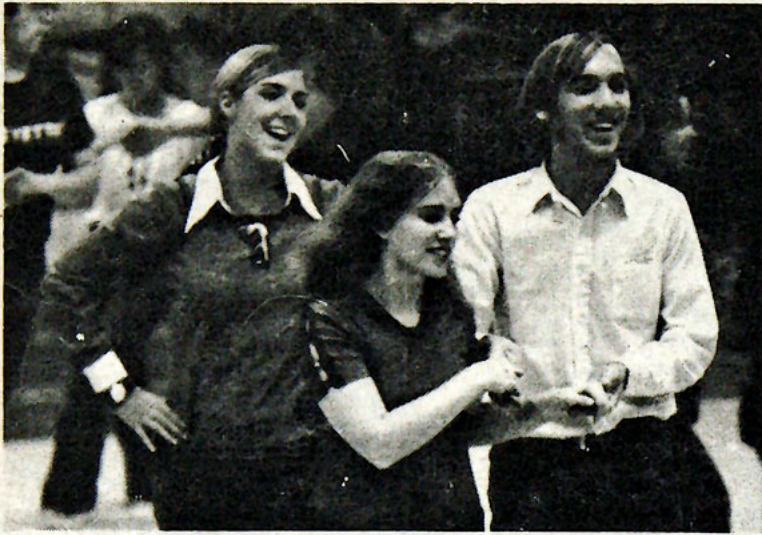


CAMPUS

VOLUME 96, NUMBER 39

ALLEGHENY COLLEGE, MEADVILLE, PENNSYLVANIA

FRIDAY, FEBRUARY 2, 1973



THE ALLEMANDERS gather every Wednesday evening for festive frolic.

Square dancers meet weekly

The Allegheny Allemanders, the campus group of square dance lovers, are found promenading every Wednesday night from 7:00 to 9:00.

The group was started last January by Debbie Wilson and Doug Lodge. They began with 40 people interested in lessons and ended the spring term with 20. At the beginning of the 72-73 year, about 65 expressed interest and the present group now consists of around 40 people.

Last year the Allemanders applied for money from the general fund in ASG and got enough to get by until the end of the year. This year ASG did not

provide the necessary funds so the club resorted to charging \$5.00 per person from all those that wanted to participate.

Ed Hall is the caller for the Allemanders and calls for two adult groups besides the one on campus. He says he enjoys the college kids because they "learn so darn much faster than the adults do."

The Allemander officers this year are Debbie Wilson, President; Patty Glosick, Treasurer; and Diane Staebler, Publicity Chairman.

Part of the group has already participated in area dances. Upcoming events that are planned include a February 17th dance at Bousson.

Renewal well underway

By JIM SKEES

In just a few short years, Meadville's redevelopment plans have grown into a number of distinct programs for civic reconstruction.

The actual site acquisition and demolition process started in December of 1970.

There are presently six major and minor projects either in the planning stages or actually in progress.

Water Street Project

The first is the "Water Street Urban Renewal Project" downtown. According to Victor Leap, Executive Director of the Redevelopment Authority, the key problems in the downtown area are "obsolescence, congestion, and lack of parking." The Water Street project includes the construction of a new city hall as well as land clearance and site preparation for the "Downtown Meadville Mall." This retail shopping area will feature a "public pedestrian mall at the foot of Chestnut Street", a 50' X 140' covered and air conditioned space "with fountains and special lighting." Leap called this mall "the focal point of the whole downtown area." It can be used for many purposes, including promotional displays, social gatherings, and art shows.

Requisition complete

The actual acquisition of properties in the Water Street

project area is complete and "all relocation has been accomplished" with the exception of Penelec and the Pennsylvania Bank and Trust Company. There were relatively few residential structures in this area.

Leap said that "practically all of the businesses in the Water Street Urban Renewal Project were marginal types—the same businesses that would have been the first to close their doors after the large stores moved out."

Moves expected

Although the redevelopment effort is steadily progressing, the Montgomery-Wards, Grants, and Singer stores all moved out to the suburban "Meadville Mall" recently. However, Leap indicated that "these moves were contemplated long before redevelopment went into execution." In his opinion, the stores in the new downtown mall will have "the capability of competing with out-of-town development."

The Redevelopment Authority itself is not engaged in commercial development. It merely purchases land, clears it, and, after making "site improvements," offers "prepared ground with all services and utilities" to a private commercial developer. 70 percent of this "first improvement" work has been completed.

The Authority picked Tri-County Developers, a firm composed of Edward Kaufman and Weldon Levinson, to lure retail stores into the redevelopment area. Tri-County expects commercial construction to be underway "in the spring of this year."

Department store sought

As reported in the Meadville Tribune, it appeared at one point that Kaufmann's Department Store of Pittsburgh was interested in building a store in the project area. However, it now seems unclear whether any large department stores at all will be moving in.

The Authority's many "site improvements" include the

widening of Water Street from "Center to Pine Streets," the construction of the new Mead Avenue from Water Street to the track of the Erie-Lackawanna, and the replacement of underground water, sewer, gas, electric, and phone lines throughout the area.

Mead Ave. moved

Mead Avenue has been shifted from its old location, now being in line with the rest of Arch Street and, therefore, will probably be renamed.

The other part of the Water Street project, Meadville's new municipal building, faces the intersection of Water Street and the new Mead Avenue. This "over \$1 million" building will have 24,500 square feet of usable floor space when finished next summer.

The widened and realigned Mead Avenue replaces Park Avenue as the main access route into Meadville, bringing traffic off of the nearby "Meadville Arterial Route" (322 by-pass) and into the downtown area.

Artery important

The Arterial Route itself an important phase of the overall plan, is a four lane, high speed road now partially open to local traffic. It starts at the Smock Bridge, skirts the downtown area's west side, and ends where it joins Baldwin Street Extension.

Arch St. area

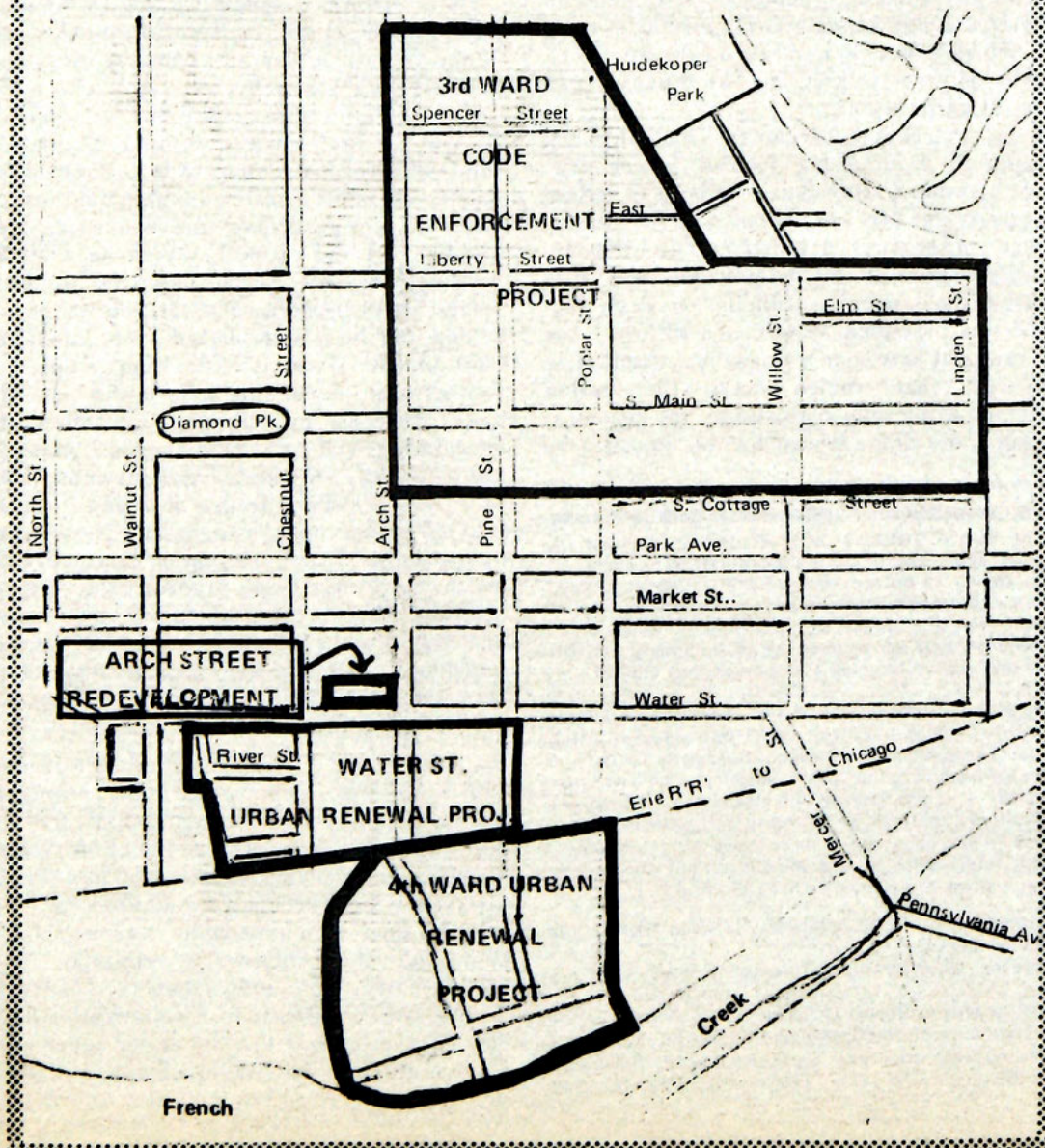
Another important part of the whole project is the "Arch Street Redevelopment Area." The goal of this project is the construction of a five and one-half level parking garage at the northwest corner of Arch and Water Streets.

