

CAMPUS

Vol. 95, No. 41 Allegheny College, Meadville, Pa. Tuesday, February 1, 1972

ASG rehashes controversy

By ROB SHEPHERD

Aside from a late motion by Theta Chi representative Jerry Pepper that "ASG be abolished and replaced by a kumquat," a generally serious atmosphere prevailed at Sunday night's meeting. Among the many issues discussed were tenant rights, co-ed dorms, Swahili instruction, faculty tenure, a college senate, ASG representation and pay for ASG's Voting Committee.

Tenant rights again sparked the major debate of the evening, as Rules Committee chairman Joe Dudick reported on the Weisman-Pepper proposal to hold a Wednesday Forum and to consult a lawyer on the rights of student tenants. Bim Oakley and Mark Vollmer in particular. Dudick felt that ASG could handle the matter in conference with Dean Ragan and Carol Flannery, and suggested that only the Forum portion of the motion be passed. Jerry Pepper, however, insisted that the legal consultation was an integral part of the proposal. Pepper said an Erie specialist in tenant law had offered last term to work for \$15-\$20 an hour, the minimum fee allowed by the Crawford County Bar Association. After questioning by RA Tom Cagle, Rob Smith (ASG Attorney General), and Dick Evans (ASG Treasurer), Pepper amended the proposal further to require ASG's Executive Committee to investigate by next session. The motion was passed by a large majority with the understanding that only an investigation into hiring a lawyer was authorized.

Co-ed dormitories will not be investigated by ASG, because the Student Life Committee's preliminary check showed that Robert Olmstead's subcommittee of Dorm Council is already conducting a thorough study of the matter. This should be ready in "about three weeks," according to Todd Dickinson, Director of Dorm Council. Olmstead's group have written to seventy schools, received information from about fifty-six, talked to Deans Ragan, Knights, and Flannery, and are now taking a survey of student attitudes, Dickinson said.



JERRY PEPPER - There ought to be a law . . .

Later in the meeting Joseph McKnight, former ASG president, spoke on his Ad Hoc Committee for Swahili. Having learned that there have been Swahili tapes in Murray Hall for two years now, and with the help of a student who lived in Tanzania for fifteen years and speaks the language fluently, McKnight hopes to organize a course for third term or next summer.

Also late in the meeting, Dan Pride, representative for Allegheny Hall, proposed that ASG form a committee to pass recommendations on faculty tenure. Barb Fleischer, co-chairwoman of the Student Life Committee, mentioned this is common practice at Penn State, and student recommendations on tenure are taken quite seriously there. The motion was referred to Academic Affairs by Vice President Rich Martin.

A proposal to investigate the possibility of an all-college senate instead of the trustees/administration/faculty/students split was brought up by the alternate for Barb Baird, off-campus representative, and sent to all four committees.

Aside from these proposals, the bulk of the

Dick Evans, ASG Treasurer, asked that Voting Committee be converted from a volunteer group to a paid bureaucracy. He proposed that the chairman be paid \$10 a term, the five senior members \$5 a term, and the five junior members be trained for the senior members' positions. Immediately after Evans finished, Jim Freedner, representative from Caffisch's Section 2, and Jerry Pepper attacked the idea, suggesting in Freedner's words, that if students don't care enough to help elect their representatives, "maybe we ought to just hang it up." "Let's be selective," Pepper urged, "maybe only black Jewish women who are ambidextrous should be considered." Even Bob Godshaw, former ringleader of the ASG circus, was brought in to condemn the motion as "insulting." In the face of such telling criticism, a motion to suspend the rules failed. Barb Baird's Finance Committee will consider the proposal this week.

The lack of interest in ASG in certain dorm sections has resulted in their being unrepresented in Council. A proposal to elect representatives from house rather than section was, however, pilloried by Pepper, Freedner and others, on the grounds that if a section doesn't care, it doesn't deserve to be represented. The proposal was overwhelmingly defeated.

Rob Shepherd's proposal that ASG meet with the administration to set minimum sizes for singles, doubles, triples and quads passed with almost no opposition, as Heather Ravlin of Student Life reported that the administration is amenable and Joe Dudick of Rules suggested the matter be included in the forthcoming Forum discussion.

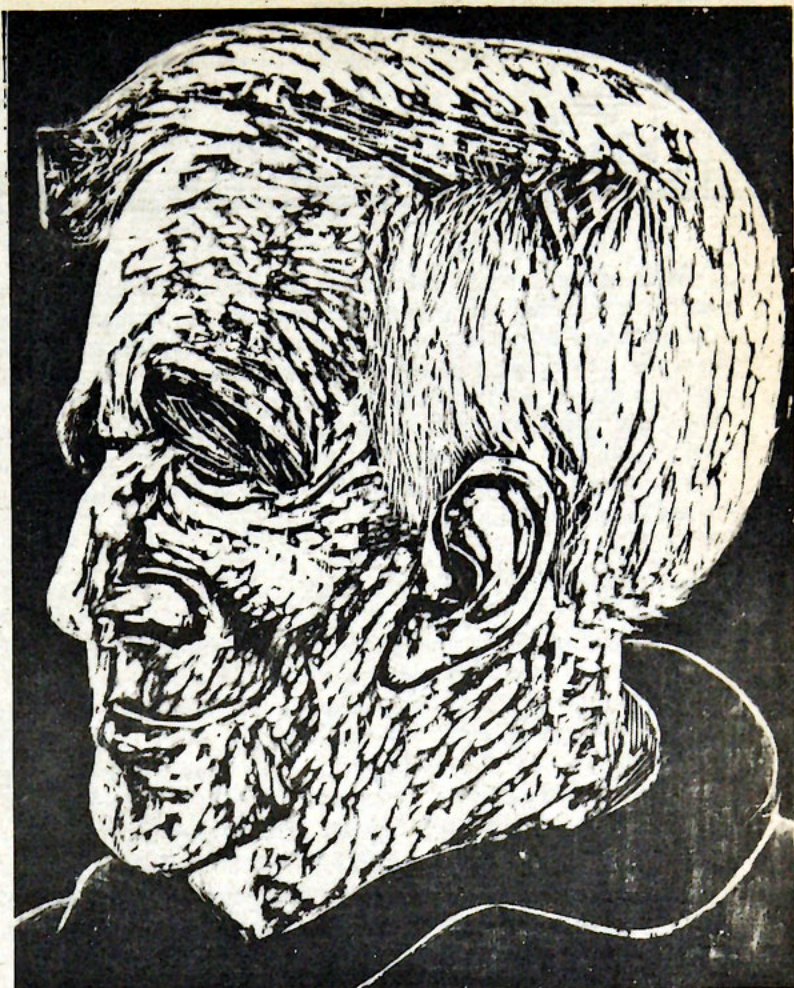
Theta Chi representatives Jerry Pepper's motions dominated the tail-end of the meeting. Remarking that he had overheard "a member of the administration" saying that there was no hope for co-ed dorms this year, he moved that ASG authorize any student who felt herself crowded in the admittedly over-populated women's dorms to move into any empty room in Caffisch or Ravine. The majority seemed to agree with Joe Dudick that this proposal would hurt the chances of the Olmstead report on co-ed dorms being accepted, for the motion was tabled.

For his final motion, Pepper proposed a mild general uproar that ASG "be abolished and replaced by a kumquat, since it has proven itself totally incompetent to deal with anything." After some hesitation, Vice-president Rich Martin ruled this out of order. Pepper demanded a roll-call vote when the tenor of the session prompted a motion for adjournment but ASG adjourned despite the opposition.

