

the albrightian

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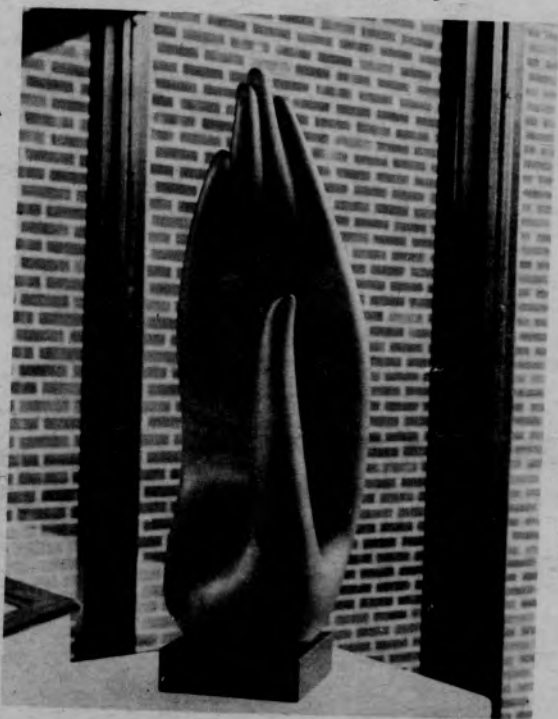
number eight

24 HANDS

by ROBIN KOSLO

Last Sunday, a new art exhibition was introduced at the Campus Center Gallery featuring the sculpture creations of Joseph Greenberg. Awaiting his arrival to the opening that afternoon, I wandered into the showroom and was amazed to find 24 hands of welcome. These hands were not of human bondage however, for this was in essence

the work of Greenberg. Walking around the display, looking at the pieces more closely, I was quite anxious to meet their creator. A few moments later a gentleman entered the room and with spontaneous friendliness began speaking to the other visitors. As he approached me, he extended his hand and introduced himself. It was then that I started an interesting interview with Mr. Greenberg.



The first question obviously surrounded the "why" of creating so many interpretations of hands. He explained that it wasn't a planned expedition at all. Initially it began when he was given a rare piece of orange wood years ago. After considering its dimensions, qualities, and noticeable imperfections, he decided that a hand sculpture would be best suited for this wood because the grain of the wood coincided with the tiny creases of the skin of a hand. Thus, "Hand of Peace," friendly and open in appearance was made, this sculpture being the

most realistic in composition.

The creation of this work led to a series of other sculptured hands in various sizes, shapes, and in different mediums such as bronze, copper, reinforced plastic, and mahogany. A believer in accidentals, Greenberg stated that by repeating an image a spectrum of ideas could be found by accident. The series of hands were possibly an exposition of this idea.

An interesting feature of most of the hands was the tapering, pointed fingers without the ap-

pearance of joints. Greenberg postulated that his interest in Chinese and Indian art might have influenced him, because their interpretations of hands exhibit the same characteristics.

In retrospect, I found the whole exhibition quite interesting, along with being at ease with such a cordial and disclosing artist. The extension of one's hand is a symbol of amity, peace, and intimacy. Joseph Greenberg not only displays these qualities in his art forms, but in his spirit as well.



1. "Hand of Peace," (BELOW), was Greenberg's first creation in his series of hands.
2. This piece, (LEFT), was done in mahogany, displaying tapering and jointless fingers.
3. This work, (ABOVE), is an example of his use of reinforced plaster.

NEWS

Sacrificial Meal

Sponsored by YW/YMCA

Starve! On Thursday, November 15, 1973 miss a meal! This year, students of the African Nations and Nicaragua will benefit from aid given by Albright students through World University Service. On Wednesday, October 31, Dr. K. B. Rao, representing the World University Service explained to all of 15 interested Albright Students where the money from a "Sacrificial Meal" will go. If we, the Albright students give up one dinner and go to Arner's, Donny's or Pizza Italia, we will be aiding less fortunate students in foreign nations. Although it is titled "Sacrificial Meal," just think: how much of a sacrifice would it really be if the cafeteria served chicken and dumplings, or beef barbecue? In the name of "sacrifice" you not only help foreign students, but save your stomach too!

Sign-up November 9, 12, 13, and 14 in the Campus Center.

IN

Salisbury Speaks

Last Saturday the Foreign Affairs Council of Reading, in conjunction with Albright College held its eleventh annual dinner meeting in the Campus Center dining hall. The guest speaker, Harrison E. Salisbury, Associate Editor of the *New York Times*, spoke on the topic "A Tripartite World: U.S., U.S.S.R., and China."

The council was very fortunate in receiving such a distinguished guest. Salisbury, prior to becoming an associate editor in 1972 had been assistant managing editor since 1964, and has been a part of the *New York Times* staff since 1949. A native of Minneapolis, Minnesota, he was employed by UPI in Chicago, New York, London, and Moscow, and also served as foreign news editor for UPI.

Mr. Salisbury is also the author of several books on the Soviet Union, and a novel entitled *The Northern Palmyra Affair*.

BRIEF

\$\$\$\$\$\$FRESHMEN\$\$\$(\$)

Do you remember the red packs that you received at the beginning of the year? Well did you cash in the gift certificate that was with it? If not please do so. These gift certificates were given as "gifts"—everybody likes to receive money so why not acknowledge the gift? If these gift certificates are not redeemed, the freshman class of next year will not receive any. The Reading merchants readily accept the patronage of Albright students and they have tried to extend their feeling of gratitude to the students. Why not help them, they have tried to help you. Besides Christmas will soon be here\$\$\$\$\$\$

ALL CAMPUS GROUPS If you have an event you would like covered by photograph in the *Albrightian* please sign up your event on the door of the Albrightian office.



REFLECTIONS ON THE STATE OF CONGRESS

by PATTI VAN SOEST and JEFF MOELER

On October 24, 1973, sixty Albright students journeyed to Washington, D.C. to present a petition to Congress urging the impeachment or resignation of President Nixon. The following is a record of our experiences and impressions concerning the state of affairs in our nation's capital.

It became obvious from the start that any impetus for impeachment had been drastically curtailed by Nixon's releasing the Watergate tapes. If Nixon had refused to deliver the tapes, he could have been held in contempt of court and thereby subject to impeachment. Because he had ceded to the Court's demands, Congress claimed that there were no legal grounds for such proceedings. We, on the other hand, felt that the tapes were not the issue. Nixon's usurpation of the rights and powers of the legislative and judicial branches of government as well as the freedom of the press has demonstrated the despotic nature of the man and his administration. Congress, which has been virtually stripped of its Constitutional checks on the executive's power (witness, for example, Congress' passivity during the Christmas bombing of North Vietnam and the clandestine military operations in Cambodia) has been left with no other alternative than to impeach the President in order to preserve its viability. Unfortunately, the majority of the members of the House of Representatives that we visited did not share our views.

