

Dead concert set; smoking is out

'NO PROBLEMS'

After much uncertainty, final arrangements have been made for what CU Manager Tom Wells calls "the biggest CU event this term" - the April 15 Grateful Dead concert.

"There are no problems," Wells said. "We have a confirmed telegram from the Dead and they will definitely be here the 15th. The only way the concert will be shut down is if there is smoking of any kind."

Wells promised that, unlike last term's Steve Miller concert, the Dead performance will encounter no sound problems, since the group is bringing its own equipment and sound men.

Wells went to pains to emphasize the importance of an "orderly" audience at the concert, a point also stressed by Meadville District Attorney Shafer (see story on this page.)

"I cannot stress enough the importance of good crowd behavior," Wells said. "If there's any kind of trouble at the Dead concert, it will be the last concert at Allegheny because the Administration will cut off the concert fund. If there are no slip-ups it should really be a good concert because they have signed to play for 3 hours."

Wells also announced a tentative schedule of other CU activities, including a series of Coffeehouses in the South Lounge of the College Union (dates are April 8, 9, and 10, and May 13, 14, and 15), a Paul Newman film festival near the end of May, and a film of The Cream's last concert.

D.A. GIVES WARNING

Meadville District Attorney Paul D. Shafer would like Allegheny students - and other fans of the Grateful Dead - to keep in mind that a section of the City Fire Code prohibits smoking in gymnasiums.

And while Shafer emphasizes that the purpose of his warning is to eliminate the danger of a fire hazard at the April 15 Dead concert in the David Mead Field House, he also suggests that a strictly-enforced no-smoking rule will be the easiest way to prevent marijuana smoking.

The College Union's February 13 Steve Miller Concert was reportedly the scene of widespread "grass" smoking, although some spectators heightened their enjoyment of the music with "treats" not covered by a no-smoking rule - such as various hallucinogens and marijuana-treated "Alice B. Toklas" brownies.

Shafer said enforcement of the no-smoking rule will be "up to the college." Additional Meadville City Police will be supplied only at the request of the college, the District Attorney said, although he added that it is usual for off-duty police to be requested for such functions.

Shafer acknowledged that he had heard rumors of marijuana smoking at the Miller concert, but said none had been confirmed since, to his knowledge, no prosecutions were made.

Not only rumors about the Miller concert but reports of smoking at other events in the Field House, including basketball games, prompted Shafer to ask the college to strictly enforce the no-smoking rule, he said.



THE GRATEFUL DEAD are set to appear at Allegheny April 15, after much suspense. What college and CU officials hope will not appear at the concert is smoke - from tobacco cigarettes or the other kind. Extra police may enforce the no-smoking rule.

CAMPUS

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Evans Treasurer; approval expected

By DALE RADCLIFFE

Anticipating swift confirmation by council, ASG President Frank Tadley has designated five cabinet members and three Executive Appointed officers. In making the announcement Tadley stated, "This group can work with council very well. Everyone we asked accepted; they are all qualified in their respective areas."

Richard Evans, a junior physics major from Bedford, Ohio, was nominated for Treasurer. Evans has served as Treasurer of the College Union for one year. Prior to that he was a member of the C.U. staff.

Richard Heineman will occupy the position of Executive Coordi-

nator. Heineman, a sophomore from Rochester, New York, has represented Ravine Dormitory in ASG council, serving as chairman of the Educational Affairs Committee. He has been an outspoken critic of the language requirement and was co-chairman of the ad hoc committee on academic freedom.

Freshman Todd Dickinson will serve as Director of the Coordinating Council. The Pittsburgh resident has been a member of the Resident Affairs Committee and the Coordinating Council. He was Executive Coordinator in the previous administration.

Arnold Greenfield has been selected as Director of Community Relations, the position he also held in the Dale Administration. Greenfield, a Political Science major from Mutchen, New Jersey, has a keen interest in urban affairs. He is currently working with various faculty members in hopes of starting a Bureau of Municipal Research. This bureau would examine contemporary Meadville problems and make recommendations concerning them. Greenfield will be employed in a model cities program this summer.

Deborah Berman, a speech major from Altoona, Pennsylvania, is the nominee for Director of Educational Affairs. Miss Berman, active in the area of course evaluation, has been as ASG representative, serving on the Educational Affairs Committee.

Chris Wulfman will be the new ASG secretary. A junior psychology major, she is from Mead-



RICHARD EVANS

ville. A transfer student, Miss Wulfman had secretarial experience at her last school. She indicated that she may take an active part in council proceedings.

Tadley indicated that a nominee for Attorney General and Assistant Treasurer will be named within a week.

Joseph Dudick, a junior history major from Lewistown, Pennsylvania, has been named comptroller. Dudick served two years as Treasurer of AMDA and has a wide knowledge of financial affairs.

Loren Lamy will occupy the post of Executive Assistant. A freshman from Stamford, Connecticut, Miss Lamy served as an ASG representative. She had extensive experience in high school student government both at the local and state level.

James Hoople was designated Director of Public Relations. A junior English major from Wolcott, New York, Hoople has done work in the field of public relations.

The new officers will assume their offices following the April 11 council meeting.

Permissions end; coeds get keys

By ROBERTA MCKENRY

The Deans of Students Office has announced that freshman women who have received parental permission will not have hours third term. Permissions were extended because of a statement in the college catalog which established the policy.

Women issued keys

Freshman women will be issued keys to their respective dorms when they receive formal parental permission. The keys were adopted in place of a card system which would require placing a special card in the lock in order to open the door. T. Drew Ragan, Dean of Students, said "the card system was not employed because of the time needed to install equipment and because of financial reasons." Ragan expressed regret that the card system was not used, but felt that the keys would be effective.

Parents' OK needed

Ragan said that parental permission was required "only because of the statement in the catalog" which constitutes the contract for students. He left the option open for abolition of this in the future. At present the Student Life Committee is working on a possible deletion of permissions for second term freshman women next year. However, there is a feeling on the part of the committee that first term permissions of some kind should be retained.

According to figures from the Deans Office, 85% of the present freshman women have received permission for omission of hours.

For the remaining fifteen percent second term hours will remain in effect.

Ragan denied the allegation that a petition conceived by the residents of Highland Hall and signed by members of the freshman class served as a catalyst in the decision to abolish third term hours. The girls who wrote the petition claimed that the Deans Office was not fulfilling their part of the bargain by ignoring the extension of hours. Ragan said that the deans had been working on the proposal for some time, although they had been slow. He blamed the situation on the deans, claiming that there was a failure in communication.

General approval

Freshman women expressed general approval at the new hours. They resented the requirement of parental permission, feeling that since a majority of parents did agree, the formal step was not necessary.

Levenson named

Carl Levenson, senior from Silver Spring, Maryland, has been named a Woodrow Wilson Fellow for 1971-72 and will be supported by the Woodrow Wilson Foundation for a first year of study at the graduate school of his choice.

He is a student in Allegheny's Independent Study Program, and his humanities major consists of study in French literature, philosophy and English. He studied abroad during the 1969-70 school year in the International Honors Program, spending time in the Far East, Russia, the Balkans, Scandinavia and in Europe.



JOSEPH DUDICK

Free Calley?

