

# THE ALBRIGHTIAN

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## Albright Launches \$5.3 Million Campaign

Albright College Sunday launched a capital gifts campaign in Reading and Berks County seeking \$2.65 million of a national \$5.3 million goal for increased endowment, construction, and program enrichment. Dr. Arthur L. Schultz, president, reported.

The campaign goals and needs were announced before more than 300 guests attending a leadership and special gifts dinner in the college's Campus Center Dining Hall at 6:30 p.m.

Dr. Sidney D. Kline, major gifts chairman for the campaign and chairman of the board of American Bank and Trust Company, welcomed the dinner guests and acknowledged their interest and commitment to higher education and, more specifically, to Albright College.

"To ensure this institution's role in tomorrow's higher education marketplace, we must be successful now in the attainment of our \$2.65 million local goal. This challenge can be met, as have others in the past. The success of our efforts in the coming months will enable Albright to meet projected immediate and long-range physical and financial needs."

Dr. Kline explained, the local goal was established following the careful evaluation by seventy eight community leaders of the "giving potential" of all the

college's constituencies throughout Berks County.

### OVER \$1.2 MILLION REPORTED

Thomas H. Bamford, Lancaster alumnus, vice president of National Central Bank and special gifts chairman, reported that \$1,250,000 already has been received in gifts and pledges from trustees, faculty and staff, and from alumni, parents, and friends through twelve area fund raising efforts outside the Reading-Berks County area.

Of the total \$5.3 million needed by the college, slightly more

than \$4 million is to be raised from private sources, with the balance being sought through various educationally-oriented public agencies.

Mr. Bamford expressed confidence that the local goal will be met. "Since its beginning, Albright has contributed immeasurably to the educational, cultural, and fiscal growth of the community. Because of this and the high regard in which the college is held by the community, Berks County support to Albright historically has been most substantial."

*continued on page 3*



Leaders in Albright's 'Years of Challenge' capital campaign discuss gift opportunities. Left to right: Thomas H. Bamford, special gifts chairman; Pres. Arthur L. Schultz; Dr. Samuel T. Hudson, trustee and guest speaker; and Dr. Sidney D. Kline, major gifts chairman



## EDITOR'S NOTE

In this season of Advent, when hope and good cheer should characterize the attitudes of Christians all around the world, the editorials also seem to reflect a positive and optimistic outlook toward Albright:

First, the meeting of the SENATE held on Tuesday night, Dec. 2, points toward an effort being made by this body to bring the "operational norms" (those by which the college operates in fact) into a closer agreement with the "institutional norms" (those by which the college is supposed to operate, in principle). It is general knowledge that as long as discretion is used, the campus regulations concerning visitation and alcohol consumption can be ignored. The problem is greatest for the RA in the dorms, that must practice "selective blindness" if he is to remain conscientious in his duty and human in his relationships with students on his floor. The action of the Senate is a significant step toward a realignment of the campus norms to reality, and such a movement as this should be supported by all those on campus who feel that our present moral code causes them to "live falsely."

A second encouraging event is that of the Biology Dept. Curriculum Evaluation. Instituted by the Curriculum Committee, the Bio. Dept. Curricular Evaluation Committee has opened itself to student criticism and opinion by approving of the installation of 8 students to its membership (3 Bio majors appointed by the biology dept. faculty and 5 students elected by the student body). These student members met with all the Biology, Biochemistry, and Psychobiology majors on Wednesday, presenting an outline of their criticisms and suggestions while accepting suggestions and additional criticisms from the student body. The attendance was encouraging and the concern for constructive change exhibited by those who attended made this perhaps the most exciting academic event of the semester.

It is hoped that this type of enthusiasm can be generated in all of the departments of the college as their turn arrives for curricular review and that the attitude for self-evaluation responsive to student opinion will overflow into the domain of the trustee and administration.



## LETTERS TO THE EDITOR

To the editor:

Workers of the Dining Hall Unite

Perhaps fraternities serve constructive purposes for the individuals involved, but often they show themselves to be institutionalized retreats for people who don't want to grow up. Their behavior in the dining hall is an example.

One particular frat used to have a reputation for slovenliness, but Pi Tau's performance Saturday night proved that this frat is a serious contender for the title. Salt shakers placed in ketchup dishes and the like are undoubtedly cute for those involved, but not for the girls who clean up the messes, have cleaned them up for years, and will in all likelihood continue to do so.

What is to be done? This question is only rhetorical, as I doubt that anything will be done. However, I have two suggestions:

1. Each frat could be assigned 2 or 3 tables where it would eat every meal. The dining hall

workers would continue to place condiments on the tables, and issue clean table clothes perhaps three times a week, but not clean the tables off. Therefore, if a frat purposely spilled ketchup, chocolate milk, etc. on a table, it would return the next day to find itself eating midst the garbage left from the night before.

2. If nothing is done, dining hall workers should unite and take things into their own hands. If they see a table building a "Tower of Pisa" for example, they should arm themselves with ketchup, mustard, etc. and descend en masse. I tried this myself once, but it isn't very effective when only one person acts.

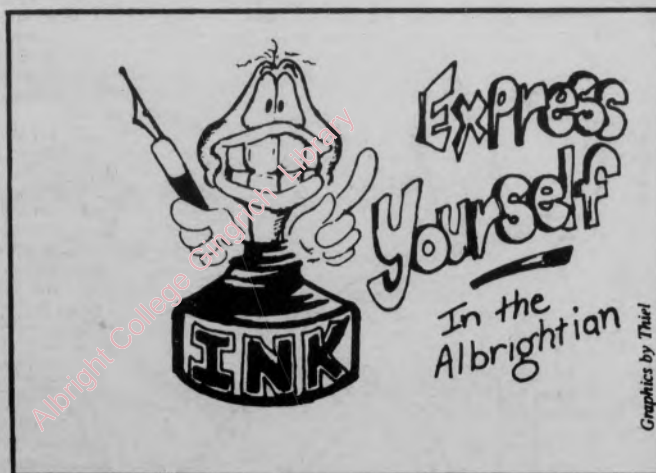
Girls, it is up to you to act, unless you want to continue being maids to boys who won't grow up.

