

THE CAMPUS

undergraduate newspaper of the city college since 1907

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Protest Erupts Over O.P. Photos

By Michael Arena
Strong student and faculty condemnation erupted this week against last Friday's Observation Post, which featured three pictures of a former editor Nancy Meade dressed as a nun masturbating with a crucifix.

More than four thousand issues were burned last week in front of

Finley Student Center while students Wednesday gathered an unprecedented 3,000 signatures in five hours for a referendum to permanently deny the paper Student Activity Fee funding. The referendum, which will appear on the ballot in the upcoming student government elections, could signal the demise of the 32-year old publication which has a longstanding reputation as the

College's avantgarde student newspaper.

Vice Provost for Student Affairs Ann Rees has temporarily suspended Observation Post from printing until they can find a replacement for Prof. Michael Keating (English), who resigned as faculty advisor in protest of the issue.

President Marshak, while calling the issue "crude and degrading" and "disgraceful exhibitionism" refuse to take any action against the paper, saying that a New York Appellate Court had ruled that City University presidents cannot impose any restrictions on the right of free expression of students.

Father James O'Gara, chaplain of the College chapter of Catholic Newman Club, said the picture "goes beyond the limits of decency and civilization." He said he would support the referendum because "students should not be forced to support a publication of that kind. If they want to put out a pornographic publication then let them go out into the free market place."

Steve Wolf, one of the leaders of the referendum drive and president of the College chapter of the Collegiate Association for the Research of Principals, said that many students who signed petitions agreed that "they did not want their money used to degrade women and religion on our campus. Free speech is not the issue."

Wolf called the petition drive

"spontaneous." We started with just a few students and then others started to get signatures because they were so outraged." We wound up with 35 to 40 students collecting signatures." Wolf said that signatures were circulated at 8 A.M. Wednesday and that 2,936 signatures were submitted by 1:30 P.M. to the Office of the Student Ombudsman.

Editors Respond

Editors of the Observation Post offered different reasons for the publication of the pictures. "I gave my assent reluctantly," said Alex Coroneos, news editor. "There was a sort of an 'I dare you attitude among the editors.'"

"I'm not bothered by people being offended by this," said Meade, "I'm only bothered by violence." Meade, who said she is employed as an "assertiveness trainer" and works as a go-go dancer on the weekends, was editor of the paper last year but was removed when it was learned that she was not an enrolled student at the College.

Features editor Wayne Noto said he hoped the issue would stir it's readers. "We hope that people will think about it as well as get offended," Noto said. "We were surprised that everyone was so outraged. Had anyone taken the time to read what they were funding they should have expected this."

While Meade and Noto made these comments at an autograph signing session in the O.P. offices last Friday, three students

gathered about 4,000 copies of the issue and burned them in a black metal garbage can in front of the main entrance to Finley Student Center. Editors of the paper said that 8,000 issues were delivered to North Campus on Friday morning. By Monday morning all copies on North Campus had been picked up.

The three students, Frank Pagan, a civil engineering major, Modesto Allcia, a philosophy major and Brian Thompson acknowledged that their burning of the newspaper might be

considered an abridgement of the freedom of speech, but Thompson said "I don't want my money to have anything to do with dehumanizing women and the Catholic religion."

The masturbating concept was first employed by O.P. in 1974 when the paper printed a cartoon that spurred much controversy off-campus as well as on campus. Several legislators introduced bills to limit funding of student newspapers which printed offensive material. The legislative actions, however, were unsuccessful.

In the past year, O.P. has printed other pictures and cartoons that have been criticized as "offensive." Last year, Meade posed nude and chained to a chair allegedly sniffing cocaine. Last month the paper printed a cartoon of a man defecating on Shepard Hall. The cartoon was in protest of Gov. Carey's and Mayor Koch's proposed CUNY tuition increase for next semester.

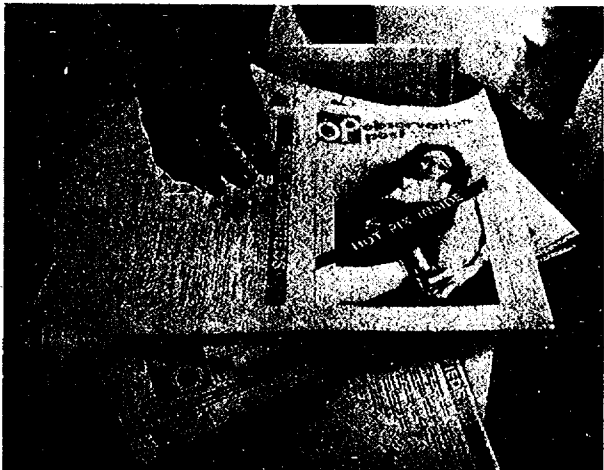


Photo by Joseph A. Maynard IV

Students burning O.P.