The public outcry against the conviction of First Lieut. William Calley is almost as alarming as Calley's murder of innocent and unarmed Vietnamese at Mylai. For a variety of reasons, many of Calley's countrymen are now willing to excuse murder: the "Free Calley" movement has united hawk and dove, radical and right-winger, in a cause that also has the support of many "average Americans" for whom the Calley conviction is the climax to a perplexing, frustrating, and oddly dishonorable war.

Why have so many Americans of different political persuasions objected to the conviction of a man judged a multiple murderer by six fellow officers (five of them Vietnam veterans)?

For conservatives, Calley's conviction represents a judgment against both the Vietnam war and all young men "trained to kill" by the government. On the other end of the political spectrum, many antiwar leaders are urging clemency for Calley because they regard him as a scapegoat both for higher-ranking officers implicated in the Mylai massacre and for the war itself, which the peace movement regards as a theater of atrocity in which Mylai was the rule rather than the exception, and in which "war crimes" as serious as Calley's — including destruction of civilians in "free-fire zones" and the infamously indiscriminate "search and destroy" missions — occurred, not as the results of one man's aberration but as official policy. And for that part of the antiwar movement that has seen the war as proof of a pervasive American imperialism and racism, the Calley verdict is an attempt to legitimize the everyday prosecution of the war by censoring Calley's "isolated" and much-publicized crime.

Our reply to the right wing worried over the image of the army is that the United States has always distinguished between acceptable and objectionable actions in war. The nation that aggressively prosecuted Nazis at Nuremberg in the name of the human race and that has accused the North Vietnamese of violating the Geneva Conventions can do no less.

Replying to the left wing is more difficult. It is easy to see how some antiwar spokesmen are tempted to disavow the Calley verdict so as to shift (perhaps proper) attention to higher officers responsible for Mylai and to the horrors of the "legal" American war policies. But that temptation must be resisted. Separate from the issue of the responsibility of other officers at Mylai and the possibility of other U.S. war crimes is the clear issue of Lieut. Calley's personal responsibility for the murders at Mylai.

There is, indeed, as James Reston has pointed out, a "deadly parallel" between the Calley case and the war in Vietnam generally. Both involved purposeless — and perhaps illegal — brutality. But the distinction must be recognized. As a correspondent put it in a letter to the New York Times: "Thousands of others were trained in the same way and were put into the same situation in Vietnam, and they still refused to shoot unarmed civilians point-blank."

Whether others should be charged in the Mylai case is a valid question. Valid, too, is the question of whether other, "routine" U.S. policies can be called "war crimes." But those larger issues must be dealt with apart from the Calley case, which has already been legally decided. In the case of the "Free Calley" frenzy, larger issues are being used to obscure more particular ones, with the possible result that neither individual events like Mylai nor the nature of American policy generally will be adequately scrutinized.



"are you thinkin' of telephones and managers and where you got to be at noon? / You are living a reality I left years ago, it quite nearly killed me / In the long run it will make you cry, make you crazy far before your time." ("You Don't Have To Cry" by Stephen Stills)

"God knows you got to give yourself time to think these days / Lord knows you got to take enough time to look both ways / The pieces fly by so quickly now." ("Takin' It" by James Taylor)

ne ces si tar i an ism, n., The doctrine that results follow by invariable sequence from causes, and, esp. that the will is not free. (Webster's)

More sides to the coin

By MICHAEL TROMBLEY

This is more or less, probably more, a do-it-yourself column. Those on their cerebral tiptoes will recognize it for what it is — the lazy man's way to wisdom in print. Those who are not will not. It's nothing to be embarrassed about. I might add, "What is?" Either way, the coin is, figuratively of course (me being an English major), in the air. I am going to call it one way, but those who have bothered to examine this ancient and strange practice of coin-tossing ought to have noticed by now that the coin has two sides and the possibilities are endless.

Certain mathematically-minded individuals might disagree with the previous statement. "A coin has only two sides," they will tell me, "and hence there are only two possibilities. The coin must come up either heads or tails." A number of people have found that the world is a good deal more complex and baffling than the mathematicians dare conceive.

Science is, after all, nothing less than a very sophisticated talisman, a ritual of order danced in the chaotic dark for the sake of our collective sanity. The next few paragraphs are for the mathematicians. I ask them to retain it all only as heretical nonsense.

Once upon a time two men were flipping a coin on a sandy beach. All morning the coin had come up heads or tails and the game was well on its way to monotony. "Call it! Heads or tails?" said the first man securely tossing the coin.

"Heads!" called the second, with equal confidence; when the two bent to examine the coin they found it had landed on its edge in the sand. "It's neither heads nor tails," cried the first man, a little fearfully. "Now what do we do?"

"The edge of the coin forms a circle," answered the second man, entranced with the looming theory and quite unaware of his companion's uneasiness. "Geometry tells us that a circle is made up of an infinite number of points. Since a circle, the coin, can meet a plane, the ground, only at one point, the number of possibilities is infinite. Good Lord," he sighed a little wearily, "The game has lost all proportion."

The first man shot himself. The second man, somewhat more stable and a good deal more imaginative, learned simply never to trust easy games. Now that we've established a credo for reading this column, let's return to those quotes and I'll call my side of the coin.

Recently, I caught myself leaving someone I did not particularly want to leave, with the excuse, "I have to write a paper." Half-way down the stairs it struck me how absurd what I had just said was. I am not a believer in predestination, and I am relatively sure that it is not written anywhere in the great plan of things that I must finish that paper. True, certain academic pressures were pushing me toward its completion, but...

I dismissed the thought for some time. But I became increasingly more sensitive to the number of people around me, many of whom I consider quite sane, who said, "I have to do such and such," and then went off to do such and such, much as if some primal string had been pulled. Needless to say, this manic necessitarianism began to bother me. Indeed, it has grown to quite sinister proportions in my mind.

Somewhere our consciousness has mislaid the free will link, be it reason, duty (?), or simple inclination, between cause and effect. "I will write this paper because I want to write this paper, because I enjoy writing, need to write, because it makes me think, because expression is crucial, because I need(?) the grade etc." has become, "I have to write this paper, period." Finish, no whys, no because, bad news.

I am not suggesting that we have a conscious reasoned choice for every action (e.g. "I will put one foot in front of the other when walking because..."). Spontaneity is too much a part of the celebration of life for that sort of nonsense. But I am suggesting that we examine, at least in retrospect, many more decisions and determine just how valid those were or are.

The assertion that free will is essential to any sort of mental liberty, and, after all, aren't we the generation (if we are a generation, if we have any homogeneity, any collective effect at all) that screams freedom with every other breath?

Isn't it just a bit enigmatic for us to go about glassy-eyed, Orwellian robots mechanically mouthing, "I have to do, go, see, reach, be such and such?" Isn't it time maybe for us to leave that reality?

Next week: "Alternatives to Revolution"

CAMPUS

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Another spring of war protests? "Many moderates and liberals are simply tired of such attempts. Their support . . . will probably depend on the weather forecast."

It happens every spring

By MIKE MIZE

Once again its third term, spring: time for frisbees, picnics, Coppertone, the Derby, Cherry Blossom Festivals and marches on Washington. It's that time of year when the stagnated winter blood of the liberal and radical is revitalized and fortified in preparation for the spring anti-war offensive. Emotions and energy levels will reach their peaks as the now-perennial greening of America takes effect once again. Everyone shows concern for the college campuses. What will be their mood? What will be their actions? Trouble? What, now that the snow has gone?