This 55 foot-high structure will have spaces for 600 cars and will be linked to the shopping mall with a pedestrian bridge spanning Water Street, a major thoroughfare under the new plan.

Another parking garage of approximately the same size is

See MEADVILLE, page 8

Meadville redevelopment areas



Classic western a CC presentation

The Man Who Shot Liberty Valance, John Ford's classic western, will be presented by the Campus Center at 11 pm tonight in the main auditorium. In a directional career that extended from the silents to cinemascope spectacles, Ford is most remembered for his westerns, particularly for Iron Horse, Stage Coach, My Darling Clementine, She Wore a Yellow Ribbon, and tonight's film.

It was fitting that in the twilight of his career Ford would make an allegorical film about the twilight of the old west and the birth of the new. John Wayne, appropriately enough, portrays the old timer, a clear symbol of all the virtues Ford saw in the west: heroism, honesty, and strength. Jimmy Stewart, as the young lawyer, strives to bring law and order (i.e. civilization) to the town of

Shinbone and Lee Marvin, who, as Liberty Valance, represents all that was savage and cruel in the old west, trying to dominate the same town.

The story is told in flashbacks as Stewart, who has become a senior U.S. Senator on his reputation as "the man who shot Liberty Valance" reveals to reporters that it was Wayne and not he that killed Valance. Wayne, we also are told, died penniless and alone.

The allegory is all too obvious and the West depicted never existed but Ford's tale is compelling in its own right. The film can be enjoyed as simply a fast-paced and exciting western adventure completely apart from its "meaning." Indeed, because of the strength of the leading characters, it is one of the best of the whole western genre.

Nixon crunch

The cartoons are great

By MARY SUE SWEENEY

The American government has settled the decade old war in Vietnam and now prepares to end its decade old war on poverty. This was the message behind President Nixon's proposed \$268.7 billion dollar federal budget for fiscal year 1974. The only trouble with the domestic cease fire is that America's war on poverty still needs to be fought.

President Nixon apparently feels that he received a mandate from the voters last November to turn the remains of the Great Society into the Defunct Society. Ironically, this final assault on the surviving Great Society programs comes within days after Richard Nixon eulogized its chief benefactor, Lyndon Johnson. Nixon's plan to end the federal government's forty year commitment to social reform finds its full outline in the details of the proposed budget.

The administration's assault on social spending won't lower the cost of the new budget. Total federal spending in social service outlays will actually be higher than before. The rise in social service spending comes from a proposed 8 percent increase in income security programs such as social security and unemployment insurance. The first post Vietnam defense budget receives four billion more dollars to pay for new weapons systems and salary raises in the armed forces. Law enforcement agencies asked for a 7.5 percent increase in funds to fight crime.

The Nixon crunch came down on federal programs implemented in the sixties to aid the poor and rebuild American cities. In all, more than one hundred federal programs face cutbacks or termination. One can successfully argue that many of the Great Society programs deserved this fate because of ineffectiveness, corruption or waste. Yet, the Nixon cutbacks go way beyond chopping the dead wood and extend to the very heart of the government's social service programs. The Office of Economic Opportunity is slated for destruction. The Community Action Program, the poverty war's keystone, received the termination notice from Caspar "Cap the Knife" Weinberger's budget planners. The administration requested legislation that would require medicare patients to pay twice as much as present for a hospital stay. The federal commitment to urban development will end as the model cities, urban renewal, open space and public service programs are phased out. The Emergency Employment Assistance program will be phased out over a two year period. 280,000 people in high unemployment areas received public service jobs through this program. Most federal elementary and secondary education programs got the short end of the stick in the new budget. Agriculture outlays in such areas as rural housing subsidies, price support operations, rural-environmental assistance and the special school milk program suffer from the cutbacks.

Economist Walter Heller caught the new budget's dual nature when he commented that the administration was "investing less in people and more in machinery." President Nixon described the slashed programs as a "hodgepodge" and said that they were "hastily put together efforts that simply did not do the job." He hopes that communities and states through the revenue sharing program will assume the responsibility of the job. The Nixon administration's retreat from the social reform commitment can only widen the gulf between those caught in the culture of poverty and the so called New Majority. The Nixon assault on the remaining Great Society programs will no doubt leave added scars on the nation's social structure. If Nixon succeeds in stopping many of the social service programs, Americans will only end up paying a much higher price for their neglect later. The 93rd Congress must lead the fight to save threatened social service programs that proved worthy and effective.

The popularity of *Playboy* has always seemed overrated. But who reads *Playboy*? Probably every American male of impressionable age turns its glossy pages. These readers are quick to admit their addiction, but they are also as quick to offer excuses for the magazine's appeal, afraid to acknowledge their preoccupation with matters sexual. The fiction, they say, is entertaining; the interviews interesting; and "you can't beat those cartoons!" Yet every facet of *Playboy*, whether a story written by a best-selling author or an interview with a highly-ranked presidential advisor, conforms to the sexual image that *Playboy* exudes.

In the competitive market of magazine advertising, the demise of *Life* has demonstrated that the special interest magazines attract the advertisers. Hugh Hefner recognized this trend when he established his magazine with no aspirations of appealing to all ages or to both sexes. But he did place sex as the guiding principle for his magazine, an urge which underlies much of human behavior. *Playboy* has since surpassed all circulation and advertising records in the magazine publishing world, a phenomenon which cannot be overlooked in a study of contemporary American tastes.

What started as a business adventure in publishing has risen to the status of a social institution. *Playboy's* success stems partly from the role which magazines as a whole play in America. They provide interest groups with mouthpieces from which to survey and comment on cultural occurrences. *Playboy*, as "Entertainment for Men," provides the masculine interest group with methods to survey masculine-feminine relationships, according to Hefner's "Playboy Philosophy." Who can deny an interest in sex, especially in sex elevated from the cornfield to penthouse snobbery? And *Playboy*, more than most current magazines, is self-propagating.

American magazines serve a hunger they themselves have aroused by emphasizing specific aspects of contemporary life. *Playboy* embodies this theory. Hefner contrived an image sure to appeal to a potentially emasculated male audience, that of the sophisticated young businessman who can make it with any female he chooses. What, Hefner reiterates, if not for sex are the purpose of male and female? Such a naturalistic theory so well illustrated invites little general criticism and great attentiveness.

Until *Playboy* the American male had no acceptable mouthpiece; instead he received scant mention in the sixties plethora of ladies' magazines like *McCall's*, *Vogue*, and *Seventeen*. These magazines treated men unfairly, dismissing them as only the providers who made possible the women's social life so nicely pictured and described by women's editors. Ads ran rampant in women's magazines, assuming a posteriori that women make the buying decisions while men only supply the income. Hefner, more than atoned for this injustice by

refusing to feature any woman but the most voluptuous in his magazine, substituting breasts for brains as the means of evaluating women. His featured women have the status of ornaments in the life of the rising young man.



Hefner, however, ignores the important changes evolving in today's society, by restricting his magazine to a theme which becomes repetitive rather than creative. Above all, the nudes who preen and peek seductively from *Playboy's* pages lose their individuality and hence their originality. In order to match Hefner's ideal feminine specifications, one month's playmate looks surprisingly not much different from the rest.

Hefner's formula attempts to give the monthly playmate an identity by featuring vivid scenes of her life, which play up minimally interesting details of her schedule. She might be found hiking outdoors with a small boy as a demonstration of her Active Life and Great Understanding of the young. Or as a Contributor (to the best of her female ability) in the business world she may participate in a meeting, looking suitably pert and puzzled. What becomes increasingly evident is the selectivity of these scenes; Hefner does not illustrate the real person behind the body but instead emphasizes the most appealing aspects of the Female Species. Furthermore the photographers who pose the nude portraits use lighting to soften the irregularities and to bathe playmate's bodies in a superhealthy red glow. Every playmate looks as if she has stepped from a steaming bath tub into the photographer's spotlight. The *Playboy* nude exhibits a lewd chasteness; a seductiveness which just avoids being promiscuous. Hefner carefully observes the distinction between nude and naked, since his nudes are ideals and not individuals. Despite the small glimpses of an occasional pubic hair, the pictures from month to month are all versions of the same girl.

