

NEWS IN BRIEF

HARVARD ECONOMIST TO SPEAK

Dr. Herbert Gintis, assistant professor of economics at Harvard University will be guest speaker for the Albright College economics department fall lecture, Thursday, October 11, in Teel Chapel at 7p.m. The public is invited free of charge.

A graduate of the University of Pennsylvania, Dr. Gintis received the doctor of philosophy degree in economics in 1969 from Harvard University where he is conducting research concerned with educational institutions and economic systems.

Dr. Gintis' comments Thursday will focus on alienation and power in the U.S. economy and a discussion of worker and human alienation. His visit to Albright is planned in conjunction with the college's Arts and Lecture Series.

Del-Val Hands ALBRIGHT 3rd DEFEAT

Albright College came away from the 23rd Annual Pretzel Bowl Classic Saturday the loser in a 13-7 night-time tilt with Delaware Valley College in Albright Stadium. The loss brings the Lions season record to 1-3.

The Lions earned 211 yards of their total 232 rushing during the first half. The Aggies went 153 on the ground and added 77 valuable yards in the air in earning their win. Albright was handed 72 yards in penalties to the Aggie's 35. Each team had 12 first downs.

The Lion harriers last week won one and lost three, bringing their

season mark to 1-4. Losses came at the hands of Elizabethtown 24-31 and Bucknell, 15-50 in a tri-meet at Bucknell, and against host Delaware Valley 15-50 Friday where Albright earned its first win 28-30 over Philadelphia Textile in the same tri-meet.

Albright football travels to Gettysburg Saturday, October 13, to meet the Bullets in Musselman Stadium, while the cross country team takes on Drew University and Muhlenberg College at Madison, N.J., on Wednesday, October 10.

Albright Names Extra Sessions Director

Dr. Thomas B. Hanson, assistant to the president, yesterday was named director of Extra Sessions and Continuing Education for Albright College.

In his new capacity, Dr. Hanson will have responsibility for the administration and promotion of those educational activities of the college which seek in a special way to meet the needs of youth and adults in the Reading community and the college other than the normal educational program of the college.

In its Extra Sessions, the college presently maintains an Evening Division which offers five undergraduate degree programs and a variety of courses in the liberal arts and a Summer School through which a student may complete accredited work for advanced placement, degree requirements, or personal enrichment.

Dr. Hanson was named to his administrative post in July of 1972

and has assisted President Schultz in matters of community affairs, long-range planning and coordination, and college publications.

the associated women students

AWS is now in the process of revising their old Constitution. In past years the membership of the AWS Board consisted of a president, officers of WDO, program coordinator and chairwomen of the standing Committees of the President's Cabinet, and elected representatives from each dormitory. The new revision states that the dormitory representatives will be chosen by floors. This will enable the women students to become better informed of the activities and meetings of the board. Each floor representative will conduct a hall meeting when she feels that there is necessary information to convey. She will also be responsible for posting the AWS minutes on her floor. Thus, the new revision will provide for a more feasible method of communications.

ADVERTISING SHOW

Currently at Kutztown State College at the Sharadin Art Studio, are the 1972-73 winners of the American Institute of Graphic Arts Competition for "The Fifty Advertisements of the Year" and "The Fifty TV Commercials of the Year." Along with the displayed media are various newspaper spreads, magazine covers, record covers and other types of graphic design. The Gallery is open Monday through Friday from 10-4, Saturday 10-12 and 2-4, and Sunday from 2-5.

Committees Selected by Union

At their first meeting on Wednesday, October 3, the Student Union—members in attendance were Sterling Goode, Debbie Wolfe, Roy Curnow, Fran Deaner, Larry Kleiner and Rich Kelly—acknowledged the constitution of the Divine Light Mission at Albright, approved the proposing of honorary degree receivers, moved that the Student Union and the Art Commission collaborate on the allocation of money, and finally, finalized the following committee appointments:

Albright College Senate

John Pfromm
Linda Schwarz
Chris Antinuucci
Dan Jones

Student-Trustee

Charles Reese
Jane Dalane
Sue Untermeyer
Lee Miller
Lauren Taylor

Budgetary Priorities

Logan Swanger
Robert Stetmetzski
Thomas Janus

Religious Activities

Charles Cole
Chris Antinuucci
Steve Hummer
Fred Holler

Long-Range Planning

John Jensen
Scott Rudnik
Dan Rostan

Student-Faculty Judiciary Board

&
Student-Faculty Committee on Student Affairs
Larry Ballard
Michale Sklover
Philip Rutledge
Lauren Taylor
Rich D'Addario

Curriculum

Charles Reese
Lisa Bleil
Craig L. Shuman
Bob Booklen
Dan Jones

Traffic Court

Robert Lengel
Rich Makler
Joseph Stacherski

Dining Hall

Larry Ballard
Steve Cherry
Nancy Marcy

Individual Study Program

Chris Antinuucci
Mary Baldwin

Art Commission

Kevin O'Neil
Dan Jones
Fawn Mosteller
Rich Glider

Library Committee

Jenny Riggs
Elaine Stachinko

A.S.G.B.

Rich D'Addario
Scott Brady
Sue Hutchinson
Charlene Fiss

Arts & Lecture Series

Robin Koslo
Helen Rost
Jane Dalane
Mark Altschuler
Jo-Ellen Ross
Sharon Diebitko
Don Schildger
Dorothy Keeney
Robert Lengel

Cue Editor

Joe Finkelstein

Albrightian Editors

Celine Harris
Sandi Kropilak

NURSES EXCEL

by TOM CONREY

On June 19-20 1973, twelve nursing concentrators at Albright College took the state licensing examination in Harrisburg Pa. This was the first graduating class of nurses from Albright. The scores were remarkable. Their scores were 67 points higher than the state mean and 87 points higher than the national mean. The five categories of tests were medical nursing, surgical, obstetrical, child and psychiatric nursing.

Dr. Rena Lawrence, department chairman, stated:

"They were a very good group of students. They worked very hard and should feel very proud. They are an ambitious group and will probably become

leaders. They are practically assured of receiving good positions. Approximately 50% of the group will go on for their Masters degree."

When asked of the advantage of college degree in relation to an R.N., Dr. Lawrence stated;

"The scope is much broader for a nurse with a college degree. The R.N. is limited to work in a hospital. A college degree enables a nurse to work as a clinical specialist, nurse practitioner, researcher or work in community health."

In the very near future, the nursing program will be evaluated by the Pennsylvania State Board of Nursing Examiners. The chances for full approval for the program are excellent.

FRESHMAN CLASS IN DEPTH??

by PETE WEICKER

The freshmen have come, have experienced the enigma of orientation, and have survived the first month of school life. Now has come the time for the annual upperclassmen evaluation of the class as a whole, a sort of ego trip meant to compare the newly arrived students with previous classes. This year, despite uncommon circumstances, the freshmen class's general personality appears to be quite typical of any Albright class, so typical in fact that it seems to have gone out of its way to be non-descript.

Yet, there do exist major differences. Previous classes seemed to have been steeped with the negative aspects of the college almost from the first days—as all those who attended the

innumerable meetings, dealing with such important issues as the dispensation of the spanish requirements, last year will testify to. Somehow the class of '77' has escaped this. "They're much less militant," states Dean McBride, "much less critical in character. They're more originally happy with things and have a relatively positive view."

