

Hummel Exhibits Corrugated Sculptures

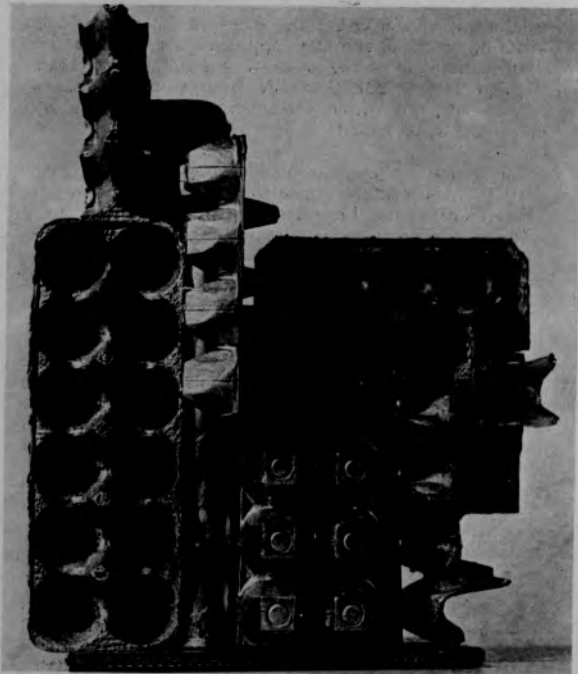
By Bob Clark

A member of the Albright history faculty since 1960, Dr. Hummel is a graduate of Bloomsburg State College, Bucknell University, Lewisburg, and holds the doctor of philosophy degree in history from the University of Pittsburgh. Editor of the *Berks County Historical Review*, Dr. Hummel presently serves as chairman of the Archives and Research Committee of the Pennsylvania Historical and Museum Commission.

An exhibition consisting of approximately thirty corrugated sculptures and collages by Dr. William Willits Hummel is now on display in the Library Art Gallery. The exhibition will continue through Tuesday, March 31.

In speaking with Dr. Hummel, it was learned that there is nothing new about the collage—it is the medium involved that makes it unique. He has been exploring the possibilities of the medium, or corrugated filler called fluting, for the past 2½ years.

It seems he became interested in this type of art one day, "by ripping open a package," exposing the inner, corrugated layers. Aside from this, there are no other where, whens, or hows. Prior to this event, Dr. Hummel had no real background in the history or techniques of art (what he knows of Modern Art has been self taught). He had however dabbled in water colors, pastels, and oils.



An example of Dr. Hummel's papier mache egg carton sculpture

Help Evaluate Albright Try On Your U.R.E.

By Gary Drizin

In past years all Albright students, in order to graduate, were required to take the Graduate Record Examination (G.R.E.). As stated in the G.R.E. handbook:

The Graduate Record Examinations are designed to help the sponsors of graduate schools appraise the intellectual qualifications of their applicants and to help the sponsors of graduate fellowship programs select the recipients of their awards. The examinations serve as a standard measure for use in conjunction with the academic records and recommendations presented by candidates from a great variety of educational backgrounds.

Here, however, the G.R.E. was used to appraise the Albright's entire educational program. From the students' scores it was possible to see if they were getting their moneys' worth out

of their education. The G.R.E. was not very successful in fulfilling this purpose, as it was too specific. It covered the knowledge that applicants to graduate school should possess.

Consequently, a new test was created to better accommodate a college such as Albright's purpose in giving the exam. It is called the Undergraduate Record Examination (U.R.E.), and is less demanding of the students' knowledge, but better suited to the college's purpose and the student's needs.

With the U.R.E. Albright students will be able to show the College where it is failing. Test scores in certain areas will help evaluate the overall teaching of the college.

So, Albright students, are you apathetic? Did you want more than a week off from classes during last spring's "experience in education"? Do you really care about Albright? Prove it this spring when you take your exam. Try on your U.R.E.

ALBRIGHT COLLEGE

The Albrightian

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Dr. Hummel working in his home studio

Dr. Hummel does his thing in his own little part of the basement at home. It is here, armed with his carpet knife ("the instrument of my trade and a weapon at the same time") and equipped with his corrugated board, that the fun begins—fun without a doubt!

Beginning with cardboard boxes, Dr. Hummel now uses sheets of corrugated board provided by the Inter-State Container

Corporation, free of charge. Dr. Hummel points out that besides the infinite possibilities in the field of 'Op,' corrugated board has "added significance for modern art, by virtue of the fact that it is very real symbol of our civilization—a 'packaged' society." Nothing else is more reflective of our society. Think about it—soaps, books, cereals, dry foods, tubes in waxpaper, and toilet rolls, etc. In seeking a variation of his medium of expression, Dr. Hummel has com-

bined the corrugated filler with other packaging materials such as papier mache egg cartons and plastic containers.

The time spent on a creation varies, depending upon how large and how decorative it will be. Says Hummel, "I can work like mad and it may never jell; others just happen." Some are finished in an hour; others require 3-4 hours, and much longer if painted.

Do they have any symbolic meaning? "No, not really. They are all pretty completely abstract." The early ones are 'op' and some are presentational (eg. he has a corrugated duck at home). Hummel feels that philosophers "make lousy artists and lousier art critics! If you have something to say, write it."

Professor Harry G. Koursaros, chairman of the college's department of fine arts, has been watching the progression of Hummel's art for sometime, noting several he felt were especially good. It was at his suggestion that an exhibition be set up on campus. This he believes, will help make the community more aware, encouraging exhibitions by other local artists.

Several times already people have asked whether or not what is on display is for sale. If you are interested enough you will probably be able to buy anything you like—ask him. One thing for certain, "Negro Singer" is not for sale.

Sixteenth Annual Community Convocation

The Sixteenth Annual Community Convocation will be held Saturday, February 21, at 6:30 p.m. in the Campus Center Dining Hall. This year's guest speaker will be Dr. Harlan Hatcher. Dr. Hatcher is one of the top educators of our time and a renowned authority on urban problems. His topic: "Have We Lost Control of Our Cities?"

Dr. Hatcher has been studying first hand the cities in the heartland of our country, centering on the Great Lakes Megalopolis (Milwaukee to Chicago across

Michigan to Detroit, on to Toledo, Cleveland and Pittsburgh). This study concerns itself with such problems as transportation, pollution, urban sprawl and land use, the decaying cities and concepts of a better and happier environment for the city dwellers of the future.

Presently a member of the Board of Trustees of the Institute for Defense Analyses, Dr. Hatcher is past-President of the University of Michigan (1951-1967) at Ann Arbor. He is former Vice President and Dean of the College of Arts and Sciences of Ohio State University, from which institution he holds a Doctor of Philosophy degree as well as a Master of Arts degree. Dr. Hatcher is also past-President of the Association of American Universities, and has headed a Ford Foundation-sponsored mission to both South America and the Soviet Union for the purposes of studying higher education.

WXAC

This Saturday night, February 21, WXAC radio will present a live Folk Concert in the Campus Center theatre. The concert will feature live talent from the Albright and Berks communities and will begin at 8:30 that Saturday evening. It will be open to the public with no admission charge and will be broadcast live over WXAC. Some of the performers to be featured on the concert will be Albright students Bob Spitz and Tom Warr and Berks County folk singer Paul Clemens. Eric Doroshov will MC the concert which should provide a most entertaining evening.

Dinner tickets are available at the Campus Center Desk at \$6.00 a person. Dr. Hatcher's presentation, however, will be piped live into South Lounge for those not desiring to purchase the dinner.

EDITORIALLY SPEAKING....

FUTURE ALUMNI SUPPORT Parking Problems

RELIEF FOR COUNCIL

Last week THE ALBRIGHTIAN polled the student body on the following question: "In ten years, assuming you have the funds, would you donate a substantial sum to Albright?"

At first glance this would appear to be a loaded question. Considering Albright's present financial woes, it is obvious that many alumni are not willing (or not able) to contribute substantial monies to the college.

Surprisingly though, 33% of the students who answered the questionnaire apparently would be willing to contribute to Albright in the future. This represents a significant percentage and could be an important factor in getting the finances of Albright College back on solid grounds.

The results of this questionnaire by no means negate any previous comments made by THE ALBRIGHTIAN about Albright's financial status. For a centennial school, Albright's financial situation is shakey to say the least. Expanded research facilities could definitely help if handled properly. THE ALBRIGHTIAN will continue to make constructive criticism as the opportunity arises.

What the questionnaire does indicate is that the "administrative overhaul" made during the last five years (new members include President Schultz, Vice President Kelsey, Deans McBride, Weislogel, Manzolillo, Horn, Chaplain Yriogoyen, Public Relations Director Burdan, and Financial Aid Director Greaser) has begun to prove effective.

As a rule alumni will not give money to an institution about which they have unpleasant memories, and as much as students enjoy complaining about the stuffy social atmosphere at Albright, considerable improvements have been made. No jackets and ties required for class, the new campus center, limited open dorms, cigarette machines, off campus drinking for those 21 and over, a judiciary board, the theatre, a radio station, a new science wing and new dorms with more on the way, are a few quick examples. Evidently the situation is improving.