In lesser matters, ASG Attorney General Rob Smith announced that he and Rich Martin will press for student rights to judicial review. Heather Ravlin reported that the CC's Director Joe Casale is agreeable to having all-night vending machines placed in the Grill and that it is against Pennsylvania law for the college to sell cigarettes to minors. In accordance with the Rules Committee's recommendation, the Communications Committee was not abolished but simply held in abeyance. Weisman's bill for a 24 hour student eating-drinking area was sent back to the Student Life Committee for further elaboration.

Some thirty students are interested in a lacrosse team, and Finance Committee will consider whether ASG should grant their request for \$400 to get the game started at Allegheny. Council approved Dannie Wilkins' choice of Cindy Kravinski as member of the Student-Faculty Student Life Committee.

See CONTROVERSY, p. 8



This intaglio print of Robert Frost by Sidney Chafetz of Ohio State University is included in the exhibit which will open Sunday, Feb. 6 in the Penelec-Bowman Gallery. An Eastman House exhibit of photographs by Aaron Siskind will also be featured.

Jazz group visits

Daniel J. Cervone, son of Mr. and Mrs. John C. Cervone, R.D. 5, Meadville, will direct a concert by the Duquesne University Jazz Ensemble on Sunday, February 6, at 3:00 pm in the Main Lobby of the Campus Center. The concert will be sponsored by the music department of Allegheny.

The Duquesne Jazz Ensemble is well known to jazz musicians throughout the country. In 1969, the ensemble won the Little Rock, Arkansas, Intercollegiate Jazz Festival and participated in the national finals at St. Louis, Mo. Lately, they have been featured on television, radio and in guest performances, as well as at jazz festivals.

Cervone is a cum laude gra-

duate of Duquesne University, where he is now working toward the master of music degree. His position with the Jazz Ensemble includes directing as well as composing most of their music. Almost all of the music performed by the Ensemble is composed or arranged by him or members of the band.

One of Cervone's compositions, "Aries," which will be featured in Sunday's concert won third prize in a national jazz composition contest sponsored by the Alpha Iota Chapter of the Phi Mu Alpha Sinfonia Fraternity.

There will be no charge for admittance to the concert, and the public is cordially invited.

Ratings available

Course evaluations will be available for student use beginning next term. John Willison, chairman of ASG's Education Committee, told the Campus that before registration third term complete course evaluations will be offered to any interested student.

"Punch cards were distributed to students last term who themselves evaluated the course they were taking and their instructor," John explained. "These punch cards were run through a computer, and the results have been published in a leaflet. So far, only certain members of the Allegheny administration, including Dean Helmreich, have officially received copies of the evaluation."

John experienced some difficulties last year when he first tried to initiate student course evaluations.

"During the 1970-71 academic year the questions we asked on the punch cards did not lead to any valid conclusions. We just wrote off last year's experience as a kind of 'trial run'. Things are different this year. Right now I have 170 complete course evaluations in my room ready

to be distributed, and there are more on the way." Of course, the original intent of the student course evaluation was two-fold, for both student and administration use.

See COURSES, p. 8

Heller

Joseph Heller, author of the novel "Catch-22," has postponed his scheduled appearance at Allegheny until February 15 because of illness in his family. The program was originally scheduled for February 1.

The program on February 15 will be the same as originally planned, entitled "An Evening with Joseph Heller." It will consist of dramatic readings from "Catch-22" and a discussion of timely issues. Heller will appear at 8 pm in the auditorium of the Campus Center.

Otis Fellows, professor of French at Columbia University who was listed on Allegheny's original public events schedule to appear at the College on February 15, was forced to cancel his engagement because of illness.

From the madding crowd

More contenders have entered the race for the Democratic Presidential nomination this year than perhaps at any time before, and the profusion of candidates tends to make individual causes look hopeless. There are now ten candidates actively campaigning for the nomination, not including the three hopefuls, Senators Hughes, Bayh, and Harris, who entered the race and dropped out before the end of last year. (Senator Harris found out the hard way that it takes money to run for President. He is now in debt, looking ahead to a shaky political future.)

The intent of some candidates is also in question; one wonders if the primary motive of Mayor Sam Yorty of Los Angeles and Sen. Vance Hartke of Indiana is only to seek publicity and improve their personal political positions at home. Another group of candidates has entered the race mainly to promote their respective goals and issues by attracting adherents to their standard. George Wallace, Shirley Chisholm and Gene McCarthy are all spokesmen for groups that have made demands of the American system. They have minimal chances of winning the nomination and have raised the possibility of starting new political parties to carry their message outside the regular two party system format. Wallace, Chisholm, and McCarthy help respectively to split the forces of their already badly divided ideologies. Yet, the democratic system will demonstrate its integrity only if it gives serious and careful attention to the demands of these spokesmen.

The Democratic voters and politicians are fortunate in having a wide range and variety of candidates from which to choose. Hopefully, the pack of candidates will be able to concentrate on the issue and not run each other into the ground; Personality conflicts must not be allowed to overshadow discussion of the current issues and problems facing America. The twenty-four primary contests should eliminate many of the peripheral contenders and perhaps viable and responsive candidates will emerge from the primary struggles to effectively represent the interests of their various supporters. The new convention selection procedures might serve even (for once) to ensure that the final choice will be democratic and fair to all concerned.

Whale of a job

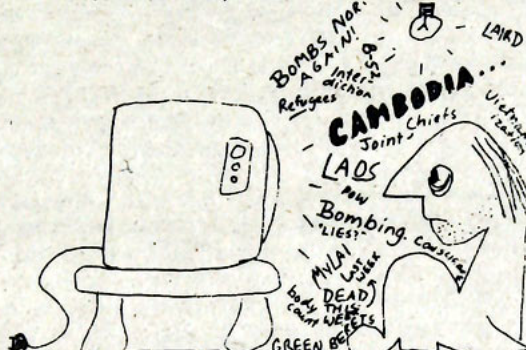
Expanded programming, new equipment, more effective organization and good publicity have this year contributed to make WARC, Allegheny's student-run radio station, a more professional and enjoyable enterprise than ever before. Largely as a result of steady efforts by Station Manager Ted Shaker and Feature Editor Joe Dudick, WARC has added, among other things, Metropolitan Opera Broadcasts, Symphony Orchestra concerts, William Buckley's Firing Line, and classical and jazz programs to its regular rock and soul schedule. Increased coverage of national, local and college news is another improvement.

In an age when media is of paramount importance in the communication of ideas, culture, and information, WARC and its staff are to be commended for a positive, responsible commitment to college radio service. It is one Allegheny organization which has met its challenge squarely.

Scents and sensibilities

By LAURA WHITE

Olfactory fatigue. How many of you out there know what olfactory fatigue is? Olfactory fatigue is one of those normally useless bits of trivia that for only perverse reasons cling to people's memories — like how many children Benjamin Franklin fathered illegitimately (17 according to this count), who assassinated William McKinley, the only thing that can kill a werewolf (a silver bullet with a cross carved in it), what part Raquel Welch's husband played in "Gone with the Wind" (the baby), the capital of Montana (Helena), Superman's hometown (Smallville). . .



Olfactory fatigue, as its definition wafts forward — or back? — from Mr. Fanning's sixth grade general science class — is what happens after one sniffs an offensive odor for a while. One ceases to smell it. It seems that Nose, collective, has developed a very effective passive-resistance defense against stench: it gets used to them so they just don't make an impression anymore.

Without belaboring the obvious too painfully, it is possible to draw a fairly valid analogy here between biological and mental phenomena. Just since the beginning of this term, various articles and such have appeared in the Campus which criticized, lambasted, gently nudged, softly chastized, preached, cajoled and kicked many segments of the Allegheny community for various deficiencies in various areas, or invited their attention to this problem and that opportunity.