Dawn Heverly

To the editor:

The article "Marital Surprise" in your 21 November issue reminded me of a conversation which occurred when I was stationed at the NATO Headquarters in Naples, Italy. A Turkish officer, about thirty-five years old, remarked that he had never seen his bride until the day of the marriage. He said that his marriage was a most happy one. He thought it unlikely that he would have chosen a wife as wisely as his parents had for him, in view of his youth and inexperience. He remained deeply grateful to his parents for this further manifestation of their deep love for him and concern for his well-being. But times change, and perhaps even in Turkey there may no longer be many such thoughtful parents.

Clinton O. Morton



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# CHRISTMAS SHOPPING AT THE FACTORY OUTLETS

by DONNA M. DUNCAN

Right now, before Christmas, when many are still unsure as to what they should buy for family and friends, why not go and visit some of the local factory outlets. Believe it or not, the outlets around Reading have items ranging from all types of clothing, to food, jewelry, luggage and giftware. Some of these outlets are even in walking distance but, for those of us who don't enjoy the walk, Barta provides a bus whose route includes most of the outlets in the area.

**A ABC LINEN OUTLET** - 916 Windsor St., Rdg. - Brand name domestic linens. Sheets, towels, blankets, bedspreads, tablecloths, outdoor furniture. Discounts over 30%. Open Mon. - Sat. 9:30-5. Tel. 373-7321.

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## LANGUAGE CORNER

by BECKY REPPERT

### ENTREVISTA TRES

Khiem Van Cai, quien nacio en Vietnam central, asistio a la escuela superior en Saigon, la capital de su pais. Un refugiado reciente\* de Vietnam del Sur donde vivio por veintiuno anos, dijo que "se alegra quedarse aqui." Por il, la clase de ciencia as mas facil que la del ingles porque la estudio en la escuela superior.

Le pregunte del sistema de las escuelas en su pais. Dijo que el sistema frances fue prevaiente hace anco o seis anos, pero ahora lo esta cambiando al sistema americano. La diferencia entre los dos es que hay dos exámenes del bachillerato que se toman en los dos ultimas anos del curso. Khiem enseno clases del noche de como aprovechar estos exámenes. Menciona que pocos de las chicas persiguen la educacion universitaria. Los estudiantes que asisten a las Facultades (instituciones que se puede comprar a la escuela de medicina) y a las universidades fueron libres de criticar el gobierno, y lo hicieron asi. Recientemente, sin embargo, el gobierno se ha hecho mas estricto con estas instituciones, que son publicas.

A Khiem le interesa mucho lo que pasa en su pais, pero dice que "ahora es dificil hallar un

periodico que trata de la situacion en Vietnam." Encuentra que es dificil participar en las actividades del campus porque el es un estudiante del dia. Khiem es un estudiante del primer ano estudiando matematicas y fisica. Piensa continuar su educacion en la escuela graduada.

Khiem paso dos semanas en las Filipinas, pero no ha viajado por los EE. UU. En general, ve a los americanos como muy amables y alegres.

\*llego hace cuatro meses

por Becky Reppert

### INTERVIEW THREE

Khiem Van Cai, who was born in central Vietnam, attended high school in Saigon, his nation's capital. A recent\* refugee from South Vietnam where he lived for twenty-one years, he said that he is "happy to stay here." For him, science class is easier than English because he studied the former in high school.

When asked about the school system in his country he mentioned that the French system was prevalent five or six

years ago but now it is changing to the American system. What

distinguishes the French or European system from the American system is two baccalaureate exams taken at the end of 11th and 12th grade. Khiem taught night classes in how to pass these exams. He noted that few girls pursue higher education. Students attending Faculties (institutions comparable to medical school) and Universities were free to criticize the government, and did so. Recently, however, the government has become "stricter" with these institutions, most of which are public.

Khiem is very interested in what's happening in his country, but claims that "now it's hard to find a paper telling about the Vietnam situation." As a commuter, he finds it difficult to participate in campus activities. Khiem is a freshman studying mathematics and physics. He plans to go on to graduate school.

Khiem spent half a month in the Philippines, but has not travelled in the U.S. In general, he finds Americans "very kind and cheerful."

\*he arrived four months ago



## K.C.'S CORNER

Hello everyone! How was your vacation? I'm sure it was great for the most part, catching up on your sleep, stuffing yourself with turkey and getting away from those books...maybe. If only Christmas vacation would start tomorrow and exams were over with we'd have it made, how about it?

Speaking of Christmas, and it is only 20 days away, I had an interesting treat this past week. I was able to visit Christmas Village. A friend and myself ventured out into the wilderness to see with our own eyes this spectacle of lights.

I had heard a lot about Christmas Village, how impressive it was and how I should visit it sometime. I had also read a little about it, how it was started and how it has grown from a family display to a yearly business.

It all started back in 1948 when a Mr. William M. Koziar began decorating his house with lights around Christmastime. At first he did it only for the unique pleasure of seeing the multi-colored light display. But soon neighbors started telling friends and friends told other friends and they would all come to see his amazing display at Koziar's farm.

At first known as the "Christmas House," it soon became known as the "Christmas Village." Every year new displays would be added until the house, barn, sheds, lake, walkways, and the whole property was one beautiful glaze of lights.