During the last three years of fund-raising, the classes of 1960 through 1964 averaged only 17% participation. In contrast, overall alumni participation for each of the last five years averaged 17%, 24%, 24%, 28%, and 26%. (The 1969 drop represents a temporary set back as a direct result of the spring sit in, according to Mr. Burkholder, director of the Development office.) The 33% 'yes vote' of the present campus population would seem to represent a continued increase in trend.

THE ALBRIGHTIAN would like to commend the administration for making a dent in matters, while pointing out that there is a considerable amount of academic, social, and financial improvement to be completed.

In the last several weeks the Albright campus has been festering with discomfort, apprehensiveness, and misunderstanding as to the problem of parking. Letters have flooded THE ALBRIGHTIAN from students, faculty, and parents, with the enigma becoming more caustic with every new ticket issued.

After much inquiry into the situation, THE ALBRIGHTIAN feels the blame to lie in two directions; (1) The administration, in several incidents, has acted rashly with no intelligent understanding of the parking problem (2) The failure of the students and Student Council to establish a responsible Traffic Court. An editorial will follow demonstrating this problem.

However, the problem may not be all bad. The administration has told THE ALBRIGHTIAN that plans are underway to alleviate the parking problem. But, both the administration and students must realize that it is a problem for both to solve. The administration must reestablish a traffic court if the Student Council fails, for this is a vital court and must have a place at Albright. Similarly, the students must meet their responsibility on such a court. When this is completed, and only when this is completed, will the students rights within the administrative spectrum be fulfilled.

TRAFFIC COURT

Last spring we saw Albright students rallying to the cry of student responsibility. The administration and trustees were asked to recognize us as adults capable of assuming a large measure of self-government. Yet we have failed to make use of the concessions we were granted. In a year which might profitably have been used to consolidate student gains, even implements of student power with a several year history of successful operation have been allowed to lapse.

A case in point is the demise of the traffic court. Four years ago, in response to student complaints of arbitrary handling of campus vehicle parking and registration regulations, a totally student administered traffic court under the supervision of Student Council was established. This court was empowered to give full consideration to extenuating circumstances in reaching its verdicts and levying fines in order to protect the students. For the first three years of its existence the court fulfilled its function to the satisfaction of both students and administration.

At the beginning of the present academic year the Student Council approved the appointment of justices for the court, yet it has never met. The student justices thought so highly of their position of responsibility that they abdicated through sheer disinterest. Further, in the confusion of student government the officers of Student Council were not aware that the court was failing to perform its function. On Monday Dean Weislogel reported to Council that the administration now considers the Traffic Court Cooperative and that fines for tickets issued will be added to student financial statements. He also announced that in the near future a policy of towing away and impounding unregistered cars repeatedly parked on campus will be instituted.

Because of the negligence of the justices who defaulted on their responsibility and the incompetence of Council in performing its supervisory function, students issued tickets this year have probably lost their right to hearing and appeal. Furthermore, a black mark has been scored against the ideal of responsible student participation in the administration of campus regulations. Hopefully if Council acts promptly to reconstitute the Court the damage done thus far may be remedied. Perhaps we will learn for the future that if we hope to maintain student rights and prerogatives we must be more vigorous in our execution of their attendant responsibilities.

During the past week it has again come to my attention that certain members of the Student Council are gripped by a misunderstanding of the nature of a representative student government organization. "The purpose of the Student Council is to promote the interests of the student body of Albright College ... " In these clear words the Student Council Constitution states the primary objective of Council. It is obvious that the interests of the student body begin on the Albright campus and relate principally to the daily activities of students extending only incidentally to more general political and social problems. In short, Council's responsibility begins at home.

I was moved to reflect upon the role of Council by an incident related to me by its president. It seems that Nelson had considered the possibility of Council's chartering a bus to transport interested students to the van Gogh exhibit in Philadelphia. As this is the last time the displayed works will be shown outside of Holland, it is a rare cultural opportunity to have them exhibited so nearby. The idea was dropped due to the reactions of certain Council members who found so mundane a matter as arranging transportation below the dignity of Council. Admittedly, those students who are particularly interested in the exhibit will contrive to get there. But Council could easily have opened the opportunity to more students with substantial savings by interposing its organizational ability.

Compare this rejected idea with a program actually financed by Council earlier in the academic year - purchase and distribution of Vietnam Moratorium literature. To have organized transportation to the van Gogh exhibit would have cost Council nothing and could have involved as many students as desired to participate. The Moratorium literature on the other hand cost nearly \$40, involved not more than fifty students in its distribution, and was distributed for the most part off-campus. To me it is evident which of these is more in keeping with the interests of the student body.

This is not to say that off-campus problems are outside the realm of Council. The formation of a Council committee to study local pollution problems and to lay plans for the observance of the April 22 nationwide teach-in on the environment is certainly deserving of support. It is likely to involve many students in an area of common interest where their constructive efforts can be felt. It is to say, however, that Council members must not let a pseudo-intellectual bias dissuade them from exploring programs which despite their simplicity truly serve the interest of Albright students.

PERSON'S WISHING TO
APPLY FOR TRAFFIC COURT POSITIONS
APPLY TO
DEAN WEISLOGEL



MR. SARGENT'S THING

By Jay Lipschutz

The Domino Players comprise the dramatic scene at Albright College. Since last year, there has been a revival of active leadership of students in this theatrical group. An executive board of Domino Players along with Mr. Sargent, the director of the group, was formed to nominate plays for the coming year. He says there are some fifty active members in Domino Players this year.

During the interim semester, a number of one act plays were rehearsed and performed. Seventeen of the students in the class were Domino Player members. The one act plays were done in order to give more leads to more people. Three one act plays were performed on February 12, and each play had a completely different style.

A contemporary historical drama of the Chicago Seven trial will be performed in early March. The name of the play is The Chicago 4. This one act production is the creation of Mr. Sargent and Bill Wyatt, president of the Domino Players. The actors are going to recreate the entire trial which will be conducted under stringently realistic, actual court process.

The next production of the year will be Prometheus toward the end of March. The players have been practicing since November, rehearsals of sensitivity developmental nature. This environmental theater will be loosely based upon Promethean myth. Prometheus was a Greek God who was punished by Zeus for

giving man fire. He was the Einstein of today who gave knowledge to mankind. The play will be expanded to include modern man and the pre-Promethean era. The drama will not be done on stage and the audience will be part of the environment. The players who have been in rehearsal for the past three months are Laura Hembree, Brenda Lenox, Peter Minett, Cathie Morris, Tom Scornavacchi, Beth Thomas, and Bill Wyatt.

The main play of the school year will be The Persecution and Assassination of Jean Paul Marat as Performed by the Inmates of the Asylum at Charenton Under the Direction of the Marquis De Sade. The author of this two act drama is Peter Weiss. The casting for this production will be March 9 and 10. This total theater will be performed on May 14, 15 and 16, with an enormous cast. It will be a play within the play. The audience will watch the group of inmates put on the play about the murder of Jean Paul Marat. The Persecution and Assassination of Jean Paul Marat represents the ultimate achievement that Mr. Sargent has had since being involved in Albright dramatics. It is a play that Mr. Sargent has wanted to do ever since he saw it performed.

Mr. Sargent has been the director of Domino Players for four years and says student and audience interest has grown rapidly because of the great liberal attitude in the stage today.



CRIME IN THE STREETS

Fraternities Elect Officers

By Bob Clark

The fraternities on campus, both social and service, held new officer elections either during or shortly after the interim. Social fraternity officer terms run from January to January, while the national service frat., Alpha Phi Omega, holds its elections twice a year: Sept.-Jan., and Jan.-June.

What follows is a compilation of every newly elected officer in each fraternity, as well as answers to questions concerning the social role campus fraternities assume and the possibilities of each going national.

Tony Paradiso, recording secretary; Jerry Trostle, corresponding secretary; Glenn Panzer, alumni secretary; Mike Hoelscher, sergeant at arms; Brad Dickens and Bob Kuder, historians; and Brent Eelman, chaplain.

When asked about the social role of the frats., Howie replied, "They could play more of a role. I think it could be more effective if we had more campus-scaled events." He also felt that they keep the spirit alive at Albright and that they are good for maintaining a sense of competition.

Alpha Pi Omega
(Social - 48 members)

Van Clark, president; Richard Fettis, vice president; Bob Pearson, treasurer; and Barry Goldstein, secretary.

Commenting on the possibilities

of APO going national Van said, "At this point, the existence of local fraternities depends on whether or not they do go national. The Kappa's are putting the pressure on and it will be a good idea to do so in the future." But APO is not certain on anything at this point. When asked whether or not APO would eventually move into a new house, Van stated that the possibilities have been looked into, but that it may be five years away.

On the social role of fraternities, Van replied, "Due to the expanding size, in reference to the large pledge classes, fraternities have become a main story so far as the social aspect at Albright is concerned. They are important socially.