There seems to be no standard or accepted answer to any of the above questions. The campuses are a mystery to those self-proclaimed prophets of activism. The winter and the past fall were quiet even beyond the most optimistic expectations. The lack of active response to the elections can be attributed to the poor showing of the Republicans. The Laos invasion, for one reason or another, coincided with one of the most extensive snowstorms ever to blanket the country. The question then becomes one of motivation. Is there an issue which can rally the kind of support given the two Moratoriums of 1969 and the Strike of last spring? The answer to the question becomes a matter of individual interpretations of the idea of commitment.

On April 24, there will be two massive anti-war demonstrations: one each in Washington and San Francisco. They are being sponsored by the National Peace Action Coalition in conjunction with the People's Coalition for Peace and Justice and the Vietnam Veterans against the war. The motivation for the demonstrations is threefold: an immediate end to the war, immediate withdrawal of all American troops from Indochina and the abolition of the draft. The underlying theme which has been stressed very heavily in all posters and publications is Non-Violence. The posters of the People's Coalition even carry large sketches of Ghandi. As portrayed by the sponsors then, the 24th will assume many of the goals and much of the tenor of the October and November Moratorium of 1969.

This resemblance to the past Moratoriums, though it hasn't been directly alluded to by the sponsors, will undoubtedly result in some negative reactions. Many moderates and liberals are simply tired of such attempts. Their support in Washington and San Francisco will probably depend on the weather forecast. The more radical elements will condemn the idea as trite and ineffective. They will add that massive non-violent demonstrations are just what Nixon wants. In the past this kind of action has only provided fodder for the silent majority and has had little or no effect on policy. And, indeed, one could make a strong defense for this argument.

Why then has such a protest been scheduled? If nothing else, the demonstrations will show that at least one segment of the American public is still wholly dissatisfied with the present policies in Indochina. It has been an entire year since Nixon and the military have been subjected to any form of mass civilian protest. The President has been allowed to "invade" a neutral country and to come out of that escapade relatively unscathed. Certainly there was the usual criticism on the part of the Kennedy's and Fulbright's, but that kind of partisanship is expected, perhaps even welcomed. Their arguments are standard; their un-American tone is easily dealt with.

New criticism

This April 24th, however, there will be a new form of criticism, new, at least to the majority of the American people. The Vietnam Veterans Against the War have planned a march on the White House by ex-GIs. They plan to get as close to that building as possible and to discard all their medals as a symbol of their opposition to the war and to Nixon's policies. This coming action has already been mentioned on the 6:30 TV news and will probably be presented as one of the most significant protests in the history of this war. The American people will undoubtedly expect an administration explanation for the Veterans' "anti-American" activities. Should the President choose to publically ignore the protest, his already monstrous credibility gap will take on previously inconceivable proportions. Should he decide to attempt an explanation or reprimand, it will have to be done in the full knowledge that he may have to denounce a group which in the past he has always been able to hold up as the pillars of American citizenry.

All indications point to the fact that Nixon will lose this battle. If the crowds are big and peaceful and if the media remain friendly to the cause, the Harris and Gallup Polls will show a marked decrease in the present administration's popularity. If the long range goals of this demonstration include helping to defeat Nixon-Agnew in 1972, I think that goal will be met. But the immediate question is of policy change in Southeast Asia.

In the past Nixon has always been able to point to troop withdrawals and the increasing percentage of South Vietnamese versus American combat troops as justification for his policies and their effectiveness. But two events of the last several months have been instrumental in altering the American public's receptivity to that argument. The "rapid withdrawal" of South Vietnamese troops from Laos and the conviction of Lt. Calley have placed many "silent Americans" closer to a position of opposition to the war than ever before. The American helicopter pilots who brought out the seemingly desperate South Vietnamese gave the impression that the Laos effort was a failure and that the South Vietnamese



COLUMNIST MIZE addressing outdoor gathering during Allegheny's strike a year ago. Spring is now time, he argues, for demonstrations as well as picnics and frisbee.

are not capable of fighting this war alone. The great sentiment which has been built up for Lt. Calley when combined with his passionate appeals for termination of the War is leaving doubts in the minds of VFW members.

Never has the time been better for mass protest of the war. The observable changes in policy will be minimal at best; perhaps, a step-up in troop withdrawals and a slight cutback in the draft for this year. More importantly, however, protest on this scale at this time may insure against any further escalation.

I realize that was one of the hoped-for effects of the demonstrations following Cambodia last spring, but now for the first time, I think Nixon will have lost the great hold he has had on the silent majority.

The efforts of April 24th should be supported. You may consider this the attitude of a politically naive optimist, but short of bombing and burning I see no other alternatives. Besides, Washington is really pretty at that time of year.

Government and the arts

To the Editor:

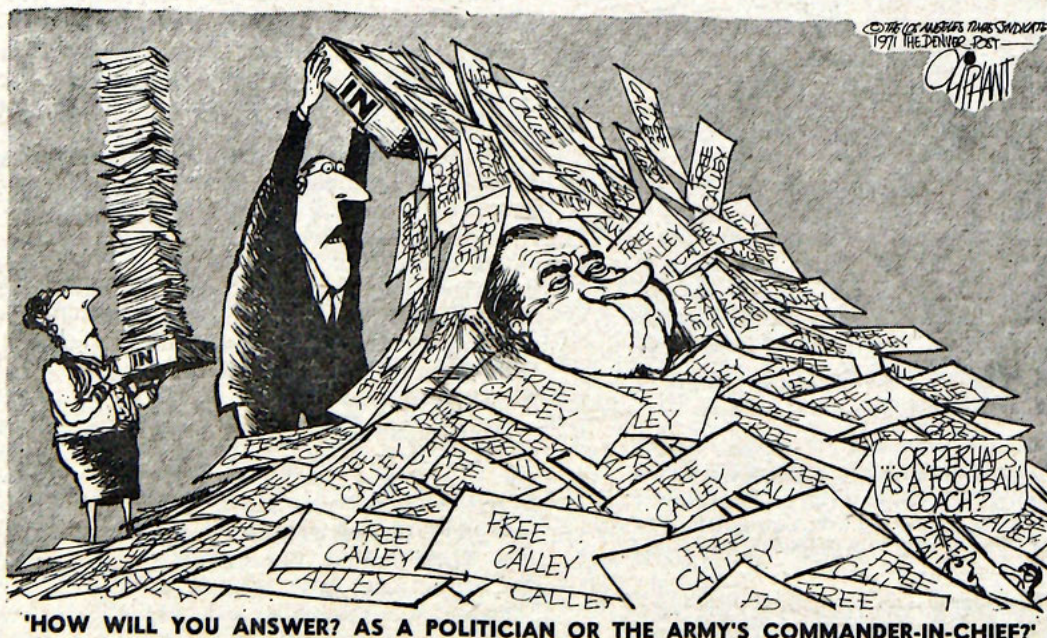
In the next few month Congress will determine how much money will be made available to the National Endowment for the Arts - a decision important to our museums, orchestras, opera, drama, poetry reading - and to those who care about the climate of our living. I am pleased that President Nixon will ask for full funding. However, there is still much to be done to make this a reality. The legislation authorized \$20 million for the current fiscal year, but this was cut by the Appropriations Committee to only 3/4 of that amount. Congress has authorized \$30 million for the year starting July 1, 1971, but we are afraid that a similar cut will be made.

