WITHIN

OPERATION OPPORTUNITY called to task, see "Letters to the Editor;" **PARISIAN MISTRESS,** see page 3; **THE VISIT,** see page 4.

CAMPUS

WITHOUT

Coming: Special **PERSPECTIVE issue** next week; correspondent **JACK** on Vietnamese discontent.

Vol. XC, No. 21 | The Allegheny College Campus • Allegheny College • Meadville, Pa. | Friday, April 7, 1967

Choir Acclaimed on Tour

Allegheny's **choir** earned **artistic** palms for its performance over last **Palm Sunday weekend,** according to **Director W. S. Wright North,** as he related personal remarks made to him after the group's recent tour.

● The Alleghenians ranged over Pennsylvania and Ohio in the course of presenting a **five-day series of concerts.** Entitled "Alleluia!" their program of church music was well received, in a manner which was "overwhelmingly favorable." Standing ovations were a matter of course throughout the tour.

Compositions by contemporary composers, as well as early "plainsong" music, made up the bulk of the program. However, it concluded with a group of "optional" numbers, four of which were written by Allegheny's own Professor M. Luvaas, "Father of Music at Allegheny."

Such diversity "naturally resulted in an element of contrast throughout the performance," according to choristers. At the same time however, "the whole was unified; each piece had a definite reason for being included.

The CAMPUS learned the minister of one host church confessed that although he initially had been strongly opposed to the pieces chosen for performance, he saw now that he was wrong. **"Both the program and its presentation were excellent,"** according to him.

Actual performances, however, provided only one of the tour's aspects. Choir members 'enjoyed a free day in Cleveland; they sang with the choruses of the schools they visited; they stayed with families of the churches where they performed."

As one choir member commented, "It was a great experience and good preparation for our tour of Europe this summer."

COLLEGE COURT ON DRINKING VIOLATION

Carged with "continued violation of the College policy and drinking and subsequent grave misconduct involving a Meadville establishment," a senior was brought before college court March 15, 1967.

It was "the decision of the College Court that the defendant shall be:

"Suspended from College from 6:00 p.m. March 16, 1967, until registration day of summer school, June, 1967.

"Placed on disciplinary probation upon return to college and until graduation.

"It is recommended that the defendant be denied any further financial aid while in college," according to a bulletin issued by the office of Dean of Students McKean.

College Press Concerns: School Break

WASHINGTON, D.C., Mar. 31 (CPS) — A Princeton University doctor believes that many students **might benefit from a one- to three-year interval between high school graduation and college entrance.**

● In an article in the April issue of the National Education Association's NEA JOURNAL, Dalrymple, director of Princeton's Health Services program, contends that during the intervening non-student years, many young people mature, free themselves from inhibiting past relationships, discover adult values, and learn to recognize their own strengths and weaknesses.

● Returning to college, Dalrymple states, the students are better equipped to fit into **the restrictions and formalities of higher education.** He says "that for some students at some points in their careers dropping out of college can be more educational than remaining in college."

Dropouts and Editing 'Irresponsible'

MILWAUKEE, Wis., Mar. 31 (CPS) — College newspaper editors have traditionally been plagued by **charges of irresponsible treatment of letters to the editor,** but a new variation on the theme has appeared at the **University of Wisconsin at Milwaukee** (UWM).

● D. Edward Bolton, a Negro student at the school, held a one-man picket recently, protesting that the UMW POST had **systematically edited the term "black power"** out of a letter submitted to the paper.

Carrying a sign with the slogan, "Is the POST Racially Biased?" Bolton distributed flyers which contained the complete text of his letter. He said the deletions had changed and clouded his letter's meaning.

Bolton said that "black power" was the real subject matter of his letter. **In one of the portions omitted by the POST, he stated that white power was a reality and that it had spawned "black power."**

● POST eeditor Patricia Kleiber commented, **"Occasionally letters have to be cut when pages are being made up** for lack of space, which was the case in this letter."

Kleiber, said she suggested to Bolton that he submitted another letter to the POST, explaining his complaints. "He said that he would," she stated.

The Playshop will present a preview of "And People All Around" Saturday night. The performance is being staged for prospepctive backers and booking agents. Cast and directors tentatively plan to take "Peopple" on a ten-week tour this summer, if "all goes well," according to cast members.

Tonight's appearance of the Columbia University Glee Club in Ford Chapel at 8:15 p.m. marks this group's decision in keeping their concert date, even after unforeseen circumstances made many of their plans go awry. (See last week's CAMPUS.)

Draftcard Burners Suspended: Cornell

ITHACA, N.Y., Mar. 29 (CPS) —Nine undergraduates at **Cornell University** have been **suspended by their administration for soliciting pledges for a draft card burning** scheduled for April 15.

The action preceded a decision of the Undergraduate Judiciary Board (UBJ) to discipline ten students who solicited pledges to destroy draft cards. The Cornell University Faculty Committee on Student Conduct (FCSC) upheld the UJB action last Friday and issued a statement saying that it "rejects forcibly the proposition that action in accordance with high moral purpose justifies summary violation of University rules without resort to available procedures."

● The decision by the administration to discipline the students has threatened a campaign by Cornell students to find 500 collegians willing to destroy their draft cards at an April 15 demonstration of the Spring Mobilization Committee to End the War in Vietnam in New York City.

Organizers of the student campaign began circulating the pledge at several college campuses early in March. It states, **"We are fully aware that our action makes us liable for penalties** of up to five years in prison and $10,000 in fines. **We believe, however, that the more people who take part in this action, the more difficult it will be for the government to prosecute."**

● According to the organizers "the pledge does not become binding until 500 people across the country have signed it."

Robert Greenblatt, executive vice-president of Spring Mobilization, said that by the middle of March more than 40 Cornell students signed the pledge despite **warnings from the College that setting up recruiting tables for the action is a violation of federal laws.**

Cornell **President James A. Perkins** announced last week that he **supported disciplining the students.** Perkins added that the university is committed to the principle that **"the primacy of the university as an open society and as a place of learning shall not be subordinated to political and social action."**

Billy Graham Won't Get Involved—CPS

MINNEAPOLIS, Minn. (CPS) —**Evangelist Billy Graham** was interviewed recently in San Francisco. With indomitable courage, Graham spoke out on several controversial issues:

On capital punishment: **"I take no position."**

On therapeutic abortion: "That's a complicated question. **I'm not going to get involved."**

On whether he approves of a bill to restrict the teaching of **evolution** in California public schools: "I'd have to see the bill."

On whether the Southern Baptist Convention should join the National Council of Churches: "I'll leave that to the Southern Baptists."

● On Vietnam: "We ought to leave this to our leaders—they know the facts."

Obviously, Graham is not afraid that his public statements might offend anyone. Nosiree, not fearless Billy. As he said in the same interview, **the real problem in America today is that the nation's leaders are "not meeting (youth's) moral needs . . . "**

The above is an editorial from the Minesota DAILY

Opera Staged Here

"La Traviata" by Giuseppi Verdi, will be staged April 14 by the **Turnau Opera Company** at Meadville High School. Scheduled to begin at 8:00 p.m., the opera comes highly recommended, according to Allegheny Public Events Coordinator Mrs. Fletcher.

"This is a small group of young singers with a piano accompanist who have been a 'hit' everywhere they have played. Their costumes are lavish, and their sets simple — the singing excellent!"

The Coordinator noted that "A number of colleges have had them back year after year. The head of the music department at Antioch College told me that he considered these productions an excellent introduction to opera because they are inticate and nothing distracts from the beauty of the music."

Lasting about two hours, the production will also be seen free of charge by high school students from surrounding communities — and by many of their parents, said Mrs. Fletcher.

Harvard Dropouts

WASHINGTON, D. C., Mar. 29 (CPS) — Harvard students who have shown **great academic promise before entering college** have **the highest likelihood of dropping out** for psychiatric reasons.

So reports Dr. Armand M. Nicholi, Jr., who made a study of 1,454 undergraduate men who dropped out of Harvard during 1955-1960.

● According to Nicoli, "the percentage of students who seek psychiatric help is four times greater among the dropouts than among the general undergraduate population." The Harvard study showed that 38.3 per cent of the students dropping out of school consulted a psychiatrist prior to their withdrawal.

Only eight to ten per cent of the general undergraduate population consulted a psychiatrist during the five-year period in which Nicholi's study was conducted.

"Although those who drop out for psychiatric reasons have the highest academic potential rating of all dropouts, they have the lowest performance rating," Nicoli commented.

● Another finding of the Harvard study was "a highly significant difference in the rate of dropout between students with private schol backgrounds and students with public school backgrounds. A higher percentage of private school students drop out for all reasons."

Students majoring in mathematics or the biological sciences were found to have the highest academic potential of those who dropped out, as well as the highest probability of having dropped out for psychiatric reasons.

Those dropouts who had majored in history, government, or economics had the lowest academic potential and the lowest probability of dropping out for psychiatric reasons.

Nicholi noted that "approximately 24 per cent of each entering class dropped out of Harvard over a four-year period." Of this group, 49 per cent returned to graduate from Harvard, while "of the 51 per cent who did not graduate from Harvard, approximately 29 per cent attended and graduated from some other college."

Study results showed "no difference in the rate of return, attainment of honors, and graduation from Harvard between the psychiatric dropouts and those who drop out for all other reasons."

● In his report, presented at the annual convention of the American College Health Association, Nicholi commented that the lack of difference in attainment by those who had dropped out for psychiatric reasons "has far-reaching implications with particular reference to medical and other graduate schools who inquire whether or not an applicant has seen a psychiatrist."

This information, Nicholi stated, **is often used for screening purposes.**

Nicholi cited the Harvard study as **the first demonstration of the relationship between unusually high intelligence and emotional illness.**

Student Aid

Mrs. J. Hunter LeSueur, Director of Student Aid, advises all students requesting financial aid for the year 1967-68 that they might do well to take certain "precautionary measures."

"Many of you have already made certain that the Parents' Confidential Statement required as an application for any form of award (except Allegheny Merit Scholarships) has been returned to our office from Princeton. If you have not, you are invited to do so. The Student Aid Committee will hold its Award Meetings very shortly and cannot consider you for aid without the information this statement presents.

"Holders of Allegheny Merit Scholarships will, of course, have submitted a letter asking that their awards be renewed. These, too, are needed for presentation at the Award Meetings.

"If you do not already know," smiled Mrs. LeSueur, "the Student Aid Office is at the west end of the first floor of Bentley Hall. Please help us help you!"

Applications are now being accepted for the **1968 Kaldron Staff.** Past experience on a yearbook staff is helpful but not necessary. Applications can be picked up at Brooks desk or from your ASG representative.

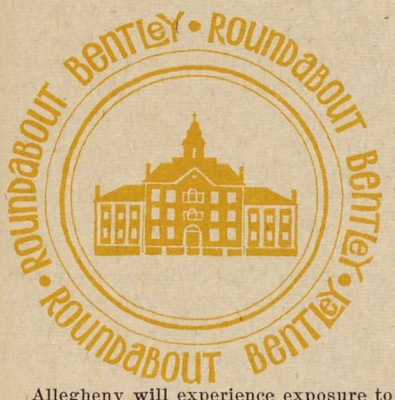
All areas of the books are open for workers. These include: business management, advertising, copy editing, art and layout-work faculty and senior section composition, sport editing, social group composition, photography, scheduling, and typing.

Deadline for application is April 15.

The Red Cross bloodmobile will visit Allegheny Monday, April 10, during the hours of 10 a.m. to 4 p.m. Red Cross officials urge students to participate as they have in the past.

Social - Recreational Program members, and interested non-members, may attend a **meeting** Monday, April 10, at 7 :00 p.m. in Henderson Auditorium (Quigley Hall), according to Steve Baker.

