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The State of the Art of Writing

by Pat Barnard

ALFRED, N.Y., September 27--Writers owe allegiance to their art and publishers to their profit-making ability, according to several accomplished literary figures at an Alfred University symposium today.

Speaking at a panel discussion at the upstate New York institution, Edward Albee, John Barth, Nikki Giovanni and N. Scott Momaday talked about the state of writing today and the role publishers play in discouraging young writers.

"A writer's allegiance is neither to the publishing industry nor to the reader because that would be pandering, or to himself, because that would be self-indulgent," said John Barth, a Johns Hopkins University professor and National Book Award winner. In the case of the novel, "a writer's loyalty is to the object, to the story," he said.

Reacting to the charges of author John Gardner, who has said there's a moral void in literature today, Barth said, "I believe Gardner is saying the right thing in the wrong way. I believe he means that fiction can illustrate moral dilemmas and, consequently, tell us how to live.

"Who can disagree with that? What I object to is that he says writers should return to storytelling. Some of us think we never left it."

Poet Nikki Giovanni agreed that the writer's function is "to comfort" and "to teach"; readers learn from a well-written novel or poem. Unfortunately, she said, many young writers have this ability to teach but will never be read because the publishing industry isn't willing to take chances on innovation.

"Music is interesting," she said, "because we can bend the form and make it grow. Writing should be the same way, but it isn't. We always assume there's a right or wrong way to approach writing."

Author James Dickie, for example, has said that once poetry is mastered, playwriting and other literary forms come easily. "I say, if a writer wants to give a message poetically, that's fine," said Giovanni. "If a wants to present it dramatically, that's fine, too. But I know that I can't balance characters and probably would be a weak playwright."

Momaday said he suspected some subjects did not lend themselves to poetry. "But in theory," said Albee, "there

Kohler Lawsuit Withdrawn

By Lauren Stiefel

"A lawsuit brought against the University by former Professor of Romance Languages Paul Kohler, has been withdrawn," said Provost Gene Odle at a recent faculty meeting.

Kohler was one of the nine and a half liberal arts faculty members to be terminated in the retrenchments in 1976 as part of a plan to cut half a million dollars from the University's nine million dollar private sector operating budget. Enrollment trends also influenced the decision to cut back on the foreign language program.

"The lawsuit was for \$125,000 representing claims for five years of teaching plus compensation for material losses suffered as a result of being retrenched as a tenured faculty member," said Kohler. He charged that his dismissal, constituted a breach of contract.

A compromise has been reached that will accord Kohler a salary calculated from a part-time position (he has held since retrenchments) to a pro-rated fraction of a full-time rate.

Was the purpose of the retrenchments achieved? Was A.U. able to sufficiently reduce their budget? and eliminate deficit?

"It was a significant attempt to cope with the realities of financial pressures but it has not solved everything," said Odle. "It wasn't successful if the purpose was to balance the budget."

At the time of retrenchments, "I offered him (Kohler) what we had," said Odle, which was a part-time appointment as a lecturer in Spanish. "Our obligation is mutually ended as of the end of this year," he said.

Concerning his future, Koh-

ler may pursue his studies in Italy and Greece. He is optimistic about his anticipated retirement which will give him "the opportunity to finally do many things pertaining to my linguistic and literary interests that were denied to me at Alfred," he said.

"Perhaps a new leadership will be able to restore to Alfred a reflection of the Western heritage that no college should miss," he concluded.

In a related matter, there is no resolution yet in the case of Dr. Dmytro Sich, associate professor of Russian, who along with Kohler, filed suit against A.U. for breach of contract. Odle thought the case would "trial in the next few months."

Settimi Brings Good Times to Alfred

by Joe Bachman

Dressed in a red vest and velvet pants, Tim Settimi stepped out of Vaudville, onto the Alfred stage. His appearance was accompanied by a host of wild, carefree, energetic characters; all within the versatile character of Tim Settimi.

The variety of persons he portrayed reached everyone. The points reached most pertinently were that of the antics of every day reality. Settimi's ability to communicate the direct experiences of the audience proved especially inviting.

As such, we were right in the palm of Settimi's hand. At one point he had the entire crowd snapping their fingers after simply a snap of his own. We attentively hung on his finger tips, watching his arms, legs and lips reach beyond themselves in order to bring images in contact with them. Objects were there in space although they were not material. It was our job to put them there, to interpret with all our vigor, the motions and emotions he implied.

Settimi's energy was exuberant. For over two hours he demonstrated incredible physical stamina, often maintaining a constant trot through many of his skits. In addition he had a sensitive feel for space. Time was as malleable as words.