Along with being more content, the freshmen, generally, have a more serious view of the work involved in being a college student. This is not to say that they are more intelligent than students in previous years, but they do have a realistic and cooperative approach to school work and dorm life. This could be attributed to the fact that they are no longer confined to separate residence buildings on campus, and are being con-

stantly influenced by the examples set by their upperclassmen dorm neighbors. The combinations of these circumstances have resulted in environmental stability that established itself quite early in the year.

Other differences occur. The geographic heterogeneity is no more diverse than before (The class is represented by students from, predominately, New York, New Jersey, Pennsylvania, Delaware, and enrollment since 1969. The class this year consists of 345 students as compared to the 390 in last year's. This is not a problem unique to Albright, but is one that is hitting colleges all over the country. In previous years there was an emphasis on the college education as a means of "getting ahead." The obvious defects in this theory, combined with a dwindling birthrate and

the increasing numbers of applicants to state and two-year-colleges, has decreased the number of qualified high school seniors and intensified greatly the com-

petition between four year colleges. Albright decided it best to maintain the relatively high standards it had always sus-

THE CHALLENGE

This editorial was written by Dan Rostan, Cultural Affairs editor of The Albrightian and represents the general attitude of the editorial staff of this paper.

Last May, members of the faculty, the administration, and the student body met for an informal discussion on the subject of academic dishonesty. Talk was free; ideas flowed; decisions and resolutions were informally considered. Likewise, in that same informal way, nothing happened.

The Albrightian is outraged at the way in which the students have not followed up on the idea to fight cheating and plagiarism. It is obvious to every student reading this article that such topics as term-paper-borrowing from "distant cousins" and "bullshitting" through assignments are quite common in one's daily intercourse at this school.

The editors of The Albrightian, therefore, would like to formally challenge the entire student-faculty complex of Albright College to criticize, comment upon or in any way react to this editorial.

THE UNITED FRUIT COMPANY

by PABLO NERUDA

Editors Note: The following is a tribute to Pablo Neruda, the Chilean poet who recently died of cancer. He won the Nobel Prize for Poetry in 1971 and served for many years as a Chilean diplomat. He is recognized as one of Latin America's greatest poets.

Besides his literary achievements, Neruda was known for his passionate devotion to Chilean liberty and as a valiant fighter against foreign domination in Chile and the rest of Latin America. This poem is one of Neruda's most well-known.

When the trumpets had sounded and all was in readiness on the face of the earth, Jehovah divided his universe:
 Anaconda, Ford Motors,
 Coca Cola Inc., and similar entities:
 the most succulent item of all,
 The United Fruit Company Incorporated reserved for itself the heartland and coasts of my country,
 the delectable waist of America.
 They rechristened their properties the "Banana Republics"—
 and over the languishing dead, the uneasy repose of the heroes who harried that greatness, their flags and their freedoms, they established an opera bouffe; they ravished all enterprise, awarded the laurels like Caesars, unleashed all the covetous, and contrived the tyrannical Reign of the Flies—
 Trujillo the fly, and Tacho the fly, the flies called Carías, Martinez, Ubico—all of them flies, flies dank with the blood of their marmalade vassalage, flies buzzing drunkenly on the populous middens; the fly-circus fly and the scholarly kind, case-hardened in tyranny.

Then in the bloody domain of the flies
 The United Fruit Company Incorporated unloaded with a booty of coffee and fruits brimming its cargo boats, gliding like trays with the spoils of our drowning dominions.

And all the while, somewhere, in the sugary, hells of our seaports, smothered by gases, an Indian fell in the morning; a body spun off, an anonymous chattel, some numeral tumbling, a branch with its death running out of it in the vat of the carrion, fruit laden and foul.

Letters to the Editor

To the Editors:

In the opening paragraph of an article on the new non-traditional studies program in the O

In the opening paragraph of an article on the new non-traditional studies program in the October 4 issue, you state:

The Committee on Non-Traditional Studies recently compiled a list of recommendations to the Committee on Curriculum and Academic Concerns. Given significant research and debate, these proposals concerning non-traditional (studies) demand immediate attention.

Your words "demand immediate attention" seem to imply that this new studies program is not as yet in operation. This, however, is not the case.

The ad hoc committee presented its report to the Curriculum Committee on March 27 of this year and was passed with minor revisions by that committee at the April 18 meeting by a ten to one vote. The studies report was approved by all necessary constituencies and is now a working part of the Albright curriculum.

If anyone is interested in further details concerning this program, they can contact Drs. Kearney, Prestwood, or McBride or any student member of the Curriculum Committee.

Sincerely,
 Craig Liebman
 member, Curriculum Committee

college enrollment projections decline

The Carnegie Commission on Higher Education has announced a downward projection revision of college and university enrollment figures announced by the Commission in 1971.

The decision to reduce enrollment prediction figures resulted from two changed factors. The U.S. Office of Education recently announced the rate of graduation from high school had leveled off in the past few years, and the Bureau of Census released population projections which reflect a sharply declining birth rate and decreases in total college and university enrollments for 1971 and 1972.

The actual projections made by the Commission for enrollment in institutions of higher learning are between 1.3 million to 1.5 million fewer students for 1980 and 2.2 million to 3.4 million less for 2,000 in comparison to original 1971 estimates. The Commission's new projections still call for a net increase of about 4.6 million students between 1970 and 2000.

The Commission foresees a leveling off of the number of bachelor degree recipients causing fewer potential entrants to

(cont. on pg. 8, col. 5)

MUSICAL LEGACY

by JO CLEMENS

In 1911, Hugo Schumann, then conductor of the Philadelphia Choral Society, came to Reading. He met with a group of musicians who were interested in forming an orchestra and within that same year, formed the Reading Symphony Orchestra; the members voting Mr. Schumann as president. The first concert was performed in the Hypodrome Theater, which was across from the Astor. They gave four or five concerts a year, which at that time could be attended for a mere fifty cents!

The Orchestra was small and was ill-equipped to play the music of a modern orchestra. The Reading Symphony lacked such instruments as the oboe and bassoon, which were often needed for certain pieces. Thus it was that the members of the Reading Symphony started the Reading Musical Foundation to financially assist not only the Reading Symphony, but the Choral Society as well.

As the Orchestra grew, soloists, both locally and outside of Reading, were hired to sing or play as the featured instrumentalist.

In 1946, Hugo Schumann resigned as president of the Reading Symphony and the current president, Rene Irwin, took over with the unanimous approval of the members. Thus, there have been only two presidents of the Reading Symphony from 1911 to 1973!

Mr. Irwin was a very active pianist. Though he never followed the profession, he has accompanied Otto Wittech and Carolyn Fox, two great violinists, and Gertrude Dunkleburger, a singer and organist. [Mr. Irwin also played at the old Rajah Theater on Franklin and Pearl Streets in Reading.]

During Mr. Schumann's presidency, many out-of-town con-

ductors were brought to Reading to conduct the Symphony. Finally, Alexander Hilsberg, the Concert Meister of the Philadelphia Orchestra, became the permanent conductor. A fine musician who has worked under Eugene Ormandy, Mr. Hilsberg knew many voice teachers, and was thus able to bring the graduates of those teachers to sing with his orchestra, adding more interest to the programs. Such musicians as Willy Kappell and Roselyn Tureck, both pianists, have performed with the Reading Symphony Orchestra.

Eventually, the Reading Symphony had to leave the Hypodrome. It was at this time that they moved to the Rajah Theater, formerly called the Academy of Music. Upon occasion, a performer would fill the theater, which holds over 2,100 people. The great pianist, Andre Watts, was one who did.

