



Frank Snowden Hopkins pauses before discussion of his speech "America In Tomorrow's World"

Photo by Timothy Stokes

Hopkins Looks Ahead

By EVONNE NEIDIGH

Frank Snowden Hopkins, an expert on the future, spoke with Albright students on Thursday, April 22 about "America in Tomorrow's World 1976-2001." Mr. Hopkins gave an imaginable look at the future to those who attended his talk. "We are presently living in a great time of worry and concern," says Mr. Hopkins, "however we are also living in a time of opportunities." When he asked the question—How should we look at the future?—Mr. Hopkins answered by saying, "The future is unpredictable." How should we approach the future? How should we plan for it? Mr. Hopkins suggests that it will not profit us to set unrealistic goals, we cannot make radical changes for the next five years. We must change the fundamental conditions first and this process will take time. Concerning the industrial and technological period in which we find ourselves, Mr. Hopkins reminds us that the industrial society is rapidly evolving, the possibilities are no longer limited. However, "We are living on a very small planet," says Mr. Hopkins, "we must make more and better use of our limited space and resources. The population isn't going to wait! We have to start working now to prepare for the future. Our final goal should be to preserve the worldwide civilization to make it last longer and improve its quality."

Mr. Hopkins used to worry about the future. As a member of the Department of State he was training diplomats for the future. But what about the future

itself? he asked. This was the beginning of his great interest in the future. Mr. Hopkins is a member of the World Futurist Society. He spends his time lecturing and writing. He is working on a book about the international future.

MASTERING THE DRAFT vs. YOU

By JOHN STRIKER and ANDREW SHAPIRO

"You are about to be inducted into the Armed Forces of the United States....You will take one step forward as your name and service are called and such step will constitute your induction into the Armed Forces indicated." With the step forward, a young man becomes a young soldier.

An increasing number of men are refusing to take the symbolic step forward. Apparently they agree with the poster depicting Father Daniel Berrigan with the words: "Don't just do something, stand there."

These men will have a chance to contest the validity of their induction orders in court. They will be prosecuted for refusing induction. As a defense, they can claim that their induction order was illegal. They cannot be convicted of refusing to obey an illegal order.

Aside from refusing induction, getting into court to contest the validity of a registrant's draft status has not, and still is not, easy. The courts are not im-

Historically, Student Council has been allotted funds by the college administration for its own use and for allocation to student organizations. Because of the inherent limitations of this method of funding, Council is submitting to the students and the college this proposal to replace it with a student activities fee. The establishment of a student activities fee will give to the student body a degree of financial autonomy which it does not now enjoy. It will give Council greater ability to move to meet new student needs and to set financial priorities as dictated by the will of the campus. It will allow the level of Council's financial resources to be determined by the priorities and requirements set by students rather than by an arbitrary sum negotiated with the college administration.

The student activities fee shall be levied and collected according to the following procedures:

(1) In the spring of each year Council shall solicit budget requests from campus organizations. On the basis of these requests and appropriate bud-

mediately available to remedy any injustice. The basis for this limitation is found in the draft law itself. Congress legislated that "no judicial review shall be made of the classification or processing of any registrant by local boards, or the President, except as a defense to a criminal prosecution...after the registrant has responded either affirmatively or negatively to an order to report for induction...."

In other words, if the words of Congress are to be taken literally, the only way to contest your draft status in court is by refusing induction. If you are right, you will be found innocent. If you have judged wrong, you will be found guilty and may spend up to five years in prison. Needless to say, Congress tried to discourage use of the courts by making such use a big gamble. The courts, however, have not read Congress' language literally. A number of years ago they decided that a young man who had been inducted into the Armed Forces could contest his induction through the use of what is called the writ of habeas corpus. Through the use of this procedure, a young man in the Armed Forces can challenge his commanding officer's right to hold him in military service. If the young man's induction was illegal, his commanding officer has no right to hold him in military service.

Though the writ of habeas corpus allowed men to get into court without refusing induction, the risks were still high. Instead

of putting five years in prison on the line, the young man who uses the writ runs the risk of losing his case and spending two years in the Army.

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ino Players shall not be reduced by action of Council more than 50% of their 1970-71 allocation without the approval of a student referendum held in accordance with the procedures for ratifying amendments to the Student Council Constitution.

(2) Council's budgetary sessions shall be open and well-publicized so that all students may make their opinions known and be informed of the distribution of Council funds.

(3) The fully itemized Council budget shall be presented to the college so that it may be printed for informational purposes on the college billing.

(4) Student Council shall complete its budgeting and set the level of the activities fee by May 1 to facilitate college billing.

(5) Council shall make allocations only to officially recognized organizations of Albright College and shall assume responsibility for the losses of funded organizations.

(6) Council shall make donations to on-campus organizations but shall not donate to off-campus groups.

(7) The level of the student activities fee shall be limited to a maximum of \$50 per student per year.

(8) At the time of its spring budgeting Council shall prepare a tentative internal budget for the discussion and information of the student body.



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Highlights of colloquy weekend: Dave Goldberg (top) speaking on "Future Alternatives To Education", and Dr. Arthur Shostak on a return visit to campus.

Photo by Timothy Stokes

DO YOU SUPPORT THE IMPLEMENTATION OF THE STUDENT COUNCIL STUDENT ACTIVITIES FEE PROPOSAL?

Yes 353

No 90

YMCA PRESIDENT—HOWARD WALSEMAN
YWCA PRESIDENT—BARBARA BAIR

EDITORIALLY SPEAKING..

TRANSITION

As this issue of THE ALBRIGHTIAN concludes my term as editor-in-chief, I should like to take this opportunity to publicly commend my staff. I could not have asked for a more loyal, hardworking group of people. They are the ones who have built THE ALBRIGHTIAN into an award winning publication; they are the ones who deserve the credit for its successes. I bear the responsibility for its shortcomings.