WCCR-FM

License stalled

By Jennifer Sabin and Steve Nussbaum

In an eleventh hour move, WFUV, the Fordham University radio station, has filed a petition against the FCC granting of an FM license to WCCR, City College's radio station. The license had been all but certain until then.

The license would permit WCCR to broadcast on 90.3 FM, a channel that, the Fordham station claims, would cause "objectionable interference" with their own transmissions on 90.7 FM. In the Manhattan area, "we know there would be a definite degradation of our signal," WFUV general manager Donald J. Barnett stated.

Nat Phillips, general manager of WCCR, said that only listeners within some 480 feet of WCCR's transmitter would receive interference. This interference he feels would be so slight that WFUV's argument shouldn't hold much ground.

The only real threat of interference that could arise is if the Fordham station were to move their transmitter somewhere south of WCCR's own transmitter planned for atop the science

building.

When asked about plans to move the transmitter, WFUV's chief engineer, Robert Jewell, confirmed that such plans did in fact exist, adding that he was unable to discuss them at this time.

Phillips suspects that this location could very possibly be in the World Trade Center, moving the WFUV transmitter from the valley they are now in at only 250 feet above sea level to some 1390 feet above sea level. Such a move, he said, would benefit their station greatly.

The FCC usually favor high-powered transmitters which broadcast at over 10,000 watts instead of small transmitters such as the 10 watt installation planned for WCCR. WFUV, broadcasts at 50,000 watts and can reach a potential audience within a radius of 75 miles.

Phillips, however, cited a recent trend in FCC policy that has begun to favor minority operated, low-powered transmitters in metropolitan areas, serving local communities. This he hopes would swing the FCC hearing to block the license in WCCR's favor. A date for the hearing has not yet been set.



Photo by A. P. Kaplan

HARLEM RENAISSANCE: Dennis Burke in front of a landscape painting by his brother, Larry. In the foreground is one of his sculptures titled, "Selmane."

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LETTERS

Oh God, that cover...

To The Editor:

The photographs which appeared in Observation Post say a great deal about the minds of those persons responsible for them, but they say nothing whatsoever about organized religion in general or the Catholic Church in particular. They are just a Gollum-like shriek: "We hates it! We hates it!"

These photographs may do some good in that they may help some people to realize the virulence which underlies the more restrained bigotry of the trendy anti-Catholic slurs which are so prevalent in the mass media today.

Martin W. Helgesen
Assistant Professor

Supporting Soho

To The Editor:

I was happy to read about City in Soho. Your coverage of this important event deserves appreciation and thanks. It is about time that the Arts of City College became public. Talent and creativity abound here; this was proven by the participating artists. The art was very good and the impromptu works of the playwrights were stimulating and full of human emotions. Professor Hatch of the English Dept. is the special person who made the whole event possible. Our thanks is extended to him once again.

The future of City In Soho is rather questionable at this time. It is very hard to find the financial support that is needed. In your article you wrote that the Student Senate allocated \$800.00 to the Art Society but this is in error. The support is coming from The Student Affairs Dept. which is headed by Dean Rees. Dean Rees and her committee proved very helpful. Also recently we had a meeting with the Acting Director of Admissions, Patricia Hassett. She was supportive and interested in the idea of the gallery being used for attracting new students. The administration is being helpful, but what we need now is interest and support from the Dean of the Humanities, Dean Red.

I cannot end this letter without commenting about how well the students worked together in making this show a success. The energy and ability is here—it's a shame to let it go by unnoticed.

Mary Jane Murgolo
Pres. of The Arts Society

Thinking of joining THE CAMPUS next term?
Drop by Finley 338 or call us at 690-8177 so we can rap, exchange ideas or maybe even share a few laughs.

Save O.P., not OPorn

Not more than five years ago, there were five student newspapers at this College each with a vibrant staff driven with a sense of purpose. The five newspapers have come upon hard times in recent years and nothing can further attest to this decline than the anti-religious and anti-feminine photographs published in the May 4 addition of the Observation Post.

The pictures were crude, senseless, and contained no journalistic value. They were published by editors whose only motivation was to prostitute the privileges and responsibilities that the first amendment entrusts upon all journalists.

Indeed, the editors of The Observation Post have jeopardized these privileges for every member of the College community. They have provoked thousands of students to support a referendum which effectively calls for the abolishment of the paper under the standard that a newspaper should not receive student fees if it "prints material which does not represent the attitude and views of our student body." They have provoked others to burn thousands of copies of the issue. They may have gratuitously and foolishly printed the instrument of their own destruction and may have set a precedent for the destruction of other student newspapers.

It is within the realm of possibility to believe that another newspaper at this College might one day print an article, comment or photograph which might be considered crude, racist or unrepresentative of the attitudes of the student body. But, if we are to believe that an institution of higher learning can only flourish where there is free and open exchange of ideas then we must apply that principle to every student, faculty member or newspaper, no matter how irrational or perverse that statement might be.