We urge a public letter-writing campaign to the members of the House Appropriations Committee to ask for Full Funding.

The arts are facing an acute financial crisis. Their financial needs for community oriented and educational activities are greatly in excess of their resources, and their resources are being ravaged by inflation.

This \$30 million is equal to only 15¢ per person in the country or the cost of one mile of super-highway. So will you help us in the cause of American humanism, by writing letters to the Appropriation Committee in support of the full funding.

Anthony S. Calarco
Department of Art



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"Love Story"
means
nothing to
me. I
wanting
for \$2.50!

By JAMES DELLON

"Love Story" is not as bad a movie as I had expected it to be. It is, in fact, much worse; perhaps one of the worst I have ever seen. It is one continuous cliché that fails to resemble any reality, or even a romanticized idealization of life. It is the result of a giant publicity campaign, but is one of the great exploitation movies of all time. "Love Story" is not worth \$2.50 admission (in Meadville no less), nor two hours of your time.

In case you were somehow fortunate enough to miss the book (based upon Erich Segal's original screenplay), the plot essentially is: Rich Harvard super-jock genius meets poor but beautiful Radcliffe bitch. They fall in love, and eventually even into bed. Boy marries Girl, but is disowned by stuffy Boston banker father. Girl gives up dream of studying classical music in Paris to help put Boy through Harvard Law School (where he only makes third in his class). Boy goes to work for big New York law firm, and they have all the minor necessities of life. Boy and Girl want, but can't conceive, a baby because, as Boy learns, Girl has incurable disease and will soon die. Soon Girl knows too. They spend her last days happily together. Boy goes to father for money for medical bills, but does not explain why he needs it. Girl dies while Boy holds her tight on her deathbed. Boy leaves hospital and meets father coming in. Father apologizes for being so unfair all these years, but Boy utters immortal statement "Love means never having to say you're sorry". Boy goes off to be alone. Movie ends. Audience cries. Paramount gets rich.

Of course it is the all-American, everyday life aspects that affect the audiences so greatly. They are every-Boy and every-Girl struck down by healthy, wholesome tragedy. Not quite. Oliver (Ryan O'Neal) and Jennifer (Ali MacGraw) do not exist, except in the mind of Erich Segal (who has been maligned enough elsewhere by people who can express their contempt much better than I can.) As others have noted, "Love Story" succeeds because people want something that they can feel sorry about. It's the two hour soapopera, a mass catharsis for those who feel a need to think that life could be worse.

Beyond the fault in plot and purpose, "Love Story" is a badly made movie. Poorly photographed, it's the only time I've ever seen Boston appear to be drab and dingy. I was bored by the editing, which showed little imaginative technique. A considerable portion of the print appeared off-color, a fault inexcusable in a major film from a major company.

'The Cry of Love'

Hendrix's new album



By ANDREW CLAYMAN

"The Cry of Love" is Jimi Hendrix's latest released album. It is excellent.

The personnel appearing on the album include such notables as Mitch Mitchell, drummer from the original Experience, Billy Cox, who played bass on the "Band of Gypsies" album, Steve Winwood, organist from Traffic who played on "Electric Ladyland", Chris Wood, flutist and saxophonist who is also a member of Traffic and appeared on "Electric Ladyland", Buzzy Linhart, a veteran from Greenwich Village, who plays vibes, Buddy Miles, close friend of Cox and drummer of dubious quality, who played with Cox on the "Band of Gypsies" album. As is usual of all Hendrix' albums, the sidemen are barely noticed, since his guitar playing seems to detract from anything that a sideman could add. Winwood and Wood are barely audible, if they even played at all. Buddy Miles, who plays drums on the "Ezy Rider" cut with Winwood and Wood, is noticeable by virtue of his inability to play his drums. The rest of the album has a tightly structured rhythm section.

Many critics feel that this album was an attempt on the part of Hendrix to revert to a simpler kind of music. I would have to agree in part with this analysis. It is true that on a great many of the songs Hendrix plays a 'bluesy' progression, i.e., the standard 1-4-5 riff which every blues group incorporates into their songs. I believe, however, that what the man was getting into was a simpler song which would enable him to be more versatile and improvisational, hence a freer and unrestricted sound, rather than being stuck to a highly organized progression. In "My Friend", and "Belly Button Window", the listener can easily discern the 1-4-5 progression, yet this doesn't really seem to take away from the song, as the guitar work is extraordinary. "Drifting" and "Angel" sound similar to previous cuts off the

first two albums, "The Wind Cries Mary" and "Up From the Skies", respectively. Lyrically, this is Hendrix's finest. One need only look as far as "Straight Ahead" to see what I mean.

In order to end this review of "Cry of Love", I feel it necessary to rip off a quote by Lillian Roxon about Jimi Hendrix, in the beginning:

"It was the summer of 1967 and Monkees tour, and no mother who had taken her apple-cheeked daughter to shriek over Peter, Mike, Mickey and Davey was ready for what Hendrix got into that hot night out at Forest Hill Stadium. Lyne Randell who was little and blonde and wholesome, had just sung her numbers in her sequined jump suit. It was a bit daring, "Going Out of My Head", and Mom got very protective about that. But wait. That was nothing. On stage now with that insolent saunter came the Jimi Hendrix Experience. Three huge frizzy dandelion heads. Three decadent Regency rakes. Amplifiers turned up to infinity. And now the star, like Christ between his two thieves, black hair flying from his head in electric fright, doing those things to his guitar so passionate, so concentrated and so intense that anyone with halfway decent manners had to look away. And that was the way the act began, not ended. By the time it was over he had lapped and nuzzled his guitar with his lips and tongue, caressed it with his inner thighs, jabbed at it with a series of powerful pelvic thrusts. Even the little girls who'd come to see the Monkees understood what this was about. What Mick Jagger and the early rockers had so saucily promised and hinted at, Jimi Hendrix delivered. And was there ever a row! The Mothers of American Girl Monkee Watchers had him taken off the tour at once. (Exactly what his gleeful manager had hoped would happen. The publicity was perfect.)

"After that things could hardly go wrong." That was the way Jimi Hendrix started, and "The Cry of Love" is the way he ended.



WHAT CAN YOU SAY about a movie that millions have cried over? That it's trite, says critic Dellon — and mediocre, badly-acted, and one-dimensional. As this marquee from the Meadville Bantam Theatre shows, though, Dellon is in a minority. The sentimental film about the Harvard jock and the girl who calls him "Preppie" is nominated for seven Oscars.

The acting, what there is of it, is fair to poor. Ali MacGraw in particular falls into the latter category. Only John Marley, as Jennifer's father, rises above the general level of mediocrity. Everyone else is a cardboard cutout character, single dimensional, with no life.

As Andrew Sarris mentioned in his lecture on Sunday night, "Love Story" does not live up to its advertising. It is not the soppy, sentimental thing that people go to see. I have to agree with him in saying that many people who claim to like "Love Story" because it is so beautiful, actually don't like it that much. This is one of those cases where you either must damn the film or praise it. No middle ground exists.

