

INSIDE: Centerfold on the new Davis Hall



INSIDE: Civil Disobedience at Indian Point

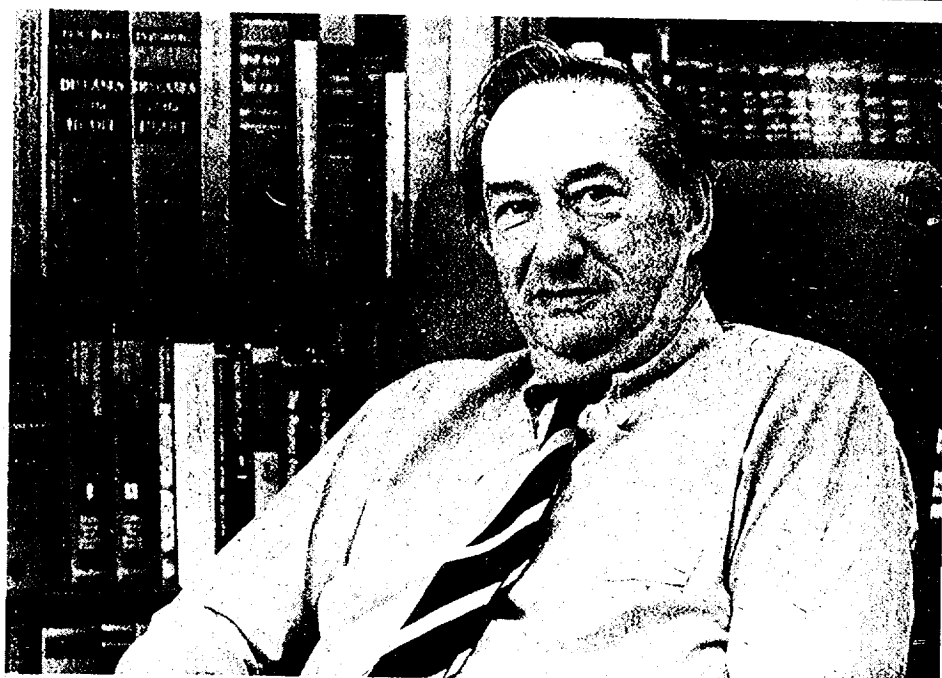
THE CAMPUS

undergraduate newspaper of the city college since 1907

Volume 146, No. 5

New York, N.Y. 10031

October 16, 1979



Dr. Leonard Meiseles

Photo by Henry R. Morales

Interview with Dr. Meiseles, Biomed's new dean

By Brian Coyle

When Dr. Leonard Meiseles, the new Dean of the School of Biomed, looks out the window of his office high up in the Science Building he sees Harlem. "My first priority is the same as the initial charge of the program," he says, "to train non-traditional students to work as doctors in New York City."

"The frontier of America is its cities, the young people of its cities. Like Bob Marshak, I feel the college has to be a major force in improving the quality of life of the city." Dr. Meiseles is a busy man, a doctor and a technocrat who quickly talks about curriculum overviews, tutoring efforts, and urban scholarship. "We are not satisfied with the ethnic mix of the students in our program," he says carefully.

"We believe that mix should approximate the population of New York."

For Dr. Meiseles, who lives on Manhattan's fashionable Sutton Place, becoming dean of the Biomed Program (along with its related title, Vice President of Health Affairs), "tops off an extensive career" in the health field. He spent 18 years as an internist in Brooklyn, became full time chief of the Nassau County Medical Center in 1966, helped found the Medical School at SUNY Stony Brook in the early 1970's, then became associate dean there.

The Biomed program poses a unique challenge. "Basically, there are three sequences of medical education," explained Dr. Meiseles. "Here at Biomed we cover the first two of these

three sequences, after which the student transfers into the third year of Medical School."

Biomed's impact

But more than just forcefeeding young doctors, the program is designed to make "an impact on health care in neighborhoods," according to Dr. Meiseles. "The students have to sign a Service Commitment," which declares their intention of returning to an underserved community for at least two years following their residency training.

Originally, the program was geared for brilliant inner city youths, who knew when they were 17 that they wanted to be doctors. New blood, in the form of these highly trained and dedicated young people, would be pumped into the ghetto.

(Continued on Page 3)

Report blasts College security

By Steve Nussbaum

College officials are weighing the recommendations of a private security consultant which leveled severe criticism at the College's security force and its protection of life and property on campus.

"There is virtually no object so well protected that it cannot be stolen, damaged or destroyed," the security consultant, Brooks-Gay and Associates, said in a 57-page report. The report cited an incident last term when front row seats were ripped out of the Aaron Davis Hall's main theater despite 24-hour security protection.

While the report did not directly criticize Director of Security Albert Dandridge, who has held that position for ten years, it did recommend the establishment of an office that would oversee Dandridge.

The report, entitled, "Campus Security Study and Recommendations," was prepared at a cost of \$10,000, and was submitted to the College on June 13th, although it was only made public at a recent meeting of the College-wide Security Committee.

The study had been undertaken in the wake of a serious increase in on-campus crime in 8 of 12 categories in the last half of 1978 as compared to the same period in 1977.

The report levels some of its most serious charges against the guard service under contract to the College:

"The overall quality of the current contract personnel runs the gamut from fair to deplorable, which is a prime reason for the negative perception of the security function. Common complaints such as sleeping on duty; not performing duties; under the influence of liquor and drinking on duty; sloppy appearance; fraternizing; unconcerned; inability to speak English; and high turnover; are all readily recognized as valid."

The report continues in the same vein about the service provided by Penn Guards, under contract to the College to provide uniformed guards at an average cost of about \$4.50 per hour, stating: "It is estimated that out of the total present guard force (43 people, 8 supervisors and 35 guards at the time the study was undertaken) there are about ten, mostly supervisory personnel, who can be utilized satisfactorily. The rest are merely 'bodies' satisfying the contractual obligation. Those carrying firearms are a double risk."

Penn Guards Corp. is accused in the report of having violated its contract with the College. "A representative portion of the guard force does not appear to consistently meet all the requirements of the contract. Uniforms are, more often than not, badly matched, sloppy, and not worn by all guards in the correct manner. The requirements of fluency in speaking, reading and writing English does not appear to be strictly or uniformly enforced. Physical condition is, in a number of cases, below the standard for this kind of work. We doubt that any meaningful training or experience can be demonstrated by a representative number of the guards, other than service on a similar job where qualifications were also in doubt."

(Continued on Page 3)



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12,2,4,6 pm FREE

FRIDAY, OCTOBER 19
MIDNIGHT EXPRESS - The do's and don'ts of dope in the Middle East

THURSDAY, OCTOBER 25
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DESIRES WITHIN YOUNG GIRLS - Winner of 4 X-Rated Oscars!

FRIDAY, NOVEMBER 16
THE TEXAS CHAINSAW MASSACRE - A strong stomach is needed for this show!

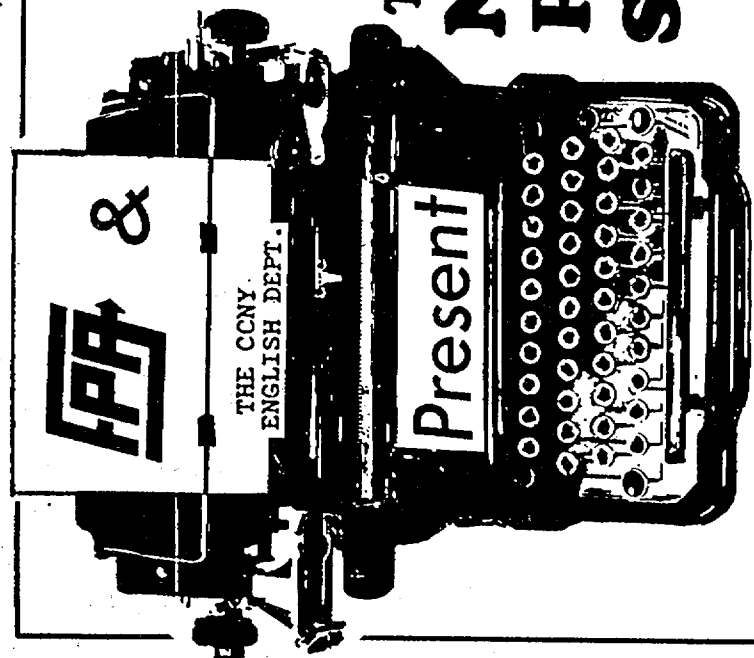
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WED., OCT. 10 JOSE-ANGEL FIGUEROA
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12 noon in FINLEY 330

CETA cuts hit the College



Photo by Henry R. Morales

MINI-INSTITUTE RECEIVES GRANT: Ivan Hodge of Citibank (center) presenting check to Director of the Mini-Institute, Bill Burns (right) and Paula Gertner (left). The grant will provide welcomed funds for the Mini-Institute which has summer and afterschool programs for children. In addition they have opportunities for college students to work in counseling, teaching and developing curriculum for college credit.

By Brian Coyle

The controversial federal job program CETA is getting severely trimmed. Nationally, 100,000 have recently lost their CETA jobs. Here at the College, where there used to be 50 CETA workers, now there are only six.

For five years, City and the entire CUNY system have gotten CETA funding. But since the federal program came under attack three years ago, no new CETA workers were added, and as old ones left, they were not replaced.

The attrition left the college with 17 CETA positions at the beginning of the term. But on Oct. 1, 12 of these were suddenly lost, including 7 remedial assistants, 3 security guards, and a couple of office aides.

CETA (the Comprehensive Employment Training Act) was enacted by Congress in 1974 to provide temporary, public service jobs for the chronically unemployed—jobs that would train them with useful skills they could later use on the open market.

