

Sun Day Celebrates Solar Energy

by Janet Spencer

Allegheny College will participate in Sun Day, an international celebration of solar energy, on Wednesday, May 3. The purpose of Sun Day is to focus on solar technology.

Sun Day conferences, energy fairs, solar demonstra-

tions, concerts and other programs will take place in communities in all 50 states. On an international level, Sun Day activities are planned in 19 countries, and representatives of 65 other nations have expressed interest in participating in Sun Day programs.

The lighter side of Alleg-

heny's celebration includes a Solar Fair on the Campus Center front lawn throughout the afternoon. WARC will broadcast sun songs from the C.C. lawn. Commercial and homemade solar products will be exhibited. On display will be a large solar collector which is ready for installation next week in an Indiana, Pa. home. Smaller solar products such as watches and calculators also will be demonstrated.

Information booths, a bake sale, live music, and Sun Day buttons and T-shirts will all contribute to the Solar Fair fun.

At 6:00 free ice cream Sundaes will be served in the C.C. Activities Room. Filmstrips will be shown on alternative energy sources and the implementation of solar products in homes, beginning at 6:30.

Allegheny's Sun Day celebration will conclude with a sunset service on the Mellon Recreation Building lawn. Music and theme related poetry readings are planned. Included is a passage from "The Navaho Creation Story" as translated by English professor Paul Zolbrod.

additional \$200 should be spent on an experimental first issue. The funding was passed in a 21-7 vote.

A new addition to ASG was the distribution of a calendar detailing the student government executives plans for this month. Council Vice President Sue Cox explained that the major purpose of the schedule was to acquaint the representatives of their activities. She said she would like to see the calendars given to other interested students.

Concert Committee Chairman Peter Lippman reported that this Friday's Jean Luc Ponty concert lost no more than \$1,500.

In an otherwise uneventful meeting, Allegheny Student Government spent nearly the entire forty minute meeting last Sunday discussing the budgeting of an additional \$200 for publishing the first issue of the college news magazine, ETRE.

The supplementary money was requested by the publishers of ETRE to help compensate for the added costs in printing more copies of the magazine, and for the possible lengthening of the planned 24 page issue to 30 pages. A.S.G. funded the magazine \$250 last term.

Discussion on the issue mainly concerned whether the magazine should have sought another sponsor and whether

ASG Funds Etre

C.C. Cabinet Positions Filled

"I will try to get more student participation in the suggestion making process" said Ken Cramer, the newly elected C.C. Manager. Suggestion boxes in the C.C. and Post Office and a survey of what students want for C.C. programs are the major areas in which this work will occur.

Cramer, who was appointed last Monday night by the current C.C. Cabinet, said that he is excited about the position, and thinks that the new C.C. Cabinet, which was appointed Monday and Tuesday evening, is an excellent one. The new members are Craig Jones, treasurer; Peggy Fuller, Secretary; Stephanie Smith, Publicity; Bill Goettler, Member at Large; Tom Chandler, Equipment Manager;

and Marvin Warren, Mike Donahue, Karen Rocoon, and Fields Jackson serving as program coordinators.

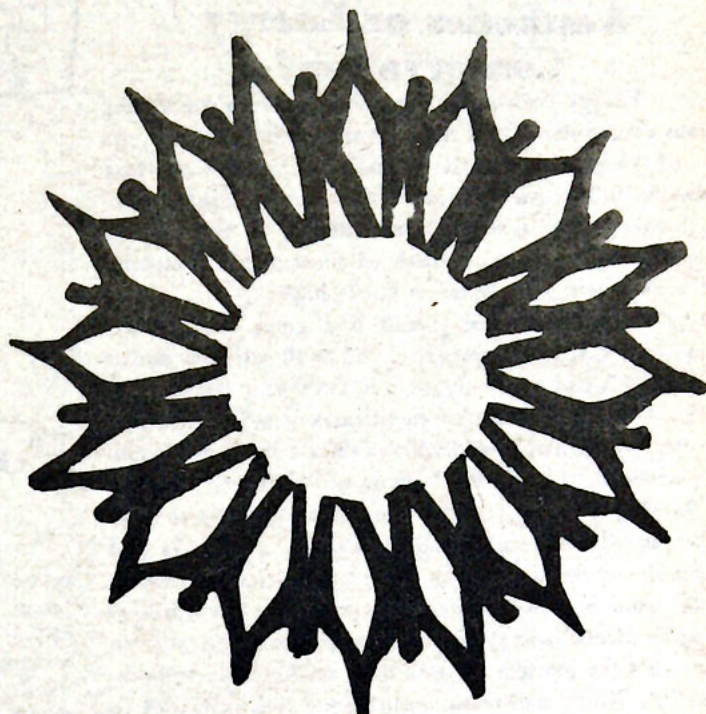
The Cabinet is as small as it has been in many years, and Cramer is pleased about that fact. In the past, program coordinators have not been as effective as is possible, because, according to Bill Goettler, the current C.C. Manager, they just haven't had enough to do. "Only when program coordinators have enough experience and opportunities to put on good programs do they enjoy the programs. When that happens, they work harder, and the programs are better."

Cramer said that there were many qualified candidates for C.C. positions, and the decisions were difficult. He said

that he thinks that the new Cabinet will be a good one, however, and expects to begin planning with them this term.

The first step in that planning will be a survey of student interests, which he hopes to send out within the next few weeks. From the results from that survey, he hopes that students will be more pleased with the programs next year than they have been with those staged in the C.C. this year.

At this time, Cramer thinks that the Cabinet will continue having coffeehouses, mini-concert and movies. Some new programs will most likely include an all college talent show, more cultural events, and possibly an outdoor fair.



Pictured is the emblem for Sun Day. The purpose of Sun Day is to promote solar energy around the country.

What's Blazz?

by Chip Yates

A dance show that flows and black culture through jazz. That's "Blazz."

This Friday and Saturday night the Black Orchid dancers will stage their fourth dance production, "Blazz," in the C.C. Auditorium at 8:15 p.m. The show features nine student-choreographed works to songs by Ramsey Lewis, Miles Davis, Noel Pointer, Bob James, Grover Washington, Jr., The Blackbyrds and The Crusaders.

Black Orchid is a group of Allegheny students devoted to the expression of black culture and experience through dance.

Seven of the fourteen

dancers are responsible for the choreography. Black Orchid coordinator Alfred Pride said that because of the large number of choreographers and the varied music "each number has its own little episode." He added, "We have a lot of dynamics to fit the moods of the music."

Sophomore Richelle Diggs said, "I think it will be a very good show. I don't think it will only be something for entertainment. I think it will be enlightening."

In separate interviews, both coordinators Pride and Diggs commented that "Blazz" "flows."

Black. Jazz. Blazz. Sound the trumpets.

The CAMPUS newspaper is in trouble. During the past two weeks, three editors have resigned. We need a Copy Editor and a Sports Editor. Two Assistant Editors are also needed. A small group of people cannot produce a quality newspaper. We need dedicated individuals, who are willing to devote the time necessary to produce a good paper.

All of the basics are there. The machinery is excellent, the revenues are sufficient, and the printer is waiting. Good writers and hard working editors are needed.

This Thursday at 6:00 there will be a meeting of anyone interested in writing, editing, or laying out the CAMPUS, in the CAMPUS layout room (U212).



"A FACE IN THE SUN"

Photo Feature by Paul Booth

Farenthold Examines Woman's Role

By Lynn Carter

"The tradition of the magnolia," a separate and subordinate rule for women, has established constraints on the curriculums at every institution of higher learning in the United States, according to Frances "Sissy" Farenthold, the 1978 Colloquy keynote speaker.

Farenthold began her address with a quote from the Colloquy brochure: "We can look at our roles in relation to others and add creative insights to old ideas as well as formulate new perspectives." Farenthold spoke of the role of women throughout recent history and urged the audience to "formulate new perspectives" by making "a firmer examination of every facet of an institution, from curriculum to extra-curriculum." Farenthold divided the his-

of women into three

phases: the patriarchal, the complementary and the equal. The patriarchal is our common-law heritage (tradition) before changes by statute and court decisions. The complementary agrees that men and women are different, but equal, and wavers toward patriarchal. Finally, she said, there is the equal, which is "still over the horizon." Perhaps as a definition for this third phase, Farenthold quoted John Stuart Mill: "A principle of perfect equality, admitting no power or privilege on one side, nor disability on the other."