Congress is a phenomenon. Never before had we witnessed so much potential power laid to waste. These persons are entrusted with the responsibility of moving the nation but have allowed themselves to be transformed by the two-party system, Congressional protocol, and the whims of an obnoxious president into an impotent collectivity.

Item: Upon entering the office of Representative Frank Roncallo of New York, we were immediately asked if we were residents of his district. When we replied in the negative, we were told to visit our own Congressmen, but our petition was reluctantly accepted.

Item: In the office of Congressman Roger Zion of Indiana, legislative assistant Bill Melden offered a few base remarks in reply to our statement that we supported impeachment despite Nixon's condescending to release the tapes.

Item: A certain Congressman from Missouri upon receiving our petition called a member of our group a "narrow-minded liberal."

Item: Congressman Joe Maraziti of New Jersey ushered us into his office and offered us coffee and fifteen minutes of his time when he discovered that one of us was a resident of his home district. He proceeded, however, to sidestep the impeachment issue, cram a few reflections on the Middle East crisis into his strained conversation, and send us off with an insincere pro-

mise that he would remember our stand. This futile attempt at politicking only enhanced our horror at the superficiality of our Congressmen's knowledge of issues and commitment to the good of the nation.

Despite these disturbing encounters favorable responses were received from the offices of Congresspersons Joshua Eilberg, Gus Yatron (who discussed the impeachment issue with our group for a full half-hour), Wilbur Mills, John Anderson, and Bella Abzug. On the whole, however, the attention of Congress appeared to be diverted from impeachment by the president's latent promise to release the Watergate tapes.

After a rather discouraging morning, however, we had hoped that our scheduled meeting with Senator Richard Schweiker would reassure us that our cause had not been totally lost. At 3 p.m. the senator's legislative assistant, John Fiske, met with us in the Senator's stead. He evaluated Congress as a weak body pushed to the brink of exercising its Constitutional right to check the powers of the executive by calling for impeachment. The picture grew more bleak as he pointed to the lack of unity in Congress, and the unwillingness of the body to pursue the truth in relation to a Constitutional question (i.e. determining the boundaries of executive power and privilege.) All this was interspersed with bits of praise for Schweiker's independent voting record in the Senate and his opposition to the majority of Presidential policies and actions. Yet when confronted with the key question: Does Senator Schweiker support impeachment? Fiske's reply simply asserted that impeachment must be called for by the House, not the Senate who judges the impeachment case. In the event of impeachment, the Senator must maintain his posture as an impartial judge and therefore could not issue a statement of support or opposition to impeachment because this infringed on some (obscure) right of the House of Representatives. Our liberal Senator's political stance was nipped, in effect, by protocol. The majority of us fell silent in disbelief.

There remains a compensatory note to this whole endeavor. The sixty students who gave of their time and personal funds to express their opinions, to exercise their constitutional right, are a very special group indeed. There are too many Americans today who in the face of controversy and challenge retreat into a safe corner and merely complain about the state of affairs. I congratulate those people who cared enough to express their views, to juggle their commitments, to venture out of the sterile academic environment and make themselves known. Regardless of the overall impact our little group had on Congress, the true meaning of this activity cannot be underestimated.

Judging from the reports of the media plus the absence of two key tapes among those turned over to Judge Sirica, and the actions of the House Judiciary Committee, impeachment is not an impossibility. Last Wednesday however, if asked to summarize our trip to Washington I would have said that we traveled to D.C. to take the pulse of Congress and found it was dead. Whether it can be revived remains to be seen.

advertising which tends to be "warm and family-oriented," says Morrison.

"It's a unique event as well, the kind that receives attention in the press and electronic media and should naturally generate a sizable audience," he adds. "Four hours of broadcast time should also provide good

advertising turnover—different kinds as well as numbers of people.

"What's more, it fits in with Kodak's general preference for sponsoring broadcasts that not only offer good promotional opportunities, but also contribute to the quality and variety of television programming." The company presented a 90-minute

LETTERS TO THE EDITOR

To the editors:

Public confidence in the integrity of the Chief Executive has been shattered. The nation's economy has been brought to a standstill. Government has been stifled, inflation continues to soar, and the foreign outlook is bleak. The American people, who elected Nixon to office by the largest majority vote in American history, can no longer afford a lawless and corrupt style of politics.

The country now crawls in the dregs of a lost Presidency. The package that we bought from twelve months of Nixon's Administration cannot be easily paid for in the three, crippled years remaining. However, it is not too late. Nixon can perform his greatest deed. He can gain historical recognition. Yes! There is one last card. It is his fondest hope, his tribute to America—RESIGNATION!

Stephen M. Chernosky

WXAC-FM

There is a new and interesting type of program on WXAC-FM. The program is called *Delta Review* and it is not your basic interview-type educational feature. Terry Hughes hosts this half hour show on Sunday mornings at 11:00. Some of Terry's guests include author Neil Postman, novelist and critic Elizabeth Janeway and anthropologist Lionel Tiger. The format is informal, but the questions and topics are interesting and entertaining.

After the first two weeks of *Delta Review* the response has been better than expected. Many are finding that Terry and his guests are worth listening to on Sunday mornings at 11:00 AM on WXAC-FM.

PRINCESS ANNE'S WEDDING

Eastman Kodak Company will present one of the biggest picture-taking events of the year to the American viewing public November 14, with a live telecast of the wedding of England's Princess Anne to Army Captain Mark Phillips at London's Westminster Abbey.

Kodak will sponsor the entire four-hour satellite transmission to be aired from 5 to 9 a.m. EST in a special edition of the CBS-TV Morning News.

CBS News Chief Foreign Correspondent Charles Collingwood will be joined by Correspondent Sally Quinn to provide commentary from the scene. Correspondent Hughes Rudd will anchor the broadcast from New York.

The BBC will field 30 pool cameras, including five inside Westminster Abbey and 16 along the procession route from Buckingham Palace. Coverage will include the departure from the palace, and the first showing of the wedding gown, in addition to the 50-minute ceremony scheduled to begin at 6:30 a.m. EST.