But CETA was so sprawling and ambitious, covered so many types of jobs (from bankers to artists), it was impossible to keep scrutinized. At a time when municipalities' budgets were

strained, the CETA program offered dollars for jobs. Temporary trainees became additional city employees.

Hence, last year Congress passed an amendment limiting CETA employment to a duration of no more than 18 months. Those already on the program a year or more were granted a six month extension. When that extension passed (on Oct. 1) the CETA ranks at City were decimated.

"From the standpoint of the college it is a considerable loss," said Dean Fiellin (General Education Guidance). "Because of the cuts in our budget, CETA remedial assistants played a vital role." This feeling was echoed throughout the administration.

Though the argued intention of CETA was as a training program, some personnel hired back in 1975 are among the six still here. The Department of Labor has granted waivers of the 18 month rule in places where otherwise it might create hardship.

"It is tough for employees to train people for only 18 months," said Glenn Krumholz, director of personnel. "Who's going to take a lot of time and effort to teach someone complex stuff if they're going to disappear soon. That's the reason the original CETA people stayed on so long."

The City College CETA's were not typical unemployed; they were qualified to teach college students. All the remedial assistants (the bulk of City's CETA's) had BA's, some even MA's. But their degrees were in English, Philosophy, etc., and so they settled for tutoring. Most hoped one day to teach.

But the picture is grim for teachers. One CETA worker who has managed to hang on said, "I have friends in the city school system being laid off right and left. All I'm looking for now is a decent salary."

Lorraine Colley, who directs the Math Lab, came there as a CETA assistant. When the previous supervisor left and Lorraine stepped into her place, no one took her spot. "There were four CETA's here two years ago. There is only one now."

She is lucky. Some of the previous CETA assistants are bus drivers or transit workers now, others are still unemployed. And where it used to be easy to get on CETA, the requirements are now much stricter.

Everyone is trying to decide if CETA works. If the school just placed one person, would the whole program be successful? CETA had no guidelines for success, but many for failure: all its lofty aspirations.

Meiseles interview

(Continued from Page 1)

But the courts declared the Biomed's admission procedure biased and unconstitutional. The percentage of minority students in the program dropped from 47% a few years ago to 15% today ("still three times the minority enrollment of the average medical school," Dr. Meiseles pointed out.)

"Through the Bridge to Medicine Program, a major tutoring effort is being made to bring

urban high school seniors up to a competitive admissions level." Those eligible for the program spend 20 hours a week at the College getting special training in the sciences.

Since time is crucial in the Biomed program, the best faculty and equipment are used, and they have plenty of money; how else can you train doctors by the age of 23? More than that, the program hopes to greatly improve on the usual 40% admis-

sion rate into medical school.

Enriched Pre-med

But others at the College, particularly pre-med students, consider the program elitist and unfair. The Biomed student doesn't have to take many electives, or follow a "general academic core."

Aware of the problem, Dr. Meiseles said, "We are trying to find the best ways to share our resources. We have created the enriched pre-med program, for outstanding pre-med students." One member of the faculty is

from the Biomed program.

Dr. Meiseles admits "it is a mistake to just train someone and expect them to work in the South Bronx." A special course sequence called Community Health has been introduced to get students acquainted with the social aspects of medicine. It includes lots of field experience.

"The medical schools have just graduated our first crop of students," said Dr. Meiseles. "They are just starting medical training. It will be three more years before they return to the city. We

don't know how successful we are yet."

Married for the second time two years ago (his first wife died), Paulette, his wife, works as a social worker in Roosevelt Hospital. He has two daughters: Nancy, an editor, and Susan, who last year won the Robert Cappa award for Bravery in Journalism. She photographed the Sandistan revolution in Nicaragua.

Dr. Meiseles is 62 years old. Asked about his future here at City, he replied, "I don't expect to leave."

IN BRIEF

By Jordan Horowitz

Preparation for the demonstration at the United Nations on November 5, Black Solidarity Day, has already begun. Two weeks ago, 150 people gathered at St. Gregory's Church at a benefit in support of National Black Human Rights.

Several City College students were part of the gathering. They learned of the event through the John Brown Anti-Klan committee, a city-wide organization which, with the help of its City College members, has been doing work on campus since the semester began.

The committee, whose chief objective is to organize white people to take an active stand in the fight against the Klu Klux Klan and other forms of white supremacy, is a member organization of the Solidarity Committee for the NBHRC. The Coalition itself is aimed toward building political and material support in its struggle for Black human rights.

MBA Forum

For three days this week, students interested in careers in Business Management can meet representatives from more than 105 graduate schools of management. It is called the MBA Admissions Forum and it will be held at the Roosevelt Hotel, Madison Avenue and 45th Street on Thursday, October 18 from 3 p.m. to 8:30 p.m., Friday October 19, from noon to 7 p.m. and on Saturday, October 20, from 10 a.m. to 4 p.m. Daily workshop sessions with Admissions Directors, placement officers, MBA employers, and recent MBA graduates will be included as well as financial assistance workshops.

The forums are presented as a public service by the graduate Management Admission Council and the Association of MBA Executives Inc. A nominal fee of \$2.00 registration will cover everything.

Women Against Porn

The first March on Times Square organized by feminists against pornography will be held

on Saturday, October 20th. The March will assemble at Columbus Circle at 1 p.m. and proceed down Broadway to 42nd Street for a rally at Bryant Park.

The sponsors of the March, Women Against Pornography, expect more than 20,000 women and men to attend.

Security report

(Continued from Page 1)

The report also notes that despite these violations in the contract, the College has yet, to its knowledge, to assess any penalties.

The report states bluntly in its introduction: "The administration has a legal and moral responsibility to provide a safe campus. There is the obligation to manage the environment in a manner to minimize the possibility of loss of public property or injury to the students, faculty, staff and visitors or loss of their property. There is also a responsibility to foster an environment that promotes a sense of security; permitting the faculty to function and the students to learn without undue anxiety."

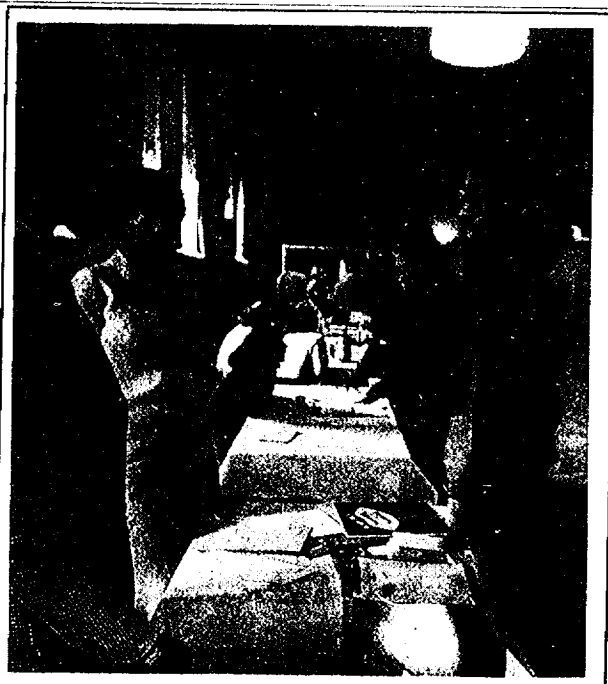


Photo by Henry R. Morales

CLUB FAIR: Last Thursday students had a chance to meet and talk with some of the clubs on campus.

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LETTERS

To the Editor:

Material printed in the most recent editions of *The Campus* and *Observation Post* vividly raise significant issues of press responsibility and abuse of power on the part of some student journalists here. Serious concern has been expressed to me by various elements of the College—administrators, faculty and students.

I am responding to that concern wearing two hats—one is that of a teacher of journalism, the other is that of victim of these lapses in journalistic practice and ethics, not to mention common civility.

As readers of those publications know, an attempt is being made to somehow hold me responsible for the decision of Nancy Meade to masturbate for the camera dressed in nun's garb, and for the decision of the editors of *OP* to print those pictures. The link is that I was faculty advisor of *OP* at the time—advisor, not editor.

The attempt to hold me responsible must of necessity impugn my character since much responsibility, if established, would be contrary to the statement I made when resigning as advisor—namely that the decision to publish was a gross and gratuitous insult to women and Catholics on the campus and that I no longer wanted to be associated with such a publication.

The attempt at character assassination began upon my resignation. Nancy Meade told a reporter for *The Campus* that I not only had encouraged her, but had seen the pictures before publication and had urged her on! Ronnie Phillips, an editor, wrote Dean Rees that it was all my idea.

None of these lies made print last May. But versions of them did so last month, reaching an apex in the September 28 edition of *OP* where the editors chose to print an article in which I am called "a hypocrite and a coward." While performing this slander on me on Page 2, the editors aggrandized themselves on Page 1 with photographs of themselves (not, however, masturbating, although that depends on how one defines masturbation).

Several weeks before that, the editors of *The Campus* decided to make something of the fact that, among the many vouchers I had signed for small cash disbursements on behalf of *OP*, one was for rental of a nun's habit. This, indeed, was regrettably inattentive on my part. Yet this error was known to the editors of *The Campus* at least since May 24 when they asked me about it at the annual dinner of the City College Communications Alumni, and I said yes, I did recall doing that. No further questions were asked at the time.

The story that appeared in *The Campus* on September 26, while not as slanderous as the later *OP* story, did continue on the same theme—photographs of the signed documents implying a painstaking investigative effort to unearth my duplicity; choosing the word "denied"—as in "Keating denied that he approved or supported the publication of the photographs..."—to imply that there was some doubt.