The overwhelming student response to the petition drive was one of the strongest expressions of student indignation in recent years. But we believe that the petition unfairly calls for the destruction of an institution which for 32 years has served the College as a valuable communicator and consciousness raiser.

A newspaper can only be as responsible as its reporters and editors wish it to be. We call upon those who were insulted by O.P.'s photography to vote for the continued funding of the newspaper and join its ranks in an effort to get it back on the road to responsibility.

We believe that the solution to this unfortunate episode is the revitalization of The Observation Post—not its destruction.

— opinions...comments

Freedom of the classroom

BY JAMES BAYLEY

In its recent decision, the Disciplinary Committee wisely reaffirmed two principles important for the preservation of the integrity of the City College degree: the principle of the inviolability of the classroom, and the principle of the freedom of instructors and students from compulsory public revelation of classroom discussion.

The need for classroom inviolability is obvious. Without it classrooms would be prey for anyone moved by any reason whatsoever to seize a captive audience.

Had these principles of classroom freedom and inviolability not been reaffirmed the City College degree would have lost credibility. Because they were it has been strengthened.

I am alleged to have denied that Egypt was part of Africa and to have denied the existence of civilization in ancient Africa, in Africa of the first millennium B.C.

The first allegation is so preposterous it needs no response. The second allegation is an ill-comprehending student's distortion of a classroom discussion, a discussion, it should be noted, whose central point was not African history but rather a routine item of intellectual method, the need for precision in the use of technical terms. For those who may be interested there follows an account of the class discussion in question, twenty minutes of standard introductory remarks hardly worthy of public attention or repetition and in no way

The prologue to this discussion was an explication by me of our text's reference to the 6th century B.C. Greek philosopher Thales as the founder of science in the West. Thales, according to standard scholarship, was the first recorded thinker in the ancient world to seek explanations of things in nonanthropomorphic, natural terms instead of anthropomorphic, supernatural terms. Instead of citing the gods as cause of events, Thales argued that natural phenomena, such as changes of state of water, were the

causes of events. Thales was a precursor of Socrates, Plato and Aristotle.

Two students in the class disagreed with what the text and I said about Thales and his successors and asserted that:

(1) great civilizations existed in ancient Africa wherein science and philosophy originated.

(2) these civilizations were sub-Saharan as well as Egyptian

(3) the Greeks and other Europeans "stole" science and philosophy from these sub-Saharan civilizations and then obliterated all traces of the theft.

Since the course is supposed to include explication of such terms as "society," "civilization," and "culture," these remarks were relevant and timely. They provided good pedagogical opportunity for discussion of the need for precision in use of technical terms and for evidence in support of historical claims. It was with this pedagogical purpose in mind that I drew a distinction between the terms "culture" and "civilization," defining the former standardly as "the totality of ways of living built up by a group of people and transmittable from generation to generation" and the latter, also standardly, as "a culture possessed of a written language and cities." Although other definitions of "civilization" are possible this definition is opposite when the issue is raised as to the cultural conditions historically associated with the development of science and philosophy. Historically, science and philosophy, in the sense in which they were developed within the Greek tradition, have always been associated with the accumulation of knowledge in written form and with the specialization of labor and of thought cities make possible. This is not an honorific definition of "civilization." It is a technical definition with no implication of refinement of moral and esthetic sensitivity or of "higher" status other than possession of writing and cities. By this definition, Sodom and Gomorrah were

examples of civilization and the whole northern tier of Europe at the time of Thales was not.

I well understand and support the desire of Black students to retrieve a lost past, and I consider it part of the task of a philosophy instructor to supply the needed logical tools, among which are precise definition and coherence of ideas. If someone wishes to claim that sub-Saharan Africa prior to the 6th century B.C. developed a civilization comparable to that of Egypt and Greece then he must not only define "civilization" but must define it so that the idea of sub-Saharan civilization coheres with the established idea of Egyptian and Greek civilization. It was this logical point that I stressed.

It was this logical point that the student misunderstood, failed to question, and reported to others as a denial of civilization in Africa.

I also stressed the fact that various socially and technologically rich cultures existed in ancient sub-Saharan Africa, in many ways more complex and developed than cultures north of the Mediterranean world, but I added that no evidence exists, as far as I know, of written language and great cities south of the Sahara prior to the 6th century B.C.

Although there are variations of view on the subject, as I pointed out, all of this is standard, accepted scholarship, not ideas that I idiosyncratically hold. None of it in any way justifies any of the events on campus that followed.

I regret that any member of the class who had questions about my statements or any outsider who received a second-hand version of them did not come to me and ask for clarification, which would have been not only the ordinary procedure for a student but also the morally responsible action required before the making of accusations. If this course had been followed it would have saved a great deal of travail.

Prof. Bayley is in the Philosophy Department.

