

This is it folks . . . see you next year

THE ALBRIGHTIAN

ALBRIGHT COLLEGE

READING, PA 19603

MAY 13, 1983

Alcohol policy explained

by John H. Bowser

"Things will continue fairly well the same as they have in the past." This was Dean Vandersall's response to questions posed to him concerning the effects of the new alcohol policy passed by the Board of Trustees. The most significant issue of concern left surrounding the new policy is the set of guidelines for implementation that will be established before the policy goes into effect in September.

The responsibility for the drawing up of guidelines falls mostly to the Student Affairs Office. They intend to draw on a number of groups for input including: RSA, RA's, RD's, the student life committee, SGA's policy committee, and other professionals and colleges that have gone through such a change. Dean Vandersall is hoping that a letter can be

sent out prior to students' return in the fall that will contain specific details of the guidelines. In addition, RA's will have training in the handling of situations involving alcohol, and freshmen will be informed during Orientation.

The Board of Trustees did not pass the alcohol policy as approved by the Senate, but rather one that was written around the time of their Interim Meeting. "I was very satisfied and surprised that it passed," was the comment made by Alcohol Policy Committee chairman Lou Capelli. Capelli explained that the first policy they submitted to the Senate was found to be a bit too liberal, so they made it a little more conservative and were able to get it passed by the Senate.

The Trustees then turned around and changed the policy back to a more

liberal version. Their version draws more attention to the need to control abusive and destructive behavior, and it highlights the fact that the legal drinking age in Pennsylvania is 21. The guidelines that will be established will, therefore, have to attend to the issues of apartments and senior houses where both 21 and under 21 year-olds live. It will also have to set up a code of disciplinary actions for infractions of the policy.

Vandersall suggested that after conferring with other colleges it may be found necessary to include in the guidelines rules concerning the quantity of alcohol being brought in and the number of people allowed in a room where drinking is taking place.

"Ninety percent of college students do use alcohol at one time or another." This was cited by the Dean as one of the ways in which the previous prohibition was hypocritical. Vandersall explained that everyone is aware of the use of alcohol on campus and that the new policy thus brings us a little closer to reality.

In the past, if someone

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Religion position filled

by Robin Hodes

Graduated Summa Cum Laud from Cornell College, Iowa, obtained a Bachelor of Divinity from Harvard Divinity College in 1971 (Cum Laud), and got his doctorate from Harvard University. This impressive range of credentials belong to Dr. William M. King, the new religion professor.

Dr. King has been the Assistant Professor of Religious Studies at the University of Virginia for the past seven years, which, according to Rev. John Gordon, "is

one of the finest academic institutions — it has an outstanding reputation."

The primary interests of speciality of Dr. King are American and Western religion, and his secondary areas of interest are historical theology and the New Testament. At this time he has a book "The Forging of Social Gospel Radicalism" in publication and has several articles in print in prestigious journals.

The process of selecting the new religion professor

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Dr. Ed Gilbert recently marked his 25th year of teaching. Turn to page four for the complete interview.

Photo courtesy of Public Information



Rhonda Brown and Kristine Burns were the recipients of the "Gold A" awards presented last Wednesday, awarded to seniors for outstanding contributions to campus life. Photo by Sean Kelly

The annual Honors and Awards banquet held May 4, cited 275 students for academic achievement and campus leadership. Before the presentation of awards by Dr. Dan Crawford, President David Ruffer and others, the recipients, parents and faculty were served a special waitered dinner in the dining hall.

Students accepted named prizes and awards, certificates of academic achievement and citations for outstanding leadership in student life and service through campus organizations and student government.

The evening reached a conclusion as President Ruffer presented the "Gold A" Award to Rhonda Brown and Kristine Burns. This is the highest honor accorded seniors. Recipients are noted to have made a significant contribution to the enrichment of campus life, other than athletics, and have been instrumental in promoting a more congenial atmosphere.

Commencement plans set

by Kimberly Hodgson

Planning is well underway for this year's Baccalaureate Service and Commencement exercises to be held May 29. The day will begin at 10:30 a.m. when the graduates are led by Marshalls, Drs. Frieda Texter and Jay Bergman, into the chapel for the Baccalaureate Service. This traditional religious service is held annually for each graduating class. The Reverend William T. Cherry, superintendent of the Northeast District of the Eastern Pennsylvania Conference of the United Methodist Church, will deliver the sermon. At this time, the members of the class will receive their academic hoods in the color of their respective degree.

This year an innovation has been added to the ceremony. Faculty seating has been moved to the stage in order to provide necessary additional seating. Despite this move, only two tickets

will be allotted for this ceremony. However, extra people may watch the service on closed circuit T.V. in chapel room 100.

At 2:15 p.m. the processional of graduates in alphabetical order, bachelor of arts first will proceed up Maple Lane towards the seats facing the stage built on Science Hall. During this time a brass ensemble will provide music for the processional.

The class will remain standing for the *National Anthem* and invocation. There will be an address by Mrs. Geneva B. Johnson, chief executive of the Family Service Association of America. Mrs. Johnson, an Albright graduate,

had previously been senior vice-president of planning and allocations with the United Way of America. Also at this time the Founders Award will be presented to George Meiser IX a noted Berks County and Reading historian. Honorary doctoral degrees of humanities, divinity, and letters, will be given. Finally, the 331 member class of 1983 will receive their diplomas. This is the largest graduating class in Albright's history.

The ceremony will be held in the Bollman Center if it rains. Should this occur, the traditional procession around Bern St. and across 13th will take place.

Inside this week

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Editorial

Let's bag it . . .

Why are we still here? It seems as if every other college from here to East Pakistan is home for the summer. I know we're told that Albright students are so lovable that our professors can't bear to part with us for three whole months, but lately I'm beginning to suspect that they're pulling our legs.