Beyond these decisions to print such material, there is the matter of the behavior of these editors.

First of all, there are the editors of *OP* who, while in and out of my office regularly last semester getting vouchers signed, discussing problems, asking advice, etc., concealed from me the fact that these pictures existed, that they were going to publish them, and furthermore that they were going to print my name as one of the participants in the sordid episode. (I was told my name was taken out at the last minute because of the protest of one of those editors). They certainly did not ask for my advice or approval. Last week, I asked one of those editors (who had been a student in one of my classes) why. He said that telling me of their plans would have been disloyal to the other editors. Obviously they knew I would have objected, even though as faculty advisor I had no authority in law to prevent publication.

Then there are the editors of *The Campus* who chose not to inform me of their decision to publish a story about me until I had weathered four days of phone calls from students and administrators, all of whom knew more about the *Campus*'s plans than I did. When I did hear from *The Campus* it was via a phone call from Michael Arena at home during dinnertime. His questions were hostile, smelling of entrapment. Arena had never had trouble finding my office before. I have yet to hear from Bonnie Goldman, who, as editor-in-chief is responsible for the content of *The Campus*. She too had no problem finding me this semester when she wanted me to be her mentor on an independent study project.

As an experienced journalist I know the difference between a reporter seeking, as best he or she can, the "truth" of a situation, as opposed to seeking an incriminating angle to buttress one's conclusions. *The Campus* interview and subsequent story are in the latter category.

I bring this surly and Kafkaesque behavior before your readers because it is relevant to what is being published. In journalism, the attitudes reporters and editors bring to a story very much affect what is printed, including which "facts" are relevant, which facts will be emphasized, and what the underlying assumptions of the story are—in other words, what's between the lines. For instance, the *Campus* editors chose not to include in the story the fact that, according to the documents the *Campus* published, the photographs were taken months before I became faculty advisor and that the editors slipped me the voucher even more months later, after the voucher signing routine had been established. Depending on your point of view, those facts could lead to a different story—how veteran journalist is conned by student editors.

The truth of some maxims of journalism has been demonstrated again: The best lies have good facts, and lies that hang around long enough eventually make their way to print.

What emerges from this miasma are issues of serious concern to me as a member of the faculty at City College. While student journalists seem well aware of and happy with their exercise of the power of the press, too many are ignorant of their ethical responsibilities

(Continued on page 5)

OPINIONS WANTED

The Campus is seeking submissions for this page from members of the College community. Readers are welcome to submit either a Campus Comment or a letter to the editor on any subject that pertains to the College. It is suggested that letters be limited to 200 words to increase their likelihood of being printed. Campus Comments should be either 350 or 800 words in length. All letters should be signed, although names will be withheld upon request. Campus Comments will not be used unless signed, and the writer's telephone number should be included. All submissions should be addressed to Editor-in-Chief, *The Campus*, Finley 338. The deadline is the Thursday prior to each issue. No submitted material can be returned.

EMERGENCY MEDICAL TECHNICIAN TRAINING COURSE

An Emergency Medical Technician (EMT) training course may be offered in the spring 1980 term. It will serve as preparation for New York State Certification as an EMT.

Successful completion of this course in basic life support training, will qualify an individual to be a member of an ambulance emergency team, and provide preparation for more advanced life-support training. EMT certification is a prerequisite for para-medics and required for physicians who wish to head a hospital emergency room. It is also necessary for physician assistants and nurses who wish to work in an emergency room to have EMT certification.

The course will be open to students, staff and faculty and will COST \$125.00. Three (3) credits toward the bachelors degree may be possible in which case standard tuition rates will be charged in addition to the \$125.00 fee.

Enrollment will be limited to 40 students. If you are interested, please leave your name, address, telephone number and status (student, staff, faculty) at the office of the Director of Student Support Services, Baskerville 208, 690-5342.

CORRECTIONS

Daniel Krane, we apologize for misspelling your name.

In our September 26th issue, we wrote that Fred Hochshtein was president of H.P.A. He was last year's president. The new president is Venessa Torres and Wayen Ellinger is the new vice president.

In our interview with Prof. Kaku on September 26th, the passage that dealt with physicists who do consulting for the Nuclear Power Industry did not pertain to CCNY physicists, who do no such consulting. The passage was intended to refer to physicists at other compuses, some of whom have very close connections with the Industry.

LETTERS

(Continued from page 4)

to the truth, the individuals they write about and their reputations, and to the college they attend. This has been a striking characteristic of the masturbating nun episode, from beginning to wherever it ends.

This summer I participated in a workshop at Princeton on the teaching of ethics. I came away persuaded by a position taken by many at the conference that the value-free college education which has been the norm for several generations is one of the factors responsible for the obvious lack of ethical awareness among the managerial and professional classes in our society. That summer experience led me to add a specific professional ethics text and component in several classes I am teaching this semester.

Power without responsibility, actions without ethics, relationships without trust and honesty are malevolent.

Professor Michael Keating

Editor's reply: The Campus regrets that Professor Keating chooses to make personal attacks. It is also unfortunate that he chooses to confuse The Campus' journalism with O.P.s. We stand by our reporting.

Campus Comment

Truth in testing—a bonanza for students

By Steve Solomon

The next time you pick up a well-sharpened number two pencil and begin to hurriedly answer a standardized multiple-choice admission test you will have many advantages over the millions of students who have taken the test before you.

This summer, Governor Hugh Carey signed into law the Truth in Testing bill, a major piece of legislation designed to protect the rights of test-takers and provide more information about admission tests to students.

The law, which takes effect January 1, applies to most tests used by colleges, graduate and professional schools to determine whom to admit to their institutions: These tests include the Scholastic Aptitude Test (SAT), the Graduate Record Examination (GRE), the Law School Admission Test (LSAT), the Medical College Admission Test (MCAT), the Graduate Management Admission Test (GMAT), the Dental Admission Test (DAT) and the Miller Analogies Test (MAT).

Specific subject-matter achievement tests, the GRE Advanced Tests and I.Q. tests are not

covered by the law.

The Truth in Testing law will enable, for the first time, all students, whether or not they take a test in New York State, to receive copies of test questions and correct answers 30 days after the test results are released. New York test-takers will also be able to receive copies of their own graded answer sheets. All of this information is now kept secret by the testing corporations who administer the tests and who strongly opposed Truth in Testing.

The law also requires testing corporations to supply test-takers with more detailed information about what the test is designed to measure, how their scores will be computed, and how test scores correlate with important background factors such as race, economic class and coaching for the exams. Test-takers will have to be told what the testing companies' contractual obligations to them are, to file all studies on the exam, including reports on test validity, with the State Education Department.

Truth in Testing will help you

better understand your scores by telling you more about a test.

It will lessen the inequities created by expensive test coaching schools, by giving all students equal access to information about the test and test questions. As the NAACP stated in announcing its support of Truth in Testing, "many students cannot afford these expensive coaching courses and are therefore denied equal access and opportunity."

The importance of this access has been underscored by a recent Federal Trade Commission (FTC) report which found that certain classes of students had their scores significantly increased by coaching. Truth in Testing will also help you detect scoring mistakes by disclosing your answers along with the correct answers. Within the past year, scoring errors involving thousands of students have come to light in the law, business and medical school tests.

In short, it opens up the testing industry—an industry with more consumers per year than Ford and General Motors combined—to a reasonable degree of

public scrutiny for the first time in its 80-year history.

Unwilling to face this, the testing industry is trying to intimidate the state into backing off. The Association of American Medical Colleges, which sponsors the MCAT, and the American Dental Association, which sponsors the DAT, have announced that they will stop giving their tests in New York, forcing New York students to travel out of state for the exam, rather than comply with the law. However, the State Education Department has concluded that the law applies to tests given anywhere for admission to schools in New York State.

The Princeton-based Educational Testing Service (ETS) and the College Board, who launched what columnist Jack Anderson described as an "intense, well-financed, lobbying campaign" against Truth in Testing, are also trying to subvert the law. They are pressuring State Senator Kenneth LaValle (R-C, Port Jefferson), the principal sponsor of Truth in Testing, to delay the implementation of

the law.

The testing industry couldn't get away with these bullying tactics if there were a national bill providing the kind of oversight that will be available in New York. Representatives Ted Weiss and Shirley Chisholm of New York and George Miller of California have introduced just such a bill that would extend the provisions of the New York law to the entire country.

The testers cannot be allowed to blackmail the entire state. As the *New York Times* declared, "... their (the testing industry's) complaints are overstated. In fact, the law is welcome; it's time to take the mystery out of college testing. . . . In any case, there is the matter of elementary fairness. These academic tests help to shape the course of people's lives—their schooling, their careers, the very sense of their own abilities. Students deserve to know how they are being rated and judged. There are freedom-of-information laws, truth-in-lending laws, truth-in-packaging laws. Why not truth in testing as well?"

CAMPUS CALENDAR

TUESDAY, OCTOBER 16

Poetry Workshop
Starting today and continuing weekly, Martha Emmett, published poet and Finley staff member and Hayden Ince, songwriter and poetry editor of *The Paper* will conduct workshops for interaction through poetry in Finley 118 between 12-2. Coffee will be served.

WEDNESDAY, OCTOBER 17

Music Program
The Harlem Boy's Choir and others will perform from 8 to 10 p.m. in Finley 101. Sponsored by the Evening Student Senate.

Physics Colloquium
Professor Werner Wolf of Yale University will give a lecture on "Magnetic Tri-Critical Point, a Challenge to Experimental Technique," at 4 p.m. in the Science Building, Room J-408.

Chemistry Seminar
A 2 p.m. Professor C.W. Lindeberger of the University of Colorado will lecture on "Laser Photoelectron Spectroscopy of Negative Ions and Small Free Radicals," in the Science Hall, Room J-1027.