Clearly, then, *Playboy* must attract readers with more than glossy girls. The effects of reading depend on two forces: the content of the publication and the predisposition of the reader. *Playboy* channels the general sexual impulses of the reader into the "Playboy Philosophy," the set of values which pervade the magazine. Primarily, the Philosophy reinforces that lifestyle of the young and sophisticated businessman. Essentially a conservative tack, this lifestyle espouses a super-consumerism. *Playboy* gift guides feature lavish and expensive

See PLAYBOY, page 3

CAMPUS

Published since 1876 by the Students of Allegheny College

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Christians gain reality through Christ

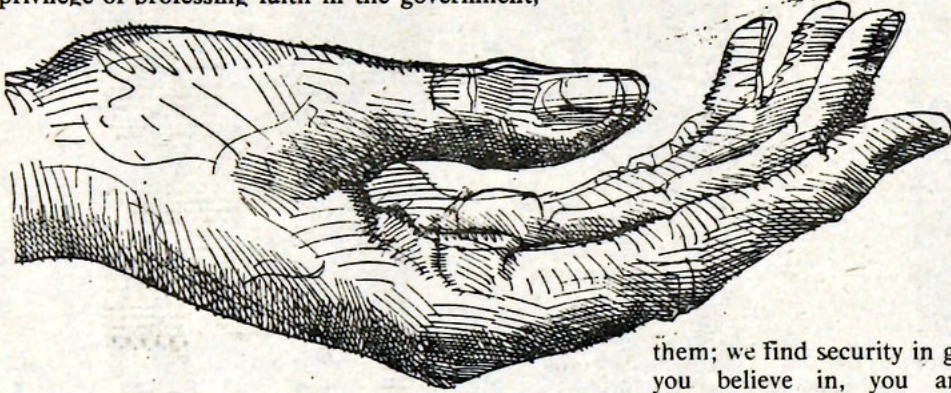
By AMY HARRISON

What do you believe? There is an old saying that one subject you don't discuss is religion--you're sure to offend or become involved in an argument. But today everyone is allowed to speak what they believe; in our society, we feel we've all earned the right to be heard, and to be completely open and honest in what we say. We can scream the "Fish" cheer at the top of our lungs to express how we feel. We've earned the privilege of professing faith in the government,

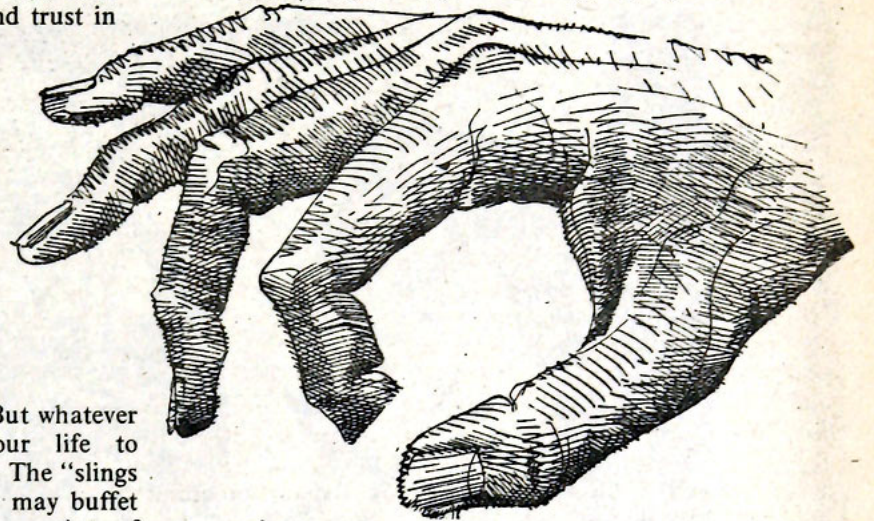
Jesus is Just Alright or *I Am a Rock* are essentially faith statements, whether in God or oneself.

Everyone has his own vision of reality and a faith in it. This faith can be a belief in nothing, and a confidence that nothing will always remain nothing, not become something. We can revolve the universe around our own heads and fail to accept any responsibility to anything but our own precious hide and perhaps not even that. Or have we faith in people, and trust in

who believe it continue to go on, bravely facing the existential dilemma; but, in reality, they battle windmills for there is no need to fight nothingness. If, instead of nothing, you are your own integration point, you are dependent upon your own resources. But how feeble they are; an unpleasant experience in the morning tends to set the tune for the whole day. And groups can so easily fail to be personal; or if you're not treated exactly as you wish, your "somethingness", your security, rapidly falls to



in money, in music. Isn't a song like George Harrison's *My Sweet Lord* a statement of faith? Art, and in particular, music, has become a powerful medium to convey belief. Songs like



them; we find security in groups. But whatever you believe in, you anchor your life to something, no matter how unstable. The "slings and arrows of outrageous fortune" may buffet you about, but there must be a point of reference.

Thus, if you can accept the fact that we all profess a belief in something, we can agree that everyone lives based on their visions of reality. But in viewing life as beginning and ending in nothing, can we follow this view through to its logical conclusions? We must then view ourselves as nothing, and then, why live? But those

pieces.

Christians strive to live their lives with Christ as the integration point; the claim He makes in the Bible is that He is the creator of the universe and Lord of our lives. This is where our vision of reality begins and ends. The Lordship of Christ in every aspect of our lives is basic; we all live according to our beliefs, but the Christian can follow his faith to its logical conclusion, for in the eyes of God, we are His children. We need not battle the windmills of nothingness or unreality for we gain our reality through Christ.

Course Proposal

To the Editor:

In my view, it is not unusual that Allegheny students are dissatisfied with their courses: the teacher, his method of teaching and/or the content of the course. Yet few students or teachers (?) try to improve the situation. I suggest that, instead of a passive switch of courses (and who knows what is your luck this time!) or becoming disinterested in the course, it be practiced that for every course, about one and a half weeks after class has started, one period be solely devoted to a frank and sincere discussion among the teacher and students about various aspects of the course they are dissatisfied with. Probably the discussion would be initiated by some more active students in the class but gradually, as the discussion goes along, most students would like to seize the chance to express their ideas about the course. The discussion should be recorded and handed in to a

student-faculty committee or department head. Moreover, students could also hand in unsigned written statements expressing their opinion about the course. I assume that, after the discussion, there will be active effort on the part of the faculty, the departments and the students to improve the course (through departmental faculty meetings, etc.). Similar discussion periods could be held every four weeks thereafter. (The details of this suggestion are, of course, flexible, but the idea of holding discussion periods should not be dismissed hastily.)

This suggestion implies more problems and work for the faculty and department. But every responsible teacher who is taking his teaching career seriously would, in my opinion, welcome it. I believe that this suggestion in particular, and the spirit behind it in general, if adopted, will greatly facilitate the process of learning in Allegheny.

Peter Woo

PLAYBOY, from page 2

items for who else but "The Man Who Has Everything." Advertisers in *Playboy* (and there are many) cash in on the philosophy by buying a piece of the image as well as ad space. "Can You Spot the Camel Filters Smoker?" one ad blurb proposes; obviously the Camels smoker is the self-confident good-looker standing out in a crowd the ad describes as "dingbats" and "gimmicky." And the *Playboy* menswear models sport clothes which are expensively unusual but still tasteful.

The most subtle evidence of the Philosophy is in the magazine's copy. The *Playboy* Advisor offers solutions to a variety of questions with a tone of indulgent sexuality. *Playbill* offers bland reviews of the movies, records, and books which every young sophisticate should be able to name-drop. Even though fiction stories may carry famous bylines, they are second rate in the publishing world. Those who name articles as an excuse for reading *Playboy* are kidding themselves with Hefner's brand of pseudo intellectualism. Hefner cannily chooses topics of timely appeal, but his writers only superficially

brush the surface of their complexities. Other magazines, like *Harpers* offer articles which require creative reading, whereas *Playboy* requires no imagination; Hefner supplies the same innuendoes time after time.

No one can accuse *Playboy* of a lack of slickness. Pictures and graphics gloss over the inadequacies of the prose. The magazine layout, replete with colorful cartoons and sexy pictures, is spiced with a host of typefaces.

But slickness cannot cure *Playboy's* sickness. Current liberation movements which emphasize the equality of the sexes rather than patronizing either one turn *Playboy* into an anachronism. It is a biological given that male and female exist; why reiterate an obvious fact? Perhaps the magazine is appealing to frustrated middle-aged men, but that is a sorry excuse for its overall appeal. *Playboy* spreads the misconception that the goal of human interaction is sex, and that sex with any woman of less than ideal proportions will be unfulfilling. Hefner has made a fortune capitalizing on a readership's willingness to be spoon-fed with bland unreality.

Unite!

To the Editor:

Workers of the World, Unite!
Allegheny students who work within the city limits would do well to realize that the fair city of Meadville may be channelling their money into its coffers without their realization. Those of us who were required to pay the city wage tax last year are now required to fill out an application for its refund. But don't run joyfully down to the city building at the west end of Chestnut St. Walk, because they dutifully promise to mail it to you in June. Warning: no application now, no money then.