How can we concentrate on trivial little things such as finals, when we know all of our friends, brothers and sisters are doing really relevant "summer" things like getting a good start on their tan, and spending the day at the shore? It's absurd. This is the time of year when Albright students are known to go crazy and come out with comments such as "only 14 more showers until I can leave" (unless of course, you happen to take a shower the night before, in which

case you have 15 more to go).

Well, hang in there because it's almost over. Actually the week before finals is the worst—all those papers and last tests before finals (you know the pre-final final). Once finals come you can relax. Just think—no classes, no projects, no papers, no activities—only 24 hours of constant studying to catch-up on all the reading that was put off when May was weeks away. By the time summer gets here, we'll be too exhausted from the all-nighters to enjoy it. So let's just skip finals and go home.

—Amy K. Shannon

Amy told me while I was struggling to write an editorial that I could use any part of the preceding composition. I decided to print it all.

—The Editor



Surviving the next two weeks is going to be a Herculean task for all of us. Knowing that our friends are already home for the summer and are "having fun" isn't exactly the best incentive for studying. The fear of failing must be that motivating force, unfortunately watching the *Pink Panther* or, looking out the window often beat even that motivational force.

Who needs finals anyway? We have enough to keep us busy before leaving here. Why spend an entire week studying for, and taking exams. I'm sure the professors are just as anxious to hit the shore, and correcting and grading exams is just another obstacle keeping them away from their families too. So why the need to make life difficult for everyone?

OK—the college isn't going to cancel finals this year, so we're going to have to struggle through like always. At least the seniors have a good reason for surviving the next two weeks. I wish I was graduating. Some of the seniors will probably even

follow tradition and escape to the shore for a few days, while the rest of us are looking out the windows trying to decide between choices a or d; or whether or not the answer is true, or false. Even worse, it might be an essay exam, most thoughts running through our heads at that time cannot be written down.

Someone once tried to explain the reasoning behind torturing students with finals. I've forgotten it by this time so it must not have been all that believable. Is there really a sound logical reason? If someone knows why this method of depriving students of sleep and sanity at the end of every semester is employed I wish they would let us in on the big secret. Somehow there must be a better way to test a student's knowledge of the subjects they are studying.

Summer break is almost here. Remember the \$500 fine for pulling fire alarms, and don't set any off, you'll probably get caught. Hang in there!

—Lynne A.H.

Letters

The following letter was submitted by eleven students in response to a letter submitted by Kimberlee Crawford in the May 6 issue.

Dear Ms. Crawford:

We would like to thank you for responding to Stuart L. Brandt's letter to the editor. We feel that it proved his point that you can't accept constructive criticism, which, by the way, is not the same as your mud-slinging attacks. Everyone can sink to your level of incompetence, but as you will notice, we will continue writing in Stuart's manner (in your opinion—"powder puff" language). We are truly surprised at your irresponsibility in the letter aimed at Mr. Brandt!! You seem to indicate that he misquoted you, but if we may directly quote you from the December 10, 1983 issue of *The Albrightian*, you wrote, "the Freshman class went from being known as insipid rude babies to horrendously out-of-line evil-doers." Since those are your own labels, and since no corrections appeared in any subsequent issues, you Ms. Crawford, definitely referred to the entire Freshman class as "insipid rude babies." Need we continue in this area? Therefore, if the situation you suggested were to occur (law suits), you Ms. Crawford would have just destroyed your entire case against him simply by telling one (in a manner of speaking) lie, which would nullify the validity of your argument. Perhaps next time you ought to read the article more closely before you quote yourself.

As for Stuart's letter, one could say that he threw no new stones, but rather returned the ones unjustly cast upon the class of '86. His references to "Dead Serious" was rather obviously not a threat as you thought, but rather another quote from your article on December 10 in which you said, "But the rest of us who are infuriated beyond help must let these offenders know that we are dead serious." Again, you probably forgot what you wrote!

But alas, let us not focus on the political slurs that appeared in your letter, or your criticism of *The 700 Club* (can you really write better than you seem to indicate?), nor let us question such statements as "your opinion means nothing to me" or criticism, which I welcome," which incidentally are direct contradictions of the length and tone of your letter. Let us get directly to the point. As you said to Mr. Brandt—"Welcome to the United States!" Whether you realize it or not, Ms. Crawford, there are certain flaws in the system as there are with all political systems. Although, as you mention, the Constitution allows for freedom of the press, it fails to mention that almost

all newspapers have something called quality control. Stuart was merely asking for the activation of that in *The Albrightian* when he wrote the letter. (Perhaps you should read the letter again if you missed that point.) That means that you can write anything as you indicate ("on a whim or on a crusade"), but no-one can guarantee that you will not be printed. Your statement which indicates that you will not be selective of your work for "anyone" shows your distorted view of reality. You ask Stuart, "Who died and left you dictator?" Honestly Ms. Crawford, it is not he who launches written attacks on those people who criticize him. Possibly you could take the show of hands you suggested in the staff of *The Albrightian* as to how many fellow writers feel you have high-quality work.

As a final reminder, you too, Ms. Crawford, criticized the lack of discretion when it came to the area of communications. If you recall your March 6 article about T.V. commercials, you seemed rather displeased by the lack of quality in the commercials and by the times at which they were aired. May I remind you that both journalism and broadcasting fall under the same basic discipline called communications. In light of this, why then do you feel that broadcasters must use discretion whereas journalists can write "on a whim or on a crusade?" Or are you just plain special? One must really wonder!