Supplying dates and facts in the history of women about which "women know so little," Farenthold expressed concern over college curriculums "designed for and geared to the interests and achievements of men. The Chinese may bind

their women's feet - our heads are bound," she reiterated in a question and answer period following the address. Farenthold sees the third phase as "challenging that very male authority" over curriculum. The second phase was content to get "a piece of turf," but women are now stepping out of the "female ghettos of elementary education, home economics, and nursing."

In the question and answer period, Farenthold commented on "the incredible segregation of sexes" in the job market, stating that "Equal pay for equal work doesn't take care of it." She urged those present, both during and after the address, "to examine the whole question" of feminism, "that word that seems to frighten so many. It dies hard and its dies hard within ourselves, too."

The Campus

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Aesthetics or Energy Conservation?

Energy conservation is a vital concern demanding serious cooperation from all factions of today's society. As part of Allegheny's efforts to minimize the fuel shortage crisis, the college has contracted workmen to insulate various buildings and install storm windows on all buildings throughout the campus. Much of the work is complete, and work is now being done on Ford Chapel.

Admittedly, the chapel is a great fuel-gobbler, so much so that it was entirely closed to all activities during Winter 1977, and used only on Sundays during Winter term 1978. Despite fuel-minded justifications and obligations, however, additional considerations should be made regarding placement of storm windows on an old church. First of all, the chapel's stone composition poses a problem so great in keeping the building warm during Winter months that the ability of storm windows alone to sufficiently counteract the cold is questionable. Secondly, if storm windows are to be placed over stained glass, steps should be taken to insure that the job is done well both aesthetically and ecologically. White aluminum frames are a tacky contrast to rustic stone and rich stained glass. Also, in order to set the storm windows close enough to the stained glass, the wood pillars within the large arch-shaped side windows have been chipped away, exposing raw wood and destroying artistic appreciation of the pillars.

The job is not yet complete. It will be interesting (and probably visually displeasing) to see what sort of scheme will be devised to fit storms over the large rose window facing North Main Street. To save the chapel's charm, perhaps a better job and better quality hardware could have been arranged so as to insure results aesthetically pleasing as well as fuel-mindedly efficient.

The Question of Capital Punishment

A court in Nicosia, Cyprus, recently sentenced two young Palestinians to death for the murder of prominent Egyptian Youssef el-Sebaei, editor of the *Al Ahram* newspaper and a close friend of Anwar Sadat. The day after el-Sebaei's murder, 15 Egyptian commandos entered Cyprus and were killed. Sadat immediately broke diplomatic relations between Egypt and Cyprus. It is thought that the rapid completion of the judicial process is an attempt to pacify Sadat.

Although the proceedings occurred thousands of miles away, it brings to mind our own views on the problems of capital punishment. No one is publicly hung in the United States today. Our procedures for the termination of the lives of criminals reflect our own sanitary, technologically advanced age. We must ask, however, if capital punishment can ever be humane.

The two men to be killed in Cyprus are 26 and 28 years old. They certainly acted criminally in what their judge called a "well-prepared and preconceived plan." Can it be said, however, that their lives have no appreciable value? Should mistakes—even gross mistakes—in the twenty-sixth year of a man's life be enough of a cause for the end of that man's life?

Society has been created to protect its citizens. Life is sacred. Therefore, it is wrong for one individual to take the life of another individual within society. Such behavior must be prevented. But, it is just as wrong for society to take the life of a human being. Though he has violated the rules and purpose of society, that individual's life must be protected.

Our society has determined that it is wrong to kill. Let it be consistent in that decision.

Bill Goettler - Managing Editor

Sue Pfalzgraf - Business Manager Bob Long - Ad. Manager

Coy Smith - Layout Editor

Gal Longfellow - Copy Editor

Erica Landesman - Asst. Copy Editor

Van Richards - Ed. Page Editor

Paul Booth - Photography Editor

Bob Stewart - Technician

Eric Shelton - Circulation

Peter Fleming and Cathy Losch - Associate Editors

Editorial policy is determined by the Editorial Board. Opinions expressed editorially are those of a simple majority of the entire board and not necessarily those of the college or the Allegheny Student Government. Copies of the editorial votes are kept on file for one term. Members of the Editorial Board are: Tim Cahill, Bill Goettler, Lisa Grabowski, Mike Holden, Harry Kloman, Steve Levinsky, Sallie Spencer, and Nancy Welsh. The Campus reserves the right to edit all copy and refuse any material.

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Letters to the Editor

The *CAMPUS* welcomes feedback from its readers. Letters to the editor should be short and concise. Deadline for all letters is Saturdays at 6 pm. The *CAMPUS* reserves the right to edit any material. Mail should be addressed to Box 12.

Ponty Concert Organization Condemned

Last Friday night at The Jean-Luc Ponty concert, as we stood being crushed by the crowd waiting for "good" general admission seats, Chris Fustine asked me why I was "upset". Why was I upset about the concert being more than an hour and a half late? Why was I upset about you not letting us at least come into the auditorium, after we had already waited, packed like sardines, for half an hour past the time when the concert was supposed to start? I watched two of my friends get sick from standing in line too long. Hey, you gave me a perfectly good reason. The band (led by a performer who demands his silence before beginning a new piece, and who can swear with a French accent) wouldn't play if we were let in on time!

I stood in line an hour and a half longer than I was supposed to, like every one else, to get those "good"

general admission seats. I paid my money for tickets like everyone else, and like everyone else I felt the absurdity of waiting that long for any concert, no matter how much I liked the group.

How come most of the concerts at Allegheny are late? Why are people getting sick and tired of incompetence? Who do we talk to to make these concerts better? the Band, the road crew, our stage crew, Chris? Or should we just say, "Well, next time I'll get reserved seats."

I'm definitely going to Liv Taylor. It should be a really good concert, but I hope it's better organized. And maybe he can swear with a Southern accent if we ask him nicely.

Steve Morton

Walk-a-Thon Sponsored by College Groups

The Ninth Annual March of Dimes Walk-a-Thon is scheduled for this Saturday, May 6, at 10:00 AM.

The walk is 15 kilometers long, beginning and ending at Penn Plaza (Kroger's parking lot), passing through town past McDonald's. The walk is sponsored by the Crawford County March of Dimes Association which benefits the newborn and the unborn child.

This year various college groups are taking an active part in planning and executing the walk. Steve Levinsky, senior, active in many college groups, is once again the Walk-a-Thon Coordinator. The Fiji House is providing the necessary manpower while Jody Verkouille, president of pan-hell, is working on the Mini Walk for children at Diamond Park. IFC has pledged its support and has provided an avenue for publicity. Steve Hornburg of the Phi Psi's has taken an active role in involving himself and others in the Walk.

The Walk is open to everyone with relay runs and

walks welcome. Jamie Moldt, freshman and nationally ranked frisbee thrower, will be on hand to provide entertainment. This is a chance for all college groups to become involved in showing good community relations, something we are all looking for. The Walk-a-Thon Directors are skeptical of the college's participation. They say college students do not support this kind of activity. We hope they are wrong.

If you are not able to walk, sponsor someone who can. With Allegheny's students' help, we can surpass the amount of pledges received the past few years. The March of Dimes Association will be forever grateful.

If anyone would like to volunteer their services or needs additional information contact The Fiji House at 724-9695. Sponsor sheets will be available at the P.O. and the Fiji House all week. Thank you.