Mr. Hilsberg died of a heart attack at his home in Maine. In 1961 his associate conductor, Louis Vyner, who came to Reading in 1957 to join Hilsberg, was voted unanimously to be the new conductor. He studied at Curtis Institute of Music in Philadelphia and was the first to graduate with a degree in conducting. Mr. Vyner, a violinist and violinist, is presently the Conductor of the Reading Symphony. The program for this year includes:

Nolan Miller—French Horn, with the Reading Choral Society

The Marlowe twins, Jeffrey and Ronald—duo-pianists.

Daniel Heifetz—violinist.

Jose Molinas Bailes Espanoles—a Spanish Dance Co.

Byron Janis—pianist.

Bruce Brewer—tenor.

The first concert will take place October 14th at the Rajah Theater.

the albrightian

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Sex Discrimination in Higher Education



To the surprise of few in the academic community, a government study has verified that women faculty members receive an average of about 17 percent less in salaries than men performing identical tasks.

The data, compiled by the National Center for Educational Statistics, was collected from over 2,400 institutions across the country. The report also shows that there are proportionately more women in the lower academic ranks with concomitant lower salaries. Furthermore, even when women reach the top rank of professor, their pay is considerably less than their male counterparts.

Women full professors account for only 9.8 percent of that rank and receive up to \$2,000 less per year than men. As the teaching rank decreases, the proportional representation by women increases, and the pay gap narrows. At the lowest rung of the academic ladder, women approach equal representation and equal pay. In private two-year institutions women represent 53.8 percent of the instructors and are paid as well if not better than their male peers.

But in private four-year universities, the most lucrative and prestigious institutions, full-time women professors make up only 5.4 percent of the category. A male professor at such an institution might expect to receive an average salary of \$21,666 but a woman with identical rank would receive only \$18,441.

Women appear better off at public institutions. There they could expect to receive 85 percent of a man's salary for the same task. In private institutions that figure dwindles to 77.4 percent.

Overall, in higher education women constitute 22.3 percent of the total teaching staff and receive an average of 83 percent of men's salaries. A study conducted ten years ago in four-year institutions shows little change in representation when compared to the new figures. In 1962 women accounted for 19 percent of the total teaching staff in four-year schools, a figure which has now shifted to 20.6 percent according to the new study. However at the instructor level the proportion of women faculty has risen from 30.9 percent to 43.5 percent.

Observers explain the increase in the instructor rank several different ways depending on their cynicism. The most hopeful see it as a start to equal employment opportunity with women gradually moving up the ladder to attain full professorships.

But others see it as an acquiescence to Department of Health and Education and Welfare (HEW) guidelines, and consider the women as tokens to be paraded in front of the investigators. They point to the lack of substantial gains in the last ten years in overall representation and the continued disparity in

salaries as evidence that there has been little change in attitude towards women in higher education—and even less actual promotion and hiring.

HEW itself came under attack recently by a high-ranking employee who charged that her staff had been harassed and the program in her charge had been curtailed. Florence J. Hicks, director of the agency's Women's Action Program, filed a discrimination complaint with HEW's equal employment opportunity office and later resigned.

Her resignation came while HEW was studying a federal task force report which charged that HEW programs in education often contribute to sex discrimination, one of the problems they are supposedly trying to prevent.

The report, commissioned by Sidney P. Marland, Jr. while he was Commissioner of Education, urged a broad attack against discrimination in government education programs. Noting that last year's higher education act forbids sex discrimination in "any education program or activity receiving federal assistance," the report pointed to numerous cases which violate the provision.

According to the report, vocational and worker training programs still continue to funnel women into traditional "female" occupations at lower pay than men who are given a much broader choice of occupational skills and higher wages for the same task.

As a result, the task force observed, "the average female trainee earns less after training than the average male trainee does before training."

HEW has supported many research projects studying only males in areas where the problem applies equally to both sexes. Cited by the report was a major study of high school dropouts which concentrated solely on boys, when girls show only a slight difference statistically in their rate of dropping out.

Office of Education programs training educational personnel generally prepare women for roles which they already dominate numerically, such as preschool or elementary teaching. Men are trained for administration and research.

Finally, the task force report included a study completed by the Educational Testing Service showing that women receive 20 percent less student aid and smaller student loans than men, despite comparable financial need.

Studies like these document the existence or discrimination on the basis of sex alone in higher education. But myths die hard and not only do some members of the academic community deny there is substantial discrimination but others also add that any discrimination is entirely justified.

In an attempt to debunk what she considers irrational views towards women in higher education, Bernice Sandler, director of the Project on the Status and Education of Women at the Association of American Colleges, prepared an article for the *Chronicle of Higher Education*, entitled "Why Women Need Less Pay (and Other Myths)."

In her article Sandler cites studies showing:

—Advanced education is not wasted on women since 91 percent of women with doctorates are working.

—Women who have left school temporarily are not poor risks as students. Their dropout rate upon returning is lower than that of younger students and their grades are higher.

—Women do not get married and evaporate from their jobs. While many women will take some time off for child rearing, the majority return to work. The average woman worker today is married and 39 years old and will probably work 25 years or more.

—Academic women do not have a higher turnover rate than academic men. In fact a woman is less likely to change jobs. In one study, 45 percent of the women doctorates held the same job for the first 10 years and another 30 percent had changed jobs only once.

—That academic women do not publish is another myth. Studies show married women publish more than married or unmarried men. Unmarried women publish slightly less than men.

—Academic women are not paid less because they are not qualified. Using a school's own criteria for salary almost every HEW investigation has found women being paid less than men with similar credentials. In fact, women are often paid less than men with inferior qualifications.

—Women are not absent from jobs in academia because there are no qualified women around. Studies suggest that women who complete their doctorates are somewhat better qualified than men doctorates. It appears that women are qualified enough to receive a doctorate—but not a job.

In an effort to combat discrimination on the basis of sex, a series of government directives have been issued starting with Title VII of the Civil Rights Act which forbids unequal pay on the basis of sex. The two others are the extension of the Equal Pay Act to cover educational institutions and Executive Order 11246 in the Higher Education Guideline.

11246 is known by another name, affirmative action. This program has received the most attention recently. Showing its teeth for the first time last

month, HEW halted a \$1.9 million federal contract to Columbia University until it agreed to modify its affirmative action program. The halt came after HEW investigated charges that the university had failed to adhere to the executive order in hiring of two administrators.

The heart of the directive is two paragraphs stating:

"Affirmative action requires the contractor to do more than ensure employment neutrality with regard to race, color, religion, sex and national origin. As the phrase implies, affirmative action requires the employer to make additional efforts to recruit, employ, and promote qualified members of groups formerly excluded."

"In both academic and non-academic areas, universities must recruit women and minority persons as actively as they have recruited white males. Some universities, for example, have tended to recruit heavily at institutions graduating exclusively or predominantly non-minority males, and have failed to advertise in media which would reach the minority and female communities, or have relied upon personal contacts and friendships which have the effect of excluding from consideration women and minority group persons."

The last paragraph especially outlines what will be considered discrimination in hiring by HEW, which is empowered to enforce the directive. Furthermore, the 1974 fiscal budget request asks for an increase in funds to add 60 new positions to the Office for Civil Rights in HEW which oversees the enforcement.

But the biggest weapon in the growing arsenal to fight sex discrimination may well be an obscure section of Title IX of the 1972 Education Amendments which extends the Equal Pay Act to all faculty and professional employees at all educational institutions.