I should like to thank also my advisors for their help and guidance in times of crisis. I owe a debt of gratitude to President Schultz, Mr. Kelsey, and the Deans for giving freely of their time and energy whenever I asked for their help, and for allowing me the privilege of running the entire show when I didn't. Finally, I should like to thank Craig Sansonetti (and all of Student Council) for his invaluable assistance.

Kenneth Parola has been elected by The Albrightian Student Governing Board as the new editor-in-chief. While he has been preparing himself during the last few weeks for his new position, Ken has shown an intelligent, vigorous, genuine interest in all of the inner workings of the newspaper. I believe he will be a talented and capable editor, and I hope that he will receive as much cooperation in and satisfaction from the job as I have.

Eric J. Slosberg

WHY NOT? SUNDAY INNOVATION

Question—
Why can't Sunday dinner always be like it was this past Sunday? This sort of arrangement would be so much better. Then when we had special dinners and banquets it would be more "special". Also the student waiters and waitresses wouldn't have to hassle thru the serving and waiting bit. The students, I'm sure, would like the more informal Sunday dinner because it is more expedient and more relaxing. Many students are not functioning properly on Sundays so why not make it easier on them and the dining hall staff and Albright?

"TE DEUM" IN CONCERT

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By ANN BUHMAN

On Sunday, April 24th, at 3 p.m. conductor Peter LaManna lowered his baton to release a celestial blending of soprano and alto voices on the opening sounds of "Mass in E Minor" by Anton Bruckner. This Mass was followed by Zoltan Kodaly's "Te Deum" in a concert presented by the Reading Choral Society in the Albright College Chapel.

This volunteer group presented an exceptional choral blend of mature voices in "Mass in E Minor". At times there seemed

to be a problem in intonation, due probably to the high degree of chromaticism to be found in this highly complex work.

Anton Bruckner (1824-1896), an Austrian composer, wrote, among symphonies and many motets, three Masses of which "Mass in E Minor" is the most lyrical. The Kyrie, with which the Mass begins, is essentially "a capella", the accompaniment merely reinforcing the voices in climaxes. This is characteristic

of the 17th century polyphonic style.

The Credo is divided into movements. The first and third are in C minor and the second is in F major.

"Mass in E Minor" was, of course, sung entirely in Latin the translation being provided in the program.

In "Te Deum" one could detect more exuberance and control, possibly due to the more modern origin of this piece composed in 1935 in Hungary. "Te Deum" was interspersed by the voices of four soloists: Elsie Cousins, an outstanding soprano, Sonya Rosen, alto, David Paige, tenor, and Kenneth Thompson, a bass serving of a larger part.

This piece was also sung in Latin. The main theme, "plenti sunt coeli et terra" is introduced in a short fugue and recurs in various forms throughout the composition.

The unaccompanied section, "Verandum Tuum", resembled a Gregorian chant and was followed by "Te Rex gloriae, Christe" of a Hungarian flavor.

As the fugue theme gradually worked into an immense fortissimo, the choir and audience were consumed by the broad, intense, resounding chords. The

JONAS MEKAS AT ALBRIGHT

By MARGIE LIPPERT

or add color screens. All this must be done and decided at the time of shooting or the feeling is lost.

"Later, when I reduce my twenty hours of film to three, I can break the film down into single frames and change the pace and rhythm to convey what the reality of the scene was to me. However, when condensing the film later, it is merely a process of cutting which is comparable to deleting poorly written, boring, repetitious, or unrelated passages of a diary when publishing one. Since I only delete, all that remains is left

in chronological order. I feel that attempts to rearrange films in Hollywood editing rooms, after the filming, is bad because either you get it at the moment of filming, or you don't."

Viewers were told not to try to hold one image but to let images go through them. The image of New York City was bustling and a harsh, increasing buzzing noise filled the theater. These scenes were contrasted to lazy scenes of Walden with flowing, light piano music in the background. A lush New York wedding was extremely fast-paced. Glimpses of wedding finery and gorgeous dresses abounded, but there were few glimpses of individual faces. The background

music was a grandiose orchestral symphony. A fire on Eighty-seventh Street was sensational mad rushing. The continual sound during the twenty-four hour time exposure of a light-house was the never-changing, non-ending sound of sea waves.

Jonas further revealed himself and his feelings during the discussion following each one hour reel of film. "Underground cinema has many facets. There is the well-known perverted Hollywood underground cinema that degrades the viewer. Then there is the real serious avant-garde film which uses such devices as metaphors. This facet's main contribution to underground filming has been the working-out of the syntax, vocabulary, and procedures of non-narrative films. Such films are Haiku poetry as compared to Hollywood fictional productions.

"I feel that every person has many emotional needs to be met. Some are met by narrative films and others by the poetry type of films. However, this latter type will never be popular because audiences would prefer to remain passive and merely identify with a protagonist which is only possible with narrative productions. If people are interested in my films, they'll come. I am not a pusher and I will never let my films have the

SALAD DAYS

By JERRY TARTAGLIA

The past eight months have seen a remarkable increase in the number of quality films shown at Albright. The Colloquy Film Club with its classical feature length films and the Cinema Club with its experimental films have given the Albright-Reading community as fine a program as should be expected at a college of this size. The high point of this year's cinematic achievements occurred during Colloquy week on Sunday afternoon when Jonas Mekas, filmmaker and critic conducted a film program. He brought his "Diaries, Notes, and Sketches" also known as "Walden", which is a filmed diary of the last few years.

