

# Union decision put off again

The College Union design went back to committee after an inconclusive discussion by the Board of Trustees yesterday.

Many Trustees liked architect Moshe Safdie's unique, complex plans, but some of them thought that they are incompatible with the rest of the campus, according to Margaret Nixon, executive secretary of the College Union Council (CUC).

"They put off a decision for not more than 60 days. Their campus building and grounds committee will come to SF State to study the campus before they take it up again," Mrs. Nixon said after she and Safdie presented the model of the

Union to the Trustees.

The cubist, idiomatic scheme of the College Union must be approved by the board before construction can begin. If all goes smoothly, ground may be broken this Fall on the current side of the huts.

Safdie, the young Montreal architect who developed the "modular unit" concept of design will be on campus after Spring vacation to present the model and plans of the College Union to the students.

Albert Duro, a student member of the CUC, said that students' responses to the Union plans

may have a large effect on the Trustees decision.

"Both in terms of architecture and in terms of function, it will probably be the best student union building ever built. I expect that the students and the Trustees will recognize that," Duro said.

Pictures of the union were released in Spring's Gater and Open Process. Next week's Gater will include a report of the uses of the building.

The Trustees' finance committee will investigate the Union's financing in the interim. Duro, who is also the CUC's finance committee chairman, said that he sees no problem there.

## The Daily Gater

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Friday, July 26, 1968



## Senate crackdown on demonstrators

The Senate voted Tuesday to crack down on college demonstrations by requiring the State college system to expel students and fire faculty members who take part in violent acts, disrupting campus activities.

Only last week the first group of 15 State students and faculty, who took part in the May sit-ins in the Administration building, pleaded guilty and were sentenced to 15 days suspended, six months probation and a \$35 fine. Forty-five others will go to trial in September and August.

The Upper House passed, 26 to 11, and sent to the Assembly a bill by Senator John G. Schmitz (Rep-Tustin) requiring the penalties to be imposed by the college pres-

ident after a hearing.

But a few minutes before the Senate voted, the Assembly Education Committee killed a similar bill that had been passed by the Senate earlier.

The Lower House panel refused to send to the floor a bill by Senator Gordon Colombe (Rep-Indio) that would have banned for one year from the University of California or a state college any student convicted of causing injury or destroying property during a demonstration.

If the Senate bill passes, violent acts such as the attack on anti-war pickets last Spring, may result in expulsions. At that time members of the Athletic department attacked pickets in front of a Marine Corp recruiting table.

## McCarthy march for New Politics

An expected 10,000 McCarthy supporters will converge on San Francisco's Civic Center tomorrow in support of the Minnesota Senator and an "open" convention in Chicago.

The March will begin at 11 a.m. from the Golden Gate Panhandle, at Fell and Baker Streets, and climax at a 2 p.m. rally at the Civic Center Plaza.

Carley Wade, press secretary for the San Francisco McCarthy for President Committee, outlined the reasons for the massive demonstration: "Besides supporting McCarthy, of course, it is a way of lobbying for an open convention. It is one way of showing the delegates what the people want."

If present delegate counts are any indication Vice-President Humphrey already has the convention sewn up even though he hasn't won a single primary contest. This apparent closing of the convention has sparked mention of a possible fourth party effort and a revolt of dissenting Democrats at the party's conven-

tion in August.

If the march and other McCarthy efforts, such as the phoning campaign in New York, have any effect, however, the open convention might become a fact instead of a political fiction.

The main speaker at the Civic Center rally will be Percy Sutton, borough president of Manhattan, the highest elected black official in New York state. Sutton shook up New York politics last week when he came out in support of McCarthy's candidacy. He had supported the late Robert Kennedy.

The second speaker, Allard Lowenstein, is national chairman of the Concerned Democrats and was original organizer of the Dump Johnson Movement, a group that played no small part in Johnson's decision to drop out of the 1968 race.

Lowenstein led the walkout of dissenting delegates from the New York Democratic Convention after McCarthy had been allotted a disproportionate share of the delegates.

Another speaker is Dr. Ernesto Galarza, Mexican-American scholar, and a proponent of equality for migrant workers.

Marchers are asked to bring canned goods for the Delano Grape strikers, who, on the same day, will be marching through downtown Delano to kick off the third year of their organizing effort.