Kodak plans to use only 18 of the 24 commercial minutes avail-

able, interrupting the broadcast only 13 times during the entire four hours. Timing of the breaks also will follow the natural flow of events, with final decisions at the discretion of the CBS broadcast production team.

"In that sense, we're putting coverage before commercial presentation," says Roger K. Morrison, Kodak media director. "We feel we can afford to do this because of the impact that sole sponsorship will give us. And we think restraint and consideration for the viewer will further build public goodwill toward our company, our products, and those who deal in our products, without reducing advertising effectiveness."

Advertising during the telecast will cover a full range of products for consumer markets, with particular emphasis on Kodak film and picture-taking. The company's motion picture and audiovisual, professional and finishing, and radiography markets divisions are also expected to be represented.

Besides being a natural picture-taking event, the wedding will make for a telecast that provides an appropriate setting for Kodak

the albrightian

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ETHEL APENFELS

by ROBY ANDERSON

At eleven o'clock on Tuesday, November 13, 1973 in the Campus Center Theater, Dr. Ethel Alpenfels will speak as part of the Albright College Arts and Lecture series. Her speech reflects years of intense involvement in anthropology, sociology, and education. At present she is a professor of Educational Anthropology at New York University. She has been awarded many, many honors and received honorary degrees from universities throughout the United States and abroad. Two of the most notable of her distinctions are: she was the first person to receive the Alpha Delta Mankind Award in recognition for outstanding contributions to Anthropology-Sociology, Education and the Humanities; she was also honored by the establishment of the Alpenfels Award for excellence in Educational Anthropology. This award is presented each year by Montclair State College, New Jersey to a graduating senior who has demonstrated outstanding promise in relating anthropological concepts to professional education.

Dr. Alpenfels graduated Phi Beta Kappa from the University of Washington at Seattle and proceeded with her graduate work at the University of Chicago. She pioneered the inclusion of Anthropology in high school curricula in the United States.



ETHEL APENFELS

She has taught at all levels of the school systems of the United States and in a wide variety of foreign countries. Her research projects have taken her to such nations as British Columbia, India and Austria.

Dr. Alpenfels has found time to share her views and thoughts with a public that reaches beyond the confines of her discipline and the walls of the University. She is a very dynamic speaker and her presentation re-

flects the fact that her life has been intimately involved with Anthropology and other social sciences. She developed her anthropological imagination through many years of study, research and education. Her best known published works are an article, "The Anthropology of the Human Hand," and a book *Sense and Nonsense about Race*. Chances are very slim that her lecture will put students to sleep.

LET'S MAKE THOSE WALLS LIVE!

This editorial has been written by co-editor, Sandi Kropilak. Your comments are welcome, as usual.

A sudden and pleasing change has taken place in the dining hall and the campus center. Albright College has proven its artistic awareness and cultural consciousness by displaying student art works.

This awareness has brought with it a realization of the amount of unfilled wall space around the campus. How many times have you walked the halls of Masters Hall and ignored the same bulletin board that has been promoting the same subjects since last semester? A new concept in education has taken place in that same building in the creation of a bright and informal seminar room. The addition of some student art work in that room could only add to the interaction qualities that the construction of the room promotes.

Since the destruction of the past president's portraits last spring in the corridor of the faculty offices, the walls have remained barren and cold. Why must we limit the exhibition of art work to designated exhibition areas? There is a great amount of talent within the Albright community that should be shared with and appreciated by the entire campus. The possible areas for display on campus are endless.

We have stared at the blank walls and empty hallways long enough. The campus center and dining hall is just a start; sharpen our awareness even further by displaying student and faculty art all over campus. We should not have to work at cultural appreciation, it should be offered and shared. We would like to see some of the things that Albright people are into. Let's make those walls live, artists!

FOREIGN VOICES

by TOM CONREY

The Albright community consists of people from all walks of life and from many different cultures. The following is a group of comments made by a few foreign students regarding their opinions about Albright.

Soon Hoe, junior from Malasia, states: "Albright has done a lot for me. They have exposed me to a new environment and a new culture. I have gained a lot. I do however have a few reservations. Before coming to America, I had a dynamic view of the well-rounded liberal arts education. I was not impressed with the academic atmosphere at Albright. I have found that the

course requirements are not conducive to fulfilling what I came for. Learning and memorizing details is not the basis of a liberal arts education. This makes a parrot out of you. Rather than exposing you to various subjects, the course requirements limit you. However, the basic super-structure is there to attain my vision of the liberal arts education. The students are indifferent and show a lack of intellectual profundity."

Janet Catalan, freshman from the Philippines, states: "I feel that the courses and teachers are good. My only complaint is that grades are emphasized too much. I feel guilty when I'm not studying."

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ODE TO AN EGG

A perfectly original birth can cup the cubes with silence as side songs sing the swaysings to mix the mind with motion.

Fearing nothing, expecting same vague wanderers among auroral machinations we heroes speak not of Control but of ultimate destination.

We remain in our transfigured was-ness silenced by the noise of cubing pedestrians wading through the checkered burrows to clarified oblivion.

Two in the morning and the green light still furiously sheds on my face the droplets of detachment common of cold stereotechnics.

STUDENT TEACHING

by SUSAN MORRISON

Rain seemed to come from everywhere. The temperature had dropped suddenly, and the wind howled through the windows. This was the scene this past Monday morning at 6:30 A.M. as I and 47 other education majors embarked on our first day of student teaching. If, as Dr. Fuchs suggested, rain is a sign of the grace of God, then we were blessed with a good omen. However, most of us were not thinking along that wavelength as we drove to our various destinations.

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CONCERNS OF AN R.A.

by Mary Baldwin

The RA is a person who tries to smooth any conflicts between personal life styles within the dorm and to make them harmonize and compliment each other while also working within the established guidelines. He or she is a link between the student and Administration who has a communication line through the head resident. This rapport enhances the cooperation of the RA staff within the dorm and will enable the staff to function effectively.

Functioning as an RA one becomes more aware of others in his or her living unit and he or she learns how to relate to many different personality types.

An RA must be able to assume

responsibility when something goes astray. You can't just sit back and hope it will go away.

Hoping that no one will cause an infraction, trying to eliminate the role as policeperson, and feeling left out when one is excluded from certain festivities (parties, raids, snow battles, water fights) are only a few of the disadvantages that an effective R.A. faces.

Some experiences that I have encountered include: Getting awakened at 2:30 A.M. "There's a call from Mexico and I can't find the girl, what should I say?" "I think I broke my ankle, call security!" "Can my father stay overnight in the girls dorm?" Looking for a "lost" student till 4 A.M., jogging at 1:30 A.M.