The Department of Labor has a record of settling 95 percent of these cases without going to court. Already several institutions have raised the salaries of maids who were receiving less than janitors, and one university increased a woman faculty member's salary by \$4,000 on the spot when informed of the violation. With government statistics showing gross discrimination in universities on the basis of sex the entire affair takes on gigantic proportions.

A hint at what might lie ahead was furnished when AT&T agreed to a \$15 million back pay settlement to female employees.

At Florida State University, nine women are suing for \$1 million back pay and damages. At the University of Maryland, a female professor is suing for \$400,000 damages. Other suits have been launched against the University of Pittsburgh, the University of California at Berkeley, and elsewhere.

University administrators are hoping it will all go away, but this is unlikely. Bernice Sandler points out, "Federal laws and regulations cannot easily be discarded. Those who feel that affirmative action is a nightmare had best wake up to the reality: affirmative action will be around for a long, long time." of of this exists in two other budgetary increases. The Equal Employment Opportunity Commission, which has jurisdiction over all educational institutions whether or not they receive federal funding, has been given a 45 percent budget increase.

The U.S. Commission on Civil Rights, which has just had its jurisdiction enlarged to include sex discrimination, is planning an investigation on bias on campuses. Its budget is up 13 percent.

The Act is enforced by the Wage and Hour Division of the Department of Labor and investigations of complaints are handled with complete anonymity. Some time after a complaint is made an investigator shows up on campus and conducts a "routine check" that encompasses the complaint area. If there is discrimination the compliance officer "discovers" it and asks the employer to correct the situation on the spot. A person's job is protected in this way and retaliation is virtually impossible.

The clincher is that not only must pay be raised to be equal—but back pay for up to two years prior to the discovery of the violation must be given to the person discriminated against. Furthermore, courts have ruled that tasks do not have to be identical to require equal pay but that "insubstantial differences in the skill, effort and responsibility of particular jobs should be ignored" in making a determination of discrimination.

Some schools are facing the issue head on. A recent advertisement in the *Chronicle of Higher Education* sought a Director of Equal Opportunity and Affirmative Action for Chicago State University. Other advertisements for employment opportunities are noticeably devoid of reference to sex with the phrases "interested persons should apply" and "an affirmative action employer" included in the copy. And the newspaper itself, which reaches administrators and faculty across the nation, sprouts a new column called "The Academic Woman" written by Sandler.

Statistics document that discrimination against women in higher education and the government has supplied an entire tool box full of directives and laws to be used by women to tear down the academic community's facade of fairness and egalitarianism. Some administrators think of it as more like Pandora's Box, but the lid is off and they might as well get used to equal employment and affirmative action. As Sandler says, they are going to be around a long, long time.



CULTURAL AFFAIRS

FROM FUN CITY

The following is the third of a series of articles written by Mr. Sargent, Assistant Professor in the English Department and Director of Theatre.

This week observes the debut of the American Film Theatre—a subscription series of films of great theatre plays. With film thus usurping the best of the stage, a number of questions are raised—what is the value of stage performance? Why not have Ionesco, Pinter, Albee, et. al. write directly for the cinema? Is there any value in live performance? Isn't the theatre, which dies every year, finally and eternally dead?

The best answer to these questions is presently appearing at the Circle in the Square Theatre in Breenwich Village—Lanford Wilson's award winning "Hot 1 Baltimore." (Some readers may remember when the Circle in the Square Theatre began the O'Neill revival in the '50's with the production of "The Iceman Cometh" in which the audience seated at tables in Harry Hope's Saloon and the acting went on all around them.)

"Hot 1 Baltimore's" title is the first example of the way this play confronts the audience. Sprawled across the marquee, its missing 'e' gives the appearance that the theatre is actually a broken down hotel. Inside, the stage is a horseshoe shaped thrust set up like a hotel lobby. Ushers frequently parade ticket holders through the set on the way to their seats.

Ten minutes before show time, some of the actors begin to trickle in. They lounge in and on the lobby furniture, observing the audience. The desk clerk appears and sets up his work sheets, the receptionist comes in and takes over the switchboard. She is followed by the manager. A few minutes before "curtain" this group of actors is replaced by another, as if the day shift is going off. The new desk clerk turns on the radio and the familiar sounds of Arlo Guthrie are heard. More characters enter, mingling with the latecomers. Finally at eight-thirty the lights dim, and as more characters come and go, the radio's volume suddenly blasts out the song "Hello, America, How Are You?"

Thus by the time the show begins, it has created a high degree of believability. Even if the characters should prove unrealistic, the audience would believe in them. Unreal as they could be, they would exist. However, these characters are real.

The play, presenting a day in the decline and fall of America, offers a hodgepodge collection of "crazies," all facing the common problem of the pending demolition of their hotel. The old man playing checkers and doing voice exercises; the "dike" who is going to develop a farm in the desert for the purpose of growing health food (i.e. garlic) and who comes on like Marlon Brando; the whore with a fascination for trains and time schedules—all approach their various dead ends.

But they do not face them alone. The audience is on the same trip. Viewing the actors from a maximum distance of ten rows, more usually two or three, the audience finds constant support for its believability. These are not characters one could almost reach out and touch; they are characters the audience can reach out and touch. By the first intermission, the audience feels comfortable enough to stroll through the set on its own. During the second intermission, various audience members lounge in the lobby and lean against the front desk in a manner that causes real doubt about the identities of characters and audience.

Characters and audience—all heading toward that day when the whole country comes under the jackhammer. As one of the hookers in the play succinctly puts it to a double-parked and complaining cab driver, "the whole fucking country's double parked!"

One of the offerings in the American Film Theatre is Eugene O'Neill's "The Iceman Cometh." You can go watch it on the screen. Meanwhile, I'll be sitting at a table in the New Circle in the Square Theatre (uptown), "living" with Hickey, and Larry Slade, and Harry Hope. Next week: Andre Watts and the New York Philharmonic Orchestra (barring strike.)



Photo by Kevin O'Neill

Assistant Professor, Ted Sargent, author of FROM FUN CITY

REVIEW :

Breathless

A major change in contemporary cinema occurred in the late fifties with the arrival of the "new wave" films, unorthodox material by atypical French directors. One of these directors, Jean-Luc Godard made such a film shown last Tuesday (Oct. 2) in the Campus Center Theatre. Titled *Breathless* it is a character study of a man who is afraid to admit he needs a woman and of a woman who is afraid to admit she loves a man. Jean-Paul Belmondo takes the lead as a young cool who steals a car in Marseilles and while being pursued by an officer, kills him. He heads toward Paris to see a girlfriend, Patricia (Jean Seberg), an aspiring journalist who hides him, makes love to him, is pregnant by him, and finally turns him in when she realizes his life of misdeeds is not hers, even though she loves him.

Many experts of foreign cinema consider this film a classic. While that may be going slightly overboard, *Breathless* did represent a smart new type of film unknown and unavailable to the public when it was released in 1960. A little fresher, a little slyer, and a good deal more realistic gave *Breathless* its wind. Shot in less than a month in France, 1959, all technical flaws due to the rush are bailed out by Raoul Coutard's fine black and white photography. The film's success is due mainly to the immense bundle of talent working on and off camera. Two up-in coming stars, a slick director, a screenplay by another French film genius Francois Truffaut, even new wave director Claude Chabrol all worked on the film. *Breathless* was well worth seeing, if only to witness the bridge between the old and new cinema. Today, *Breathless*

would die of suffocation; back then it was pure oxygen.