In conclusion, we would like to add that as you can see, Mr. Brandt's opinion that you have low quality articles is a shared opinion. As a group, we would like to say that in the future if you feel like complaining, for the sake of the readers (who after all subsidize the paper) try to use a different medium. Not everyone can write a weekly article for a newspaper, so don't abuse such privileges by using the paper to air your weekly personal complaints. If you feel that the newspaper incorrectly printed your article, don't attack the newspaper itself, run a "Corrections" article to correct the mistakes. Surely the editors would be more than happy to print such a corrections article as opposed to an all out attack on the organization of the newspaper. Finally may we say that there are ways to write which must be learned (hence the liberal arts composition requirement and the course requirement for a degree in communications) and that one must not only learn

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Commentary

Finis

bye Charles Farly

I recently heard an interesting criticism about my last article (the word "oddball" was used). Well try reading blank space from now on.

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Ready for a change

by Kimberlee Crawford

Kids on-a-string. Walking to a tiresome class or trying to mentally sort out my troublesome schedule seemed less important than the sight of the day care center kids tied in a row to a rope, garbed in handmade Halloween costumes of aluminum foil and crepe paper, herded patiently by an adult. In light of graduation, seeing those kids skipping over sidewalk cracks and wondering where I'll be years from now looking at college kids charmingly acting like themselves has a way of making me aware of what has been happening to me these past four years.

Feeding the ducks and playing miniature golf has no place on a college transcript, yet it means more to me than the struggle between letter grades. There's a beautiful view from the bathroom up on the third floor of Selwyn of full, green leaves and the pyramidal gym roof which will stay with me for a long time. I have learned to understand the very personal art of independent filmmaking with the in-house shows of Tom Chomont, Richard Myers, Leslie Thornton and other exper-

imental and international films. Science has become a less frightening thanks to the socially and environmentally aware class I took. Poetry, short stories, fiction and playwrighting all the on a more expanded meaning thanks to all of the teachers that I worked with in the English department who helped me with my writing.

I've enjoyed hours talking to friends in the sub and have vented my frustrations with late night games of bowling. But what of the periphery of the school? The humane society goes as unnoticed as the tangerine-colored smoke spewing out from a factory a block away from Mohn. There is nothing more awesome than driving up to the Pagoda and watching the neon lights shift winsomely at sunset, licking Schell's ice cream cones and wanting to leap into the future like a bear can arcing its way down the cliff thrown from the passing jacked-up speedster.

What of the malls, crowded with fatties, vibrating wooden clocks in the shape of a pretzel? What of the strange phenomena of factory outlets, of the old ladies from Washington D.C. looking for

bargains at the bottom of a heap of dollar-a-find pillow cases? We've all run into this madness, yet it's hard to criticize since their way of being is so different from the collegiate mentality, for better or worse. In a couple of weeks, all seniors will either go on to grad school or will be thrust, ready or not, into the grueling work force. These ex-seniors might have a sense of superiority concerning their bachelor's degree or they might feel inferior to the know-how of experienced workers. Academia is somewhat unreal since, at a job, an extended deadline might mean days and weeks of a poised pen in front of want-ads. The adjustments might take some time.

Leniency towards due dates is often necessary for kids who can't balance their personal life with assignments. Dr. Reppert, in one of his English classes this term, called college a chance for kids to buy time; to read, to write and to grow up a bit. He's absolutely right. Although it's easy for some to poke fun at a laborer or a vo-tech kid, I admire their ability to face up to the anguish of getting a job and all of the responsibilities which fol-

low. The work load for a pre-professional is enormous, but there is a sense of security in working towards becoming a doctor than there is for an English major who doesn't want to be a lawyer, teacher or social worker. Graduation is a way of letting all seniors know that it's time to get serious about our lives.

There are many weekends when I've cursed this place, blaming it for my boredom or disgust. But in a few months, I'll think more fondly of the few friends that I've made, some of the anecdotes from classes, my comfortable, peaceful room here and this, my last article for *The Albrightian*. There's nothing as tragic as someone who has felt that Albright has short-changed them and that they were not appreciated for "all that they did for the school." Satisfaction is a very private feeling and mine lies in the rich greenery of Mount Penn, heated classroom discussions and the nice people that I've met here, both faculty and students. I am ready for a change.

Letters

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these ways, but also follow them always if one is to be successful. Just as a surgeon can not operate on mere intuition, a journalist, Ms. Crawford, cannot write merely on a whim!

Home Concert 7:30

Albright College Choir Sunday, May 15

Merner Pfeiffer-Klein Chapel

sacred and entertainment programs combined



Dr. Ed Gilbert

In my interview with Dr. Ed Gilbert, I only asked five questions. Through this interview, his teaching philosophies are thoroughly explored. These teaching methods and beliefs then become his life.

Dr. Gilbert teaches more courses than two professors combined. He teaches a bulk/majority of the courses within the department of six faculty members.

Thank you for providing me with the chance to share this professor with the Albright community.

—Gary Kner

GK: So often professors are asked what they teach. The end of this semester marks the completion of your twenty-fifth year of teaching at Albright. What have you learned from your students over the years?

EG: One thing I have learned is that the majority of students I have taught want a good education. They come to Albright expecting and willing to work hard. They do not want their classroom time wasted.

A second thing I have learned is that Albright students are fine persons. For example, being involved with our students who do field work experience in the community has given me insight and a better appreciation of what fine persons our students are, as well as their competencies and eagerness to serve others. I am genuinely impressed year after year by the excellent evaluations our students receive from the professionals in the community with whom they work. Community service has been a priority in my own life, and I have tried to instill and reinforce this value in our students.

Another thing I have learned is that students appreciate well-prepared lectures. It is quite vogue to criticize the lecture as a teaching method. I believe that well organized, thoroughly researched lectures are a legitimate, meaningful avenue of student learning. Students neither want, nor need gimmicks in order to learn. They don't want sloppy teaching in the guise of "non-directive learning."

GK: You had mentioned community service. Why do you think community service is so important for yourself and the students?