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VISITORS SHOULD BE ESCORTED TO ROOMS...

FREEDOM OF ENTERTAINING WITH SOME RESTRICTIONS...

NO PLACE TO GO AFTER 11:00 EXCEPT CHAPEL...



DOMINOS SPIN A SINISTER WEB

by Ogden Rogers

For the many who see the Albright campus (perhaps rightly so) as some small cultural desert, void of those precious products of the fine arts, the college drama group, the Domino Players have given a glimmer of promise for an artistic oasis within this desert. The flower of that oasis the Domino's nurtured November second and third, was the beautiful hyacinth of August Strindberg's *The Ghost Sonata*. A beautiful, yet deadly hyacinth, that filled the evening with mystery and color, and killed (for myself at least) the notion that Albright is a cultural desert.

As I took in the production opening night, I went armed with the expectations of seeing a poor college production, filled with well meaning, but poor college actors. This too, I'm glad to say, was murdered by that same hyacinth.

The tense drama, (for an excellent synopsis of which, I refer the reader to Tom Ward's article of October 18, issue number 5 of *The Albrightian*) under the direction of Ted Sargent, produced some notable performances which were quite believable and well carried as far as I was concerned. Arnie Rossman, as the old and delectful Hummel delivered a performance of this mysterious and complicated character with an intensity that set the pace around the entire web of figures that surrounded him. Within that web included Peter Weicker, as the young man, who falls prey to the searing questions of guilt, evil, and false appearance which ensnarl

him. Weicker's portrayal left much to be desired in the first two acts; his carriage and feeling did not convey to me the character intended. However, his delivery in the third and final scene, was powerful, and almost made an excuse for the earlier, weaker scenes. Susan Kaufman, as the "mummy" and mother to Kathie Wood's "young lady" was believable, if such a thing is possible in this drama based on false personalities. Though in both the later cases there was a bit of trouble in theater acoustics—in one case too much; the other, too little.

Behind these people stood a cast of student actors who filled the bill well, and led to a smooth, yet perhaps a touch slow, line of action. A good deal of these, freshmen, will hopefully lend a great deal of potential to future Domino productions.

Sets, constructed by Robin Silverstien, Tom Ward, Linda Kaste, and Marianne Cardillo, took a well carried evolution from the real, mundane street effect of the first act, to an intensely graphic picture in the final act. It was this hyacinth room, portrayed in deep blue/blacks and red, focused by a "web" of white, that created a contrast which made the symbolism of the dialogue seem all the more poignant.

All said and done, *The Ghost Sonata*, was an evening well spent. I think it a shame that so few people used those evenings as wisely. The audience on the first night was far from capacity, and, as I understand it, the house was emptier on the second. I don't know if this was

a matter of poor publicity, or just poor audiences in general. Ted Sargent and his small band are to be commended for taking the time and effort to create something that was worth the while. For art to be, there must be artists; the Domino Players are. Yet for that same existence of art, there must be those who can appreciate it. Are the Dominos to blame when they produce a fine, disturbing production (viewable by grace of one's student I.D.) plays in one room; while "Shaft", complete with no plot, no acting, and no conceivable reward (for a quarter) plays in the next? Let the reader decide. It is to him I ask the question.



SEMINARY SAMPLER

A "Seminary Sampler" will be offered to prospective students at Lancaster Theological Seminary on Thursday and Friday, November 8 and 9.

Invitations have been sent to students at colleges and universities throughout the country who have indicated interest in theological education, and some students are coming from as far as Florida, South Carolina, and Ohio.

The program has been planned by the Seminary Development Office working with the Student Community Council. John Fureman of Bloomsburg, Pa., is SCC chairman. The purpose is to give prospective students an idea of what theological education at Lancaster Seminary is like and an opportunity to meet and talk with students, faculty, and administrators.

The "sampling" of Seminary life

will begin with a get-acquainted period at 10a.m. Thursday, November 8, in the Hafer Center in the Philip Schaff Library. Seminary President James D. Glasse will greet the visitors, and tours of the campus will be offered.

Following a "sampling of food" luncheon in the Dietz Refectory, there will be a "sampling of teaching and learning" by attending various classes beginning at 1p.m. and a "sampling of the city of Lancaster" beginning at 4p.m.

In the evening on Thursday there will be an audio-visual "sampling" of LTS followed by dialogue and conversation and a "sampling" of social life with a party in the Student Center.

On Friday, November 9, there will be further "sampling" of classes, worship, mid-morning fellowship, and sharing with students already attending the Seminary.



VAN CLIBORN

a trick and treat

by DAN ROSTAN

1) THE TREAT: HALLOWEEN NIGHT...and all's well as the sell-out audience awaits pianist Van Cliburn on the Rajah stage. The young virtuoso acclaimed by both U.S. and U.S.S.R. has not graced the Reading stage in eight years. Tonight's program will include Beethoven's *Pathetique* sonata, a series of Debussy creations, plus some Chopin and Schumann.

2) HAUNTED HANGUPS...Cliburn is 40 minutes late as the audience begins to wonder how such a thing could occur. Could they have been tricked? No! Here is Cliburn, and applause bursts forth in tardy tribute. Cliburn begins with...could it be? Yes! *The Star Spangled Banner*! Is this his way of defending Nixon's recent faux

pas? Perhaps an attempt at making it into Guinness' book as the quickest standing ovation ever? Good grief, NO, Charlie Brown, he must be warming up his fingers right before our very overenthusiastic eyes! At last the real concert begins, and Cliburn displays the technical and mechanical excellence which won him world acclaim.

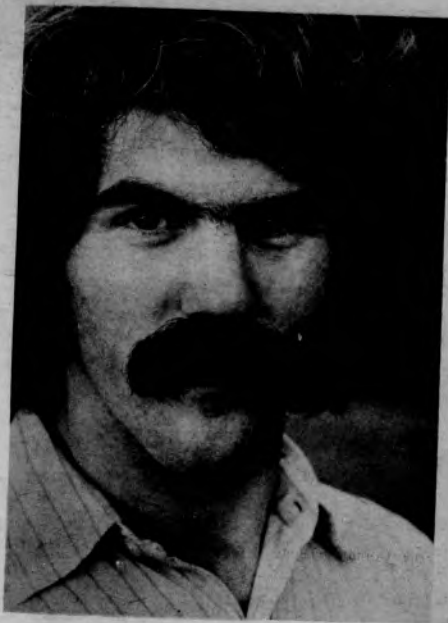
3) THE TRICK: Cliburn doesn't come through emotionally, though, excepting on the Debussy selections. The audience applauds his petition to sub the *Appassionata* for the *Pathetique*; they allow him to steal four curtain calls which nobody really called for. The people walk away elated at the performance; I walk away kind of shocked, and not too sure I liked the performance very much at all.