Mike Veon

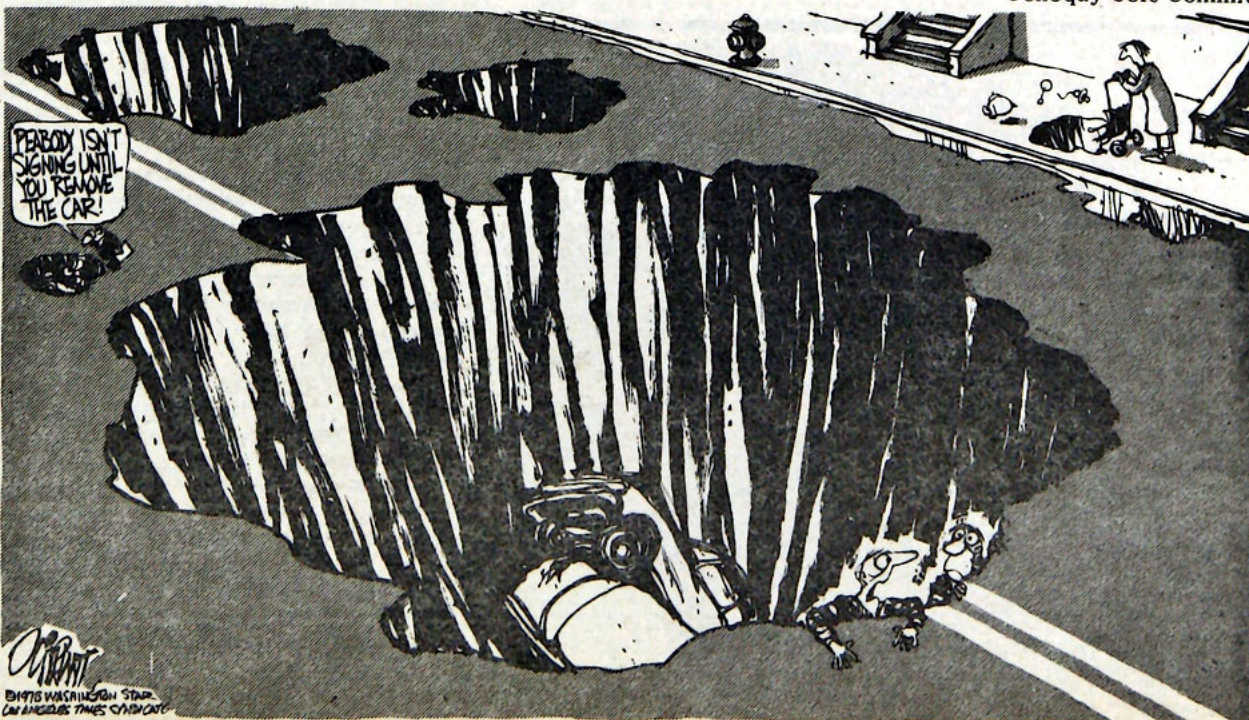
Colloquy Extends its Thanks

The Colloquy Core Committee would like to extend our appreciation to the Allegheny Community for its laudable response during Colloquy weekend. A particular thanks is extended to those who hosted and housed

Colloquy guests.

Colloquy weekend would not have been the success that it was were it not for your support and enthusiasm.

Colloquy Core Committee



"IF WE TOOK ALL THE POTHOLES IN THIS COUNTRY RIGHT NOW AND SOLD THEM TO THE MINING COMPANIES, WE WOULDN'T HAVE ANY NEED FOR MINERS!"

The "Great Wall" of Allegheny College

Ed. Note: In the November 6, 1970 issue of the CAMPUS, there appeared the following article. The "Great Wall" is still unimproved to date. The wall faces Murray Hall and constitutes the back of the auditorium stage. The suggestions for the renovation for this eyesore are unique and quite humorous. Perhaps this problem should be, once again, brought up and properly attended to by members of the college community.

The Editorial on page two deals with one aspect of aesthetics at Allegheny College; this is an example of another problem that existed eight years ago and was left unresolved. As with the "Great Wall," the subject of Ford Chapel's storm windows will probably be dropped despite the publicity in the CAMPUS. It's ashame that although we devote much money and time to preserve our heritage from the past, we tend to ignore the simple pleasures of the present.

On the assumption that it would be possible to improve the appearance of the great south wall of the George Street Project, now under construction, the CAMPUS asked for suggestions in its October 20, 1970 issue. The following is a list of the suggestions received:

- Make it into a billboard and sell the space.
- Have "Chew Mail Pouch" painted on it.
- Let art majors come up with a design and paint a mural on it.
- Erect a movie screen on the wall and make the area a drive-in.
- Use it as a backdrop for a light show, with

Peter Greene

Core Curriculum: "It's stupid...stupid, stupid, stupid"

"Core curriculum shmcore curriculum," cursed Scott, giving a kick at one of the little cylinders of dirt that dot the grass (rumored to be part of an administration program to make the campus more resemble a cow pasture, or at least a dog kennel).

"You don't think it's a good idea?" Brian, walking with us through an un-Meadville-like spring day, indulged his natural tendency to ask superfluous questions.

A few of us were walking outside, driven by a common need to reaffirm our faith in Spring. It was just after supper, and what Scott was cursing at was last week's CAMPUS, which he had picked up from one of its most common distribution points, the floor of the CC lobby.

"It's stupid," said Scott, who added, just to be sure he was understood, "Stupid, stupid, stupid."

"He didn't like distribution," said Spad to Brian. "You could hardly expect him to be wild about this." Jamie was also with us. As we turned off the road, she reached up and ripped several budding leaves off a tree.

"It would be nice," said Hemp, "if the college could get over the feeling that we're children who must be force-fed the liberal arts."

"But they're right," said Brian. "Look at Joe Pre-med here. He's going to barely get his distribution requirement in, and it's going to consist of a magnificent assortment of introductory courses." We were walking back a dirt road, the valley spreading off to our right, trees on our left. Dust was kicking up around everybody's feet. Except Spad's.

Jamie was in the lead, and instead of taking the land bridge across, we scrambled down through the ravine. "I have rights," Scott's feet slid out from under him, and he sat down hard. "If I had wanted someone to tell me what I had to take I wouldn't have come here."

"But the necessities of the liberal arts education, i.e. the premise that you per se accepted when you opted to matriculate at this college dictate that it is indeed by all means necessary to do more than consign yourself to the dark depths of Carnegie hall for four years," Wendy, our English major, made a rare stab at glibness. She only barely wounded it.

"Or for that matter," said Scott looking down at her from the top of the other side of the ravine, "Arter Hall." It would take Wendy the rest of the day to work up the nerve to open her mouth again, a fact regretted by few.

"AAAArrrrrrrrrrgh!" Scott's vocabulary seems to get more and more limited as time passes. He ripped the offending article to shreds as we walked on. "Teach how the right hand affects the left' indeed." It sometimes seems that his role model for outrage is Dr. Zachary Smith.

"You've already worked that out, huh?" said Hemp.

"Good introductory courses are interrelated I've had courses that I could relate to other stuff. The good ones at least." Scott was withdrawing into his more natural state; surliness. Jamie picked up a rock, examined it and threw it against a tree.

"I really think they're trying to help," said Brian.

"I think," said Scott, "that the faculty's just trying to cover up their own inadequacy."

"Oh no," Hemp said, recognizing that glint of



eye that meant that Scott had been struck with an idea.

"Yeah," he said, walking more quickly, "It's too

hard to teach a course like it has something besides majors in it. Only the really good Profs can do it. So they make up courses where the liberal arts stuff is autononimically infected." He swallowed. "Injected."

"Whatever," said Hemp, "But it's--"

Scott wasn't done yet. "The fact is that the liberal arts are lacking at Allegheny college," he raised his fist above his head, and we topped the rise, looking out over the valley, "But it's not because there's no liberal arts students. It's because there's no liberal arts faculty."

"You wanna hold it down," said Jamie.

"And why haven't you had anything to say, little girl," smiled Hemp.

"Two reasons," Jamie turned, casting a long shadow across the ground, "First, there's not a hell of a lot I can do about it and more importantly," she smiled, "I'm never going to have to take the damn things."

We all strolled about, quietly taking in the view. There's no doubt about it; there's few places as beautiful in the evening as the Meadville cemetery



"PERHAPS MODOM WOULD CARE FOR THIS EXQUISITE COAT FASHIONED FROM THE PELTS OF NEWFOUNDLAND BABY HARP SEALS, RIPPED FROM THEIR MOTHERS AND CLUBBED TO DEATH WHILE THEIR FUR IS STILL PURE WHITE!"

either colored lights interplayed on the walls or white lights with shadow boxes to make an interplay of patterns on the wall; it would also be a possible deterrent to mug-gings.