The last speaker is Louis Goldblat, secretary-treasurer of the ILWU, the liberal and powerful longshoreman's union.

Rock sounds will be a feature of the day. The Cleveland Wrecking Co. will serenade the assembling marchers at the Panhandle and the Woomb at the Civic Center.

After the Civic Center rally the less enervated McCarthy supporters, or even former Kennedy supporters who want an open convention, can go to California Hall at Polk and Turk for a "Happening." A variety of beverages and rock groups will be on hand to massage the minds of tired marchers.



Senator Eugene McCarthy — on the campaign trail but all will come to naught if the Democratic convention is closed. Demonstrations of support, such as tomorrow's march and rally at Civic Center, may help pry open the Chicago nominating convention.

## Editorial

# Curtains for ACT

Unless Bay Area residents act immediately, the American Conservatory Theatre (ACT), which has been hailed nationally for its unprecedented performance - training schedule, will be forced to close its doors.

Last summer, the Conservatory determined its budget for its current 40-week season. The final item in the budget was a pledge by a group of leading citizens who comprise the California Theatre Foundation that \$400,000 could be raised locally by the end of the season. To date, \$296,000 has been raised. If the additional \$104,000 cannot be found by July 31, ACT will not be able to meet its current expenses.

Many reasons have been given for supporting this unique organization. It is the only theatre company in the United States to devote a major proportion of its time and effort to the training of young actors. In addition to the 50 performing members of the Conservatory, ACT is currently training some 225 actors and teachers from throughout the United States in its summer Training Congress. Throughout its winter and spring seasons, the Conservatory maintains a regular training schedule for some 30-50 young actors.

The new training methods

employed by ACT have brought major critical attention. Writing in the New York Times a few weeks ago, Walter Kerr said that ACT "may well revolutionize American theatre practice."

As it becomes more and more sure of a constant audience for its productions, ACT will continue to present a greater number of contemporary plays. This season, the Conservatory has produced four world premiere productions. A larger number are now scheduled for next fall as well as several West Coast premieres.

The argument against contributing to ACT made most often is that a theatre which charges admission should be able to pay its own way. But any theatre is a cultural organization similar to a library, a symphony orchestra, a university, offering its services at a very small percentage of their actual cost. ACT, with its emphasis upon its training program, is really a graduate school for young actors and is particularly worthy of support by individuals, corporations and civic governments.

It would be easy to turn this appeal into an emotional one. During its two seasons in the Bay Area, ACT has been seen by three-quarters of a million persons. If you have seen one or more of the 40 different

productions mounted by ACT within the last 19 months, there should be no need to appeal further.

If ACT is forced to cease, a theatrical era will have ended and the Bay Area will be the poorer for it.

Please send (tax - deductible) contributions immediately to the California Theatre Foundation, 1277 Montgomery St., Suite 200, San Francisco 94104.

## letters letters

### Draft counseling

#### Editor:

We would like to bring to the attention of the campus community a situation which merits their concern. Draft Help, the campus draft counseling service, has been harassed on several recent occasions. Two signs were stolen, one on July 9 and one on July 18. Both were painted with a great deal of care and effort and were donated to us by a friend. On another night, our window was covered with

paint.

The vandals are perhaps politically motivated in venting their childish aggressions, as during the same period many politically - oriented paintings on the huts were destroyed. We fail to understand the value of such a tactic, if it is, in fact, intended as resistance to social change. Certainly it annoys those on the receiving end — we were sorry to see the theft of our signs — but surely it is not in the interests of any group or individual simply to see us annoyed or saddened.

Although Draft Help has been on campus for almost two years, we have never been the victims of this kind of mischief. We have never considered that there might be a section of opinion which does not wish the free and objective distribution of information to take place. Draft Help, which provides a service to all young men, and is equipped to answer any manner of question about Selective Service, is a necessary function of free speech in any society which wishes to resemble a democracy.

It seems that the only possible point of which desires the restriction of factual information available to the public is that which desires a totalitarian form of government, in which men may not choose freely the path they wish their futures to take. We are unhappy that such a point of view exists, and that someone sees fit to express their hostility to free choice by petty and childish vandalism. We can only say that we would like to speak to the person who is responsible, and to have our signs returned.