COFFEE HOUSE

This month's coffeehouse will feature Sandy Nassan, an accomplished jazz guitarist. The shows will be November 8, 9, and 10, at 6, 7, and 9p.m. respectively.

Mr. Nassan has had the distinction of appearing with top name performers such as The James Gang, Spirit, The Steve Miller Band, Roberta Flack, Mothers of Invention, Linda Ronstadt, and Herbie Mann. He also has an album out entitled "Sandy Nassan—Just Guitar," which is produced by Herbie Mann. In addition to playing the coffeehouse circuit, Nassan performs at various clubs throughout the country, and has appeared on The David Frost Show, and CBS Dial 'M' for Music, with Roberta Flack.

Don't miss this one!



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hour of the wolf & x film

by STU ISAACSON

Since 1956, Ingmar Bergman has collected over 35 major awards for excellence in cinematic achievement and innumerable amounts of praise from countless critics. So, it was no wonder that a substantial number of film admirers arrived at the CCT on Monday, October 29 to see one of this Swedish directors more profound, if not so widely known features. HOUR OF THE WOLF was a fascinating film about an artist (Max von Sydow) who migrates to an island retreat with his forever faithful wife (Liv Ullmann); THE EMIGRANTS, THE NEW LAND) to pursue his craft. It is here that the artist's mind begins to crumble until he finally loses all touch with reality. Bergman constantly puts the artist in contact with the characters he has drawn; we must decide if these individuals are factual or imaginary, friendly or hostile, alive or dead.

that the artist's life was a trying one from the start and the outside pressure exerted on him by his peers, nerve bending, root us deeply into the emotional aspects of this thinking man's film. Bergman's faithful photographer Sven Nykvist did a more than admirable job behind his black and white cameras and the low keyed expert performance by the cast made this great director's film, from his own screenplay, a winner.

The weekly short, X FILM by Berkly moviemaker John Schofill was visually brilliant although whatever he was trying to get across didn't. In this 1968 color featurette X=: "A piecing together of a bunch of neat looking shots that don't serve any purpose but look great making the director seem philosophical." It was the type of movie they show you in a high school English class and tell you to write a theme about. The student doesn't know what he's writing, the director doesn't know what he's making, and the teacher doesn't know how to grade a paper in the first place but everybody is happy because they all think they're pulling a fast one over the next guy. X FILM, a lot of music but no beat.

The film begins with Ms. Ullmann giving us a direct overview of the events during her life with the artist, forming a foundation for things to come. At this point the flashback initiates the journey of the artist on his road to madness. His contrived beings become progressively more realistic and as his mind falters their behavior becomes horrifyingly strange. Near the film's end, for example, he rushes to a chateau to be near a dazzling woman he supposedly once had an affair with. Upon entering the castle-like structure, he encounters several of the illusionary people who proceed to either walk on walls and ceilings, crowd around and applaud his erotic acts, and even in one bizarre scene detach portions of their own faces, floating eyeballs into shot glasses. Throughout the stark disquietness of the film we begin to feel the artist's anguish and the affection of his loyal wife, who is helpfully with him always. Our understanding

Last week a member of the Al-bright Film Club dropped in on me to dispute my giving ZABRISKIE POINT a poor review. We got into a small debate over the quality of the film, each of us supporting our own opinions. I took a decisive victory of course. In any case, the point is maybe I would have lost if more of you had your respective views to push at me, not just on ZABRISKIE POINT, but every film. These Monday night movies are absorbing as well as stimulating and a little spark of film culture could dispell some of the on-campus apathy. What do you do on Monday nights anyway? Sit in your dorm and complain about the food, the lectures, and...the lack of places to go...

REVIEW OF AMERICAN FILM THEATRE: the homecoming

by TRICE LAMB

The presentations of the American Film Theatre are neither movies nor stage productions but a blending of both media into a national theatre on film. If the first film, Harold Pinter's *The Homecoming*, is representative of the rest of the series, those who get the opportunity to view them will be seeing exceptional films.

The Homecoming was my first experience with Pinter and to say whether I liked it or not is impossible and irrelevant. I do not think Pinter's work relies on being "liked" but on what it does. To try to find an answer to *The Homecoming* would be futile. It is even impossible to say what the play is about—not even Pinter himself can. But, readers are always trying to find a hint of what a work means. We are trained to look for meanings; it is unavoidable.

The action centers around an all-male family living in North London. The eldest of three sons, Teddy, returns from America where he has been living for the past nine years. He is now a professor of philosophy, married, and has three sons of his own, all of which is unknown to his family. The rest of the family consists of Max, an old butcher and dictatorial head of the family who waves about a cane threateningly but who reveals himself to actually be a weak man; Sam, his unmarried brother, is a chauffeur, a fastidious little man whose manhood is the butt of his brother's scathing remarks; Joey, the middle son is in training to be a boxer but his mind is so empty that he cannot compete with the rest of the family; and Lenny, the youngest boy is revealed to be a pimp who enjoys talking about beating up women.

The atmosphere of the house is one of a struggle for supremacy. Each member of the family is out to destroy the others by twisting sarcasm and mockery, but one of the rules is that when you are putting someone on, you must not let them know it.

As a result, each character seems to be carrying a long sharp knife to use either to slash at the others or as a defensive weapon. Oddly enough, those who think of themselves as successes, Teddy and Sam, are dead people. The others, Max, Lenny, and Joey are alive even though they are failures in some way. They are at least real. The play revolves around the family's attempt to make Teddy crack. It reaches a point where they are sitting around together discussing keeping his wife Ruth in London instead of returning with Teddy. The plan is to set her up as a combination prostitute-mistress-mother, serving not only other men but the members of the family as well.

Ruth is more than real. The woman is the only realist in the play. Before her arrival all traces of Max's wife have been removed. Max hates women and despite his loving remarks about his wife, as the play evolves she assumes the shadowy role of a whore. With Ruth's introduction into the house, she becomes a target for destruction as well. Although Max initiates the plan to keep her there, he must fear her as any man should who has presented his sons with a view of women as either earth-mothers or tramps, and then must realize that instead of his family taking her over, she will dominate them. Teddy, the man-to-crack ends up as worse than the rest because he sacrifices his wife and marriage to the others rather than crack himself.