The significance of his presence here was that the community had the opportunity for open discussion of experimental films with a man who lives and works in the "underground" cinema scene. Perhaps the idea of such a free interchange of ideas is what scared away the major "critics" of this art form here at Albright. Those who attended, however, heard Mekas explain the philosophy behind his work. He is concerned with the individual frames of a film as images. This point is essential in understanding experimental cinema. Because of the influence of Hollywood narrative films, he said, audiences are very concerned that a film should "mean" or "be about" something. Mekas pointed out many parallels between film-making and written literary forms. If a film must be a narrative or if the filmmaker must be trying to give his audience

a "message" in order for the film to be a valid work of art, then, correspondingly, we must toss away many poems and other written literature which is neither narrative nor didactic. This idea is the most difficult one to be accepted by audiences who have seen nothing but the low grade Hollywood "trash". Oftentimes after Cinema Club programs I hear questions like "What did 'Eaux D'Artifice' mean?" ("Eaux D'Artifice" by Kenneth Anger was filmed in the Villa D'Este gardens in Tivoli. Remember, the fountains and the moving figure?) When these people hear that the film meant nothing, that it is simply beautiful images appearing on the screen, they feel as if their intellects have been affronted. Of course, there are many experimental films which use symbolism and other literary devices in order to express an idea.

The other main point which Mekas

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THE ALBRIGHTIAN

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PROMETHEUS ONE OPINION

By Dr. S.O. Teric

Those who believe that all art is sublimation or at least intentionally dishonest would revel, at least on an intellectual level in Albright's latest contribution to the theater of relevant gravity. Once again the Domino Players have surpassed themselves in the total shattering of the audience's sense of the unreal which is at the root of all theatrical experience. From the very beginning it is impossible to view the "happening" (the advertisements have cringed from the word "play") with a naive eye. This is because the actors are essentially becoming themselves as they revert to their own primitive instincts. This is a facet or protagonist of their personalities that many people in their proximity have seen exposed in the actor's emotionally exhibitionistic moments, to which artists seem to be more inclined than most others.

How are we to believe that this is Cro-magnon we see before us as he really was when the actors and the audience are protected and repressed by large pieces of tanned leather. Are we supposed to assume that these innocents have progressed beyond curiosity in this area to prudishness which would deny any curiosity such as theirs? This anachronism is ironic as well as frustrating to the audience as they attempt to physically relate but not too much, to the stimuli. Of course, this is supposed to be because the play would be closed down otherwise. But if the people feel that they may not make the artifice as much like that which it apes as possible, then perhaps the basic premise is too advanced for such a group.

The characters were not apparently changed, they were merely more blatant, more exposed,

and more permissible. Anyone who was not aroused by having his thighs rubbed, his navel-kissed, or his nostrils tasted would have been thought of as un-hip. While it is true that some of the chorus were physically repressed for that candor which the darkness permitted, the best reaction was that of the amateur cinema technician (an escapist, no doubt) who unrestrainedly, with full co-operation, implanted the face of his would-be tittillator upon his belly (or thereabouts). All this was condoned by the darkness.

The second major element of the play was Mark Shaw. Clad only in his tight black underpants and butch leather bracelets, he singlehandedly overwhelmed the entire cast, play, and audience. Was this great acting? No, this was Mark Shaw. Shaw had the egotism to fill the role, and the underpants, but his nipples were insufficiently large. He has overcompensated for this by arrogant sneering domination which seems inconsistent in a savior of mankind. As a result of his "devotion" his bracelets were clasped to three-foot chains on an asbestos curtain handle. If this irony seems a bit overdrawn to you, don't worry, this was the only truly practical place to hang them. He assumed a very assertive stance somehow reminiscent of the cramped, claustrophobic Prometheus of Aeschylus, and furiously expounded upon his "humiliation". How were we to feel this when every pose, gesture and inflection said "hubris"? How were we to feel primitive when every grunt, groan and whisper said "Dennis" or "Shelly" or "Alan" every time the chorus moved?

Finally, Peter Minett arrived

with his head too much obscured for visual recognition, almost for vocal clarity. He challenged Shaw, and for that we were to hate him. Our supposed need for a kind hero parallels theirs. If I had longed for that identification as I was expected to, I could have felt some emotion other than surprise as, toward the end of his harangue, he almost seemed for an instant to drop his innocently-cool-summer-blonde facade and express the deathwish which comes so easily to the words of most people. Character-discovery may be the best thing to evolve from any artificial experience.

Finally, the sound-and-light show demonstrated man's rise from the spark to the atom. After the final holocaust, we were left with the defiant cry of a baby. Us? This was the greatest pity of all, that men who seek death most never succeed. "Prometheus" made one hope that destruction precedes something more viable than an infant's scream.

TE DEUM IN CONCERT

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work is ended by an exquisite soprano solo accompanied by a rhythmic chorus in pianissimo.

Unfortunately, this program was scantily attended. This was unfortunate not only for those who did not attend, but also for the choir whose efforts and talents went appreciated by so few.

Those interested in choral music are encouraged to attend these free concerts. The Society's 1971-1972 season will open with the presentation of Hector Berlioz' "L'Enfance du Christ" in Albright College Chapel on November 21, 1971. This work will feature five solists, chorus, organ, harp, and flutes.

BUMS—SMILE THROUGH WHISKEY BREATH

By R. HALLMAN

They guard the exits and the entrances of the big Eastern cities — Reading Terminal in Philly, Port Authority, South Station in Boston. They are, like the towns they represent, old, grey, dirty, stinking of urine and sweat and occasionally pine oil just as their parallels reek of gasoline and sewer gas and cigarette smoke. Bums smile through whiskey breath with yellow and black stumpy teeth that seem inevitably to be plagued with the black remnants of chewing tobacco in the corners and bleeding, whitish gums; bums, like the cities they personify are not for surface improvements of soon-to-decay high rise apartments, parking plazas, parks, and are obliged to wear last year's shoes, last decade's trousers (often with unclosed fly and/or the dark circle of indicative of unpremeditated urine), last era's hat (sometimes elegantly constructed fedoras complete with silk sweatbands; more often floppy winter caps that look oddly formal in April). They are always crippled, either in limb or mind or ego. The first of these are much more prestigious, having their own site established and thus a type of permanence in relation to the grey, busy street that hurried lawyers and downloose students and angry, swaggering militants lack. They were the first street people, excepting the whores.