EG: I have always felt a responsibility as a citizen to do what I can to help make my community a better place in which to live and work. I also feel that the Berks County community has been good to Albright College. I think it is vital that we reciprocate this support. The practical experiences I have gained through community involvement are often valuable background for my classroom presentations. Psychology students need practical applications and insights as well as

theoretical knowledge. Being involved in the community has the potential for helping Albright students obtain valuable field work opportunities as well as possible employment.

GK: Your students seem to know you for two things: interesting lectures and tough tests. Could you comment on the notoriety of the "Gilbert test mystique?"

EG: I put a great deal of time and effort into test construction. Testing is serious business. Students' careers, as well as their own definitions of self and success, are so often determined and influenced by the grades they earn. Mislabeling a student with either an "A" or an "F" can be tragic. It is not uncommon for me to spend ten to fifteen hours preparing an examination. I try to get a balance between memorization and understanding. I do

not apologize for requiring students to know theories, concepts, research findings, etc. Moreover, I do not like grading on a curve, which I think creates a cut-throat, unnecessarily competitive atmosphere. I set a standard and then measure students accordingly. It is crucial that the standards be applied fairly and uniformly to all students. If I am successfully teaching, and if students are studying thoroughly, examination grades should be good. I don't believe in penal-

GK: Obviously, you place a great deal of emphasis upon knowing the subject matter, something which any quality professor would attempt to do. Are there any personal concerns which you try to convey to the students?

EG: One concern I have is the apparent reluctance of teachers today to share their personal values with their students. I do not mean proselytizing, nor do I mean grading students on the basis of their agreement with

to think about, evaluate, and examine what they are learning, but these are activities that depend upon a prepared mind. Our graduates, whether they go on to graduate school or become employed, must have a solid foundation in their course work. To not provide such a foundation is pedagogical malpractice.

Another responsibility I have is to challenge students to do their best—to assume responsibility for actualizing their talents. I want to help students perform at levels they thought beyond their capabilities. "A" students do well in spite of what I do or don't do to them. It is the "B" and "C" students I view as a challenge. I relish the challenge of helping them attain a notch higher. Observing students grow over a semester is rewarding.

In a similar vein, I think it is my responsibility to not accept second-rate work from



not apologize for requiring students to know theories, concepts, research findings, etc.

Moreover, I do not like grading on a curve, which I think creates a cut-throat, unnecessarily competitive atmosphere. I set a standard and then measure students accordingly. It is crucial that the standards be applied fairly and uniformly to all students. If I am successfully teaching, and if students are studying thoroughly, examination grades should be good. I don't believe in penal-

the teacher's values. I think teachers are too reticent to share with their students those values which have been instrumental in shaping their lives. So what if faculty members espouse varying, even contradictory, values. It is my impression that students have little respect for teachers as persons who don't stand for something. I think students are more receptive, and appreciative of, their teachers' definitions of morality, integrity, decency, truth, beauty, etc., than we realize.

students who can do better. This creates tension. I mean this tension to be a potential for student growth, as well as an indicator of my caring for a student.

I believe students and teachers should work hard together. I don't set standards for students I don't set for myself. Consequently, I am unsympathetic to students who complain how hard they work, and insensitive to students who look for easy ways out. Learning is hard work, just as it is rewarding. The "learning must be fun" attitude is fraudulent and a disservice to students.

Finally, and most importantly, I think that I have a responsibility to uphold the tradition of excellent teaching which has been a hallmark of this college. I have been fortunate to have had as mentors, professors skilled in the art of teaching. Attempting to emulate this standard is a full-time job. Consequently, I have perceived my foremost obligation to be preparing myself for my next class. The number one priority in my life for the past twenty-five years has been the classroom.

I want to help students perform at levels they thought beyond their capabilities.

izing one student who does well solely because other students have also done well—something which I think grading on the curve unfairly fosters. It is not uncommon for half a class to earn an "A" or "B" on a test for me. That pleases me, and I sense among the students a good feeling when the class does well.

GK: What do you view as your responsibilities as an Albright College professor?

EG: The thrust of my job, as I view it, is to transmit a body of knowledge to students in an efficient manner, and then assess how well they have mastered the material. Along the way, I can encourage students

Legendary Hearts disappointment

by Chris Stroffolino

Lou Reed - *Legendary Hearts*

After hearing Mr. Louis Reed in his own environment (i.e. 'the village') on Marulin, a concert which was surely one of my favorites (probably because of his rendition of 'New Age' and the great fulfillment of my romantic notion of the 'beautiful people.'), I had looked forward to the release of this album. Of course, the album is good, but I just expected more.

Glen Frantz said 'this album is too much like *The Blue Mask* (last year's 'comeback' album) and like that; it is a return to R.C.A. records and their cheap album packaging.' Also, like *The Blue Mask*, it revolves around a concept, which I presume is basically where Lou stands today on life and love. In terms of general sound, Lou has always written very un-complex melodies and chords, but a much mellower 'matured' (I suppose) yet excellently produced feel is especially evident here (in direct contrast to 'Street Hassle' or the first two V.U. albums). *Legendary Hearts* features aside from himself the same basic aggregate that appeared at the bottom line concerts. Mr. Rober Quinne, big, bespectacled and bald is very good—but, of course my mind thinks of John Cale...or even Doug Yule's multi-facetedness. Of course, the reviewer is not privy to the kto-kogo of creative interaction behind the scenes and yes, I do, think this sound is distinctive and well, yes it's good, but I just expected something more...

There is also only the simplest instrumentation here. Featuring the two guitarists, a bass guitar and percussive drums.

As for his voice, *Billboard* says it takes getting used to—this is not my problem with it. Rather, I see his voice not at its full potential and coming off less effective and affective than say a 'Lisa Says' or 'I'm Set Free' (you see, Lou Reed proved long ago you don't have to sing well to sing good). After hearing 'Betrayed' in concert, I was quite disappointed by the comparatively unemotionality of the record. Of course, he is getting older and his voice has never been that good, but it has always been distinct and somehow I just expected more.