An Army Officer Candidate School team will be on campus Friday, April 14, with the CU as their headquarters. This team is one of ten touring selected colleges and universities throughout the nation this spring and summer. The recent action of increasing the size of the armed forces has caused a need for corresponding increases in the Army's Officer Corps, they reported to the CAMPUS.



Allegheny will experience exposure to a new educational format this term with the advent of Allegheny's "Free University." In an attempt to add to the cultural-education facilities of the college the "Free University" has accepted all Allegheny students, professor, and administrators and enrolled them as students of the "Free University."

Classes will begin at 4:00 p.m. on Tuesday, April 11 in the CU when John Caldwell presents "Listen and Learn,' a look at modern music from Igor Stravinski to John Cage. True to the tradition of the "Free University" there will be no class rooms, teachers or grades — just people, learning from one another.

EDITORIAL

Double-O, Dating . . .

The CAMPUS received letters this week from a variety of sources, on a variety of topics. Two of these have been reprinted for this issue. The remainder will appear in a special issue before the middle of next week.

Operation Opportunity is at something of a crossroads. Or else it may be near the end of its road.

That is, during the upcoming sophomore hurdle exams, scheduled for the end of this year, Allegheny's preceptors and Independent Study Program undergraduates will learn how the program compares with similar experiments now underway at Colorado and Lake Forest Colleges.

Favorably, we hope.

But perhaps not so.

The CAMPUS, starting in this week's issue, will carry a series of articles, interviews, and "letters" connected with the Independent Study Program here and at the institutions mentioned above.

Also, a letter on "dorm-dating" has once again raised this question — which many thought to have died a decent death and been properly buried last term. However, this letter provides a new perspective in which the entire question can be viewed.

The CAMPUS has sounded-out members of the administration for their reaction to a proposal — couched in these new terms — and has met with an initial favorable response.

This kind of dorm-dating has already been tried — with notable success — at Kent State. A forthcoming CAMPUS article will investigate the system at Kent, to determine whether it might not work at Allegheny.

Anyway, we have no axes to grind. We **would** like to see some type of dorm dating on this campus. We **are** convinced that some solution can be found to implement dorm-dating on this campus.

And furthermore, we hope that such a suggestion as that provided by Mr. Squires might, if treated responsibly, provide a way for **all** Allegheny citizens to back this modified brand of dorm-dating without significantly changing their "stands" as outlined during the past three terms in the CAMPUS.

Again, more of this — and the CAMPUS proposal — in forthcoming issues and our special next week.

* * * * *

Apology . . .

We hate to confess an error — especially when that error has inadvertently been a mistake with regard to "one of our own" — but when we are in error we will try to compensate for it.

To wit: the article attributed to Margo Caldwell in last week's issue should have carried the byline **Marcia Brevoort '67.** Both are capable and dependable staff members!

* * * * *

Search Continues . . .

"A funny thing happened on the way to the presses, this week; would you believe a . . . "

There is no "cool" way to say this, only a hot and bothered way! so we will try to be succinct. As we noted in last week's issue, there are many technical problems to be solved before we can settle on a definite format.

One of these technical problems made it impossible for us to have photoengravings completed in time for this issue. Another forced us to postpone a "signature" which we had intended to fold inside this issue, printing it with our offset machines, until next week.

We hope that the "special" will meet with your approval. The CAMPUS believes that with it we may have hit upon the technique which will provide Allegheny with the kind of journalism she deserves (the "search for a genre continues," but we think we're getting closer!)

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'Congrats' From Warren Editor On Double O, '65

CAMPUS Editor's note: the following is reprinted with permission from the Warren, Pennsylvania Times-Mirror, April, 1965. The editorial was originally entitled "The Oxford Plan," and was carried in the April, 1965 number of the Allegheny College Bulletin with the subtitle "How Others See Us."

• • •

by James J. Fox, Editor

Those ancient bastions of scholarship, Oxford and Cambridge universities, have long been held up as models of tutorial excellence among those of us on God's green earth who speak the English tongue. It has been said that Oxford produced two things: Scholars and gentlemen, depending upon how much education a student was exposed to.

The gentleman's son had use for only so much education. The scholar, on the other hand, went it whole hog and swallowed great gulps of knowledge.

In America, even from the foundation of Harvard College, our approach has been different. College has been a continuation of grade and high school, at least in its pattern of study.

But little Allegheny College in nearby Meadville is going to try the Oxford approach this year.

Twenty-five members of next September's Freshman class will be working under an independent study program which is said to be comparable to the tutorial procedures at Oxford and Cambridge.

In theory, says Professor Henry F. Pommer, director of the program, these students can earn a bachelor's degree without ever having attended a class or passing a regular examination.

EXTRA HOURS

However, lest students start rushing for Meadville to enroll in a "snap" program, heed Dr. Pommer's warning: ". . . they should not envision an easy four years' stroll to graduation. They probably will find themselves putting in many extra hours under the 'go-it-on-your--own' plan."

Splendid!

Very quickly, the first two years will be spent by the student demonstrating his competence in liberal arts disciplines, such as the proper use of English and at least one other language; an acquaintance with the major facets of Western culture; some knowledge of economics, sociology and government and an understanding of the methodology (there's an educator's word') of science, including laboratory procedure, plus some ability in mathematics.

Again, splendid! This is exactly the stuff to give the troops,, and well calculated to produce well-rounded people instead of beady-eyed, sweaty-browed, narrow-minded, stoop-shouldered specialists.

LATENT ABILITY

Altogether the Allegheny idea looks fine. We only hope that admission will be based on latent ability, because the kind of student who does well in this program is often the one who dragged his way through high school.

● As for the atmosphere, we are most encouraged by a very small straw in the wind. One of the professors is named **Dr. Augustus S Cotera**—and he insists (in the news release) on no period after the S (.). A man with this kind of individualty is just the sort of man to be engaged in the program.

• • •

(CAMPUS Editor's note: Unfortunately the "man with this kind of individuality" who has been "engaged in the program" will soon become disengaged from it—and from Allegheny. Also, Philosopher Richard E. Hutcheson, another of the four professors connected with "Operation Opportunity" (or the contemporary "Independent Study Program") from its initiation here, is among a number of Allegheny faculty members who are betaking themselves this year to other pastures upon "God's green earth."

In addition, less than fifteen of the original members of last year's pilot program remain within it in their sophomore year. While the complement has been kept full as new students entered the program, replacing those who left, the fact remains that some of them appear to have sought greener pastures elsewhere.

Why? A series of interviews and "letters to the editor" will try to determine the answer to this and related questions throughout this term, starting this week with a CAMPUS interview with Dr. Augustus S Cotera and a letter from former Operation Opportunity student Tim Howe, and continuing up to and through the impending banks of comprehensive "hurdle exams" scheduled for all the "double-o's" in June.)

The SEEYOU is having its first THI8NGEE tomorrow! Dick Buhrendorf will present a puppet show, and poetry reading by Mr. Walton of the Dramatics Department will be featured at eight o'clock.

LETTERS TO THE EDITOR

Dorm Dating

To the editor:

The dorm dating issue as proposed by the previous Campus staff has almost become a thing of the past with the flat "no" passed down by the trustees of the college to the president.

However a significant start has been made to obtain more recreational and commons facilities. In these attempts I believe that the student government realized that changes have to be made gradually.

(I feel that one of the things wrong with the dorm dating proposal was that there was a large gap between what we have now and the proposed solution. Changes must come about slowly so that people may become accustomed to them. The **real** and the **practical** become the **ideal** through time.)

I feel that it is time to take the next step in this process. In dealing with this problem I think that there are certain stigmas that must be removed before this policy will be accepted by trustees, president and parents.

At the risk of seeming stuffy, I will say there has **always** been a risque connotation of a girl being in a boy's bedroom in the presence of a bed no matter what the circumstances.

This was one of the strong objections the administration had to previous dorm dating policy. "Night" also seems harsh to the ears of those in power when they are dealing with the problem of dorm dating.

Perhaps this is because of the veiled shadows of night which, as I am sure the commissioner of police would agree, may conceal conduct unbecoming ladies and gentlemen.

I believe the elimination of both of these stigmas is necessary so that the adult world can accept the student's position on dorm dating on their own set of moral standards.

● I propose that dorm dating be conducted in the girl's dorms,

● that it be scheduled in the daytime—perhaps Sunday afternoon, and

● that an open door policy be maintained.

These may seem to some like very insignificant proposals. But to me they form a base on which further improvements could be made.

The **"stigmas"** can be removed by a gradual expansion of the rules. Having the dorm dating conducted in the **girl's housing** puts the girl in a position of control, instead of the boy, because the **girl** must invite the boy. **Daytime scheduling** and **open doors** would eliminate all imagined and real forms of illicit secrecy.

David Squires '69

Double-O

Dear Sir:

I have just left the Operation Opportunity Program. While an explanation of my reasons for leaving might seem out of place in a Letters column, the fact that my experience is not isolated or unique justifies its presence.

It is indeed almost too late for a letter about 00 to be published, as over half of the program's original students have left by now, after only five terms; and over a third of the original members of Allegheny's own Independent Study Program have left after only two terms.

SOPHOMORE PROJECT

● I left the program after refusing to complete my sophomore project (an 00 requirement, an interdivisional research paper, of forty pages maximum. I had trouble selecting a topic, and found myself with one that was meaningless to me and irrelevant to my major. Since I could learn more by doing other things, I decided to do them instead.

Some of the preceptors wanted me dropped from the program immediately for failure to complete the project; others favored granting me an extension and change of topic. But much more interesting than their statements of what they might do were their reasons for their action.

The justification for the requirement of the project was the need for tangible production from the student for the preceptors to evaluate. This sounds valid. But they also said that there was no requirement of quality for the paper — **I was told that a "rotten" paper would actually be accepted.**

NO ATTEMPT

Furthermore, the preceptors made no attempt to discover whether I had spent my time better than I would have working on the project. In other words their assumption is that thirty pages of tripe is necessarily more educationally valuable than anything else the student may do.

My statement of reasons for refusal to do the project was ignored, and the project requirement was blindly enforced.

While I was given an opportunity for a time extension, it was subject to ambiguous qualifications. Seriously considering leaving the program, I asked for an advisory statement of the number of credits I would receive if I went into the regular program. My request was refused, for the following reasons:

COMMON LAW BASIS

● (1) **Precedent.** In the past in similar instances, no advisory statements had been given. (It seems that a one-and-a-half year history is enough to put 00 on a common-law basis, and that a supposedly rational program can justify its actions by an appeal to tradition.)

● (2) **Protection from mass petition.** To paraphrase, "If we do it for **you,** we have to do it for **everybody."** (This appeal might be acceptable at a large university, perhaps even in Allegheny's regular curriculum; but in a program of twenty-odd students it has no place.

EMERGENCY MEASURE

As an emergency measure, if the preceptors were really hard-pressed, they might ask a ten-dollar fee (similar to a college application fee) as an indication of serious interest on the part of the student.

As it is now, a student thinking of leaving is gambling hundreds of dollars, weeks or months, transfer credits, academic reputation, and even draft status, on that meeting of the preceptors. A simple statement on their part (and they **don't** object to the little time it would take) would clear up all this uncertainty for the student.

The paranoid image comes to mind of the preceptors holding cards behind their backs (they have, in point of fact, compared by situa-

(See DOUBLE-O, page 3)

DOUBLE-O, continued . . .

tion to one in game theory) and making the student guess their faces.

● (3) Refusal to "count credits," which would put the program on "the wrong basis." (To this answer, one can further ask, **What is wrong with counting credits** when it is so easy for the preceptors and in the best interest of the student?

CONSISTENT

The only answer to this is that **credit-counting is petty, of no value, and irrelevant to real education.** This answer is **consistent with the idealistic foundations of 00 as stated in the promotional literature,** namely **an interest in learning rather than in grade-grabbing.**

But this justification is inconsistent with, for instance, the demand for a sophomore project, even a "rotten" one, just so long as a requirement for **bulk** is satisfied.