COUNTER

Mao

by STEPHEN CHERNOSKY

To the average viewer, Godard's *See You At Mao* may have been

REVIEW :

the worst flick (if you call it that) that you have ever seen. However, I honestly feel that there was purpose and logic behind many of the disconnected shots and scenes.

For instance, the exciting factory shot symbolized the hard, metallic, noise-driving life of the factory worker. The documentary style and continual dolly movement representing the assembly line itself characterizes the realism and depth. The seemingly long shot of a nude girl casually talking and carrying on in a simple fashion, in my opinion was used entirely to convey to the viewer nothing of sexual activity but the plain simple normality of nudity. And the scene at the end was purposefully trite. A red hand reaching for a communistic flag, while the hard core patriotic music bellows out, is obvious technique to the film buff, subtle to the average viewer.

This is the way in which Godard sees his reality. It really doesn't matter what reality you reach for, it's how you reach it that counts. Godard is not as easy as you may think. In a quick showing one is apt to quickly dismiss the finer cuts. But then again first appearances are often misleading.

The second film on the bill was a mess entitled *See You At Mao* which could possibly have been the worst piece of celluloid I have ever seen next to biological slides of trees. The movie made also (cont. on pg. 8, col. 4)

PLACEMENT PROGRAM

by MIKE SCHATZ

The Albright College Placement Office is an essential service on the campus. Most students are unaware of the function of this office and often do not realize that it can play a part in their future career.

For approximately eight years, Albright College has assisted its senior students in the selection and development of careers. The office is under the supervision of Student Services, with Arnold J. Tilden as the director of the program.

The efficiency of the placement is quite remarkable. A questionnaire distributed to the class of 1973 received a 53% response. Thirty-eight percent of the students entered graduate and professional schools. These include seminaries, medical school, dental school, nursing, law school and related schools for professionals. Graduate schools included specialists in math, biology, chemistry, psychology, physics, English and others. Thirty-seven percent of the '73 graduates went into business. Accounting firms, banks, insurance are only a few of the placements made. Two percent went into government and another two percent in the military.

According to Tilden, placement is not an appropriate word. He prefers the term "career development and counseling." Tilden says, "First, a student learns about knowing himself, then about knowing a job and a job future."

While mainly helping seniors, underclassmen and alumni are also welcome to use the "Albright Career Counseling Center."

museum graphics

by CELINE HARRIS

Smartly dressed people mingling in small clusters under the hazy light of a crystal chandelier...a more subdued group is seated on marble benches, intently listening to the strains of flute and bassoon in reminiscence of the Baroque Era...paintings, pottery, murals and china are arranged about the room, and a statue, poised to drink from a lily pad, meets the eye as one ascends the long winding stair... all this, and more was to be found at the opening of "Architecture On Paper: Graphics from the 17th to 19th Century" at the Reading Public Museum.

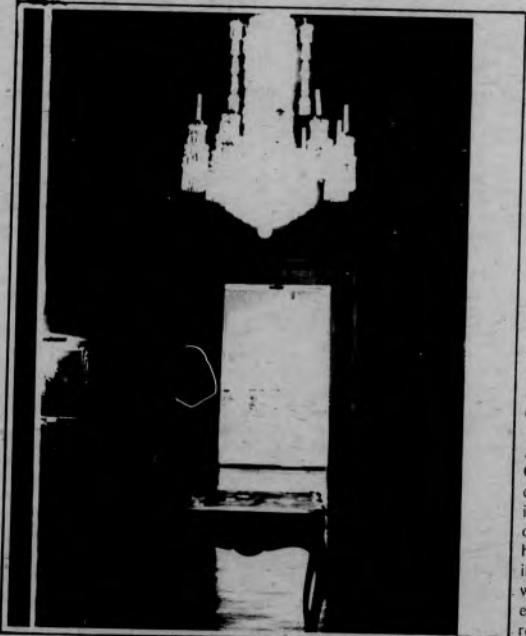
This, the premier fine arts exhibition of the museum for the 1973-74 season, amalgamates two media, that of architecture and of the graphic, both of which are receiving increasing interest. The exhibition was provided by a local collector who assembled the prints "according to the laws of chance" over a period of a decade.

The opening of this show also served as an opportunity to welcome the new museum director, J. Daniel Selig. The reception was given in his honor by the Friends of the Reading Museum, all of whom seemed pleased with the ideas and efforts of Mr. Selig, one of which being the redecoration of the upper floor of the museum in which the reception was held.

What exactly is the Albright student's part in the affairs of the Reading Museum? Mr. Selig feels that Albright is an integral part of the Reading community, and the opportunity of visiting the museum should be made available to students on campus. For this reason, he is working with Dr. Barth and the Fine Arts Commission at Albright to arrange a transportation service to the museum.

The question remains to be asked whether the Albright student too feels the need for Albright and the Reading community to form some kind of unity. Would enough people show sufficient interest in a transportation service to the museum? The answer lies in the realm of personal priorities.

Waterford crystal...Chinese art...landscaped gardens enhanced by a flowing stream...another world? Yes, but a world contained in the Albright student's backyard-if he chooses to have it there.



Reflections of an era long past.

BUCKS SPONSORS "Of Mice and Men"

Tom Poston, one of America's most popular and versatile actors, stars in the Bucks County Playhouse production of "OF MICE AND MEN" the premier production of the new Fall-Winter Season. The Season will open with a preview production of "OF MICE AND MEN" on October 4.

The play revolves around the unique relationship between two men, George and Lennie, but the image is universal. According to Steinbeck it is Lennie who portrays the "earth longings" and "the inarticulate and powerful yearnings of all men."

The world of "OF MICE AND MEN" is the Salinas Valley of Southern California during the late depression years and the focus is on the migrant workers who are forced to exist in this

Tom Poston will star as Lennie and Richard Mathews will appear as George along with a strong supporting cast. Again this season, Mr. Poston is welcomed at the Bucks County Theatre Company as guest-artist-in-residence.

"A Champagne Evening at the Playhouse" is planned for Friday, October 5 and the red carpet will be out as the Bucks County Theatre Company welcomes dignitaries, community leaders and subscribers to a special Opening Night of "OF MICE AND MEN."

"OF MICE AND MEN" will be in performance at the Playhouse through October 17 with Wednesday and Saturday matinees at 2:00 P.M., Thursday evening performances at 8:00 P.M. and Friday and Saturday evening performances at 8:30 P.M.

Norman Bigelow : Houdini Incarnate

The name of Houdini has been disgraced. The art of escape has been degraded. My sole purpose in life is to correct the corruption of the 'art of escape' by magicians and to set the record straight, if not for all time, at least for my time...And I shall come back again and again.

The statement above is that of Norman Bigelow, the death defying escape artist who claims to be Houdini's reincarnation. Mr. Bigelow will be appearing in the Albright College Field House Wednesday evening, October 17.

Norman Bigelow is said to be the most mystifying and exciting attraction of the 20th century. In an hour long presentation he defies death time after time; bound, chained, padlocked, straight-jacketed, submerged or imprisoned. The escapes he attempts are those of the great American escape artist, Harry Houdini, who died in 1926, taking with him the secrets of his mystifying escapes. Among these escapes are:

THE FIRE ESCAPE—Demonstrating how to pick police handcuffs, Bigelow risks being burned alive. Handcuffed to a table kneeling over a pile of gunpowder, he escapes as the flame of his blazing gunpowder-trail fuse rapidly advances.