- Run the news around it in lights, as on the Allied Chemical building in Times Square.
- Tear it down, no matter what the cost.
- Institute a physical education course in cliff climbing and let the wall be a practice cliff.
- Let the state Transportation Department grow crown vetch, its phenomenal ground cover, on it. In the summer, it would be a wall of purple flowers.

The most credible of suggestions seems to be the idea of painting a mural on the wall. In a recent issue of LIFE magazine, an article on wall painting appeared. "Imaginative artists," as LIFE calls them, have begun painting in cities all over the United States. The murals range from abstract designs to realistic perspectives giving the illusion of a street running at an angle down the side of the building. The Meadville TRIBUNE quoted Assistant to the President Robert T. Sherman as saying that the college would be willing to accept any appropriate work of art that would improve the appearance of the wall.

Art Buchwald

The FBI Demonstrates

WASHINGTON—I was shocked to turn on the television set last week and see FBI agents taking advantage of the First Amendment to protest the indictments of three of their own for allegedly violating the First Amendment rights of others.

Demonstrating in the streets is not what the FBI does best. Under J. Edgar Hoover and his successors, the role of the FBI was to monitor those people who were organizing and financing protest, to infiltrate those groups that were marching and to report on the "troublemakers" who were using the sidewalks and boulevards to call attention to their grievances.

Old habits die hard for some of the agents, and last week's FBI demonstration was no exception.

As the FBI agents and former agents were fiercely protesting in front of the U.S. District Court building, a man was taking photographs of them.

"O'Toole," shouted one of the protesters, "what the hell are you doing?"

"I'm taking pictures of the ringleaders of this demonstration for the agency. I got some really good ones."

"Are you out of your mind? We're all FBI agents demonstrating." O'Toole seemed disappointed. "You mean you don't want photos for your files?"

"No, we don't want photos of us demonstrating. What we're doing is perfectly legal. It's covered by the Constitution."

"I gotcha. I'll tell you what I'll do. I'll tell you what I'll do. I'll infiltrate the crowd with a tape recorder and check to see if anyone is talking about overthrowing the government."

"O'Toole, you don't have to do that. We're all good Americans and what we're doing is calling an injustice to the attention of the American people."

"Yeh, I've heard that one before. But someone's behind this demonstration and I think we better find out who. I hear the money's pouring in for a defense fund for the people who were indicted. It could be coming from the Soviet Union or Cuba."

"Dammit, O'Toole, the money for the defense fund is coming from former and present FBI agents. There is no foreign money involved. Why can't you understand we've got a legitimate grievance, and we want to see that the people who were indicted are not used as scapegoats just because the Justice Department wants blood?"

"I think we should tap the lines of the guys who were indicted. That could lead us to the source of the money, and also to where the orders are coming from."

"O'Toole, do you know who I am?"

"Sure, you're Turnbull from Identification."

"I'm one of the ringleaders."

"You could have fooled me. I never had you down for a radical nut."

"I'm not a radical nut. None of us is a radical nut. We're law-abiding citizens."

"Yeh, but in the Sixties we were told that anyone who demonstrated in the streets was radical nut. Either that or a misguided pawn in the commie struggle to destroy our way of life."

"That was in the Sixties. Now everyone's in the streets. The farmers, the doctors, the hard hats. When you get desperate you have to let everyone know about it. What are you doing with that notebook?"

"I'm taking down names. We'll cross-check them with the Socialist Workers Party. I Can't believe all these people are FBI agents."

"O'Toole, this is a nonviolent demonstration."

"J. Edgar Hoover always said those are the worst kind."



The cast of *A Gown For His Mistress* enjoys a last-minute rehearsal.

McGough Discusses Law and Journalism

by Faith Lyman

The bells in Quigley Hall rang. Classes began and ended as they do every Saturday morning. Inside the Faculty Lounge students, parents, and professors listened attentively to the speaker Michael McGough an Allegheny graduate and former CAMPUS editor. McGough was so calm that he appeared not even to notice the few students who slipped in late to listen to his discussion of the Press and its most dangerous enemy - the Law.

"Until about 15 years ago, McGough said, 'newspapers... were pretty much left alone by the Law and its instruments. But that's changing.'"

McGough, an editorial

writer for the "Pittsburgh Post-Gazette," was one of the 34 speakers participating in Colloquy '78.

"The most dangerous people in this group from a journalists' standpoint are lawyers: Lawyers practicing and lawyers in robes," said McGough. The group he referred to consisted of those individuals who do not feel that journalists take social values, privacy, and individual rights into account when writing their stories. "There's been a shock of fear on the part of journalists for at least ten years about what the lawyers are going to do to us," McGough added.

McGough presented three hypothetical situations to his audience. The situations all related to actual cases which involved libel, national security,

and the hindrance of the right to a fair trial. As McGough said, these are "some of the battle grounds journalists on one side and the Law, - - capital 'L' - - have been on in the past five or ten years."

Most of the questions McGough posed about the situations concerned whether a federal judge had the power to issue restraining orders on a newspaper and its stories. McGough cited a few Supreme decisions to answer the questions. One decision from the 1960's made following the printing of the Pentagon Papers, said, "It is an unconstitutional prior restraint unless the damage to the national security of the United States is immediate and irreparable."

After McGough finished discussion of the situations he talked about the issue of the Press versus the ordinary people. Why can't an individual see the inside of a prison or sit through a sensational court trial? To these questions McGough said that "Just as you can fit so many people in this room," you can only fit so many people in a prison or the legislature.

McGough also pointed out that it does not really matter who uncovered the horrid prison conditions or who discovered the corrupt dealings a state legislature. However, journalists must have the right, to write about these things and bring them to the attention of the American people through the Press. McGough added that it also does not matter how poorly written the story may be. The satisfaction comes from knowing anyone can say anything he or she wants to say.

McGough graduated with honors from Allegheny in 1972. From Allegheny he went on to Yale to receive a Master of Studies in Law degree. While at Yale he was a Ford Foundation Fellow.

Nature Conservancy: Preserves and Protects

by Janet Spencer

"I'm a very specialized type of person, and we're a fine-tuning enterprise," said Colloquy guest Dr. Robert Jenkins, vice president of The Nature Conservancy and Director of Science and Research. "Too many environmental organizations try to get into everything and do nothing."

During his Saturday afternoon talk, Jenkins explained the purpose and functions of The Nature Conservancy as a national land-preserving organization in

perspective with the broader environmental movements in the United States.

The private, non-profit organization seeks to preserve the complete array of natural ecological diversity. The Conservancy leads the nation in actively protecting specific tracts of land and manages about 650 preserves, the largest preserve system in the world.

Through sophisticated ecological surveys, the Conservancy identifies endangered natural elements, such as wildlife and their habitats. Certain steps are then taken to acquire

ownership of manageable units of the land by fund raising, donation or direct purchase with money borrowed from banks.

After the ownership change, The Nature Conservancy manages the tract of land and/or leases or transfers the property to a public agency or quasi-public agency (such as a university) capable of proper management.

Jenkins said, "Timbering, paving, and the general stream of development are threats. The Nature Conservancy deals with. Public use is not the serious threat in most situations."

Their approach, according to Jenkins, is not to confront but to negotiate. Organizations such as The Sierra Club do confront and fight for specific issues, which is an effective tool to accomplish things important to environmental situations.

The Conservancy does not become involved in political fighting because it would only split interests and harm all involved parties. Critically endangered units of land need quick attention. Time is too precious for the Conservancy's efforts to be spent on a time-consuming activity such as environmental education.

The Nature Conservancy has preserves throughout the U.S., especially in New England, New York, the north central states, and the west coast regions. In Pennsylvania, the Nature Conservancy is not active because a sister organization, The Western Pennsylvania Conservancy, functions in similar ways.

Filmmaking as a Career

by Julie Cogswell

Filmmaking is "really a great way to earn a living," according to Lewis Gifford, who presented a talk on that subject as part of the Colloquy weekend activities.

Gifford has been making films professionally for 23 years. In 1955 he began producing films for a New York advertising agency. In 1958 he and Paul Kim joined forces to create Kim & Gifford Productions Inc. The firm, located in New York City, develops commercial and educational films for a variety of companies and interests, including Exxon and Con Edison.