Norma Klaus

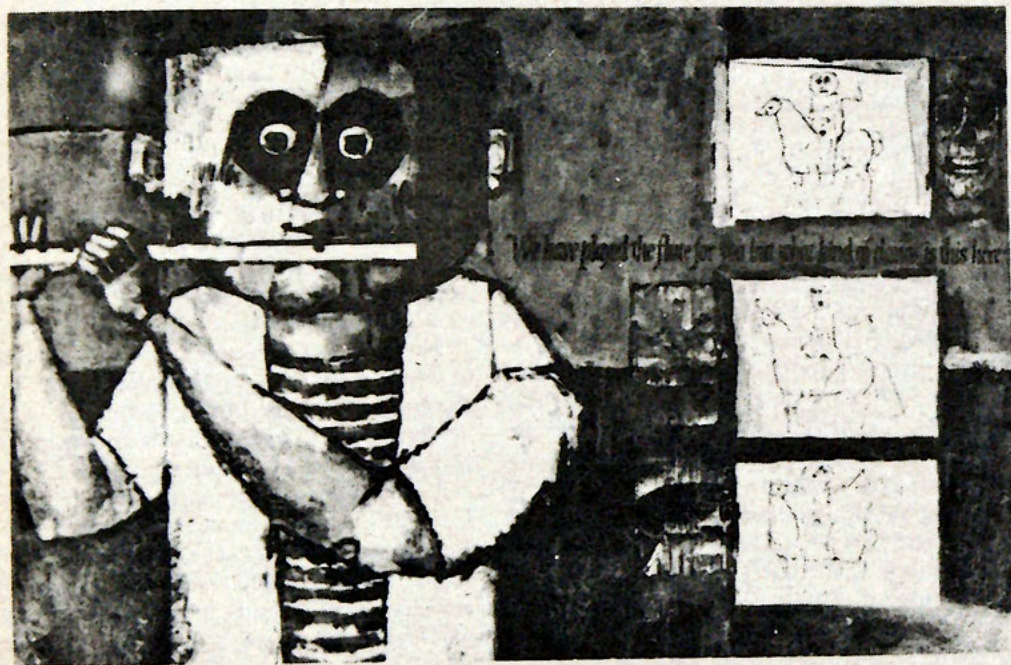
P.S. If by chance you are now confused and desiring more information, make the lonesome Meadville Income Tax Department happy; give them a call -- they'd love to hear from you!



'I LIKED IT BETTER WHEN WE COULD SIT AT HOME AND CRITICIZE THE BUNGLING AMERICANS!'

Coming Monday

Patmos Art Gallery



This coming Monday, Patmos Art Gallery, from Toronto, Canada, will be exhibiting some of their work in the lobby of the CC. A number of the Patmos staff will be on hand to talk to students and discuss what art from a Christian perspective means. The pictures on this page are representative of the painting and printing coming from the Patmos gallery. These illustrations were taken from TAKE HOLD OF GOD AND PULL, FOR GOD'S SAKE, RUN WITH JOY, and THE SONG OF SONGS, all written by Calvin Seerveld, professor of aesthetics at the Institute for Christian Studies in Toronto. Patmos is dedicated to seeking a true Christian perspective on art through the Gospel of Jesus the Christ.

MACBETH, from page 5

The acting is controlled and firm. Peter Finch, as the demonical and subsequently maniacal Macbeth, doesn't let the part consume him. The supporting actors are for the most part relative unknowns outside England -- Polanski didn't want their familiarity to

detract from the picture.

There were a couple of excesses, one of which sticks out vividly. During the speech when Macbeth sees the dagger, it suddenly appears in front of him in stark white animation -- a technique not improved upon since Peter Pan. The effect is, on the whole, disconcerting. As Macbeth approaches the dagger saying, "Come, let me clutch thee" -- tink -- the dagger disappears. With appropriate "tinks" and "dinks" it pops back in and out, rendering Finch's delivery a comic burlesque.

But this is petty. Polanski has effectively used Macbeth as a vehicle for an eloquent statement of his personal rage and contempt for society, while creating a sumptuous and most rewarding film.



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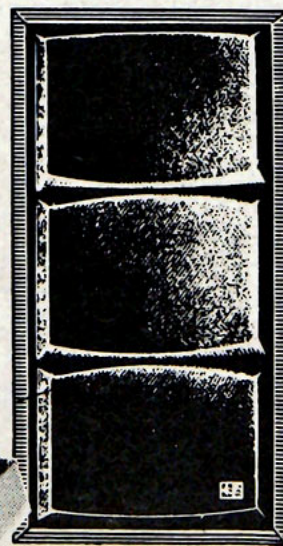
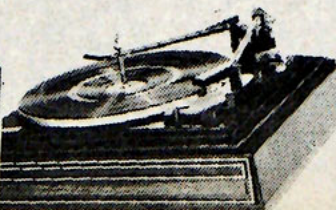
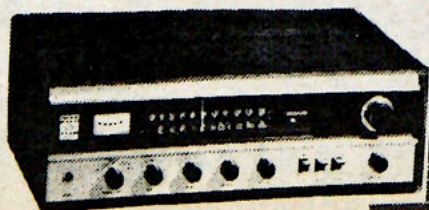
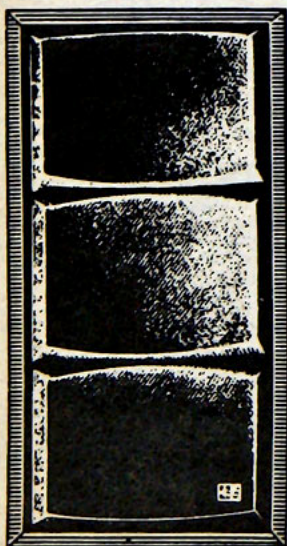
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Teaching an old vampire new tricks

By CLIFFORD FAULKNER

Most of us remember *Dracula* as a gore-filled, comically melodramatic monster flick about an all-evil vampire-beast who ruined beautiful and innocent young girls. At the time of the original production, that kind of film was fine, but as our tastes become more refined, the gurgling gushes of blood and the never-ending torrent of shrieks must be replaced by more probable and convincing situations so as to maintain the horror inherent in the tale.

The production of *Dracula* showing at the Allegheny Playshop this weekend succeeds in replacing the comic melodrama with more logical tension by taking a new approach to the old vampire story. Through a new script by Frederick Gaines, *Dracula* refocuses the dramatic viewpoint to that of a group of people who have encountered *Dracula*. Six years after their confrontation with the vampire, the company meets to ritualistically relive "the flames" of the taking of Lucy Westenra by *Dracula* and the deaths which resulted.

The script itself is a juxtaposition of times and places, both real and remembered, tied together by a journal-narrative which recorded the events with *Dracula* and which is now read, bit by bit, by each member of the cast. The director of this production, Bud Thorpe, further unifies the show with a clever blocking of scenes which flow from one locale to the next, often with such fluid body and light movement that one seems to

view the montage of the film media.

Thorpe must be commended also for exciting visual images which are created by the performance. Most memorable of these images include scenes of a carriage ride and of the castle *Dracula*. Although sometimes hampered by the physical Proscenium, in these scenes Thorpe escapes conventional focus-oriented compositions to provide vivid pictures which speak clearly of the sinister of the Count *Dracula*.

The success of Thorpe's directing may also be seen in the quality of performance by the cast, many of whom are new to the Allegheny stage. Although the degrees of understanding among the cast concerning the pain of the encounter with *Dracula* is not uniform, their work together strongly presents to the audience the tension and the force of their fear of *Dracula*.

In the title role of *Dracula* is Don Humbertson. Through a careful control of the vampire scenes, Humbertson succeeds in rounding out the character of *Dracula*, thus making him more frightening as he becomes a more human figure. The evil, foreboding strength of the role is maintained, however, by a carefully harsh, windy whisper and a checked poise, as well as by the sudden appearances and disappearances which mark his every entrance and exit. Although an occasional motion is too heavy-footed so as to achieve rapidity in appearing or vanishing on the somewhat busy set, Humbertson's controlled stature, as well as his vocal



Three of the people (Bill Chaffee, Marilyn Chodosh, Barry Connell) whose lives are haunted by memories of *Dracula* relive the pursuit and death of the famed vampire.

control well present the malevolent power of *Dracula*.

Despite his similar occasional heavy-footed difficulty, James Murphy also turns in a fine performance in the part of Jonathan Harker. It is Murphy who perhaps best understands the far-reaching effects of *Dracula*, indicating his suffering in a variety of ways, from laughter to conceal the pain to frozen incapacitation incapable of disguising the torment of "the flames." This variety of reactions makes Jonathan a more fully developed character, and as the narrative voice of the play, he is able to convincingly promote the progress of the tale.

Exchanging turns vocalizing the narrative words of Jonathan are Dr. Van Helsing, Arthur Holmwood, Mina

Harker, and Dr. Seward, and each in their own way adds much to the story. Jonathan Sherman, playing Dr. Van Helsing, well realizes in his role an aging doctor who must clinically, though in friendly terms, urge the culmination of the reliving of the *Dracula* adventure.

Barry Connell, in the part of Arthur Holmwood, provides an enjoyable brightness to the play in the few light moments, yet from his innocent beginnings he finally must suffer most. Marilyn Chodosh, as Mina, friend to the central victim and wife to Jonathan, tends to cloak her suffering in a cold shell, giving, however, a highly consistent performance throughout. The role of Dr. Seward is played by Bill Chaffee, who reveals a character which, although

written without much depth, fulfills the limitations of the script.