All this was too much and I decided to take a look. It was Monday night past and we left Reading around 7 traveling on Rt. 183 North to Bernville where we turned right onto a back road and then turned right again onto even more of a back road. It was dark for awhile and then in the distance we could see a glow of lights. Down one hill and then up another and as we went over our eyes beheld a panorama of lights. Lights of every color of the rainbow and then some.

Almost blinded by the wonderful array of color we pulled into the parking lot and then proceeded to a gate marked entrance. There a man asked us for a \$1.25 a piece and instructed us to follow the yellow arrows.

Although our spirits (Christmas spirits) were dimmed by the admission charge we found the myriad lights a fantastic sight to behold. Not only were there lights but Santa's workshop, displays of Christmas scenes, and even Christmas music as you walked around in the cold.

It was very cold and I for one was glad when we were able to go into the inside displays including gift shops and snack bar. Most of the gifts on sale were the same old Christmas stuff but a few of the items were unique and worth buying.

If someone were to ask me if it was worth going to, I would probably tell them to wait until you're married and have kids then take them. It's all geared toward the mini-mites. I thought the admission price was a little high but then I thought of the electric bills they must have to pay. Wow!

If you want to do something for kicks and maybe go somewhere that will help get you in the Christmas mood, Christmas Village is the place. It's only 30 minutes away and take your camera because the lights are impressive and you'll get some great pictures.

## 'Certainly Worth The Price'

by BRIAN EDINGTON

The Repertory Theatre Ensemble presently of Hershey hit Albright's Campus Theatre Saturday, November the 22nd with an outstanding performance of "The Price." Susan Boulmetis and Michael Goldstein stole the show and the hearts of the audience in their respective roles of Esther Franz and Gregory Solomon. The eight member professional theatre company was formed in 1974 by Randall Disend and Vaughn Patterson. The group puts on two professional productions a year and one community show with local or amateur actors. Such was the case of "The Price" which by no means was amateurish.

Arthur Miller's play which revolved around Victor Franz

and his grief over a cheated pass which he didn't live wisely got off to a rather slow moving, perhaps even dull beginning, but upon stimulation from the other actors including his brother in the play (Curt Hostetter), Randall Disend brought his role up to the same fine level of acting which the play exemplified the rest of the show.

Victor Franz (Randall Disend) and his brother Walter (Curt Hostetter) interacted hostilely over the choices each had made sixteen long years ago and the price that each was paying now for his decision. The pity and emotion aroused in the audience isn't all that different from the feeling obtained when watching "Death of a Salesman." "The Price" grabs a hold of the same

emotions and brings them to the consciousness of the observer. Esther Franz (Susan Boulmetis) plays it smooth as the wife of Victor. She adds the needed mixture of coldness and compassion Miller intended for that part.

Despite the fact that the theatre held only approximately fifty people that evening the actors gave their all which the small, but appreciative audience will probably never forget. Anyone who missed this production forfeited a very special treat and should jump at the next chance to see this spectacular group perform, but hurry, anyone who saw "The Price" will be sure to get seats early the next time the Repertory Theatre Ensemble comes to Albright!

## Albright Frosh

by RANDEE BECK

Early in September, hundreds of students from all types of backgrounds converged upon the campus, presumably to further their educations. But where did they come from? What circumstances brought them here? Do they like Reading?

For the answers to these and other vital questions, we searched far and wide...from North Hall to Teel. We talked to everyone. We left no stone unturned (consequently, there are many overturned stones lying about the campus.) Our hard-hitting questions and the responses to them have been compiled here:

1. How do you find Albright? With a road map.

2. What brought you to Albright College? My mother.

3. What one factor most influenced your decision to come to Albright? I flipped a coin.

4. And you won? No, I lost.

5. In your opinion, what sort of person would be happiest at Albright? A dead one.

6. What is the most remarkable thing that has happened to you so far at Albright? I got up for an 8:00 class.

7. What do you do at Albright for a change of pace? My laundry.

8. Anything else? Once in a while, I study.

9. How do you like Albright? Well done.

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## The Music Box

Last Wednesday, Thanksgiving Eve, I went with some XAC staffers to 69th and Market in Philly and witnessed a two-fold performance by Al Stewart and Renaissance.

Stewart and his band opened the evening of music with an uplifting rendition of his song "Apple Cider Re-Constitution." Singing confidently and in tune, strumming authoritatively, the band playing as a single unit, I relaxed in my seat with the feeling that I would experience a good performance. However, the let downs were soon to follow. Stewart once again displayed his ineptness as a concert musician. He rushed into songs leaving his unsuspecting band behind. There was a characteristic state of confusion underlying the entire hour and a half that they remained on stage. Stewart himself went off key and forgot his own lyrics.

Though this was the general trend of his appearance, Stewart did come through on a few songs. He was at his best while doing solo acoustic work during his song "Nostradamus." Due to the enthusiasm of a cult of followers who shouted, "We Love You, Al Stewart," and the general tolerance of the audience, Stewart was called back for an encore and then ushered off-stage.

The remaining portion of the evening was a dramatic contrast with the flawless performance of Renaissance. It was their 3rd day of performance with one more to go. They looked worn. Annie Haslam bobbed and weaved wearily to the music. Yet, this had no effect on their ability to produce a musically superb, emotionally draining performance. The stage was dark as we heard them announce the beginning with the gong and their Welsh chant. Suddenly, they broke into "Can You Understand." The lights flooded the stage. John Tout's fingers started travelling over the keys. John Camp's bass pounded out the rhythm. Then, Annie Haslam began to belt out her notes and everyone realized that they were witnessing something phenomenal. The entire performance was phenomenal. I was thoroughly amazed with the abilities of John Camp and John Tout. Everyone was transfixed under the spell of Annie's voice as she wove lyrics through their minds. We were surrounded in an aura of beauty.