About fifty people attended Gifford's presentation. Gifford conducted the session informally, answering questions from the audience and describing some of his own experience in the filmmaking business. He had six short films with him and

chose three to show during the course of the discussion.

Between the films, Gifford showed took up about one-third of the 50-minute session. The first was an anti-war film he had made with Kim "for our own use," featuring the sons of both men. The next film was an animated educational short called "How the little light bulb gets its juice," and the last was an animated film made in 1958, offered some suggestions for anyone interested in filmmaking. "Just start doing it," he said. "It's not that expensive anymore." He added that "making films is a generalist's field."

For those interested in joining existing companies, he recommended that they "zero in on" their specific interests. He said it was better to "get to know the people" by going to the companies than to just send in a resume "and get back a rejection notice in the mail."

Gifford discussed how his own company operates. He said he generally works with both a storyboard and a script to give his clients a clearer idea of how

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Creative Dramatics: a Picture in your Mind

by Sandy Gleixner

What do you think imagination is? A first grader once told Albert Martin that it is "a picture in your mind."

Martin, A Colloquy guest spoke in the library auditorium on Friday about using creative dramatics to help develop the individual child. He is a teacher and scene designer in East Cleveland, but he is not new to Allegheny. He has participated in Colloquy for several years and was assistant professor of dramatic arts at Allegheny in 1962-63.

Martin, now working with elementary students, said he goes into a first grade class and asks them if they can draw a tree. When they say yes, he says, "How? There is no tree here." But, there is a picture in

their mind. He said he wants them to "take something out of their memory and use it to create," and the point is to get them to realize there is nothing wrong with the imaginary things they do.

It is our imagination that helps us solve problems in later life. Martin's dramatic exercises help develop this imagination without fear of being criticized. For example, he threaded an imaginary needle and asked the audience what he was doing. Almost everyone guessed correctly using past experiences. He stressed his point when he asked what color the thread was. All answers were right. "Anything a person says comes out of his own mind," said Martin.

Martin is qualified to use this unique approach to develop

imagination and individuality. He taught in East Cleveland for 15 years before his year at Allegheny. He went back to the Cleveland School System, and won the Martha Holding Jennings Special teacher Award for secondary schools. He decided to go to the elementary schools and was voted the Ohio Teacher of the Year for the grade schools.

Permitted to develop his own program for first grade in creative dramatics, after six months he was asked to teach creative dramatics in the first through sixth grades. He has different activities for each grade level. In the first grade, he works on imagination; in the second grade, has them act out "things" like a stoplight or thermometer. They also use their bodies to act out letters of the alphabet to spell words.

The through sixth graders do improvisational drama. Stories like "Little Red Riding Hood" are first done straight (and without a script), and then Martin gets the students to create the characters. He asks Little Red Riding Hood, "What is your real name? Your mother didn't name you Little Red Riding Hood when you were born, did she?" He said, "I'm so full of this subject that I could talk for hours."

Martin gave several other examples of his use of drama as a teaching device. But when he is asked if his techniques work,

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Jean-Luc Takes us on Imaginary Voyage

by Bob Robinson

Last Friday, the Jean-Luc Ponty concert finally got underway after an almost interminable delay.

The opening number, from the album "Aurora," captured the crowd's attention as Ponty displayed the masterful smoothness of his playing. The first impression was that his new band was able to intelligently complement his violin playing. However, this impression was not maintained throughout the concert.

Perhaps what is happening is the band is becoming mired in its own gadgetry. The addition of even more electronics only tended to obscure the music. Indeed, several times during the performance the band (and the audience) was kept waiting for a keyboard solo that never emerged, as Zavod worked furiously to readjust his synthesizers. The synthesized bass guitar at first was interesting, but being overused began to sound sickeningly artificial.

Only on the last few numbers, "Mirage," "Enigmatic Ocean," and "New Country," did the band begin to show their true ability. The set played was merely an abbreviated version of that used six months ago at a concert in Pittsburgh. Such classic (but difficult) numbers as "Once Upon A Dream," "Imaginary Voyage," and "Tarantula" were omitted at Allegheny. Perhaps this was a concession to the new band who have had a rather limited amount of time to rehearse the songs. However, this gives veteran Zavod no excuse for his sloppiness. His incredible keyboard work in "Once Upon A

Dream" must be seen to be believed, but none of his virtuosity was apparent on Friday night.

This is not to say that the concert was not enjoyable, as it was: the performance was merely substandard when true abilities of the band are considered. Also, a seventy-five minute show for a headliner act is a bit on the short side.

The stage lighting was the best Allegheny has been treated to in quite some time, as it complemented instead of detracted from the music.

Michael Franks was a very inappropriate choice as a warm-up act for Ponty. His sit down style and feeble movements only sapped energy from the audience, instead of generating it. Were it not for a truly accomplished sax/clarinet/flute player who generated the only

excitement during the performance, the show would surely have been lost. It is almost impossible to successfully combine a toned-down act such as

his with an edge-of-your-seat high energy band like Ponty.



Jean Luc Ponty

(Photo by Paul Booth)

JLP: Music for Emotion

By John Webb

"I like to approach music for emotion. That is all I really care about music. When I was younger I cared about acrobatics and flashy technique, but that is behind me now. I'm really into emotions; that is what I'm trying to carry out to people."

JW. How do you define your music? Is it a definite form such as Jazz or Rock or is it a mesh of different styles?

JLP. I don't consider myself a jazz violinist, I consider myself a violinist, a musician, because I use different elements, not just jazz. For two years I was asked a million times to classify my music. I had to define it so I

came up with classical jazz rock.

JW. Isn't that just throwing together different labels?

JLP. Yes, that is what it is. I have been a classical musician for a long time, all the way to age 21 when I played with a symphony orchestra. Then I played pure jazz for about six years. Then I played with a few rock bands. Now I'm using a synthesis of all these elements to carry out my music.

JW. What do you feel was the major musical change from classical to jazz. Was it primarily improvisation?

JLP. Partly it was improvisation, which means you are more involved with the music. You create yourself. You are a

spontaneous composer. You become much more involved with your personality as compared with being one out of twenty violinists in a symphony orchestra. That is one of the things. Also, I got hooked on the rhythm, the energy. Within a few years it became a real passion so I left the symphony to play jazz full time.

JW. What about your influences, such as Stephane Grappelli and Stuff Smith?

JLP. Grappelli was a great inspiration and I enjoyed recording with Stuff Smith, but I didn't really study with them, I only recorded. I wanted right away to create a new style to be worth myself as a musician going

on in a career. But the experience of meeting and playing with them was fantastic.

JW. Do you see your unique style as a model for new violinists? Perhaps Michael Urbaniak and Noel Pointer?

JLP. I know that for Urbaniak I was because he was a saxophone player in Poland. He told me himself that he heard an album that I recorded in 1969 called "The Experience," and that gave him the inspiration to switch to the violin. I don't know for Pointer as I have not met him. This is the one thing that I hope will happen, to give young violinists the idea to pursue that vocation.

JW. You use four violins in your act, what is the difference between them?

JLP. Three are really different, the fourth is just a spare. One is a regular tuning. The other has five strings and com-

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Entertainment

French Slapstick Satirizes Aristocracy

by Ellen Lawson

The Playshop Theatre presentation of *A Gown For His Mistress* last weekend was a well cast and superbly acted production.

The play, written in 1886 by Georges Feydeau, is a French farce which brings out the comedy of self-centeredness and misunderstanding. The play focuses on 19th century French aristocrats who fail to realize their inability to successfully carry on extramarital relationships. The plot is filled with numerous conventional complications, unfortunate coincidences and a great deal of physical farce.

This French farcical plot is one which could have easily failed to capture the audience if not successfully developed by a good cast. Personally, French farce is not one of my favorite forms of dramatic literature. The actors in *A Gown For His Mistress* and not the plot of the show, held my attention and kept me laughing.

The enthusiasm of the cast as a whole was endless. The character personalities in *A Gown For His Mistress* were undoubtedly difficult to present, but the actors never gave up on their individual characters or on the development of their counterparts. Also, facial expression and physical movement, so important in French farce, was never forgotten. Character traits which failed to come about individually at times, were affectively achieved in the characters' relationships to one another.