Zeta Omega Epsilon
(Social - 20 members)

John Hasey, president; Scott Sheidy, vice president; Paul Buechle, treasurer; and Mark Fulton, secretary.

Without a moment's hesitation, John said, "If the fraternities are going to last, they must go national." He felt that as a national fraternity, Zeta would have their own house. John also felt that "the majority of the social life on this campus is because of the fraternities.

TEKE

(National - 40 members)

John Walko, president; John Motyka, vice president; Jim Newton, treasurer; George Schaeffer, recording secretary; Bob Dingle, corresponding secretary; David Weidner, social chairman; Marty Reiss, historian; Dean Wilson, chaplain; and David Spare, house manager.

Bob Kaplan, commenting for TEKE, believed that TEKE would have a house of its own within the next few years. Without a doubt, fraternities "play a major social role. Frats provide a good deal of it [social life], along with the Campus Center Board (whose position, he felt is

Feature Writers Needed See **BONNIE REHEARD**

The Albrightian Will Take Albright Campus Group Ad's at \$1.00 per col.in.

Beggars Banquet All Class Weekend Rajah Temple Friday February 27 7.00- 1.00 \$5.00 per couple Door Prize Sir Gregory and The Lords



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INTERIM TO ISRAEL : PANEL DISCUSSION

By Maurice Gross

On Thursday, February 12th the students who went to Israel, and their sponsor, Dr. Voigt set up a panel discussion on their experiences on the Kibbutz Niyat Mordecai in the upper Galilee.

Dr. Voigt started the program with a brief outline of the trip's itinerary and his impressions of Kibbutz from the standpoint of a sociologist. He emphasized that the Kibbutz was a "shared way of life." Dr. Voigt explained that this Kibbutz had quite a few diversified economic ventures going, all of them aimed at getting cash for the Kibbutz. Basically it was an orchard/husbandry setup, and the industries were tied in to this idea—a juice plant, an apple packing plant, an alfalfa processing plant and other agricultural industries. They also had several support industries such as machine shops and electrical shops. "Work is the basic criterion of status." Dr. Voigt stated that first you do your work and then you do what you wish, but work comes first. After working six hours the students had the rest of the time to interact with the people. What astonished Dr. Voigt so much was the sense of community that existed there. He explained that as a sociologist with all the definitions he had come across, there is no way to put into words the meaning of "community" in the Kibbutz.

The panel then took over the discussion with answers to what impressed them the most about Kibbutz life.

"People. There were no games in dealing with people. Very honest, very intelligent, very concerned people. No stereotypes there. Personal peace was a word one man gave us to describe life

on the Kibbutz."

"People are themselves."

"The children, the young children. The family set up. There aren't any strangers. The war. Always hearing explosions. You knew there was a war going on."

"Cultural shock. While I was in Israel I wasn't hassled once about having a member of the opposite sex come in my room and talk. The shock was when I came back. I appreciated a real spirit of community. Why can't it happen here?"

"Having a dialogue with the youth of the community was probably the most important part of our learning experience."

Dr. Voigt then threw out the next topic for discussion - What were your impressions of family life on the Kibbutz?

The answers varied to a slight degree, but it was generally agreed that it was like nothing that they had been expecting. Some thought that there was really no actual semblance to a "family" as we know it when they got to Israel. The only major difference was the fact that the children slept separated from their parents. Even this wasn't the case all the time. In some instances the children did sleep with their parents. Thus it was estimated by the panel that there was a family life and in some ways superior to American systems.

The total effect of this discussion was quite successful. Dean McBride hopes to have more in the future. And I'm sure they will be received as well as this one was.



Mark Shaw portraying Jerry in *The Zoo Story*. Peter reflects the horror of his murderous act.

"THE FRUITS OF LABOR: SARTRE, ALBEE, AND TERRY"

By Ted Cockley

Last Thursday evening, the college campus was the recipient of an evening quite unlike any the College has ever experienced. That evening, the Play Production Course, offered during the Interim Semester by Edwin H. Sargent of the college English Department, produced their collective efforts of one-act plays. In all fairness, the evening was well spent. And true to form, the audience was a typical Albright gathering.

It really was a tragic experience, watching people watching plays; even so it was fun to wonder if any sizeable portion of the audience really knew what was going on. Before I go any further, let me clear up one misunderstanding—I am not referring that Albright audience are ill-mannered. The simple fact that artists invited to the Campus during the now defunct Convocation series were appalled by the conduct of the students who attended their presentations has had no influence whatsoever upon my observations of last Thursday night. After it was all over, I asked one of the students what he thought of the plays. He snorted, arched his eyebrows, looked at me incredulously, and said, "You kiddin'?" Also before I left the theatre I found a program which had been folded into the form of a paper airplane. Occupational therapy, I suppose. So much for the audience, I'm supposed to examine the plays, so I had better get down to the business at hand.

To begin with, it is difficult to examine the end result of a course like this one without being overly critical of the course's content. There are qualities one almost automatically looks for in any play, and it is everyone's right to look for such things as movement,

delivery, interpretation of the play, and the like. But surprisingly, I found I was not looking for technical perfection—I became too engrossed with the plays themselves to be bothered with these minor embellishments.

The first of the three was Jean-Paul Sartre's *No Exit*, an existential interpretation of Hell. The play opens when the Valet, played in this instance by Peter Minnett, escorts Garcin into an empty room with three couches. Obviously, two more people are to share the room with Garcin. It is not too long before the other two make their appearance—Inez and Estelle. At first it is difficult for each of them to figure out why they are in Hell, much less sharing the same room. All three express wonder because there is no torturer to torment them for all eternity. Soon it becomes evident that the torturer is most certainly there. Each of the three is tortured by the other two. Secrets are brought out into the open and personal inadequacies are laid bare. The door is locked, so no one can get out, but when the door does swing open under its own volition, no one wants to leave. Finally they all realize why they have been put into the same room; they have a great laugh over this discovery, and then get down to the business at hand. At this point the curtain falls. The three are happily going to torment each other until the end of time.

This play contains several open-ended questions; some of these questions require further analysis. First of all, the most haunting question for me was Minnett's portrayal of the Valet. Here is a role that is very "meaty" even though it is the smallest role in the play. As each of the three guests arrive, the Valet has to answer questions he has answered

for thousands of years. No doubt the questions approach boredom after they have been asked 13,675,274,205,104,298 times—or however many times it is that they have been asked. Garcin, the first to arrive has the most questions, and this is understandable. He is justifiably nervous and afraid to be left alone, and in his apprehensiveness of what is in store for him, he tries to make conversation with the Valet. With the patience of a saint, if you will pardon the word choice, the Valet attempts to clear up Garcin's misunderstandings about Hell.

But Minnett makes the Valet somewhat less than credible. Instead of being an impartial observer to the proceedings, the Valet becomes a robot—an automaton—who has been programmed with all the right answers to put the guests at ease. But this role could be played with an appealing amount of detached amusement. Only the Valet, who has seen it all before, knows what the future holds; but Minnett created the impression that he was in the dark as much as the people he shows into the room. His lines sounded as if someone in the front of the theatre was holding cue cards for him and he couldn't quite read them. Perhaps some of this impersonality was intended, I don't know; at any rate the portrayal was discomfiting.

As Garcin, Gary Shane displayed the nervous energy one would expect of a man who must spend the rest of time in Hell. He was shot as a deserter and after his death he was responsible for the death of his wife, just as he had been responsible for the hell-on-earth she endured during his lifetime. The characterization was believable, but initially puzzling—this man seemed to

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HUMMELL EDITS REVIEW

By Bob Clark

Dr. William H. Hummell, Associate professor of history, was recently appointed editor of the *Historical Review of Berks County*. The reason for involving himself with a local historical society, after having been involved with historical activities on a state level for the past few years, is simple to Dr. Hummell: "I believe strongly in local historical societies and the increasing importance which they are assuming in the advancement of historical knowledge."

"Despite the fact that most academically trained historians have been in the past," continued Dr. Hummell, "and are at the present, associated with some particular local historical organization, local history and the societies which have concerned themselves with its preservation have not always been held in high esteem by the intellectual community."

Dr. Hummell believes historical societies have all too frequently been looked upon as organizations that hold quarterly, semi-annual or annual meetings where

the members gather to hear some kind of antiquarian account of a person, place, or structure, which had enjoyed some prominence in the community... As if this antiquarian approach to the subject were not enough, lovers of local history have compounded the felony by unduly romanticizing events. Dr. Hummell, however, notes some "very important changes."

First of all, "many city and county historical societies throughout the state... are calling more upon the services of the trained historian and less upon the services of the antiquarian." Secondly, "many of the historical societies in Pennsylvania have become depositories for important collections of source materials dealing with the history of the area." Thirdly the role local historical societies are assuming in education is increasing in importance. In recent years public schools have been emphasizing local, not national history. High school history teachers have realized "that the important generalizations of American history are valid largely because they are verified on a local level."