Opinions expressed in this column are those of the writer and do not necessarily reflect the editorial position of The Campus.

The decline of student activism

By Dawn Cavrell

In the late sixties and early seventies, the College was writhing with social and political groups flagrantly voicing their opinions and taking zealous action to advance what they considered worthy causes. In 1968 and 1969, there were the Anti-ROTC campaigns, protests against the war in Vietnam, and the draft earlier. In 1966 students demonstrated in front of the Administration Building against the release of class standings to the draft boards.

Are the College's students as politically active today as they were a decade ago?

Protest rallies are now of a much smaller scale: This past fall there were a series of small Anti-Shah demonstrations, made up primarily of Iranian Students.

In March, some students left from the College's Women's Center to join 5,000 others in a march for medical abortions and the eliminations of sterilization abuse on the International Day of Reproductive Rights. There was not, however, any large scale drive to get the college's students to attend.

Wednesday, May 9, the Coalition Against the Cuts & Tuition Hike chartered three buses to take the College's students to a City University march from Battery Park to City Hall to oppose the merger of CUNY with SUNY, the proposed tuition increase and all cuts in financial aid. Though three buses were chartered, only one of the three buses went to Battery Park; there were not enough students interested or able to attend the march to fill up the buses. The demonstrators confronted Mayor Koch, who had accidentally walked by but made no comment to the students demands.

Last Thursday, the same group of students held a demonstration against the tuition hike in front of Shepard Hall. Again, only about 40 people participated. Meanwhile, many more students gathered in the quadrangle to listen to a concert given by CARP (Collegiate Association for the Research, of Principles), a sub-group of Reverend Sun Yung Moon's organization. As the protesters marched through the quadrangle, their shouts, "We won't take no more!" and "Koch,

Marshak, hell no! Tuition hike has got to go!" were drowned out by the band's expensive sound system.

Some believe there has been a lag in political interest on campus in the seventies. Others maintain that there simply has not been an issue of enough vital importance, like U.S. involvement in Vietnam, to stir the mass of people from their customary apathetic stupor.

No Earthshaking Issues

Bernie Sohmer, president of the faculty senate, believes that disputes on campus today are "far more local, whereas in 1968 there was a world shaking issue" he noted that recently, "most of the students have been indifferent. There are some very involved people, but they are only a small group."

A Latin American Studies major, who wished to remain anonymous, commented, "there has to be a big issue, something that affects everyone, to get such an ethnically diverse student population motivated into unified action. The C.C.N.Y. SHAD Alliance may prove to get this campus moving but now it is a small group and it hasn't really communicated to the student body." She also said, "It isn't fair to say the students are apathetic without taking into consideration factors like the financial burden most of them at C.C.N.Y. bear now. Contrary to the sixties, they have to pay tuition and many of today's students work full time



Jane Fonda speaking at an anti-war demonstration here in the late sixties.

and have children to be responsible for. It's not apathetic if you don't go to a march when you work eight hours a day, go to school and have a family. You can't do everything. I guess I'm describing my own apathy, though I'm not excusing it."

Division among ethnic groups

Ed Sarfaty, director of Finley Student Center, took a slightly different stand. "It is not that there has been a lag in political activity," he said, "but there has been a change in emphasis from social oriented activist groups to more ethnically oriented ones. We still have some 100 odd organizations on campus." Dean Sarfaty views the various organizations on campus as being primarily concerned with issues that are "affecting their lives right now, such as tuition and education."

He also sees a division forming among the College's ethnic

groups. "This year we had three different Iranian organizations chartered and two different Greek organizations simply because of ideological differences. We're far less social than we used to be and I'm sorry about that." When questioned about his views on the College's SHAD Alliance, he responded "I don't know much about them."

A graduate of the College, with a degree in economics, who also wished to remain unnamed, thinks this trend of ethnic division is changing. "In a Student meeting in 1973, before students took over the administration building, the majority of people who wanted to shut down the university, or not allow it to function without free tuition were of the third world, whereas those who saw writing to their congressmen and lobbying as the vehicle for change were white. Everyone seemed to have allegiances along racial lines. A lot

of people walked out of the meeting; that was very uncooperative and unproductive. Even the chairperson stormed out in the beginning."

"This semester I attended a student meeting about the tuition hike and people were just as emotional about the issues as in 1973, but no one walked out. Ben Blakney, the chairperson, was in total control. People even reprimanded members of their own groups who were acting out."

"Now the Students are more able to work with each other, are more mature and have learned from the past how easily political groups can be split apart. Earlier, people were acting impulsively; they were allowing themselves to polarize and divided along racial lines... There may be less students that are politically active at the college today, but the leaders are more skilled. I hope this will cause more of the College's students to get involved."

Students protest nuclear plants at Capitol rally

By Tom Grunbaum

Washington D.C.—More than 90 College students and faculty marched here on Sunday joining about 100,000 people in what proved to be the largest anti-nuclear demonstration in the United States.