For examples, an article and editorial about the value and availability of Women's Studies was written; result: one woman student (married) showed up. Another editorial pointed out that six dorm sections had not bothered to elect representatives to ASG; result: six dorm sections still have held no elections. Joe McKnight's plea for participation in instituting a Swahili course elicited one letter (from a modern languages professor) and one student response.

Perhaps the Campus isn't writing relevant enough articles — perhaps our concentrations are overworn — yet the problems exist, and people say that Tuesday and Friday supper lines are just strings of Campus-reading people, (for lack of something better to do).

As a nation we have built up tremendous defenses, not only to printed accounts of injustice and hypocrisy, but to the visual horror shows mass media subjects us to daily. The 11 o'clock news still runs terrifying film clips of prisoner-of-war camps in Southeast Asia, swollen-bellied, orphaned babies in East Pakistan, wasted, hate-filled and bitter faces which glut the ghettos of New York, Chicago, Los Angeles. . . A brief, dulled sting of shock is the "normal" reaction; no outrage, merely a murmur of discomfort.

America still revels in violence for entertainment, from "Road Runner" to "Bonnie and Clyde" and Polanski's "Macbeth". This association (violence isn't real, it's just ketchup and rubber hatchets) subtly undermines the catalytic impact of the "real" suffering we see, in the same canned form, every night on the news. Of course the so-called peace movement has become quite vogue during the last five years, leading some to believe we have been startled into recognition of our plight and perfidy. But it hardly seems necessary to point out that few societies have ever talked so much about non-violence and humanitarian commitment and done so little — individually and collectively — to make them reality.

The truth is that our sensibilities are numbed by bombardment with facts and scenes which, if absorbed with full feeling, would be unbearable. The weight of guilt, the hopelessness, terror and helplessness of modern existence would literally, if fully realized, drive a human being insane.

The technique of shocking people into realization of the state of things was the ideological method for the confrontation politics of the '30's and '60's, and was initially used successfully by the news media, and "art" and entertainment films — "Medium Cool," "Midnight Cowboy" — but now it seems to have caused a shock which is blank and cold. Cerebral fatigue. We just can't feel it anymore.

In its small way, this is, I think, what has happened at Allegheny (not so isolated as to escape a widespread malady). Students, faculty and administration have been exhorted always in more and more students terms to do one thing or another. At some degree approaching negative limits (applied to commitment, energy, intellectual life here) the superlatives could no longer be understood in their real intensity. We have heard the cries of apathy, absorbed the accusations of hypocrisy too many times. They just can't be taken seriously anymore — because they are too serious.

The solution would seem to be to de-escalate the verbal and visual shrieks and allow people to melt their shells a little; to save the rough material for acute situations where violent reaction is needed. Trouble is, it seems violent reaction is needed everywhere.

So the answer is not one readily perceived. But some careful study of the situation is imperative. We are creating of ourselves thick-skinned, impotent beings for whom human horror and acute social problems are the norm, and who are incapable of being moved to real feeling and action.

CAMPUS

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Offices are located in Rooms U-202 and U-210 of the Campus Center-Fine Arts Building, Allegheny College, Meadville, Pennsylvania. Mailing address: Campus, Box 12, Allegheny College, Meadville, Pa. 16335. Telephones: (814) 724-5386, 724-5387

Hear, ye - we can't

To the Editor:

I would like to take note of a small but aggravating occurrence at last week's showing of the film "Camelot": mainly, the film itself. The sound during the first half of the movie ranged from mediocre to unintelligible, making it extremely difficult to understand and almost impossible to enjoy the film, particularly for die-hard romantics (even Franco Nero is un-heroic when he garbles his words). True, the sound improved half-way through, but this is not the first time technical difficulties have marred the audience's enjoyment of a CC film (witness the breaking half way through of "Butch Cassidy and the Sundance Kid.")

Admittedly, this is not the most pressing problem facing the college today, but it seems that, considering the large attendance of paying customers at both these films (several hundred at each), the CC could provide at least adequate projection for them. The college this year has finally obtained popular films for students, but what is

now needed is adequate projection talent and equipment to enable the students to enjoy them.

Diana Ross
January 31, 1972

Invitation open

To the Editor:

The faculty, administration, and students of Allegheny College are cordially invited to attend the opening reception for Mr. Sidney Chafetz on Sunday, Feb. 6 at 4:00 p.m. in the Penelec and Bowman Galleries. Mr. Chafetz, art professor from Ohio State University in Columbus will be on campus for two days and will do a woodcut workshop on Monday afternoon as well as a film-lecture Monday evening at 8:15.

Both events are in Doane Hall. The content of Mr. Chafetz's work is academic satire at its best and should tickle most college and community viewers. All the prints are for sale at relatively moderate prices.

Also opening Sunday is a beautiful Eastman House exhibit of photos by Aaron Siskind. This show is a must for those interested in photography. A. Philbin
Art Department



Organized by Hall Oliver, the "New Black Company" which performed at the Campus Center last Friday, here highlights its sax player in an impressive display of both musicianship and unity.

1972 THE LOS ANGELES TIMES SANDICOR
THE DENVER POST -



'YOU'LL BE DELIGHTED TO KNOW I STILL PLAY AS WELL AS EVER . . .'

'Future Shock' treatment

By NANCY WILSON

"Where is the wise man?" (I Corinthians 1:20)

Relax. I will not talk about Jesus (who at this juncture in our history may all the more fit e. e. cummings' description of him as "made of nothing but loneliness").

My premise is that this is the 20th Century and, like it or not, we are done forever with a three-storied universe, with absolutes, and with eternal verities:

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses and all the
king's men
Couldn't put Humpty together again.

What I would like to discuss instead is the manifestation of chaos in my senior-at-Allegheny life as I become increasingly and painfully conscious of certain demands. Facing a comp, graduation, grad school possibilities, job impossibilities, the prospect of moving (Have I ever stopped?), and of leaving a not-so-uncomfortable existence at Allegheny, I am suffering somewhat from "future shock."

One major ingredient of this "future shock" (as fascinatingly described by Alvin Toffler) is the transient life style, which can so easily degenerate into a very factionalized and "serial" existence — a sort of eternal adolescence: jumping from one school to another, one city, one job, one room to another...

And one relationship to another — and there's the difficulty. As Toffler says, we are learning that there is no sense of permanence or stability in possessions, in our environment — the "things" of our life are standardized, interchangeable, no deposit-no return. But what about relationships? Are they not also becoming interchangeable? Aren't some of us in the habit of merely jumping from one brief encounter (or non-encounter) to the next?

"So far away, doesn't anybody stay in one place anymore?"

If we see loneliness in the scared freshman, the studious isolate, the hitchhiker, the desperate bed-hopper, etc., do we not also see it in Allegheny's version of Joe Friendly, world traveler and people collector?

But it is more than a matter of transience; it is also important that we are an experientially-bombarded (quantitatively) generation. Yes, I'm talking about mass media, global awareness, and all that (although I sometimes question its effect at Allegheny); but I also mean the fact that, for instance, in my 21 years I have met and known more people than both of my parents have in their whole lives. And, in terms of relationships, that constitutes a pressure and

an impact that are at times overwhelming. And the fact that the future is becoming such a reality in the present does not help this, because it calls us ever to new possibilities, to be alive to new people, not to be bogged down by the past, or even the present!