If an understanding can be reached on this problem, it will be reached only through a reasonable discussion. We would like a chance to deal with the situation on a level other than annoyance and sadness caused by a faceless person who steals and destroys at night, after everyone has gone home.

Sincerely,  
Arlene Anderson  
Dolores Haines  
Steve Gibson  
Mark Freeman  
The Staff of Draft Help

Editor's note: Draft Help in Hut D is an Associated Student sponsored program open to anyone. They remain open six days a week, including this summer.

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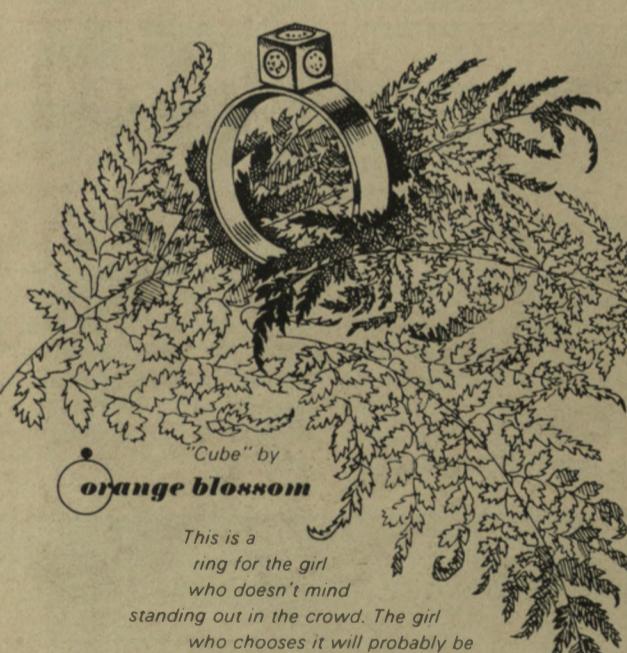
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'2001: A Space Odyssey'

# Well conceived and received

by Jeff Clark

Stanley Kubrick has proved beyond all doubt that he is one of the most enterprising filmmakers today, for "2001: A Space Odyssey" is not only bold, it is brilliantly conceived. One of Kubrick's prime intentions has been to lift the spectator out of his mundane existence into a wondrous imaginary experience; yet along with this experience he has managed to incorporate the very impersonal stamp of our times.

In this age we have already discovered the wonders of a computer. Arthur C. Clark's novel and a story of his, "The Sentinel" serve as the basis for the screenplay which Clark wrote with Kubrick. Hal, prime model of a 9000 computer series figures as a crucial character since he speaks and functions exactly as would a human being and even expresses some of the same emotions.

Indeed, there are moments when Hal seems more human than the two astronauts quartered in the space ship with him, the craft destined to fly an important mission to Jupiter. An average science fiction film would probably turn Hal into some ridiculous, ga-lumping monster; but the canniness of Hal remains in check and is doubly horrifying, his voice emanating from a red and yellow eye in complete control of everything.

## ARTISTRY

The overall design of the film is geometric, counterbalanced and varied by abstract patterns and movements. Part one shows the Dawn of Man and man's evolution is pic-

tured in ballet-like yet brutal force. Blackouts are used as transitions from the first forms of life on earth through to the evolution of the ape, the development of his primary instincts, his necessity to kill for self-preservation, and the first strains of his curiosity. The colors of the earth's barren landscape — twisted rock and bone formations — are the renderings of a Munch or Nolde, both painters of vital intensity; and Kubrick has also instilled the implacable aura of religion, the sense of something greater dominating the universe, not only in the great, upright monolith confronting man at the end of his dawn but in the majestic organ tones which filter through bars of introductory music while the curious earth creature, playing with bones of dead animals suddenly hurls a single, blanched remnant through the air and it becomes a spaceship in the year 2001.

The guide of the mission is linear and sweeping, finally drawing Keir Dullea as the remaining astronaut past Jupiter to a presence of life beyond the infinite, the space-ship drawn directly through Jupiter's multi-colored, foaming bases to a sudden darkness, pierced by overwhelming light.

Ritual is also a part of this design. At the beginning of 2001 we see inter-planetary space travel in which people land at the Hilton terminal mid-planets. Kubrick shrewdly employs the music of "The Blue Danube" first to enforce the carnival aspect of man's

adventure and insatiable quest for knowledge. Second, the very repetition of the composition gives it a circularity which reinforces the geometric design.