Poetry Reading
AI-author of *Cruelty* and the 1978 *Lamont Poetry Selection*, and *Killing Floor*, will give a poetry reading in Finley, Room 330, at 12 noon. All students and staff with a valid I.D. are invited. Sponsored by FPA and the English Department.

THURSDAY, OCTOBER 18

Open House
The Women's Center invites all to an open house concerning Women on Campus and Women in the World, at Finley, Room 417, from 12 Noon to 2 p.m. There will be refreshments and music. For more information contact the Women's Center, 690-8153.

Ex-cult member to speak
A former cult member will speak on his personal experiences 'How I escaped from the cult' at the Hillside House, 476 West 140th Street at 12 noon. Koshers Kitchen and game room will be open.

Education Symposium
The School of Education is sponsoring a program on "Teaching Prospects in New York City," in Science Hall 2 at 12:30 p.m. Speakers include Ms. Marie De Canio, Deputy Executive Director, Office of Pedagogical Personnel, N.Y.C. Board of Ed.; John Earle, Dean of Faculty, Riverdale Country School, Guild of Independent Schools; Dr. Paul Ward, Director, Office of Personnel, Archdiocese of N.Y.; Ms. Margaret Ward, Coordinator, Day Care Training Program, CCNY, formerly Director of YMCA Day Care, Inc.

Lecture on Space Flights
IEEE will present a lecture by Professor Marsten on NASA Space Flights. All are welcome—12 p.m. in Steinman 123.

FRIDAY, OCTOBER 19

Free Movie
The Finley Film Series, sponsored by the FPA, is presenting its first movie of the semester, *Midnight Express*, in the Finley Ballroom, Room 101. Movie times are 12, 2, 4, and 6 p.m. Open to all students and staff with a valid I.D. For more information call 690-8188.

SATURDAY & SUNDAY, OCTOBER 20 & 21
Canoe Trip
The City College Outdoor Club is organizing a 6-mile canoe trip down the Wading River. The cost is \$20-25 per person, which includes transportation, food, and canoe. For further information call Ricky at 739-2662 weekends, or Vincent at 866-4809.

MONDAY, OCTOBER 22
Lecture on Einstein
Professor P. Bergmann of Syracuse University will give a lecture on Einstein "The Heritage of Albert Einstein," in the Science Building, Room J-3, at 4 p.m.

Compiled by Steve Tatik
The Campus will feature the Campus Calendar as a weekly service to the College and the surrounding community. If you have something happening, we hope you will let us know. Deadlines are every Friday afternoon at 1 p.m.

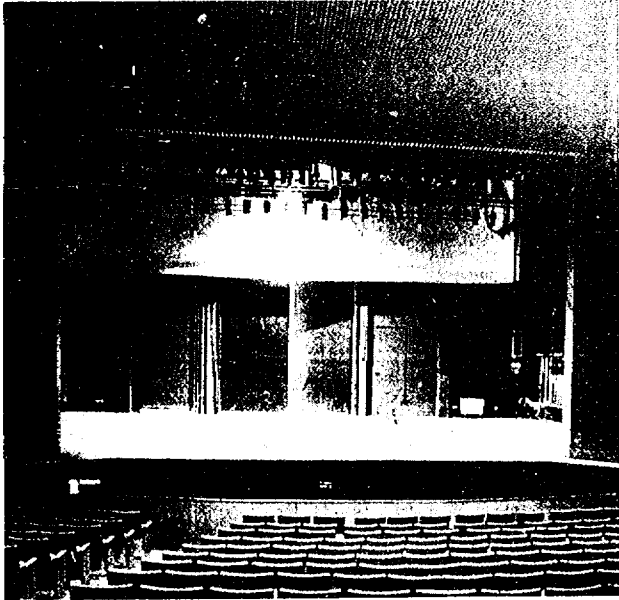
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A view of the stage. Photo by Henry R. Morales

Abraham Geller

The unique appearance of the Davis Center is creditable to the imagination of award-winning Architect Abraham W. Geller, who was the Principal-in-Charge of design. The associated architects for the building were his office and the office of Ezrad Ehrenkrantz and Associates.

The Davis Center is Geller's first experience with a multi-purpose performing arts facility.



Abraham Geller

Earle Gister

It will be the hand of Earle Gister that will lead the students of the Leonard Davis Center for the Performing Arts and the Theater Department into the new era of the Aaron Davis Hall.

Having headed both those divisions since 1975, Gister came to us with a background rich in experience. After attending Carleton College and Indiana University, Gister attended graduate school at Tulane University. In 1962, he joined the faculty of Carnegie Mellon University, where, from 1964 to 1975, he headed the drama department.

Gister is an accomplished actor and director, as well as an able administrator, a skill so very important here at the College.

Gister lives in the Riverdale section of the Bronx.



Earle Gister

Rivera Co. graces informal

By Jeff Greenberg

It has been nearly eight years since Leonard Davis, a 1944 alumnus, presented a gift of 2.6 million dollars for programs in the performing arts.

Davis' endowment enabled the courses in the performing arts to consolidate under one name and with one director (formerly the performing arts was under the auspices of the speech, physical education and music departments).

Now with the Aaron Davis Hall finished, the center will be housed, finally, under one roof.

Earl Gister, director of DCPA, describes some features of the new complex. "The Center is a laboratory for performance," Gister

said. "Producing in Grey Hall has been a horrendous experience.

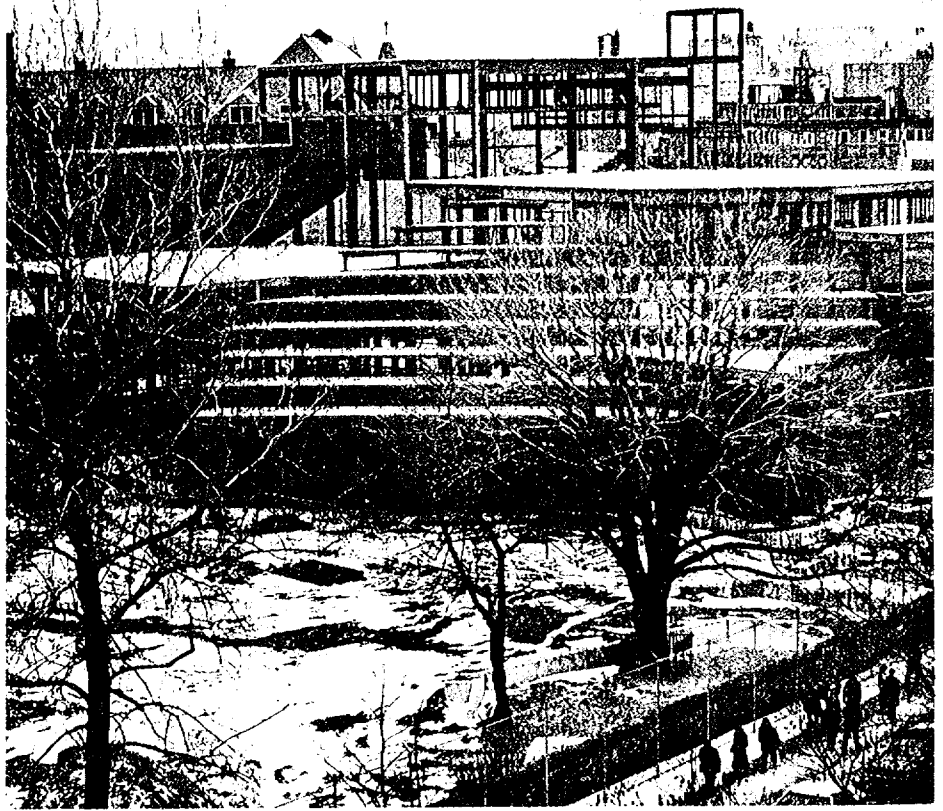
It was like working in a cavern." Now, to change all this, housed within the Center are three theaters which have a seating capacity of 750, 300 and 75 people in each facility respectively. In addition, the center has space for exhibition galleries and technical workshops. By anyone's judgment, the existence of the Hall will create a balance of strength in the services that the University can provide.

"Music has been strengthened, not to mention dance and drama," says Gister. "My major concern for the Center was the furnishings

Aaron Davis Hall of the bridges and the surround

and equipment."

Inside the Center is a complete scene shop, costume shop, prop shop, make-up shop, sound-shop, as well as provisions for film-making. In short, the Center is stuffed to the roof with all the accoutrements one needs to engage in a serious, multi-dimensional study of a discipline in the performing arts.



The Davis Hall in 1977 when construction was halted.

Photo by Henry R. Morales

Aaron Davis Hall: first

The Aaron Davis Center's official opening is not until October 24, when a by-invitation-only audience will attend performances by dancers, Mikhail Barishnikov (director of the American Ballet Theatre), Patricia MacBride (ABT), Susan Farrell (ABT), Peter Martens (ABT), singer Ella Fitzgerald, actor Keith David, pianist Jerry Zimmerman, the Paul Smith Trio, and the American Symphony Orchestra. Joel Foster of the Davis Center said that this unofficial opening was a "chance to try out the new theatre and the equipment before the official opening."

With the mortar between the bricks barely dry, the Aaron Davis Center for the Performing Arts held its opening performance on Thursday, Sept. 27, and presented the Luis Rivera Dance Company.

Hundreds of people filled the theater to see the show and breathe the snappy air inside the complex, which smelled of new paint, new carpets, new seats, new lights, and in the main, from the brand new building itself.

It is not often one gets the opportunity to try a new theater, and enthusiasm sparked among the people in the audience as they strolled, talked and examined the surroundings.