THE BOARD OF DEATH—Chained, bound and shackled to the Board of Death, Bigelow must escape within three minutes, or an automatic timing device will bring dozens of 8-inch razor sharp blades plunging through him.

THE WATER TORTURE CELL—An underwater suicide tank in which Bigelow is chained, padlocked, and bound in leather harnesses and then submerged, upside down, to escape within seconds of drowning.

Bigelow's appearance at Albright is part of a nationwide tour of college campuses and organizations. Throughout the tour he challenges local police officials to bring forth their own handcuffs and straight jackets to test his ability. Mr. Bigelow is an expert in the field of escapology,

and claims to have a 98% accuracy in all his escapes. He further challenges any other escape artist and magician to duplicate the feats he performs.

Norman Bigelow is a smash hit on college campuses across the U.S. and Canada. He had succeeded in holding audiences spellbound and awe stricken wherever he goes. Don't miss this opportunity to see Norman Bigelow, Houdini Incarnate, in person at the Albright College Field House. Admission is \$1 for students and \$2 for adults.



The ropes that bindeth man shall not bind Bigelow.

GOLDFIELD ON DISPLAY

The artwork of Melvin Goldfield is currently on display in the library-lobby until October 21. His works are basically images of nature with erotic overtones. Goldfield's creations are of a mixed media nature with a great emphasis on the use of wood.

At the opening of his exhibit, Goldfield explained that he chose wood as his media because it has a basic intimacy in that one can hold a work in one's hands while working on an image. He also commented that wood gets away from the jewel effect of a painting and has a resiliency than canvas does not

have. The mysterious and recurring motif of his work is seen in the frog, which leaps out into a third dimension.

Goldfield's works have a few silk-screens on display such as the excellent "Frog Mandala." This is a series of 4 pictures of frogs in circular procession. The backgrounds move from light to dark in association with the passing of time from morning to night. This circular movement is demonstrated in present moons, and suns throughout Goldfield's works of rainbows and barrel taps. He stated that the use of

decision to build a 40 foot geodesic dome of stone. He plans to use the dome as a workshop and home in Birchville, Pennsylvania.

Goldfield's art creates a sense of action or kinetic energy. The action ranges from the implied radiation of the circular shapes to the graphic illustration of energy. Underlying this frenzied movement is the peaceful calm of nature inherent in the works.

Melvin Goldfield's exhibit moves in, around, and all over and beckons the observer to take a close look instead of a passing glance.



Satisfied onlookers at well-received Goldfield exhibit, take in a moment of reflection.

SCRUMBAGS and SLOPPING

by OGDEN ROGERS

You've finished your meal. You've finished that second cup of coffee discussing whether or not you're going to pass that calculus course you took because you wanted to be "well rounded." You've finished that mystical experience called "mealtime" at Albright. So you stand up, plop your dishes and silver atop your tray and walk to those shiny chrome holes in the wall. You grin or grimace as you hear the pounding, throbbing, thundering from behind that wall. You hastily deposit your tray, and run to class, thankful it is no longer your responsibility.

Therein is our story: The living, breathing organism that relieves you of your tray, and makes that thundering din.

If you bother to take the time to listen, you can discern a couple, distinct sounds from within that cacophony. At first it is the sound of people, then the drone of machines. The reality lies somewhere in between.

There are very real people who work behind those walls. Guys like Frank and "Raymie," who make their living cleaning the debris of an Albright meal; and guys like Chet, Jack, Don, Hank, and lot of other students who perform a college service in hopes of aiding themselves financially. These people laugh, shout, curse, and think just like people. But each will admit, that at sometime during that period when the dishes come through the doors, they must act like machines.

"You gotta be psyched over sloppin', if ya know what I mean," said the sandy haired youth, as he deftly plunged through and dumped the garbage from the mass of dishes being hurled at him. Another just as deftly picked through, and clutched at, the trash left on a tray, now devoid of silverware and glasses and plucked by a serious looking student who gazed out the windows. The same windows you gaze into. "If ya come in psyched, you get to enjoy sloppin'. Why, they want me to work 'the line' again this week—Christ! I hate workin' 'the line,' I like workin' slop!"

There is a system that one must follow if you're slopping. The sandy-haired youth grabbed the dinner plates with his left hand, salad plates with his right. Dumping both at the same instant, his left returned to snatch at a dessert dish. A sharp wrist action nestled the small dish up in some chromium corner. "That's the secret, ya know," he said, "you gotta use both hands. Most freshmen we get in here take a while to learn that."

Between the stereophonic action of the two windows, another voice can be discerned; that of a young man picking up stacks of dishes and trays, as he carefully feeds them into "the machine." Appropriately labeling the young man's activities, the sandy haired "slopper" glances back and comments, "He's feedin'. That's a job that requires a little more skill—you know, finesse."

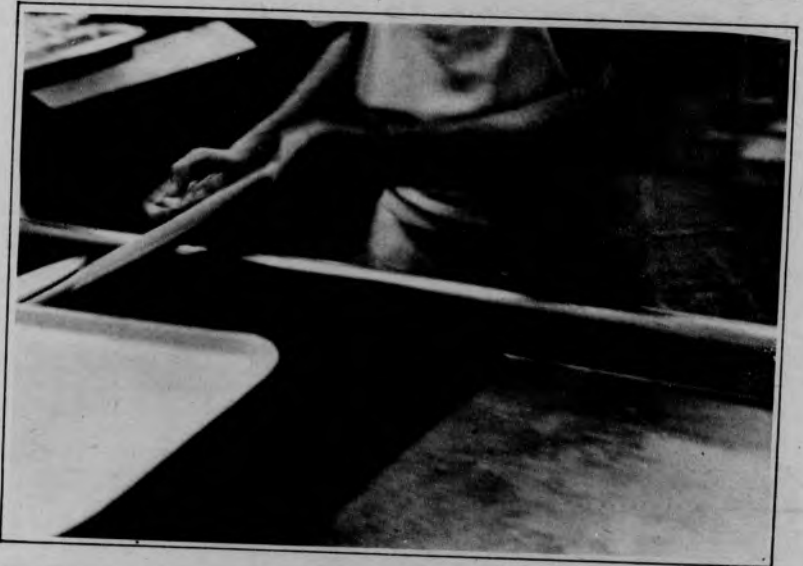
"The machine" makes some of that din you hear—a deep sullen drone, as the dishes pass through its bowels. At the end of that journey, a journey through torrents of scalding water, the dishes find their way to the equally deft hands of Frank, a man who has been pulling dishes for "eight years, next month." Frank's hands are big. They pull the dishes from the chains three and four at a time. Surrounding him are three or four students who stack dishes at a speed to match the incessant motion of "the machine." There is little time to think. All is motion and little of anything else.

There are gaps however, in this process of cleaning the leftovers. Some are the blessed times filled with a joke or two, or casually throwing an ice cube like a miniature basketball into the "hole" across the room. Some curse, however, in those tense precious seconds, as the first window man reaches into a glass, trying to pick out a soggy napkin from the bottom of a glass. Meanwhile, the dishes pile up outside the window. "If they only knew what a pain in the ass that is," the slopper mentions disdainfully. Or, those times when something jams in "the machine." The whole process shuts down, as Frank opens the big side doors into "its" insides, and like a surgeon in the middle of some abdominal exploration, searches for the cause of the huge dishwasher's illness: a stack of overturned silverware.