Thus, contrary to my desire, for pure lack of time and energy, I find I have to begin to prune my life. As fast as I meet and get to know people, I am losing them — some old friends, some relationships in which I had invested a great deal. Sometimes it doesn't hurt (which hurts), and sometimes it is like ripping off a layer of skin. And one begins to wonder if, indeed, life is nothing more than a process of losing people. It used to be that you could bury your past in a modest, quiet cemetery, with individual graves that you could visit at your leisure. Now it is like an open grave pit; there's no time for a funeral, no time to grieve, no time even to hear the screams of those who have not quite died, who are not quite sure you have forgotten them, about whom you can no longer afford to care.

But if you're human, you care, anyway, and the dead will haunt you, as do the living-dead, the dying. Death itself haunts you — your own, and the death of everything and everyone — including relationships. And, consequently, the vulnerability and fragility of everything that exists. And the irreversibility of momentum: not only can you not go back, you cannot even pause, you cannot breathe. And you're not supposed to regret, or cry, or mourn, or remember too much. Rather, numb yourself for the thrust into the contentless, contextless, omnipotent Future.

"I wish I had a river I could skate away on."

Who has time (yes, that same old thief, who now, more than ever before in our history, seems to have the upper hand) to be a human being? At times it seems as though our thrust into history is conspiring to dehumanize us, to dissect our passions, to keep us from knowing, loving each other. Personally, I want to know, when do things ripen? When do you start to grow old? When can you stop running and pushing? When can you honestly begin to pace your life? When do you want children? When do you stop this sporadic caring, and begin the very irreversible process of commitment?

And what does a relational commitment mean in an age of chaotic nonchalance? Forswearing all idols, all absolutes, all easy answers, all cop-outs; is it still possible for us to be human with each other? I do not believe it is possible apart from each other. And it is not possible if we forsake the present for some glorious, utopian Not-Yet. Commitment is a bad word to us, because we have a false understanding of freedom (which we somehow believe commitment threatens). Only when I perceive See FUTURE, p. 5

In a nutshell: the Allman Brothers Band

By MARK REITER

By now, having succumbed to the stasis engendered by the oft-expressed disdain for the present rock 'n roll scene, you should be turning on to one of the few remaining sources of consistent excellence remaining, the Allman Brothers Band. They join a peculiarly motley hierarchy--and I do not mean to sound perverse when I include the Band, Santana, Creedence Clearwater Revival, Three Dog Night, Cat Mother and the Dead as the outstanding examples of American bands that express their collective visionary music with amazing uniformity and intelligibility.

Such epithets--visionary, uniform, intelligible -- quickly bring to mind some fine solo performers but that individuality belies a greater achievement, the sustained collective effort. To include several fine musicians in a band and subordinate each one to the total product is admirable; but to sustain enthusiastic music and inspired performance with any modicum of predictability is indeed rare and to be cherished. The Allman band is such a precious source. Some notable failures may set off the band's brilliance. Note the latest Jefferson Airplane lp "Bark", a dismal blend of self-conscious vanguardism and tedious memorabilia. The Slick tunes come off as paraplegic parodies of Grace-in-the-shower songs. And the Kantner ventures into the topical cosmos are incoherent as well as ho-hum. And so on....

I do not mean to imply that in their inattention to growth the Allman Brothers have made giant leaps from one album to another. Quite the contrary. The Allman band has a substantially firm conception of their musical range -- albeit, in itself, a vast one -- and in their recorded efforts in the past two years one does not notice any blatant departure from an impeccable style. Instead they are progressively refining and re-defining their excellence. And that ain't bullshit!

"The Allman Brothers Band", their first release, was a surprising display of talent, both in composition and performance. The emphasis was on a clear guitar sound with a heavy weight rhythm section. This band did not simply have one hot-shit guitarist, they had two of indistinguishable ability. Duane Allman on lead, slide and acoustic guitars -- he died in a motorcycle accident in 1971-- and Dick Betts on the other lead guitar trade off and share riffs with precision and beauty, so much that no distinctive style emerges from either man's instrument. The other Allman brother Greg is the vocalist and keyboard man. In the liner photographs he appears inordinately cherubic and complacent but the dude's singing is adequately raunchy and certainly equal to the power of the guitars. He also writes most of the band's original tunes. Berry Oakley is an excellent and unpretentious bass player. And Butch Trucks and Jai Johanny Joahanson combine to form a formidable percussion section. The first album

was even in construction, presenting the finest of the blues rock ilk. The original Allman songs stand out most particularly. "Black Hearted Woman" achieves all the cliched expectations of great rock, especially when Greg and Duane blend voice and guitar note for note. "It's Not My Cross To Bear" is virtuosic vocalization on Greg's part. "Dreams" is a textural study of the horny subconscious with an organ chord that pulses like a bloodline throughout the seven minutes. Very demanding yet beautiful. And "Whipping Post" has the flair to be an immediate blues clas-



sic. Duane does this lashing set of notes that shows how operatic rock 'n roll can be. Check "JC Superstar" and see how they went about whipping Jesus.)

Their second release, "Idlewild South", revealed a broadening of perspective with two catchy acoustic tracks and a lyrical instrumental. "Revival" is a pretty piece of harmonizing, vocally and instrumentally. It would make a hit single. And "Midnight Rider", the other acoustic cut, also has that readily accessible melody that hits

are made of -- that jumping universality the Stones always come up with. "In Memory of Elizabeth Reed" is a sophisticated bit of instrumental grandeur, nothing of ethereal eleva-

comparable composition by Dicky Betts. There is no one in rock that can produce this flawlessly appropriate sound. Santana, with its complex of rhythms and the crystal-clear guitar, comes closest but the Allmans are essentially peerless. The other four tracks are creamy, will-produced homages to the blues. Dicky Betts provides a neat piece of walling on Willie Dixon's "Hoochie Coochie Man". The overweight numbers are no departure from the first lp but "Idlewild South" possessed a surer sense of the melodic phrase in the cited cuts and only served to extend the Allmans' stature.

"The Allman Brothers Band at Fillmore East," their latest release, is basically one of the best albums I have ever heard. There are extended versions of "Whipping Post" and "In Memory of Elizabeth Reed" along with fine interpretations of "Statesboro Blues", "Done Somebody Wrong", and "Stormy Monday." And the there are two fine pieces of orchestrated flash: "Hot Lanta" and "You Don't Love Me". What is surprising in this live recording is the excellence of the recording and the unbelievable perfection of the performances. The Allman Brothers Band, even more so than the Band or Creedence, are the tightest group in rock with breaks and intros of spot-

For the most rapid graphic impression of the Allman sound think of a delta symphony. They hail from Atlanta and their songs reveal a hint of the southern idiosyncratic. Greg sings deep and drawling. But the guitars are similarly deep and drawling as well as pretty. No Allman or Betts piece is boring or inconsequential. There is an orchestral legitimacy to their runs and backings. The guitars are consistently catchy and memorable, closely approaching the universal riff every time with their smooth yet overbearing power. Of the three albums I have the most respect for the first one because of the immense range it reveals. The Allmans can do any sound well and invest it with their peculiar textures. They have yet to record a disappointing song for something new, something of originality and worth, is offered on every cut. I attend to the Band with the same type of intense expectant interest. Both bands uncover no definable sense of their own categories and limitations. Neither have yet established their music as proper and of doomed quality. They are inventive and growing with undetectable progressions.

Now that Duane Allman is dead Dicky Betts has taken over the role of sole lead guitarist and a new album is forthcoming. They will probably make the proper adaptations and they have been touring for several months now. Simply put, and skipping any more superlatives, I think everyone in the world should listen to the Allman Brothers Band.