Idealistic appeals are **hypocritical in context of 00's own meaningless requirements.** It is also **apparent from this that the preceptors as a whole do not care about the future of any student who wants to leave the program.)**

BUREAUCRATIC

● I didn't get my advisory statement, but I left the program anyway, **in disgust over the bureaucratic treatment I was receiving.** I found that, opting for the spirit rather than the ill-defined letter of 00's law, I was confronted with a demand for **sheer quantity without regard to quality**; a regulation to be enforced regardless of its educational value; an **appeal to precedent (in a "pilot" program!); defensive measures** against a mass petition (all 19 of us), and after **all this pettiness in the interest of a smooth-running trouble-free program,** a **hypocritical refusal to be "petty"** in the interest of the student.

SIMILAR SITUATIONS

As I said earlier, I would not be writing this if there weren't **two dozen others who have been in similar situations.** These private concerns become public in context.

The problem under discussion is not why I left, but why the Independent Study Programs have a **mortality rate of about 30% per year.** Following are the main reasons, in the most accurate reconstruction I can make, for dissatisfaction among most of the students who have left and many who yet remain.

DICTATORIAL SITUATION

● (1) **00 is a dictatorial situation.** This is not to say that preceptors are all tyrants; but the fact is that the potential for absolute power always exists for the preceptor, and as the cliche goes, "power corrupts."

The preceptor's **letter of valuation is of great importance to the student's record.** For the first year, these letters (one each term) were the **only** mode of evaluation.

Unfortunately student-preceptor relations are rife with personality conflicts which should not, but do, color these evaluations, and have powerful effects on the student's academic repuptation.

VAGUE INSECURITY

Last year, first and second terms, when I was one of the few students really happy to be in the program, I still felt **a vague insecurity of the kind that must be felt by citizens in a benevolent dictatorship. This was 00 at its best.**

● **But 00 has special problems when it gets worse.** If a student disagrees with a preceptor's evaluation, he can only appeal to the other preceptors, none of whom is in a position to weigh and to reverse or uphold the earlier evaluation.

In short, there is no appeal. The prosecution is the judge and is sovereign with respect to the term in question.

Naturally this does not always work to the detriment of the student's reputation. Some students say the good terms they are on with preceptors prejudices the latters' evalutions; the students "get away with" unsatisfactory work.

CONSEQUENCES

● **"Within the well-defined structure of the regular program, a student knows the requirements and the consequences.** It is perhaps **too** well-defined, but then he knows what he disagrees with, what to fight and to whom to appeal.

But within the **ambiguous structure** of 00, **personality considerations seem to cause regulations to be waived in one instance, changed in another, and applied in a third.** Were these variations dependent on the educational value of the various alternatives, the program would be successful, but when they are based on non-educational considerations, the program will fail.

● (2) **The preceptors are secretive, evasive and refuse to commit themselves.** A student must decide whether or not to leave the program with no help from them in illuminating the consequences of his action.

Once he decides to leave the program, the preceptors refuse as a group to tell him how many credits they are recommending that the Instruction Committee grant him, for the reason that "they might not take our recommendations." But why are the preceptors so afraid that the student might know that the Instruction Committee did not take their recommendation?

They are evasive because they refuse to make a statement and commit themselves to it. **A good or excellent evaluation letter is not guarantee of credit.**

The preceptors make no irrevocable value judgments until the student is at least a junior.

ROTTEN PAPER

When I complained that my refusal to do the sophomore project was rejected, and that a "rotten" paper would have been accepted, 00's original lack of a quality requirement was evaded by the statement of dualism would go into the student's folder. **The consequences of the alternative are, however, disproportionate: conscientious refusal is not accepted but "rotten" compliance is accepted.**

INACCURATE METHODS

● (3) **The methods of evaluation are highly inaccurate.** The reputation of a student rests almost completely on the evaluation letters and on the sophomore exams, to be given next month.

But **these tests are to be graded in part by the faculty of another school, whose previous grading work was found by an Allegheny preceptor to be marred by irrelevancies, inaccuracies, and grammatical and spelling errors.**

For a student who elects to leave the program, **the evaluation is in the form of what is sometimes called an "inquisition."** It should be kept in mind that **the students remaining in the program are not necessarily there because they like it;** often they are deterred from leaving by **fear of the Inquisition,** which is an interview of the student by several preceptors to determine how many credits the preceptors will recommend to the Instruction Committee.

JUST EVALUATION

Apparently, as a general rule, **ten minutes per term the student has been in 00 is considered sufficient for a just evaluation;** some preceptors consider themselves **competent to examine a student outside of their respective divisions;** and **material studied as far back as eleventh grade is considered a fit area for evaluation.**

I have attempted to justify these accusations only with examples with which I am familiar. Many more can be supplied by anyone who is or was in 00. My opinions and experiences are not unique. **I was, in fact, later than most to become disillusioned with Allegheny's 00.**

A FARCE

● The simple fact is that **00 has betrayed its foundations and become a farce.** Here is a justification of 00 by the Vice President of the Ford Foundation:

● "Colleges generally do not offer comparable freedom of movement academically for able undergraduates. Too often, they are prevented from making the most of their talents by **the rigidities of traditional curricula and course requirements.** Thus, the experiment being assisted by the Foundation under the grants announced today is intended to **stimulate thought and innovation leading to better patterns of educating the nation's ablest young minds."**

--Quote that to an 00 or ex-00 student, and the reply will be a cynical laugh.

PERSONALITY CONFLICT

I would like to offer my suggestion for improvement of the program or use in other similar programs. The nemesis of Allegheny's program is the **personality conflict,** both "positive" and "negative."

These are unavoidable in any program. But they are **intensified in a program like 00,** where so much depends on **the subjective opinion of one preceptor.** And in 00, with its loose and equivocal structure, the **student has not protection against such situations when they arise.**

He has no relatively disinterested court of appeal. The "structure" of the program is liable to be arbitrarily invoked or waived at the whim of the preceptor.

● The preceptors sometimes say that the program was never intended to be unstructured, but **the fact is that no one, not even the preceptors themselves, know what that structure really is.**

The first thing to do is, I think, to give the student some protection in the form of a **more definite structure** and **commitment** on the part of the preceptors. I would like to see a program broken down into fragments of separate independent study projects of roughly the same scope as independent study projects in the regular program.

While this does involve a retreat in some respects from the original conception of 00, it is evident that the protection this would give the student in the form of immediate evaluation, and evaluation of a project independently of other projects is necessary.

JEOPARDY

This way a student would not have to wait two years to learn whether or not his work is accepted, and failure in a particular project would not jeopardize his entire academic standing, as it often does now.

● I expect that this suggestion will not be considered, even though **it appears that if the present drop-out rate continues no one will be left to graduate from the programs in 1969 and 1970.**

I would in closing like to express my gratitude to those preceptors who are exceptions to the statements above.

Sincerely
(signed)
Tim Howe
Class of 1969

EXCLUSIVE TALE OF SORDID LOVE TOLD TO CAMPUS REPORTER HERE

As promised in last week's CAMPUS . . . the documented story of Parisian true love emergent from the sordid gutters of Paris, told complete in four acts.

• • •

ACT I: In her luxurious mansion in Paris, the **frail courtesan** Violetta Valley holds a brilliant soiree. As she greets her friends — Flora Bervoix, the Marquis d'Obigny, Baron Douphol — another of them, Gastone, introduces a new admirer, Alfredo Germont. The young man, who has **loved Violetta from afar,** toasts her in a **spirited drinking song;** and his hostess and her **guests join in the refrain.** As all depart from the ballroom, Violetta suffers an attack of faintness and **falls back exhausted onto a couch.**

Alfred **remains behind solicitously** to **confess his passion.** At first Violetta dismisses his declaration, but when he **tenderly recalls** the day he first saw her, a year before, she grows **disturbed:** until now, **love has had no meaning** for her, only **casual friendship.** Sending him away, she promises a **rendezvous** the next day.

The other guests also depart, **tired out** from their **frivolities.** Left alone, Violetta wonders if Alfredo can be the **true love** of whom she has dreamed. Then, shaking off **idle fancy** and resigned to a lonely lot, she pledges herself to **the pursuit of freedom and pleasure,** Alfredo's words echoing in the distance.

HAPPINESS

ACT II: Alfredo, now living with Violetta in a villa outside Paris, rejoices in their **peaceful happiness.** When the maid Annina reveals that her mistress has been **forced to dispose** of valuable possessions to defray the expenses of remaining with him, he resolves to leave at once for the city to **arrange his affairs.**

Violetta, who comes in search of Alfredo, reads an invitation from Flora. She is interupted by the **unexpected arrival of her lover's father,** Giorgio Germont. Though impressed by Violetta's **gentility and bearing,** the old man asks her to renounce his son: the impending marriage of Alfredo's sister stands in jeopardy because of his **illicit alliance.**

Stunned, Violetta refuses, but when Germont hints that one day Alfredo will tire of her, she agrees that they must part. **Embracing Violetta** as a daughter, the father leaves. The **desolate woman** writes a letter of acceptance to Flora and then begins a farewell note to Alfredo. Unaware of his father's visit, the youth suddenly enters; he is puzzled by Violetta's tears and haste in leaving.

Just as the footman hands him her farewell note, Germont steps forth **to console his son with reminders of their happy home in Provence.** But Alfredo, jealously suspecting that Violetta has taken another lover, rushes off bent on **revenge.**

GOSSIPS

ACT III: At her party, Flora **gossips** with friends about the new separation. A band of gypsies and matadors entertain the **carefree guests.** Soon Alfredo strides in and, making **bitter remarks about love,** gambles recklessly at cards. He is followed by Violetta, who enters on the arm of Baron Douphol.

When the Baron **challenges** Alfredo at the **gaming table,** the younger man wins easily. The contest is **suspended, however, for supper,** served in another room.

Confronted alone by the furious Alfredo, Violetta warns him not to provoke a duel with the Baron, whom she pretends to love so that he will be forced to forget her. Overcome with anger, Alfredo summons the other guests and, **publicly denouncing Violetta,** hurls his winnings at her feet.

She **proclaims her love for Alfredo** in a half-faint as others join Germont — who has just arrived in search of his son — in rebuking the young man for his insulting behavior.

A LETTER

ACT IV: In Violetta's bedroom Dr. Grenvil tells Annina that her **ailing, bedridden mistress** has only hours to live. When he leaves, Violetta takes forth a letter from Germont, telling how Alfredo has learned of **her sacrifice** and is on his way to her. Gazing into her mirror, Violetta knows it is too late and **bids farewell to past joys.**

It is Mardi Gras; a chorus of merrymakers sounds from the street outside as Annina rushes in to announce Alfredo's arrival. The **lovers ecstatically plan** to leave Paris forever.