In my view, the major fault with "Love Story" is that it is single dimensional; it has nothing else in terms of plot or emotional involvement. It is the film makers' cliché kit for making a romantic movie. Take one scene (any scene) from "Love Story",

mix with plot and acting. The result is instant film. As Sarris also noted, both "Bonnie and Clyde" and "The Graduate" are much more romantic films, especially since the love story aspects are

secondary to the plot. If Segal wanted to do a story based on love, he should have emphasized other aspects of their relationship as well, perhaps concentrating on the family hassles involved in their marriage.

From the very first line in "Love Story", the audience knows of the inevitability of her death. The incredibly trite score returns again and again, building up a psychological intensity that climaxes at her deathbed. Every scene is designed to show how happy they are, so that the loss will be that much greater. But I don't think it works at all. The characters aren't real, and thus we feel nothing at their tragedy. Who cares if she dies since she doesn't really exist at all?

"Love Story" has been seen by 16 million people so far at high ticket prices. Somehow it got 7 Academy Award nominations (but then they're the same people who gave John Wayne an Oscar). And yet, I have talked to few who have seen it and liked it. "Love Story" merely proves that you can sell people anything.

Someday, a generation who missed the "Love Story" advertising will see it on the tube. I expect that they will laugh it off the screen. And the joke will be on those who bought this film.

New WARC staff to initiate reforms

By MARTY KLINE

Under the new leadership of Ted Shaker, better known as the "Whale," WARC is initiating some reforms this term.

Since WARC is classified by the Federal Communications Commission as an "educational" station, and may not have its license renewed unless it starts some educating, students listening to WARC this term will be treated to a daily dose of two-minute long educational programs.

Russ Wilbar, assistant manager and director of these programs, explains that they will last only two minutes "so that students won't turn their radios off, as they did in the past when the educational programs lasted for an hour."



TED "WHALE" SHAKER

Wilbar says he is "striving for programs that are relevant to what goes on in the world today and that are geared to college-age students, rather than the totally irrelevant programs geared to middle-aged ladies, as produced in the past."

The programs will be spread out over prime times and will be composed of short interviews with famous personalities, sent to WARC from Campus Radio Voice in New York. There will also be a 15-minute news commentary and analysis program every Friday night.

WARC is initiating a new record cataloging system under the supervision of Greg Heath, music director. Albums will be locked up in the record library and WARC disc jockeys may check them out before their shows. Heath says "This is necessary to increase security because so many albums have been ripped-off in the past." The disadvantage of this system is that listeners will be able to request only 45's since the albums will be locked up.

Jim Cook is returning as WARC news director. He resigned last term after a dispute with the manager. He plans to add campus events to the news broadcasts and to have special news announcers. Kathy Weidener will be personnel director for the news department and Bill Doernberger will be handling campus news.

WARC is planning to have a variety of music with similar programs scheduled at similar times. For example, more progressive music will be played during night programs. An exception to this is Bruce D's Top 40 program. Ted Shaker explained that Bruce D does not play progressive music, but "he has a large following downtown and has built up a reputation as a radio personality. During the afternoons easier to listen to music will be played so people can study."

Bill Brewton will have a jazz program on Wednesday afternoons, and WARC will continue to

play the Metropolitan Opera live from New York until it goes off the air the third week in April. Additional classical music will replace it in the afternoons and on Sunday mornings.

A weekly news letter is also in store for WARC listeners this term. It will appear every Wednesday and contain spots for people's shows, music and record reviews, and other items of interest pertaining to records and musically related events.

The WARC Executive Board is recommending that the staff refrain from making derogatory remarks about other programs over the air. Shaker said, "I want to get everybody on the staff to work towards a goal for WARC rather than cut it down. I have asked that, in order to improve the quality of WARC, everybody work through me and the Executive Board to iron out problems rather than announcing them out over the air."

WARC SCHEDULE FOR 3RD TERM

MONDAY
7-9am—Mike Gehring
9-12noon—Art Reed
12-3pm—William "Burner" Reed
(The mighty cooker)
3-5pm—Marsha Johnson
(Classical)
5-8pm—David Goldman
8-11pm—Kip Bodi
(Progressive)
11-2am—Nick Kulibaba
(Progressive)

TUESDAY
7-9am—Dal Tucker
9-12noon—Larry Weiss
12-3pm—Andy Lubin
3-5pm—Cheryl Leo
(Classical—every day in this time spot)
5-8pm—Jim Rosenberg
7-7:30pm—WARC Report with Joe Dudick
8-11pm—Steve Boisvert
(Folk)
11-2am Tom Wells
(Progressive)

WEDNESDAY
7-10:30am—Scott Cummings
(Magic)
10:30-12:30pm—Terry Toomey
12:30-3pm—Scott Armstrong
(The madman)
3-5pm—William Sherman Hesselgrave
5-8pm—Bill Brewton
(Jazz and Me)
8-11pm—Andy Clayman
(Strange Maybe?)
11-2am—Dave "Pa" Kettle
(Progressive)

THURSDAY
7-9am—Big Al Belovarac
9-12noon—Bob Clark
12-3pm—Bob Busker
(may be strange?)

3-5pm—Kathy Weidener
5-8pm—Bob Vitantonio
8-11pm—Tim Malarky
(Young Meadville)
11-2am—Doug Holl
(Progressive)
2-5am—Gary Westfall

FRIDAY
7-10am—Bill Krzton
9-12noon—David Kovacs
12-3pm—Charles "Wildman" Fischer (Heavy rock)
3-5pm—Thomas Thoburn
5-8pm—Don Humbertson
(CSN&Y)
7:30—7:45pm—At Issue
8-12midnight—Bruce "D"
(Top 40—bubblegum)
12-2am—Al Stewart
(Folk-Progressive)

SATURDAY
7-10am—Boisheath
10-12noon—Columbia Carter
(With a lot o' soul)
12-2pm—Doug Lodge
2-5pm—Opera live from the Met
5-8pm—Tom Conlee
(Ego trip of the airways)
8-11pm—Scott Finley
(The Radio Program)
11-11:30pm—Firesign Theater
11:30-2am—Bill Thornton
2-5am—Jim Cowden

SUNDAY
9-12noon—Tim Carpenter
(Classical-opera)
12-3pm—Tom Weaver
3-5pm—Joseph McKnight
(Soul—dig it!)
5-8pm—Rick Davis
(Poetry-folk)
8-11pm—"New, improved" Sir Delt Show (unknown)
11-2am—Dave Borrebach
(Oldies)

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Classical concert Thursday

Karen Krisel, harpist, and William Horn, pianist, will perform in concert this Thursday, at 8:15 pm in Ford Chapel. These highly-trained, young artists will perform Handel's "Concerto in B flat for Harp," Mendelssohn's "Variations Serieuses, op. 54," Debussy's "Clair de Lune," Carlos Salzedo's "Chanson de la Nuit," Maurice Ravel's "Introduction et Allegro," Albert Zabel's "La Source," and Schumann's "Carnaval, op. 9."

Miss Krisel, currently studying at the famed Curtis Institute of Music, began her musical studies on the harp at age fourteen after extensive training in piano. She has already performed with the Dearborn Symphony and the Hamtramck Philharmonic as well as being principal harpist for two seasons in the Toledo Symphony Orchestra and Toledo Opera Company.

William Horn is a recent graduate of the Curtis Institute of Music where he studied with Eleanor Sokoloff. During many summers he also studied with pianist Susan Starr. He has performed twice with the Philadelphia Orchestra; first at the age of 17 as winner of the Junior Student Auditions and, most recently in February, 1970, as a guest soloist in a children's concert performance of Saint-Saen's "Carnival of the Animals."