They tipify the verb to beg, and beg in fifty different ways: **Hey** man, gimme 'quarter. Sir, I haven't eaten for two days. Could you spare me a quarter-- Look, buddy, someone stol'd my wallet. Couldja-- Like verbs, there are both active and passive cases. Some function as parts of a grotesque kind of Chamber of Commerce, telling you how to get to Fenway Park and what to look for in Faneuil Hall (for a price); others merely staring at the street with their yellow, watery bloodshot eyes, working up the energy to walk down to Commerce Street or Sansom Street or Fifth Avenue. At night, they huddle together on the portico of the Jordan Marsh department store if the cops look the other way; New York cops generally allow bums to fall asleep on the dirty floor of Port Authority before roosting them.

They are halfway men with halfway faces, neither shaven nor bearded. Bums hope for life in society but not on society's terms; unlike the angry youth, they have no hope for tomorrow, unlike their patrons they seek to forget rather than recall yesterday. Like primitive man, they spend their lives trying to stay alive; like a small-time saint, they bestow the blessing of God for a quarter.

MASTERING THE DRAFT

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young man can get into court without risking five years in prison or two years in the Army.

Pre-induction judicial review is not available in every case. As a general rule, it is available only if a local or appeal board has acted in a blatantly lawless manner. The case of *Oestereich v. Selective Service System* brought pre-induction judicial review to full bloom and provides the best explanation of when it is available to a registrant.

Oestereich returned his draft card to his local board. His IV-D ministerial student exemption was revoked. Before his induction, he sought help in the courts. The case finally reached the United States Supreme Court.

The United States Attorney argued that Oestereich must either refuse induction or seek the writ of habeas corpus in order to get into court. The Supreme Court disagreed.

"We deal here with conduct of a local Board that is basically lawless. It is no different in con-

stitutional implications from a case where induction of an ordained minister or other clearly exempt person is ordered (a) to retaliate against the person because of his political views or (b) to bear down on him for his religious views or his racial attitudes or (c) to get him out of town so that the amorous interests of a Board member might be better served....In such instances, as in the present one, there is no exercise of discretion by a Board in evaluating evidence and in determining whether a claimed exemption is deserved. The case we decide today involves a clear departure by the Board from its statutory mandate. To hold that a person deprived of his statutory exemption in such a blatantly lawless manner must either be inducted and raise his protest through (a) habeas corpus proceeding or defy induction and defend his refusal in a criminal prosecution is to construe the Draft Law with unnecessary harshness."

This language is vague. What is the difference between lawless conduct and blatantly lawless conduct? The only reasonable answer can be provided by an attorney who is familiar with all the cases which have followed in the footsteps of *Oestereich*.

Though pre-induction judicial review is only available under exceptional circumstances, don't hesitate to seek aid if you think your case may qualify. The alternative forms of getting into court are gambles with extremely high stakes.

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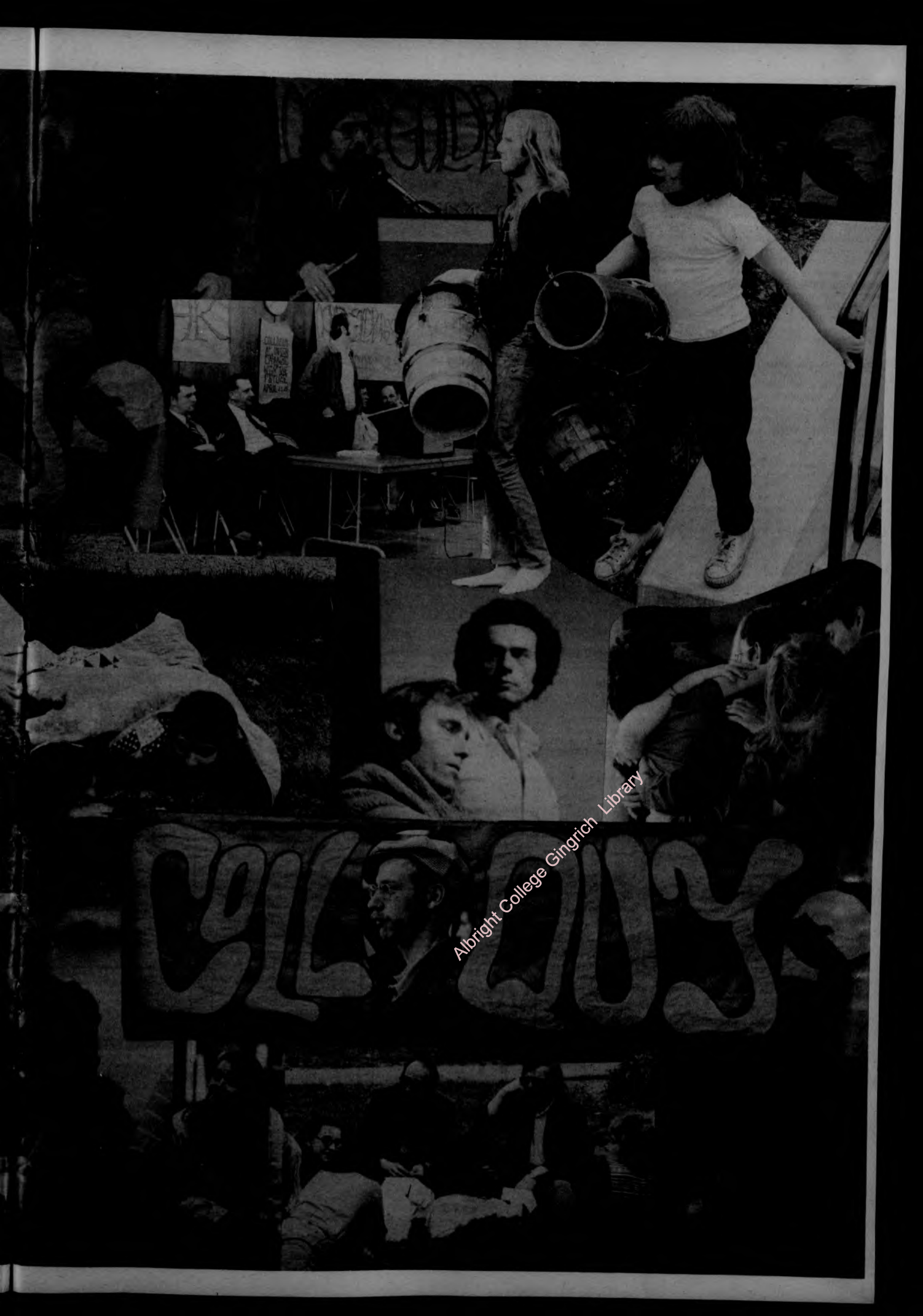
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OBLATE SPHEROIDS