Settimi portrayed a spectrum of characters; a 17th century dualist who's light hearted match unexpectedly ends in triumph. His sword transformed itself into a fishing rod, a walking stick and culminated its existence as an instrument, which Settimi played quite well.

At one point during the performance, Settimi's versatility showed through in an outbreak of a vocal rendition of "Go'n Fish'n". Is it OK for a mime artist to vocalize? Perhaps Settimi stood next to a symbolic microphone. Though never turned on, it provided for the escape of a few utterances.

Often Settimi's routines were interrupted by some imaginary force that would require an imaginary reac-

tion. Spontaneously, his routine jumped from one circumstance into the next, seeming to travel no pre-conceived path.

Portions of the show were backed by music to which Settimi's actions kept time. A movie screen behind him held his shadows, and at one point it held colored silhouettes of yellow, blue and violet, which reached behind the dancing figure dressed in black and white. The multitudes of additional effects afforded depth to the solo performance.

Much of the show was filled with comfortable humor, such as; getting busted with no voice, how to be naughty innocently, or showing that even alone we still get embarrassed.

One portion of the performance was "Audience's Choice," where free spontaneity proved the funniest. Settimi would improvise a simple request into an elaborate routine. "how about an orate routine. "how about an

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Musicians Unite for Safe Energy

By Dave Mahalick and Ginger Mills

Thursday night, September 20th marked the second night of the most significant musical event since Woodstock. The five night series of concerts held at Madison Square Garden in New York City was performed by members of the "Musicians United for Safe Energy Foundation, Inc."

All proceeds are being donated to various non-nuclear groups around the country. At least 30% will go to local and regional grass-roots groups, 30% to national efforts, and 30% to a public education media campaign.

The concert opened up with "Sweet Honey in the Rock," a group of four Negro women singing in the traditional Southern Black Baptist style. The second performer was John Hall, formerly of "Orleans."

He did a few numbers with his band.

Then Bonnie Raitt strutted on stage in a very provocative black outfit. Together with her band she sang her well-known song, "Good Enough." Hall then stepped out of the spotlight to play back-up guitar with Raitt's band. Raitt then did a few of her songs, including "Come Back Baby."

At this point, the crowd was roaring. The roar intensified when Jackson Browne walked out, hugged Bonnie, and sat at the piano. They played "All That Love and Mystery" from her *Home Plate* album, followed by a set change.

During intermission, the film entitled *Save The Planet* was shown, prophesying nuclear devastation.

Madison Square Garden

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Photo by Joe Bachman

EDITORIAL

Things Look Good, But...

We received a copy of the minutes of the meeting of the Faculty of the College of Liberal Arts held on August 28, 1979, which stated: "(Dean) Foxen reported that the College looks very good. Significant strides were made last year in program development: new general education requirements, gerontology and computer science majors. He sees further development this year: possible majors in performing arts, language and culture areas, and health, recreation and physical education." Expressed here is the optimism of a concerted effort by the faculty and administration toward general curricula advancement. However, with the final elimination of French and Russian languages from an already wittled down course catalog, there is a patent contradiction between thought and action.

As students of Alfred University, we would share the same optimism if it were all conclusive. In spite of a projected balanced budget for 1979-80, increase in enrollment, and additional majors in career-oriented fields, the spirit of satisfaction in our institution is lacking. We look to the foreign language department as point in fact.

It should be pointed out that one does not have to study the Romance, or Russian languages solely for the sake of satisfying a language requirement for graduate school. A survey of the New York Times employment section will advertise the diverse opportunities to those with a minor in language, along with another writing skill. If it is job offerings we are concerned with, there are surely more opportunities in the unusual than one expects to find.

The 1976 retrenchment called for the campus wide dismissal of 22 jobs, nine and a half included liberal arts faculty. Dr. Kohler and Dr. Sich both lost their full-time positions. At that time, these cuts were due to decreased enrollment in their department, and of course, a sorely unbalanced budget. However, three years have past; the student body of 1977 is not the same as that of 1979. With 232 new freshmen and 44 transfers in the College of Liberal Arts, there should be a reexamination of the necessity in studying a foreign language.

The ancient Athenian idea of education employed a comprehensive liberal arts background for the basis of all things. The dilettante was a dabbler in many things, a master of none. He recognized the quality, not quantity of performance. However, we are not advocating the dabbler here. We honor thoughtful, liberal education, stressing that we cannot be satisfied with a weakened department.

It was stipulated in the agreement between the administration and the retrenched foreign language faculty (at the time of the retrenchments) that if foreign language courses were to be reinstated within three years, those professors would resume teaching. We urge the administration to examine such educational prerogatives in the highest interests of educational excellence.