Renaissance did songs from their past albums as well as the title song of their most recent record "Sheherazade." Clouds of fog spilled off the stage and into the audience during the song "Ocean Gypsy." Yet the most spectacular special effects occurred during their encore, "Ashes Are Burning." There were two mirrored orbs that produced the illusion of speeding through the universe in our seats. The song usually lasts eleven minutes. That night they extended it to nearly twice that time. John Camp demonstrated his true capabilities with his bass. Annie conjured up more spells with that magical voice until our heads were reeling with the beauty and splendor. When the spell was finally broken, people ushered out in silence. Everyone was in a state of awe, a true tribute to their performance!

S.T.B.

Al Stewart &amp; Renaissance At The Tower, November 26, 1975

## National Endowment For Humanities

### The Endowment - Its History and Purpose

The National Endowment for the Humanities is an independent federal agency which was created in 1965 out of Congressional concern that the United States' position of world leadership be based on achievement "in the realm of ideas and of the spirit" as well as on "superior power, wealth, and technology." Its establishment came in response to an increased awareness on the parts of educators, legislators, and the general public that the humanities required sustained and widespread federal support.

### What the Humanities Are

According to the Act which established the Endowment, the humanities include, but are not limited to, the following fields: history, philosophy, languages, linguistics, literature, archeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects

concerned with questions of value and not with quantitative matters.

Because man's experience has been principally preserved through books, art works, and other cultural objects, the humanities are often defined in terms of specific academic disciplines. However, the concerns of the humanities extend, through the classroom, the library, and the media, to encompass a host of social, ethical, and cultural questions which all human beings confront throughout the course of their lives. The humanities thus comprise the family of knowledge that deals with what it has been - and is - to be human, to make value judgments, and to select the wiser course of action. This is achieved primarily through the examination of human experience and its implications for the present and future.

### Who the Endowment Serves

The Endowment's principal function is to encourage the understanding and use of humanistic knowledge at all levels and to relate the study of the humanities to national concerns. It serves its various

constituencies by supporting the work of individual humanists and of non-profit institutions and organizations engaged in projects involving the humanities. Those institutions include: universities; four-year colleges; junior and community colleges; elementary and secondary schools; educational, cultural, and community groups; museums and historical societies; libraries; public agencies; and radio and television stations. The Endowment welcomes applications for support from all such institutions and groups, from individual United States citizens or nationals, and from foreign nationals who have been living in the United States or its territories for at least three years at the time of application. Applications are not usually accepted from others, but support may be given to any individual or organization whose work, in the judgment of the National Council (or the Chairman acting in their behalf), promises significantly to advance knowledge and understanding of the humanities in the United States.

For more information about the NEH and its opportunities for funding student projects, consult the NEH handbook in THE ALBRIGHTIAN office.

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## ARE YOU READY FOR THIS ?

by SUE STEELE

So you decide you're going to have sex with him. Or maybe you're not even so sure about that. But, just as saying "no" used to be a woman's responsibility, being "safe" is now your obligation. For whatever reason, you find yourself cautiously moving along South 4th street in search of the address that someone down the hall gave you of the local Planned Parenthood. You aren't emerging from a fugue state. You know where you're going.

Consciously, you want the pill: reliable, carefree, widely used, reliable. Subconsciously, you aren't quite certain: blood clots, stroke, cancer? But "reliable", you say to yourself.

And you almost walk past the building, with the sign so black-and-white obscure. But you do pause to read the sign (and take a deep breath) - then enter.

Shit. Right inside the door is someone else from campus. Does she recognize you? How do you react - play the "I don't see you if you don't see me game" or be cool and trip out a casual "hello." She speaks first because she knows you aren't here hoping the hormones will clear your acne. She knows because she's here for the same reason you are: she wants to be her self.

The man at the desk (another jolt) tells you to have a seat. A few minutes later a nurse summons you by name. You sit (as she invites you to do) near her desk and she starts in with

the questions: "Any history of heart disease, high blood pressure..." You try to remember - desperately, vaguely - the info gleaned from parents for the completion of that annoying college health record. She concludes the rather thorough interview with, "And you want the pill, right?"

The finality of her tone makes you panic. "What if my parents find out? What if something goes wrong? What if," you think. So you blurt out: "Well, only if it's safe for me. I had mono really bad recently and it turned into hepatitis."

"When was this?"

"That was quite a while ago. It won't matter now."

"Um, January 1972."

Then the blood pressure evaluation, then the weight check. Then she hands you a cup and points to the door so they can have a "specimen." Things begin happening to you rapidly, assembly-line fashion. The nurse's mini-class on birth control methods - how to use each type, pros and cons (heavy, heavy on all the pros), and reliability. Then in a whirlwind you find yourself semi-nude in a curtain booth, ready to be examined. There is a whole row of these booths and you can

"hear" other people's exams in progress. You wonder if, somewhere in this linen jungle, there isn't someone else for whom this is a first visit.

In pops the doctor and a nurse and the nurse sort of explains the procedure. They both instruct you to move your buttocks closer to the edge of the exam table.

It starts. Jeez the spec is cold. This has to be an army doctor; he's brutal. How can they say women fall in love with their gynecologists? He examines the breasts for lumps and bumps and asks if you know how to check your own mammary glands, though you are never quite sure if what he says next is supposed to be directions. He tells you you have a lopsided cervix which to you sounds horrid but which he says is common and "nothing to worry about" (obviously, he doesn't have one.) He leaves the booth silently and

the nurse tells you to get dressed. Ruffled but clothed you emerge, feeling as if you'd been raped. They hand you a slip of paper and give you complete directions for taking the pills.