Downstairs in the dressing rooms the performers readied themselves with costumes and make-up, all of them thrilled with the opportunity of opening a new theater.

We spoke to Luis Rivera in his dressing room. The room was small and messy, with make-up on the dressing table. His photographs make him look very Span-

ish, and we were surprised to find that he is a Mexican-American-Californian. He told us that he has been practicing for a month for this performance and that when it is all over "it will be a big let-down." At the moment, though, he said he "felt like a race horse all set to go."

Some years back he was dragged by a girlfriend to see Jose Greco, and he has been dancing ever since. Besides dancing, which he has done all over the world, he also choreographs and designs his own costumes. This was the first time he had ever opened a theater, and he said that it was "a fabulous experience, and the production crew, which is made up of students from a production class, were wonderful; they all exhibited a high degree of professionalism."

In the other dressing room,



Luis Rivera

Photo by Henry R. Morales

Opening; Barishnikov next

*All intended as
between the College
ing community.*

With Davis' endowment and the \$200,000 earnings it yields per year when invested, the Center has been funded in a forthright manner. This attitude shows itself in the design of the three theaters which allow for such flexibility in the kinds of displays which can be presented inside them. Theater A is a traditional arrangement with an orchestra and one balcony;

Theater B, or the Box Theater as it is called, can be put into a variety of audience/performance configurations, which include a theater in the round, a thrust theater, and a proscenium stage; and Theater C is a small studio workshop which can be used as classroom space for voice, movement, and acting techniques.

Although there is tremendous learning advantage in having facilities like these," Gister emphasizes that, "The building is not everything. Much of what we will be doing will be the same, but now in more commodious conditions. I think the students are the most terrific element of the Theater."

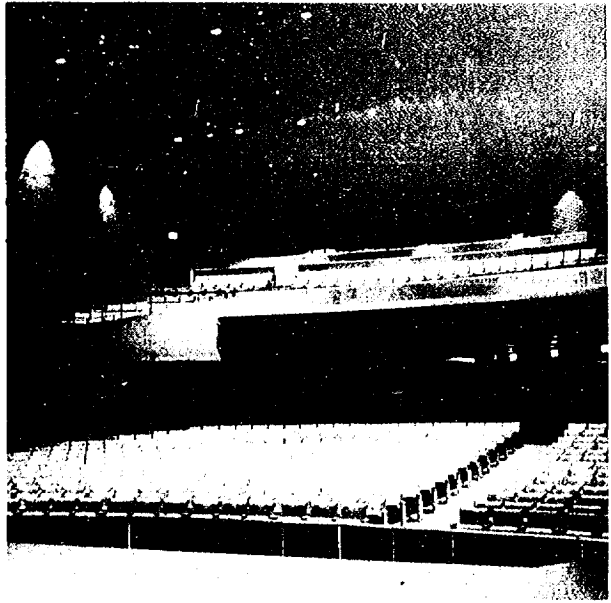
The Aaron Davis Hall (named for his father) has cost more than 7.8 million dollars to be built and took more than four years (with a stop because of cutbacks).

But it is only the beginning of an auspicious program planned.

Still in the working stages is the possibility of renovating Cohen library and turning it into a Center for the Fine and Performing Arts.

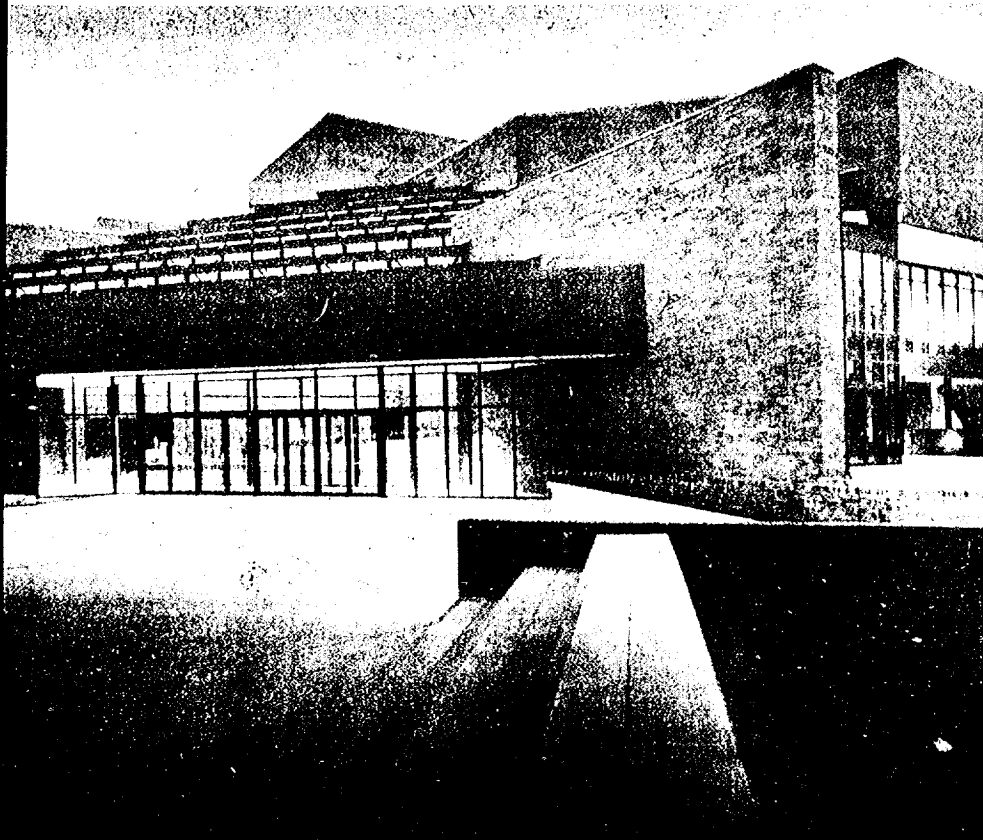
(The library collection will be moved to the new building, NAC.)

At present, the State Council on the Arts has the Davis Center Application for funds in its hands, and will render a decision on its request in the month of January.



7 • THE CAMPUS • Tuesday, October 16, 1979

Photo by Henry R. Morales
A view from the stage of Theatre A



Aaron Davis Hall

ally ready for students

Maria Vargas, the guest artist, and two other dancers stood amidst a sea of colorful flamenco costumes which were sprawled across the floor. They were visibly excited and tense with pre-show jitters. None of them had ever opened a theater before and Maria felt that this opportunity was a good sign. "In this business it is touch and go all the time. It is a wonderful opportunity; it really is very flattering."

The only criticism that anyone could muster was about the basement location of the dressing rooms. Rivera said that because of their quick changes they will have to change on the wings of the stage.

While at the opening, The Campus had an opportunity to collect a sampling of people's impressions about the theater. A

broad spectrum of individuals attended; including a representative from the New York State Council on the Arts; scores of Flamenco dance enthusiasts, deans and provosts, and interested visitors from performance centers around the city. Jaimie Pachaco, a senior at the College said, "The theatre is absolutely gorgeous. I think the neighborhood really deserves it." Jill Beck, assistant professor of Drama, went on to say, "I am personally thrilled that it is opening. I think it is tremendous." Other people we spoke to were just as pleased with the Center and complimentary adjectives abounded. Some people, though, offered suggestions. Charlotte Bundy of the Lincoln Center Professional Children's School said, "I think they should have a children's theater. Children's theater expands

your audience and is good potential for the future." Lonnie Calhoun, Director of City College's mini-institute, stated, "Since Harlem is the cultural capital of the Black World, I hope the theater will present community artists, as well as show more ethnicity in the future."

After the performance, the architect of the theater, Abraham Geller, who also designed Cinemas One and Two, commented on the acoustics of the building and seemed pleased that the clarity of the sound on stage was preserved and transported to all sections of the audience with good tone quality.

Christian Neubart of the Neubart Ballet, summed up the evening nicely, "It was a marvelous evening—highly entertaining."

—By Jeff Greenberg and Bonnie Goldman



Leonard Davis



Sophie Davis

Leonard and Sophie Davis

Multimillionaire Leonard Davis and his wife Sophie have managed to keep a low profile until now, but there is little hope that Davis will continue to stay out of the limelight once the hall named after his father opens.

The man responsible for creating and making possible the performing arts programs at the College began humbly right here at City, where he trained to be a certified public accountant. After marrying his childhood sweetheart in 1944, Davis convinced of his ability to make it on his own gave up his accounting job in Manhattan, and moved to Poughkeepsie, N.Y., where he became an insurance agent. Eventually he established his own firm, the Colonial Penn. Group, which developed the nation's first widely available health insurance program for the elderly.

The Aaron Davis Hall has been named after Leonard's father, who died when Leonard was sixteen.