There is such a fine line between civility and brutality that we all must watch and preserve or destroy ourselves. *The Homecoming* is harsh and shocking and funny at times. But while you laugh a pain can suddenly shoot up and break you. Pinter was once asked what his work was "about" and he, to demonstrate the futility of answering replied: "The weasel under the cocktail cabinet." Typically this remark became the clue to his work by those who must have a MEANING however vague and ambiguous. *The Homecoming* is not "about" something; it exists on

its own and its meanings go deep into our own consciousness. Such a play has to be seen to be effective. Peter Hall's production for the American Film Theatre is outstanding.

These films will be shown on a Monday and Tuesday, a matinee and evening performance each day, once a month for the next eight months. Each film is of a notable play performed by today's leading artists under the guidance of major directors. Over five hundred theatres across the nation are participating. Locally, the theatre of the Berkshire Mall is a member. The original policy had stated that only subscribers to the entire series would be able to view these films but tickets are now available for individual performances before each showing. This is an opportunity too good to miss: some of the finest plays written are available here and now. Even if you do not "like" all the plays, they present issues that must be dealt with.

hollywood oscar awards for college students films announces november 15 deadline for entries

Who will be the Peter Bogdanoviches, the Francis Ford Coppolas, the great filmmakers of tomorrow? The Student Film Awards Competition being judged November 20 by a blue-ribbon jury will give important exposure to youthful motion picture innovators who could have a profound influence on the future of the industry. Deadline for submission of entries to the Middle Atlantic Film Board is November 15.

Recognizing these filmmakers from local schools and universities takes on a special significance because this noteworthy event is being sponsored by the Academy of Motion Picture Arts and Sciences, which is lending its prestige and financial support to encourage these creators of potential motion picture excellence. Films of any length in

16, 35 or 70mm are being accepted for consideration. Frederick Goldman, Regional Coordinator for the Middle Atlantic states, explained that the competition in this area includes entries from Pennsylvania, Delaware, Maryland and New Jersey. Further information concerning the program, rules and entry procedures can be obtained from the Middle Atlantic Film Board, 2340 Perot Street, Philadelphia, Pa. 19140 (215) 978-4702.

At the jury screening, the most promising achievements in four categories—Dramatic, Animated, Documentary and Experimental—will be selected by a panel consisting of Joseph Balthake, Phila. Daily News; Leon S. Rhodes, Society of Cinema Arts and Sciences; Lewis Jacobs, author of "The Documentary

Tradition," Norman Marcus, WHYY TV; Dr. Walter Merrill, Drexel University; Irving Solomon, University of Pennsylvania; Leonard Levin, Filmmakers of Phila. and Frederick Goldman. Also serving on the jury will be a representative of the National Association of Theatre Owners. In addition to the four "category" choices, there will be a "special jury selection."

The winning entries in each category, along with the finalists from nine other regions, will then be viewed for further selection by special branches of the Academy. The resulting nominated films will be screened for the entire Academy membership on December 9. The winners will be announced shortly thereafter at the Academy Theatre in Hollywood. In separate to pg. 6, col. 3

**STUDENT TEACHING--
AN OBSERVATION**

con't from pg. 3, col. 3

"Where do I park the car? Where is the office? Where is my room?" were questions that went through each of our minds. This would be a new experience in our "educational process" at Albright.

How many of you have been at a high school since you graduated? To return to one as a student teacher is a unique situation. The position of being a student is encountered by sitting through classes for observation. Yet in the next period, it is possible to be in the faculty room, surrounded by fellow teachers.

The faculty room is probable as important as the classroom in the experience of student teaching. Discussions run the gamut from individual students, other teachers, outside activities, and national events. Just listening for a few minutes in a faculty room can be a true learning experience. I should have been prepared for the atmosphere in this room before Monday, since I had previously been there to see my cooperating teacher. Upon entering the room a few weeks ago, I asked if anyone knew where Mr. Smith could be found. A gentleman seated in the room informed me that he was Mr. Smith and I proceeded to ask him questions. Five minutes later, the "real" Mr. Smith, my cooperating teacher, walked in and introduced himself. I then began to realize all that my student teaching experience would entail.

This fall 48 education majors will be student teaching from October 29-December 21. In that amount of time, they must accumulate 200 hours including 125 of actual teaching, 50 of observation, and 25 of conference. To this schedule is added for many a seminar and special methods course. It is another test of survival—hopefully combined with a sense of joy and satisfaction somewhere along the line. So for those of you who wonder who those people are all dressed up waiting in the breakfast line at 7:10 A.M. and again in the dinner line at 4:50 P.M., put your mind at ease. It is a member of the recently formed organization known as the Albright Senior Student Teacher.

CONCERNS OF AN R.A.

con't from pg. 3, col. 2

with someone who couldn't sleep.

Some other common experiences are: "Can I use your phone?" maintaining quiet hours, dorm duty, roommate problems, counseling, workshops, opportunity for a single room, your own phone, a salary, a better understanding of interpersonal relationships within college dorm life, and an increased sensitivity to obeying regulations yourself.

My RA job has not qualified me for any professional career but it has helped me in relating to my friends, becoming more accepting of others, understanding the positions of the administration, and achieving a more tolerant lifestyle.

foreign voices

con't from pg. 3, col. 5

Ray Makino, junior from Tokyo, Japan, states: "I like Albright very much. The social and academic life is well balanced. I like the people here. If students ask for help, the faculty is more than willing to help. There are some students here who simply don't try to like Albright. The only thing I don't like is the city of Reading."

Tamba M'Bayo, freshman from Sierra Leone, states: "I like Albright very much. The courses and the atmosphere are good. There are not too many differences between the British and American educational systems. The customs of the people is the biggest difference."

There can be no doubt that the foreign student contributes to the diversity of the Albright community. It should be the goal of the faculty, administration and student body to see to it that this diversity leads to greater unity.

Giirma Amenu, freshman from Ethiopia, states: "I really like it here. The courses and the atmosphere are good. The people are friendly. Everyone is willing to help everyone else."

**HOLLYWOOD OSCAR
AWARDS**

con't from pg. 5, col. 5

ate ceremonies, the National Association of Theatre Owners will present grants of \$1,000 to each of the winners.

The Student Film Awards program promises to be an exciting viewing experience. These bold, vigorous, often humorous presentations should prove an accurate barometer of how today's youth translates recent events and issues into dramatic film terms. The Academy of Motion Picture Arts and Sciences has provided a unique opportunity to witness potential film history in the making.