Horn has twice won first place in the Tri-County Music Festival Auditions and has performed

with the Main Line and Haddonfield Symphonies. He made his formal Philadelphia recital debut in April, 1970, and performed at Temple University's Ambler Festival in July. He is currently teaching at the Philadelphia Musical Academy and studying with concert pianist Gary Graffman.

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ANNOUNCEMENTS

IF ANYBODY is interested in trying to start a Lacrosse club this term there will be an interest sheet on one of the bulletin boards in the Grill area. This is to find out how many people are interested and give those who are interested a chance to see who they can get together with.

THERE WILL be an organizational meeting of the concert band tonight at 7pm in the Music Building. The band will be under the direction of Mr. Paul B. McCandless. Everyone, regardless of ability, is urged to attend.

THE ALLEGHENY chapter of the Young Democrats is now in the process of formation. Anyone interested in political action may call 724-3346.

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All-PAC team selects Trenkle, Doeffinger; Tom Miller awarded honorable mention



Doug Trenkle

Allegheny's pair of forwards Doug Trenkle and Derek Doeffinger, both earned positions on the 1971 All-PAC basketball squad, and guard Tom Miller received an honorable mention.

The Washington and Jefferson Presidents, the winners of the PAC conference championship, placed three players on the nine man team, junior center Scott Herz, freshman forward Dave Ellis, and guard Rick Relick. Herz has now received the honor three years in a row. Also named to the team were John Carroll forward Jim Peters, Bethany guard Lee Eck, Case guard Mark Estes, and Thiel guard Nick Medica.

Trenkle, a 6-3 senior from Kittanning, Pa., will be the only player not returning for the Gators next winter. His departure should spark some keen competition among those Gators hopeful of filling his place at forward next year. Whether or not Trenk-



Derek Doeffinger

le's successor will have the same leadership abilities on the court as Trenkle did will be a crucial question next year, for Trenkle was usually the team's leader on the floor throughout his career. Trenkle was the team's second leading rebounder and fourth high scorer with averages of 11.4 points and 9.4 rebounds per game. Trenkle also led the team in assist with 65 on the season. His 20 rebounds against Thiel were the high individual rebounding mark.

After spending his freshman year at Marietta College, Derek Doeffinger transferred to Allegheny and had to sit out last year, according to NCAA regulations, but this year, his first year of varsity ball at Allegheny, Doeffinger dominated nearly all the statistics. He was the team's leading scorer and rebounder, despite his 6-2 height, and he also led the team in free throw and field goal percentages. He averaged 16.4 points per game,

making 115 of 229 field goal attempts for a 50.2% floor mark. He gathered in 200 rebounds on the season, an average of 10.6 per game. He also hit on 77.5% of his free throw attempts, converting 79 of 102 attempts.

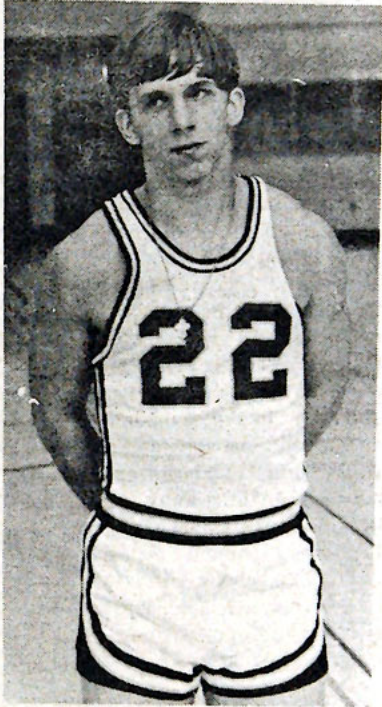
Doeffinger was the leading scorer for Allegheny in eight of the 19 games. His 27 points against Bethany were the most scored by a Gator, a figure that was matched by sophomore guard Chuck Rosenthal at W&J. Doeffinger was also the leading rebounder in eight contests.

Junior guard Tom Miller, named to the All-PAC team last year, narrowly missed receiving similar honors again this year, but was awarded an honorable mention instead. Miller finished strong at the end of the season, leading Gator scorers in the final four games, to be the team's second highest scorer with a 13.7 points per game average.

final statistics

	G	H	PF	AS	SM	%	AF	FM	%	RBS	REC	TREC	A	TP	ARG	AREG	APG
Derek Doeffinger	19	38	50	229	115	50.2	102	79	77.5	200	46	246	51	309	10.6	12.9	16.4
Tom Miller	19	38	51	250	97	38.8	92	66	71.7	76	35	111	54	260	4.0	5.8	13.7
Chuck Rosenthal	18	36	42	163	99	37.8	52	40	75.5	67	32	99	34	238	3.7	4.9	13.2
Doug Trenkle	19	38	78	180	72	40.0	103	73	70.9	169	41	210	65	217	9.4	11.1	11.4
Joe Knap	17	34	51	110	46	41.8	64	38	59.4	138	14	152	47	130	8.1	9.0	7.6
Jim Henyey	19	36	27	39	14	35.9	29	21	72.4	42	8	50	16	49	2.2	2.6	2.6
Gerry Stupiansky	18	36	33	74	21	28.5	23	7	30.4	36	16	52	12	49	2.0	2.8	2.7
Chris Bell	14	22	21	43	16	37.2	9	3	33.0	40	9	49	4	35	2.9	3.5	2.5
Gerry Shamberger	11	16	13	20	7	35.0	4	1	25.0	19	8	27	12	15	1.7	2.4	1.3
Ted Rohr	2	4	8	10	5	50.0	7	2	28.5	7	2	9	4	12	3.5	4.5	6.0
Joe Donley	5	6	0	4	2	50.0	1	0	0	6	2	8	0	4	1.2	1.6	.8
Rick Haver	5	5	0	3	1	33.0	2	1	50.0	0	0	0	0	3	0	0	.6
Larry Deskins	7	7	0	8	1	12.5	0	0	0	2	0	2	2	2	.3	.3	.3
John Jacobson	4	3	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0.
TOTAL	19	38	374	1235	496	40.2	489	331	67.6	802	213	1015	312	1323	42.2	53.4	69.6

KEY: H - halves; PF - personal fouls; AS - attempted shots; SM - shots made; % - percentage; AF - attempted fouls; FM - fouls made; RBS - rebounds; REC - other recoveries; TREC - total recoveries; A - assists; ARG - average rebounds per game; AREG - average recoveries per game; APG - average points per game.



Tom Miller

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Swimmers breakeven, finish fourth in PAC

By KEVIN HART

Allegheny's swim team wrapped up a season of constant improvement with a disappointing fourth place finish in the PAC championship meet held at Mellon Pool March 5 and 6.

The breaks which the Gators needed to pull out their hoped-for second place just did not come their way during the meet. Nonetheless Allegheny had several contestants who did extremely well. No doubt the best was sophomore Doug Tallamy, who took the 1650 yard free style event in the PAC championships.

Another Gator turning in a fine performance was senior Jim Haas. In the preliminary events on Friday he turned in the best time of his career, but was unable to keep up the pace when the final heat was raced.

Throughout the season several other Gators helped to provide strength for the Gator tankmen. One was sophomore Bill Blank, who usually managed a first or second in both the I.M. and the butterfly event, as well as being a member of one of the relay teams.