The opening and title track sets the tone that the

album loosely follows, sounding quite similar musically to 'Satellite of Love' and 'Heavenly Arms' has many lines that reviewers will love to quote. I chose to mention just 'no legendary love is coming down from above...it is in this room right now!' Here he takes J.O.L.'s 'P.O.B.' statement on further, while Lennon devaluates God, ('ain't no Jesus gonna come from the sky'). Reed does the same with love and personal relationships. So let's hear it for existentialism.

Please 'Don't talk to me about work' may get airplay. It borders on rockabilly. I remember dancing with the girl who stood in front of me in concert. He said it was from his forth coming album and here it is. It's good. I suppose but... 'Make up Mind' again is a negative song, dealing with but mostly his homey domesticity the marked much of 'The Blue Mask,' it is slow with noticeably penetrating drums and actually has background vocals at the end—a rarity on this album. Like a lot of Lou's later lyrics (now, alteration!) for example, 'leaving me behind, leaving me behind, why don't you make up your mind' somehow looks a lot better written down than it is in the song itself. Next, 'Martial Law' is not called Martial Law, although I can see where that attitude went into it. Although it is musically acceptable, Lou uses his seminal cocky urban guise here, degrading it to conjure up images of the wild west and too many western B-movies. Luckily, *The Last Shot* is not about guns; the riff though not the main one is stolen from 'How do you think it feels' and instrumentally the sound is very full. Despite the fact that his use of this theme (alcohol) is redundant, at least he's matured since 1960's 'The Power of Positive Drinking.' By the time the chorus came in, I realized that this song is the most intense statement on the album, for me at least.

'Turn out the light' has that up-pseudo-funk sort of sexual masculinity that marked 'Cool it Down' and his early signature song, 'Some Kind of Love' in which he sings about the 'itchy gitchy evening.' However, even here, he questions just as in 'Make up Your Mind,' 'why don't you turn out the light?'

In 'Pow Wow' dance, he sings, as an expression or whatever is a way of solving problems—cross culturally, even so, I want to dance with you, why not?

In summation, many riffs and ideas are stolen, but like *Double Fantasy* maybe you have to be 40 to appreciate this album fully (which reminds me—when my mother purchased this album for me, the record man looked at her and said 'Are you sure that's what you wanted?' and she is 40—well, I digress).

There's obviously an obsession with ragged youth, exemplified in leather jackets, gloves, helmets, but his attitudes really don't reflect this. It also appears sadly, that 'he knows where he's going,' but doesn't know the difference between wrong and right, something he was so above when he wrote 'Heroin.' Yes, but it is a good album.

'Betrayed' along with 'Work' and 'The Last Shot' are the songs that I recalled from the concert. This song was remarkable in concert, one of those fist raising numbers. However, expecting more, once again the studio version disappointed me. The vocals seem less sincere, the lyrics except on the chorus and the 'I hate you' climax of the song are not that good, but it is the tune and arrangement (i.e. the intricate subtleties of the rhythm—the way the guitars are played) that make this song good again.

'Bottoming Out' is escaping middle age on a motorcycle (with almost a hand clapping 'start me up' feel), Billy Joel on 'Glass Houses' and Henry Winkler pretending he's 'the Fonx.' Life goes downhill and alcohol doesn't help.

The solo on *Here's to the Home of the Brave* is as good as some on the grey album (especially 'Pale Blue Eyes'), but the lyrics are the worst on the album. There's that attitude of all these trite images coming together on the album—I imagine this guy probably drinking his 'last shot' riding a motorcycle, at a bar or home with the wife, warned about good and evil and justice and martial law—etc. The song's too long, too.

'Rooftop Garden' is pleasant enough and might as well be titled 'Ivory Tower.' A song that's definitely 'for Sylvia,' it ties the album together giving his own celebration of love, his own legendary love and it's good. Here we have images of 'coffee' and 'tea,' none of alcohol. Of course it is not as good as a drifter's love song, but it's last lyrics are 'up on the roof' definitely a conscious attempt and it is good.

SGA All Campus Day Tomorrow!

steamed clams	cheese & bologna
hot dogs	potato chips
pretzels	
"beverages"	volleyball
	frisbees
\$2.00 (\$1.00 for seniors)	
music — Iris	secret location
12:30 - 9:30	
free transportation	Limited tickets



The Turkey Band plays in the opening parade for the Block Party. The event lasted the entire weekend and raised over \$1000 for Multiple Sclerosis.

Photo by Tim Minnich



Alumni Day Eventful

by Pulmu Kylanpaa

This year, the alumni who returned for Alumni Day, Saturday, participated in activities centering around an international theme. The day began with registration in the early morning. Static activities set up in the Campus Center included the Annual Student Art Show in the Freedman Gallery, international displays exhibiting items provided by the foreign students on campus, and the health station by the ACONS. Also the joy of shopping for Albright items was increased by reducing the prices 20 percent in the Albright Book Store.

During the day, two initiation ceremonies were conducted. The senior pledges of Phi Delta Sigma Honorary Alumnae Sorority were initiated in the Campus Center Theatre. Simultaneously, the graduates of the class of 1933 were inducted into the 50 Plus Club in the South Lounge. In the meeting, the reunion classes of 1913, 1918, 1923 and 1928 were recognized. To present the recent academic development at Albright, Dr. Donna Shute with student teachers Trish Hevenor and George Scheifer conducted a presentation of DILM, the Dartmouth Inter-

sive Language Method in Spanish. The presentation was given in a situation resembling a classroom arrangement, and made possible by the participation of the enthusiasts "Dartmouth" students.

The afternoon was marked by the class reunion meeting of the Class of 1933 and later in the evening, alumni gathered in the Wyomissing Club to reminisce. In a relaxed atmosphere, the class pictures were taken and new reunions planned.