The noises that you hear from behind these walls are filled with a spirit too. A unique kind of pride that comes from doing something well. For the most part, the dishwashing room is more than a job to most of the fellows (inclusive too, a few young coeds who break down this mostly male bastion, undoubtedly tainted with chauvinism): there is a sense of accomplishment that comes from dumping garbage, gallons every minute, against the crush of ever-mounting dishes. There is a feeling of pride in deftly clutching at silverware and placing it upright in the washing baskets. There too, is a feeling of failure, every time a dish breaks—and you know it's your fault.

Listen carefully the next time you deposit your tray at those two chromium windows. Listen and smile, and think of the little triumphs and failures that go on behind that wall. Then, later in the evening, when the football training table is cleared, and all the dishes washed, the people from the back room set things up for "the line" to serve you tomorrow. They clean themselves, exchange a few course jokes and head their various ways. They've had their hand at being a part of "the machine" tonight, now they can go back to being people again. But that's another story.

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We're On the Air Again

by DON ENEY

"That was the sound of the Rolling Stones, from their new album, Goat's Head Soup, a little something entitled 'Coming Down Again'. It's 8:30, and you're listening to radio, WXAC-FM, in Reading. My name is Don Eney and I'll be bringing you music until 10:00. Listen to Dan Fogelberg, 'Long Way Home'."

And so it goes. Another year of radio-music, insanity, sports, and more music, is underway at WXAC-FM, the radio station of Albright College. This year could very well prove to be one of the best in the history of the radio station. Over the summer months, with the assistance of graduates Bill Moyer and Wayne Sier, one-time engineer, Tim Miller, and WHUM's Jim Hodgkins, WXAC-FM constructed a

new control room. Old equipment was repaired and new equipment was purchased, thanks largely to the funds of the college and Student Union. Now, hopefully, the days of wondering which piece of equipment is going to break down at any given night are over.

This year's staff is headed by returning Executive Board mem-

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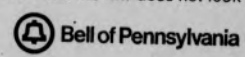
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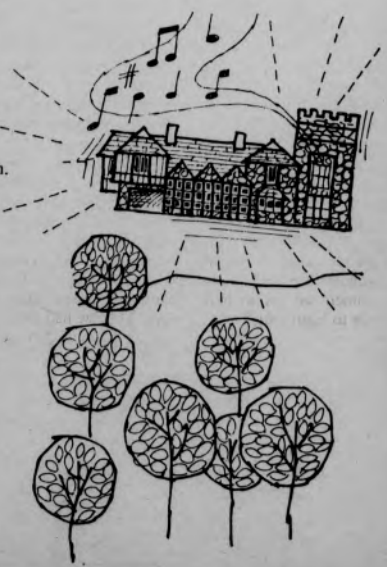
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Alumni and Student Choir Practice Campus Center Music Room	10—11a.m.	Post-Game Salute George C. Bollman Field House Cider and Donuts Songfest Competition Trophy Presentation Selections by the Alumni and Student Choir	Approximately 4 p.m.
Old Time Campus Flicks Campus Center Theater	10:30—11:30a.m.	All Alumni and Student Social Hour Stokesay Castle	7—8 p.m.
Alumni and Student Luncheon College Dining Hall (Cafeteria Style)	11:30a.m.—12:30p.m.	All Alumni and Student Waitered Dinner Stokesay Castle * By reservation only*	8—9:30 p.m.
Alumni and Student Band Practice Stadium	12:30 p.m.	Special Entertainment Stokesay Castle Music by the Craig Fisher Orchestra	9:30—10 p.m.
Football Game Pre-game program featuring Alumni and student band	1 p.m.		
Kick-off Albright vs. Wagner Special half-time entertainment— Governor Mifflin Senior H.S. Marching Band	1:30 p.m.		



*Advertised Cost: \$6.50 per person
STUDENT COST: \$6.00 per person
Tickets may be purchased at the Campus Center Desk.

OFFENSE SPUTTERS

Lions Bow to Del-Val

by DAN HERBES

A halftime fireworks display may have been impressive, but the Albright offense was something less than explosive Saturday night as the Lions fell prey to previously winless Delaware Valley, 13-7 in the twenty-third annual Pretzel Bowl classic. The loss dropped Albright's log to 1-3, with the bottom falling out of any lingering chances for an M.A.C. Northern Division title. After this past weekend's performance, it would look as if a .500 finish may also be unrealistic.

Hopes for a rejuvenated Lion attack appeared well founded early in the clash. Taking over deep in their own territory after an Aggie punt, the Albright gridgers proceeded to grind out 84 yards in nine plays to jump onto the scoreboard. Kevin Daniels and Bill Gallen alternated carries to net nearly all of the yardage, with Roy Curnow sprinting 13 yards into the end zone to climax the drive at 7:41 of the first quarter. Dave Kurzinsky's boot made it 7-0.

So much for the Lion offense. The remaining three and a half periods were to tell a different story, one which has become all too familiar to Lion rosters this season.

A series of exchanges followed, as both teams were forced into punting situations by some strong defensive play. Then, with just under four minutes remaining in the half, Aggie senior signal caller Kevin Foster, ranking at the top of the conference in passing, bombed a 61-yard aerial to French Strother, who had broken into the clear along the right sideline. The conversion knotted the score at seven

apiece, but on the third play after the Del-Val kickoff, Daniels, the junior speedster from Oakhurst, N.J., raced 56 yards to the visitors' eight yard line. Gary Papay then took the ball over for an apparent touch-down; however, an offside violation brought the play back and, suddenly out of scoring range, the Lions saw a Kurzinsky field goal attempt sail wide. This left the tally evened up as the teams took to the locker rooms.

As time ran out, hundreds of Shriners from Rajah Temple, sponsors of this annual affair, swarmed onto the playing field. The Shriners marched upfield as the large turnout of spectators looked on in disbelief.

The second half kickoff went to Delaware Valley, and after they were stopped and forced to give up the pigskin by the Albright line, the Lions were rewarded with several third quarter scoring chances. A twelve-yard dask by Gallen gave Curnow and crew good field position at the visitors' forty, but by keeping to an all ground game they were held. Later, Mike Pizarro recovered an Aggie fumble around the end zone, but another six points were nullified as a lineman jumped offside. The Red 'n White received a break at the four minute mark in the third period when senior tackle Bill Morrison nailed Del-Val's punter on his own 15 yard line after a poor snap from center. Two rushes and an overthrown pass later, Kurzinsky attempted his second field goal; it was blocked, and another golden opportunity had gone down the drain.

Time ran out in the period, and the clock ticked down the minutes of the fourth quarter with

little action to show for it. With three and one half minutes to play, a questionable interference call on Lion defender Jack Gesualdi handed the Aggies the ball at the Albright goal line. On a third down and two, Rich Koenig pulled down a Foster pass in the end zone to put the game into the win column for the Delaware Valley squad.

Any attempt at summarizing the contest would seem redundant. The Lions were once again without the services of Bob MacMillan and Al Patane, but running has not been the problem. Replacements, Daniels and Gallen have each come up with some big games as far as rushing yardage is concerned, which should be especially appreciated when you consider that they've had to carry the ball two or even three times per series of downs. And the defense certainly cannot be faulted for the Albright demise. Morrison, Pizarro, and Mike Vidulich have been particularly impressive in the four games played thus far.