For instance, the overwhelming enthusiasm of Martin Schmidt as Moulineaux the doctor, prevailed throughout the play, often influencing the other performers, especially Santana

Scutaro as his wife.

The other characters of the play also had their strong points. Jonathan Darling, who played the part of Etienne, the valet, captured the first roar of applause from the audience during the first act. Darling's performance was characterized by periodic, climactic moments which could recapture the attention of anyone's wandering mind.

Charles Lanigan as Bassinet and Peter Ryan as Aubin both portrayed egotistical yet clumsy characters whose complex personalities were fully developed by the end of the play.

Deborah Ruggiere as the meddling mother-in-law was so appropriately cast that her character strength never faltered.

Tracy Britton as Rosa also portrayed a strong character personality, never weakening from the onset. The periodic appearances of both of these characters always evoked laughter from the audience.

Gwendolyn Sands as Suzanne was hilarious. Her facial expressions and physical appearance alone brought laughter and statements such as "she's so funny" from the audience.

A Gown For His Mistress was my first exposure to the Allegheny Playshop Theatre. It was an enjoyable experience which will encourage me to see future plays. I must commend every member of the cast of "A Gown For His Mistress" for the great amount of effort and talent they put in their performances.

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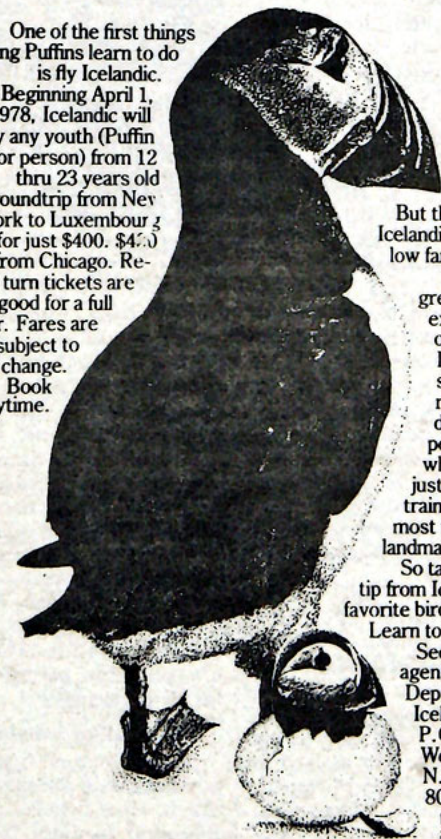
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Lacrosse Club Loses in Overtime

by Rob Potter

The Allegheny Lacrosse Club fell just short in Morgantown, West Virginia on Saturday, losing to West Virginia University in sudden death overtime, 9-8. Peter Burchfield, playing in the crease attack position, led all scorers with four goals.

The game was close the entire way. Scores were tied at one, two, three, four, five, seven, and eight. The largest lead was two points, by W.V.U. at 7-5, during the second half. It was at that point that senior Brian Wilson took control with two outstanding unassisted goals to

tie the game once again. Dick Carroll also had a goal for the Gators. Rich Clark had an assist on Burchfield's first goal.

The overtime was dominated by Allegheny as they took several shots at the Mountaineer goal, even hitting the post. The end came when the Gators had a clear broken up and a loose ball was swept into the Allegheny goal, the ball just clearing the plane of the goal.

The loss was especially hard to take since the Allegheny team played very well over all, coming from behind time and again and generally outshooting the West Virginia players through most of the game. One

West Virginia player was hit with a bone-jarring crunch by Ginny Templin in front of the Allegheny goal, just after unleashing a shot. It took him several minutes to realize that he had scored.

The Gators play at Washington and Jefferson Wednesday, and play at home against Oberlin on Saturday.



Softball Team Downs Villa Maria, Clarion

Allegheny Women's softball team added two more wins to their previous 3-1 record last week in away contests with Villa Maria and Clarion.

The Gator women came from behind to defeat Villa Maria 14-7 in Wednesday's game. Villa led by one run until the fifth inning when AC women began the rally to their win. Sarah Delano and Kathy Kampert provided the batting strength throughout the game. Delano led the way with four RBI's. Syd Nelson and Lisa Myers displayed their agile base running with their seven stolen bases to add to the team's total

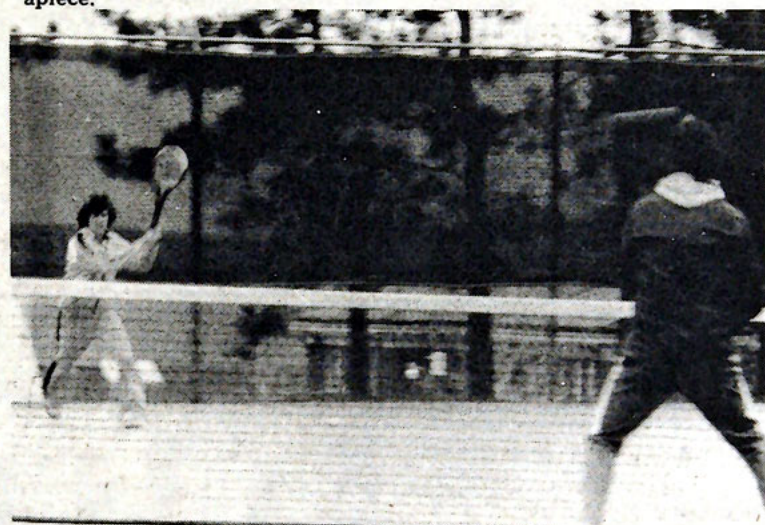
of 16. Defensively, the women played a tight seven innings allowing only four errors. The consistency of pitcher Stacey Lyon held the Villa team to only one walk and handed her batters five strike outs.

The team faced another tough comeback against Clarion on Saturday. Allegheny outshined the losers 14-11 after a long head-to-head battle.

The two teams continuously traded off the lead throughout the entire game. A big change in attitude seemed to overtake the lady Gators after the fifth inning. With two down in the top of the sixth, Stacey

Lyon belted a home run to bring her team within one of Clarion's Golden Eagles. Lisa Myers singled herself on base and stole her way to third. Cathy McClellan pulled the clutch hit to bring Myers in and tie the game. Lora Homan began to chant that the AC women were going to win from "sheer determination". Clarion returned to bat in four runs despite Allegheny's determination and regained the lead 11-7. However, the Gators came back with power hitting in the last inning scoring seven runs to move ahead 14-11. AC took the field one last time and held the

Golden Eagles to a three up-three down inning. Homan and Lyon led the Gator's offensive force with three RBI's apiece.



Poster Girl Proves There's Hope for Children with Birth Defects

by Arthur J. Salisbury, M.D.
Vice President for
Medical Services
The National Foundation-
March of Dimes

The disfiguring disease rickets was finally conquered more than 50 years ago with the discovery that vitamin D brought about striking cures. Under this regimen a child's distorted and softened bones would strengthen and straighten.

But gradually doctors noticed that while the vast majority of children with rickets were cured by this treatment, others weren't. Not until 1937 was it found that some patients needed at least 100 times the normal dosage of vitamin D. Then it was clear this type of rickets was due not to a deficient diet, but to some other problem.

Researchers learned that these children had vitamin D-resistant rickets, an inherited disorder, traced to a defective gene on the X chromosome.

Patients with this birth defect of body chemistry do not retain calcium or phosphates from foods. Because these minerals are necessary for normal bone formation, rickets result.

Denise's fight

Denise Nankivell, 1978 March of Dimes National Poster Child, has vitamin D-resistant rickets. Her father, uncle, and grandmother also have it. When Denise was six months old, her legs started to bow. Tests at The Milton S. Ebersole Medical Center in Pennsylvania confirmed vitamin D-resistant rickets.

At age two Denise had surgery to straighten her legs. She wore casts and braces to prevent her legs from bowing. Initially, doctors thought she would need to wear braces through adolescence, but Denise responded to treatment so well that her braces have been removed for a four-month trial period.