By JON MARKS

The recent ruling of a Federal Court Judge W. Ferguson in Washington concerning the right of an individual to participate in professional sports before graduation from college is going to have a profound effect on the entire sports world. The immediate problem which led to this ruling was the signing of Spencer Haywood, a former Olympic star, by the Seattle Super Sonics of the National Basketball Association even though Haywood was under contract to the Denver Rockets of the American Basketball Association at the time. Haywood had originally signed with the Rockets 2 years ago as a "hardship case" after playing a year at the University of Detroit. According to the NBA by-laws a player can not be drafted or signed before his original college class has graduated. Since Haywood's class does not graduate until this year the Sonics' action was a flagrant violation of NBA rules. Immediately the other teams in the league protested vehemently and demanded Seattle forfeit any game in which Haywood played or was listed on the team's roster. However, Haywood and the Sonics went to court and got a temporary injunction to restrain the NBA from not allowing him to play, and from this point on things really started happening.

First Denver filed suit on Haywood for breach of contract (earlier in the year he signed a 7 year 6 million dollar contract, but claimed the Rockets violated the agreement), and also sued the Sonics for tampering. Meanwhile, Haywood sued the NBA for discrimination against him since he had not graduated from college, and said they were preventing him from earning a living. Finally the NBA board of governors sued Seattle owner Sam Schulman for breaking league rules, and felt that Haywood's contract should be declared null and void so that he would be eligible for another team to draft this year. The legal processes were very complicated and actually 3 separate rulings were made on different occasions. First came the injunction previously mentioned, but then a Los Angeles judge overruled this decision in favor of the NBA, declaring Haywood ineligible, and threatened the Sonics with severe penalties if they continued to let him play. Thus for a period of 3 weeks Haywood did not play for the Sonics until the crucial ruling by Judge Ferguson.

Ferguson declared that not only was it unlawful for the NBA to prevent Haywood from playing, but that the NBA rule preventing anyone from playing in the league who himself or whose class has not graduated from college was illegal. Therefore Haywood or for that matter any other athlete who is in college and wants to turn pro or even one who does not go to college at all is now free to play professionally. Already the immediate product of this ruling has created some interesting results. Right away the ABA took the first jump. They signed two undergraduate players: Johnny Neumann of Mississippi and Julius Erving of Massachusetts. The NBA has so far stood by its guns and has not gone after non-seniors, but it seems only a matter of time until they too will be forced to act.

The eventual effect of Ferguson's ruling will not be seen for a few years, but even now new trends are developing. Essentially what this means is that young men are not going to be under the same kinds of pressure they now face. If an athlete doesn't work to go to college now he can skip it and become a pro, or if he chooses he can play a year or two in college and then turn pro. Of course the big factor is going to be money. The money is there now, and he's got to grab it while he can because it may be gone the next year. The threat of a basketball merger between the leagues would mean he would lose his bargaining power, so he's got to act now. After all he can always go to college later, but he can only play pro ball now. Because of this college sports are going to go through a great change. Coaches won't break their backs recruiting players if they are only going to play for him a year or two and then leave. He's going to stop going after the super-star who's only going to give him trouble while he's trying to satisfy the star's ego. Instead he'll try to get the kid who wants to play because he loves the game, yet knows he's not good enough to play pro ball. He's going to have himself a TEAM, which plays together and gives everyone a chance, and that team may even be better than the one with the super star. And besides that everyone is going to enjoy himself out there.

Is this going to be good or bad for sports in the long run? Originally it seemed absurd to me that colleges might have to function without their super stars, but as I thought more about it I realized that this would give the so called "average" athlete a chance. He's been punished up till now because he simply is not as good as the super star, but without the super star in his way he's going to play. I have nothing against the super star. Why should he be penalized by having to go to college if he's good enough to play pro ball right away and start earning money. So there's no reason to blame him. Overall it appears everyone will benefit from the new rule: the players, the colleges, the pros. In fact as one collegiate official puts it, "Maybe now that the colleges are getting rid of all their professionalism, college sports can return to being amateur."



Docktor gets high at bar.

Photo by Timothy Stokes

HARRIER'S OUTLOOK BLEAK

By LARRY LUSARDI

Mike Joffred.