FINANCIAL FOR COUNCIL RELIEF

It now appears likely that Council will have the good fortune to escape the financial bind which as late as last week appeared almost inevitable. Relief arrived in the form of a Y budget request of only \$940 for second semester, a savings of \$560 over the \$1500 reserved for the allocation. This leaves Council with approximately \$1900 for its activities for the remainder of the year.

Primary programs in competition for Council's remaining funds are Colloquy, the purchase of art for the campus, and the proposed environmental teach-in which will be held nationwide on April 22. It is also desirable to establish a buffer to cover unexpected expenses such as overspending by Council funded activities. The President of Council has suggested that for safety this should be at least \$400.

It would appear that with Colloquy requesting a minimum budget of \$1545 Council is still in financial trouble; however, more relief may be on the way. Monday's Council meeting brought out the fact that both men's and women's residence organizations have sizable unallocated treasuries. If they can be persuaded to allocate some of their funds to Colloquy and if the administration will contribute to Colloquy as it did to Residence in Learning, Council should be able to fund all of its most important programs to at least a minimum level.

Frats Elect Officers

Continued from page three

underplayed). They provide parties, competition through sports, and a healthy sense of rivalry." Individual classes, he added, provide little in the way of entertainment.

Pi Tau Beta
(Social - 42 members)

Ed Kaylor, president; David Bustard, vice president; John McCahill, treasurer; Frank Hess, recording secretary; Mark Porter, corresponding secretary; Ira Goodelman, chaplain; and Wayne Trotta, house manager.

Concerning a new house, Ed said, "We are more or less just beginning the process of looking into national fraternities. It is almost a necessity to go national." He felt one could expect much more from Pi Tau next year, the whole transition probably requiring 1-3 years. Ed declined comment on whether Pi Tau would have a new house of their own; "We can't tell at this point."

"As far as the brothers in the frat are concerned," Ed continued, "the frat plays a major social role in their lives, but not much of one for other campus students. It sets up a backbone for some social life at Albright that other organizations are just not able to handle."

FRUITS OF LABOR

Continued from page four
know only too well what was in store for him.

Inez, the second to enter the room, was the best character of the three. In her lifetime, she had been a lonely postal clerk with profound lesbian tendencies. Before her death, she had lived with a girl named Florence whom she (Inez) completely dominated. Then, one night, Florence crept out of bed and turned on the gas. As Inez, Beverly Irons gave a performance nothing short of magnificent. She was the dominant bitch she had been while she was alive, and it is clear almost immediately that she is not going to change just to be polite to her new acquaintances. It takes her almost no time at all to uncover Garcin's weakness and she makes it clear that she is going to remind him of it constantly. Her laugh, satanic enough to be the devil's own, sharply punctuates every attempt Garcin makes to plumb the depths of his own soul. Hers is a role she fully enjoys, and Bev Irons makes her the epitome of destructiveness.

As Estelle, a nymphomaniac who died of pneumonia, Beth Thomas seems not quite suited for the role. Here is a girl who caused one man to blow his head open and has murdered her own baby. She has an uncontrollable desire for men, as Inez points out, "any man." She spurns all of Inez' advances, but Garcin has nothing more than a superficial interest in her—if he has that much interest in her at all. Beth makes a supremely noble effort to be convincing, but she doesn't



Kathy Friedley
in *Calm Down, Mother*.

seem to give enough. But the role is not easy and it is not totally Thomas' fault that she doesn't quite make it. Estelle, in her own way, is as destructive as Inez. She is Inez' equal after she realizes that Inez cannot be gotten rid of. They must exist together; they both know this; they make the most of a bad situation.

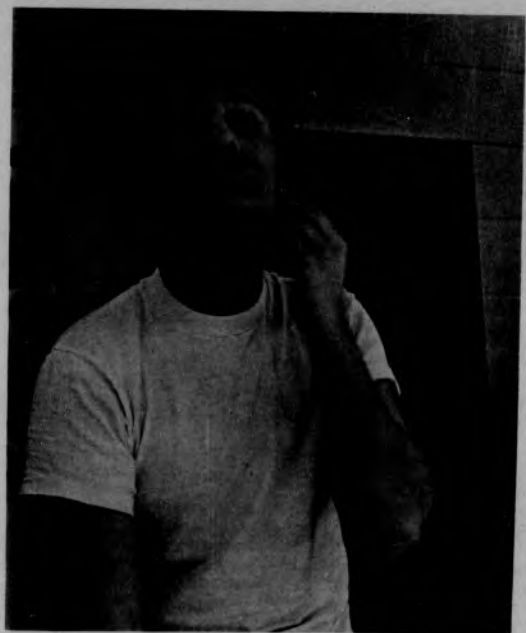
Ultimately, the problems of the play can be laid at the feet of the director, Tom Scornavacchi. Plaudits are due for his ambi-

tion. To tackle any play cold is to grow along with it. As rehearsals progress, the nuances and subtleties of the play become more apparent to any director, and he must alter his interpretation accordingly. These alterations keep the play in a constant state of flux—and this flux gives a play the mobility it needs to survive. Scornavacchi handles these finer points very well. In the scene where Inez makes her play for Estelle, the advances are gradual and quiet. This is no place for blatant overtures and it is to Scornavacchi's credit that he has realized this. As a whole, the play was a successful endeavor. *No Exit* is a difficult play for any director's debut, but this one was handled so well that the fact that it was a first attempt is of little consequence. The problems of characterization, although annoying, were not major flaws. Sartre's depiction of hell is terrifyingly believable and this production serves satisfyingly to convey the horrors of the devil's pastime. I only hope he enjoyed it.

No Exit was not the only difficult play done that evening. Albee's *The Zoo Story* is another difficult play to do. This particular production was, as the program notes, directed collectively. It was produced by mistake. This play is one of Albee's earlier works, written before Albee reached the height of his maturity he demonstrated in *Who's Afraid of Virginia Woolf?* But again, the problems of the play were not the fault of the actors.

The scene is bucolic enough. Peter is sitting on a bench in Central Park reading the paper on a Sunday afternoon. Jerry enters and announces that he has been to the zoo. Snickers and chuckles from the audience. WHY? That is not a particularly funny line, just a quiet way of beginning a conversation. The conversation has begun and continues to grow. Peter is drawn into the dialogue unwillingly at first, but when Jerry promises to tell him what happened at the zoo, Peter enters fully. Jerry then tells Peter about his search for some sort of meaningful relationship with someone—the Negro Queen, the Puerto Rican family, the lady who cries all the time, the landlady—or something—the landlady's dog. All these attempts fail, and finally in desperation, Jerry provokes Peter to fight for his bench. Jerry throws Peter a knife and then impales himself on it—finally he has achieved what he has been after. Jerry has found something.

As Jerry, Mark Shaw does an acceptable job with his character. He is not quite the angry young man I envisioned him to be, but he did an admirable job. But as Peter, Steven Schwartz left something to be desired. In the beginning, Peter is the successful publishing executive; he has an aura of dignity about him and a quiet and well-ordered serenity. Perhaps that is what attracts Jerry to him. They are the antitheses of each other. Peter is quiet and content, Jerry is confused and disorganized. Schwartz does portray the man well until he has to fight for his bench. At this point something breaks down. When provoked, Peter's anger becomes heightened to fever pitch. Yet with this rise of emotion, Schwartz loses control of his character. Peter is reduced from an angry, middle-aged man into a little boy, cry-



Steve Schwartz applying makeup.

ing like a ten-year-old who has been forced to give up a favorite plaything. This is quite true, he has been forced to give up his plaything, but his regression to childhood emotion reduces him to a ludicrous, self-castrating position which is in direct contradiction to Jerry's comment about him. Jerry compliments Peter and calls him an animal because he fought for his bench. Peter, by his actions, seems to refute this statement to his own discredit.

As a play, *The Zoo Story* presents difficulties of its own. The picture of a man trying to reach someone, to communicate but is rebuffed at every turn, is unpleasant enough by itself. But when this is coupled with multiple direction, no single interpretation can be manifested. Director X will view a certain scene differently from director Y who will think that director Z is at best incompetent. Therefore, it comes as little if any surprise that Schwartz' portrayal of Peter is confused. No one told him that he was reducing Peter to something less than human, and he cannot be blamed for this—after all, he is an actor, not a director, and giving credit where credit is due, he is not all that bad an actor. It isn't his fault there was no single director.

Shaw seems to make out better in his interpretation, but not without good reason. Jerry is more consistent in his role than is Peter, demonstrating fewer varieties of emotional involvement. Jerry is the angry young man, fed up with society, the Zoo in *The Zoo Story*. Since he cannot live with it, he chooses not to live at all. This may seem to be an easy out for him, but it is the only way left for a man who has tried everything possible to relate to something/body. He knows he is an animal; he thinks Peter is too; he makes Peter realize that he is. He has not failed. He has reached someone. But it cost him his life. That may seem too great a price for most of us to pay, but for Jerry, it was the only price he had not yet paid. I don't think he would have found the price prohibitively expensive. Given

the same circumstances, I don't think I would, either.