Violetta, however, falls into a fit of coughing; she appeals to God to spare her, with happiness so near. Germont enters with the doctor and blesses the dying woman, who gives Alfredo a locket as a last token of her love. **Suddenly seized by a strange joy, she cries out that she feels life returning and falls dead at her lover's feet.**

• • •

Allegheny citizens will have a chance to see this heart-rendering story portrayed live, on-stage, in next week's production of "La Traviata" at Meadville Senior High School.

by per. of the Met. Op. Guild

HAPPENINGS

Voices will be lifted high, shaking the very foundation of Ford Chapel tonight when the **Columbia University Glee Club** belts out at 8:15 p.m. ● tomorrow, the **CU's Thi8ngee** (the eight is silent) in the **SEEYOU** ● will be followed by Sunday's treat for Racists and Rightests, Liberals and Lovers, the 7:00 p.m. showing of **THE L-SHAPED ROOM,** a black and white English film ● that same day "things" will be in the CU lobby, beginning a student **art exhibit, "From Renoir to Picasso,"** running through April 29 ● blood somewhere on campus, as the **Red Cross Bloodmobile** visits ● Great times in Henderson Auditorium, alsc on Monday at a **meeting** concerned with the **Social-Recreational Program,** 7:00 p.m. ● The universe is ordered and predictable at a **Science Division Meeting** on Monday ● Along similar lines (?), an **Alpha Gamma Delta-Crow Tea,** Tuesday ● Wednesday, April 12, all day **nothing** ● Business-minded, charcoal-gray, crew-cut math and economics majors meet with **IBM representatives** (seniors only, please!) on Thursday, April 13, 9-12:00 p.m. ● Those of us not going to Canada can, also on Thursday, meet with an **Army OCS selection team** ● ladies, you are included, for Capt. Nancy Overback, a **WAC selection officer,** will be here the same day at 11 a.m. ● **Kappa Kappa Gamma-Crow Tea,** Thursday (for further information call 336-9906) ● for all those ethnically-oriented people a **folk dance** on Thursday in CU ● Friday, April 14, **"La Traviata"** by Guiseppi Verdi (in English) at Meadville Area High School, 8:00 p.m.

Allegheny at **Juniata,** about 2:00 that same afternoon ● Ladies! **Allegheny Women's Group** will dine at the David Mead (sorry, charred Holiday) at 6:00 p.m. on Friday ● Saturday, April 15, finds Allegheny's **baseball team** playing **St. Francis at Loretto,** plus tennis here the same day ● Sigma Alpha Epsilon's **spring formal** is scheduled for Saturday, April 15 ● Competition! an Alpha Chi Rho **Casual Party** the same day ● Good times! a Phi Kappa Psi **spring party** also on Saturday.



JACK VISITS SHIPS

by Alexander Jack

SOMEWHERE IN THE GULF OF TONKIN — Every day at this time, two Navy fighters taxi into place 50 meters from the bow of the attack aircraft carrier USS BON HOMME RICHARD. Behind them, four other F8C Crusaders, with Zuni rockets gleaming in the mid-afternoon sun, angle into formation.

Green 250- and 500-pound bombs protruding under their folded wings, thirteen Skyhawks await in line at the side of the deck. Larger tanker and reconaissance aircraft complete the squadron.

As flight time approaches, red, green, blue, and yellow-jacketed flight engineers don headphones or clasp hands over their ears to still the deafening thunder of the engines. Several men lean head-long into the driving wind.

To part, the grey silhouettes of the sister ships KITTY HAWK and TICONDEROGA mark the meeting place of sea and sky. A destroyer keeps pace behind.

On deck, rectangular steel plates rise up behind the lead planes to cushion the roar. At the signal, the catapults sling-shot their silvery cargoes into the sky. Billows of steam shoot back the length of the runway. The plates retract.

Two more planes move up. Presently the emptiness of the deck announces the completion of the launch. But only momentarily. Soon the crew mobilizes aft for recovery of the previous mission.

The cables hold and the returning jets settle back from a lurching halt. One or two fail to hook and carrom off the deck, to be plucked down the next time around.

Ninety minutes later, the cycle begins and ends anew. Twenty pilots will again set off to unleash "Ready Power for Peace" — the motto of the U.S. Seventh Fleet — on targets over North Vietnam. Usually, but not always, twenty will return.

PILOTS EXPRESS VIEWS

A REPRESENTATIVE NUMBER of pilots, officers, public affairs personnel, engineers, and chaplains of the USS BON HOMME RICHARD recently expressed their views of the war during a day of formal and informal interviews. Of the more than 25 men queried, all supported American bombing of North Vietnam.

To date, strikes from the Gulf have been limited officially to trucks, bridges, roads, gun emplacements, supply areas, and waterborne logistic craft in the North. In conversations, the pilots referred to stringent "Rules of Engagement," specifying which targets could and could not be hit.

● The most common example cited involved bombing supply trucks near populated areas. "If you see a truck and he runs into a village," one pilot stated, "he's safe. He can get out of the truck and shoot at you, but you can't fire back." Another procedure, these observers contended, is for supply trucks to convoy on a dam. "Once there were four trucks on a dam, loaded to the gills with ammo, destined for the South," a second pilot volunteered, "but we couldn't touch it."

Trucks on the open road, however, constitute legitimate targets. According to the pilots, accuracy extends to the point of "taking a rocket and putting it in either the front or back seat." As a result, trucks travel rarely in daytime in North Vietnam, these sources indicated.

Despite the reported reliability of their strikes, the pilots concede that, at times, civilians are wounded and killed. However, **the fliers adamantly, dismiss as erroneous reports such as that of New York TIMES correspondent Harrison Salisbury, that large numbers of civilians have been killed** and non-military areas destroyed. "We don't intentionally bomb civilians," Rear Admiral T. B. Walker, one of the Fleet's two commanders, explained. "But if they build a hospital near a triple- (anti-aircraft artillery), then we'll (unavoidably) bomb it." "Any pilot who disobeys would be in real trouble," the Admiral continued.

FLIERS QUESTION DEFINITION

SOME FLIERS questioned the definition of non-combatants, maintaining that civilians who contributed to the North Vietnamese military effort should not be immune from fire. "The woman with an apron who takes up a rifle — you might call her the average American housewife — falls under this category," in the opinion of one pilot.

Another pilot insisted that the damage to populated areas of North Vietnam resulted from the misfiring of Soviet SAM's (Surface-to-Air Missles). In the case of Nam Dinh, cited in Salisbury's reports, the airmen who had strafed the area speculated that civilians died by collapsing timbers after the attack. "I'd say only 14 civilians killed in 14 raids is rather accurate," one commented.

The pilots reported that chemical weapons, including napalm, are not employed over the North. Fragmentation, or "lazy-dog" bombs, are directed only against anti-aircraft sites in non-residential areas, they asserted.

● Asked whether they would bomb civilian areas if the war escalated, the airmen replied that they had never considered the possibility. But if ordered by their superiors, they affirmed, they would comply, "We've got to stop the fire somewhere," a typical explanation went. "Where do you live?" asked another pilot. "The East Coast. " "Well, it wouldn't affect you as if you lived on the West Coast," this strategist pointed out.

In every conversation, the BON HOMME RICHARD crew characterized civilian casualties in the North as minimal compared to Vietcong terrorism in the South, especially the alleged large-scale assassinations of village chiefs. "We kill them accidentally," one Navy officer remarked, "while they shoot them in the back of the head."

According to the five squadron commanders, who with 21 other carrier officers plan the daily attacks, the strikes have not materially affected the flow of supplied to the South. The only net effect to date, in their view, has been to force North Vietnam to allocate almost its total economy and manpower to defense-related activities.

PAST BOMBING PAUSES CITED

ON THE TOPIC of negotiations, the airmen invariably pointed to the Administration's four past bombing pauses as proof that Hanoi does not want peace. One senior commander suggested a new policy, "Do the Russians want negotiations? They have U.S. resources tied down here indefinitely. We ought to try extending the military pressures the other way."

The sortie commanders, one of whom taught at Berkeley, willingly engaged in political discussions and took off an hour from the nightly movie in the officer's wardroom to ask what student protesters at home thought about the war.

● In talks with the carrier's **two chaplains,** the impression emerged that, to their knowledge, **none of the ship's 3,000 member crew, has ever experienced contradictions in his religious beliefs and his filitary duties.** The only incompatibility the men face, the Catholic priest confided, is between Communism and capitalism.

"Religion never transcends the human being." he counselled. **"We must return to fundamental principles. We are Americans. The government is the final arbiter. What some theologians in the States think doesn't hold much water with what the government says."** The Methodist revealed "The biggest religious problem here is finding enough room to hold church service."

JONES' WORDS RECALLED

The words of John Paul Jones, the skipper of the original Revolutionary War vessel of the same (name), sum up the ideological and military determination of the Bonnie Dick's crew: "I have only just begun to fight."

And **the words of one bomber pilot,** thankful to return safely from his day's mission over the North, **symbolize the reality — or unreality — of modern air war. "I've never seen a Vietnamese. I've never set foot on Vietnamese territory. And I hope I never will."**

The Visit or The Interviewer Received In Daylight

Act one of a New BOLD Earth-Shaking Off-Broadway Production, at its Allegheny Premier!

John J., Wandering Minstrel and Playboy of Western Michigan, played by himself

The Fair, Dark-Haired Lakeless Lady of the West, played by Ellen

The Intrepid Master Scribe of the Court, played by B. Brower '69

Keeper of the Electronic Pandora's Box, played by J. Morse '69

Also: numerous, unnamed Cochran Hall ping-pong players, one Custodian, one Maid, one Bothersome CU Generator, an Embarrassed Accidental Intruder, and two nameless courtiers.

• • •

The setting: Melancholy South Lounge of the CU, appropriately juxtaposed with overbearing black scenery left unstruck after experimental theater's performance of "Oedipus Rex;" Jones, the Fair Lady, the Intrepid Interviewer and the Keeper seated in a circle about the electronic box.

Action thusfar: a typical melancholy Allegheny day, staged under overcast skies; mists and groundfrogs rolling into the building as if from King Lear's moors — but actually from Cussewago Creek. The Scribe sighs deeply, and there is not a sound; then he stoops forward and clicks on the recorder.

• • •

ARTS ILLUSION

Scribe: You know what the liberal arts "illusion" is? What do you think about that? Is it applicable in our society? Does it exist at all? Supposedly Allegheny is one of the few liberal arts colleges in America that's left.

Minstrel: Allegheny is not a liberal arts college . . . it's a conservative arts college.

Scribe: What do you mean by "a conservative arts college?"

Minstrel: This place . . . is . . . so conservative that it . . . makes me . . . ill. I'm not particularly a liberal. I'm a little to the left. But its . . . social structure . . . is medieval. I mean, there are two camps. There are . . . this is just social . . . I'm not talking about academics . . . there are two camps, the boys and the girls. They do not mix. They do not get to know each other.

Unless (they) really go out of (their) way, there aren't facilities for even sitting and talking to a member of the opposite sex.

Scribe: Well, there are lounges.

Minstrel: Well, now, see . . . I brought Ellen up here this weekend, and where can she go? She can come to the Union . . . yeah, until permissions time, and then we have to leave. There's no place else she can go.

LOCKED-UP

Scribe: Well, she has to be locked-up. (At this the Fair Lakeless Lady of the West squirms in her chair, and grimaces, while wild laughter ensues.)

Minstrel: Listen, let me tell you what I think the future of Allegheny is going to be. Unless they get off-campus housing, in a hurry . . . in at least the next five years — unless they get — unless they grow in numbers . . . it's doomed to be a school just having kids whose parents have gone here . . . kids from puritanical families.

When you're in high school you don't really have any idea what you want in a college . . . there's no way of finding out by visiting a school.

(See VISIT, page 6)

REDUNDANCIES DANCES RED

(On February 19, 1964, several undergraduate women sent a letter to Dean of Students McKean, advising him in part:)

"AS A RESULT of the College Court Action taken recently against a group of students involved in an illegal party in which drinking was a factor, student indignation has reached fever pitch. The suspicions involved subsequent to the court's verdict involve three principal areas:

- the college policy on drinking,
- the college apartment policy, and
- the role and methods of College Court itself.

Treating these subjects in the order of presentation:

SELF-EXPLANATORY

"THE LAWS of the state are self-explanatory and certainly predictable, forbidding persons under legal age to drink. The college is certainly to be commended for upholding state law.

"But what about students who have passed legal age and are prevented from enjoying the pleasures of social drinking? Does this prohibition not seem rather over-zealous on the part of the college? Also some clarification of the extent of college authority on this and other matters of policy is clearly desired.