The track season is past the halfway mark, and I'd love to be able to say that the Albright team looks like a conference contender or even that the team looked good in its last meet. Neither of the above is true. After eight meets the team's record is 3 wins and 5 losses. The wins came against Haverford, Franklin and Marshall, and Wagner. P.M.C., John Hopkins, Gettysburg, Bucknell, and Muhlenberg were the victorious opponents. Coach Popp, in discussing the team's problems, said "the squad is lean with a roster of 19, at least 6 of who have never run track before. All we can do is give the boys experience and look towards next year."

The following members of the freshman class (which has supplied the bulwark of this year's school spirit) were cited by the coach as having shown good potential: John Bigos-polevaulter, Ira Blecker-sprinter, and Reggie Mosley-hurdler. Others who have performed well are Jim Kuhn, Jim Swartz, Bob Dingle, Al Adelman (before his leg injury), and

In their last meet against Muhlenberg and Wagner, the team was badly beaten by a well-balanced Muhlenberg team. This loss illustrated a severe lack of depth. In this meet Mike McNamey took third in both the high and low hurdles, while Joffred took fourth in the low hurdles. Kuhn and John Cooley finished first and second respectively in the shotput (Kuhn's throw covering 48 feet 1/2 in.). Swartz and Blecker sped to second and third respectively in the 220 and second and fourth in the 100 yard dash. In the pole vault, Bigos took third, and Swartz, the team's all-around athlete, fourth. Mosley placed third in the 440, while Paul Docktor finished second in the high jump with a 6 foot leap. Finally, Dingle took second place in both the mile and two mile runs. Randy Hill finished fourth in the mile, while the eight-lapped two mile run was a tough fight between Dingle and one of Juhlenberg's top runners. With a tough set of meets coming up soon, the team could sure use more moral support than they have been getting. Come on out and cheer the guys on to victory!

Tennis Fortunes -Low

By DON RIDER

Well, what can you say? Last season, Albright's tennis team was only fortunate enough to show a single victory, and so far as this year's season is concerned, it appears that the Lion netters are back in the same old boat. The only difference as of date is that this year's squad has not yet nailed down that elusive first win. H. W-Smith's boys are presently 0-6.

Frankly, W-Smith is not so dismayed as you'd figure a coach might be after losing six straight. In his words: "Yes, we're still looking for our first win, but we have quite a young team. You know, the weather coupled with those clay courts put a crimp in our practice plans early in the year. We didn't get much of a jump on our season, while some of our opponents have been playing indoors for months. We are just beginning to come into our own; we're improving steadily with every match. I'm proud of these fellows, they're coming along nicely."

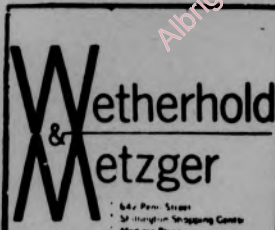
Actually, the Lion netmen will have to continue to improve. With ten matches remaining, they'll be facing the likes of West Chester and St. Joseph's College—quite a formidable schedule, but maybe the young Lions might surprise some people.



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LION LOSING STREAK AT EIGHT

By BILL FRIED

The Albright Lions suffered through another rocky week losing all four contests played dropping their season record to 0 and 8. It was a particularly tough week because in all four games the Lions failed to hold early inning leads.

Albright opened up the week losing a heartbreaker to Susquehanna 3-2 on three unearned runs. The Lions received a strong pitching performance from left-hander Max Hunt who went the distance while scattering nine Crusader hits. Albright broke into the scoring column first in the third inning with a lone run. Bruce Campbell drew a walk to open the inning. With two outs Ed McCloskey singled Campbell to second and Randy Herring drove him home with a single to left. The Lions added another tally in the top of the sixth as Don Dreibelbis led off the inning with a single. He moved to second on a Bill Morrison sacrifice and scored on Dale Farenc's single. Hunt's five shutout innings went down the drain in the sixth as Susquehanna capitalized on three Hunt walks and two costly Albright errors to score the three runs that won the game.

Even in defeat the Lions could be pleased with Hunt's route going performance. Dale Farenc broke out of his slump to produce three hits. Don Dreibelbis and Ed McCloskey each stroked out two safeties, and Randy Herring kept his hitting streak going at five games.

The Lions lost their sixth straight game of the campaign to LaSalle by a 7-2 tune. Once again the problem centered around weak pitching and a porous defense which committed five miscues. The Lions started the game in fine fashion by scoring first in the top of the second. Bill Morrison opened the inning by legging out a single. Morrison moved to second on a walk to Bruce Campbell and scored on a single by pitcher Jim Kemp. LaSalle came back in the top of the third to score an unearned run. Pitcher Jim Kemp kept the Lions in the game through the first five innings. However, disaster struck in the sixth as the Explorers tallied three times. LaSalle added two more runs in the seventh and one in the ninth to salt the game away. Albright broke into the scoring column again in the seventh as Dale Farenc walked in a pinchhitting role. He moved to third on Jim Kemp's second hit of the game and scored on a fielder's choice. Once again there were a few Albright bright spots. Ed McClos-

key cut down another runner from centerfield. Also Randy Herring continued his hitting streak. Randy is the only Lion to hit safely in all six games this spring. However it was all in vain as LaSalle denied Albright that elusive first victory.

The Lions continued to lose tough ball games by dropping a pair to PMC 5-4 and 5-3. In the first game, the Lions wasted a fine pitching performance by lefty Rick Butler who struck out nine hitters. Once again the Lions failed to give their pitcher adequate fielding support as they committed four errors. PMC jumped into the lead in the first inning on an unearned run. The Lions tied it up in the bottom of the fourth as Don Dreibelbis singled and moved to second on brother Dan's single. Bob Felker brought Don home with a broken bat single to right. The Lions took the lead in the fifth when Ed McCloskey singled and scampered to second on a line single to right by Randy Herring. In the top of the sixth PMC squeezed home the tying run. The Lions bounced back in the bottom of the sixth as Dale Farenc led off the inning with a single, moved to third on Felker's second hit of the game and scored on a fielder's choice. However, in the seventh disaster struck as PMC caught by some erratic fielding tallied three runs

on only two hits. The Lions threatened to pull the game out of fire as Don Dreibelbis tripled down the right field line scoring Tom Druckenmiller. However the rally fell short as the tying run was left stranded at third.