This brings us to the third offering of the evening, *Calm Down, Mother*, an absurdist farce, written by Megan Terry. No, I, too, thought it was a compound name, a pseudonym for at least two authors named Meg and Terry, but this is not the case. Megan Terry is the avant-garde authoress of *Viet-Rock*, an anti-war play that had a considerable run off Broadway not too long ago. Whether this particular play was produced on, off, or off-off-Broadway, I don't pretend to know. All I can say is that I enjoyed it—and that, I'm afraid puts me in the minority of those who saw it. For the next two days, I found myself in conversations with some friends who had seen it and were repulsed and/or confused. I am going to use some of the same observations I made in the course of these various conversations, so if you've heard this before, please bear with me, Ken, Bill, Craig, Jean, Tom, Brenda, etc. I'll probably get myself into trouble for this one, but I am willing to argue my points with anyone who feels differently than I do about this. If our views are really different, I'm reasonably sure *The Albrightian* will grant equal space for any and all opponents.

I've already said I enjoyed the play, so let's take it from there. I thought it was an excellent piece of absurdist drama—more so than any of Albee's works, which I tend to put in a more realistic category. This is an important premise. If we accept the play as an example of absurdism, it becomes easier to deal with. In absurdism, nothing is expected to make sense. As an example, look at Ionesco's *The Bald Soprano*. In this play, the maid returns home from her day off and announces to her employer and his wife and guests that she has been out and bought a john, yes, she bought a toilet. Why? No explanation is given, and none is expected. But that is just one scene—what about an entire play? As evidence I submit Ionesco's *The Chairs*. In this play, an elderly man and woman

Continued on page six

FRUITS OF LABOR

Continued from page five

keep bringing in chairs for the guests they are expecting. As the guests arrive, they are seated by the old man and his wife and asked to wait until the Orator arrives. Finally the Orator arrives, and he is a deaf mute. All the guests whisper together and their undertones are quite audible to the audience even though the stage is totally vacant. The curtain falls. Don't explain that one, I don't really think I could do it.

But I think I can put some pieces together in *Calm Down, Mother*. The scenes are symbolically absurd. In the first scene Woman 1 and Woman 3 are infatuated with Woman 2's hair. They stroke it, drawing into a smaller circle until Women 1, 2, and 3 are literally petting each other. Women 1 and 3 are up in years and it appears that they think Woman 2's hair is very similar in color and texture to their mother's. Woman 2's hair is not particularly abundant, but is full and thick; the other two like that. OK, so what? Well,.....

In all the scenes, fertility is stressed and this first scene is no exception. Hair has long been a symbol of fertility. The emphasis on hair in such diverse plays as Ibsen's *Hedda Gabler* and Rado and Ragni's *Hair* is further evidence of this symbolic representation of hair. You may ask: "Where did this symbolic value of hair originate?" I'll tell you: "I don't know." It goes back to the Greeks, but that is as far as I have seen it carried back.

One of the criticisms I heard about this play was the over-emphasis on sex that permeated the entire structure of the play. This too, is one of the points that compels me to place this play in the absurdist tradition. Miss Terry has taken the sexual revolution, the new morality, call it what you will, stripped it of all social taboos and stigmata, and reduced it to a level of total

ridiculousness reminiscent of someone-anyone-over-working any word or phrase to the point where it becomes ludicrous. Here, Megan Terry has succeeded brilliantly. If anyone in the audience failed to laugh at the "Bodies" "Eggies" "Fronties," sequence, either out of embarrassment or genuine humor, I would be surprised. Not only was the scene funny from the audience's point of view, I found out afterward (I confess I thought it was all the time) that the scene was hard for the three girls to do with a straight face. It really was funny.

Not only is the play an absurdist study of sex, perhaps the author is also deploring the status of womanhood in general. A serious indictment of the status of women would be in keeping with the play, reducing woman as the symbol of purity in which she was held during the age of chivalry and at the same time, dragging her down even further that her position in certain hippie communities where she is regarded as little more than a "pleasure unit" to borrow a phrase from *Our Man Flint*. This view could be supported by the scenes in which the two prostitutes are fighting with each other and are both kept at bay by their mother/madam.

And so, *Calm Down, Mother* comes to round out an evening that provides us with a yardstick of the success of the Play Production course. Each play had its great moments, with the third emerging as the best directed. But that is hardly fair, since Mr. Sargent directed that one by himself. Tom Scornavacchi's direction of *No Exit* was admirable and commendable. But whoever was responsible for the direction—or lack of it—in *The Zoo Story*, better sign up for the course next Interim. Either that, or let someone take the play on as a remedial assignment and re-work it. I for one will come to see it again—provided, of course, that someone will fess up to directing it.

PS If anyone is really confused about what I said about *Calm Down, Mother*, see me some place and I'll try to make it a little muddier for you. That's part of absurdism, too!



Manetta Galusha conversing with grandparents

Y GRANDPARENTS PARTY

By Joe Spadone

Several years ago, the idea of having a grandparent's party was conceived. Originated by Professor Marlow of Albright's Religion Department and Mr. David Botvin of Reading, they planned and held a grandparents party in which Albright students participated. Since it was considered a community service, the YMCA took over and it became the Annual Y Grandparents Party. At the party, each student adopts a foster grandparent. Many of the parties have drawn good participation from Albright students and many lasting friendships have developed between grandparent and foster

grandchild.

This year's party was scheduled for February 15 and the committee of Christy Horn, Bob Greenawalt, and Joe Spadone got together to prepare it. Student participation decreased from past years; however, those Albright students present did an impressive job of getting the adopted grandparents to participate and feel welcome and at home.

The party of Sunday, February 15th, took place in the lounge of the Campus Center. After the regular Sunday dinner, there was group singing in the lounge. A series of games and relays ensued in which both grandparents and

students participated. The prizes and gifts were very generously donated by Mr. David Botvin. After the games, there was dancing. The varied music was supplied by the Jonnie Schnoker Band, led by Mr. Frank Pegg. Most of the dance music consisted of waltzes and polkas, but a bit of modern music, a Charleston and a Bunny Hop were also added. In spite of the snow, about 90 grandparents and 25 students were present.

All in all, this year's Grandparents Party was very successful. Everyone enjoyed themselves and quite a few grandparents went out of their way to express their thanks to the Albright students.

CLIMATE OF LEARNING

Findlay, Ohio (I.P.)—The "Climate of Learning" study conducted in the spring of 1968 by a team of researchers headed by Dr. Robert T. Blackburn of the Center for the Study of Higher Education at the University of Michigan has resulted in Findlay inaugurating an entirely new and redesigned liberal arts curriculum.

Through a series of tests administered by the researchers, the college was able to draw certain perceptions about the way students look at the quality of education, their classes, their social and cultural growth and other tangible benefits usually derived from a college experience.

The new Liberal Studies Program, structured to be responsive to the needs of students in a rapidly-changing society and to new developments in the understanding of learning, is unique to any campus.

To provide an awareness of self,

others, and the environment; understanding of various approaches to knowledge; and the ability to choose values critically; the Liberal Studies courses prescribed for all students are designed to stimulate initiative in learning and to assist students to become mature adults capable of continuous self-education.

Under the new plan, students will take 36 courses, six of which are prescribed by the college.

These courses have such diverse descriptions as Foundations of Physical Education, Self-awareness and Self-expression, Self-understanding in the Humanities and Fine Arts, Human Organizations and the Social Sciences, Physical Environment and the Natural Sciences, and Critical Analysis of Values in Contemporary Society.

Emphasis is on providing courses which are student-awareness oriented, rather than courses which

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Councilman To Speak

The Young Republicans of Albright will have Mr. Earl Patterson as their guest speaker on Tuesday, February 24th at 8:00 p.m. The meeting will be held in Campus Center meeting room No. 1.

Mr. Patterson, newly-elected city councilman has been highly active in the Reading G.O.P. since his graduation from the University of Pennsylvania, Wharton School. He has held membership in the Executive branch of the G.O.P. county committee and was the former director of the Young Republicans of Berks County. Mr. Patterson was also named Outstanding Young Republican of Pennsylvania in 1966. Before his election to the Council, Mr. Patterson was an Accountant for Dominic Maurer, Inc., and had served as City Comptroller from 1964 to 1967.

Mr. Patterson will speak on the topic: *The Future of Republicanism in Berks County*. Discussion will follow. All students and faculty are invited to come and hear this young, dynamic speaker.

Convocation Clampdown

Allentown, Pa. (I.P.)—The Academic Policy Committee at Muhlenberg College has submitted a chapel-assembly proposal "for structuring a Convocation. Program consistent with the aims of the College."

The first paragraph of the report notes that the Academic Policy Committee is implementing the action of the faculty, which reaffirmed, at its April 23, 1969 meeting, the principle of "required attendance at eight Chapel-Assembly programs."

Last September, Student Council passed a "resolution for rejuvenating the chapel-assembly credit system," as it termed it. This recommended that the number of required attendances be reduced from eight to four per semester.

The report also revealed that the Academic Policy Committee has received a proposal from Stu-

dent Council "recommending that their responsibility should be reduced to providing four programs (convocations) per semester."