Saroyan's 'Time'

The Allegheny College Playhouse, under the direction of Donald J. Cairns, assistant professor of speech and dramatic art, will present William Saroyan's "The Time of Your Life" on Thursday through Sunday evenings, February 10, 11, 12 and 13. All performances will begin at 8:15 pm.

The action of the play, a comedy, takes place during the afternoon and night of a day in October, 1939. The setting shifts between a restaurant and entertainment palace in San Francisco and a room in the New York Hotel.

Scott Choffel is the assistant director of the production and Bob Busker is the student manager. Members of the cast include: Don Humbertson who plays Joe, a young loafer; Scott Martin who plays Tom, Joe's friend; Jan Carr who plays Kitty, a young woman; Ruxton Dellecese, who plays Nick, the owner of the restaurant and entertainment palace; Rich Billingsley, who plays Kit Carson, an old Indian fighter;

and Ted Shaker, who plays Krupp.

Members of the supporting cast include: Dal Tucker, Cliff Burke, Doug Birch, Rich Kaufman, Patricia McDonnell, Val Ettinger, Paulette Longaker, Peter Bedrossian, Gary Smith, Cedie Lawry, Sunday Johnson, Ginny Reinas, Greg Peoples, Rich Martin, Nik Tressler, Linda Waynon, Steve Frear, Jim Murphy, Cliff Faulkner, and Mairi-Angela Dellecese.

Saroyan himself said of the play that it depicts "the effect of contemporary reality on the little and unknown human beings of the world." When the play was first produced in New York, the New York Herald-Tribune wrote: "A sort of cosmic vaudeville show, formless, plotless, and shamelessly rambling, it is a helter-skelter mixture of humor, sentimentalism, philosophy and melodrama, and one of the most enchanting theatrical works imaginable."

Tickets and reservations may be obtained at the Playshop in Arter Hall, 336-3414.

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A well-spaced tedium

By MARK REITER

Somewhere after the beginning of "Desperate Characters" Shirley Maclaine asks her husband's estranged law partner whether he finds it odd that she has had only one love affair since marriage or that she has had any at all. He answers, while we clutch in anticipation of wisdom, "Both." The logical witless reply indeed. But for Frank Gilroy's film characters the answer connotes both truth and pain. His people are not presented with choices and alternatives; they attend to all matters with dispassionate equality and life confronts them with little chance of distinct fulfillment, only open-ended modes of despair.

Gilroy, who wrote, produced and directed the



film, focuses on the lives of Sophie (Maclaine) and Otto (Kenneth Mars) in New York City as they prepare to establish their new lives. Sophie has just concluded a six-month affair. Otto has just dissolved his law partnership. Sophie finds no pleasure in translating books for a living and Otto is eager to practice by himself without the hindrance of a partner. She is listless, vaguely seeking perhaps hurt while Otto is aggressive, confident, and unhappy.

The plot, admirably paced tedium, revolves around the cat bite Sophie suffers and her attentive reluctance to get it treated. The couple go to a party and the wounded hand receives cinematic treatment. She rejects Otto's affection because of the hand. She seeks out her old friends and they invariably ask about the wound on her hand.

Slowly we get the picture: Sophie is a symbol, although a dubious one. She cannot be so obviously and simply one of the walking wounded; there must be more. And yet Gilroy fails to develop Sophie's symbolic nature, choosing to skirt her character and cover the entire film with a quasi-literary fabric. We never find out if Sophie was diseased or what was her response to the affair or why Otto seems so sexually repugnant. Perhaps these problems need no solution, yet Sophie evolves into and remains a question-begging figure, certainly not a character.

Otto, however, is a distinguishable man, somewhat stoic and possessing a steady power. He has resigned himself to the lack of communication in the marriage, choosing to function as the over-achiever at the office. At home he controls Sophie with gentle persuasion, arising not so much from command as from persistence. His marriage does not seem tenuous but it is clearly empty. Both people are attached to one another out of recognizable despair, but are seeking gratification in other avenues. Otto has his work (we assume). Sophie, from Gilroy's therapeutic adoption and symbolic use of the (rabid?) cat, longs for a child. Their confusion and desperate searching come to a fulsome head at film's end. They drive out to their summer home in uncommonly merry fashion only to find it vandalized. Sophie weeps and Otto, mistaking her confusion with his own need for fulfillment, rapes her. They drive back to the city, Otto raising questions as to who the vandals were and also talking about adoption. He asks Sophie to give him her hand and they arrive home with reluctance and submission.

Gilroy has effectively detailed the successful city couple: the burglar alarm system, the sculptured party-goers, the table dialogue. He also cleverly uses the city atmosphere to convey the confusion of the characters. On the subway we see an old man cheerfully carrying on a conversation with himself while the other riders travel in silence. This is followed by a scene at a sculpture garden in which Sophie ends up talking to herself while a silent woman looks on. But such smooth thematic gimmicks do not abound in "Desperate Characters." Many scenes seem mannered and glossy like photographic essays, and some of the dialogue comes off a la Albee, only lacking the acerbity. And the symbolism, though not distinctively blatant, does seem suggestive enough to merit a treatment with more clarity. I was bored by the film's remote ambitions and a tiny lyric from a Peter Townshend song kept running through my head, stuttering that "I hope I die before I get old."

FUTURE, from p. 3

the past and future in perspective — they don't actually exist except in my memory and imagination — am I free to be committed to you in the present. I can only be passionate, I can only be loving, I can only be human in the pre-

sent, in a face-to-face relationship.

I am not saying that relational commitment is the antidote to "future shock", to the chaos of our age; rather, it is the only human possibility in the midst of human history.

Television

WEDNESDAY

- 8:00 AM - 5 Alan Douglas morning exchange — guests — Glen Turner, Interplanetary promoter, Yuri Yevtushenko, Soviet poet and Dr. Louise Bates Ames on schools
- 10:30 AM - 3 Sen. Henry Jackson (D-Wash) discusses conservation (also at 1:00 on 4)-es"
- 10:30 PM - 9 Book Beat — author Ladislav Farago discusses his book "The Game of the Foxes"
- 11:30 PM - 5, 7 Dick Cavett, guest Nuclear Physicist Edward Teller

THURSDAY

- 6:30 AM - 8 Latin American Literature — the works of Machado de Assis
- 8:00 AM - 5 Morning Exchange — topics — life in the ocean, kidneys, "people streets"
- PM NET Playhouse — adaptation of a play on the life of Harriet Beecher Stowe

FRIDAY

- 8:00 AM - 5 Alan Douglas' Morning Exchange — guests — Teri McLuhan discussing the media of Indians, Cal Samra author of "The Feminine Mistake", Felix Kline on Handwriting analysis and James Jennings on "Pop Archaeology"
- 10:00 AM - 4 Child psychologist Fitzhughudson on creativity in children (also on at 1:00 on ch. 4)
- 7:30 PM - 9 Wall Street Week — cosmetic and clothing industries
- 8:00 PM - 9 Washington week in review

WARC presents:

A discussion on drugs and the role of students in making college policy will highlight tonight's edition of WARC Report. This week's guest on WARC Report is former Pennsylvania Governor Raymond P. Shafer. Shafer, an Allegheny graduate, is presently serving as Chairman of President Nixon's Commission on Drug Abuse. In the pre-recorded program, the former Governor refuses to discuss specific points of the Commission's report which is to be released in March. However, he did tell host Joe Dudick that the report will be a "social document" to guide the nation's thinking on drug law reform.

As a member of Allegheny's Board of Trustees, Shafer had participated in many of the college's recent moves toward social and academic reform. Shafer called this reform necessary and generally successful. However, he did say that he feels that students should not have absolute power to make college policy; the current dispute over residence policy making was also discussed in the interview. WARC Report is heard every Tuesday evening at 7:15.