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Prepared by The Stern Concern

BILL "THE LIONHEARTED" MORRISON AND THE REVIVAL

"Winning makes all the difference"

by NICK FOGNANO

A few weeks ago things looked pretty bad. The Albright Lions looking for a repeat of last season, were 1-4, and the team was riddled with injuries and dis-sension. But, in the last couple of weeks things have turned around completely, with the Lions ripping off two straight victories, and a successful season now a possibility. There are a number of reasons for this sudden "revival," one of which is the Lion's own Bill Morrison. Morrison, a four year starter and two year All-MAC defensive tackle who has played excellently all season, came on strong in the last two games to help pull things together. Right now there is a whole new attitude on the team, a winning attitude, with Morrison taking over the responsibility of a team leader, now things are looking up. Knowing the kind of player Bill is, it was no surprise to anyone the way he has performed this season. One man who would not be surprised is assistant football coach Bill Popp who commented, "I've known Bill for four years, and he's an outstanding ball player. He provides leadership in the defensive unit, and he plays his position well. The greatest quality about him is probably his quiet determination."

Hard times are not new to Bill, who as a frosh and soph starter for the Lions witnessed two con-



secutive losing seasons which he saw as rough to accept. "Playing football wasn't fun or interesting anymore for me," cites Morrison who chose to play for Albright instead of Temple University.

But last year, the Lions rocketed to an 8-1 record, and Morrison was getting his first taste of victory. As Bill will so appropriately tell you, "winning makes all the difference."

With injuries piling up, the team has had to look to Bill for support and leadership along with quarterback Roy Curnow. Bill took charge on the defensive line and has led them in putting in a great season, though it wouldn't be hard with the likes of Carl Fischl, John Wesley, Howard Crow, and Mike Pizarro to work with. Morrison is admired and respected. He's big, but doesn't rely entirely on his size to make him a great ball player. He's smart, he knows how to play his position as a veteran does. Lion head coach John Popskian comments, "Bill has done a fine job for us in all four years. He's worked harder this year and is more consistent this year. He has taken the leadership of the team on his own, in the defensive line especially. Bill is a smart player, he's smart enough to adjust himself to different situations during the game, not all players can do this." When playing the line, Morrison says the important thing is, "to read the man you're playing, this is the key to a successful game, beating your man."

MacMillan, who Morrison describes as the "best running back in the conference," who is now out for the season. Another reason cited was the poor execution of the Wishbone offense. But now, with things changed,

Morrison believes the offense has finally got their plays down well to perfection, plus the clutch playing of a number of frosh players who he feels had helped the team considerably. The frosh playing has not only helped the team, but Bill sees the necessary experience they'll pick up this season. He feels, "experience is the best teacher in football."

Three weeks ago, Morrison was awarded the Dick Riffle Trophy, as the outstanding lineman in the game against Wagner. This game showed Bill at his best. He played hard, and came up with a number of tackles in the decisive series of downs late in the game with the opponents threatening to score. "I play football as a game, I'm not out to kill, if I get in a good hit I'm satisfied."

Bill Morrison, although a defensive lineman, can tell you a lot about the offense. Being an offensive lineman half the time in high school, offensive play is not new to him. Bill knows the Albright offense and knows just what makes it run. When asked about the reason for the poor offensive showing early in the season, he cited the unusual amount of injuries, especially to the Lion's top running back Bob

Morrison, a senior international affairs major, hopes to go on to graduate school upon leaving Albright, but expressed interest in staying in football in some capacity. With the season almost over, Bill Morrison is coming to the end of an outstanding career at Albright. He's been a four year starter, and says, "it's important to me to go out a winner." That's been the story of Bill Morrison all season, and no team is going to stop him from attaining his goal.

harriers slide towards season's end

by RICHARD PETRONELLA

With a prevailing air of indifference, disinterest and a general "Who cares?" attitude pervading the cross country scene, the harriers ramble on through their final week of the season. The distance men will tackle the rest of the MAC's best on Monday, down in Fairmont Park, and then finish at home, with meets on Wednesday and Saturday with Susquehanna and Lebanon Valley respectively. If the harriers are lucky they will have the required minimum of five runners in order to prevent risking forfeits.

Team morale has been declining since training camp opened on August 31, when only four Lions reported. This deficiency in spirit showed itself in the team's forfeit at the Drew-Muhlenberg tri-meet, which was the outcome of several no-shows by key point scorers. This was soon followed by the premature ending of the season by three members which dwindled the team ranks down to seven. In the past few weeks after these incidents there have been momentary periods of team unity, such as the wins over Wilkes and Scranton and the good showing against Franklin & Marshall and Ursinus. However, for the most part, there has been a lack of team cohesiveness, which reached its peak during

the practice sessions held last week. As few as three Lions showed up for the "team practices" called by coach Dougherty last week, when six runners should have attended. Only Curt Atkins, who has run on an unhealthy ankle all year, was exempt from running.

There is no one focus of blame for this situation; rather it is shared by the team, coach and upper echelon of the physical education administration. A large portion of the blame lies with the team itself, for being the first to notice the problem but doing little to remedy it. Much of the blame must also be attributed to the coach, who has shown little or no disciplinary action. If some form of reprimand were forthcoming early in the season the present situation may not have developed. Instead, as it stands now, the coach is at the mercy of his runners' whims. If they feel like running—he has a "team," if they don't there is little he can do. On the other hand, the men who ride over the coach must also be to blame, for they select the coaches and should intercede whenever they see a disaster brewing.

All the Albright Lions hope for this coming week is a swift ending to a miserable season and hope for the coming years to be better than 1973.

Congratulations to Wendy Frese, Jane Strayer, Rose Maglietta, and Jessie Woessner. It has been learned that the Lehigh Valley College Field Hockey Association had its first playoff tournament on Saturday, October 27, 1973. The playoff tournament was held at Cedar Crest College. A total of 44 players from Albright, Cedar Crest, Lafayette, Lehigh, Kutztown State, Moravian, and Muhlenburg Colleges competed for first and second team honors. Wendy Frese playing in the left wing position placed on the first team. Jane Strayer placed on the second team playing in the goalie position.

DUTCHMAN TO REVIVE RIVALRY

by NICK FOGNANO

This Saturday, the Albright Lions will host the Lebanon Valley Flying Dutchmen, renewing a rivalry that dates back to 1898, with the Lions holding the edge of 30-19 with 3 ties. Last year the Lions downed Lebanon Valley 33-7. This year the Dutchmen are again under the helm of head coach Lou Sorrentino, while his top assistant is Gary Collins, former wide receiver for the Cleveland Browns and ten-year NFL veteran.