Any questions? No. You return to the man at the desk who passes out pills and takes the money. You wonder if he casually slips you a diaphragm, too, if that's what your slip of paper says you get. You pay. You're making your way back to the bus stop with the prize in your purse and you realize that if it weren't for your damned middle-class-ness this venture would have been little more traumatic than having the dentist check over your teeth: a bit unpleasant, but practical and necessary. True, your body may not like all those chemicals. But your body also doesn't want a baby right now. And neither do you. And if you need more rationale than that, forget it. There is none.



## movie review:

### The Rules of the Game

A message at the beginning of Jean Renoir's *The Rules of the Game*, (*La Règle du Jeu*) the last installment this term of the Albricht Film Series, declared the movie was strictly for entertainment, a social comedy that was not intended to be social commentary. This was the first clue that exactly the opposite was true. *The Rules of the Game* was a very funny but complex movie that depicted the condition of the French upper class in the years before the collapse of France in 1940.

Renoir, the famous French director who is the son of the famous French impressionistic painter Auguste Renoir, obviously had seen a few of the "screwball comedies" that were popular in the late 1930's. The difference between them and his film is that while the screwball comedies confined themselves to portraying American aristocracy as a group of lovable nuts (eg. Katherine Hepburn was an heiress with a pet panther in *Bringing Up Baby* and Carole Lombard was a society girl who fell in love with the butler in *My Man Godfrey*) and really were very funny, Renoir's film is often just as funny but deals with subjects that American movies didn't touch until decades later.

It would be impossible to try to condense the plot of *The Rules of the Game*, but as the title indicates it has to do with the unwritten but valid code that the French aristocracy lived by. The most popular game was adultery, but the rules dictated that it be very discreet and certainly never talked about publicly. The "hero" of the movie breaks these rules right away. The hero is an aviator named Andre Jurieu (Roland Toutain) who has flown across the ocean solo and set all kinds of records, but is indiscreet enough at the Linbergh-type pandemonium and acclaim at the airport to reveal to a huge radio audience that the whole thing was a waste of time because the woman he is in love with and wanted to impress did not even bother to show up at the reception. The stunned radio announcer explains that Jurieu is very tired and obviously unable to talk.

Jurieu is in love with the wife of the Marquis de Chesnay, who is played by Marcel Dalio. Dalio looked very familiar but unknown until I realized that he was the guy who ran the roulette wheel at Humphrey Bogart's casino in *Casablanca*. Jean Renoir himself is an actor in the movie, playing Octave, the friend of Jurieu who takes him to a wild weekend at deChesnay's estate, where most of the action in *The Rules of the Game* takes place. A whole entourage of weird and funny people attend the get-together at deChesnay's place who are crazy in the best tradition of the screwball comedy. One of them is an aging, relic-like General, who continually reminds everyone that gentlemen like deChesnay and heroes like Jurieu are a dying breed. This appears to be very true, because as Renoir himself explains in the movie, Jurieu is an authentic hero, a man who is great up in the air but completely helpless on the ground.

The aristocracy is shown in hilarious detail during the weekend. They gleefully chatter nonsense among themselves, go out gunning for rabbits, and go through all sorts of romantic adventures and

infidelities. The extent of the shenanigans degenerates to such a level of chaos that at one point deChesnay, completely bewildered (especially by his German gameskeeper Schumacher, who upset at his wife's escapades, is running around trying to shoot another servant) screams at his butler to do something to stop the farce immediately. "Which one?" replies the equally confused butler.

The genius of Jean Renoir is that he could make some heavy comments on the decadence of French society without being heavy-handed. *The Rules of the Game* is usually very funny, but the realistic violence of the film was too realistic for the audiences of 1939 and so Renoir was forced to substantially edit it. Even in its abridged version, *The Rules of the Game* was banned by the Nazi and Vichy governments of France during World War II. It is a great movie (now restored to its original form) and so it is impossible to write about all the scenes, performances, and themes that are worth remembering. Perhaps the best tribute to *The Rules of the Game* is that in 1962 a poll of critics named it as one of the top three movies in the history of cinema.



What happened to Linda Lovelace?

## Feminist Speaks Out

FLORYNCE KENNEDY, creative troublemaker, is one of the best-known, best-loved women in the feminist movement. Where Flo goes feminist consciousness soars.

A graduate of Columbia Law School, Ms. Kennedy has worked in many different fields of law: civil rights, corporate, criminal and theatrical. She served as attorney for singer Billie Holiday and as executrix of her estate. She was one of the founder of the National Organization for Women, then went on to found the Feminist Party.

Flo's fields of interest and expertise are numerous. She has

written two books, one *ABORTION RAP*, with Diane Schuder published by McGraw Hill in which women's rights to end unwanted pregnancies were publicly defended; and *THE PATHOLOGY OF OPPRESSION* which she is preparing for publication by Viking. Ms. Kennedy has appeared in several films, *THE LANDLORD*, *BLACK ROOTS*, and most recently in the soon-to-be released film produced by Sandra Hochman about the women at the Democratic Convention in Miami.

A flamboyant, theatrical woman, Florynce Kennedy can talk on almost any subject. She

is a rousing, say-it-straight speaker whose wit brings down the house. When she appeared on lecture platforms with Gloria Steinem she referred to the two of them as the "Topsy and Little Eva" team.

Flo Kennedy will be appearing on the Kutztown State College campus on December 11, 1975 at 8:00 p.m. in the Georgian Dining Room on the first floor of Old Main (large building on Rt. 222). There is parking in the rear of Old Main and across the street behind the Graduate Center. Tickets will cost \$1.00 at the door.