In addition to the indoor activities, the dynamic out-

door activities like campus tours were popular on the sunny hot Alumni Day. It was possible to tour as far as the soccerfield to enjoy the MS Block Party, or to Kelchner Field for spectator sports in the afternoon, and follow the baseball game Albright vs. Gettysburg.

For the returning alumni, a watered luncheon was served in the Dining Hall. During lunch, international costumes were modeled and additional lunch conversation was spiced by students dressed in costumes from foreign countries.



Four Albright alumni watch the baseball game on Kelchner field after the days activities.

Photo by Tim Minnich

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Decade of films in review

by Kimberlee Crawford

What do the readers of this film column feel about film? In 2½ years of writing my opinions, I have received only one written response which was fault-founded and disjointed. I will leave this school in a couple of weeks with the disappointment that out of roughly 1500 people on this campus along with the often controversial stand that I'd take on film, no one came up with an intelligent countercharge or advocacy of my reviews. In light of this non-response, my final firedance with this column will be a self-indulgent fling into my own opinions about film in the last decade.

Adventure: *Star Wars*, directed by George Lucas. Monochromaniacs thrive on the sets and costumes of this first installment of a nine part space chronicle. Putting teens in space, coupling their quirkiness with high-tech excitement, makes this thrust into the galaxies hot-wired. This holds my all-time record for the most viewings of a feature film: 14 sittings. I can practically recite all the dialogue on call.

Scariest: *The Exorcist*, directed by William Friedkin. The spooky parts arrive long before the devil does in this frightening story about a young girl whose unrest about herself and her distant mother, a film star (Ellen Burstyn), leaves her at the mercy of the ouija-board-beckoned devil. The cinematography is intensely frozen or on fire and the true threats come when Burstyn tries to keep herself in control.

Honorable Mention: *Poltergeist*, directed by Steven Spielberg. A platinum blond baby is taken from suburbia into the white light existence of evil spirits. The medium who rejoins the two worlds, a southern female dwarf, makes the film plausible with her self-assurity.

Love Story: *Swept Away*, directed by Lina Wertmuller. Despite the "screw-the-bourgeois" undercurrent implicit in one of the main characters, this film takes the shopworn idea of love on a deserted island and breathes new life into it by reconstructing the attributes needed to maintain it. Handsome crewman Giancarlo Giannini slapping around the beautiful Angelina Mutato is unnerving at first until the realization that she needs it to break her spoiled, selfish spirit which makes the violence necessary. The best scene in the film is when Giannini cradles the emotionally released Mutato in his arms while a sandy wind strikes her hair, wondering how long her compliance will last. As with most great actors, their eyes

tell the story. The sense of loss at the film's end is overwhelming.

Saddest: *The Elephant Man*, directed by David Lynch. Vicious and tender, irrational and sensitive, each character plays dangerously with the fragile spirit of the remarkable John Merrick, (John Hurt). Carnival barker Bytes (Freddie Jones), stealthy as filth, tries to abuse John as "The World's Greatest Freak" while a respected doctor intends to, at first, use sympathy of others as a front for his own medical landmarking, and later learns of John's excellent mind and delightful personality. What is beautiful and what is hideous becomes obscured by the complicated plot. Merrick is a most tragic example of mistreated humanity and Lynch drags attentive viewers alternately through fresh surface waters and the muddled, carcass-posted dregs of its bottom. It's an extremely depressing film and ultimately too complex to comprehend or get over.

Musical: *Jesus Christ Superstar*, directed by Norman Jewison. (I tend to take this kind of movie too seriously because they are usually too simplistic). Carl Anderson who plays Judas is a magnificent performer and saves the film from mundanity. The musical score, an operetta, is questioning and exciting which is what the story of Jesus of Nazareth's last days are.

Comedy: *Annie Hall*, directed by Woody Allen, and *Breaking Away*. For *Annie Hall*, the series of humorous circumstances in New York society, spiders in the bathroom, lobsters running loose in the kitchen, simultaneous views of Alvie and Annie (Woody Allen and Diane Keaton) at their respective shrinks and Alvie dining with Annie's Jew-hating aunt are what make the film a terrific comedy. *Breaking Away*, so unpretentious in its treatment of teenagers, quiet towns and the threat of success, takes off like a well-oiled Fuji. A middle-class, American used car salesman comes home for dinner and is constantly bombarded by his Italian-affected son (Dennis Christopher) who wants to be an Italian bike racer. (Dad calls pasta 'ini' food). The kids in the town have enough trouble fending off the snootiness of the college students who love to make them feel inferior. The lines are great and the characters unassuming in their brilliance.

Honorable Mention: *Network*, directed by Sidney Lumet and *Blazing Saddles*, directed by Mel Brooks. Both are insane parodies of conventions, one of television and one of the Wild West.

Social Commentaries: *Five Easy Pieces*, and

Local Hero, directed by Bill Forsyth. A picaresque film starring Jack Nicolson, *Five Easy Pieces*, in which nothing is sacred including numerical dinner menus. *Local Hero* could be considered a comedy except for the empty overtones which prevail throughout McIntyre's (Pete Reigert) assignment to buy six miles of ocean-front property in Scotland. There is a bizarre fantasy element in the film (lovely marine biologists with webbed toes, a punk-rock native treated as normally as the conservative fisherman), but for some mysterious reason, it's believable. The tension filled world versus the peaceful sea is the heart of the story.

Honorable Mention: *King of Comedy* by Martin Scorsese, *Melvin and Howard*, and *Chilly Scenes of Winter*. All three are obsessive and ugly with unique ways to show it.

Mindless Fun: Any James Bond and *Planet of the Apes* movies.