Senior Rick Terry added much strength to the team's long distance efforts, often trading firsts and seconds in the 500 yard freestyle and the 1000 yard freestyle with teammate Doug Tallamy.

Sophomore Andy Wallace added a little depth to the team swimming in the middle distance freestyle events.

Hopefully with the crop of outstanding sophomore swimmers which will be returning next season, and the possibility of added depth in the sprint events, Allegheny will be able to improve upon its .500 season mark it had this year.

Donlon takes sole Gator first in PAC wrestling tournament

By JIM JOYCE

The PAC wrestling tournament was highlighted, from Allegheny's point of view, by the brilliant performance of 126-pound freshman Ken Donlon. Donlon came into the meet seeded fourth and drew Case's tough, top seeded Ken First as his first opponent. First possessed a 25 match winning streak and was the holder of three PAC titles. A week earlier he had outpointed Donlon 9-7 in a dual meet. Donlon had, however, been improving every match.

The exciting semifinal match saw Donlon persist to score a 6-5 upset over First which moved him into the finals. There he faced Bethany's Bill Taczak, to whom he lost a 6-0 decision early in the season. The match started slowly with both wrestlers unwilling to risk the first move. In the third period, however, with the score tied 2-2, Donlon asserted himself and pinned Taczak at 1:02 into the period to win his first PAC title.

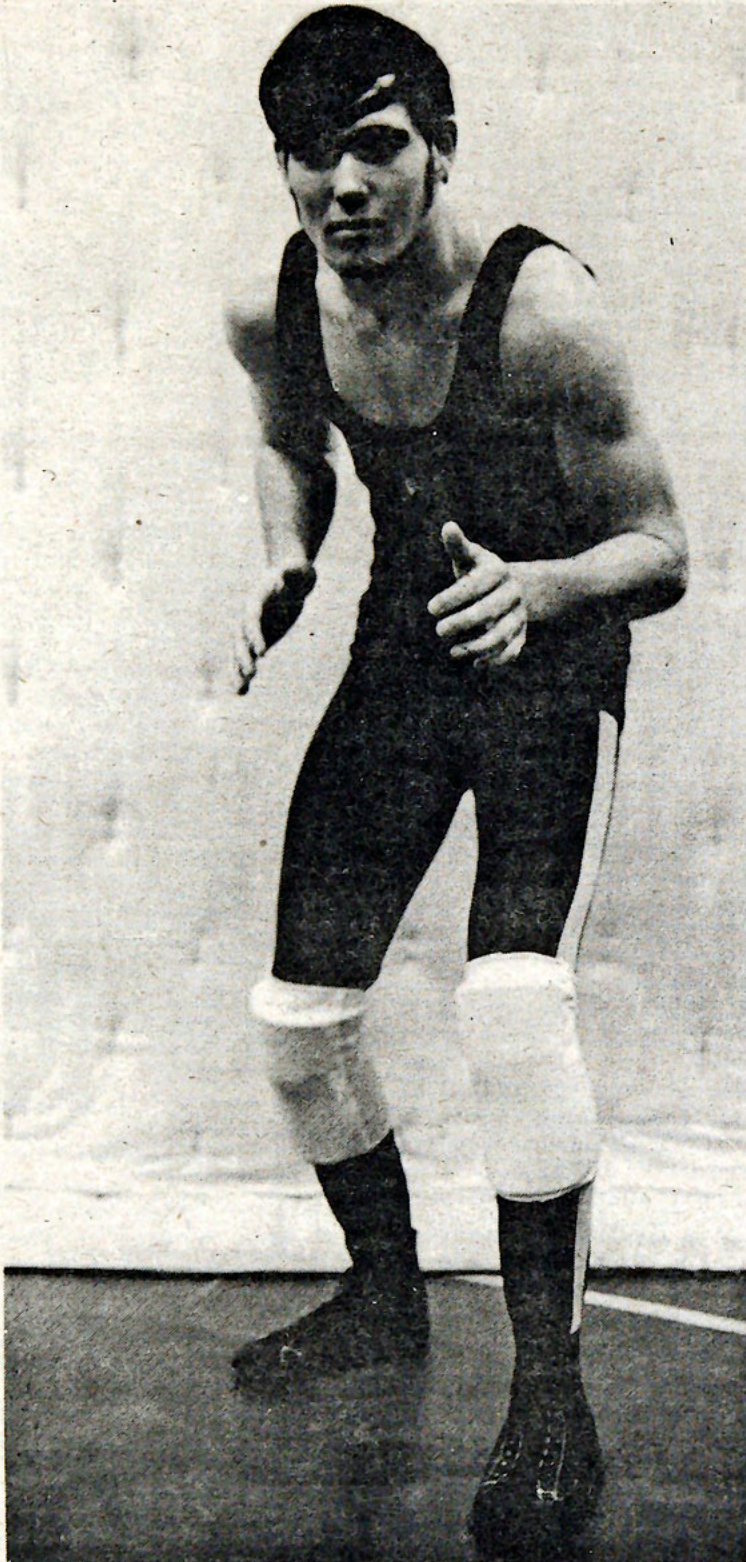
The Gators took fourth place overall in the tournament. The order of team finish and point total were: John Carroll 97, W&J 56, Thiel 52, Allegheny 50, Case-Western Reserve 38, and Bethany 24. The outstanding wrestler award went to Tom Carbo from John Carroll.

Allegheny's Larry Albright, undefeated in conference matches during the season, suffered a decision and lost his title to Carroll's Tom Carbo. Albright suffered a muscle pull in his shoulder in the semifinal round and wasn't in top form for the final. This fact, however, should not take anything away from Carbo's fine performance in outpointing the Allegheny captain 8-2. Andy Orochena at 118, Tim Boomer at 167, John Wittenmyer at 190, and Terry Giffen at heavy-weight all took thirds in their weight classes. Wittenmyer's performance was a pleasant surprise, as he had won only two matches all year. Keith Moyer took fourth place in the 158 class.

Even though the Gators won only two meets during the regular season, they showed in the PAC that they have the potential of being a very good wrestling team. Boomer and Albright, two consistent performers at 167 and 177,

will be lost to the team through graduation. Although it will be hard to replace these two fine wrestlers, Coach McElhaney is

optimistic about the team's chances next year and is looking for improvement from all his wrestlers.



Freshman Kevin Donlon recorded Allegheny's only first in the PAC wrestling tournament via an upset of Ken First, who had gone undefeated in 25 straight matches and was the reigning champ.

Wilcox's replacement announced

Harold McElhaney, director of athletics at Allegheny College, has announced that David D. Kelley has been added to the athletic staff as assistant football and head tennis coach. He will hold the rank of instructor of physical education.

Kelley will come to Allegheny from the University of Massachusetts where he served as assistant football coach. He was also the head freshman football coach, in charge of recruiting in northeastern states, and he also had the varsity scouting assignments.

Kelley will be filling a spot on the staff left open by Gary Wilcox who announced his resignation earlier in the year. Wilcox was the cross country and tennis coach this year, but had been a football assistant to John Chuckran, who is now at Penn State.

Wilcox plans to return to college to finish work toward his

doctorate. He has been at Allegheny for three years. Besides serving as assistant football and head tennis coach, Wilcox has also been head cross country and wrestling coach and assistant track coach while at Allegheny.