In other public affairs programming this week on WARC, the T. V. A., one of the biggest

undertakings of FDR's 'New Deal', will be discussed on All Things Considered, tonight at 7:45. Tomorrow at 7:15, William F. Buckley, Jr., and guests Renee Short and John Gummer talk about English pornography. and "The Great Powers During 1972" is the topic Thursday at 7:15 on BBC World Report.

An all-Beethoven program highlights Concert Hall tomorrow afternoon at 2:05. Music to be heard includes Symphony No. 2, Piano Sonata No. 32, "Christ on the Mountain of Olives," and String Quartet No. 10, (The Harp. Tchaikovsky's Sixth Symphony (in b minor), "Pathétique," will be presented Thursday at 4:00 by the Eastman Philharmonia on Music from Rochester.

In Reviews this week on WARC "Two Gentlemen from Verona" and "Only Fools are Sad" will be discussed on Theatre Review; "Glory", by Vladimir Nabokov, will be reviewed on Books in the News; and "House of Wax" is the topic on this week's edition of Filmcast. Theatre Review is heard every Tuesday, Books in the News on Wednesday, and Filmcast is presented each Thursday evening. All of these five minute programs are heard during the seven o'clock report of WARC news.



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Newsweek



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Allegheny conquers Carnegie-Mellon, 84-63

Gators meet CWR in crucial game tomorrow

By JACK McCAIN

After playing a rather uninspired first half against Carnegie-Mellon University, the Gators took some interest in the game in the second half and stormed to their fourth win in a row, downing the Tartans 84-63. The Saturday night victory over CMU marked the first time since 1955 that Allegheny has won four straight games.

Tomorrow the team travels to Cleveland in search of its fifth victory without a loss. Allegheny will be battling with Case Western Reserve in a fight to retain sole possession of first place in the Presidents' Athletic Conference. Allegheny is 5-1 in the PAC while CWR owns a 4-2 record. A loss for Allegheny would mean that CWR and the Gators would then be tied with identical 5-2 records,



Derek Doeffinger suspends himself in mid-air prior to chalking up two of his 21 points.

which is the mark that Hiram also has.

Case Western was the team that dealt the Gators their only conference loss, a 78-70 setback on the Allegheny court back on January 12. In that game CWR's hot-shooting freshman guard, Kevin Drake, scored 31 points. Allegheny's task tomorrow will consist of holding down Drake as well as overcoming the Spartans' home court advantage. If the Gators are successful, their grasp on first in the PAC will be considerably strengthened; if they lose, the race assumes an entirely different complexion.

Allegheny's somewhat lethargic play against CMU in the first half was perhaps due to the fact that the opposition brought a miserable 1-7 record into the game. Although CMU beat Allegheny in Pittsburgh last year by a 79-70 score, they then had the services of Gene

Turner. Turner has since been lost to CMU for the rest of this season with a knee injury. He had been averaging 28 points a game.

Since the loss of Turner the CMU scoring leader has turned out to be little 5-8 senior guard Jeff Hollis. He scored 18 points Saturday, two points above his average, but it wasn't the overall lack of scoring as much as the lack of rebounding strength that resulted in CMU's eighth defeat of the year. Allegheny outrebounded the Tartans 52-34.

The game started out well enough for Allegheny, with Derek Doeffinger going for a layup right off the center jump, but CMU eventually assumed a 19-16 lead halfway into the first period, forcing Allegheny Coach Norm Sundstrom to regroup his forces with a time-out. The Gators were unable to put away the Tartans in the opening period, which ended with Allegheny ahead by just four points, 35-31.

In the first minute of the second half Hollis's hot hand helped his team tie the game at 37, and then 39 all. Both teams sank one foul shot to make it 40-40, the last time CMU was in sight of the lead. Allegheny began to pull away just about at the same time as Doeffinger began to take charge, both offensively and defensively. Turnbaugh put Allegheny ahead for good at 42-40 on a fast break with an assist from Doeffinger. Then Doeffinger picked up a loose ball and drove for a layup. He drove in from the left side for another bucket and then drew a foul on Ryan to make it 47-42.

CMU clung within five points of Allegheny for a few minutes, but with the score 57-52 the Gators ran off 11 straight points while CMU went scoreless to open up a 16 point lead of 68-52. CMU could do aught but watch the difference increase as the game neared its end.

Doeffinger led all scorers with 21 points. Five Gators scored in double figures, Malone hitting 16, Reynders 15, Turnbaugh 12, and Hein 11. Rebounding among the other Ga-

BASKETBALL 1971-72

AC	Opp.	
47	Clarion	84
63	Grove City	62
76	Mercyhurst	100
95	Hiram*	77
81	Grove City	78
75	Thiel*	66
70	Case Western*	78
49	Clarion	50
94	W&J*	78
95	John Carroll*	82
90	Bethany*	71
84	CMU	63
2-2	Case Western* away	
2-5	Bethany* away	
2-8	John Carroll* away	
2-12	Westminster away	
2-16	Mercyhurst home	
2-19	Hiram* home	
2-23	W&J* away	
2-29	Thiel* home	

*PAC game



Larry Turnbaugh scores Allegheny's second field goal of the game as he goes up with a rebound of an errant Mike Malone shot.

tors was also evenly distributed, with Knap coping nine to lead Allegheny on the boards.

From the free throw line in the first half the team made 13 of 14 attempts but failed to maintain such a high percentage in the second half, hitting only on five of 11 attempts.

Tomorrow's game at CWR is the first of four consecutive road games for the Gators who

will not play at home until February 16 when Mercyhurst comes down the road from Erie. This Saturday the Gators will be at Bethany. Next week the team plays John Carroll on Wednesday and non-league Westminster on Saturday.

ALLEGHENY

	FG	FT	Reb.	TP
Doeffinger	7-14	7-9	8	21
Reynders	6-8	3-4	7	15
Knap	0-7	3-4	9	3
Miller	0-3	0-0	1	0
Stupiansky	1-5	2-2	2	4
Turnbaugh	6-10	0-0	8	12
Heney	1-1	0-0	4	2
Hein	5-9	1-4	3	11
Malohe	7-21	2-2	8	16
Englehardt	0-1	0-0	0	0
Bell	0-0	0	1	0
Green	0-0	0	1	0
Rockar	0-0	0	0	0
TOTALS	24-55	15-23	34	63
TOTALS	33-79	18-25	52	84



John Reynders, once again filling in admirably as a substitute, muscles up for one of his six field goals. John was 6 for 8 from the field and accounted for 15 Gator points.

statistics

	G	FG	Pct.	FT	Pct.	Reb.	Avg.	TP	Avg.
Doeffinger	12	63-144	44	43-56	77	140	11.7	169	14.1
Reynders	12	34-75	45	23-33	70	62	5.2	91	7.6
Knap	12	31-82	38	18-26	69	110	9.2	82	6.8
Miller	10	13-60	22	7-12	58	34	3.4	33	3.3
Stupiansky	12	10-39	26	16-22	73	33	2.7	36	3.0
Turnbaugh	12	76-165	46	40-60	67	119	9.9	190	15.8
Heney	12	23-55	42	27-42	64	56	4.7	73	6.1
Hein	12	35-105	33	15-33	45	56	4.7	85	7.1
Malone	10	47-116	41	26-30	87	51	5.1	120	12.0
Englehardt	10	6-14	43	8-11	73	7	0.7	20	2.0
Bell	7	3-7	43	0-2	---	7	1.0	6	0.9
Green	8	2-12	17	1-2	50	13	1.6	5	0.6
Rockar	7	1-7	14	0-0	---	0	---	2	0.3
departed	6	1-5	---	4-4	---	6	---	6	---
TOTALS	12	345-896	38.5	228-331	69	608	50.1	920	76.6
Opposition	12	351-881	39.8	188-309	61	524	43.5	890	74.1

Brunson sets two marks, but Bethany beats Gators

By BILL McCAHAN

Hopefully, this past Saturday's meet was not a preview of things to come. Bethany, perhaps the strongest PAC swimming team, defeated the Gators rather handily, 64 to 49, this past weekend. But once again, it's necessary to mention the fact that dual meets carry little significance when PAC championships roll around. For Bethany and Allegheny, as well as the other PAC contenders, will meet again. This time all the marbles will be on the table.