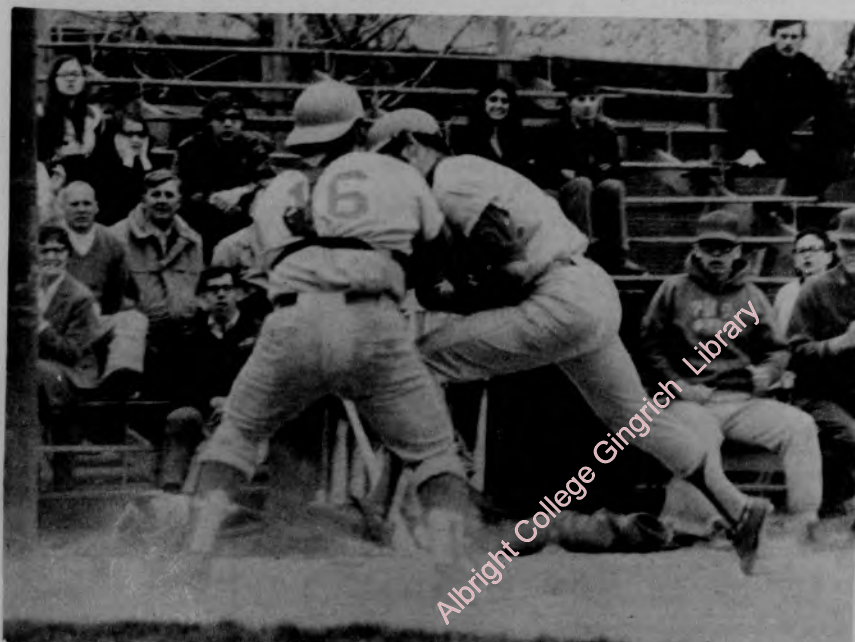
In the second game PMC shocked the crowd by starting Jym Van Sciver, who had just started and won the first game. Big Jym was more successful in the nightcap limiting the Lions to six hits. PMC opened the scoring in the first by roughing up Lion starter Max Hunt for two runs. The Lions came back with one in their half of the first when Ed McCloskey singled, stole second and scored on Bill Morrison's single to left. Albright took the lead in the second with two runs. Bruce Campbell ignited the rally with a double to left. This set the stage for husky Warren Munick, the Albright catcher. Warren stroked a tape measure home run to center field which bounced off a house some 450 feet away. Unfortunately that was all the Lions

could muster against Van Sciver. PMC nicked Hunt for two runs in the fifth and one in the sixth to win the game 5-3.

The question remains—why haven't the Lions won a game? The stats tell part of the story. Lion hitters have not scored the runs—less than 3 per game. Lion pitchers have given up the runs—over 6 per game. Finally Lion fielding has been atrocious. The Lions have committed as many errors as they have scored runs. However, the situation is far from hopeless. Rick Butler has earned in two strong performances on the mound. Randy Herring and Don Dreibelbis, two freshmen hitters, continue to swing well. Randy's hitting streak was snapped at seven games while Don is now sporting a six game hitting streak. Finally, Warren Munick has remained a tower of strength behind the plate. That first win will come. The only question is WHEN?

Albright Hitting Leaders

	AB	R	H	RBI	AVE	Fielding Ave
Felker	7	0	3	2	429	900
Herring	29	5	10	4	345	1000
Don Dreibelbis	32	2	11	3	344	777
Campbell	14	2	4	0	286	966
McCloskey	25	3	7	2	280	840
Dan Dreibelbis	12	0	3	0	250	1000



Dale Farenc scores one of Lions' infrequent runs as he barrels over PMC's catcher, Bruno. Bruno dropped the ball but Albright dropped both ends of the doubleheader, 5-4 and 5-3.

Golf Tourney Looms Ahead

By SAM MAMET

The Albright linksmen, 4-4 on the tour and 2-0 in the league, swing it out at the Selingsgrove Country Club next Monday afternoon in the annual MAC College Division golf playoffs. The tourney, hosted by the Crusaders of Susquehanna U., has 28 teams participating. However, as Tom Benenatti, one of the 'Bright entrants in the field commented, "We'll be right in there, shooting for first."

Coach Will Renken is sending along freshman Chris Cross, who's been shooting consistently in the low 70's and is leading golfer on the club with a 6-2 record, and junior returnees John Kalina and Mike Heller to join Wantagh N.Y.'s Benenatti.

"We've got everybody back from last year's tourney, when we finished seventh out of 28 teams and with Chris we should be doing even better this year.", Tom Benenatti, said.

The course is tough up at the central Pennsylvania course but with Heller, who has been shooting well, Kalina, who has been playing great golf, Cross who is terror on the links, and Benenatti's red hot putting, the Lions should be able to put it together for a good golf day Monday at Susquehanna's tourney.

Women's Tennis Season In Full Swing

The Albright women's varsity tennis team opened its first season at Moravian on Thursday, April 15th with a 3-2 win. Lynda Trzaska and Pat Sutherland won in singles competition while Pat Kleinfelter and Nancy All-gair won their doubles match. Other members of the team include Janet McIvaine, singles, and Lynn Marple and Donna Cope, doubles. On April 22nd the team journeyed to Kutztown and suffered a 4-1 defeat. The lone win came from Lynda Trzaska, 6-3, 6-2. On April 27th the Albright women again traveled to their opponents' courts. The journey proved disastrous, as the team lost to Cedar Crest College, 5-0.