Lebanon Valley offensively, will use the Multiple-T formation, with a strong passing attack, run-

tion. Left halfback on the second team was played by Rose Maglietta, and left fullback on the second team was played by Jessie Woessner.

Albright can be proud of these girls and the fine job they did in representing Albright.

Congratulations are also in line for the Philadelphia Eagles. Two consecutive victories! This week they defeated the New England Patriots 24-23. At halftime the Eagles trailed 10-0. At the end of the third quarter they trailed 17-0. Then something happened, they came to life. Roman Gabriel threw a pair of touchdown passes to Charlie Young to

bring the score to 17-14. And then Bill Wynn, a defensive end for Philadelphia picked up a fumbled punt and ran 24 yards to score. He was one happy guy and the Eagles were one happy team—they now had the lead 21-17. Their lead was short-lived when Sam Cunningham scored from the 4 yard line. The extra point was blocked—the score was now 23-21. Dempsey kicked and it was good. The Patriots place kicker Jeff White now had a chance to make the final kick and give the Patriots the win. However Steve Zabel blocked the kick and the Eagles had won another game. Congratulations Eagles for winning a tough game. Good luck next week against Atlanta.

ning from the multiple offense. Directing the offense is senior southpaw quarterback Ed Boeckel, the leading passer in the MAC South last year, and one of the top passers in the division this year. Boeckel's favorite target is soph split end Sam Hussey, named to last week's ECAC Division 3 All-Starr team Hussey caught 10 passes against Moravian, and now leads the club in receptions with 25 for 252 yards and 3 T.D.'s. Frosh Ron Gallert will start at slot back, with junior John Halbleib at the other end position. At the running backs will be soph fullback Gary Rhoads, while the tailback is another soph, Paul Thomson, the

top rusher on the team. The offensive line is bolstered by junior guard Frank Litchner, named to ECAC Division 3 All-Starr team this year, and senior center Bob Pemberton, last year's All-MAC Southern Division center.

The defensive squad is led by the captain, senior linebacker Howie Knudson, another ECAC All-Star, and last year All-State honorable mention. Another defensive standout is inside linebacker Jim Kiernan, ECAC All-Star this season, and last year was voted All-American honorable mention. Kiernan is also one of the top punters in the MAC.

con't on pg. 8, col. 1

PRESS BOX PINK

by EVONNE NEIDIGH

TOUGH LOSS FOR LIONS

by JERRY COLE

Turnovers play an important part in any football game. Albright, in losing 16-7 to Drexel, committed four fumbles, three of which led to all sixteen of Drexel's points.

Al Checcio, who destroyed Albright in last year's Pretzel Bowl by throwing two T.D. passes, played not as flashy as last year, but as effective. Checcio came up with the "big play" after three Albright turnovers. Following a Gary Papay fumble, Checcio, on a fourth and two situation, pulled the string and faked run. Checcio then proceeded to lob a pass to Steve Spagnolo for a first down on Albright's twenty-seven. Incidentally, this was Drexel's initial first down after three past possessions. After picking up another first down on the sixteen, Checcio found Greg Longmore near the goal line and Longmore bulled over for the score. The extra point attempt failed when a low pass from center caused an incomplete pass.

After trading possession, Albright drove sixty yards to score and seemed to be taking the upper hand. However, Frankie Francks fumbled a punt and Drexel took over on the Albright twenty-nine yard line. Checcio again came up with the big play when it appeared as though he was trapped. Instead, Checcio scrambled from the pocket and completed a twelve-yard pass. The drive stalled, so Drexel's Don Easlick kicked a thirty-four yard filed goal making it 9-7 at the half.

The final score followed another Francks fumble. As before, Checcio capitalized on the Lion miscue. This time he hit Spag-

nolo on a thirty-seven yard pass play and tossed to Bob Steckel for seventeen more. Tom Glossner swept left for the final seventeen yards to wind up the scoring.

Albright could have beaten Drexel. They not only played exceptional defense, they moved the ball consistently on offense. Roy Curnow probably had his best individual game of the season. He threw more (9-14) than in previous games for 84 yards. On the sixty yard drive that culminated in Albright's only score, twenty-two of the yards were the result of a Curnow pass to Gary Papay. Curnow capped the drive by scoring on a one yard keeper. Bill Brown's extra point gave Albright the lead temporarily at 7-6. Mike Pizarro had a big part in setting up the score when making a diving tackle on the punt to put Drexel in a hole at their thirteen yard line. When failing to move the ball, Drexel punted giving Albright the good field position.

It was not only fumbles that hurt the offense. Their inability to capitalize on breaks and move the ball when in close also hurt. For example, in the second half, Albright drove fifty-seven yards, but gave up the ball on Drexel's twenty-three yard line. On the Lion's next possession, Francks fumbled on the Drexel thirty to end another scoring threat. Following Drexel's final touchdown, the Lions moved the ball on a Curnow pass and a pass interference to the twenty-eight yard line of Drexel. This drive, however, ended when Curnow, while being tackled hard, pitched behind Kevin Daniels. Bill Morrison recovered a fumble on the next play, but the Lions failed to capitalize and gave up the ball on downs.



OTHER MAC FOOTBALL SCORES

NOVEMBER 3rd, 1973

Johns Hopkins -56	West Maryland-31	Lycoming-20
Swarthmore-7	Lebanon Valley-21	Upsala-6
Ursinus-21	F&M-33	Muhlenberg-21
Dickinson-21	Moravian-6	Widener-19

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dutch men revive rivalry

con't from pg. 7, col. 5

Lebanon Valley comes to Albright with a 2-3-2 record. They've lost their last 3 straight, to Moravian 20-18, Franklin & Marshall 20-0, and Western Maryland 31-21. Their victories include a 28-0 shutout over Swarthmore, and a win over Ursinus. They have ties with Dickenson and the unbeaten MAC South leader Muhlenberg 7-7.



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Is stealing a long distance call worth a criminal record?



The use of phoney credit cards, electronic devices or any other means to avoid paying for phone calls is against the law. It's stealing—pure and simple. In this state, conviction for making fraudulent phone calls may result in:

- A fine of up to \$15,000
- Up to seven years in jail
- Restitution for the total cost of the fraud
- Court costs
- A permanent criminal record

One more thing: modern electronic computer systems are being used to track down offenders.

The penalties may seem harsh. But the cold fact remains that the law does not look on phone fraud as a lark.