Overshadowing all in physical poise and control as well as character variety is Carolyn Rosensteel. Playing Lucy Westenra, the central victim of *Dracula*, Carolyn vividly creates the various personality changes as she is lost to *Dracula*. In not only pantomime and dance, but also in speaking movement, Carolyn carries herself in such a fluid manner that she is at once the living Lucy about to suffer and her own ghost already taken.

Dracula is playing at the Allegheny Playshop Friday, Saturday, and Sunday nights at 9:00 p.m. Admission price for this SET - Playshop production is twenty-five cents. It's well worth it!



The Count himself, played by Don Humbertson, appears frequently in flashbacks as his victims try to maintain their sanity by gathering together to share their reminiscences of him.

Polanski's revenge

By DAVID KOVACS

This weekend brings with it three versions of *Macbeth*. Last night, Orson Welles' 1948 adaptation was shown; tomorrow the opera by Verdi is this week's Metropolitan Opera presentation (heard locally over WARC at 2 p.m.); and all week, Roman Polanski's new screen adaptation is at the Bantam on Park Avenue.

Polanski, who had the idea for the film before the murder of his wife and seven others in 1969, completed the film with a definite purpose. The sensationalism of the press, of *Time*, *Life*, and other magazines in publishing in full gory detail the horrifying color spreads of the slayings which the American public lapped up with voracity, instilled in Polanski the utmost contempt for the millions who relished and

were fascinated by that horror.

His contempt and scorn is fully evident in *Macbeth*. It is a film that asks no questions, but eloquently declares, "Here is it, folks. Choke on it."

By way of a sidetrack, consider another adaptation of *Macbeth*, Kurasawa's *Throne of Blood*. The most remarkable thing about this film was that it demanded one's participation. Even in translation, Kurasawa, through the use of ritual movement and technique, captured every nuance and expression of the original, but only through inference.

Polanski's *Macbeth* is just the opposite. The film leaves almost nothing to the imagination. It makes you strictly an observer, but it is just as manipulative in its own way as was Kurasawa's. Polanski, through vivid and excessive gore and carnage,

won't let us see too much. Whereas the Shakespearean original lets the audience imagine most of the violence, Polanski's screenplay (on which he collaborated with Kenneth Tynan) is faithfully complete down to the last detail. There is no pretense to mitigate the bloodshed, and, while it is by no means the constant, mechanical variety we're usually treated to in such epics as *Deliverance*, Polanski's deft hand is mercilessly adept at framing visual horror.

See *MACBETH*, page 4

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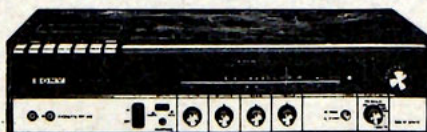
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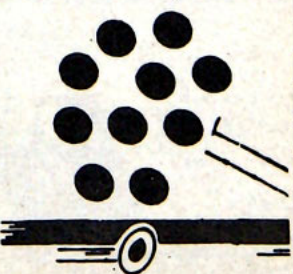
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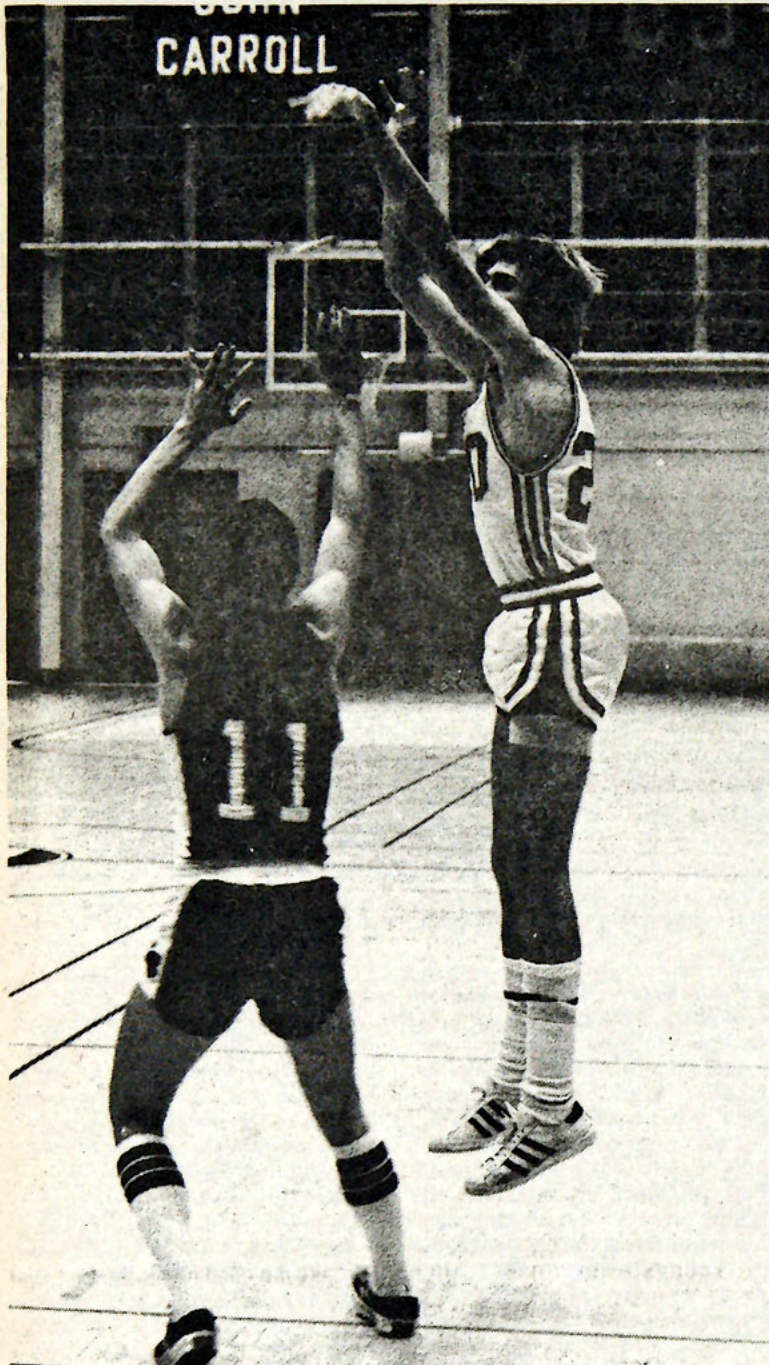
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Park Avenue

Bethany rally falls short

Malones lead Gators past Bisons



Allegheny's Mike Malone shoots over Bethany's J. B. Ali for two of his twenty-three points. A sophomore from Pittsburgh, Malone has now hit double figures in his last four games.

By TOMMIE MANN

Well shut my mouth. Bemoaning the Gators for poor shooting was becoming a bad habit. The Malone brothers hopefully have broken that habit for me.

With Dave Malone scoring twenty-five points and Mike Malone adding twenty-three more, Allegheny held off Bethany 79-72 to even their PAC record at 3-3. For a while it seemed like the field house would fall down before the Malones missed a shot. Mike shot a torrid 69 percent from the field (seven or eight in the first half) and Dave 50 percent as they hit from underneath, the corners, top of the key, name the place—they scored from it.

"I played swing man in high school so I'm used to shooting from the corners and out front," said sophomore Mike.

Allegheny shot 51 percent from the field for the game and looked like the team they were supposed to be before the injuries befell them. The Gators ran the fast break well, mainly because Larry Turnbaugh was able to get the ball out quickly to his guards from underneath the hoop.

"Larry's got a quick release,"

said Coach Norm Sundstrom, "and it's helped our running game."

Sophomore Jim Hein was also a factor as he again picked up thirteen assists feeding his teammates on the fast break. Hein played center in high school and has made the transition to chief ball handler for the Gators fairly well.

The contest was wide open all the way as Bethany came out running. The Bisons are a relatively small team, but has some good leapers and they outrebounded Allegheny forty-six to thirty-six. Unfortunately for them, they shot only 36 percent and many of their baskets were easy tip ins when the Gator forwards seemed to be listening to the pep band instead of playing the game.

Allegheny went ahead 10-6 early in the game as Dave Malone scored three straight buckets. Sundstrom had his men playing a man to man and switched to a full court press at this point, and the Gators stormed. Dave Malone kept sinking them and when Turnbaugh hit a turn around jumper at 14:05 Allegheny led 24-10. The younger Malone had eleven of the Gators' points already.

Dave Malone kept going as he

banked a shot off the side of the glass for deuce, then took a pass from Turnbaugh and drove through the lane for two more. Mike Malone got into the act as he stole the ball, went the length of the court and twisted in for a lay up to make the score 35-17 in favor of the Blue and Gold at 8:57. Mike put Allegheny up by twenty, three minutes later with a hook from the center of the lane off a nice feed from Jim Henyey. Bethany's Mark Lesnett hit two short jumpers near the end of the period to make the halftime score 45-31 Allegheny.

Bethany outscored Allegheny 41-34 in the second half but it was too little and too late. The game got more physical as the Bisons seemed to be aiming most of their elbows at AC's Joe Knap. The referees began dishing out fouls for anything that looked like body contact but failed to call Bethany's Randy Fox for elbowing Henyey in the stomach under the basket. Fox also put two nice cross checks on Knap which even got the mild mannered Gator captain steaming.