It does not require much insight to diagnose the one major weakness of the '73 Lions. When a team fails to complete a single pass in a game, it has to be termed a weakness. A few screen passes, along with a long one here and there, would not only give Curnow an opportunity to show that he can move the team in the air, but would open up the ground attack and make it more effective as well. Whether or not the coaching staff makes any attempt to add some variety to the Lions' limited assortment of plays remains to be seen. If changes do not come about soon, it could be a very long and dismal campaign for the Albright "eleven".

bers John Beakley, station manager, and Mark Huff, business manager. Joining them on the Executive Board are Bob Mueller, program director; Don Eney, music director, and Mitch Saunders, head engineer. The outlook for the year, according to John, is very optimistic. He has been pleasantly surprised by the interest and the desire to work for the station exhibited by the returning sophomores and juniors, notably Jeff Margolies, Bob Paradiso, Carl Liedman, and Bob Blasingame.

However, the station has also received an immeasurable boost through the recruiting of many freshmen, who have already contributed much to the new vitality which can be evidenced at WXAC-FM. Two of the freshmen who have spent a lot of time down at the radio station, Irv Lewis and Randy Koslo, explained their involvement to me. Said Irv: "I really love music, and WXAC seems like a good place for a music lover. I get to play the music I like, but more importantly, I get to play the music I someday will like. The station presents a great opportunity for anyone to expand their personal musical awareness. I look forward to every show as a totally new experience in music."

According to Randy Koslo, The regular format for the sta-

WXAC-FM may be a stepping stone into the future for him, as it has for several other staff members in the past. "Upon coming to Albright, the showman in me said to join the radio station. My first thoughts were that working the equipment would be a breeze and I'd be famous. Unfortunately, when it came time to do my first show, I was terrified. Almost everyone did their best to help me, though those who made faces during my first half-hour did nothing but make my shaking and sweating worse. I will say though, by the end of the three hours, working the equipment was a breeze and someday I'll be famous."

Whether or not Randy becomes famous remains to be seen, but hopefully he, along with all the other people who put in time at the station, will be able to look back on WXAC as one of the more meaningful and enjoyable things of life at Albright for them. I know I will.

With the aid of the numerous freshmen, and some new upperclassmen, WXAC-FM is now able to resume their usual broadcast hours of 12:00 p.m. to 1:00 a.m., Monday thru Thursday, 12:00 p.m. to 2:00 a.m. on Friday, 9:00 a.m. to 2:00 a.m. on Saturday, and 9:00 a.m. to 1:00 a.m. on Sunday.

tion is educational, non-commercial, progressive radio. We feature rock, folk, blues, soul, country, and even jazz and classical music. Special programming includes: an Afternoon of Soul with Frankie Davis on Sunday from 3:00 to 5:30 p.m.; the Hall of Fame with John Beakley, Sunday evening from 7-10 p.m.; Tom Ward's Jazzmine, Tuesday night from 10-1 a.m.; and the incomparable Nova Spot with Kerry Nova, Tuesday's at 7:00 p.m. Also, WXAC-FM is once again broadcasting Albright football games, through the competent hands and voices of John Beakley and Hank Clinton, and will be broadcasting Albright College basketball. All in all, we feel we produce a nice alternative to your typical radio station of Top 40—hearing the same song played every two hours and having some disc jockey screaming in your ear. And, as Irv said, "WXAC seems like a good place for a music lover." And so it goes. Another year of radio at 91.3...

"That about does it for me this evening. My name is Don Eney and I'll be with you again tomorrow night at about the same time. Bob Paradiso is next. Here's hoping you have a pleasant day, and we'll see you again tomorrow night. To close things out we have the Allman Brothers with Jessica."

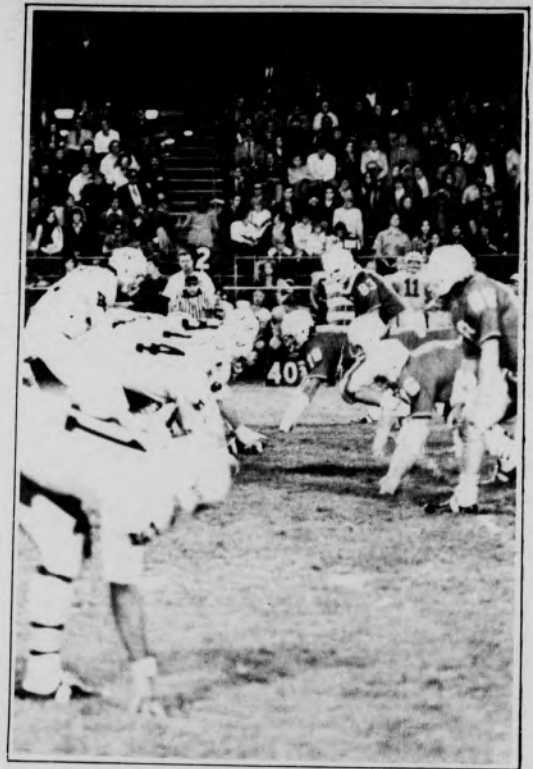


photo by Jeff Margolies

(cont. from pg. 1, col. 5) tained. "We weren't going to sacrifice quality for the numbers. We did OK," submits Dean Vandersall. In trying to avoid the error made last year, whereby the college's populace was too large for the available dorm space, Albright decided to accept no more than 360 students, and fell only 15 short of its' goal. Unfortunately, it is apparent that the drop will continue for several years to come (supposedly terminating in 1975). Dean McBride says he doesn't expect the total enrollment to drop from its' current 1292 to below 1250, and he feels certain Albright will be able to maintain its' present standards.

Despite this, there has been a slight drop in standards in some of Albright's requirements. This year the average SAT scores have dropped from the 540 verbal of last year to a 525 verbal, and the 585 math to a 565. (These scores being the average men and women.) Surprisingly enough, the women's scores have gone down not only in comparison to last year's women, but to this year's men, also. Yet, in spite of this, the number of Albright freshmen in the first and second quintile is of their high schools classes has increased, respectively, 5 and 4%.

This raises that old question of what to consider when accepting or rejecting an applicant. Generally, the Albright admissions board bases their decision on the student's performance in the secondary grades. They maintain that while SAT scores usually

(cont. from pg. 4, col. 4) tefully no sense. There was one scene of a nude girl continuously prancing up and down a flight of stairs to show, I think, the wrongs of female exploitation. To make matters worse, the film was pro communistic which is enough to make anyone sick. See *You At Mao* belongs in a cesspool, not a projector and so

reflect the applicant's intelligence, the grades achieved more often measures the motivation. Thus, while high SAT scores may show greatm', 's are considered secondary.

So, despite current situations and relatively hard times, Albright has quite nearly fulfilled its quota with a comparatively happy, industrious freshmen class. To keep them in their present state of mind, the college has initiated reforms in its somewhat obsolete advisory program, whereby there will be a much more personal relationship between the advisors, the teachers, and the students.

With the current student satisfaction, Dean McBride's remark that "This is a good class" is quite true. Albright has managed to induct a contented group with no apparent rebellious aspirations, a group that has already asserted itself in such areas as the paper, theatrics, and sport, and is already steeped in that quintessence of college life, the Albright tradition.

(cont. from pg. 2, col. 3) graduate and professional schools, a reduction in costs to institutions, and probably less competition for jobs for college graduates.

The Commission predicts an acceleration in the swing away from undergraduate degree programs to part-time non-degree programs. This trend will have long-range impact on community colleges geared to the non-credit student.

long as shorts like that are shown here the crowds will be as sparse as they were Tuesday night, which is a shame since films have a lot to offer both intellectually and creatively. Of the few who stayed to see *Mao* at least fifteen walked out before it end.d. I'm not sure how many more left. I was the sixteenth.