The students and faculty arrived in the nation's capital shortly after noon, marching down Pennsylvania Ave. to the Capital Building in a rally that was prompted by the recent nuclear accident in Harrisburg, Pa.

The main theme of demonstration was "No More Harrisburgs," thereby linking the issues of nuclear power and nuclear weapons. But most of the College students, interviewed felt that more could be accomplished against nuclear power now in the wake of the Harrisburg accident.

The City College students at the demonstration expressed particular concern about the two nuclear power plants at Indian Point, which are the closest plants to New York City, presently in operation. Gail Star Bentley, a

senior in biology, said that "none of the utilities are prepared to deal with a serious accident. Take a look at Con Ed's evacuation plan. There are none. They haven't even addressed the issue...how could you possibly

evacuate New York City!" Bentley also said, "I know a lot about the issue, especially the health effects of radiation. Even if there were no accidents, the legally allowable doses of radiation omitted through the

normal operation of nuclear power plants and through the transportation and storage of radioactive wastes, are deleterious to human health."

Cliff Bailes a senior in Botany who hitched down to the demonstration said, "nuclear power is the most important issue that humanity ever had to face. It's different than the protests of the sixties, in that it's not an issue of being right or wrong, it's an issue of life or death. Everyone is effected by radiation. Only in recent years has it been realized that no level of radiation has ever been proven to be safe." Bailes also said that "the Three Mile Island accident was not the first serious nuclear accident and it won't be the last."

Ralph Nader who was one of the main organizers of the demonstration and one of the first speakers said, "We have a choice before us now. We can shut down all nuclear power plants now or we can wait till we have a nuclear disaster and then we will shut them down!" He received the loudest response of cheers when he finished his speech.

Dr. Barry Commoner, a professor of Biology in Washington University said that 40 of the 72 nuclear power plants that are presently in operation could be shut down right now without resulting in any black outs or brown outs, simply by redirecting electricity from fossil fuel plants that have an excess. "We could also get more electricity from hydroelectric plants already in operation, and develop energy from solar power."

One of the main points that all the speakers touched on was that the government and the nuclear industry has deceived the American public. Joe McAuley, a senior in anthropology, said "this deceit began when Eisenhower said; 'we must confuse the American people about fission and fusion.' Even now the question of plant safety has been clouded over by exaggerated safety claims made by the nuclear industry and the Nuclear Regulatory Commission (NRC). Statements like, the chance of a serious nuclear

continued on page 7



Photo by Dawn Cavrell

More than 90 students were present at an anti-nuclear demonstration in Washington, D.C. on May 6.

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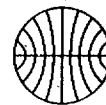
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THEATER

'Tunnel Fever'- a tortured play



Ron Randall (left) and Richard Dow in 'Tunnel Fever or the Sheep is Out.'

By Gaspar Alvandian
Jonathan Reynolds' "Tunnel Fever or the Sheep is Out" is a tortured play, so disjointed and bewildering that it leaves the audience distracted wondering what to make of it.

The author of the play would like us to go away with a deeper (and, perhaps, sympathetic) understanding of our human condition—the alleged Sartrean no-exit trap we are told we live in. Unfortunately, however, Reynolds has too many opinions on too many subjects, all of which he imposes upon his characters on stage, and, indirectly, upon us.

It hardly does any good to machine gun an audience with moral questions and issues. We are all more or less intelligent people capable of discerning the moral dilemmas we face in our

daily lives. What is required from a playwright is a sharper focus on a single issue—if, indeed, an issue it must be—the deeper exploration and understanding of which we do not and cannot get from everyday life. And the result of such an effort is supposed to be a play (have we forgotten the meaning of the word?)—an enactment of *what it would be like, if...*

If a play, or a piece of writing, has any profound meaning, that meaning will emerge on its own because of its own innate validity and not because the author chooses (as is the case here) to throw in literary and philosophical allusions here and there and then let them dangle in the air and shrivel to death because of loneliness and inattention. Neither is it necessary to hold discussion sessions at the end of the play to explore the meaning of the piece of work. It is highly unlikely that Shakespeare, Shaw, and the other great classics by whom Reynolds confesses he has been influenced ever held a single meet-the-director session after the play was over to unearth the hidden truths of their words.

But what is "Tunnel Fever..." all about?

Wynn Handman, director of The American Place Theatre where the play will open in mid-May, explains that it is about the decline of standards. Reynolds says that it is "very loosely based on two people who exist," the operative word here being "very loosely," which best characterises the play.

A middle-aged linguistics professor, Fumbo, fed up with declining academic standards and increasing mediocrity, and unhappy because Latin has lost its place of prominence while other courses—courses that bear important-sounding titles but deal with innane, insignificant subjects—proliferate, escape into a tunnel accompanied by Dr. Paulie (is he also fed up?), a man of science.