Most Picturesque: *Tess*, by Roman Polanski. Sensuous Nastassia Kinski in the ripe French countryside with gorgeous Leigh Lawson.

Honorable Mention: *Pretty Baby*, by Louis Malle.

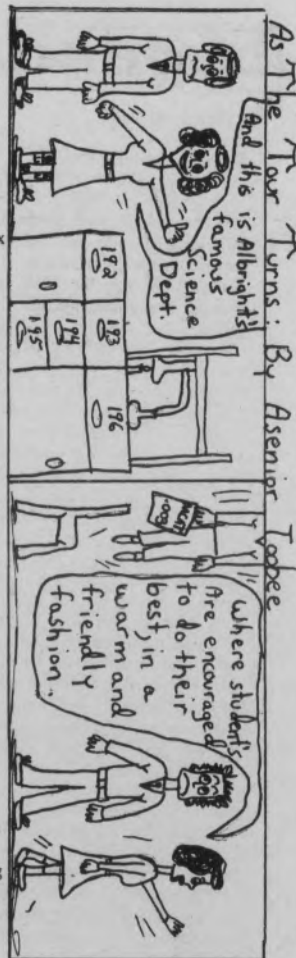
Best Children's Film: *E.T.* directed by Steven Spielberg, befriending the supernatural becomes a metaphor for being understood by someone else who is different. The movie is thrilling to watch and can exist on religious levels as well.

Best Police Movie: *Prince of the City*, directed by Sidney Lumet. The breakdown of faith and the need to be good and clean propels Danny Ciello (Treat Williams) to forfeit a comfortable life for a clean conscience. Nothing is for certain.

Best War Film: *The Deerhunter*, Meryl Streep and Roberd DeNiro in a small Pennsylvania steel town are faced with the terror of Vietnam. A deeply moving film which was not afraid to question weddings, funerals, torture, masculinity and buried feelings.

Honorable Mention: *Coming Home* and *Apocalypse Now*, directed by Francis Ford Coppola, terrifying psychodramas.

Best Aesthetic Film: *My Dinner With Andre*, directed by Louis Malle. The camera is stationary for a meal between two acquaintances of the theatre. Wallace Shawn and Andre Gregory relate a lifetime's worth of feelings in one two-hour dialogue. That empty sense of the self weaves it's way into the conversations between the two men, subtly destructing each of them.



Farly

continued from page three



Laura Winters, Donnalyn Geigerich, and Chris Herbeln model fashions of the future, designs that will be shown as part of the fashion conference tomorrow.

Photo by Sean Kelly

"Future Fashion Focus" will be an innovative one day program featuring a presentation of current trends that can lead one to success in today's business world, dynamic and informative workshops, and lively entertainment.

On Saturday, the Albright campus will once again be transformed into a spectacular showcase by the Clothing & Textile/

Fashion Merchandising areas of the Home Economics Department. This years conference, "Future Fashion Focus" is co-sponsored by the Office of Continuing Education and the Clothing & Textile/Fashion Merchandising areas.

Designed primarily for the woman in business and the career-minded woman re-entering

Future focus of fashion conference

the workplace, the seminar will be conducted by leaders in the field of woman's fashion, makeup and hair styling, and local corporate personnel and training administrators, according to Connie Heller Horacek, assistant professor of Home Economics, who developed the conference concept.

Fashion shows featuring the history of women in the workplace, contemporary styles and trends, and future fashions will be presented throughout the day. A group of panelists will offer their impressions and attitudes of employers, more specifically, "From the Male Point of View." They will discuss both first impressions established during the employment interview and the continuing impact of one's appearance which subtly, but powerfully, affects performance evaluation and promotion.

Members of the panel will be: Robert Holberg, CNA Insurance; J. Barry Hilbert, Gilbert Associ-

ates, Inc.; Gary Seibert, Elite Sportswear, Ltd.; William Wagenmann, Bank of Pennsylvania; and the moderator will be William Finch, Albright College.

Conference participants will attend workshops presented by Gary Seibert, Elite Sportswear, Ltd.; Brenda Futrick of Footnote, Judy Hunter of Judy's Closet and Day Sweeney of

Bruno Furs.

It is expected to be a full day of activities which will be highlighted by a futuristic fashion show at 4:00 p.m. The fashions shown during this segment have been completely designed and constructed by students of the Clothing & Textiles/Fashion Merchandising area.

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Softball future hopeful

by Tracey Mc Cuen

The season continues to be a rough one for Albright's softball team as they fell victim to Lehigh last week with a score of 12-8. The loss dropped the Lion's record to a dismal 2-6 thus far, with one game remaining, against Lafayette.

The game was put out of reach in the first inning, as Lehigh scored 11 unanswered runs. They had only three hits during that inning, but a number of walks coupled with a few errors aided Lehigh in scoring the 11 runs. Terry O'Boyle started on the mound for Albright. Several wild pitches and passed balls also attributed to the large deficit. During the top of that inning, the Lions tallied three runs to put them ahead 3-0. Karen Brennan slammed a double during the inning to knock in two runs.

An error by Lehigh helped as well.

After the first inning, Albright managed to keep Lehigh fairly quiet, giving up only one more run. Cindy Drysdale came on later to relieve O'Boyle, and did a fine job. The Lions got a little closer in the sixth inning, scoring three more times. Nancy Miller was responsible for two of those runs, ripping a single. They managed two more runs in the seventh. Monica Greco, Albright's left fielder, made several superb catches in the losing effort.

The season has been a disappointment for the Lions, but they had lost some key players from the previous year. They have found it difficult to compensate for this. Hopefully, next year, things will improve, and they will be able to get back on the winning track.

Women's track

Strong season finisher

by Marc Hagemeyer

This past weekend, the women's track team participated in the MAC tournament at Western Maryland. The team finished a strong fourth, three points out of third place. They were third until the last event. Franklin and Marshall was the winner. Several school and MAC records were broken during the events, several of them by Albright women.