"I don't mind pushing and shoving, it's elbowing people in the chest that bothers me," said Knap.

Allegheny kept their cool though, and at the fifteen minute mark held a 51-40 lead as Dave Malone hit twice from the outside. Bethany began running every time they got a rebound and were trying to get Allegheny into foul trouble which they succeeded in doing. Knap went to the bench with his fourth foul at 17:04 and Turnbaugh and Dave Malone drew their third at the twelve minute mark.

Two jumpers by Bethany's J.B. Ali (no relation) brought the Bisons within eight, 56-48, and Sundstrom called time with 9:50 to go. Mike Malone immediately hit a jumper, but Bethany kept coming on a rebound basket by Fox, another easy bucket underneath, and two foul shots by Ali. Allegheny's lead was just 60-54 with a very long seven minutes on the clock.

Now Larry Turnbaugh took over for the Gators. The 6'6" sophomore intimidated the Bethany shooters and blocked four shots in these final minutes; while scoring six points himself. Turnbaugh tapped in a Malone foul shot and then nearly tore Bethany's Craig Rock's arm off as he stuffed his baseline drive. Allegheny's Gurry Stupiansky took the ball upcourt and dropped a short jumper to give the Gators a 66-58 lead. Turnbaugh blocked a shot by Randy Fox, and Mike Malone tossed in two jumpers for a 70-60 lead at the four minute mark.

Bethany's Bob Peck hit a fifteen footer at 3:25 and the Bisons still had a chance with the score 70-62 Allegheny. But Stupiansky threw in a long twenty-five footer and after Knap's foul shot, Turnbaugh took Malone's pass for an easy bucket and the Gators were sailing 75-64. Sundstrom ordered a wide open four corner offense for the final two minutes and the Blue and Gold killed the clock and took the 79-72 win.

Besides the Malone brothers,

Larry Turnbaugh's performance was a welcome sight. Playing his first full game since being injured, he scored eighteen points and grabbed eight rebounds while holding Bethany's Randy Fox to just nine points. Fox had been the leader in field goal percentage in the PAC (.775) before the game, but he seemed more interested in karate than hoops against Allegheny and shot only 40 percent.

PAC statistics before Wednesday's game revealed that Thiel's Mark Fleischer leads the scoring race with a 22.6 per game average, and the rebounding with seventeen grabs a game. Allegheny's Joe Knap is the sixth leading rebounder in the league averaging ten rebounds a game.

Allegheny ranks sixth in the PAC in team offense averaging 63.3 point a game, and seventh in teams defense, leaking 71 points per contest. The Blue and Gold are at worst tied for fourth in the conference with Bethany (3-3) and if Carnegie Mellon knocked

off Case Western on Wednesday, the Gators and Bisons would be in a third place tie. John Carroll (5-1) played league leader Hiram (5-0) Wednesday and those results were not available at press time.

The Gators can score some points in the conference if they knock off Case Western Saturday in Cleveland. The Spartans boast Russ Drake and his 19.8 scoring average, but if Allegheny keeps shooting and running they'll keep winning.

ALLEGHENY

	FG	FT	R	T
M. Malone	11-16	1-3	3	23
Stupiansky	3-5	0-0	0	6
Henyey	0-2	0-0	6	0
Hein	2-5	0-0	5	4
D. Malone	11-22	3-4	4	25
Knap	0-1	1-2	9	1
Turnbaugh	8-16	2-3	8	18
Stack	1-2	0-0	3	2

BETHANY

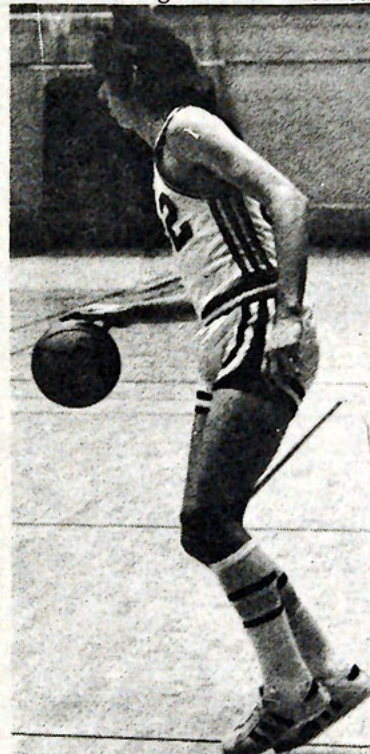
	FG	FT	R	T
Ali	3-11	4-4	2	10
Schmitt	7-13	0-0	8	14
Sackett	0-2	0-0	0	0
Kowalo	1-3	0-0	1	2
Fox	4-10	1-6	6	9
Peck	5-16	1-1	11	11
Rock	2-6	0-0	8	4
Lesnett	5-16	2-2	9	12
Wilson	5-10	0-0	1	10

PAC SCORING LEADERS

NAME	Pts.	Avg.
Fleischer (t)	181	22.6
Ambrosic (JC)	127	21.2
Drake (CWRU)	119	19.8
Thorpe (H)	93	18.6
Hosea (JC)	107	17.8
Rentsch (CMU)	119	17.
McCall (H)	84	16.8
Turkaly (W&J)	124	15.5

REBOUNDING LEADERS

NAME	Rbs.	Avg.
Fleischer (T)	139	17.3
Tomko (W&J)	94	11.8
Hosea (JC)	64	10.7
Fox (B)	50	10.
Goodrick (T)	79	9.9
Knap (A)	49	9.8
Clough (CWRU)	53	8.8
Thorpe (H)	44	8.8



Jim Hein has been Mr. Assist for the Gators, tossing 26 in the last two contests.

Steeler Jon Kolb Here on Tuesday

John Kolb of the Pittsburgh Steelers professional football team, along with Bob Long of the Coalition for Christian Outreach, will be speaking Tuesday night at 8:00 in the Campus Center Activities Room in conjunction with Christian Emphasis Week. Kolb, an outstanding player noted for his exceptional strength, is a starter at offensive tackle for this year's AFC Central Division champs. Long is a personal friend and counselor for many of the team members.

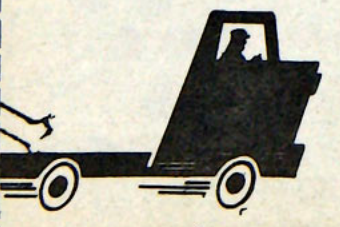
They will give an inside view on understanding football and personal faith. Both will spend the afternoon talking with the members of the Allegheny

winter varisty sports teams.

Kolb is a former all-American from Oklahoma State and played in the North-South Shrine, American Bowl, Senior Bowl, Coaches' all-America and College all-Star football games. The fourth year pro stands at 6'2" and tips the scales at 260 lbs. He plans to eventually coach and teach.

Long is a former Pennsylvanian all-State football player from Sharon. He played four years of football at Pitt when the Panthers were ranked nationally. He now heads Coalition for Christian Outreach.

By MARK PICKERAL



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Crows collect IFC mat honors

By LOU LAMBROS

Last night marked the end of the IFC wrestling tournament with Alpha Chi Rho coming on to capture the team crown from a field of nine teams. The action saw fourteen men battle for the right to own the title of champion in their weight division. These fourteen finalists were survivors of a fifty-six man field which began the tournament three days ago.

The 135 lb. class was over fast since Cuello (TC) came up lame and Valone (AXP) was awarded the match by default. The other easy winner was S. Wilson (Ravine) by default over Echburg (SAE).

In the 145 lb. class, the match-up was between Grant ((PDT) and Dave Higgins (Caflich). Higgins appeared the stronger of the two as he controlled the entire bout. Higgins led at the close of the first period 4-0 then piled on the points to walk away with a 9-0 decision.

The 155 lb. match saw a veteran Bill Roberts (TC) handle the new comer Williams of Ravine. Roberts gained all the points he needed in the second period when he turned Williams and almost pinned him. By the close of the third period Roberts had gained 6 points and then let Williams escape for a point before the horn.

The real class bout of the evening came in the 165 lb. division. The Gardner-Weitzel event was the most evenly matched pair of the finals. The first period ended in a scoreless deadlock as a few attempts by Weitzel (Ravine) to take down Gardner (AXP) failed. In the second period Gardner won the match when he reversed Weitzel. He then rode out the period for a 2-0 lead. The third period saw

many good moves by Weitzel to escape, however each was stifled by Gardner. Gardner was awarded one point for riding time to capture a well fought 3-0 victory.