We thus leave mediocrity on the surface with only a hint of a problem and are led into a tunnel, with Dean Carvalho, in his

military uniform and accompanied by his cronies, in hot pursuit of the delinquent academicians.

In the tunnel, we are subjected to what sounds like a confrontation between the arts continued on page 6

Feminist Aeschylus

By Elinor Nauen

We've had black Shakespeare and vaudeville Joan of Arc; why not a feminist Aeschylus? Emmatroupe, a theatre group committed to "exposing and challenging the misrepresentation of women throughout the ages," has tried to create this with Clytaemnestra/Iphigenia, Part I of the trilogy Against Silence. It doesn't work.

Greek plays often start with a prologue summarizing the coming act. This is because there are no surprises; the audience knows what is coming; the interest lies in what the playwright has done with standard material. While Emmatroupe may have a compelling enough reason for reworking the given, they never take chances. They don't go, and in fact don't seem to have thought of going, beyond basic and simple feminist dogma. There is not the power of characterization to support their variance from the classic story of revenge, in which Clytaemnestra kills Agamemnon because he has sacrificed their daughter Iphigenia in order to raise winds for sailing. Their children Orestes and Electra then kill Clytaemnestra. The main difference here is that Iphigenia is raised from the dead by "mother-daughter passion and rapture."

The material that is not from Aeschylus consists mainly of undigested rhetoric from Robin Morgan, Kate Millett, and others. A soliloquy written expressly for Clytaemnestra/Iphigenia by Andrea Dworkin is looser and wilder than the rest of the adaptations. Adrienne Rich contributes the only poetry, as well as the provocative and neglected idea of a brother-sister connection. This, unfortunately, in no more than mentioned.

The cast is all women, with the exception of Orestes (Michael Morgan). Most of the time too much is happening onstage, violinist Julie Lieberman accompanying herself on tape, a dancer (Iphigenia, played by the ungraceful Stephanie Richmond-Low, who wears the appropriate enough expression of having been dead quite a while), the striking Beverly Wideman as Clytaemnestra—dramatic but to no purpose.

Their sincerity is no doubt commendable, but theatre consists of more than costumes and intensity. Pretentious is not the same as serious, and Emmatroupe is far from realizing this.

'Goodbyes' long on cliches

By G. K. Latta

People In Show Business Make Long Goodbyes. They also make long titles and two-act plays of almost astonishing mediocrity. I am beginning to think there should be a law preventing anyone from writing about "life in the theatre." The latest entry, now showing at the Orpheum Theatre, is so laden with cliches that I found myself mentally cataloguing which bit I had seen in what movie, what actor or actress had previously played which role, and so on. Which doesn't say much for the disbelief I was, presumably supposed to suspend.

The play basically concerns itself with two young dancers, Sylvie and Mario, (played by Karen Jablons and Hector Jaime Mercado) who are putting an act together for the Borscht Belt circuit, and Theresa an older, reclusive, idiosyncratic composer-arranger, (played by Emily Frankel) to whom Sylvie goes for their musical

arrangement. Theresa and Sylvie take a liking to one another, and are soon enmeshed in a sort of Svengali-Trilby relationship. Theresa sees Sylvie as having some kind of "Star Quality," which would be all right if Karen Jablons could project this to the rest of us. However, she does not, and this becomes one of the major flaws in the play.

Mario, meanwhile, is getting more than a little irritated with Theresa's attentions to Sylvie, as well as with her arrangement of the music he picked for the act. Theresa, on the other hand, seems to regard Mario as nothing more than an annoying, but relatively necessary detail. This long-distance hostility builds throughout the first act until finally the arrangement gets arranged, Theresa gets them a booking at a resort hotel, they are a success, and there is the inevitable conflagration.

All of this is so predictable that I began to feel I had written the damn thing. Couple all of this with a good deal of extremely heavy-handed direction and you will begin to get the general idea.

The acting ranges from barely acceptable to irritating, which may be unfortunate since this is the kind of thing that might have been saved by really exceptional performances, if indeed it ought to be saved at all. This is largely a problem of casting, since the three main roles are played by dancers, who, according to their biographies, have either little or no experience with straight drama. Admittedly, they might have the initial advantage of a more intuitive understanding of the roles, but intuition is no substitute for acting ability and technique.

I won't tell you the ending, but will say that it was so pseudo-heavy, pretentious and contrived, that I found it difficult not to giggle. Others showed less restraint. Finally, there is the minor role of the waiter, played by James E. Ryan, who did a reasonably capable job with a part that offered him practically nothing. The sets and lighting were decent but uninspired, and I will leave you with one admonition—save your money.