In addition, Student Council recommended that assembly credit be offered for additional programs, including special lectures and campus drama. The Student Council resolution also called for the elimination of credit slips at Wednesday Chapel services.

The Academic Policy Committee report to the faculty states that the decision on how many "convocations" are to be offered and which should be accepted for credit would rest with the College Convocation Committee.

Moreover, the Convocation Committee would decide what programs are to be offered. The report states, "Program planning and required arrangements shall be done by the Committee."

HQ COFFEE HOUSE

The HQ Coffee House is not what a lot of people think it is—it isn't a dance type operation—We have tables, chairs, mats and tires for those who want to sit on the floor—a lunch room, balcony above the stage, a light show that improves each week and an atmosphere that is unlike anything you have ever seen in this area.

In addition we book only the best groups our money can obtain. In the future we will have:

P.I.L.T. (Electric factory house band for 20 weeks)

Elizabeth—Everyone knows them.

The American Dream—the hope of Ampex records.

Edison Electric Band—just back from tour of U.S.

Mandrake Memorial—a heavy electronic bag

And Many More—Our admission is \$2.00 and we have no plans of increasing it.

Our big problem is advertising—there is a large and healthy underground in Berks County—we are just beginning to reach—it will take time. We are spending our money on bands and not advertising in the hope that the word will spread.

We plan to be around for a long time.

This weekend the American Dream will appear in Reading—this may be the last time we will be able to afford them. Their new record on the AMPEX label is selling well and their bookings are getting expensive for a Club our size. After they leave Reading they will be the first act at the Electric Factory, an honor they have waited for a long time.

No increase in admission for the

Resident Men's Open Dorm Questionnaire

These are the results of the questionnaire which the Men's Residence Council circulated. The men in Smith and Crowell Halls and Albright Court were polled. The response to the questionnaire was exceptionally good

with 297 returning the form. A committee, composed of students, faculty, trustees, and administrative personnel, is presently meeting to construct new resident living policy, which is to be submitted to the trustees in March.

This questionnaire was circulated through the men's dorms in order that an open dorm policy can be proposed.

Total - 297

1. Are you in favor of the policy as it now stands (2-7 PM Sundays and Special occasions?)

Yes - 30, No - 262, Abs. - 7

2. Open dorms Monday thru Thursday?

40—Not at all, 65—Afternoon 2-7 PM, 73—Evening 7-12PM, 30—Evening 7PM-2AM, 100—Around the clock, 8—other.

3. Open dorms for Friday?

11—Not At All, 30—Afternoon 2-7 PM, 29—Evening 7-12 PM, 74—Evening 7PM-2AM, 166 Around the clock, 10—Other

4. Open dorms for Saturday?

4—Not at All, 48—Afternoon 2-7 PM, 21—Evening 7-12 PM, 67—Evening 7 PM-2 AM, 190— Around the Clock, 5—Other.

5. Open dorms for Sunday?

0—Not at All, 109—Afternoon 2-7 PM, 64—Evening 7-12 PM, 32—Evening 7 PM-2AM, 136—Around the clock, 11—other

6. If the dorm policy formulated was fairly restrictive, would you favor extended hours for open house on weekends of special occasions (homecoming, Winter Weekend, Spring Weekend, Church Day, etc.?)

Yes-284, No-6, Abs-9

7. Would you be in favor of extended hours during the final exam period?

Yes-187, No-82

8. Do you feel that each dorm should have the right with the majority consent to restrict their hours or close their dorm when and if they wish to do so?

Yes-256, no-15

9. Should the men's lounge be open 24 hours a day?

Yes-215, No-7

Loan Scarcity

Waverly, Iowa (I.P.)—There is a growing gap between rising college costs and loan assistance available to students. This is the opinion of Jim Lenguadoro, financial aids director at Wartburg College.

"Students of exceptional need no longer can get loans big enough to meet costs," he said, especially at Wartburg where the majority of the student body comes from families of moderate to low income levels.

The difference must be made up in work and outright gift assistance. The problem is magnified when one realizes the amount of money already invested in financial aids. Lenguadoro points out that 71.6 per cent of Wartburg's 1,409 students are receiving some kind of assistance. That amounts to 1,009 students.

And the amount each is receiving isn't exactly small. Lenguadoro says that his office is handling \$1,185,070 in aid or about \$1,000 per student.

The breakdown of this shows about \$550,000 dispensed in loans, \$110,000 in Iowa Tuition Grants and Iowa State Scholarships, \$190,000 in work,

\$200,000 in college budgeted gift assistance, \$100,000 in Educational Opportunity grants and \$35,000 from other outside sources.

This amounts to about 38 per cent of the total college income from student sources. Many students receive a combination of outright gift assistance, work and loan; consequently the following figures will total more than 100 per cent of the 1,009 students on aid, but Lenguadoro's figures reveal the following:

58.8 per cent of 823 students receive aid which the college has committed through its financial aids program; 42.7 per cent or 602 students are getting outright gift assistance; 469 students are working; 575 are receiving some kind of loan; and 135 are benefiting from the recently established Iowa Tuition Grant program.

The college looks at the financial problem as being long-range. "If a student leaves with a huge debt," Lenguadoro said, "it is unlikely that he or she will be able to contribute to our program for a long time."

American Dream—We can accommodate about 440-500 per night at the HQ and the Dream should fill the house for us. There are no advance tickets.

Our first two weeks we drew good crowds with only a nominal amount of advertising. We will be around for a long time, but need the support of the young people in the area. This is not a dance hall for 13 and 14 year old kids, we hope we can get that clear in everyone's mind.

The only dress requirement is that you be dressed—We don't want you to get busted for exposure—the garb you choose to cover your body is your business.

Canadian Problems

TORONTO—(CPS)—At York University here students raised the United States stars and stripes in place of their own Canadian maple leaf flag.

Their action came, not from any great love of the U.S., but rather to protest U.S. influence in their education. U.S. professors and U.S.-oriented courses dominate many Canadian universities, they said, so a group of York students decided it was only appropriate the U.S. flag rather than the Canadian flag should fly on their campus.

The flag did not fly long before a security guard removed it. Asked whether he agreed that the U.S. flag symbolized the true nature of education at York, he said it probably did, "but I don't like to see the American flag flying there anyway."

The week of the incident York's political science department announced it will follow a "Canadians first" policy when hiring teaching staff for the next term. A non-Canadian will be hired only if a suitable Canadian is not available.

CLIMATE

Continued from page 5b; are subject-matter oriented.

In addition to the six required courses, each student will take six elective courses distributed among the seven divisional disciplines at the college.

Any six of these twelve courses may be taken for credit or no credit on the basis of one no-credit course per term if the student so chooses. This alternative routes plan was provided for students to study courses in which they are interested, without jeopardizing overall grade-point accumulative averages.

"Findlay College remains committed to an education program which combines liberal arts and sciences and professional and pre-professional training," commented President Ivan E. Frick, "and a main concern of the faculty and staff today is to assure appropriate balance in curricular offerings."



Dr. Harold Bright addressing the Chemistry Seminar Group.

Chemistry Seminar

By Alan Adelman

In an effort to expand its program, the Chemistry Department has begun a seminar series of lectures. Under the direction of Dr. Robert Rapp, associate Professor of Chemistry, the department has enlisted some outstanding individuals to speak on various topics in the coming months.

Dr. Harold Bright, associate professor of Biochemistry at the University of Pennsylvania began the series with his lecture on Mechanisms and Kinetics of Enzyme Systems.

In forthcoming weeks the speakers and their topics are:

March 5—Dr. K. Keith Innes—New York State Uni-

versity at Binghamton—"Excited Electronic States"

April 23—Dr. J. P. Wojcik—Villanova University—"Study of Fast Reactions by the Pressure Jump Method"

April 30—Dr. Bruce R. McGarvey—Polytechnic Institute of Brooklyn—"Electron Spin Resonance of Transition Metal Complexes"

Dr. Irving J. Borowitz of Yeshiva University will speak on Formation of Enol Phosphates from Alpha Halo Retones, however, the date of this talk has not yet been set.

Seniors Sparkle In Home Finale As Lions Rout F&M, 104-81

Keglers Cop Honors

By Ron Rasansky

Ron Lloyd, Jim Kelly, and John Zarubnick entered the Albright basketball scene just after the Lions had made the M.A.C. playoffs the two previous seasons. It was the tail end of the Renken golden era. For their four years of hardcourt action the Albright fortunes had gone downhill. A lack of Billy Kudricks and Mike Klahrs caused the tumble. Despite knee injuries to the latter two members of the trio, they always managed to exhibit on and off the court what a basketball player should represent.

For Jim Kelly and Ron Lloyd

the tenure under Will Renken began in the Palestra against a St. Josephs Hawk squad led by All-American Cliff Anderson. Spider scored the first two points of the year with a 15 foot jump shot. Last Saturday in their home finale, it was Jim Kelly who was responsible for the first two Lion tallies.