Kelley was a three-year football letterman at Massachusetts as a defensive halfback and linebacker. In that span, the team posted a 29-3-2 record and won the Yankee Conference championship twice. He was twice named to the All-Yankee Conference defensive team.

Besides football, Kelley was an outstanding wrestler. He was undefeated in three years of varsity dual matches. As a junior and a senior, Kelley was second in the New England wrestling tournament, and as a senior he was sixth in the NCAA College Division tournament.

Kelley added a pair of letters in his junior and senior years in lacrosse to give him a total

of eight varsity letters at Massachusetts.

Besides being an outstanding athlete, Kelley has earned several academic honors. He received the Crossman Award as the outstanding scholar-athlete at the University of Massachusetts. His name appeared on the dean's list three times. He was elected to Who's Who in American Colleges and Universities. Kelley was vice president of the Varsity "M" Club and was named to the Adelpian, the men's highest honorary organization.

Kelley, 28, is married and the father of a son and a daughter. His father is currently the assistant director of athletics at Hobart College. He had coached at Cornell, Yale, Brown, Colgate, and Hobart.

Head Coach Sam Tiner of the Gators said he is "pleased to have a man with Kelley's background working with the offensive and defensive line."

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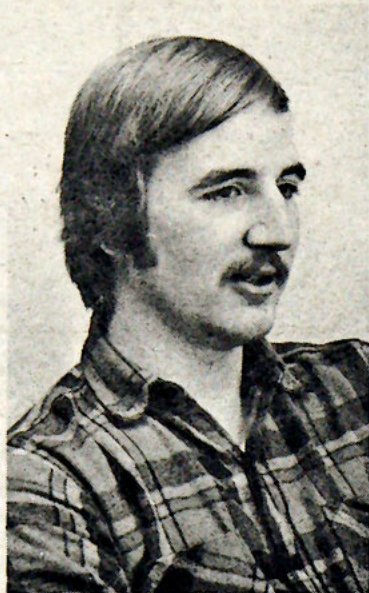
New Campus appointments announced

The new administration of the Campus has announced a number of appointments to its news and business staffs and to the paper's Editorial Board, which determines Editorial policy.

Michael Trombley, a sophomore from Washington, D.C., has been appointed to the position of Editorial Page Editor. In his new position, Trombley, a former Campus photographer and guest columnist, will be responsible for the paper's opinion columns and arts features as well as for Editorial Page features.

James Cowden, Editor-in-Chief of the Campus from April, 1970 to March, 1971, will join the new staff with the title of Associate Editor, and will specialize in investigative reporting.

John Timmerman, a freshman from Latrobe, Pa., will be Photo-



JOHN TIMMERMAN

graphy Editor.

Jack McCain, Sports Editor for the last two terms, will also hold that position under the new administration.

Diana Ross, a freshman from Youngstown, Ohio, has been named Assistant to the Editor, with special responsibility for layout and production.

Appointed to the new post of Campus Business Manager is James Nunemaker, Managing Editor from April, 1970 to March, 1971. Nunemaker will have responsibility for the paper's budget, property, and supplies.

Assisting Nunemaker and having responsibility for the paper's financial ledgers will be Mary Sue Sweeney, a sophomore from Mount Lebanon, near Pittsburgh. Miss Sweeney will have the title of Office Manager.



MARY SUE SWEENEY

Ruxton Dellecese, a junior from Ludlow, Massachusetts, will be Advertising Director, responsible both for local and national advertising contracts.

Editorial policy will be determined by a new Campus Editorial Board, appointed at the end of last term by new Editor-in-Chief Michael McGough. Members of the Board are McGough, Managing Editor Scott Finley, Trombley, Cowden, and McCain.

In announcing the appointments, McGough said, "I'm confident that the new staff members will help us continue the steady improvement of the Campus. The enlargement of our business staff should increase the efficiency of the paper and free the editors to concentrate on the quality of writing and reporting."

Registration 'best ever'

Third term registration, expedited and simplified, was "the best we've ever had," according to Mrs. Elizabeth Allen, the college registrar.

Business Manager Richard Moody instituted two major changes which have helped to alleviate the crowds at registration. All students were asked to pay their bills in advance. Those who had no course changes were then able to skip registration altogether. About 25 per cent of the student body - 425 - took advantage of this opportunity. Another innovation automatically put all students who hadn't paid their bill by registration day on the deferred payment plan.

As a result of these changes, lines were much shorter for those who came to registration to

change courses or who went to Bentley to pay bills. Also, the administrative work was much easier for the registrar's office.

The college plans to continue operating under the new system next year. Mrs. Allen urges students to plan their course schedules for next year more carefully than they have in the past. As the number of students making changes decreases, registration procedures will become easier for all segments of the college community - students, faculty, and administration.

The fact that students have not taken pre-registration seriously in the past is evidenced by the fact that 400 students came to the registrar's office before second term registration to find out what courses they had signed up for.

Hewitt, Kosbob new Revieweditors

Hoping to salvage the Allegheny Review, new co-editors T. L. Hewitt and Tom Kosbob plan "to either make it or break it." They will attempt to make Allegheny's literature magazine more popular among the students, give it wider circulation, and increase submissions.

Hewitt and Kosbob, former assistant editors of the Review, were selected by a vote of the magazine's board of 12 members last term. In succeeding former editor Tess Campbell, they will oversee the publication of the annual issue at the end of this term. Next year they hope to put out three issues, instead of the current broadsheets and one annual.

"Student response is our most serious problem," Hewitt said. "Most students are afraid of getting rejected. However, things aren't criticized harshly. The board votes on everything submitted and accepts what is considered best."

Students are urged to submit all types of literature and artwork. Poetry, book reviews, long and short stories, as well as sketches, pencil drawings and photographs are desired by the Review. "We'd like to make it more of a magazine than just a poetry magazine," Kosbob said.

"We weren't satisfied with previous reviews," Hewitt said. "The board was restless because the magazine was just standing still. In hopes of livening things up in the Review, Hewitt and Kosbob, both freshmen, plan to publicize themes, such as 'fall, or a concert,'" Hewitt said. More elaborate posters will be made to encourage student submissions and publicize the Review. A new board will also be selected next year.

Worried about the continuation of the Review, Kosbob said, "This is literally the last chance. If students don't give it more support and it doesn't receive a wider readership, serious consideration will be given as to whether the Allegheny Review will exist at all after next year."

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ANDREW SARRIS, film critic for the Village Voice and lecturer at Yale and Columbia, spoke Sunday night in Carr Hall following the showing of the Polish film, "Ashes and Diamonds." Sarris, whose own style tends toward the dramatic, commented that most modern films lack the plot and character complexity of many earlier movies, although modern films are more interesting visually. He expressed his opinion that film is the most powerful artistic medium, since every creative effort is "magnified." Although Sarris feels there is a limit to intellectualism in films (which he says has been exceeded by directors like Jean-Luc Godard), he also said that the audience want far more serious films than the economics of the movie industry will permit. Of the "new romanticism" epitomized by "Love Story," Sarris noted that there is nothing new about romanticism. Next to Romantic films like "Easy Rider" and "Bonnie and Clyde," Sarris said, "Love Story" is boring. He also called the film that has shown love means never having to say you're sorry a "total fantasy, what Dick Nixon would want it to be, a Middle American fantasy."

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