### NOTICE!

Anyone interested in attending an organizational meeting of the Young Socialist Union is invited to come to meeting room 1, Tuesday, December 9, at 4:00 p.m. The purpose of this club is educational, to explore alternate social programs.

## Hearings On Campus Facilities

The first two hearings concerning what the college's priorities should be in the matter of the development of physical facilities will be held on Thursday, December 4 and Thursday, December 11 at 3:20 p.m. in the Audio-Visual Room.

On December 4, the committee will hear from Dean McBride, Mr. Kelsey, Dean Vandersall, and Mr. Dolman.

On December 11, the committee will hear from Dr. Renken, Professor Koursaros, Dr. Rena Lawrence, and Dr. Stillman.

The hearings are open to all interested persons on campus.

The (C) Service Commission in the State of Pennsylvania has recently announced a summer internship program for members of the class of 1977 designed to provide them with practical work experience in a number of fields.

"Student Aides" will be involved in a planned work program with a supervisor in the fields of social welfare, mental health, business regulations, administrative services, and employment services. The salary is \$279 bi-weekly, and the applications, which will be accepted until December 12, 1975 are available in the Dean of Students Office.

### Ed Stanley

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## Astor Theater

by MELISSA ARNOLD

The mention of the name Astor Theatre will probably result in numerous snide comments from most Reading dwellers. Coined a "porno palace" by some, the theatre specialized in X rated movies. Recently, the city management has agreed to adopt a plan to alter the status of the 734 Penn Street edifice. As of January, 1976, movies will be forfeited by entertainers who will perform weekly at the theatre.

The originator of the scheme, Jim Jones, serves as head of Gavin Productions. The production company is leasing the theatre from the city. (The formal lease begins in January.) Since the profits return to the city treasury, Jones explains that theoretically the company employees are, in actuality, city employees.

Once Jones formulated the plan for weekly concerts at Reading, he presented it to the city government. As a trial run, Gavin productions promoted a benefit concert for the YMCA at the Astor Theatre. Approximately 800 people paid the \$1.50 admission charge. The concert, which was staged on November 11 gave the city planners sufficient reasons to back the leasing of the Astor building.

Modeling the idea after the Tower in Upper Darby, Pennsylvania, tentative plans have been arranged for shows featuring the likes of Billy Joel, Dave Mason, and Manfred Mann. However, complications due to the size of the building are in the process of being ironed out. Right now only the bottom level, which seats approximately

1500 people, is being utilized for concerts. However in January, the remodeling of the rest of the theatre will be completed. The renovation will increase the seating capacity to 2400. The name Gavin productions might be remembered by Albright readers because they staged a Mountain concert at Albright last year. Acknowledging the event as a flop, Jones states that



Daryl Hall (on left) and John Oates

they have matured as a publishing company through the experience.

The Astor series premiered last night with a concert delivered by Daryl Hall, John Oates, and David Sancius, who formerly provided the keyboard background for Bruce Springsteen. A New Jersey band Ozymandius served as a "back up" group.

Formerly roommates for a time at Temple University, Daryl Hall and John Oates formed a musical combo in 1970. Both reared in the general vicinity of Philadelphia, Daryl was born in Pottstown, Pa. and John Oates was born in New York. After their graduation in 1970, the two departed and followed their separate paths. (Hall possessed a degree in music, while Oates was a journalism major.) Oates embarked on a four month stay in Europe after graduation, while Hall pursued his musical career by playing in a band. When Oates returned, he was reunited with Daryl Hall, and they decided to combine their talents via the formation of a musical duo with Hall playing keyboards, and occasionally mandolin and Oates playing the guitar.

Atlantic Records has produced three of their albums - "Whole Oates," "Abandoned Luncheonette" (which features

their record single "She's Gone") and "War Babies." Their latest LP "Daryl Hall and John Oates" which featured the RCA

label has been in the top 100 best-selling albums. The most popular cut from this album is perhaps "Out of Me, Our of You." Raised in a rhythm and blues environ, their first three albums reflected a synthesis of styles and influences.

In an interview by Mary Campbell, who writes the syndicated column "The Whirling Disks" for the Associated Press that appeared in the Sunday, November 9 Reading Eagle, the two elaborated on their musical style. John Oates commented, "We want to appeal to the masses and also to the artist in the great Disney tradition." Daryl Hall equated their whole musical outlook with fashion by stating, "I'm really tired of the whole concept of glitter rock. I was never a devotee of that. I don't like the blue jean work shirt look either. We're going to wear stylized jump suits on stage - a city contemporary look. We're trying to take the fashionable side of the streets of New York on stage."

As with the Hall and Oates concert, Jones plans to publicize the weekly shows via newspaper ads, poster, fliers, and radio spots over WYSP, WRAW, and WXAC. Tickets may be obtained at Listening Booth stores, Boscov's, Reading Area Community College, and Dave's Not Here Record Shop.

Jim Jones has disclosed that negotiations are in process to provide discounts to the concert series for Albright students.



by ogden rogers

along a walk down 10th street the other night, weaving my way through the gals and sunday garbage pickup i stumbled on an old man. i always take such care to look where i'm going-or at least feel, but this old man was just lying there, smack in the middle of the sidewalk. a bump in the road. "jake, just jake," he said his name was, "been 'just jake' for quite some time. he was a grizzly sort-visions of northwest winds filtered through. still and all it had been as though i'd known him. we struck a conversation on the curbside.