Denise takes large doses of phosphate and vitamin D daily. This treatment allows



MARCH OF DIMES National Poster Child Denise Nankivell was born with vitamin D-resistant rickets. Five-year-old Denise has had surgery to straighten her bowed legs. She takes medication daily to strengthen them.

correct bone formation and also seems to be important in assuring normal growth.

Finding the right dosage of phosphates and vitamin D requires sophisticated skill. Too much phosphate causes diarrhea. The high dosage of vitamin D needed is nearly toxic and can cause weakness and weight loss. Overdosage can cause kidney damage and eventually death. Denise's calcium and phosphate levels are checked monthly. The doctors also monitor her growth. So far, it is normal.

A puzzling inheritance

When doctors first investigated vitamin D-resistant rickets, it wasn't clear how it was inherited. An examination of the patient's family tree often failed to reveal any ancestors with rickets. Not until doctors began using blood phosphates as an indicator did a clear inheritance pattern emerge.

Family studies indicate that vitamin D-resistant rickets is caused by an abnormal gene on the X chromosome. According to the laws of heredity, if a man has the disorder all of his daughters will also be affected, but none of his sons. If a woman has the disorder, all

of her children—boys or girls—have a 50-50 chance of receiving the faulty gene.

Problems and outlook

Most children with vitamin D-resistant rickets never grow to normal height for several reasons. Often diagnosis and treatment is started after deformities and growth retardation have become serious, especially for children with no clear family history of the disorder.

Also, it is very difficult to maintain medication in the growing years. If vitamin D overdose occurs, treatment may have to stop and not be reinstated until active rickets reappear so that the benefits of therapy are lost. In severe cases, patients show little benefit from doses of vitamin D high enough to risk kidney damage.

Through its birth defects research program, The National Foundation-March of Dimes supports scientists who are trying to pinpoint the flaw in body chemistry that interferes with the body's absorption of minerals. Their findings may lead to new methods of treatment that will benefit children who cannot yet be helped.

Freshman tennis player Dan Cope drives to the net in a match against Washington and Jefferson yesterday. Allegheny won the match 7-2.

Netters Win Three More

The Gator tennis team improved its league record to 5-0 and its overall mark to 8-1 as they won three matches this week. In two away matches, they defeated Westminster 6-3 on Monday and Thiel 9-0 on Wednesday. On Saturday they defeated Carnegie Mellon 7-2 at home.

Allegheny was led on Saturday by its two outstanding freshmen, Danny Cope and Steve Kaufman. Cope, from Cheltenham, Pa., won the first singles match defeating CMU's Gary Kemeny 6-4, 6-1. Kaufman, playing in top form despite recurring stomach pains,

defeated John Sze 6-0, 6-2, in second singles. Cope and Kaufman then combined their singles opponents in the first doubles match by the scores of 6-0, 1-6, 6-1.

Singles victories by junior Carl Kalberkamp and senior Ken Grey in the fifth and sixth positions and wins by the doubles pairs of Grey and Dave Vernon, and Kalberkamp and Ward Black rounded out the Gator win. The team completes its league schedule against Washington and Jefferson at home on Monday. The PAC tournament will be held on May 5-6 at CMU in Pittsburgh.

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Fencing At Allegheny: A Tradition

by Chip Yates

The Allegheny Fencing Club is half as old as the United States of America. In 1877 it was founded by an army lieutenant commanding the campus cadet corps.

Yet, 101 years is insignificant when one looks at the sport historically.

The history of fencing is as long and convoluted as the history of man. Fencing sprang from the duel. One on one armed combat predates written history and the art of war. The earliest known record of a fencing match is a relief carving showing a practice bout between two warriors holding covered swords. It is cut into the walls of a tomb in Upper Egypt and dated about 1200 B.C.

Since then, fencing has surfaced in the schools of the Roman gladiators reaching ludicrous proportions in Medieval Europe. During the age of chivalry and Arthurian legendmakers, swords adjusted to the problem of denting armor by lengthening and achieving weights of 100 pounds or more.

When armor and swords reached unwieldy heights, some clever innovator developed the foil, a blade thin enough to be slipped in any strategic armor

joint. The armorless warrior then could defeat his slow moving enemy. Coupled with the rise of gunpowder, the foil signalled the end of armor and the beginning of modern fencing.

Swords became progressively more manageable and the art of the duel became progressively more refined. By the late 16th century, the epee, the sword of "Three Musketeers" fame, became the preferred weapon. Dueling became so popular it was banned by the monarch of France.

One historian estimated some 10,000 Frenchmen were lost to the duel in the reign of Louis XIII despite the Cardinal de Richelieu's attempts to prevent dueling.

A.F.C. members wield the epee, the foil and the sabre twice a week and in competition. A regard for elegance, courtesy, technique and form has continually pervaded the sport since the rise of the epee.

Player-coach John Newman is a stickler for all four. Now a senior, Newman has been fencing since age eleven and instructing his peers at Allegheny for four years.

The A.F.C. does have a competitive team operating on a varsity level. In recent years the team has entered tournaments

with Penn State, the University of Pittsburgh, Indiana University, Carnegie Mellon University, Cleveland State, West Virginia University and has beaten Notre Dame by default. The A.F.C. team does not have varsity status. It lacks a full-time coach and the equipment to hold a tournament bout on campus.

Incidental costs of the club are met by membership dollars. Allegheny Student Government has provided funding for equipment in the past. This year the A.F.C. is proposing a budget request amounting to thousands of dollars for promised tournament equipment.

Fencing is a sport of strategy and skill. "It's sort of like a chess game where you are the pieces," said general coordinator Steve Sager. It strengthens the heart, develops the physique, steadies the nerves and sharpens reflexes. Fencing is nonbrutal, civilized combat. Courtesy, honesty and good manners are essential to the sport.

Doctors appreciate the sport because it has such a low accident rate. Psychiatrists applaud fencing because it releases aggression, frustration and tension in a constructive manner. Men's team captain Paul Booth said, "You have to have

aggression," to fence. The A.F.C. maintains a large membership. About 25 students have been active this year. One third of that membership is female.

Newman said that "every kind of person enjoys fencing." He added fencing appeals to "the person who wants some fun, exercise, competition and to the person who wants to be a swashbuckler."

Freshman fencer John Isaly said "a person has to have an attraction for the flamboyant," and that fencing is "a unique sport. It gives one the sense of being unique."

Sager contended "We get all types; from academic straights to really bizarre people." He added, "Once some-

one tries it they really get stuck on it. It's a challenging thing."

Chairperson of the fencing finance committee Doug Smith said he enjoys the "personal one on one challenge of fencing," because "it helps you develop a certain amount of skill, balance, poise and self confidence. Fencing is a sport where you can be a team and an individual," he added.

Anyone can join the A.F.C.. Beginners are welcome. Club meetings are on Wednesdays and Fridays at 3:30. 101 years of organized fencing at Allegheny makes for more than a club. It constitutes a tradition.

Allegheny College

SPORTS

Winners of the PAC All-Sports Trophy for five consecutive years.

Baseball Team Drops Two

Despite powerful hitting by Mark Matlak, Frank Civitarese, Mike Maropis and Chris Hudac, the Gators lost both games of a double-header to the Division 1, University Akron Zips Saturday at Robertson Field.

Akron put the first run on the board in the opening game's second inning. Allegheny, not to be outdone, came back to take a 2-1 lead. Tim Miller hit a single to left field sending Matlak home, and loading up the bases. Hudac scored the second run after a walk by Steve Kazley.

The third inning became the Gator's nemesis. Akron's Auzenne and Brown each hit home runs off of starting pitcher Brian Krzykowski bringing in total of five runs. At this point, Randy Frederick came into the game to relieve Krzykowski.

Frederick went four full innings allowing for only one Akron run.

The Gators rallied during their turn at bat in the third. They gained three runs off of powerfully hit singles by Matlak, Maropis, and Hudac. These five runs, as well as three others scored in the following three innings were enough to give the Gators an 8-7 lead entering the seventh inning.

The seventh inning saw Frederick getting into control problems after allowing one Akron to come home in the sixth. As a result, Joe Dreistadt was brought in for relief. However, two more runs scored. The first came after a wild throw, and the second after a bunt by Akron's Dembrow sending which brought home Goddard who had taken a long lead off of third.