"Does the rule of the college extend outside state boundaries into vacation periods? Further: what are the obligations of the student present at, but not participating in the drinking function? Is he an accessory to the offense if he fails to report it? Or may he be regarded as one who wisely keeps his own nose clean while protecting his comrades from possible consequences?

INDIVIDUAL ETHICS

"Outside of individual ethics — which will of course vary from person to person — what is the student's concern? In addition to these specific questions, I think we need to know the underlying philosophy behind the college's stand. If the drinking policy is sound why is it so frequently and flagrantly violated?

"Why does the college concern itself so deeply with a matter which would seem to be adequately covered by state law? Why are the penalties for drinking so severe? If this sounds like a rather naive and belligerent cry of, 'Well, darn it, why can't we drink? Give us one good reason!' perhaps this is what the students are asking by their continual violations.

"If the reasons are — or should be — obvious, then perhaps they aren't sound enough reasons. Something is not doing the trick. Do we see any evidence of the ultimate elimination of the problem? Do we then admit that the problem will always be with us? Do we keep dealing with offenders as we have in the past? What do we do?"

APARTMENT POLICY

"THE SECOND ISSUE which seems to be troubling students — particularly women — in the wake of the recent college court decision is the apartment policy. The questions again lead us back to an examination of the underlying philosophy of the law.

"When several of the most respected women on campus are punished for a breach of this rule, the characters of the women involved are not so much drawn into question as is the nature and value of the policy itself. Apparently the concept of registering every social gathering in college housing does not have the enthusiastic support of the students, when it is observed

(See REDUNDANCIES, page 8)

Tenure Fight

BOULDER, Colo. (CPS) — A legal battle over the value of **tenure** has begun at the University of Colorado.

Colorado pharmacy **professor Himatish Mehta** has filed a $260,000 **damage suit** against two other faculty members for their alleged role in the denial of his tenure.

In his complaint, Mehta stated that the two faculty members had charged him with plagiarism both orally and in writing. The faculty members allegedly said that Mehta had plagiarized for his book, PHARMACY FOR NURSES. Mehta was denied tenure at Colorado last year and will be dropped from the faculty at the end of the current academic year.

He contended in his complaint that the professors' charges caused "great injury to the plaintiff's personal and professional reputation for honesty and good character as a scholar, author, teacher, and pharmacist."

The pharmacy professor is asking for $100,000 in general damages, $100,000 for loss of tenure and loss of future earnings, $10,000 for mental sufferings, and $50,000 for punitive damages.

LIBRARY PACIFIED BY GWU REPORTER

by Dick Wolfsie, CPS

WASHINGTON, D.C. — Last month I had nothing to do so I stormed into the library, approached the desk, and yelled, "I hate this place, and I want to blow up the whole building."

The librarian was calm and collected. "You'll have to fill out a card," she said.

This experience has caused me to question the sanity not only of the library, but of the entire University (George Washington.) Yesterday I went to the circulation desk and filled out a card for the "Holy Bible." For the author, I combined humor with exactness and wrote down "God."

The librarian quickly returned the car with an appropriate scowl and said, "Whatya think this is, a game? You forgot the first name and middle initial."

You will find, if you go to the library often enough, that a book you are looking for is not "out." More often it will be in the bindery, lost, in the reserve room, or just playing it cute.

LIBRARIAN TRACES

Last week I tried to take out a book, and the librarian gave me a card that said, "BOOK LOST, WILL TRACE." I never knew what that meant, until I accidentally stumbled into the head librarian's office and saw him sitting on the floor with ten rolls of tissue paper—tracing a book.

Yesterday I went to the periodical room. "Have you got Time?" I asked.

"Pick me up at seven," responded the librarian.

"I don't think you understand," I explained. "How about Life?"

"O.K.," she giggled, "I'll be ready at six."

Someday when I'm old and gray and my three-year-old son asks me about my school library, I'll show him a picture of our grand superstructure reaching high into the sky. He'll carefully count the number of floors and say, "Gee, Daddy, your library had five stories."

"Yes son," I'll admit, "and a whole book of poems."

There will be a **meeting** of the **Newman Club** Monday night, April 10, at 8:15 in Quigley Lounge. A discussion will be held on the topic presented by the speaker at **Sunday's Communion Breakfast** at the David Mead Inn.

All students interested in working for the College Union in any capacity, are invited to attend a meeting at 9:00 p.m. Monday, April 10th in the College Union — and bring a friend! If you have any questions, see Steve Gauly at Cochran Hall.

White Rabbit Finds a New Hutch, Alice's Search Ended

Imagine Alice in Wonderland, suddenly dripping out of the March Hare's hat into a pool of ink, spilled from the nib of a Venus drawing pen. (The ink, naturally, is Indian—not India, but Indian. As in Seminole, Iroquois, David Mead, "Anne Get Your Gun," Fort Pitt, and 'yon fair infant Meadville, home of Timothy Alden, who comes suddenly upon the future site of Allegheny college through the cane breaks and malaria bogs: several beaver dams in Cussewago Creek.)

The reader will note that even in these early days someone at Allegheny was "damning" Meadville.

Ho-hum!

Anyway (with appropriate and obvious phallic symbolism) imagine this sweet, precocious dimity dame become a big-breasted, high-tailed, flat-butted broad, swimming in a pool of ink.

ADVENTURES CITED

All her life this precocious lady has been searching for a great white rabbit. This search has involved her in a host of adventures, all of which Alice has patiently recounted for readers of **Campus** over the past months.

And it has been an interesting, informative quest, too. A rapid summary of her rapine in quest of rabbits:

● The white rabbit is "obviously symbolic," bearing 'strong religious overtones associated with it," as was noted by a host of distinguished Allegheny citizens who are self-acclaimed experts upon hare-raising activities. (Fortunately, the range of their expertise with regard to solving the problems of bobbling broads is considerably wider than Alice's tale's end.) This is, of course, behindsides the point.

FJIORD CHAPEL

Anyway, as the symbol-conscious Dr. Tremor, Allegheny's chaplain and well-known house-painter, auditioning now and then for painting jobs in Fjiord Chapel (Allegheny's chemical-solutioned limestone answer to Westminster Abbey: much of our noble alumni's money is buried there,' was quick to point out.

"Rabbits are traditional Easter symbols, representing the Ressurrection of Christ, and being connected with ancient fertility rites. Alice's quest, therefore, is a religious event of the first rank. Such a travesty, to expect the quest to be defined more explicitly! for shame! Such mythical overtones—such symbolic quests, ought not to be questioned, but should be taken for what they are, and valued for what they claim to be: an expression of man's inner craving to be reconciled with a Risen Divinity.

RELIGIOUS LEADER

"Alice is a great religious leader, a figure of the Second Coming. Wonderland is a symbolic rendering of Chanaan, that land of plenty which awaits each man."

Besides such symbolic, religious interpretation of Alice's quest, psychologists (professional and otherwise) on campus found a Freudian interpretation more plausible . . . and more pleasing. Silence is often the most eloquent thing one can "say" to the disciples of Freudian interpretation—and also the safest, lest they undertake analysis of the **reporters.**

There was also a biologist's interpretation, which found in Alice's quest for the white rabbit an expression of citified American man's desire to re-enter the wilds, leaving behind the smelly cities with their congested traffic and constant noises. City man cannot live with a total lack of wildlife (all intimations of wild life at such places as night clubs, and so forth, precluded!)

Likewise, the economists, political scientists, sociologists and anthropologists each had their own novel opinions about the meaning of Alice's quest. Similarly, chemists and physicists brought discussions of tropism and entrophy into context.

GEOTROPISM-ENTROPY

To the former, Alice's search for the alabaster hare became an example of primitive geotropism, while the latter found in her activity an expression of a heretofore uninvestigated positive entroy.

Unanswered questions abounded. But what distressed Alice more than anything was the simple fact that everyone was too ready to accept her answers unchallenged. Peaple were too gullible to suit her.

They were too gullible, too naive. They failed to understand that what Alice patiently sought in the white rabbit was nothing symbolic or symptomatic. When one is in Wonderland, considered Alice, one at least ought to be granted the privilege of exercising one's sense of "wonderment."

Because the marges of this campus became roughly the boundaries of her Wonderland, Alice believed she might at least be granted the right to "wonder" at things.

DREAM WORLDS

If this college could not find time to be confused, and to admit sometimes that its inmates spent much of their time (legitimately, perhaps?) chasing elusive white rabbits which might not even exist in idealistic dream worlds—then there was not much hope for it, she reasoned.

That was what Alice's search for her white rabbit really signified. And we hope that, starting with this issue of the new Campus, Alice's search will have been satisfied. The white rabbit no longer has to run away; Alice no longer has to chase it. It has run full circle, and has come back to its own hutch, Alice trailing pertly after.

The moral of all this seems quite simple. Alice would surely attest to its truth.

MISPLACED SIGNIFICANCE

It strikes us that college communities often try to find significance in things that aren't really meant to have any . . . other than the possibility that thre might be some value inherent in a quest, merely for its own sake.

A liberal arts college should be in a fine position to serve sanctuary for any number of white rabbits, and for any number of sexy young females who go tromping about in a search which encapsulates Pure Idealism—an idealism **so** rarified that it never comes down out of the clouds, to submit to cursory examination by any number of academicians.

These gentlemen seem never to consider the possibility that some searches must be conducted only for an intrinsic value. There may be nothing extrinsic about such a search, other than the fact that one who undertakes it somehow invites us, cajoles us, to share it with him (or her, as in Alice's case.)

Some things just might be non-representational, and some searches are ordained such that they never really make any linear or temporal progress—but merely contemplate their object with a kind of pure reverence whose "meaning" cannot be interpreted because . . . it has none! There. It's as simple as that: It **has** none!

Nor is this "absurd." It only seems that way because of the absurdity of analytic attempts to probe it until it jumps this way or that, betraying itself out of hiding. Killing it into motion! A paradoxical, rather "fitting" end for the elusive white rabbit, the symbol of Resurrection.

But why can't Allegheny become the preserve of an infinity of white rabbits, where people can track things down in narrowing circles to their heart's content? Where students and professors can sniff-out ideas like bird-dogs, winding around and around in ever-tightening circles?

TRACKING RABBITS

And why can't Alice be permitted to roam to her heart's content, even if her travels do tend to lead in circles, retracing her own footprints? Ideas should be as elusive as white rabbits in a wonderland of opportunities opened to anyone who do care enough to ferret them out and track them down, at the liberal arts college.

Allegheny's admissions staff might do well to see that it can attract some 1,400 zealous Alices who want to track them down, and who are further left unhampered by not being forced to wander through a maze of redtape.

FIRST-CLASS DRAMA IN PITTSBURGH

PITTSBURGH, Pa. — First-class professional theater with "something for everyone" will be on the boards of the Pittsburgh Playhouse next season.

The "something" will include an eight-play rotating repertory season in the Craft Avenue Theater, and a number of straight run productions in the Hamlet Street Theater.

The Executive Board of the Playhouse Association recently acted to assure the community that its $300,000 vote of confidence in keeping the Playhouse alive has been met by a determination to keep high caliber theater a part of Pittsburgh's cultural life.

ANNOUNCEMENT

In making the announcement at a press conference immediately following a meeting of the Executive Board, William Ford, association president said that "The Playhouse is making every effort to give district playgoers the best available theatrical product."

Mr. Ford said that the tentative schedule for the 1967-1968 repertory season includes:

"The Tavern," by George M. Cohan; "After the Fall," by Arthur Miller; "Henry IV, Part I," by Shakespeare; "Arms and the Man," by George Bernard Shaw; "The Cherry Orchard," by Anton Chekhov; "Galileo," by Bertolt Brecht; an original play not yet selected, and a musical.