"where are you goin'?" just jake muttered through steam, and that queer reading query that intonates in the middle of a sentence; i hadn't much of an answer as i myself didn't know. "oh, around" i muttered, turning his question back. "and you-where are you goin'?" "hell, this curbside is as good as i've seen it in a long time young fella. this is where it all leads you know-no vision of respectability. just a drunk to lax to ask anything but foolish questions."

he told me of his early days, once, he too had been respectable-in the brick business he said. he'd married and found science and was respectable-"the honest tile maker" they called him-his friends of respectability.

"but i botched it boy," he said. "i could have tiled every bathroom in amerika, but i botched it. i just shoulda kept my mouth shut and my mind on bricks, but i botched it. got these fool ideas, see? got these ideas and put 'em into words. took the words and spread 'em. hell, no committee in the world could fudge me boy. i was hot with ideas. i had to spread 'em!" he drooled as he spoke, spittle raged down his old crusty coat-mingling with the blood. "hell, i was respectable, boy. was in the army once, too! i screwed it up bad. got stoned out of my mind in schaffertown. almost o.d.'d it down the tube. would have snuffed it if it weren't for good old sam. yeah, sam becker. there was a man...he had ideas too."

"that's the secret you know. keep it quiet. if you got ideas-tube 'em! they'll only bring you down. oh yeah, people will look like they want to listen-but forget it boy. they're like bricks, they don't move too well, but they're respectable. and look at me boy! i move! and all i do is get stoned. so snuff the ideas, kid, or at least hide 'em. you aren't in the mainstream-you're just jivin'. you can't be stoned and respectable at the same time."

he was a grizzled old tramp all right. an aqualung in reading, he was dying, or so i thought. "i like you old man." "call me jake." "ok. i like you jake-but i'd like to give you a lift somewhere. have you got some place to stay?" "he looked up at me and the smile faded. he just spit blood onto the sidewalk. "asshole-didn't you hear me right the first time!? you got to stop the ideas. just pay your bills and quit askin' questions. i used to live up the trolley barn." he said. "but that was years ago. i been dead fer years."

it was cold on 10th street and there were finals coming up.





## 'The Last Of Sheila'

### Bizarre Study Of Deadly Secrets

"The Last of Sheila," a sophisticated mystery - stylish, baffling and hair-raising - is the creation of an exceptionally gifted group of people, some of whom are in full view on-screen while others dominate the off-camera think zone.

The Warner Bros. picture was assembled by Herbert Ross, the director-producer, from an idea and original screenplay by Stephen Sondheim and Anthony Perkins.

The cast is as stellar and colorful and overwhelming as in any film within recent memory. There are seven of them in star position. Alphabetically speaking, they are Richard Benjamin, Dyan Cannon, James Coburn, Joan Hackett, James Mason, Ian McShane and Raquel Welch.

"The Last of Sheila" is Herb Ross's first motion picture since "Play It Again, Sam," which was

the capper on his dizzying rise from choreographer to smash-hit director, going from "Funny Girl" and "Goodbye Mr. Chips" to "The Owl and the Pussycat" and "Sam."

This new film is Sondheim's first adventure in a non-musical enterprise after his enviable success with such quality projects as "Follies," "Gypsy," "West Side Story" and "A Funny Thing Happened On the Way to the Forum." It is also actor Perkins' first time out on the screen-writing scene.

The plot of "The Last of Sheila" is drawn around the game of "guilty secrets," and is designed, Ross says, for audience participation. "Nothing is withheld from them in the unraveling of the mystery. All the clues are there. It is up to the individual to work it out, or not, as he goes along. Audiences can play the murder game side by side with the actors."



## Search For 1976 Miss Pennsylvania



Miss Pa. is a bust

Applications are now being accepted from all over the Keystone State for the annual MISS PENNSYLVANIA PAGEANT to be stages for the 6th consecutive year at Washington, Pa. in the Grand Concourse of the Franklin Mall in early March. The MISS PENNSYLVANIA PAGEANT is an Official Miss U.S.A. - Miss Universe Contest.

There is no "TALENT" requirement, all judging is on the basis of poise, personality and beauty of face and figure. Applicants must be between 18 and 28, never married and at least six month residents of Pennsylvania, thus college dorm students are eligible. All girls interested in competing for the Title must apply to MISS PENNSYLVANIA PAGEANT HEADQUARTERS, 35 WEST CHESTNUT, WASHINGTON,

PA. 15301 BY DECEMBER 31ST. Applications must include a recent photo, a brief biography and phone number.

The girl chosen as MISS PENNSYLVANIA, will represent the Keystone State in the Miss U.S.A. Pageant, nationally televised on CBS-TV from Niagara Falls, N.Y. in May. The new winner will be awarded a host of prizes including an exciting 11 day stay in Niagara Falls, a full wardrobe by Fashion Bug and a glamorous jewelry ensemble created by Sachi Coventry.

The current Miss Pennsylvania, 22 year old Pat Hurley of Wilkes-Barre, will be present to crown her successor at the Franklin Mall in March.

APPLICATION DEADLINE IS DECEMBER 31ST.

## Music Box Too

Well I too sat in on Wednesday night with a disappointing Al Stewart but a saved "Evening at the Tower" thanks to Renaissance featuring John Camp on bass and Annie Haslam's vocals.

Annie was her usual lovely self dressed in white with a touch of sequin, easily creating sounds of a goddess.

But the European lady was far outshone on Saturday night at the Tower. Again two bands headed the billing; 'Kingfish,' a newly formed band out of Frisco featuring Dave Torbit of the New Riders on bass and the Grateful Dead's illustrious rhythm guitarist Bob Weir. Also 'the Keith and Donna Band' with Bill Kreutzman (all also from the Dead).