Against an F & M team with a 3-12 mark, he scored 10 points in the first half to go along with eight rebounds, four assists, numerous taps, and an excellent floor game. Zarubnick broke the Diplomats man to man and zone presses with his ball handling and scored 12 markers in

the first stanza. Lloyd helped control the defensive boards (he finished with ten rebounds) and the sparked Lions raced off to a 47-34 halftime lead.

In the second half the underclassmen took over for the three seniors. Bruce Mackintosh played long enough to have 22 points and 12 rebounds. Ira Goodelman found the range for seventeen markers as all five starters hit double figures. Moving the ball adeptly against the visitor's 2-1-2 zone, Albright quickly spurted to a 20 point margin with 17 minutes remaining. Even when Coach Renken

substituted Mickey Holland for Zarubnick, the onslaught continued. The Junior guard sunk eight of nine field goal tries, many of them from over twenty feet out. The deft display of outside shooting just left Coach Renken in a state of amazement.

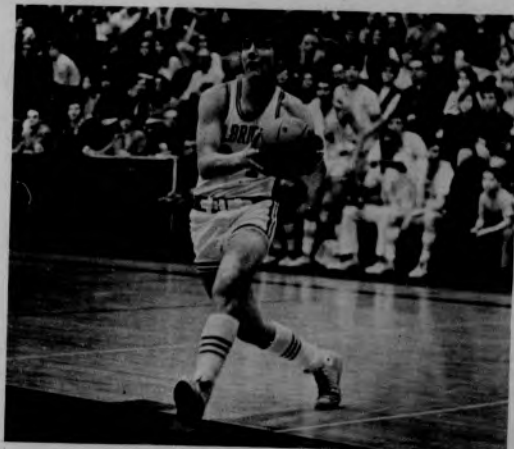
With three minutes to go the only question was whether the Lions would reach the century mark. Enter Mark Porter. The seldom used guard tallied nine of the last eleven points as the stands rocked with approval. The final count read 104-81.

Both squads were atrocious from the foul line with Albright 16 for 29, and F & M 15 for 26. For the Diplomats guard Randy Moore and forward Steve Bierly were outstanding with 23 and 20 points respectively.

But the night belonged to the seniors. When they were in the game, the ball moved, the team played defense and the game was indeed basketball as it had yet to be played by an Albright team this season. In fact the game progressed so well that Coach Renken did not take an official timeout the whole evening. He did have an unofficial one forced upon him when alumnus John Strong took time out from a busy schedule to walk over to the player's bench to greet the members on the bench during the contest. After being told to move on, Strong replied with "Flame on Wilbur" and made an exit with the fans howling.

But this could not spoil the evening for Renken, Coach Boltz or anyone else cheering for Albright. For Ron Lloyd, Jim Kelly and John Zarubnick the victory in their home finale capped four years of college basketball.

For those who didn't see the game, it was what is usually referred to as bowing out in style.



Mark Porter tears in for a quick layup against Moravian.

Lions Outpace Greyhounds For Renken's 200th Win

Everyone just knew it had to happen this season, or did it? Until Monday night's victory over Moravian, the chances of Coach Will Renken's 200th victory as Albright's basketball coach looked about as good as the Philadelphia Eagles rehiring Joe Kuharich as head coach because of his popularity. Playing a team like Moravian (a team 0-9 when they defeated the Lions in overtime two weeks ago) managed to do the trick. In their first (that's right, their first!) win away from home this season, the Lions jumped on the Greyhounds for eight straight points with the score tied at 19 all, and went on to win 85-73.

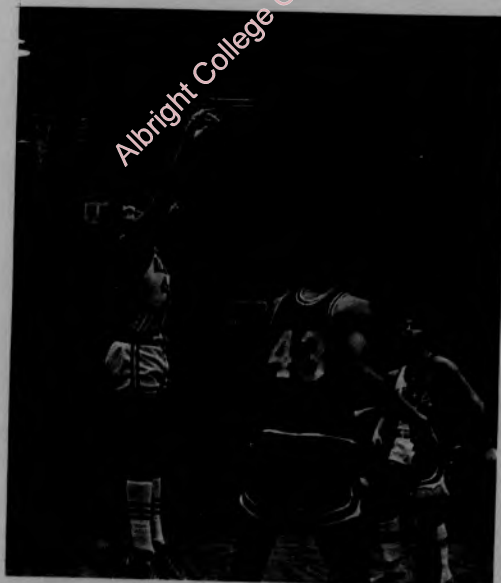
The victory, Albright's fifth this season (5-16 overall, 5-10 in the MAC) had to be satisfying for Renken, who entered his 15th and worst season with an overall record of 195-173. The victory represented a true team effort, with Ira Goodelman, Mickey Holland, Ron Lloyd, Paul Dockter and Bruce Mackintosh all scoring in double figures.

For one of the few times this season the Lions managed to put together enough hustle to win. They were getting the good shot and managed to grab their share of the rebounds (Mackintosh had 21). The Lions were able to move the ball well and shot 49% from the field. Goodelman had 19 points, Holland 18, Lloyd 19, Dockter 17 and Mackintosh 14.

GIRLS' B-BALL

The Albright girls' basketball team is off to a great start this year, winning decisive victories over Reading Hospital and Wilkes. The team, coached by Mrs. Whitely and captained by Pat Sutherland and Lynda Trzaska, is hoping for a perfect season. Six more games are left on the schedule. Other members of the team are: Jean Billingsley, Ann Chapin, Pam Clouser, Bonnie DiPaola, Diane Eichelman, Janet McIlvaine, Heidi Nace, Debbie Rhodes, Carol Rothermel, Ann Schmoyer, and Robin Wagner.

Playing men's rules this year has not hampered the girls. Though lacking in height, the girls run their opponents to defeat. Any guys wanting to learn how to play better basketball are cordially invited to observe the team in action. The remaining home games are February 26, and March 2. All home games are played at 4:00 P. M. in the Field House.



Bruce McIntosh puts in a jumper for two points as F & M's hoopsters sank in awe.

Come One, Come All!
In the South Lounge
Mon., Feb. 23, 7:30 P.M.
Dr. Robert Mellon
Psychoanalyst
will lead a discussion on

PHILIP ROTH'S
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PORTNOY'S COMPLAINT

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LOVE WITH A
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Wrestler's Cripple Wagner

By Michael Blatt

The Wagner College Campus is known for two things, being wet and wild, and its wrestlers are no different. Last Wednesday, February 11, Albright wrestlers found out about both and decided to do something about one of them. That Wagner's 4-4 record was impressive next to Albright's 1-6 record is irrelevant since Albright's 22 to 14 victory convinced me but more important, the Albright wrestlers themselves, that when their winning spirit compounds their ability, winning is inevitable.

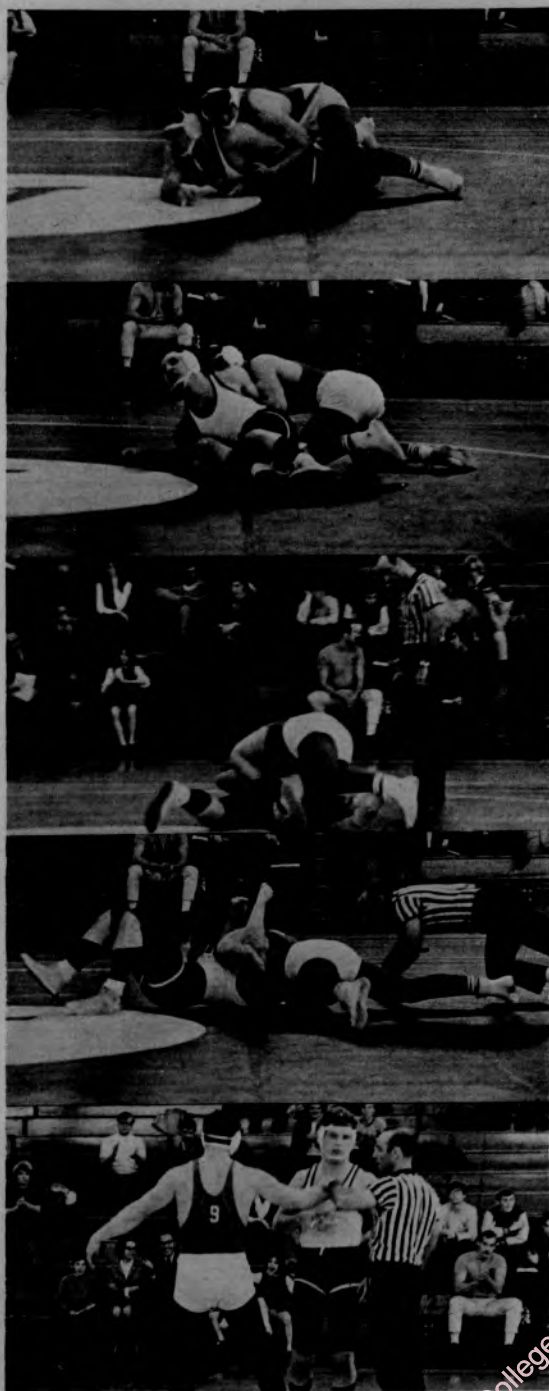
Albright fell behind at first when 119 lb. Kirt Beisal lost, but when Andre Quemere pinned Ed Bray the lead was there throughout the meet. Previously, Quemere's ankle injury hampered his wrestling, but his future matches will hopefully continue to improve. With 126 Len Ennis's opponent forfeiting, Wagner cannot wrestle freshmen, Ennis wrestled him anyway in an exhibition without making much difference in his win. Greg Dejanett lost to one of Wagner's best, but Gregg Weaver came back with a 9 to 1 decision. Fred Weaver showed some of the best wrestling in the match by almost succumbing in a near fall, but reversing to pin his opponent. Albright was clearly leading at this point, and Bill Sharp's forfeiting opponent, Jim Shurr wrestled making Sharp the better wrestler in an 8-3 decision. Wagner still seemed confident when their undefeated Art Zinicola faced Dave Much at 190 lb. Dave was too much for Zinicola when he pinned him after a 0-0 tie for two periods. Joe Louth lost a close one to Chris Guber ending up the match with an Albright victory.

