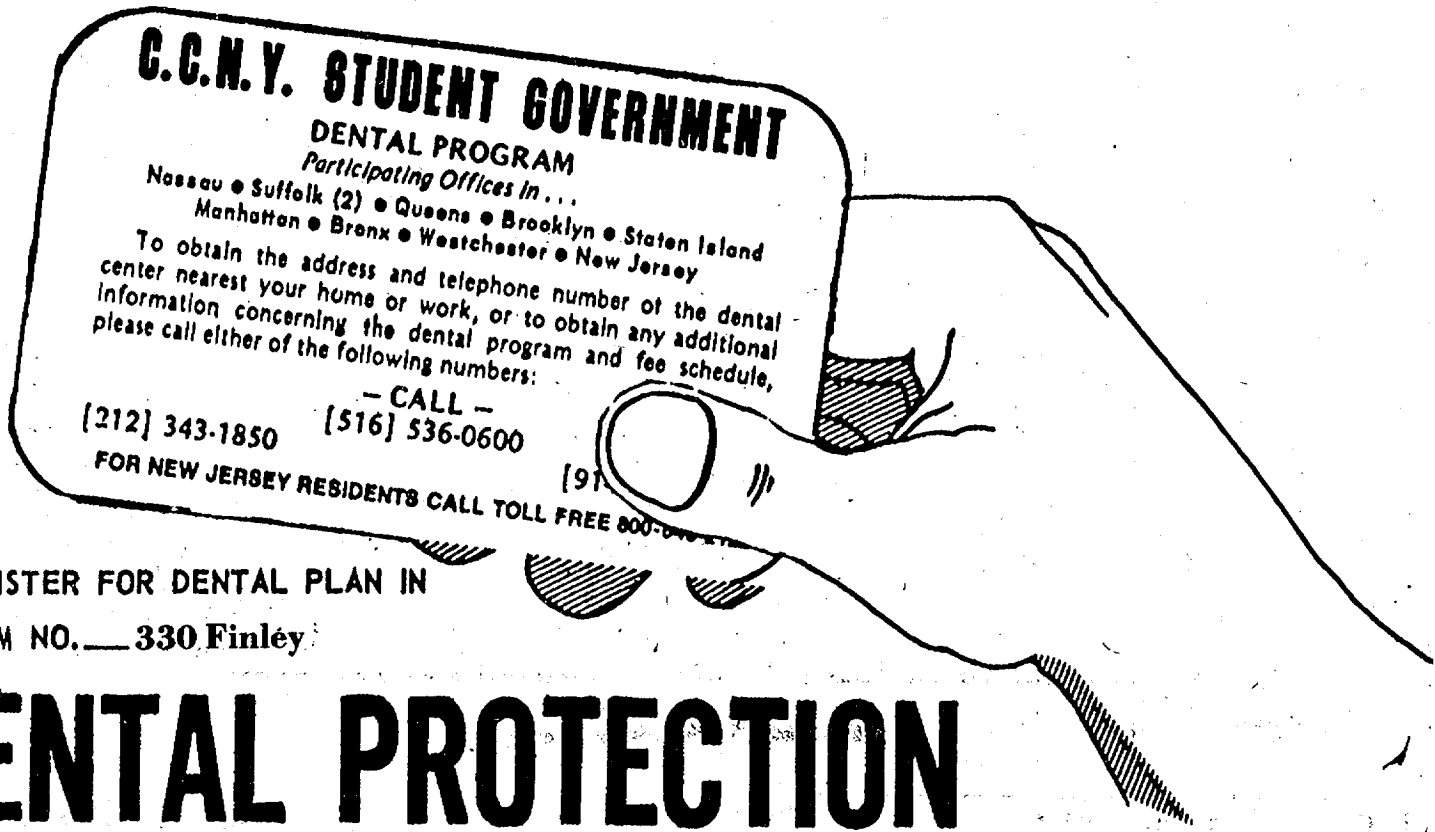
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