Donna Jean Godchaux started the show directly with light, beautiful vocals which were somehow always overshadowed in her works with the Dead. Keith Godchaux boasted fine piano and vocals reminiscent of Jerry Garcia. And Billy Kreutzman again proved himself among the finer drummers around with a kind of driving rhythm usually needing two drummers. His solo spot during the evening included a piece from 'The Dead's "Anthem of the Sun" album and was quite impressive.

A first mouth harp player unknown to me spiked the show at points but the band's most unforgettable element was Donna's commanding power over blues. She captured the hall with songs like "Sweet Inspiration". An old motor city tune, and could easily be compared with another San Francisco blues singer named Janis.

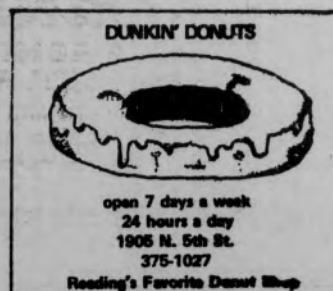
The Encore was The Dead's "Scarlet Begonias" and again Donna shown with soft, gorgeous sounds. Undoubtedly more will be heard from this west coast lady.

Kingfish featured Bob Weir on rhythm guitar and vocals. The band was good, but Weir was the only standout. A close friend to a theatre packed with loyal Dead lovers from previous years, Weir's slightly texan vocals and slightly folkish guitar held the crowd in a sort of ecstatic musical trance right up to an encore of "one more Saturday night" which brought the crowd to it's feet. Truly Amazing!!

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## BLUTE

by BOB BLUTINGER

When a college coach at a major university wins his 100th game for the school, he is honored royally. A banquet in his honor, a vacation in the Bahamas and usually more. Here at Albright, John Potsklan won his 100th game this year and what did he get? A free car wash, yes people that's it, a free car wash. But have no fear, he got his name put up on the billboard stating that he was receiving this wonderful token of appreciation. Maybe he'll get a plaque honoring his car wash, who knows?

Well anyway the coach can be very proud of his team this year. (incidentally they gave him a ball signed by all the team in honor of his 100th.) Losing to Widener was a sad ending to a fantastic season. A heck of a lot of players gave 150% every time they went out on the gridiron. Later this year at the Sports Awards Banquet four or five men will get awards for their outstanding play. However I feel there are other categories besides actual playing ability where awards are necessary. Therefore, I have come up with the 2nd Annual "Blute Awards":

Don Rider Award: For the player who is most likely to succeed at nothing - Judd Wolf

Berks County Rescue Squad Award: To the player who was burnt the most - Jack Gesualdi

Hard Luck Harry Jones Award: To the most injury prone player - Jeff Rigg

Hugh Hefner Award: To the team's biggest playboy - Dan Daly

Planters Award: To the team's biggest nut - Chris Simcik

Kellogs Award: To the team's best flake - Jim Elvin

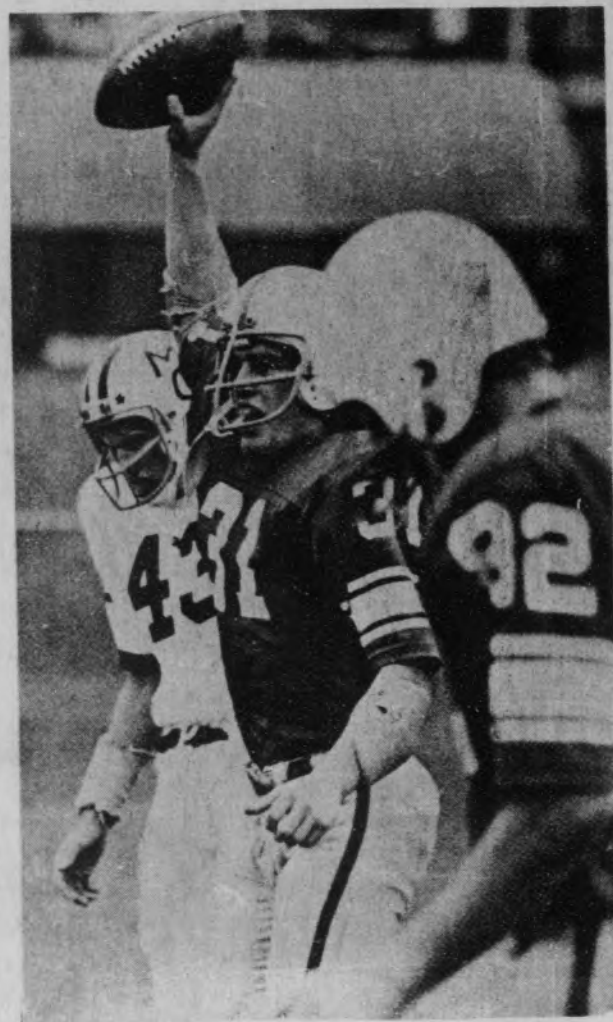
Harry Reems Award: To the team's most perverted player - Dave Kalodner

Wilbur Mills Award: To the team's biggest drunk - Dave Kurzinsky

Playtex Award: To the player who shows his slip the most - Mark D'Andrea

Harpo Marx Award: To the team's most talkative player - Mark Redmond

Clank Award: To member of team with the worst pair of hands - Dan "Steel" Delehanty



Judd Wolf, recipient of Don Rider Award.

Dancing Harry Award: To the player who best exemplifies Dancing Harry - None

Richard Nixon Watergate Award: To the player who unrightfully received recognition after the Pretzel Bowl Game - Mike Sahli

Howard Cosell Award: Voted by his teammates as the only player who is worse to listen to than Howard himself - Ken Geick

George Gillespie Award: To the biggest hog on the team - Mark Crow

Hush Puppie Award: To the team's biggest loafer - Ken Demcher

Another year, another set of awards. Many people who deserve recognition did not get in as you just can't print some people's personal habits.