Fiat Lux

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The **Fiat Lux** encourages letters to the editor. Although letters will not be published anonymously, names will be withheld upon request. Excessive contributions by individuals are discouraged. The editors reserve the right to edit all letters to conform to space limitations. Address any correspondence to **Fiat Lux**, P.O. Box 767, Alfred, NY, 14802. Editorial policy is determined by the editors.

Letters to
the Editors

Senate Gavel

President Stewart Rosen call the second Student Senate meeting to order Thursday night, September 27. The first order of business was the election of Senate treasurer. The three nominees were; Rob Hickman, Brian Stegals, and Mark Mattar. Vote by ballot was taken, after the nominees introduced themselves. Bob Hickman was elected. Election of the Senate Secretary was the second order of Business. Helen Golden was elected a unanimous "I, Nay" vote. Rosen remarked that "Helen is extremely competent for this position."

Motions were then made for the formation of an Ad Hoc committee concerning the subcommittees, food service and shuttle bus. The food service subcommittee deals with complaints against, and the quality of the food service. Rosen added that a survey sheet concerning the food service will be circulated when the committee fully forms and organizes itself. Also, an alternate food service may be considered if the present one fails to comply with student demands.

The shuttle bus subcommittee will, once organized, try to arrange to have a shuttle bus route from Alfred to Hornell and Andover several days a week.

Next on the agenda was the provision for Senate involvement in a student organizational fund raiser on Oct. 27. The fund raiser, although many specifics were not mentioned, there will be "an all campus party" with Jazz Bands, gambling and other entertainment. Rosen hopes that this event will boost funds for student organizations considerably.

Formation of membership for the 1979 Senate Safety Committee was then brought before the Senate. Vice president Heine discussed the committee's duties and responsibilities. It deals with student demands, such as proper lighting, snow removal, and other unsatisfactory conditions on campus. The physical plant will supervise all improvements.

Old business was called to order next. Marie Mangiavellano, assisted by Lous Ascher, spoke to clarify ConCep's past and present financial situations. Presently, a deficit of \$6,174.61 is owed to Alfred University by ConCep for previous debts. Evidently, there was very poor communication by the

To the Editor:

I was delighted to note the overall increase in enrollment as described by Joseph Bachman in the first Fiat of the 1979-80 year. However, I would like to clarify a possible point of misinterpretation. A drop from 65 to 60 generic freshmen was reported in the Art and Design Division of the College of Ceramics. This is correct, but simply reflects our goal of decreasing incoming freshmen to 55.

This, in conjunction with transfer freshmen and repeat freshmen would hopefully give a class of about 65 to 70, an ideal number for the program. Actual registration this fall is 81 freshmen. The 55 acceptances would, on last year's figures, have been selected from 210 applicants. This year we are hoping for 250 to 270 applicants for the 55 positions open next fall.

The Graduate program in Art and Design currently accepts 10 artists per year from between 140 to 160 applicants. We would like to choose next year from between 180 to 200; the simple policy being the greater the choice, the better the quality.

Sincerely,
Tony Hepburn
Head of Division
Division of
Art and Design

University Business Department and ConCep. Mangiavellano stated that she "worked all summer to straighten out compliances from the business department." She now has matters well under control.

ConCep is an extremely active student organization hosting many entertaining events such as coffeehouses, concerts, etc. The meeting was adjourned.

President Neville, Provost Odle and Dean King attended and spoke with members of the Senate after the meeting.

TYPISTS NEEDED

The FIAT LUX is looking for competent typists, preferably with a phone, to work their own hours on a bi-weekly basis. The position pays 8 cents per column inch, so if you can type fast, there are bucks to be made. Call or leave a message at the FIAT LUX office. 871-2192.

ODD Notes

By Tony Mastrogiorgio

Author's Note: In response to criticism that **The Fiat Lux** presents only one side of the nuclear power issue, I have turned my type-writer over to a guest writer from the business school. So, in the interest of fair play, here is Walden Tremont-Smith III....

"It is obvious to me that those who protest nuclear power are only looking for something to march about. Ask the average demonstrator why he is marching and he will say, 'because nuclear power kills people'.

Well so do oil slicks; so do cars; and yet do we see vast demonstrations against them? Apparently, we are to fear only certain kinds of death.

"Also, if you believe that the mobs of people at demonstrations are there because of their concern, think again. Where else could one see Pete Seeger perform for free? Or Jackson Browne? With the price of concert tickets, it is no wonder that thousands flock to these gatherings.

"Now to those of you who are still uncertain about the issue, let me point to some other benefits of nuclear power that aren't so obvious.

"First of all, property owners can look forward to nuclear waste deposits. Since it is likely to render vast areas of the country uninhabitable; and the market values of the remaining lands will sky rocket. This should be of particular interest to New York land owners fifty miles or so from West Valley.