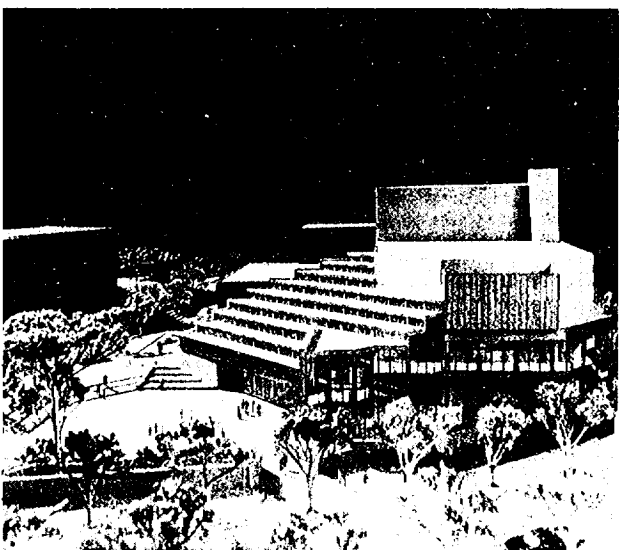


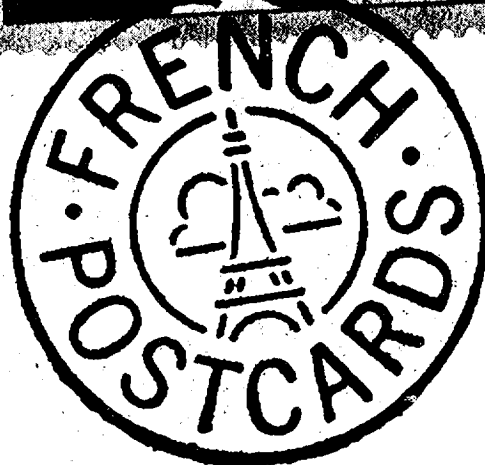
Photo by Henry R. Morales

Architect's model of Aaron Davis Hall

**American students go to Paris...
The less they study the more they learn.**

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I'm studying so hard,
I never leave my room!
Love, Joel*

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C.D. at Indian Point: an inside view

By Dawn Cavrell

On August 5, 1979 the day before the anniversary of the bombing of Hiroshima, 214 people were arrested for committing civil disobedience at Indian Point in Buchanan N.Y., the site of two operating nuclear reactors owned by Consolidated Edison and the Power Authority of the State of New York, P.A.S.N.Y. Those who climbed over the fences surrounding the plants were charged with trespassing and those who participated in a symbolic die-in (in memory of those who died as a result of the Hiroshima-Nagasaki bombings) were charged with disorderly conduct. About half of those arrested gave their names and were released that evening on their own recognizance. The remaining 106 protesters non-cooperated by refusing to identify themselves and were remanded to the Westchester County Penitentiary at Valhalla as John and Jane Does.

I was a Jane Doe No. 12 and here I will share a small portion of what I experienced during the 12 days I was in jail. Before I do I would like to mention a couple of the hesitations I had about writing this article. First, I thought that discussing my personal experience would obscure the political value of the event.

However, I realized that what I went through might be of political interest to some of the students on this campus.

Secondly, I doubted the political value of writing such a piece for The Campus. The Campus has the well grounded reputation of being a white middle class student newspaper which functions as the voice of the administration. My principle complaint about the anti-nuclear movement is that it has remained white and middle class. But to quit either newspaper or the anti-nuclear movement because they haven't met up to their

responsibility to reach out to Blacks and Hispanics, would be to say that change is impossible. I prefer to work actively towards such change rather than to give up.

The action at Indian Point this past summer was a symbolic one; there were no actual plans for preventing the operation of the reactors. We were there to demonstrate our opposition to nuclear power, but even more so, our utter abhorrence of nuclear weapons. (One of the by-products of the fission process is plutonium which is used in nuclear weaponry.) This is the reason our protest took place during the Hiroshima and Nagasaki days of mourning.

I didn't feel a true sense of grief for the 350,000 who lost their lives because of those bombings until I had been in jail a few days and heard the story of Dadako Sasashi. She was a twelve year old Japanese girl who had developed leukemia as a direct result of the Hiroshima bombing. While being treated in the hospital, Sadako set out to make 1,000 origami cranes. In Japan, the crane is considered a bird of happiness; a symbol of health and longevity. There is an old belief that if you make 1,000 paper cranes and wish on them your wish will come true. Sadako died after having completed 962 cranes, so she never got the chance to make her wish.

When we refused to give our names to the authorities, we were identifying ourselves with the thousands of nameless who have died like Sadako and the unknown numbers who have yet to feel the effects of incidents such as the accident at Three Mile Island last spring. We also were not about to cooperate with a system that was trying to convict us of committing a crime when we knew that we were, by our act of civil disobedience, trying to prevent a far greater crime from taking place.

Con Edison built what is one of

the most unsafe nuclear reactors in this country just 30 miles away from New York City.

In a 1976 rating of Nuclear power plants, the Nuclear Regulatory gave Indian Point Unit 2 reactor, owned by Con Edison, a C rating, the lowest grade possible. The unit was cited for the highest non-compliance with NRC Safety regulations. As part of the normal functioning of the reactor, low level radiation is periodically released into the atmosphere and nuclear waste, which remains dangerously radioactive for thousands of years is accumulated.

The plant has serious effects on the environment and the people of New York, Yet New Yorkers have no say in the matter. In fact they are not even aware of the dangers. Our trespass was mild compare to the more devastating act of trespass committed daily by Con Ed.

Our non-cooperation went beyond concealing our identities. We refused to and from our arraignments in court or through any of the arrest process and we went on a hunger strike, some of us taking only water for as long as 12 days. Police transported us from place to place by carrying us and wheeling us around in wheel chairs. As we continued our peaceful non-cooperation, our treatment in jail gradually changed. At first, the 58 female detainees were kept in one large room in the basement of the jail. We had overloaded the women's unit so there was a shortage of individual cells.) For a couple of days the door was often left open and we were able to walk freely



State trooper keeping hold of anti-nuclear protester who tried to slip by road block.

like being able to make phone calls, go outside for recreation and receive packages of books, newspapers etc. were denied. Earlier we had been communicating with the men through a social worker that was allowed into the male and female units. But now his prison card was being taken away periodically. Consequently, we had very little

calmed our nervousness. A prison employee unlocked the door and came in to tell us that anyone who had needed to see the doctor must do so now. She told us to be quiet so that we could hear her instructions. We kept on singing; the tension in the room was climbing. There was the crinkling noise of newspapers and cigarette wrappers being folded into cranes. I thought of Sadako; her thin nimble fingers making the meticulous creases for her paper birds in a race against time. I looked around the room at the women that had grown so dear to me in less than a week. Sadako's image seemed to be reflected in each of their faces. It was as if she were right there in the room, joining us.

Then came the flash of the court order being read, assurances that the prints were not going to the F.B.I., being wheeled into the laundry room, ink on our hands. F.B.I. forms on the table, the feeling that I had just been raped, hearing the screams of someone who got her thumb dislocated when she resisted and finally being wheeled back into our room and literally dumped onto the floor like a pile of garbage, one on top of another.

But I didn't feel debased for as I was discarded onto the floor, I was hugged by the women around me and told that I should be proud of who I was. We were like a growing organism as we embraced each woman into our cluster. We sobbed in each others arms, feeling frightened and angry. We cried until the only thing left in us was strength. Their tactic of degradation only served to unify us.

We were lucky. We had each other. We also had lawyers and a network of support people helping us from the outside. The rest of the prison population were not so lucky. They didn't have media coverage or a 24 hour vigil outside the gates supporting them. They were, in many respects, alone....

"The officers stormed into the room overturning army cots. They carried us one by one and dropped us into wheelchairs."

down the hallway to another large room, used as a recreation room for the regular inmates, and a small laundry room. It seemed more like summer camp at this point than jail. When police came on the third day to bring us to court for arraignment, they found us sitting in a circle in the center of the room with our arms around each other refusing to walk.

The officers stormed into the room overturning army cots. They carried us one by one into the hall where we were dropped into wheelchairs. One policeman lifted a woman's T shirt as he picked her up and carried her with her breasts exposed in front of the other officers.

With quiet determination we sang songs like Down by the Riverside, This Land is Your Land and We Won't Let Nobody Turn Us Around, as we were wheeled away to school buses which took us to court. After refusing to identify ourselves in the attempted arraignment we were remanded back to the Westchester County Penitentiary.

When we arrived back in jail, there was hostility in the air. We were separated into two main rooms in the basement and allowed next to no contact between the two groups. Privileges

news of what the men were doing and vice versa which made it extremely difficult to act in solidarity with each other. By cutting off our contact with the outside world, the prison officials were punishing us for not cooperating, with the hope that we would learn our lesson and give them what they wanted — our names.

Finally, Judge Scaringi, who had presided over our attempted arraignment, ordered that we be fingerprinted "by force if necessary" for identification purposes. On the day we were fingerprinted, two of the women in my group were mysteriously asked to follow a couple of the guards. They would not tell them where they were being taken. We were later told that they had identified themselves and had been released. We knew then that the fingerprinting had begun and that this lie was an attempt to confuse and divide us. We had too much faith in the two women to be weakened by such a tactic. Forming a circle we centered our energy to prepare ourselves for what was about to occur. Some of us made cranes. (Our wish, to be made when we had finished 1,000 cranes, was for the banning of all nuclear weapons by the next Hiroshima Day.) Others sang songs of peace and solidarity which



Dr. Allen Levy of Mt. Kisco carried to hearing.

Tuesday, October 16, 1979 • THE CAMPUS • 10

'Apocalypse' filmed in style and finesse

By Steven Berko

"Apocalypse Now" is a stunning and poetically visual work. Set during the Vietnam War, the movie is produced and directed by Francis Ford Coppola and co-written by John Milius ("Dirty Harry") and Coppola. Colonel Kurtz (Marlon Brando) is a threat to the Army High Command. His "methods have become unsound," since he has taken to accomplishing things outside the normal chain of command. His army superiors judge him insane and Captain Willard (Martin Sheen) is entrusted with the mission of "terminating with extreme prejudice" Colonel Kurtz's command.