Starting in the fall, these plays will be presented on a preannounced alternating schedule. After the initial three plays, new productions will be launched approximately every four weeks.

STRAIGHT RUNS

Straight runs in the Hamlet Street Theater will include "The Private Ear" and "The Public Eye," opening the season on September 29, followed by Frank Gilroy's Pulitzer Prize-winning "The Subject was Roses."

Pirandello's "Rules of the Game," and the former Broadway hit "The Owl and the Pussycat" also are slated for Hamlet Street. An intimate musical revue will play in the theater during the Christmas holiday season, Mr. Ford said.

In addition to announcing the new concept for the fall, the Executive Board also said that Ronald Satlof will be production coordinator at the Playhouse.

Mr. Satlof has been the production stage manager and director at the Playhouse since 1965. The selection of plays was recommended by the Theater Committee chaired by James L. Winokur.

Satlof will be in charge of the Playhouse acting company. Guest directors of national reputation will be signed to work with Mr. Satlof next season, but no signed contracts exist presently.

The Petrovs To Teach

PITTSBURGH, Pa — "The world of the dance is constantly changing. The new jazz, for example, is causing much excitement and has added another dimension to the ballet. However, classical training to be a dancer is most necessary in order to learn any of the newer ideas."

These are the feelings of the Petrovs, a husband and wife team, who have come to Pittsburgh directly from their home in Paris after having worked extensively throughout Europe as dancers, choreographers and instructors.

As new faculty members of the Pittsburgh Playhouse School of the Theater, the Petrov's bring a wealth of experience to the more than 250 ballet and jazz students enrolled in the dance department of the Playhouse School.

Nicolas Petrov, born in Yugoslavia, began his training at the Government School of Dance in Belgrade and later perfected his artistry in Paris. He served as artistic director of the Roman Festival in Vienne, France and in the Dance Festival of Bollene in Bollene, France. He also directed his own Petrov Ballet Company which toured throughout Europe.

Mary Petrov was born in South Africa where she began har dance training. She continued her studies in England with Walter Gore and also in Yugoslavia and France. Mrs. Petrov joined her husband as dance soloist at the International Dance Festival in Nervi, Italy; at the International Dance Festival in Scotland; with the Michele Fokine Ballet Company in Florence, Italy; and with the Paris Theater Ballet in France, Italy, and Japan.

Bot Petrovs have accumulated dancing experience in numerous motion pictures and on television programs in Europe.

A bake sale to benefit the Neighborhood Helpers' Center will be held at the Market House on Saturday, April 15 beginning at 9 a.m. Orders can be phoned to Mrs. Preston Franklin, 336-2242, before 5 p.m. April 10. Baked goods will be ready for pick-up at the Market House on the 15th.

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STORY OF JAZZ, AS TOLD BY MARION WILLIAMS, EXCITING

The story of jazz is really the story of American music from the colonial period to the present. It is the story of a crazy-quilt, typically American blend of spirituals, folk songs, gospel, Dixieland, "bop," and rhythm 'n blues which have come down through the years and been refined until they are the essence of a unique American musical sound.

The precise time and place of the beginnings of jazz are unknown, but in the 1880's, in and around New Orleans and other parts of the South, the music was called jazz was beginning to make its marke on American musical score. It was culled from the best sounds and rhythms of railroad work songs, southern church hymns, music of the hills, Old World folk songs, and Voodoo and tribal rituals of Africa.

RED-LIGHT DISTRICT

Each of these had been brought to the United States by succeeding immigration waves. The early jazz emerged from the little bands in Storyville (the red-light district of New Orleans) to develop alongside ragtime. This happened first on river boats, then in marching bands.

King Oliver, Emanuel Perez, and Jelly Roll Morton were among the early jazz greats. It was the arrival in Chicago of King Oliver which heralded the permanent place of jazz in American musicul culture, and established Chicago as the jazz capital of the early 1900's. The fixed patter for early jazz band performers was also set in these early years of the Twentieth Century by Buddy Bolden, who used the cornet lead with clarinet and trombone following after — and bass, guitar and drums to keep the rhythm going.

JAZZ INFLUENCE

It was in the decade just after World War I, however — the era of the "Roaring 20's" — that a real order and a profound consciousness imposed itself upon jazz.

Poetry of T. S. Eliot, Carl Sandburg, Vachel Lindsay, and E. E. Cummings; the novels of F. Scott Fitzgerald; the music of Stravinsky, Ravel and Bloch, as well as night clubs, recordings, musical comedies and ballrooms, came under the unmistakable influence of "The Jazz Age."

This was the era of Louis Armstrong, Duke Ellington, and Fletcher Henderson; of Coleman Hawkins, Bix Beiderbecker, Eddie Condon, and Gene Krupa; of Ma Rainey and Bessie Smith. George Gershwin composed RHAPSODY IN BLUE for Paul Whiteman's 1924 concert at Aeolian Hall in New York, and Broadway night spots such as the Kentucky, the Plantation, and the Cotton became famous throughout the world.

THE REAL JAZZ

But it is generally agreed that the best of jazz did not arrive until the advent of "swing" in 1936. This was the year when everyone was humming "The Music Goes Round and Round;" when Benny Goodman was breaking all records at the Palomar Ballroom in Los Angeles and broadcasting hour-long jazz sets on NBC, and when the boites on Fifty-Second Street in New York City were packed with devotees who had come to hear "the real jazz."

But most important, this was the year when the talents of Negro and white became fused in a definitive sound. Lester Young, Beeny Morton, Harry James, Teddy Wilson, Charlie Venuta, Roy Elridge and Anita O'Day were hailed as the new jazz greats.

Fans began to take sides as to which style and performers of jazz music represented the true jazz, and the form was written about everywhere with great seriousness and enthusiasm.

This was the era of the "Jazz Poll," with Bud Freeman, Eddie Miller, Artie Shaw, Lionel Hampton, Ziggy Elman, Billie Holiday, Tommy Dorsey, Max Roach, Fats Waller, Art Tatum, Frank Finatra, Woody Herman, and Ella Fitzgerald its perrenial favorites.

BOP EMERGES

By the early 1940's, another change had taken place. Swing had come to the end of its popularity as "bop" took hold, and the big bands were almost ready to move over beside small ensembles.

"Bop" emerged from the Fifty-Second Street clubs and from Harlem's Minton's Playhouse. Here Earl Hines, Billy Echstine and Dizzy Gillespie introduced this new rhythm, and such instruments as guitar, accordian, flute, cello and electric organ were revitalized. "New jazz—cool jazz" was introduced by Stan Getz, Zoot Sims, Dave Brubeck, Lee Konitz, Gerry Mulligan, Short Rogers, Jimmy Guiffre, Chet Baker, Bud Shank, and Shelly Manne, among others.

JAZZ LANGUAGE

Distinct East and West Coast schools of jazz were fully developed. A new jazz language — beat, bop, boogie-woogie, cat, clinker, cubo, cool, corny, crazy, daddy, disc jockey, drag, flip, gas, groovy, hip, jam session, kicks, off-beat, pad, pop, square, and wail — was born.

The Fifties and Sixties have seen new jazz forms emerge, and in some cases re-emerge. From rhythm 'n blue and bop came rock 'n roll. From Ray Charles, Della Reese, the Clara Ward Singers, Brother John Sellers and **Mairon Williams** have come a resurging Gospel music. After the "cool jazz," the big band has once again begun to make its mark.

THE VISIT, continued . . .

You have to be there for a week . . . for classes, and be there on a weekend. And then you can get some idea of what it's like. You get to talk to students.

Getting back to Allegheny's future. I think it will be doomed to be a college (like) a Catholic girl's school. There are and will be boys here, too, of course. The stress on academic matters is so great and there is no outlet at all either culturally or socially. I'm really . . . I mean I could rant and rave about the social structure. About how there's . . . you know . . . it's really impossible for you to get anywhere, unless you're in a fraternity, or have a car . . . or something like that.

MAY LEAVE

Scribe: Of course, you can leave the school. You can go downtown, to Erie or to Pittsburgh. I think that makes a difference.

Minstrel: No, that's a strike against the school, rather . . .

Scribe: Well, yeah, but I have to get downtown and back if there's nothing here on campus . . .

Minstrel: But the thing that really bothers me is . . . culturally, this place is nowhere. I mean . . .

Scribe: Well, what do you mean by "culture," now? because we have speakers every Wednesday — and supposedly they have something to say, too.

Minstrel: Okay, you have speakers every Wednesday. But why don't you have a speaker every other day?

Scribe: Well, it would be impossible.

Minstrel: Because of the academic stress?

NO TIME

Keeper of Pandora's Box: At Allegheny College . . . you don't have time.

Minstrel: You mean you couldn't cut classes . . . ?

Scribe: Well, you **could** cut classes — but you wouldn't have time. I mean, there's more to "academics" than going to classes. You've got work — you've got homework, you've got papers. Tests coming up . . .

Keeper of Pandora's Box: Yeah, there's no choice. If once a week you don't go to chapel, there's nothing.

Scribe: Well, you have to be selective, and . . .

Minstrel: But you can't, always, be "selective" and still grow. Culturally you could be selective and stay on a plateau.

BIG SCHOOL

Scribe: (smiling) But, like . . . it isn't a real big school . . . I mean . . .

Minstrel: No. It isn't. It's got to be bigger. That's all there is to it.

Keeper of Pandora's Box: If you want all that kind of activity, you've got to go to a bigger school.

Fair Lady of the West: The problem isn't that It isn't big enough. The problem is that it's so concentrated on academics.

Keeper of Pandora's Box: Yeah.

Scribe: Then why do people still come to Allegheny?

Fair Lady: Then why is it so concentrated on academics?

Minstrel: Okay. I'll go along with the . . . it's fine to stress academics. That's what college is for. But it's also . . .

Scribe: You don't really mean that? you couldn't!

Minstrel: I mean, in the United States, now, that's what it's for.

Scribe: Supposedly you learn **how** to learn in high school and maybe your first year at college.

Minstrel: No, high school is goof-off time. But there's got to be an outlet for the average student . . . not the fraternity man with the corvette . . . but the average student.

Scribe: A social outlet, is that what you mean?

Minstrel: Yeah. And there is nothing. There is absolutely nothing . . . to do.

Scribe: Is this exactly the reason you left Allegheny? I mean, because there was no outlet? If there were an outlet, would you have stayed . . . and coped, or at least tried to cope . . . with academic stress? Or would you have left anyway?

SCHOOL 'WASPISH'

Minstrel: Well . . . the reason I left was because . . . it's too small. And . . . it's — you know what a "WASP" is? — White-Anglo Saxon-Protestant . . . the school, I imagine, is . . . at least 85 percent "waspish," to coin a phrase. (He smiles.) There just isn't that much diversity . . . the school and economic background of the students. I mean, you say you have foreign student. How many foreign students do you have? Five?

Scribe: I don't really know, exactly; about . . .

Minstrel: Why don't you have 25?

Scribe: Well, it's not . . . I don't think just the college's fault. But it seems to me . . . well, no . . . you can't bring in all kinds of minority groups and say, "Okay, we let you in." It's up to the kids: what are the kids going to say? "Fine. We'll date . . . anybody" . . . you know . . . they . . . (The Minstrel hesitates and clenches his hands. His eyes are downcast.)

Scribe: Okay. Because why? Because it's this school, or because . . .

SCHOOL DOOMED

Minstrel: (Looking the Scribe squarely in the face, earnestly.) Because of the kind of people that go to this school. Because it is this school . . they come here because the kind of people that come to this school come here because it's established that it's conservative . . .

Scribe: Okay, and to help solve that problem you have to change the school.

Minstrel: I don't know. I don't think you can solve the problem. I think this school is doomed. I really do. It's backward.

STUDENT ACTIVITIES

Fair Lady of the West: (plaintively, to Scribe and Keeper of Pandora's Box) Don't you have **anyone** here who likes it?