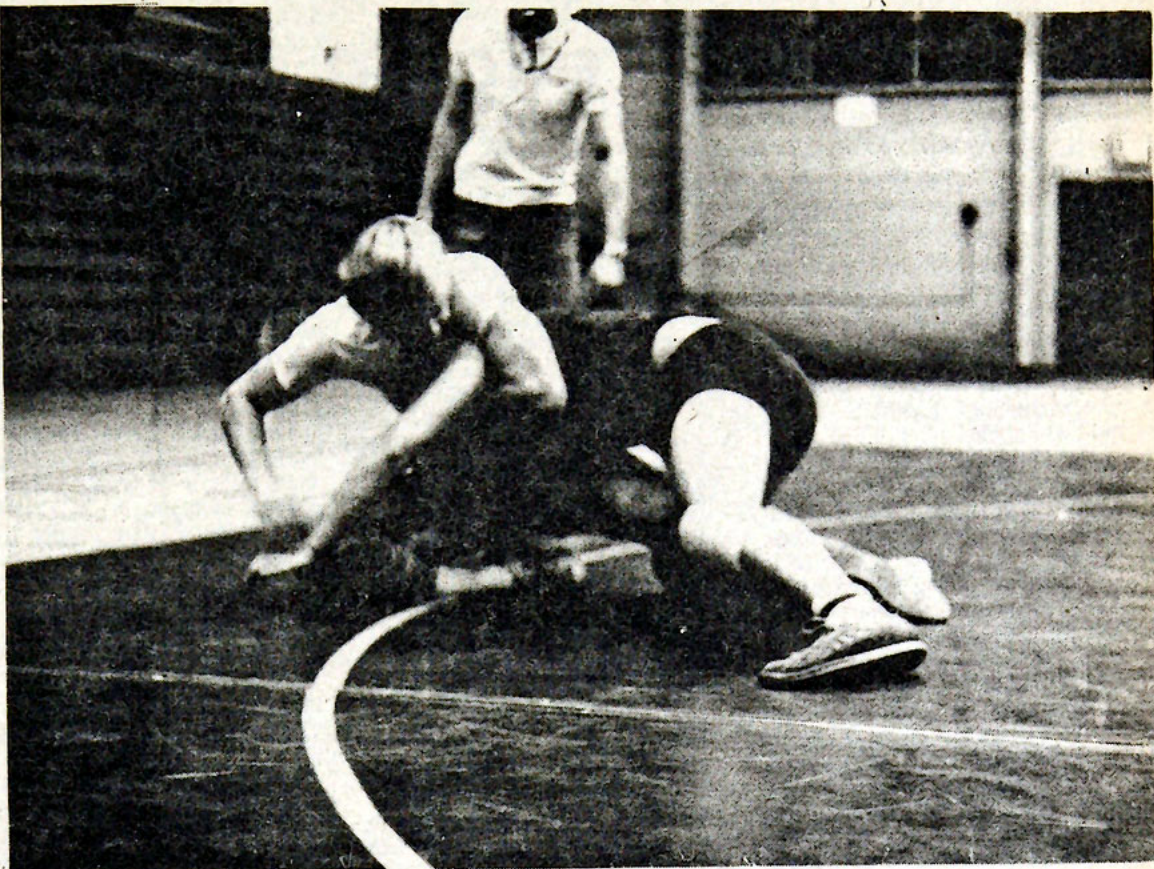
Steve Tooze (SAE) made quick work of Gary Rintz (AXP) as he managed a quick pin in the second period. It was a very physical match throughout the first period with neither wrestler gaining the advantage. In the second period with Tooze on top Rintze made a strategic blunder which Tooze immediately seized upon and turned into a victory.

The heavyweight match put experience against inexperience and the outcome was predictable.

Ericson (PDT) plainly out-wrestled Doug Mancini (Delt) in a battle which saw the experienced Ericson capitalizing on Mancini's wrestling errors. The match fluctuated with a lot of point scoring through two periods then the pin came for Ericson early in the third period. The team standings were as follows:

Chi Rhos	51
Ravine	42
Phi Deltis	41
Theta Chis	31
Caflich	31
Sigs	30
Delts	17
Phi Psis	10
Phi Gams	7

The Phi Deltis' third place finish net them a first place lead in the IFC standings. The Deltis moved down to second place and the Phi Gams remain in third place overall. The Crows and Ravine gained a substantial amount of points and moved right in with Caflich to within sight of the leaders. The basketball results should make things even tighter.



John Zora, wrestling for Caflich, does the tangle with his opponent. The Crows took the IFC wrestling before large and enthusiastic crowds at David Mead Field House.

Tankers trounce Hiram; Youngstown State next

By KATHY WIREMAN

Tuesday night the Allegheny Gators swamped the Hiram swimmers, 75-38 at Hiram.

Hiram, one of the top teams in the league, swam their best meet so far as times are concerned. Their main strengths lie in the freestyle sprints and the free relay. Turning in the strongest performance for Hiram was Bob Mercer, winning the 100 and 50 freestyles and swimming on the free relay.

Because the Gators had practiced before leaving for Hiram (they swam 6000 yards) they were predictions that they might lose. Instead many members of the team outdid their usual performances. Coach Freas stated that he was especially pleased with Scott Shieman's time in the 400 medley relay and with freshman Kent Myers who swam his best time in the 200 butterfly with a 2:17:00.

Allegheny swept the meet, taking the 400 medley relay, Mark Kelly, Dave Burson, Bill Blank and Andy Wallace swimming on the first team, the 1000 freestyle was won by Scott Helmstadter with a time of 11:40.7 and John Kapuza and Ralph Smith placed first and second in the 200 freestyle. Doug Stewart won the 50 free in a close race by 23.6 to Bob Mercer's 23.8, but Pete Brunson had no trouble taking the individual medley with Mark Kelly finishing third; also finishing first and third were Bill Blank and Griser in the 500 free. The 200 backstroke was won by Pete Brunson and Dan Hucko added the 200 breaststroke. In the diving competition, Jeff Gordon and Rich Schreiner went one and two in the one meter diving, and in the three meter Pete Rich and

Jeff Gordon placed third and first with Ross Mainwaring from Hiram taking second.

Saturday the Gators travel to Youngstown to swim against the Youngstown State Penguins. This meet should be very close, coming down to the final relay.

Youngstown has three swimmers returning who competed in the Nationals: Dick Tatsh, Rami Yehudai and Bill Wade. Tatsh is a sprinter, and hold the YSU record for the 50 free, 22.1 which is .8 seconds faster than Allegheny. Rami

Yehudai is one of the leading breaststrokers in the country.

In order to win, Allegheny's divers will be a key factor. YSU has no real weakness--they are a well balanced team, having acquired a lot of very good freshmen. This is what will make it a good meet--the fact that both Allegheny and YSU are strong, with a great deal of the races being able to go either way.

Grapplers fall; Malone tonight

By KEITH STEINER

The Allegheny wrestling team suffered a very lopsided defeat last Wednesday night when the Hiram Terriers handed the Gators a 40-9 setback at the Hiram gym. The loss was only the third for the Gators in eight matches while the Terriers fattened their PAC record to 3-0.

The gators could manage only two victories out of the ten matches, both by freshmen from Bear Lake, Pa. Al Moon continued his unbeaten record in the 142 weight class with a second period pin of Bill Harman of Hiram. This victory stretched Moon's personal record to 6-0-1 and firmly establishes him as Allegheny's best grappler. Brad Chapman scored a 7-4 decision over Fred Foote of the Terriers in the 167 match.

The Gators were forced to forfeit the 118 and 190 matches due to injuries to George Pambacus at 118 and the lack of a 190 pound wrestler. The Gators fell victim to three pins and three decisions as the Terriers displayed awesome overall strength.

The Gators will once again take to the road as they travel to Malone College in Canton, Ohio to take on the Malone grapplers in a match scheduled for Friday evening. Allegheny is now 1-2 in PAC action.

HIRAM 40 ALLEGHENY 9

118	Plageman (H) won by forfeit
126	Blackmore (H) dec. Donlon, 7-1
134	Hennig (H) pinned Bulger 6:15
142	Moon (A) pinned Harman 4:30
150	Gates (H) dec. K. Donlon 14-0
158	Abramovich (H) pinned Mark Hospidar 6:30
167	Chapman (A) dec.
177	Hideg (H) dec. Slovic 13-5
190	Ward (H) won by forfeit
Hwt.	Levels (H) pinned Giffen 1:20

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Christian Emphasis Week to explore religion and life

By GEORGE PIERSON

Starting Monday, Feb. 5 and going through Friday, Allegheny Christian Outreach, in conjunction with the office of the Chaplain, is sponsoring Christian Emphasis Week, a five day period of art, music, and lectures dealing with the relation of Christianity of all areas of life, including art, politics, labor, and athletics.

On Monday, Patmos Art Gallery, from Toronto, Canada, will be putting some of their work on display in the Campus Center lobby from 11 am to 7 pm. The Patmos artists will also be on hand to discuss their work, and its meaning and will give a perspective on art from the Christian world-and-life view at 4:30 in the Browsing Lounge of the CC.

On Tuesday, Bob Long, friend and counselor of some of the Pittsburgh Steelers, and Jon Kolb, the Steelers offensive tackle, will be on campus to meet with the winter sports teams in

the afternoon, and interested students in the evening. Long and Kolb will speak on athletics and the Christian faith at 8 pm in the CC activities room.

The Rev. Jack Levin, head of Jewish Evangelism in Pittsburgh, will be the speaker on Wednesday. Rev. Levin is an orthodox Jew who found Jesus as his Messiah but still keeps his orthodox practices. He will speak on the relationship of the old and new testament at 8 pm in the oratory of Ford Chapel.