The movie chronicles Willard's journey upriver a Naval patrol boat to Kurtz's headquarters somewhere in Cambodia. The tone is set with the opening scene of Captain Willard in his hotel room listening to the sounds of helicopters while the late Jim Morrison of the Doors sings, "The End" over the soundtrack, (All the children are insane, waiting for the summer rain"). Willard is presented to us as a tormented man. We know his thoughts primarily through his narrative voice (written by Michael Herr—author of "Dispatches"), that is used throughout the movie. "...I wanted a mission...and for my sins they gave me one." Through Willard's eyes the audience experiences the varied and incongruous events of the war. It is a war "fought by rock and rollers with one foot in the grave." There is a beach party complete with barbecued steak and beer on

the eve of an air cavalry attack.

Robert Duval plays Lt. Colonel Kilgore (Kil/gore, get it?) with gusto. Kilgore out Pattons Patton. He is a surf rat who is in love with war and surfing and indulges in both of his passions. During an attack Kilgore commands two of his men either to fight or to surf, and so the two go surfing in the midst of a fire-fight. Kilgore is impervious to danger. While all around him are ducking from a mortar attack, he stands upright, removes his shirt and nostalgically muses that "someday this war is gonna be over." Other war absurdities abound. There is a Holy Communion Mass held in the midst of an ongoing fire-fight. A U.S.O. show is helicoptered into a forward position on the river. Playboy bunnies gyrate on stage causing a riot among thousands of sex-starved G.I.'s.

Conrad Plot

The movie's only flaw is in the moral questions it attempts to raise and answer. Here Coppola's work must inevitably be compared to the Joseph Conrad novel upon which the structure of the plot is based. "Heart of Darkness" catalogues Marlow's (the Willard character) journey up a river somewhere in Africa to bring back Kurtz; an Ivory trader who is rumored to have set up his own kingdom. Marlow is initially an objective observer. True he is an emissary of an Imperialist civilization, but nevertheless he is aloof from it. Gradually as he proceeds upriver through the heart of darkness, he becomes obsessed with Kurtz and his journey

assumes a metaphysical quality. It is as much a journey through his own heart of darkness—his unconscious self as it is through the jungle. The conflict between primordial nature and encroaching civilization is apparent. In the novel, Kurtz originally travels to Africa with benign intentions. His idea was to bring civilization, culture and Christianity to the region. Arguably, this is just another form of Imperialism; however, it is an Imperialism of a markedly different sort than that of Coppola's Kurtz.

The Kurtz that Brando portrays never had any aspirations (or pretensions, if you wish) as a humanitarian. He was a field officer in a war, thus when we see "Kill Them All; Drop the Bomb!!!" scribbled in red ink across one of his manuscripts, it is not the corruption of an ideology as in Conrad, but merely the ideology of destruction taken to the extreme. The Willard character in the film, unlike the Marlowe character in the book is someone who can never serve as a moral arbitrator. He is simply (in Kurtz's words) "an errand boy for (the) grocery clerks" of war. Therefore, the catharsis Willard seeks is never achieved; his journey never takes on the metaphoric journey of Marlowe into the unconscious. And so Kurtz's final gasping self-revelation of "the horror, the horror" in the movie lacks the poignancy of this revelation in the Conrad character. This betrays the basic fault in the conception of the movie. Apocalysm can never lead to catharsis, which implies change,

for by definition it signifies the end. In the movie no one is changed.

Martin Sheen plays Captain Willard compellingly. He is strongly supported by Albert Hall as Chief, Sam Bottoms as Lance, Larry Fishburne as Clean and Frederic Forrest as Chef, who collectively compose the crew of the Naval patrol boat. Dennis Hopper is something of an enigma as a photojournalist who is part of the Kurtz retinue. As I have already stated, Robert Duvall plays the blood-thirsty Kilgore with verve and conviction. This leaves Brando's performance as Colonel Kurtz. Admittedly, it would take an actor of Brando's stature and charisma to play Kurtz, yet I wonder if this is entirely beneficial to the workings of the movie. The audience has come prepared to believe in Brando as Kurtz, and so it might tend to explain much of Brando's mumblings at the end of the movie as the mumblings of "the great man." In the second viewing, however, the great man seems dangerously close to comical. What's that he said? What does he mean? It would have been helpful to the structure of the movie had Brando possessed a deeper insight into character and situation, rather than merely playing lugubrious profundity.

It would have been helpful to the structure of the movie had Brando possessed a deeper insight into character and situation, rather than merely playing lugubrious profundity.

Vittorio Storaro, Bertolucci's cinematographer filmed the movie with great

style and finesse. The soundtrack arranged by Carmine Coppola (Francis' father) and Francis Coppola is a sophisticated mixture of the natural sounds of war, background music and moog synthesizer. One of the most powerful scenes in the movie shows Kilgore leading an air cavalry helicopter attack while Wagner's "Ride of the Valkyries" booms over his ship's sound system.

Coppola's stated aim in his program notes is "to create a film experience that would give to its audience a sense of the horror, the madness, the sensuousness and the moral dilemma of war." To a great extent he has achieved this.

Pumpkin Festival

Clearwater, the sloop campaigning for a clean Hudson River, will be back at the Seaport laden with pumpkins picked upstate for the annual Pumpkin Festival the weekend of October 27-28. We don't have the final details, but they will probably visit both the Seaport and National Maritime Historical Society across the river in Brooklyn. Keep an eye on the papers for more information, or give the South Street Seaport Museum a call the week before the festival for details.

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METEOR

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METEOR NOW PLAYING
at theatres everywhere!

REVIEWS Brian? Jesus!

11 • THE CAMPUS • Tuesday, October 16, 1979

By Steven Berko

Within days of its release, *The Life of Brian* was censored by the Catholic Archdiocese and the Rabbinical Council of America as being blasphemous and in poor taste. On this strong recommendation, I took myself to see the movie at the first available opportunity.

Executed by the Monty Python troupe of British comedians, *The Life of Brian* is one of the most truly egalitarian films I have yet to see. Everybody is insulted with equal venom. Jews, Catholics, the Roman establishment, revolutionaries, Messianic followers—all are rinsed in the same caustic humor.

Brian is a humble lad, who by a stroke of fate, was born just down the road from Jesus in Nazareth at the very same time of Christ's birth. After a brief mix-up by the three wise men who mistake Brian for the Christ child, Brian grows up in relative obscurity under the careful scrutiny of his mother. Life proceeds in its hum drum sort of way ("Come, Brian," his mother admonishes him during one of Christ's sermons on the mount. "Let's go or we'll be late for the stoning.") until Brian falls in with a group of terrorists known as the People's Front of Judea. After a series of complications in which their plot to kidnap the Roman Governor fails, Brian is captured by the Romans, escapes and is taken to be the Messiah by the populace. This, we are shown, is not an uncommon situation as there were many soap-box Messiahs around at the time.

One hesitates to reveal much more than the barest plot of the movie; after all, its jokes and its send-ups are its real substance. The question I feel most appropriate to ask is, does the movie succeed on the terms it sets out for itself? On its simplest level as a spoof of old time Biblical epics it is eminently successful. As a satiric vehicle designed to provoke social thought, it tends to wear thin. Much of the humor is of a droll, wry variety that doesn't go for the momentary belly-laugh, but leaves one with at least a morsel for contemplation. (Brian telling his followers, "You don't need me, you're all individuals." Chorus response, "Yes, we are all individuals.")

Once the basic premise has been laid down, there are only so many ways it can be restated in an interesting manner. Thankfully the Python group manages to do this and like a discerning house guest, doesn't stay too long.

"Horse"—Aimless Ride

By Mary Yeung

Joan Harvey, a practicing psychoanalyst, mother of six, and the artistic director for the 4th Wall Repertory, is also the writer, director and star of her second play, a political drama called "Ride a Red Horse." In her earnest effort to educate the audience about numerous causes, Harvey puts long speeches in every character's mouth and forgets that a play is also supposed to be entertaining.

Since the important part in this play is not the plot but the message "how to be an activist today," the director made sure the audience got every word that was spoken on stage by having all the actors deliver their lines as if they were reading (screaming) from the script for the first time—one word-at-a-time. Needless to say, the actor's body movement matched the stiffness of the dialogue.

The three main characters in this play consist of a hyperactive, frustrated, seventeen year old daughter, a preachy son who works for an underground movement, and a nervous, worried mother. All three are anti-war, anti-nuclear activists, all have high strung emotions, and all are angry with the world. Throw them together on a small stage, in a small theater and what do you get? ONE BIG SCREAM!

If I wanted to listen to thirty long lectures on the destruction of capitalism and nuclear power, I would've gone to an anti-nuclear rally. If I wanted to understand the cause of apathy, I would've gone to a sociology seminar. If I wanted to hear non-stop screaming between mother and son, mother and daughter, mother and grandpa, mother and her best friend, I

would've paid a visit to my family...

A play that preaches non-stop and retains a high emotional level all through the three acts can't accomplish anything but bore the audience; it also kills the possibility of an exciting climax, which is why the play dragged on for three long hours; it simply wasn't going anywhere.

There were a few interesting speeches in the third act, especially the one when the mother (played by Joan Harvey) tries to explain to her tired old leftist father (played by Saul Newton) how the arms race had destroyed the party structure. However, all the good speeches came too late and they had little impact on an audience that had already been fed thirty other less interesting speeches.

Joan Harvey demonstrated her strong spirit as a political playwright in her ambitious attempt to explore different characters of diverse age groups who are working toward the same goals with different rationales and methods. For example, the high school age daughter (played by Rachel Falk) is willing to break the law by going over the fence with a small group of protesters. The college age son (played by John Amato) works underground for international socialism, and the mother believes in long term organizing and massive demonstrations.

However, "Ride a Red Horse" is an over ambitious clinker that is so loaded with messages it sounds more like a Crazy Eddie's commercial.

"Ride a Red Horse"—A new drama written and directed by Joan Harvey. Presented by the 4th Wall Repertory at the Truck and Warehouse Theatre, 79 E. 4th Street, 254-5060.