"And nature freaks who have a just concern for the American Indian have cause for rejoicing. Most of the uranium deposits are on Indian lands. Of course it would be absurd to buy the deposits since we gave them these reservations. And they should want to help their country anyway.

This situation will result in full employment of our Indian brothers as miners of the uranium. At last, the injustices of the past will be corrected with sound paying jobs.

"Finally, a word about the foreign Arabs and communistic American coal-miners who drive up the prices of our energy with their self-serving price and wage demands, and forsake our way of life. forsake our way of life by being selfish and demanding that we turn off our electric appliances and central air-conditioners, you have left us no choice but to forsake you.

"Breeder reactors will give us all the energy we need to continue our American way of life. Exxon, Texaco, and other patriotic groups will be calling the shots now, not any self-serving radical fringe group."

So there it is, and from a 'true' American no less. Those of you who wish to continue this fight for Americanism can write to the Concerned American for Nuclear Capability in Energy Requirements (C.A.N.C.E.R.) care of this paper.



Photo by Harry Flamm

Those men of the green thumb...

By Avi Kempinski

You may have seen their sign, smelt their fresh paint, or heard their chatter in your dorm. These elderly gentlemen painting our walls and fixing our broken windows are not Physical Plant workers but are part of a federally sponsored program known as the Green Thumb Project.

Clifford Bixby, John Brown and Woodrow Bilby are the Green Thumb representatives on campus and presently they are at work in the Brick adding a coat of paint here and there.

The Green Thumb Project was created primarily to help the retired population by offering them a supplement to their social security through small but useful labor.

The program does not allow strenuous labor like carpentry and masonry so their work consists mainly of painting (up to a certain altitude) and other light handiwork that needs to be done.

The criteria for any Green Thumb work is that the job must contribute to the benefit of the people as deemed so by the government.

At the request of the institution a Green Thumb state representative will study the proposal and determine the worth of the project.

"We do anything that helps the public in general," concluded Mr. Bixby.

The Green Thumbs are permitted to work up to twenty hours per week. Their salaries are federally allocated and their materials are supplied by a local sponsor. In this case, George Benson of Alfred supplies them with

tools and paint.

The Alfred crew sees the program, which covers 30 states, as having three main purposes.

It serves as a constructive use of the retired labor force by fulfilling small but necessary jobs like painting and general 'fix-it' tasks.

Jobs that may otherwise be put off or even totally neglected by other services on campus.

It also helps resolve a very serious problem common among the elderly today: boredom.

All three workers realize that an alternative to this project is stagnation. And this fact reinforces the Green Thumbs of their work, no matter how small and trivial it may seem. It is uncontestedly work. "It's a booster-upper" added Mr. Brown.

And finally it gives the men a little extra, both in money and benefits. They are paid state minimum wage and are allowed one hour sick leave and one hour vacation time per 20 hours of work.

It's not meant to earn a living but only to supplement our social security" stated Mr. Bixby. As he tucked a pinch of Skoal under his lower lip he concluded "It's a helper, period."

The crew has been in Alfred almost a year and a half and has covered Herrick Library and almost every dorm.

As for any comments to working on campus Mr. Brown only expressed he "Would like to take some of these pretty women out."

HOUSE PLANTS:

For a Lazy Brown Thumb

By Jennifer Wilson

A green thumb doesn't just happen, it must be developed through practice. If you're "Seeing green" after my last article, then read on.

If you're just beginning as a plant grower and haven't had much practice, you should start on a small scale. You know the reason for this if you've ever been given a picture perfect florist's plant and helplessly watched it fade away to the great beyond. Perfect plants can go nowhere but down.

Get clippings from friends and look for good plant sales. You should get plants that won't be a pain in your pocketbook should they croak during your learning process. Coleuses, which don't do

well under neglect, can be great experimental plants because of their extreme sensitivity to their environment. If you place single water rooted branches in several places around the room you can get a feel for the light needs of the plant.

Good light makes coleuses large and more colorful. Practice nipping long tips to make the plant bush out, and cutting 4-6 inch stems to root in water. If you cut at least ten stems at the same time you can make a good sized new plant.

As your confidence grows you can get delicate plants, and more costly ones; And more plants...and more...Thumbs up.

By JIM MURPHY

The Alfred horizon has been blessed with many clear, starry nights in the past few weeks. Late night walks have left many pondering the magnificence of the heavens above. But many Alfred students have never had the opportunity to take a closer look at the heavens through a telescope because they have not been aware of the observatory on campus. Most individuals are also unaware of the interesting story behind the Alfred University Observatory.