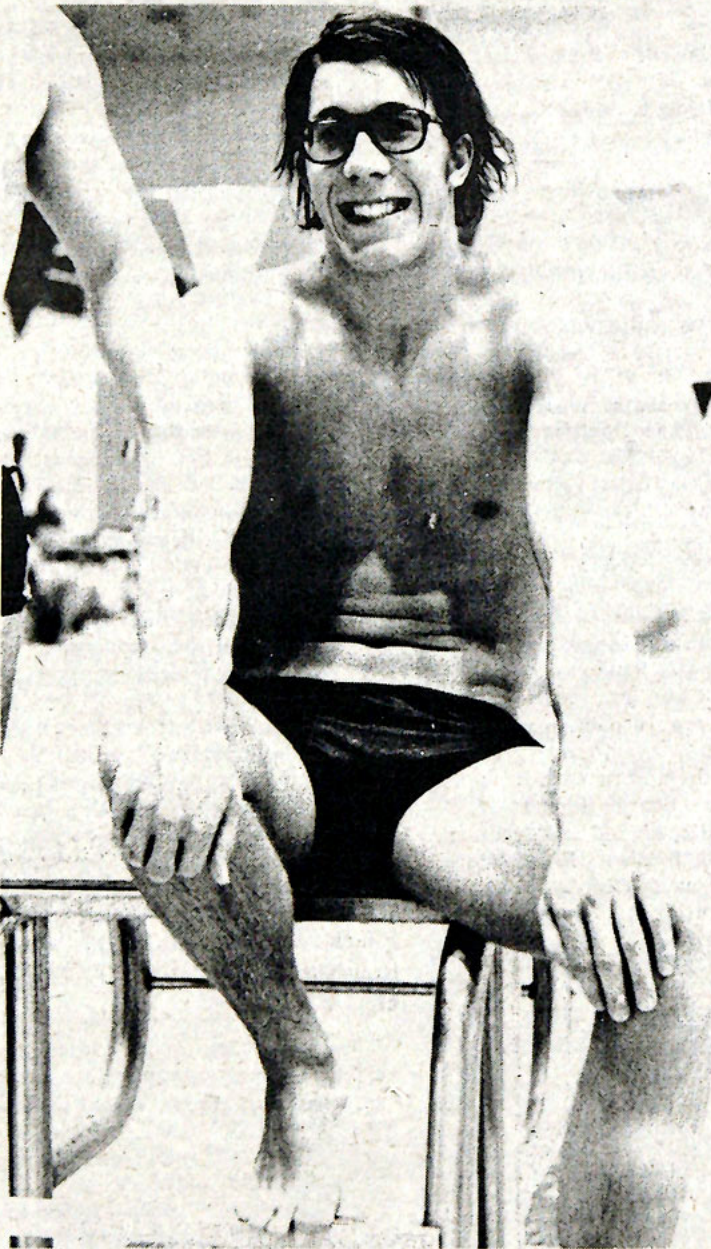
As for this past weekend, Coach Freas was pleased with the performance despite the defeat. Practically everyone improved on their previous times. The standouts of the meet were Pete Brunson, Doug Stewart and Bill Blank. Of the three school records broken, Brunson set two of them, Doug Stewart the other. Pete's first mark, was in the 100 freestyle, in which he clocked 51.1. His second record-breaker was in the 200 freestyle with a time 1:53.1. Doug Stewart's record was in the 50 yd. freestyle, his time was 23.2. Bill Blank had one of the three individual first-place finishes, Brunson the other two. The relay team also swam away with a numero uno. In diving, Dyke and Frazer finished 1,2 respectively.

This week the Gators have two meets. The first one is at home versus Westminster on Wednesday. Saturday in a classic rivalry Allegheny will take on W.J. at the latter's school. The performance of Bill Blank should be central in determining the outcome of the meet.

Free style: The coach was pleased with the progress made by Barb Tinkleman, Andy Wal-

lace, and both of the Smiths... Coach Freas stated that: "Glen Griser had untapped potential in swimming"...Bill Blank will

captain the team versus W&J... The PAC championships are scheduled for Feb. 25 and 26 at Bethany



A tired but happy Pete Brunson rests after breaking two more Allegheny records. Brunson set a new mark in the 100 yard free style with a clocking of 51.1 In the 200 free he also set a new record in a clocking of 1:53.1.

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The Molotov: 'He jus' keeps on cookin'

By SCOTT FINLEY

Collectively, disc jockeys, especially soul dj's, have some pretty wild and colorful names (and air personalities to match the names). Cleveland has its King Curtis, in Philadelphia it's Butterball, and D.C. had Moon Man. Even Meadville, the "zipper city", has its very own — the mean mellow Molotov (Burner Maze for the uninitiated).

The Molotov jams every Thursday night from 8-11, on Allegheny's student-operated FM station, WARC, "the station designed with yours truly, the Molotov, in mind!"

Listening to Burner Maze can be quite an experience.

Just visiting the studio during Maze's show is an experience in itself. A glaring strobe light punctuates the darkness of the studio. Red and blue blubs in the lamps cast a psychedelic aura over the "glass cage." And, all the time, the Molotov, sorting through stacks of 45's, periodically breaking into a sweat, answering the phone (oh, how he answers the phone), is lay-in' 'em out. . . really getting into it.

"Have you ever seen a show like this one?" asks Maze. "So much excitement, Right on!"

"I'm called the Molotov 'cause I'm so explosive. All through my show I throw fireballs at the fans."

Maze's show is built around black pride. "The blacks really need someone to lay the music down like they want it," the Molotov said. "And, I'm coming on the black way."

"Now after a hard day at Allegheny College, you want to 'get away', relax, especially if you're black. There aren't too many blacks to talk to, so we let the music do the talking. That's what black music is all about. . . it

speaks to the people. You can relate to it."

Maze, who had electrical engineering experience throughout high school, comes on with plenty of voltage. "I go in there with the understanding that I'm just going to blow some minds! To lay 'em out! I play that nice love music. I make mellow, 'cause it's got to be funky, smooth, and sexy. Ungh! Get down!"

The show usually opens with Maze's theme song, "Message to a Black Man," by the Temptations. From there on, the hits just keep on coming.

The Molotov features plenty of Black Moses' long, slow, mellow, love music. "Isaac Hayes (Black Moses) is the happening now."

Between dedications and requests, he always manages to fit in the Black National Anthem ("Lift Every Voice and Sing," by Kim Weston), although he'd like to do more of a soul Top 40 format. However, the management of WARC has requested its announcers to stay away from Top 40 programming.

From the amount of dedications Maze gets in the mail, and the frequency of his telephone calls while on the air, the Molotov must have a large and dedicated listening audience.

"Aw, man, I got plenty of fans," grinned the Molotov. "Every black in Meadville listens to the Molotov."