## STATEMENT

Awesomely, it is Kubrick's statement of death and rebirth which gives such magnificence to his treatment of man's evolution. And though man is shown in a dehumanized form — the astronauts converse with one another in monotones, Dullea can show

no emotion when Tal takes over — he is also shown as an instrument, not only of his own curiosity but of that divine life which draws him into the infinite. The infinite surely embodies the theme of death and rebirth of life, for Kubrick's final images are the embryo and the same monolith of the beginning. As well as an incomprehensible and totally mysterious feeling, the producer has expressed the most optimistic view about the continuation of life; and

there is a decided renewal of the spirit.

"2001: A Space Odyssey" should be nominated for many academy awards; yet like "Fantastic Voyage" (a silly film) it may be nominated only for special effects.



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## AFT asks for lighter work load

The president of the campus American Federation of Teachers, Gary J. Hawkins, announced Tuesday that teacher work loads will be reduced from 12 to 9 units this Fall. The decrease would expose participating faculty to fines, suspensions, and dismissals.

Hawkins, however, expects only "real-way talk" between the union, the chancellor's office and the college trustees. "We're going to sit down and talk," the acting chairman of the speech department said. "We can't afford to wait."

Backing up Hawkin's assertion are more than 400 teacher who have pledged "not to accept a teaching load in excess of nine units."

San Francisco State's anthropology, biology, classics, philosophy and speech departments are over 90 per cent in favor of the three unit reduction. Nine other departments (art, engineering, English, humanities, elementary education, library, social welfare, international relations and psychology) are over 50 per cent.

The Federation expects to have 70 per cent support by mid-October.

In explaining the AFT position Hawkins noted that most "quality institutions" have 6 unit work-loads. He cited the Universities of Washington and California. Hawkins, who taught at the University of Washington, said that a 6-unit load permits teachers to confer with students at least twice a semester. He suggested that a nine unit load at SF State will be a step toward comprehensive teacher-pupil relationships.

## Workshop acts today

by Jeff Clark

For the past fifteen summers, the Department of Drama at SF State has sponsored the successful High School Drama Workshop, a program initiated by Clarence Miller, Associate Dean of the School of Creative Arts.

The program is now currently under the supervision of Samuel Elkind, Director of Secondary Education in Drama, assisted by Jim Robbins, teacher and graduate assistant.

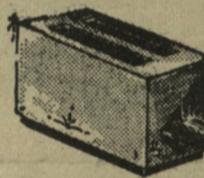
Thirty-nine students from 29 Bay Area high schools gather together for intensive studies in specific problem areas of theater including stage movement and make-up, voice and diction, acting, oral interpretation and play production.

Elkind recently announced that this Friday afternoon will see the result of the workshop efforts. The first of a one-act play series will commence at 2 p.m. in the Little Theatre of

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the Creative Arts building, free to the public. "Objective Case," "The Snow Angel," and "Crawling Arnold" will be presented.

On Monday afternoon, July 29 at 2 p.m., "The High School," "Mr. Flannery's Ocean," and "Aria Da Capo" will be performed. Tuesday, July 30, "Fumed Oak," "Please, No Flowers," "The Sandbox"; and Wednesday, "The Jewish Wife," "The Lesson," and "Before Breakfast" will be done.

Elkind explained that these plays are directed by graduate students and drama teachers enrolled for summer courses in the Drama Department.

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An Actor" will take place on Friday evening, August 2 at 8 p.m. in the Little Theatre. Dave Runnels is the technical director, and persons involved with the undertaking include Janice Brantley, Jeff Wentworth, and Louis Nardi.

This summer's workshop is the first, Elkind said, to pay special attention to the uses and possibilities of film. Oscar Williams of the Black Arts Project, graduate student in Film, and Shirley B. Clarke,

filmmaker and lecturer here this summer were invited to introduce the students to new innovations and aspects of film.

Elkind explained that the high school workshop is broken down into student labs which are small — fourteen students to a group — thus providing the most intensive study possible in the various theater areas. The students have also been guests of the department at several performances of local theaters including ACT and The Royal Danish Mime Company, Elkind said.

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