The observatory in its present state is located beyond the student parking area behind the apartments. It has existed there in different states since 1966. However, observatories have been present on the Alfred University campus since 1863.

The first telescope was bought by William Rodgers and was constructed where Howell Hall currently stands. It was torn down in 1930 upon the construction of Howell Hall. It mysteriously disappeared until Dr. John Stull joined the physics department in 1958. He accidentally found the lens to the Rodgers' telescope in a cupboard in the Science Center and with the help of an assistant named Metzger, he found the rest of it in a trap door in Seidlin Hall.

The telescope was set up south of South Hall but with the construction of the infirmary, it was relocated again. After several relocations, it became apparent that a permanent home was needed for the telescope. It was also apparent that the telescope should be enclosed since it was difficult to assemble and take it down on winter nights.

With royalties from an invention called an air track, Dr. Stull approached the University to match funds to construct an observatory. President Drake approved, and in 1966, two buildings were built complete with the 20" Metzger reflector and the 9" Fitz refractor. The air tracks continued selling and over a period of time additional facilities were constructed. This includes classrooms, the 16" Grindle cassegrain reflector and the 14 1/2 inch Olson Newtonian reflector.

Most of the Alfred University Observatory facilities have been donated by private individuals. Much of these donations have come from Dr. Stull. He has donated large amounts of his valuable time as well as large amounts of money to see the observatory built up to the point where it is "one of the best teaching facilities in the country" according to a directory of U.S. observatories by the Reinbold Co.

Other individuals have donated to the observatory. Their efforts have been documented by having the different domes and telescopes named after them.

The most recent addition to the observatory is a solar telescope that was installed in 1978. It is named after our last university president,

Richard Rose, because in Stull's words, "it seems fit to commemorate something after him."

It seems "fit" that in turn something on the Alfred University campus should commemorate Dr. Stull's accomplishments. He has donated large amounts of time to the physical construction of the observatory, as well as to the planning and financing of it. The university has an observatory which is

worth approximately \$250,000, of which the university donated only \$35,000.

More important than the money, Dr. Stull has devoted his life towards the goal of a teaching observatory for the students of Alfred University, and we owe him everything for that. His accomplishments are not bad for a man who has never taken an astronomy course, nor has a physics degree.



By Michael Hackett

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- There are no restrictions on form or theme. Length of poems up to fourteen lines. Each poem must have a separate title. (Avoid "Untitled"! Small black and white illustrations welcome.
- The judges' decision will be final. No info by phone!
- Entrants should keep a copy of all entries as they cannot be returned. Prize winners and all authors awarded free publication will be notified immediately after deadline. I.P. will retain first publication rights for accepted poems. Foreign language poems welcome.
- There is an initial one dollar registration fee for the first entry and a fee of fifty cents for each additional poem. It is requested to submit no more than ten poems per entrant.
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Culture Corner

Bergren Forum

By Debbie Dunne

A kind of sequel to last week's presentation concerning "Modes of Originality in Art" was offered this past week by John Gilmour and Tom Peterson. These two thinkers, professors of philosophy and religion respectively, developed a presentation focusing upon visual languages.

Peterson began with a discussion revolving about symbolic structures such as fairy tales, cultural celebrations, architecture, sculpture and painting. These symbols, in cultural settings, provide for our emergence from chaos and attempt to give meaning to the resulting order.

Symbolic languages aid us in orienting ourselves in the universe and in lifting ourselves out of the "raw immediacy" of nature.

He cited the human predicament as portrayed by Rodin in his work *The Gates of Hell*. In it, Man, the thinker, becomes cognizant of the tenuousness of the meaning which he has created and embodied in symbols.

Recalling last week's discussion, we may note that the abstraction inherent in the contemporary mode of originality can be thought of in terms of Whitehead's "fallacy of misplaced concreteness."

Our modern abstract society, according to Peterson, has removed itself from "the raw" so much that it confuses its abstractions for the concrete reality.

In terms of art, we note the contrast that Peterson developed between medieval art and that of Rodin. The former example is, he says, "hooked on a narrative" and, thereby "hangs on an abstraction."

Last week we saw how the modern mode of originality became abstract in its empty inventiveness. Medieval art, we see, results in a different kind of abstraction. It relies

on a story to evoke emotion which is inherent in the narrative itself and therefore, not in the art.

Rodin, however, "gets to the immediacy of the issue—the emotion which does not hang on an abstraction." By choosing a mythological context, Rodin operates on the level of symbols which get right at fundamental human emotion.

At this point, John Gilmour took the platform and illustrated the way in which the artist manages his symbol systems in order to more adequately represent the world. Visual language provides the symbol structure in which the painter works to create his art.