Romantic new play

By Bonnie Goldman

Before the audience is yet settled in Circle Repertory Companies small, 150 seat theater Judd Hirsch, lately of the TV's *Taxi*, leans against the edge of the stage and begins to talk. He tells the audience that the show, *Talley's Folly*, is going to be 94 minutes without intermission and he gives a little summary of the play. It is to be a romance with a bit of moonlight and music from a nearby park. The play he says is to be like a "waltz, one, two, three, one, two, three."

And indeed he is right. The play is like a waltz. Smooth, warm and charming. An absolute delight to watch.

Hirsch plays, Matt Friedman, a Jewish accountant from St. Louis who is courting Sally Tally, played beautifully by Trish Hawkins. She is from a small Missouri town and has never met a Jew before. A year before they had a romance and continued writing letters. Now a year later they meet again. She tells him that he is "very exotic, I reread the old testament."

The play is set in an ornate Victorian gazebo/boathouse on Sally's families property. They both have secrets and continually, charmingly evade one another. Matt Friedman is a highly verbal, intelligent man and his dialogue is consistently funny and interesting.

Lanford Wilson who wrote the play is most well known as the author of *Hot L Baltimore*. He is to be commended for this highly intelligent, absorbing play.

Talley's Folly will play only until June 3 at 99 Seventh Ave. S. 924-7100 for reservations.



Trish Hawkins and Judd Hirsch in *Talley's Folly*, currently at the Circle Repertory.

'Tunnel Fever'

continued from page 5

and the sciences. At the speed of light, Fumio rattles off sentences that would make Professor Higgins hurry back to school for a refresher course in phonetics. Dr. Paulie, on the other hand, simply grunts or utters fragments of sentences, presumably because in the view of the playwright those in the sciences either suffer from a speech impairment or are not subject to the same fears, anxieties or feelings that the rest of us, blessed with the arts, are.

Almost all of the two-hour play takes place in the tunnel, but it is hard to say to what end. It all sounds terribly important, terribly philosophical, with haphazard allusions to this and that; but there is hardly any substance. About all we manage to gather is that Fumio would like to chance Dr. Paulie: get him interested in Dickens and Wagner. Dr. Paulie, young and athletic, would rather think about the girls on campus and perform experiments behind Fumio's back. Fumio also has another problem: he has "considered" both heterosexuality and homosexuality and they both leave him cold; and when a sheep is lowered from above as a possible alternative, he retorts: "no, the sheep is out!"

In the end, Dr. Paulie decides to put an end to his misery by returning to the surface, despite the dreaded disciplinary action from Dean Carvalho. He convinces

Fumio to give the academic world another try. They both resurface. Dr. Paulie is greeted by a group of cheering girls off-stage. Fumio learns that his linguistics chair has been taken from him. He is handed, instead, stacks and stacks of freshman English papers to grade. He is told that his ideas are elitist and dangerous, whereupon he reenters the tunnel and scatters the papers all over the stage in disgust.

Aside from the attempted seriousness of the play, there is also some attempt at comedy; but the jokes die on stage. There is simply not enough distance between what is meant to be serious and what is meant to be comic, so that one does not know when to laugh.

Nothing much can be said about the acting either, as there is hardly any acting to be done. Fumio, played by Ron Randell, has to keep his facial muscles well-exercised in order to deliver the deluge of dialogue. Dr. Paulie, played by Richard Dow, does not have much to say. As a result, the burden of most of the acting falls on his shoulders, but he is faced with the disadvantage of portraying a character whose dimensions are fuzzy. The entire play, in fact, suffers from fuzziness, as though the playwright could not decide whether to be serious or satirical.

About the only interesting thing in this play are the visual effects.

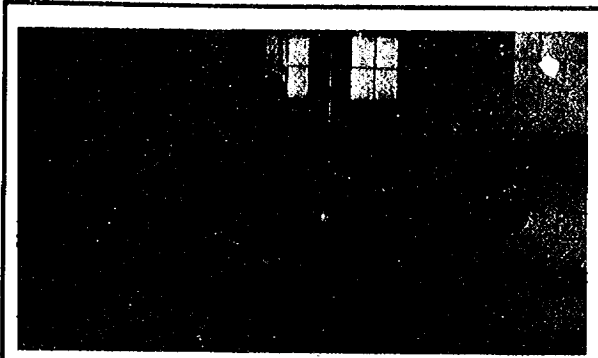


Photo by A. P. Kaplan
Yesterday in Park Gym DCPA students held a continuous exhibition of dance styles. Above, the style of Pilobolus.

Ken Kesey speaks up at Queens College

By Eva L. Weiss

A packed auditorium of students enthusiastically greeted writer Ken Kesey when he made a long-awaited public appearance at Queens College last Wednesday night.

Kesey, renown author of *One Flew Over the Cuckoo's Nest*, pointed out the three portents which, in his opinion, mark the decline of civilization: the leak at the Three-Mile Island Nuclear plant, dogs that foam at the mouth, and shattered green glass that lies in the gutter. "Don't think it's happening slow, folks,"

he admonished his New York audience, "It's cooking right along."