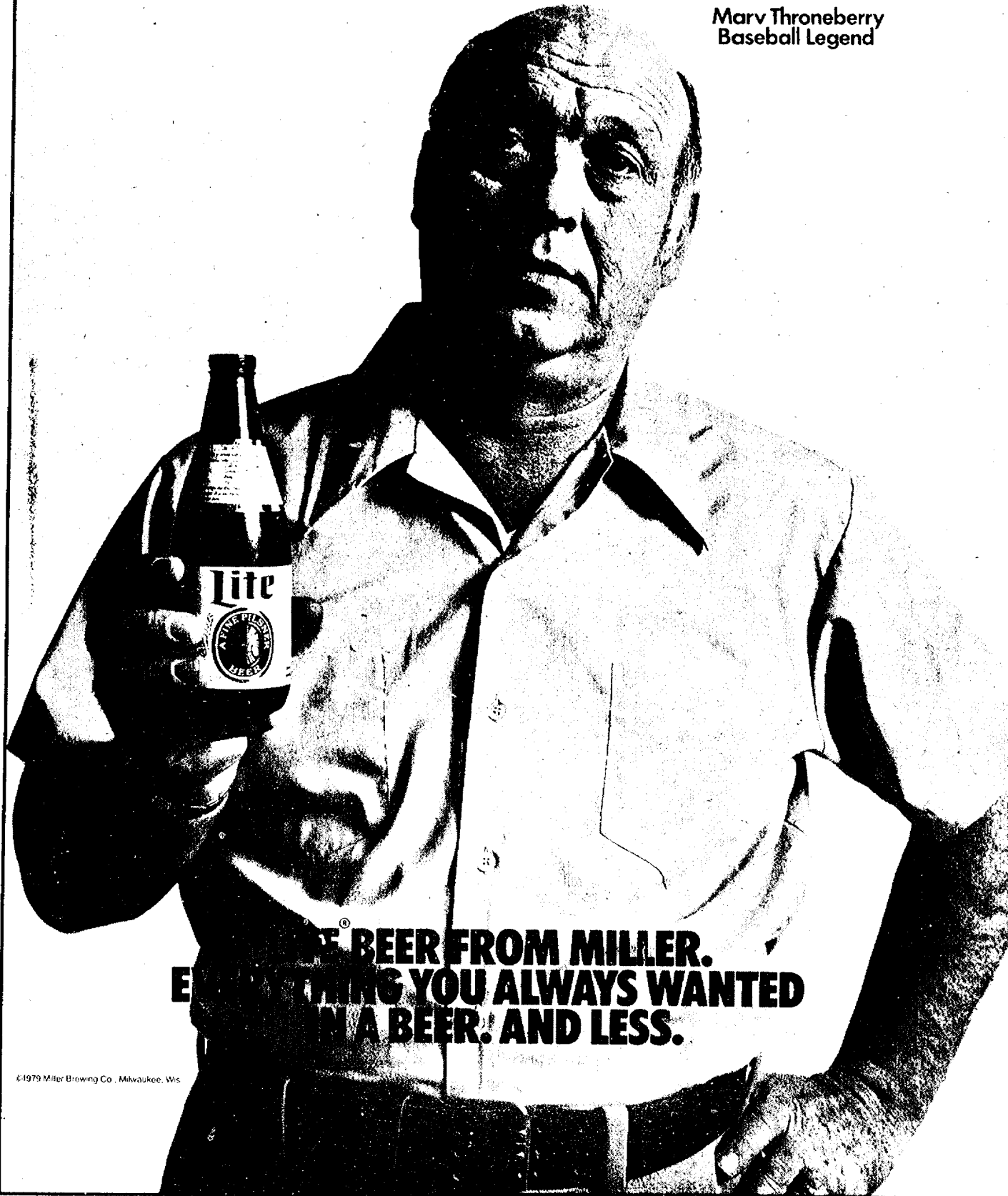
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