As we learned last week, he must avoid the ever-present danger of empty abstraction. Thus, the painter can achieve a kind of "wholistic unity" wherein he may transcend conventional symbolism yet also create a cogent visual image. Gilmour cited Paul Cezanne as a classical painter who attains this unity.

Yet, how in fact does he "picture the world" without succumbing to mere replication or worse, empty and technical abstraction?

This is where the role of symbolic resources comes to the fore. Cezanne, in his concern for the management of form and color relationships, does not lose the immediacy of the image.

By interweaving these symbolic resources and building them into the visual image, he allows the landscape to think itself through him. Thus, he needn't resort to the modern temptation of 'clever' innovative originality.

Matisse, for example does not bombard us with his technique but rather, shows us "actively interpreting the world and giving symbolic relationships in our perception."

Gilmour exhorts us to recognize, with Wittgenstein, that "language is a life form." We therefore cannot abstract ourselves out of the immediacy of nature and life experience.

With the wholistic managing of visual language, we are, the, freed "to move in and out of the space of the paintings." This concept perhaps further enriches our understanding of the classical style of painting and "originality of origin" that were introduced in the first lecture.

By Debbie Dunne

This week's Bergren Forum was presented by Bob Kazin of the Counseling Center in Bartlett Hall. The talk, entitled "You don't have to be crazy...Counseling at Alfred University" dealt with the operation of the Counseling Center at Alfred. The framework included the availability, confidentiality and developmental perspective of the service itself.

The lecture described four models, or theories of development. Kazin then specifically related these to the college student's situation. Levin's "field model" provided an overall structure in which other theories could be placed.

Basically, this model states that an individual's behavior is a function of the interaction between his or her personality and the environment in which he or she is 'operating.'

A particular individual's moral, cognitive, and interpersonal development could be

personal development could be outlined in terms of three distinct theoretical models of Perry, Kohlberg, and Chickering.

Kazin explained how the personality "variable" by which we may partially explain behavior can be described in terms of the point which he or she has reached in the various developmental stages.

Specifically, in terms of college students, Kazin discussed various stages of cognitive and moral development as well as "tasks" through which we must all pass if our development is to progress

'normally'—at least according to Chickering, that is.

The college environment was next discussed as the other important factor in interaction with a "person" which supposedly explains behavior.

Kazin mentioned several unique characteristics of the college environment such as: less external emotional stability (i.e., no longer surrounded by the family), more freedom, increased academic pressure and a greater number of decisions involving the individual's future. These, he says, combine to create an extremely stressful environment.

The Counseling Center encounters and deals with people in terms of four distinct modalities: remedial, preventive, developmental, and consultative. Its basic assumption, however, is that the student is healthy and that he's following "a natural tendency toward growth."

This is, then, the direct application of the developmental perspective which Kazin explained. Counseling operates on the basis of minimum intervention with complete confidentiality as a kind of catalyst to aid this natural development.

Of course, a person may have a specific problem which he wants to focus upon, but the important distinction is the way in which he or she will be counseled.

The assumption is not that the individual is unhealthy—you don't have to be crazy—but that he or she needs, perhaps, some aid in getting "back on the track" of his "natural, normal" developmental progression.

Alfred Potters

By Rob Perdue

The latest issue of *American Craft* magazine featured the work of several potters at the New York State College of Ceramics at Alfred University, including a cover photo of a work by Val Cushing, professor of pottery.

The feature article includes the work of Robert Turner, professor of pottery emeritus, and Wayne Higby, professor of ceramic art, as well as work by people who have previously taught at Alfred and who have graduated from the college's MFA program.

The article featured more than 200 pottery works that are currently on display as part of "100 Years of American Ceramics" display at the Everson Museum, Syracuse.