After three straight away games, the team will play three home games. Return matches for Kutztown and Cedar Crest will be held on Wednesday, April 28 and Wednesday, May 5. The women will close their season on Friday, May 7 as hosts for Elizabethtown. All game times are at 3:00 p.m. Anyone is invited to watch and cheer the girls on.

Results of WAA Election

- President-Janet McIvaine
- 1st Vice Pres.-Ann Batlas
- 2nd Vice Pres.-Carol Rothermel
- Secretary-Jean Billingsley
- Treasurer-Ann Schmoeyer
- Sr. Representative-Beth Spitzner
- Jr. Representative-Donna Cope
- Soph. Rep.-Andrea Rhodes
- Daywomen Rep-Pat Southworth

Athletic Banquet To Be Held Soon

The annual Albright College Athletic Awards Dinner will be held in the College Dining Hall on Monday, May 17th at 6:15. All women and men student-athletes are requested by the athletic department to make their reservations in the physical education office prior to Monday, May 10th.

The banquet honors the outstanding athletes on the Albright scene from the past year. Very special tips of the hat will go out to several seniors who helped the Lion sports program during the

past couple of seasons. In football, big Frank Klassen and jump-in' Jim Swartz (who also doubled in track and field) will undoubtedly get the nods for their superb efforts in the gridiron. On the links, tough Russ Swisher has to receive plaudits for his fine showings with the clubs. In basketball, co-captains Mick Holland and Bruce Mackintosh will get the handshake of Coach Will Renken. These two ball players proved, even through the most trying times on the team, that they had the leadership and guts to pull the other guys together

on the ball club. On the thin-clads, Al Adelman and Bob Dingle showed just how important they were to Coach Bill Popp, season after season, at the 'Bright. Also let's not forget Lynda Trzaska and Mary Ann Pierce of the so-called weaker sex. These two senior girls added grace and style to Albright sports.

They and three hundred other student-athletes will be honored by the 'Bright on Monday night, May 17th.

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"There's A Girl In My Soup"

"There's A Girl in My Soup" is currently playing at the Berkshire Mall Theatre. "Husbands" begins Weds. April 28th.

The broth is lacking in wholesome vegetables at points in "There's A Girl in My Soup," but the movie because of a good deal of outdoor footage is much less claustrophobic than British Author Terence Frisby's stage version. And the dialogue, though suffering from too many clichés and antiquated puns, is basically very funny and worth hearing.

Robert Danvers (Peter Sellers) is cast as the galloping Gourmet Kitchen TV idol of millions of English lassies, eating, drinking, writing and bedding down with every, "ye God, but you're lovely!" beauty that will reciprocate. And virtually all do. Most of the audience's viewing time is spent on Seller's undressing of his hairy body to indulge. He is a "totter", as one woman cutely puts it, the fact being echoed by another.

Soon after Sellers attaches his crescendo to a now-over six month affair with the bride of his best friend, he meets Marion (Goldie Hawn), a goofy colonial American who completely baffles the beguiled Danvers with her disarming and ego-deflating frankness concerning his corny, non-hip, middle-aged, fading virility. ("You sound just like my father" she tells him at one point). She finds in him temporary refuge, and a good deal of fun, until she ultimately returns to Jimmy — a gas fitter's mate and part time drummer whom she really loves. Sellers has unsuspectingly crunched down on a piece of tough meat, and his pride is hurt.

But he is challenged — so challenged that he actually takes Marion along with him to France on a wine tasting excursion. They have a ball. And by the film's end, Sellers almost has the audience and himself believing that he loves Marion. We find that she's merely been the most challenging "bird" to date.

Goldie, in Cinderella-fashion, has gone from rags to riches, only to return to rags by choice.

SALAD DAYS

cont. from page 2

kas clarified regarded the creation of films. The traditional school of film-making, which dominates Hollywood and unfortunately, most colleges, maintains that the film-maker must use the "correct" exposure, focus, camera angles and above all a shooting script (a shot by shot plan which anticipates every image on the film). A number of people were surprised when Mekas told them that he does not use a script since a script limits his response to the image. In fact, why must a film have "correct" focus, camera angles, and exposure if certain variations in these will create beauty? It must be remembered, however, that experimental film-making is not haphazard aiming and shooting of film. Mekas is proficient enough in his art that he does not need a light meter to determine the lens settings. In fact he doesn't even look through the viewfinder when he shoots. Like many accomplished film-makers he holds the camera at waist level in order to vary the lens adjustments as he shoots.

Yet he can judge the image that will appear.

As a film-maker, Jonas Mekas is superb. And those who attended his program left with a better understanding of the art of film-making.

The remaining Colloquy Film Club programs are:
April 29—Midsummer Night's Dream
May 6—Intolerance
May 13—M
The Cinema Club plans an Andy Warhol film program in May.

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ALLEN GINSBERG

Last September 13, Tim Leary escaped from the California prison where he had served seven months of a ten year sentence for possessing two joints of marijuana.

JAIL NOTES is Tim Leary's account of that prison experience, written as he was living through it. It is his most personally revealing book. We believe it gives a needed insight into the living human being behind the media-appointed "High Priest." And serves to illuminate his flight to Algeria and his new role as political revolutionary.

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RACE IN PRISON: "Hows the Blacks laugh. The Chicanos smile and scowl. The Whites are broke in defeat."
TROUBLE IN PRISON: "I had broken three jailhouse commandments... not minded my own business... protected snitch... called The Man... what happens now?"
HANDLING TIME: "Zen purity only solution. Live her now. Thoughts of past and future... maddeningly. Patient blue-denim spire... wease fragile web of serenity. Focus on moment day spins by. Wreath with daze of future-passed pain... Zen balance so delicate. Slightest pressure lips widdy."
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