The featured speaker for the week will be Gerald Vandezande, who will comment on "Where have all the Christians gone in labor and politics?" Thursday at 8 pm in the Chapel. Vandezande is deeply involved in Canadian labor relations and recently ran for office in Ontario. His main concern is with true justice and liberty in the land, and in this capacity, he is General Secretary of the Committee for Justice and Liberty, and the executive

secretary for the Christian Labor Association of Canada. These Canadian organizations have grown out of a desire to put the Christian faith to work in the public areas of life and confront the system with a radical alternative to its present direction. Vandezande is a speaker you won't want to miss.

To wrap up the week, Idus Jones, who is currently attending Pittsburgh Theological Seminary, will speak on unity on Friday at 8 pm in the Chapel. Jones is an ex-gang leader from New York City, who later went on to box professionally. He narrowly escaped death in the Korean War. Joining him will be the Meadville Community Choir, who will provide the music for the evening.

Everyone is invited to attend all these activities and really challenge these speakers as to what Christians have to say about art, labor, or politics. Come and find out what radical commitment is all about.

Deliverance recommended

By JOHN HELLERSTEDT

I must admit to certain prejudices against any man who would pose for a fold-out in *Cosmopolitan*, but after seeing *Deliverance*, I must concede that Burt Reynolds' body hair is matched by his acting ability.

He plays the role of Louis in this movie, a man who leads three other men on a weekend canoe trip down one of the last unspoiled rivers in the South. Louis is a real he-man, a survival nut, et cetera, and one of the surprisingly good points of the movie is the way in which Reynolds handles this part.

Given the usual state of American taste in movies, I expected Louis to be portrayed as Mr. Dynamite, a guy who was as tough as he said he was. Fortunately, Louis comes off as a tough guy who plays the role as much for himself as for anyone

else. Three other fine actors, Jon Voight, Ned Beatty and Ronny Cox, round out the rest of this very plausible weekend party.

The first part of the movie, before the hard action on the river gets started, is a fine study of the way people act in small groups. (For those who read the review of the *Poseidon Adventure* last week, *Deliverance* is a good example of how to introduce characters without making them stereotypes.) From the beginning of the film, the camera holds the viewers' interest with fine photography of some very beautiful, and some very ugly things.

Once the action on the river gets started, the movie is a study of very believable men in a very believably terrifying situation. I won't say any more

about what happens, even though it seems most people I talked to knew the plot or had read the book. (As a side comment. In general it seems that those people who read the book and then saw the movie were disappointed in the movie. I didn't read the book, so I feel that I can say with some justification that the movie stands as an artistic work of its own.)

The movie ends, not on the river, but back in civilization. It is a tribute to the film makers to say that this transition from fast, physical action to the grinding mental suspense of the last few minutes could be made without the viewer feeling cheated. Such is not the case. Indeed, the last part of the movie serves to make all that went on before that much more meaningful.

By way of an over-all rating I would have to say that *Deliverance* is one of the better pictures I have seen in the last year or so. It is now playing out at the Mall Theater, which, if you can get up the scratch, is a really nice place to watch a movie after having to put up with some of the tiny screens and sound systems that some of the houses have around here. This time I am happy to say that I can recommend this movie without any reservations.

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MEADVILLE, from page 1

planned to eventually occupy the Penelec buildings current site.

In one of the only public outcries during the redevelopment program, a large number of citizens protested the Art Street plans at a public hearing (some calling the parking garage "a waste of money"). The city and redevelopment officials present were the only ones who spoke in support of the garage plans. They pointed out to the angry project-area residents that adequate parking was essential for attracting Kaufmanns or any other stores to the Water Street area.

The "Fourth Ward Urban Renewal Project," another significant part of the master plan, is still awaiting Federal approval. This project is bounded by French Creek, the Erie-Lackawanna tracks, Poplar Street, and some railroad spurs to the north.

Flood area

Of the redevelopment projects currently underway, the one in the Fourth Ward involves the most residential relocation. In the project application, the area, now housing lower-income families, is termed "unfit for human habitation." Leap said that this area is inundated by French Creek on the average of once every two years, thereby accelerating building deterioration. Also, the new Arterial Highway and the Erie-Lackawanna tracks form a natural barrier to travel between the fourth ward and the rest of Meadville. Therefore, the redevelopment plan excludes all "residential, retail-commercial, hotel, and motel" construction. Instead, the project area will become a "light industrial-heavy commercial park" with an "open space park" hugging the banks of French Creek.

Fringe benefits

The area's residents get many "fringe benefits" under the redevelopment program. Home owners can get up to \$15,000 for relocation and all tenants are eligible for a \$2,000 payment with provisions for an added bonus in some situations.

According to Leap, there have been no problems relocating the residents so far. Most go into Meadville's "general housing market", with the rest moving into public housing. He added that 220 public housing units have been built recently as well as the "high rise" structure on Baldwin Street Extension.

Federal funds needed

Apparently, the holdup in approval for the Fourth Ward Project is due to the great

amounts of federal funds required for the reconstruction of Wilkes-Barre and other localities in eastern Pennsylvania devastated by Hurricane Agnes.

To obtain faster federal action, the whole Project Area Committee (PAC), composed of fourth ward residents, went in a caravan to the Federal Housing and Urban Development (HUD) office in Pittsburgh last August. An HUD official commented that PAC's visit was "one of the main things which pushed your project to the fore."

The "Third Ward Code Enforcement Project" is another current redevelopment effort. However, instead of clearing and redeveloping the land, as in the other projects, this is an effort to bring 339 structures into compliance with "city housing and building codes." Residents will share \$278,400 for the required improvement work.

Renewal planned

The project is bounded on the north by Arch Street, on the east by Huidekoper Park and Grove Street, on the south by Linden Street, and on the west by Cottage Street.

Resurfacing of the many "brick" streets, replacement of broken curbs and sidewalks, and the planting of 70 new trees are also part of this project.

Beautification project

In still another effort, the Chestnut Street Beautification Urban Renewal Project will not involve any land acquisition. Instead, as the name implies, the shopping district will get "new street lights, new streets, all underground wiring, and, possibly a sidewalk canopy on both sides of Chestnut." This project will blend the business district into the public shopping area at the foot of Chestnut Street.

Overall, Leap hopes to have completion of Water Street by the Spring of 1975, the Fourth Ward by sometime in 1977, and Arch Street by "late this year."

He said that, as the redevelopment director for the past two years, he has "never had one negative vote" from the Redevelopment Authority, city council, or the Planning Commission in connection with his proposals. In addition, he praised the Fourth Ward's citizen group as an "outstanding PAC group." "Meadville has one of the best plans I've ever run across, mainly because of the cooperation of city officials and the local citizens."

As for the future, Leap said the current renewal program will make "Meadville one of the most outstanding communities in Western Pennsylvania."

Classifieds

For Sale: Smith-Corona Portable Electric typewriter model 250-like new. \$95, call 336-4215.

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For information contact or write the Regional Council for International Education, 4401 5th Ave., Pittsburgh, Pa. 15213.

STUDENTS interested in developing their own major under the Special Majors Program should contact one of the following professors: Stevens 118 Quigley Hall, Kern 231 Cochran Hall, or Lundgren 213 Carr Hall.

THERE will be a meeting Tuesday, Feb. 6 at 4 pm in Arter 212 for all sophomores interested in the Washington Semester Program (fall term 1973). Those unable to attend are requested to contact Dr. Turk, Arter 210 (Ext. 2354).

IMAGINATIVE writers! The Allegheny Literary Review needs anything worth printing in the form of poetry, short stories, etc. Prize money awarded for best works. Submit your brainstorms to A.L.R., Box 186.

ANYONE interested in organizing the Good Times Festival should contact George Brodie, Box 377.

SOPHOMORE and junior women in good standing and who will be able to serve the entire academic year who are interested in becoming Student counselors may secure application blanks in Dean Knights' Office beginning February 2. (These applications must be returned by February 12-no applications will be accepted after that date).

Because of the pressures of the three-term system, it is strongly recommended that a woman interested in Student Counseling not consider any major campus office. Students planning to spend their Junior Year Aroad, who would like to apply for counseling for their senior year, should apply now and be eligible for interviewing this spring.

APARTMENT for rent. Inquire 352 Meadow St. or phone 332-7044.

DECLARATION of candidates for the presidency-vice-presidency (2 must run on a ticket) will be accepted in the ASG office by the Student Voting Committee Chairman Friday Feb. 2 and Monday Feb. 5 from 9 pm to 11 pm.

1967 Ford Mustang 289. New Winter tires, 4 speed, convertible. AM-FM radio. New inspection. \$750. Call Gary or Debbie at 763-4841.

ALLEGHENY Student Help Center. 724-4369. Sunday - Thursday, 1 pm - 4:30 pm; 7 pm - 1 am. Friday 1 pm thru Monday 1 am.

RESIDENT Advisor applications are now available from the Office of Residence Life, 2nd Bentley. All sophomore and junior men and women who are in good standing and are able to serve for the entire academic year are eligible to apply. Applications will be accepted through February 9th. All information for the selection process will be available with the application.