Mime

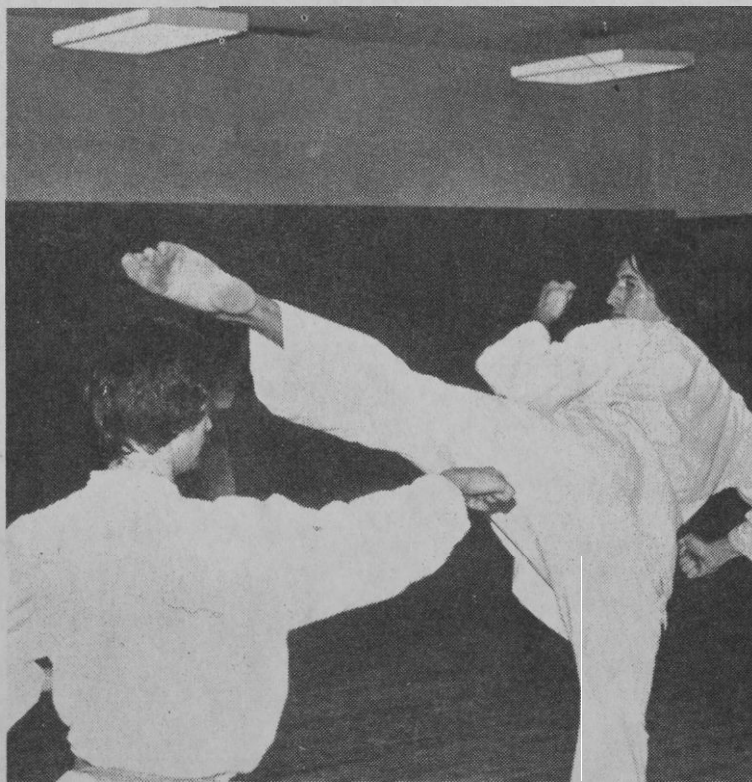
continued from page 1

artist," was reciprocated with directness aimed specifically at his experiences experimenting in the school of Art and Design. One of his more miraculous feats was answering to the request of "a lobster."

Even though mime's initial focus appears as the art of making people laugh, it has the equal ability to render the tragic. Besides hitting our funny bone, Time Settimi gently touched our hearts. The solitude of a late night janitor's loneliness, and his solo effort at entertaining himself, ends in embarrassment and sorrow.

Mime, like most other art forms, requires us to review our personal history of experience and imagination. As other mediums, it works in abstractions. But mime's uniqueness is that it demonstrated most clearly, our physical practical experiences. It works in terms of

Intelligent Karate



By Bob Eller

Many of us who watch CBS have become accustomed to increasingly bizarre circus-like stunts from martial arts demonstrations. Seeming to deny human frailty and judgment, the experts exhibit feats of astounding power, speed, and concentration.

It is not uncommon for us to witness what may appear to be fearless encounters with catastrophe as young "masters" lie on nails, walk on broken glass, and crush enormous blocks of stone or ice with their heads.

A thinking person might well question the safety, sanity, or even the entertainment value of such exhibition. That same pensive person would most surely wonder why a university would offer courses in Karate; and also why the number of apparently normal college students taking these courses is growing.

The reader has undoubtedly gleaned from the above that I do not totally support demonstrations for entertainment, and that perhaps there may be some other side to the

practice of Karate.

While many people begin Karate training for self-preservation motives, most of those who continue and advance in skills do so for reasons of health and discipline. To practice often and with effort may become the goal.

Intense daily training may begin to produce internal as well as physical results. Lowered blood pressure, less aggression, and more constructive attitudes are some of the goals shared by real martial artists.

As a teacher I am gratified with the improved performance of my advanced students in Karate competition. The joy of excelling is difficult

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Kathrine Nelson:

by Joe Bachman

I decided to visit Kathrine Nelson because some of my good friends who take drawing lessons from her, recommended meeting her sometime. Since part of me, this semester, is involved with writing Fiat Lux stories, doing a story on Kathrine seemed appropos.

Anne MacArthur volunteered to be my escort so one Tuesday afternoon, she and I ventured up to the old farm house, outside of Alfred Station, where Kathrine lives by herself.

The day was somewhat brisk, and the sky was of pastel blue. I discovered that the land which surrounds the house was a peaceful mixture of trees and open space. Stone hedges and large open areas of cut grass let the house reside comfortably on a wooded hillside that looks northward onto other hills and fields of neighboring mountains.

Kathrine was sitting quietly on her porch, taking in the day. She perked when we walked up.

"Oh what a marvelous day, it's so beautiful, isn't it?" she said. At eighty nine years of age her exuberance took note of much.

Shortly afterwards, she invited us in to help set up a still-life for the class she was going to have that afternoon. Once a week, Kathrine has a class which meets at her house.

Inside, I noticed that the house was a thoughtfully balanced mixture of old and new. Somehow there didn't seem to be disharmony between them. On the walls rested painting by her and various other artists.

Some ceramics and metal sculptures were carefully placed on wooden furniture. Book cases around the house were filled with philosophy, poetry, artists and artwork, and even anatomy. It seemed as if careful considerations were made to both color and space.

After a brief discussion about flies, how they fly in only to beat against the window trying to get back out, we descended down to her studio.

It was a large room towards the rear of the house, which rested under a slanted ceiling. Easels and drawing boards were scattered about. At one end of the room stood a wood stove, next to a chest of drawing supplies. The rear wall of the studio was lined with casement windows that opened our view to a distant hillside of trees just beginning to change color.