The first game ended with the Gators trailing Akron by a score of 9-8.

The second game opened with the Gator nine playing stronger than they had in the opener. Fine pitching by Sophomore Tim Hurley and fielding by the rest of the team held Akron to only two runs through six innings.

The second game also

found the Allegheny bats swinging harder and stronger than they had in the first game. A three-run homerun by Civitarese in the third, and a one-run single in the fourth and a two-run double in the fifth by Hudac, gave the Gators six of their seven runs.

Allegheny, with a 7-2 lead, appeared to have the win on their record going into the top of the seventh inning. Once again, though, the pitching began to falter. Hurley, following the scoring of two Akron runs, was replaced by freshman Mike Anderson. Anderson walked two Akron players, bringing in just as many runs.

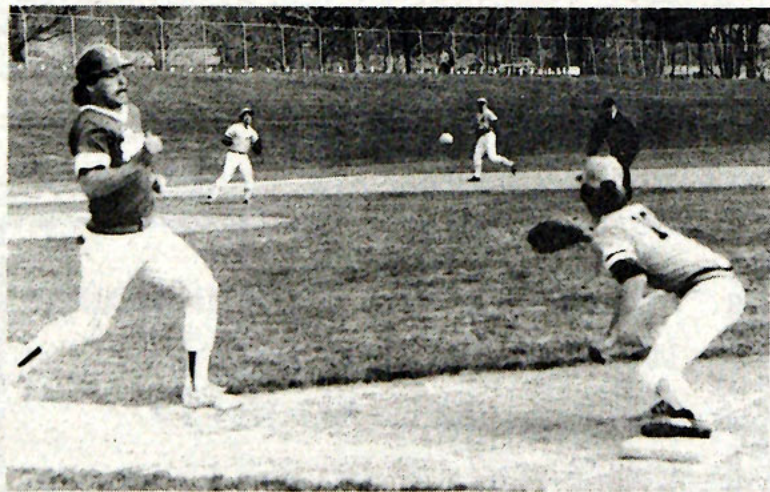
Krzykowski again saw action as he came in to relieve Anderson and finish the game.

However a sacrifice flyball, a walk and an error added three runs to Akron's score giving them a total of 9.

The shocked and disappointed Gators went through a quick, 1-2-3 inning at bat, ending the game with the Zips ahead once again, 9-7.

Winning coach Dave Fross said it was a tough game for Allegheny to lose. "I sincerely feel, though, that Allegheny has a great team," said Fross.

Allegheny coach Bob Garbark said following the game that he wanted the team to win because it was a good prestige game. Garbark also said, "Our kids wanted to win, but our pitching kind of caved in. The hitting was good. They played a good ball game."



Allegheny pitcher winds into action against Akron last Saturday.



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FILMMAKING continued
from Page 4

he plans to produce the film. A storyboard is a group of pictures depicting the different scenes of the film. Gifford said that although his company will occasionally develop an idea first,

then try to sell it, other people usually come to him with their own ideas. He added that "referrals are a big part of this business."



Philosophers Commemorated

by Lynn Carter

"We can attribute much of what we value in our democratic system of government," said Mary Wagner, Assistant Professor of Modern Languages, "to Voltaire and Jean-Jacques Rousseau, two distinguished French philosophers, and to other proponents of the Enlightenment in 18th century Europe." To commemorate the 200th anniversary of the death of Voltaire and Rousseau and to "celebrate the enlightenment," the Department of Modern Languages will be sponsoring a series of special events.

Jean Sareil, Professor of French at Columbia University and a noted authority on Voltaire, will be guest lecturer for the commemoration. Sareil is a native Frenchman who has taught at Columbia since 1957. He has written 19 books in the last 16 years and published numerous articles in professional journals. His works include: *Anatole France et Voltaire*.

CREATIVE DRAMATICS
continued from page 4

he said he must admit "I don't know of any way to analyze this." He did say, however, that the kids enjoy it, and the teachers and administrators want him back every year. "If the teachers, and students, and administrators are satisfied, then who else counts?"

Martin's techniques are being taught to future teachers here at Allegheny. Drama 19 offers chance to learn about the types of things Martin and others have done with drama, and why they are effective in the classroom.



Students Introduced to Sign Language

by Sandy Gleixner

How do you communicate with someone who is partially or totally deaf? Sign language is one way to talk with the deaf, and a group has been formed for students interested in this language.

About 13 people came to an organizational meeting in the Campus Center on April 20. They decided to meet regularly on Wednesday nights from 6:30 to 7:30 at 327 Prospect St. They were also introduced to sign language, learning how to say "my name is" and how to spell their names in signs.

The group will learn the alphabet first because it is basic, said Janet Schmidt, the group's leader. They will also learn songs and simple sentences in sign. Janet emphasized that signs for words are not always the same, and some signs may differ from those accepted by others who use sign language. She added that she can teach the signs, but she is not an expert. She stressed that this is an interest group, not a class in sign language.

Mike Donahue, a sophomore at Allegheny, contacted Janet about the possibility of learning sign language from her. Janet, a senior Psychology/Speech Pathology major, learned some signs three years ago from another student at Allegheny, and took a basic course in signs in Pittsburgh last summer. She also had an internship working with deaf children this winter term in Sharon, Pa.

Janet and her roommate, Lisa Dillon, a senior Speech Pathology major who interned at the Western Pennsylvania School for the Deaf in Pittsburgh this

winter, offered to teach the signs they know to interested students.



PONTY INTERVIEW

bines the range of a viola and a violin together for a more extended range. The third is called a baritone. It is really very deep, almost as deep as a cello. I also used a phase shifter and a digital delay system. I've been pioneering with sounds for the violin for ten years now.

JW. Why are you employing two guitarists now?

CLASSIFIEDS

Wanted — Electric bass player and drummer for on-campus band next year. Contact Chris, Box 1101, or 724-9513.

Need a place to stay this summer? We've got the perfect place for you. A furnished 3 bedroom, half a duplex with 2 spacious living rooms, a full kitchen and bath. Plenty of space and big windows. Only \$175/month split by 2 or 3 lucky people. Beautiful location. Stop down and have a look at 515 Miller Avenue (off Cullum Street) or contact Peter O'Brien at 333-9709.

Speakers for Sale. KLH model 17. \$150/pair. Call Jim 724-3340.

Free Cassette Tape Offer — "The trip beyond" Story of young man tripping on drugs. Write To: New Life for Youth, 14 Moores-hous Place, Bradford, Pa. 16701

Wanted: Two girls to share spacious 3 bedroom house on Bylesby Avenue, August 1, 1978 — July 1, 1979. Rent \$92.00 per month plus utilities. Preferably upper class women or responsible girls who plan to work in Meadville area after graduation. Please phone 336-1081 after 5:00 p.m.

Wanted! 1-2 roommates (either sex) for both summer sessions for gorgeous apt. ALSO female to share spacious bedroom in this apt. for 1st and 2nd terms 78-79 school year. Low rent, fantastic location. Completely furnished, shower/bath, sun roof! Contact Linda, 724-7169.

Five room apartment unfurnished, gas stove available. \$180 per month, includes utilities. No pets. Call 333-1518 or 336-6301.

House available for June 9 through June 9. 2 bedrooms — maximum 4 students — dining room, living room, kitchen, bath with shower. \$260 + utilities — call 724-6310.

House for rent over the summer. Excellent location 575 Park Street. Next to South Hall. Maximum occupancy is six. Six bedrooms, two full bathrooms, fully equipped kitchen. House in good condition. \$360 a month plus utilities. Call 724-9624. Ask for Gary.

Bed — sitting room for two female students. Private bath, private entrance, parking facilities, refrigerator. Three blocks north of college. Phone 336-3503 after 4 p.m.

Furnished house for summer on Highland Ave. Seven rooms with five bedrooms, living room with bar and T.V., two baths with showers, and two kitchens. \$60.00 per person per month. Call 724-9513 and ask for Don or call 724-9515, and ask for Bill.

Perfect summer house available near campus at 442 Limber Road. Completely furnished and spacious. Four bedrooms, 2 full bathrooms complete with showers, fully equipped kitchen, and reasonable rent. Call 333-6251.

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