The 400 meter relay team of Jody Quinones, Rebecca Batorf, Lori Reantillo and Robin Wyland finished second with a new school record of 53.61 seconds. Rebecca Batorf and Lori Reantillo fin-

ished third and fourth respectively in the 100 hurdles with times of 17.18 and 17.32 seconds respectively. Vicky Wooley set an MAC record in the high jump clearing 5 feet 3 inches. The old record was 5 feet. Charmaine Rutkowski established a new school record in the javelin with a throw of 106 feet 6 inches.

In the 100 meter dash, Robin Wyland tied for fourth place with a time of 13.72 seconds. Cindy Motherway ran a school record in the trials for the 800 meter run with a time of 2:27 minutes and .97 seconds. She finished with a time of 2 minutes 30 and .95 seconds. Jody Quinones finished 5th in

the 400 meter hurdles establishing a new school record in the process. Her time was 1 minute 13 and .01 seconds. The 1600 meter relay team of Cathy Arnold, Diane Dehart, Beth Alexander and Cindy Motherway ran a new school record with a time of 4 minutes 29 and .08 seconds.

The tournament showed great improvement of each and every runner. The field events also improved greatly since the beginning of the season. Albright entered in 17 events and placed in 10 of them. Next years outlook seems good although the team will lose several girls because of graduation.

Tennis team MAC NE champs

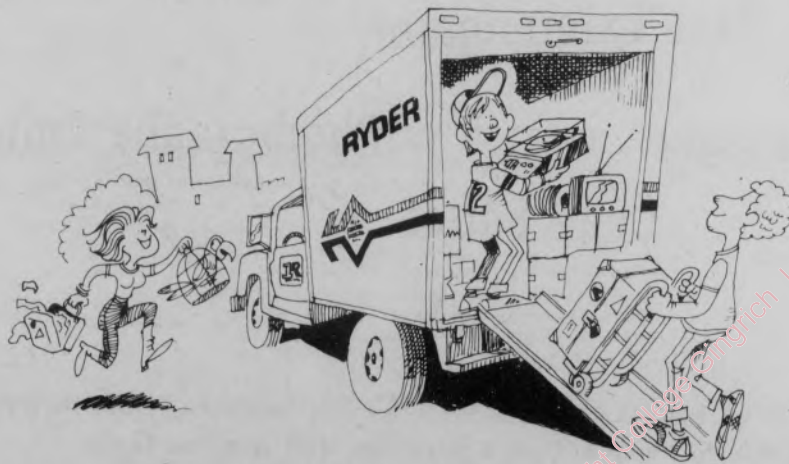
by Greg Galtere

The men's tennis team completed its regular season

with a record of seven wins, three losses and one tie. They were also MAC North East Champs with a league record

of four wins and no losses. The team was led by co-captains Cy Whitson (number one singles) and Frank Kunz (number two singles). Bill Danser was number three singles and finished the season with an individual record of 11 wins and no losses. The rest of the singles line-up was filled by freshman Fred Missel, sophomore Dan Cameron, and freshman Tom Heist. The doubles combinations were Danser and Kunz, Whitson and Missel, and Dave Fishman with either Cameron or Heist. The season is now over with the exception of the MAC Tournament where Whitson and Missel will compete in singles, and Kunz and Danser will compete in doubles.

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1983-84 STAFF POSITIONS

Managing Editor

Directly responsible after the editor in chief for all aspects of the newspaper.

Composition Editor

This position is the only one that requires a previous staff position, with at least one year as an *Albrightian* typist. Responsibilities include training and scheduling.

News Editor Features Editor Sports Editor

These editorial positions require creativity and the ability to deal effectively with people. Responsibilities include story ideas and assignments, within their areas.

Layout Editor

Responsible for page design, layout, and training of the layout staff.

Business Manager

Responsible for all financial matters and submitting regular reports of expenses and revenues to the editor.

Pest Exterminator

Yes, this is a serious position.

Distribution Manager

Responsible for taking the paper to the printer, picking it up, and campus distribution. The paper will pay gas expenses, and, with SGA approval, a salary.

Photography Editor

Responsible for taking pictures, making photo assignments, and developing and printing pictures.

Copy Editor

Responsible for proofreading original stories and completed pages. A working knowledge of grammar and AP style are a must and can be learned.

These are the Albrightian editors positions for 1983-84. Apply to Lynne Howells, editor in chief. You need only to be qualified, a previous staff position is not a pre-requisite.

EDITORS NOTE:

All student organizations are invited to advertise upcoming events. Copy must be submitted no later than the Sunday before publication. The size of the ad shall be left to the editor's discretion. Any thing not submitted by Sunday will not be permitted. For news coverage we must know of the event at least two weeks in advance, special circumstances will be allowed at the editor's discretion.

Classified ads will become a regular feature beginning in the fall, for personal or business purposes. These ads are free to Albright students, and are available to other members of the Albright community at a cost of \$2.00 per insertion. All other classifieds will be run at the cost of \$4.00 per insertion. Please limit your classifieds to 20 words or less.

The *Albrightian* is open to all students who wish to participate on the campus newspaper. We need writers, artists, photographers, layout staff, and columnists.

All members of the Albright community are invited to submit responsible letters to the editor. The writer may choose to remain publicly anonymous, but must reveal their identity to the editor. Your identity will be kept confidential, however, we cannot print any letters without confirming the contents with its author.

Publication Schedule

September 3 — *Welcome Mat*; all material must be submitted no later than August 15.

regular issues:

September 16, 23, and 30
October 7, 14, 21, and 28
November 4, 11, and 18
December 9
1984
January 13 and 20
February 10, 17, and 24
March 2 and 9
April 13 and 27
May 4, 11, and 18

These are tentative publication dates and are subject to change.