Terry Gilliam as a Roman jaller in Monty Python's, "Life of Brian."

Horovitz' 'Line' about life

By Tom E. Mahony

"Line," by Israel Horovitz, is now in its fourth year at the 13th Street Theatre, which makes it the longest running Off-Off Broadway play. If you're wondering why I'm reviewing a four year old play, then you can just stop reading now because I don't like people questioning my motives.

"Line" opens with one character, named Fleming, sleeping on the ground with his knapsack as a pillow. He wakes and begins to stand, waiting for something.

The next character enters, and we find that it is a line that is being formed. Gradually, three more people come to wait in

line, each one broken-hearted about not being first in line.

Throughout their "wait" they all attempt, in their own aggressive

way, using their own "line," to get to the head of the line; to be number one on the line. We are never directly told why in the hell these people are waiting on line, but that is where the symbolic nature of this play develops.

The ending is surprising, yet indicative of the shallowness of people's desire to be numero uno.

Horovitz has created five characters that are truly representative of human nature, particularly human aggression: a "simple guy" with a dream, an intellectual man with a dream, an extremely aggressive woman with a dream, a tough guy with a dream, and a man with no dream at all (he's just on line because his wife is). These five people manufacture their own ways to get to the front of the line, each succeeding in direct proportion to their own individual degree of aggressiveness.

Sort of like the "real world."

This little parable of human aggression works well in the theatrical medium, especially in such a "personal" theater like The 13th St. "Line" would lose its impact on the individual in the audience if it were performed in a larger house.

"Line" is presently being directed by Anthony Sarrero, who also plays the role of Fleming. Sarrero makes the character a very believable person through the fine performance that he delivers. Stephan Prutting, as Stephen, the youthful intellectual with cunning, and a religious admiration of Mozart, plays the part superbly. The other three actors were also very good in their respective roles. The end result being a precise interpretation of Horovitz' "Line," and an enjoyable theatrical experience for the audience.

Unlike the larger houses on Broadway, the 13th Street Theatre is a warm, personable environment, just right for a short play like "Line." And at \$4.00, or \$3.00 with school I.D. (add a dollar more on the weekends), it is a worthwhile trip to check out "Line."

Judging from the quality of "Line," I personally wouldn't have minded having Israel Horovitz as my Playwriting teacher here at City. (Too bad he never went to Harvard.) Well, such is the line!



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This Weekend's Games

By John Rookwood

City Soccer Shutout 3-0
This past weekend at the athletic field on South Campus, the Varsity Soccer team lost 3-0 against Manhattan College. The defeat was the teams' fourth consecutive and the fourth time this season that the team has failed to score in a game. The Beavers record is now 2-4-1, Manhattan is 1-5.

The Beaver goalie, Angel Tedesco, played a good game but got little support from his teammates. The team had very few scoring opportunities as Manhattan kept the ball on the Beavers half of the field most of the game. Manhattan took 28 shots at goal compared to 14 for the Beavers. Manhattan scored all of its goals in the first half of the game.

Midfielder Melville "juice" Brown was the most aggressive player on offense for the Beavers. He had 6 shot at goal and created scoring opportunities with great passing and ball control. Freshman Harold Damas and Sophomore Dean Wauchope also played well for the Beavers.

Team manager Tom Farrell expressed confidence in the team, "We have the ability and the potential to be a good team. This is one of the best teams the

schools had in about ten years, but we need a lot of practice to be a contender.

"The team lacks scoring punch" is the way coach Gus Naclerio described it, "We have some great athletes but need some scorers!"

The team needs players and Coach Naclerio appeals to students to try out for the team. Tryouts will be held on Mondays, Thursdays and Fridays at 3:30 in Holman Gym.

X-Country splits 2-2

On Saturday, the X-Country team split a race at Van Cortland Park in the Bronx. The Beavers beat Lehman 22-33, York 16-39 but lost to Brooklyn 23-32 and was just beaten by Stony Brook 23-26. The team's overall time was faster than last week when the Beavers swept the competition 4-0. The team is getting better, but so is the competition.

Yorks best time of 31:20 was topped by four of the Beavers' runners. They were easily beaten 16-39. The Beavers ran a close race with Stony Brook.

Stony Brook had two runners who came in one minute before the Beavers top runners, but their remaining place runners were far behind. Brooklyn College was the only convincing winner, they had four runners who ran the five mile course in under 30 minutes. The

Beavers had three runners who ran the course under 30 minutes. Getachew Eshete, Richardo Urena and Thomas Garcia. Eshete who still feels pain from an injury he suffered two weeks ago, remains the Beavers fastest runner, running the course in 27:50.

Richardo Urena came in at 27:55. This is only his third X-Country race and each time he has run the race faster than the previous time. Tom Garcia ran the course for the first time in under 30 minutes, his time 29:24.

"We can beat these guys" said coach Castro "But we need at least one more runner under 30 minutes." Dave Hernandez and Paul Jasmin came close but could not break the mark. Jasmin came in at 30:04 (last week he ran the course in 30:13) and could possibly do it in his next try.



Photo by Edward Turner

Beaverettes bracing for Lehman's return of serve in the volleyer's recent loss.

Volleyball Woes

By Wayne Macfadden

First year volleyball coach, Henry Congregane, has ahead of him what may conservatively be called a monumental task. He has inherited the somewhat unenviable job of turning the hapless women's squad into a legitimate contender.

The women's volleyball team has fallen into hard times these past few years, their last winning season being 1974, when they posted a 6-2 won-lost mark. More recently, over the last four seasons, the team has amassed a somewhat less than awe-inspiring record of 2-39. Things are so bad, in fact, that one has to dig up the record books to locate the Beaverettes' last win, which came on November 23, 1976, against Medgar Evers, in the last match of the year. The team is currently riding a 23 game losing streak.

Why then, any remaining CCNY women's volleyball enthusiasts may ask, should we expect anything different this season? There are, however, several encouraging signs. First, the new coach, Henry Congregane, has nearly ten years volleyball coaching experience under his belt. Second is the rather large turnover of players; this year's group of 15 represents a near housecleaning, with a large number of freshmen and very few re-

turnees from last year. This has possible positive implications for the following season. In theory, anyway, even if this year's team is not competitive, these new lower classmen will learn to play together now, to form a more experienced outfit in succeeding years. Congregane, as well as anyone, realizes that a volleyball game involves a team effort; and it is often difficult for a group of individuals to learn to complement each other's play, and hopefully mesh into a successful unit.

This uphill climb is indicative of one of the problems of school sports. Often, a team must experience a dry season or two (or three) before this integrating process bears fruit. The cycle is begun by incoming freshmen and freshmen, and hopefully, as they mature as a team, they will prosper with a winning year before they graduate.

This year's team will be built around Jona Lubin who, along with Deborah Curtis and Cathy White, will share the role of captain. Coach Congregane feels that Lubin, a junior, has the ability to be an "A" player.

With so many new faces, this year's outlook is a big question mark. However, with the team's present status, things can only improve.

Briefs

Baseball's first meet

The Varsity baseball team will hold its first meeting Tuesday, October 16, at 3 p.m. in Mahoney Gym. All interested prospects are invited to attend.

Soccer team ties Pratt

The Beaver Soccer team snapped its three game losing streak by tying Pratt, 1-1, on a goal by Norris Hamilton. The Beavers record now stands at 2-3-1. Their following game, scheduled for Tuesday, October 9, versus York, was postponed to November 12, at 1 p.m.

Open tryouts

The men's basketball team is holding open tryouts for the Varsity and Junior Varsity squads for the 1979-80 season on Monday, November 15, at 3:45 in the Nat Holman Gym. Students are required to bring their I.D. cards with them.

The women's volleyball team, after dropping its first two matches to St. Frances and Lehman, will try again on Wednesday, October 17, at 6 p.m. against Brooklyn and Medgar Evers and on Wednesday, October 20, at 2 p.m. against N.Y.U. Both games are away.

The Cross Country Track Team will wrap up its season on Saturday, October 20, at 11 a.m. against York and Medgar Evers, at Van Cortland Park.

Sports Talk

By Wayne Macfadden

Is anyone aware that our soccer team faced LIU, one of the best teams in the state, two weeks ago with just ten players? I would imagine that it was analogous to fighting Larry Holmes with a dislocated shoulder . . .

Coach Naclerio is still looking for latent soccer talents to beef up the roster. Naclerio also recently issued an APB on one City student, rumored to have once played on the Haitian national team. His whereabouts are unknown . . . Word has it that the new women's fencing coach will be announced this week.

Point to ponder—will the women's volleyball team ever win a game? I was hoping

that the Beaverettes would win one for their new coach, who seems like a class guy, but no such luck. These last two losses make it 25 in a row, and 41 out of 43—almost hard to believe . . . will keep you posted.

On the outside Pro Scene . . . Can anyone remember when the N.Y. Giants and Jets were both favored on one Sunday, as they were last week? . . . It is the first time I can remember that both New York entries in any league are being considered true contenders for the title. Of course, I'm talking about the Islanders and Rangers, two excellent clubs. I hesitantly give the nod to the Rangers, and although I'm sure both teams

will have no trouble tearing up the NHL, a Stanley Cup, for a change, would be nice.

Incidentally, people keep coming up to me, asking me to cover various sports stories. Anyone with any similar request is invited to submit it to the Campus, printed on a piece of money.

Lastly, the sports department of The Campus is desperately looking for people to cover different events. Any literate and semi-literate parties are welcomed (begged, actually) to apply. However, I am informed, because of equal opportunity, that Red Smith-look-alikes and New York Cosmos groupies will be given preference.

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