Minstrel: Oh yea, there are people here who like the school. But they are . . . I mean, there are students who really get interested in something . . . you know . . . like student activities. But not everybody goes for student activities. And I think the kids that do can find a place for themselves.

But there are people who are . . . who are . . . (who) prefer to be disassociated with a group (from) the college, as such. And outside the college, there's nothing. There's nothing. I mean, it's really a blighted area.

Scribe: John, you said, then, you left because of (Allegheny's) being small. And you wanted — I assumed you wanted — more diversity in (college). More . . . more opportunities. Different . . . different aspects of life. Did you find these?

Minstrel: Yeah. I think I did. (There is a slight pause, as Pandora's Box patiently absorbs the silence. Sometimes silence is more significant than anything.)

SMALL CURRICULUM

Minstrel: Another thing about being so small is . . . and a liberal arts school, is . . . that you really can't . . . there are a lot of subjects that should be included in the liberal arts curriculum that aren't offered here. I mean, whole departments — archeology, anthropology, geography . . .

Scribe: You think those are important to a . . . ?

Minstrel: . . . industrial design, I mean these things . . . these are the things that pull in . . . that pull in . . . not really the "lower" class, but a different element of society.

Scribe: You think these are a part of the "liberal arts education?"

Minstrel: I think anthropology should be . . . it should be required.

Scribe: But you said . . . you said earlier, that, uh . . . you didn't really think that a liberal arts education existed . . . that's what you told me last night.

Minstrel: Well, when I say "liberal arts" I just say "liberal arts" . . .

LEARNING TRADE

Scribe: Well, what **does** exist? If it isn't liberal arts, then what **is** it? What kind of an education are you . . . are you getting? I mean, you left Allegheny . . . ?

Minstrel: I'm not really . . . I'm not really getting an education from the school that I attend; from **any** school I'll attend. I'm learning a trade. I'm learning how . . . I'm getting . . . acquiring the knowledge in order that I can compete. The facts about things.

But the real learning process doesn't come from the school. Or any school that I'll go to.

Scribe: Well, then where does it come from?

Minstrel: It comes from . . . it comes from the culture surrounding the school, in the outside . . . I mean, if it's . . . if it's big enough, you can see all facets of society. All sides.

DOOMED PEOPLE

Scribe: Well, the "learning" you're talking about . . .

Minstrel: Experience!

Scribe: . . . is being with people.

Minstrel: Different people. **Here** you can be with people.

Keeper of Pandora's Box: (smiling) But . . . they're all . . . "doomed?"

Minstrel: (sonorously) But they're all . . . all doomed.

Fair Lady of the West: (sweetly, softly) They're all **nice** people.

Minstrel: Oh, they are; they're very nice people! I think this is the friendliest campus I've ever been to.

• • •

(NEXT WEEK: Scene Two of "The Visit," in which the Minstrel recounts his impressions of other domains encountered in the course of his errantry; in which Allegheny's "doom" is particularized; and in which, for favor of the Fair Lady of the West, the two Nameless Courtiers enter the play . . . one with a "Coke" for Her Ladyship. 'Exeunt omnes!.)

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ART STUDENTS' SHOW IN UNION

Questioned about the "purpose" for staging their three-man art show, **Jamie Dearing '69** said that "I don't know if I speak for the others — but I wanted the opportunity to do some display work. Most of my work is within the same idiom. And I don't really know whether I'll hang it again in Allegheny's spring student show. Some of it might not be good enough to show there," he said.

The sophomore artist works primarily in black and white — "there are many things about this medium which I still want to explore. I keep hoping the next ones are better — but right now I want to solidify some ideas."

Dearing told the CAMPUS he was "embarrassed of the fact" that he still worked primarily in black and white, because the "New York school" works in "hard-edge," and he expressed some lack of satisfaction in their work.

After smiling and expressing his conviction to CAMPUS reporters that "abstract expressionism is not dead," Dearing told them some more mechanical details about the exhibition.

"There will probably be in the neighborhood of 20 canvases . . . mostly in black and write. The three of us (Dearing, **Tom Keene '67**, and **Art Hochberg '67**) are all interested in photography, so that will comprise much of the showing.

"There is an association between much of the painting and the photographs," he said. "But we hope that our work is good enuogh."

FUNK ART NEW RIBALD GENRE

BERKELEY, Calif. (CPS) — Apparently not content with political provocations, the University of California at Berkeley is out to provoke the art world as well.

"Funk art," a new art phenomenon taking place in the San Francisco area, will have its first museum exhibition this spring at the Berkeley campus.

Stated Peter Selz, director of Berkeley's Art Museum, "Funk art is earthly, gutty, and sensual. It is more likely to be ugly than handsome. It is eccentric to the point of idiosyncracy . . . Like many contemporary novels, films, and plays, funk art looks at things which traditionally were not meant to be looked at."

A biologocial association can usually be found in the new art form, although much of it is quite abstract. Some of the art looks like three-dimensional medical illustrations.

● The art is described as the "ribald, raucous, irreverent, and witty" product of "serious but disillusioned artists turned to a devil-may-care sort of play."

Berkeley sculptor Harold Paris, commenting on funk art, said, "Basically, funk is concerned with man, and the funk image of a man is the final inversion: man actually turned inside out. All the vital, sensitive organs, all the on-going decay, all the constant pulsations and metamorphoses leading to, following from and inherent in the conditions of birth, growth, death, and rebirth."

Stated Art Museum director Selz, "If these artists express anything at all, it is senselessness, absurdity, and fun. They delight in nonsense, they abandon all the straight jackets of rationality, and with an intuitive sense of humor they present their own elemental feelings and visceral processes. If there is any moral, 'it's for you to find out.'"

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America: the Age of the Amateur

No doubt historians will settle on "Atomic Age" to describe our civilization, making this a neat match for the previous Bronze, Stone, Iron and whatever. While a scientifically satisfactory title, it leaves much unsaid. We need a name that embraces all facets of our cultural milieu. My candidate as being most descriptive of this era is "The Age of the Amateur."

Perhaps it started with the do-it-your-self kits that came in the wake of inflation, a poor labor image and nagging wives. Before that, only haircuts were attempted at home — partly for the sake of economy and partly to spare youngsters the rough language and lurid calendars of the old barbershops.

Now everything has fallen to the home handyman. He can construct ill-fitting cabinets, install leaky plumbing, grill inedible repasts, and even pour concrete swimming pools with pre-stressed fissures.

If it stopped here, things might not be so terrifying. Unfortunately the amateur has moved into the mental, and spiritual, and creative corners of social existence, and it may be a long time before he is swept out.

GET THE HELL OFF, MARK!

TAKE THE CAMPUS SCENE, for example. Not too many years ago it was fashionable for critics of education to yearn for the traditional log with a student on one end and Mark Hopkins on the other.

Today's students are telling Mark to get the hell off the log and they'll show him how to cut timber. The square, subdued sophomore merely wants better food, less research, more discussion, fewer exams, flexible curricula and a voice on the faculty senate. His more progressive classmates are represented by the resolution passed last year at a Washington, D.C., student congress. These delegates ask the administrators of the nation's colleges and universities to move out and turn things over to them and to their sympathetic faculty friends. Man, like amateur night in the quad!

It may safely be stated that everyone knows more about running universities than the poor devils selected as presidents. One reason for this absolute confidence of the noncombatants is that the president is stricken with the limited vision of one who must pay the bills.

AMATEURS OVERRUN HERITAGE

Our cultural heritage, too, is overrun with amateurs. The case histories are legion and are multiplying like successful television serials.

Thousands of itching idiots have paused in front of abstract masterpieces and decide they could improve on them, given a few lessons and a palette knife. Grandmothers and ex-presidents, and precocious children, and monkeys have oils hanging in the nation's galleries. Every metropolitan city has an old shop with a window crammed with the leavings of finger-painting dropouts. For those less sure of their talents, there are mail order courses and numbered canvases.

So much of this stuff is now on the market, everyone is afraid to pass judgment. The more educated the beholder, the more timid his appraisal. And **the more outlandish the artistic personality, the more chance he has to survive his lack of skill.**

AMATEUR MUSICIANS NON-MUSICAL

MUSIC HAD AN EARLIER START than painting or coat-hanger sculpture or paper mobiles, and, thanks to electronics, music now rewards the amateur more than any other medium.

Hip tyros scorn the squares who insist they cannot distinguish among current thumping tunes. Souped-up guitars with London button picks beat out the same dissonance from L.A. to Vienna.

Lads with weak, off-key voices are boosted mechanically to sing like trapped speleologists. Lyrics are muttered as if distasteful and refrains are shouted to cloak their inanity. The worse the sound, the more popular the artist.

COURAGE IMPORTANT IN DANCING

As an overt corollary, we have the improvised dancing of this period, where Arthur Murray is less important than courage and conditioning. Grace has disappeared from this art form, being replaced by weird gyrations that are supposed to be symbolic or erotic. Actually, they are merely careless. In that forest of flailing arms and undulating hips and stolid expressions, a lonely Hansel and Gretel sometimes dance cheek to cheek, the last remains of a lost colony.

In the literary field, standards have also eroded. Reputable publishers are now issuing things so bad that they may kill the market for the Vanity Press. If it be true that book publishing is a gamble, we have the poorest prophets since the designers of the Edsel.

Pornography is only the most publicized evil in American letters. The more prevalent sin is pretension. Plotless, meaningless excursions through hundreds of typewriters find homes on bookshelves and in the hearts of the new verbose reviewers, who only praise what confuses them. Dullness, aridity and incoherence are excused as heralds of a new genre.

INEPT WRITERS' SOB STORIES

WITNESSING THE SUCCESS OF some gifted housewives, every woman with time on her hands seeks to escape from the apron into hardcover fame. Too often they make it.

Teen-age girls, espousing their clandestine thoughts, make popular authors. So do actors — when they aren't running for office or directing, producing or tackling other theatrical assignments for which they have no training. Even physicians have been lured from their offices — not for house calls, but to produce the most saleable of volumes, the do-it-yourself diagnosis of a thousand neighborhood diseases. Businessmen write about government; professor write about war; and comfortable suburbanites limn the story of poverty and racial disorders.

INSENSITIVE EDITOR

For the few writers, shaven or hirsute, who are denied publication, the fault is laid at the desk of an insensitive editor. The undergraduate shocked by the printed rejection slip from the **Atlantic** now has hundreds of whining companions.

Playwrights have the integrity, at least to label their offerings as part of the "absurd" school. Patient audiences sit through long monologues or existential exchanges for three hours, are bored and bewildered, and then rush home to rave about the production to their friends. These dramas are a great refuge for the amateur actor, since no one is certain whether his meditation has psychic significance or if he has just forgotten his exit cue.

Take movies as another example. They have become generally wider but not much better. In addition to the plethora of banal footage featuring torsos, but no talent, we have periodic revivals of the same comic plots and message pictures — as when the sheriff for some inscrutable reason fails to draw. We have foreign imports and survive on sex and Sophia.

We also have underground films, which are similar to home movies but without the gesturing relatives. One full-length sample features several hours of a man sleeping. If some bright and daring soul does emerge with a truly differen story, and with a distinguished cast, he learns to his sorrow that the public prefers Doris Day and Elvis Presley in any roles.

TELEVISION MEANS OBLIVION

LITTLE CAN BE SAID about television that hasn't been said already. The optimists of the early years have become either depressed or sacked.

Something like **Death of a Salesman** awakens, temporarily, the esthetic juices; soon, however, they seep back into oblivion like a bat victim or a summer re-run. Most of what we see on TV is so bad, we scarcely know how to appreciate the good. Except for a few rebellious outcasts, all of television is scripted by a giant computer cursed with poor taste.