Kesey introduced a selection from his soon-to-be-published work, *The Demon Box*, by elaborating on his own background. He hails from a dairy-farming family and "the only legitimate work I've ever done was in a crematory." He asked his listeners to keep in mind that the piece was part of a larger work and that Stuart refers to my dog, not Stuart Grant.

Occasionally tipping over his

own alliterations, Kesey read out loud his manuscript, entitled *Abdul and Ebenezer*, a story as much about "death and timing" as it is about dairy farming and somewhat anthropomorphic cows.

The reading was followed by a short question and answer period, during which he described Jack Kerouac as "a saint. He was a juicer and a crier. He was not an acid head."

When the topic of LSD was raised, Kesey grimaced. "L.S.D., T.V., huh?" He acknowledged that the world is coming to an end, but added that we must all behave as if it isn't. Revolutionaries are no longer distinguishable from "school nurses, teachers and cabdrivers. That's the Clark Kent of it."

He concluded his hour long presentation with a story he had heard from his friend Dick Halpert. The story told by the Ba'al Shem Tov, (the 17th Century founder of Hassidic Judaism), is about a kingdom that was hit with a wheat blight. The poisoned wheat would make everyone go crazy.

When an advisor informed the king that he had stashed away some unpoisoned wheat for the two of them, the king refused it on the grounds that it would be better for the leaders to experience the same thing their subjects were to go through. The advisor then offered to mark their foreheads, so they could later remind themselves that "we chose to go crazy when everyone else was just going crazy."

★ notice ★

STUDENT GOVERNMENT GENERAL ELECTIONS

TO: All Students and Candidates who are running for positions in the Day Student Senate or Graduate Student Council.

FROM: The Elections Review Committee

The voting dates have been changed from May 13th-18th to May 16th through May 22nd.

★ ★ VOTE ★ ★

\$ SUMMER HELP \$

We are seeking secretaries and typists to work for our service for the entire summer. In addition, we will give you priority during Christmas and Easter vacations. We also have assignments that last 1, 2, 3 and 4 days a week in order to work around your school schedule.

If you are interested, I will be interviewing all students May 17th (Thursday) from 10 A.M. to 3 P.M. at Shepard Hall, Room 307.

Bill Tucker
Hot Line Temporaries

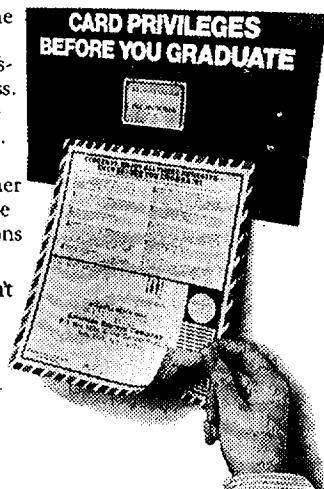


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Nuke protest

continued from page 3
accident occurring is a million to one, have been used to manipulate public opinion in favor of nuclear power. In addition he said, "the only reason behind the increased use of nuclear power is to reduce our domestic reliance on foreign oil and people in the nuclear industry say that the benefits of nuclear power far outweigh the risks. But are we willing to take the risks of cancer leukemia, genetic defects, that will be carried on from generation to generation? I am not! That's why I'm here at this demonstration."

In contrast to other City College demonstrators, Prof. Green of the Chemistry Department was more concerned with the threat of increases of nuclear weapons production. Prof. Green said that "if a moderate size nuclear war should be fought it might not only destroy all human life, it would probably destroy all life on earth by

knocking out a portion of the ozone layer. He added "there is a good possibility that these anti-nuclear demonstrations will have an effect in changing governmental policy, the same way as in the civil rights marches and the demonstrations against the Vietnam war."

The organizers of the demonstration was the May 6th coalition, which consists of environmental, labor, women's groups and other public interest groups. The SHAD Alliance and NYPIRG are members of the May 6th Coalition. Donald Ross, Executive Director of NYPIRG was one of the key figures in the organizing of the demonstration. According to Ben Blakney, project coordinator of NYPIRG, "Ralph Nader originally was not going to endorse the demonstration, unless Donald Ross was going to be in charge of selecting speakers."

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CCNY CAMPUS HIGH SCHOOL Seeking Applicants

The CCNY Campus High school is considering applications for pupils entering the ninth grade. The school will be formally opened this September (1979) with space for 272 youngsters. Persons interested in having a youngster admitted should obtain an application from the counselor of the school in which the pupil is currently enrolled. The completed application is to be forwarded to The Campus High School, c/o Mr. Stanley Breite, Principal, Shepard Hall, 107A, New York, n.Y. 10031. The school will offer a program in which concepts are strengthened through integrative experiences. Skills centers will provide both tutorial and advanced instruction. A graduate from the Campus High School will have marketable skills or be able to enter a College or University of his choice.