"It's not only the blacks that listen to my show, everybody with skin color listens to the Molotov. You see how the phone keeps ringing."

"When somebody says, 'play something,' man, I play it! The REquest Line's for the good of all people."

"I really enjoy doing the show," Maze added. "People say, 'you're comin' on tonight, yeah.' They don't want to miss the Molotov."

Many of Maze's phone callers are from downtown Meadville, both adults and high school students. Almost as frequent as calls asking for dedications are the well wishers who just want to let him know "they're listening," or "I'm really diggin' on it!"

"Most blacks in Meadville don't listen to WMGW," Maze maintains. "There's not that much soul music on MGW. . . there's definitely a lack of black music in Meadville."

The Molotov, who has already been offered two radio jobs in Cleveland, longs for an opportunity with WMGW, Meadville's only AM station.

"As well as serving Meadville's black community," Maze said, "I'd be able to reach a wider variety of people through the medium of AM radio."

But is might not be long before the Molotov is gone. . . on to bigger and better things. So catch him fast, while he lasts. . . on WARC that is, because as the Molotov himself so aptly puts it, "There was none like me before me, and they'll be none like me after I'm gone — as explosive, smooth and sexy as the Molotov."



That "smooth and sexy" Molotov man, Burner Maze, cooks up another super soul special . . . and throws a verbal fireball at one of his countless fans.

Drum troupe

By PAT HOUSTON

The Umoja Ngoma Unity Drum Troop, a group of eleven black students from Case-Western Reserve, performed in a Campus Center sponsored concert held in the Campus Center Activities Room on Friday, January 28 at 9:30.

Appearing before a crowd of nearly one-hundred, the group of seven male musicians and four female dancers performed a number of original works of "Afro-American music and poetry centered around a theme of Black unity."

Umoja Ngoma which is Swahili for "Unity Drummers" started their "act" with dramatic entrance to the stage. Entering in a synchronized "Black Unity" march, the dancers and musicians, dressed in traditional African garb, began what was called "a spiritual return to Africa." A member of the group greeted the audience in Swahili and proceeded to explain the group's nature, philosophy, and "purpose" saying, "We are here to spread a song of liberation and freedom. We are nationalists attempting to spread the word of Black Nationalism. Black Unity is our goal. It is necessary to get the things we want." On that note, the group fell into a song-chant entitled "Black Unity" which marked the pace and style of the entire concert.

In their two and one-half hour concert, the group relied on percussion instruments of ancient African origin and an occasional brass or woodwind to convey their message. Using syncopated and complex rhythms, the group expressed themes of "Blackness" inspired by "those ideas found in African music." During each of the numbers four Black girls danced to complement their themes.

The troupe interspersed a number of poems and readings dealing with themes of "Blackness" throughout the concert and included a few rhythm and blues numbers.

During their last number, the group prompted almost all of the Blacks in the audience to dance and chant such things as "we want freedom now" and

"We don't need no music, we got so much soul" in an obvious display of Black Unity. The dancing lasted for about forty-five minutes. The nucleus of the group is musician Hal Oliver, an instructor in the Afro-American studies department at Case-Western. Oliver organized the group over two years ago because, as he puts it, "We were tired of the vibes on campus. We came together because we all had something in common -- an interest in Black heritage."

The "New Black Family", as the group prefers to be called, attempts to unify Blacks through an approach that stresses Black heritage. Emphasizing elements of African culture through their clothes, their music, and their dances, Umoja Ngoma hopes to make their audiences aware of their Black ancestral past. The group sees this approach as an attempt to instill a "Black Pride" in their audiences, a primary factor in initiating the Black unity necessary to achieve the freedom that Blacks so want and need in America today.

Civ III

The third part of "Civilization," the renowned color film series on the cultural life of Western man, will be shown at Allegheny on Wednesday, Feb. 2, at 7:30 pm in the CC Auditorium. The series is written and narrated by art historian Kenneth Clark.

The third fifty-minute film "Romance and Reality" focuses on the Thirteenth Century and the emergence of woman as an ideal. Courtly love, worldly happiness, and other-worldly happiness are all at a peak. Also discussed in this production are the four greatest patrons of the Gothic world--all brothers--Charles V, the King of France; the Duke of Burgundy; Louis D'Anjou, who commissioned the Anjou tapestries; and the Duke of Berry. Other items include the poetry of Dante and the art of Giotto. This is the era in which the sweetness of life and the purifying power of love--both human and divine--came into their own.

This film presentation, as for the entire series, is free and open to the public. The remaining ten films will be shown on succeeding Wednesday evenings.

ANNOUNCEMENTS

FOUND: 2 watches, a Yale key, Toyota car keys in case and a man's pair of silver-framed glasses. These items may be claimed at Brook's desk.

THE Post Office requests that all students notify their correspondence of their box numbers. A great deal of incoming mail is still being addressed to room numbers. Properly addressed mail speeds up sorting and delivery to students.

PEOPLE periodically need rides to Erie, and transportation is sometimes a problem. Anyone going to Erie who is willing to take riders, please leave your name at the Help Center after 7 pm. 724-4369.

ANYONE interested in taking or working on Swahili, contact Joe McKnight, 724-3841, or the language department, 724-3354.

ANOTHER game — a simulation game called Starpower on Thursday Feb. 3 at 7:30 pm in the Browsing Lounge in the CC. Those who have played before please do not attend or tell all, but send your friends.

STUDENT available for house cleaning. \$2/hr. Call Terry Chambers, 336-4502.

SO you've missed the Square Dance posters.....? The barnyard starts raising this coming Tuesday night, Feb. 1, from 7:30 - 9:30, complete with caller. Don't knock it till you've given it a try! Further details to be posted.

THERE will be folk dancing on Wednesday, February 2, at 8:30 pm in the Activities Room of the CC, and we hope to be dancing every Wednesday thereafter (location to be announced). All are welcome, no experience needed, and it's free.

Help wanted — downtown Meadville establishment seeks parttime cocktail waitress for Wednesday, Friday, and Saturday employment from 9 pm to 2 am. Must be 21, however, no prior experience in this type of work is necessary. Call Ron or Dale at 724-3336.

Will the person who took it upon himself to rip off a copy of "Zen Flesh — Zen Bones" from the Skylight coatroom please return it to box 543 when you have finished reading it. It's not mine — it's Stanley's. A. S. Cummings.

WANNA cop some FREE WHITE MICE? These adorable rodents (approx. 9 wks. old) are ready and waiting for the right person with his own container. (Psych. majors welcome) Ferrante, 448 Park, 336-1269 Morn or eve.

SLEEPING Bags Wanted: two warm down ones, good to 10 or 0 degrees, for a week on the Appalachian Trail in March. Will rent for a reasonable sum. Contact Rob Shepherd, Box 1664, 336-2969, or Barb Baird, Box 249, 724-3918, soon.

On Monday, February 7, 1972, Richard Krausz, a representative of "vista" and Peace Corps, will be on campus in the lobby of the CC to talk to students about these programs; Rich is an ex-vista and spent two years on Long Island working in poor Spanish-speaking and Black communities. Consider getting deeply involved with people at home and in 60 countries overseas who need people with special skills to help them escape the desperation of their impoverished circumstances. Remember, Monday, February 7, at the CC.

COURSES, from p. 1

Jonathan Helmreich, Dean of Instruction at Allegheny, had this to say about the student course evaluation: "I have looked through each evaluation carefully. I will take no direct action as a result of this survey. However, I do intend to consider it as one of the many inputs I have in my per-

sonal evaluation of each course and instructor."

"I wasn't really surprised at most of the evaluations," Dean Helmreich added with a smile. "I could have predicted the results myself."