Lately, the trend has slipped over into psychology and philosophy and theology. The ability to make sweeping spiritual pronouncements is not — as some have intimated — confined to former seminarians and cursillo graduates. All but the most repressed of ghetto Catholics feel qualified to tackle the thorniest of religious topics and to settle them posthaste. They are impatient with the doctrinal experts gathered in council and help them along with loud, speculative suggestions.

AMATEUR PENCHANT FOR CHAOS

When pronouncements are issued by the Church, they are invariably described as "poorly conceived" or "too restricted." In fact, geography plays a prominent part in acceptance or rejection. Not to be trusted are remarks from Rome, Dublin, Madred or Los Angeles. More palatable are words from Bonn, Brussels, Paris and Salt Lake City.

Authority, too, has a declining reputation, the concept of order and experience having given way to an amateur penchant for chaos at any cost. Assistant pastors grimace at the shortcomings of their pastors, and pastors wonder how the Bishop ever made it to his present eminence. The one constant in all of this infighting is the prevailing theory that the less the responsibility, the more positive and insistent the proposal.

There are amateurs at all hierarchial levels, of course, and they make things tough for the pros (or potential pros) who either lead or serve them. They jest at stars who never counted a collection.

AMATEUR OPINIONS DOMINATE

ANY STREET CORNER OR spurious magazine column produces more opinions than the public library.

These amateurs are taking over, and here we are worried about such minor matters as Castro and the Russians. With an assurance born of ignorance, these lads have already tamed the atom, satisfied our commitment in Vietnam, calmed the racial waters, reduced the national debt, and flown us to the moon — with or without LSD.

It appears that the last fortress of true professionalism lies in collegiate athletics. Thanks to needy institutions and enthusiastic alumni, this final Bastogne of expertise may survive the onslaught. If not, this country could become one vast junior-high dance recital.

A showing of the Protestant Council's "The Parable" will be featured in next Wednesday's Chapel, shown in Carr Hall at 10:40.

This film won plaudits at a host of showings — and also some notoriety at its New York World's Fair showing, when certain fundamentalist groups opposed its allegorical depiction of Christ as a circus clown.

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Baseball Prospects Good . . . Garbark

Gator Nine Rebuilds

by Brian Ohst '70

Baseball Coach Robert Garbark faces the task of rebuilding a team hard hit by graduation, this year. Having piloted his ball clubs to **six titles** in **Allegheny's** eight year history of baseball in the PAC, the Gator skipper has only **five returning lettermen** (three of them starters) from last season's powerful squad.

The twenty candidates for Allegheny's defending Presidents' Athletic Conference championship team took batting practice outside for the first time last week after two weeks of light workout in David Mead Field House.

Last year's squad **topped the PAC with a 9-3 won-lost mark.** It boasted **four All-PAC selections:** second baseman-shortstop **Dick Mellow,** catcher **Dick Okrasinski,** and pitchers **Steve Seely** and **Dave Williams.**

Both Mellow and Seely made the All-Star team as freshmen, but Mellow and outstanding freshmen prospects **Joe Sheriff** and **John Howald** are sidelined with academic ailments.

With only three regulars back from last year, Garbark told the CAMPUS that he is counting on his reserves, and some promising freshman rookies, to fill gaps in the outfield.

At the moment, Garbark said, it looks like pitching ace **Steve Seely '69** will be sharing mound duties with sophomores **Larry Savage** and **Jim Fassinger.** Freshman **Joe Harding, Paul Ross,** and **Bill Welsh** will see action mainly in relief, although one of them may work his way into starting rotation.

Senior **Bill Tomson** should start behind the plate. He and reserve catchers **Craig Woods '69** and **George Robinette '70** all look good defensively, said Garbark. In the infield, the Gators have senior **Maury Conner** backed up by freshman **Nick Cianci** at first base. **Bob Stephens,** a sophomore who played right field last season, has moved to second, and junior **Bob Baldasare** has gone from the hot corner to shortstop. Leading contenders in the battle for third base are **Jim Keester '70** and **Jim Johnston '68.**

Jack Kissinger '67, Rob Orr '69, and **Joe Bodolai '70** are also vying for those infield positions not yet nailed down.

Joe Kinego, a senior, has his position in center field staked-out for the second straight year. Junior **Bob Durrant,** a utility outfielder, will be in either right or left, along with Seely, when the latter is not pitching.

● The baseball Gators will play a rugged **18-game schedule** starting **April 14** against **St. Francis at Loretto. Home opener** and first PAC contest is with **Bethany,** on **April 22.**

The **Bisons** and Washington and Jefferson's Presidents are strong pennant contenders this season. Competition will be tough all the way around, not only in the eight PAC games (with opponents Bethany, W&J, Thiel, and Western Reserve) but in non-conference action as well.

● Though Allegheny's biggest problem this spring will be making up for a lack of depth and experience on its roster, **Coach Garbark and his players are optimistic about their chances for recapturing the conference flag.**

If it waves again over Allegheny, this will be the Gators' seventh pennant won within the past eight years, including a perfect 8-0 record in 1961. That year saw shortstop **Glenn Beckert** (now with the **Chicago Cubs)** named to the All-Conference squad for the third year in a row.

Leo Durocher's Cubs dropped into the cellar while rebuilding last season. But Garby's Gators have and should continue to remain on top — even without Beckert in the lineup.

PARSEGHIAN TO PLATOON HIS QB'S

Coach **Ara Parseghian** of Notre Dame might be planning to use two top-flight quarterbacks in the same backfield! "Parseghian might move last year's first string quarterback, **Terry Hanratty,** to halfback to make room for **Coley O'Brien,"** says **Francis Wallace,** Notre Dame's leading football authority and historian.

O'Brien, the untested sophomore quarterback who picked up for Hanratty after an injury in the Michigan State game and who performed so admirably in the last game of the season again Southern California, earned great respect as a passer and field general with his late-season heroics. A Michigan State lineman who had gotten to Hanratty but not to O'Brien attests "Coley is the better scrambler."

SAME BACKFIELD

● Says Wallace, "Ara just might use both in the same backfield to add greater variety to his offense with Hanratty, a strong runner, providing the threat of the halfback option pass."

In judging the overall picture of Notre Dame football for 1967, Wallace says: "The 1967 squad will have every element required for greatness. Besides having two top-flight passers, the team will have more than adequate running, as the returnees proved against Michigan State and Southern Cal. And they will start with much improved blocking by the offensive line."

Summing up the various factors involved at Notre Dame, Wallace contends that Notre Dame's potentially high-powered offense, complemented by a defense that could be better than it was in '66, might make this the finest squad in the school's history."

Kudos for Koufax Assured

"Though he won only 165 games and while he had only four full seasons as an outstanding pitcher, **Sandy Koufax** has earned his place in the baseball Hall of Fame," declares sportswriter **Leonard Koppett** of the New York Times.

"In January, 1972, Sandy Koufax will be voted into the Baseball Hall of Fame," predicts Koppett, "but it will be a mere formality. His record tells it all."

● Koufax's injury-shortened career kept him from establishing a number of pitching marks tied to longevity, but his concentrated brilliance during a brief period has "qualified him for enshrinement among baseball's immortals," according to the Times writer. Koufax led the National League in earned-run average for an unmatched five consecutive years. His 165 wins and 87 losses form a .655 percentage, fourth best on the all-time list.

In strikeouts, Koufax stands alone, says Koppett. He is the only pitcher in the history of baseball to have struck out more than one batter per inning pitched throughout his career (2396 strikeouts in 2325 innings). He is also the only pitcher with three 300-strikeout seasons, and he holds the one-year mark with 382.

Bob Feller set the record for strikeouts in a nine-inning game — 18 — but Koufax matched this twice. He also struck out 10 or more batters in 97 different games, another record. Finally, four no-hit games thrown give Koufax the record which is perhaps most enviable and most elusive.

"So Koufax will go into the Hall of Fame at the earliest possible moment for the simplest possible reason: he belongs," says Koppett.

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REDUNDANCIES, continued . . .

how frequently and casually the rule is violated.

WHY POLICY?

"Not withstanding occasional administrative 'raids,' many — if not most — of the 'illegal' parties go undetected, or at least unreported. Perhaps a more pertinent question at this point is, why an apartment 'policy' at all? Apparently the assumption is made that certain social codes will be violated unless some outside supervision is provided.

"Therefore, students register their names in order that this 'supervision' may drop in at any time and assure himself that hanky-panky is held to a minimum. If this is not the theory behind registering off-campus gatherings, what is? The argument that the college must be informed of the whereabouts and 'with-whomness' of its members is indeed weak and does not go so far as to cover a simple venture downtown to a movie.

"If the apartment policy is based on more profound reasons than these, let us hear them. Perhaps students, better informed, will be more willing to uphold existing policies. On the other hand, perhaps continued violations demonstrate the inadequacies of existing policies, and the need for revision."

SUSPICIONS

"COLLEGE POLICY is both interpreted and enforced by College Court. Despite recent **Campus** articles aimed at dispelling fears about the Court's 'modus operandi,' a hearty suspicion remains about the powers and methods of the court, especially since the recent court decision

"However, even before the issues raised directly by this specific case are met, let us consider an important question: Who appears before the court? As in any sizable, organized society it is impossible to detect and apprehend all major policy offenders and bring them to justice (But) the society has a right to expect at least some degree of consistency, and its members are (rightly) indignant when they observe one individual or group punished for an offense which remains undetected in another instance.

GRAVE DOUBT

"Furthermore, a grave doubt exists in many minds as to whether even detected crimes are not in some cases prosecuted — in others ignored. The seriousness of this sort of doubt is self-evident. It questions the court's integrity, its claim to equal justice for all, and therefore, the very reasons for its existence.

"Such doubts are supported only by rumours (sic) — unfortunately as difficult to dispel as to substantiate. Nevertheless, these same rumors, whether false or true, do irrepairable (sic) damage to the students' confidence in the court — the confidence that the court does not discriminate against particular groups or persons, but is in all cases impartial."

SPECIFIC QUESTIONS

"THIS DOUBT, HOWEVER, pales into insignificance beside some of the specific questions raised by the outcome of the recent hearing. Several attacks have been leveled against the court and deserve, I (sic) feel, the serious attention of the administration. Clarification and justification of the court's position would seem to be the only way of re-winning the students' confidence and support. The following complaints are reported:

● Several students (said) that they were asked to discuss their complete involvement in the incident before they were told the specific nature of their offense.

● When a formal charge was finally leveled, the students were called to make a spur-of-the-moment decision (whether to plead guilty or innocent). In several cases the full implication of the charge was not understood, or the terminology was not adequately defined.

INFORMALITY

● The highly touted 'informality' of the court procedures led the students to believe that the matter was being treated lightly and that they had no cause for genuine concern. When the severity of the consequences was finally realized, students retained the impression that they had been duped into a sense of false security.

● Students felt that the penalties were unnecessarily severe, considering that many of the parties involved were first offenders. It was thoubht that a warning to these students should have assured the court that no repetitions would ensue.

● It is thought that the great penalty for perjury imposes such a psychological burden upon the student that regardless of his actual involvement he is virtually compelled to plead guilty. Every student acquitted runs the risk — however remote — that deliberate or unwitting perjury may one day cause his expulsion. Thus, students who feel themselves innocent may plead guilty rather than take this grave risk.

PLEA FOR CLARIFICATION

"The issues outlined in this letter are not offered as condemnations nor as demands for reforms, but only as a plea for clarification of policies under which we must all live. We ask only for the assurance that those institutions which govern us are worthy of our support, and if such assurance is not forthcoming, we ask permission to adopt those policies which will win the loyalty of the college community.

"We propose that the questions raised here be answered as fully as possible at the State of the College Convocation, or if this is not possible, through the college newspaper.

"We await your reply with hope and confidence."

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