Extending congratulations to the team, Coach Vandersall and especially to Andre Quemere, Fred Weaver, and Dave Much, I have confidence that Albright wrestlers can make a victory of their next match at Lebanon College this Saturday, February 28.

Coed Volleyball

Sponsored by the Women's Athletic Association, a coed volleyball tournament was held at Albright on Friday, February 6. Eleven teams were entered in the event. Because of the number of teams and limited time, single elimination was used to determine the winner. Sterling silver mugs were awarded to the winning team. The teams included: The Avengers, The Volleyboppers, The Prometheus, The Clods, Cook's Team, Ziggys, Faculty Team, The A & B's, The Swinging Six, 222, and The Purple Eagles. After four rounds of play, The Clods were the top team.

Because of the great response, future tournaments will be scheduled by WAA. Check the bulletin board in the Campus Center for future news.



Serial photo of Fred Weaver's amazing reversal!

The Eagle's Draft - More like a Lottery

By Rich Golding

The regulation fourteen game professional football season ends on a Sunday in late December for active players. For those white collar personnel who are the brains of a football organization, the season is no where near completion. These football scouts and upper management officials have the responsibility of helping to rebuild a team into a possible championship contender for future years.

For those avid football spectators who jam into stadiums on cold, blistery Sundays, the anticipation of the pro football draft almost equals that of the Super Bowl game. Football fans, as well as coaches and scouts, know that the right draft picks from the crop of college seniors could mean the difference between a winning and losing season.

For those teams that have not finished high in the conference standings, the draft takes on added significance. Using their high draft picks, teams with poorer records hope to obtain rookies who will contribute handily to their strength. Concerning the Phila. Eagles, those players chosen in the combined AFL-NFL college draft seemed considerably less than impressive. The top brass of the Eagles (G. M. Pete Retzlaff and Head Coach Jerry Williams) had indicated their top choices would be offensive lineman and defensive backs. As it turned out, their No. 1 choice was Steve Zabel, a 6-4, 235 lb. tight end from Oklahoma U., who got the highest credentials from every scout associated with BLESTO-V, the recruiting group which supplies the Eagles, Lions, Chicago Bears, Steelers, and Minnesota Vikings. Zabel was surprised that he went so high in the draft. (The Eagles chose 6th. in the first round). Unfortunately, Zabel's surprise was projected into many fans as disappointment. Heisman Trophy winner Steve Owens, Zabel's teammate, was not chosen until the 19th. pick of round one by Detroit. Why the Eagles chose an offensive end is beyond my thinking, but rumor had it that they were interested in promptly trading Zabel and a flanker (possibly Ben [no chin strap] Hawkins) for Pittsburgh's No. 1 draft pick, quarterback Terry Bradshaw. This rumor died, unlike most, but further rumor had it that the Steelers wouldn't take the bite. Now the Eagles could probably field a whole team of offensive ends. They need an offensive end as much as Doc Severenson needs trumpet lessons. Maybe they'll trade back for Mike Ditka in case four of their ends get hurt?

The Eagles drafted eighth in the second round and chose Reymond Jones, a 5-11, 187 lb. defensive back from Southern U. in Baton Rouge, La. Jones is supposed to be a sharp tackler with great strength and speed. Probably a good pick by the Eagles, since their defensive backfield could use much improvement.

Third round choice was Lee Bougess, a running back from Louisville U. According to Sandy Grady, Phila. Bulletin columnist, if Bougess was such a hot runner, why was he played as a defensive end for 2 years at his alma mater? Poor coaching? No comment!

The Eagles lost choices 4, 5, and 6 because of trades during the season, but chose Terry Brenan, an offensive tackle from Notre Dame as No. 7 pick. Good offensive tackles are at a premium and the Eagles would especially like to see Brenan make the grade.

The Eagles 14 choices broke down as follows: 4 offensive tackles, 3 defensive backs, 1 running back, 1 tight end, 2 linebackers, 1 defensive end, 1 wide receiver, and 1 placekicker. The wide receiver was sprinter John Carlos, the world's "fastest human." Drafted in the 10th. round, Carlos has never played college football. The last time star that the Eagles drafted was Frank Budd, in the early 1960's. Budd played briefly in the NFL, then moved to Canada. While in Philadelphia, it seemed as though Budd's hands were as adept at catching a football as are a lobster's claws. The hope of another Bob Hayes had died. Apparently the Eagles are willing to gamble again with Carlos. According to Carlos, he can run over anybody because of his great strength, speed, and size. For this reason he feels he is worth a million dollars. Carlos's modesty is overwhelming. He feels that the experience he gained by playing sandlot football in the streets surpasses that gained by playing college ball. I wonder if Carlos would think (and talk) the same way if he had the chance to run into Deacon Jones, Ray Nitzche, or Dick Butkus?

Last year five draft choices made the Eagles squad. I hope the Eagles' veterans are prepared to take up the slack and fill the void that their draftees will no doubt leave patent.

Albright's Scoring (22 Games)

	FGM-FGA	FTM-FTA	Points	Ave.	RB
Goodelman	138-342	59-101	335	15.2	137
Lloyd	93-250	52-85	238	10.8	223
Holland	101-214	23-30	225	11.3	45
Mackintosh	73-154	48-67	194	10.2	171
Docktor	39-100	24-34	102	6.0	43
Clark	38-99	17-23	93	4.8	76
Wadsworth	34-79	23-47	91	6.1	87
Druckenmiller	29-78	12-19	70	4.7	25
Jablonski	23-81	18-28	64	4.0	32
Porter	12-19	5-10	29	13
Sack	4-13	3-5	11	28
OTHERS	19-57	17-25	55	55
TOTALS:					
ALBRIGHT	603-1485	301-475	1507	68.5	935
OPPONENTS	686-1571	320-481	1692	76.9	890

NSA SUBVERSIVE INFLUENCE

WASHINGTON—(CPS)—“Imagine for a moment; that you are a revolutionary; You are clever, cool-headed...You leave the violence to others...Your method is to utilize propaganda—cleverly working within the framework of a ‘respectable,’ ‘non-political’ student organization—to fan discontent and sedition. You are a leader in the National Student Association (NSA).”

The above paragraph is an excerpt from a form letter being distributed nation-wide by Rep. Donald E. “Buz” Lukens (R-Ohio) in support of the Young Americans For Freedom (YAF) “STOP-NSA” ad hoc committee.

These letters and a “citizen ballot” are being mailed to educators and voters around the country.

The letter says NSA champions a variety of “radical resolutions.” Included among these “resolutions” were advocacy of the

liberation of America Blacks by any means necessary, condemnation of U.S. aggression in Vietnam, abolition of the House Un-American Activities Committee and United Nations recognition of Red China.

The letter claims “NSA influences hundreds of thousands of students.” Yet in the next paragraph it states, “In truth, NSA does not represent American student opinion. Less than 15 per cent of the nation’s schools belong to the association.” NSA has 479 member schools.

Enclosed with the letter was a “citizen ballot” addressed to House Ways and Means Committee Chairman Wilbur Mills urging congressional support for the STOP-NSA campaign. The ballot is to be signed by the citizen as a kind of petition and then forwarded to Washington.

The letter also says plans are underway to stage an “NSA on Trial” spectacular, similar to a “Communism on Trial” event

which Lukens termed “highly successful.”

Lukens estimates it will take over \$100,000 to stop NSA from subverting America, and he is seeking donations of up to \$1,000.

With the letter, Lukens sends out a cartoon sheet in which a long-haired NSA figure wearing “Bomb Washington” and “I Dig Soul Food” buttons is coupled with SDS figures carrying “Destroy the University” and other placards.

The list of Congressional supporters reads like a list of the farthest right wing politicians in America. They include: Sen. Barry Goldwater, Sen. Strom Thurmond, Sen. George Murphy, and Rep. John Bell Williams, among others.

Lukens credits YAF and the Stop NSA movement for the withdrawal from NSA of a “great number of schools.”

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