Shortly after the still-life was set up people began to arrive. They were of all different ages. It was the first time I had ever been in a class where everyone, except for Anne, was over twenty-five.

"You mean folks are worthy of learning over the 18-24 bracket," I thought. A new vigor came through me as I sat in a far corner, observing folks setting up.

Some were faculty wives; some were just people who lived in the area and had a genuine interest in drawing and painting.

Randy, a gentleman of about fifty years or so, was a student. His eyes were very weak, allowing him only slightly clearer vision from the periphery of his sight. He had been working on a pastel that week which he proudly showed to Kathrine.

"That's very interesting!" she said to him, and proceeded to tell him of the advances he had made in just that past week.

"You have more confidence in me than I do," said Randy.

"Show me where you want me to spot myself," someone else said.

"No, you select," was Kathrine's answer.

Later, while talking with her, Kathrine said, "The first thing to do is select a point of view, a place in which to relate to the subject. It's important to establish a point of view. It must have personal significance, so only you can choose. The self is very important."

happen."

Kathrine sat in a chair overlooking the studio. Her students remained under watchful consideration. Her hazel blue eyes appeared enormous under her glasses, as if years of seeing had enlarged them, allowing her to reach out and take in so much more. She could not remain still while giving instruction.

Sometimes she'd stand up as if it were time to do something, and then she'd sit down again, folding her hands. Her hands were slightly wrinkled, thick and bony, but nonetheless possessed confidence and strength. Delicately her fingers would hold a stick of charcoal, as her arm moved across someone's sketchbook.

Kathrine would physically critique a student's sketch, which proved much more worthwhile than merely verbalizing it. Her hands and voice relied on each other for expression, laughter was also an integral part of her vocabulary.

One of the reasons I suppose folks would come up here to draw is that the atmosphere is

The influence of an exuberant artist

relate to the central force of the painting. You must realize the character of the object.

Then tension, movement, and counter-movement. There is tension between points. Tension expresses life. In any art you find tension; dance, music, I imagine even in written words."

Before the day's end we left the studio and ascended into the dining room, where we all crowded around the table. Kathrine had prepared a pot of tea and a plate full of crackers and cookies.

She had come to Alfred in 1920, after having taught briefly at Carnegie Tech in Pittsburgh. The ceramic college in those post World War I years was quite small. In fact, the senior class had three girls and one boy that year.

Kathrine spoke of when she first arrived from Pittsburgh and how pleased she was upon arriving here. "People were so friendly here. I remember having recently arrived, not knowing anyone, really. Miss Fosdick and I were in town, and she kept introducing me to everyone. I had always pretty much lived in the city and I just wasn't used to that sort of thing...AAGH, the ole Alfred Bunch."

"The Alfred Bunch?" I asked. Kathrine paused and smiled as if she had let something slip.

"Well, what I mean is how everybody was so friendly...if it has lost that flavor, then it has lost what it means to be Alfred."

Kathrine came here originally to teach a summer school course in drawing, but after Miss Fosdick decided to work in ceramics, Kathrine was asked to teach in the Ceramic college. Kathrine came to teach drawing and painting, which is basic to, "well, whatever you do." Alfred has known her ever since.

While talking, she would

sometimes reminisce about the old Alfred...20, 30, 40 years ago, when Mr. Hard and Mrs. Binns were teachers. "Mrs. Binns made everyone in the freshman class learn how to make tea."

Kathrine taught here as a regular faculty member until 1956.

"Oh, you weren't even born yet when I retired," she said to me.

After tea, we returned to the studio. Kathrine walked rather slowly.

"You know, those who have trouble walking have a difficult time on campus," she told me. "I'd like to see some exhibitions, but I'd have to leave my car too far from the gallery. I'd like to see what goes on in the Fosdick-Nelson Gallery."

Back in the studio, before the last critique began, someone casually mentioned how time has no real divisions. "There's no past, present and future." After some thought Kathrine replied, "I think she means there's integration. You can always go back, there's always something there."

"Sometimes I get upset when people talk about freedom, freedom to anything, to express themselves, when they don't have the knowledge to do so. I don't think doing what you want to do is necessarily freedom. You don't understand what freedom is until you understand what control is...and then you can work for ever within your limitations...Sure, I think your week is always a surprise to you, that's the fun in it."

The day at Kathrine Nelson's house went by without my really thinking about time all that much. There was no sense of urgency that many days carry with it. Maybe because there wasn't that usual hyperactivity, no knowing anticipation beyond what was already there. Overall, it was a fine day.



Photo by Joe Bachman

Kathrine's speech was quick and thoughtful with imagery only a patient, powerful artist could possess. Her conversation was precise but lacked any trace of a kind of dogmatism.

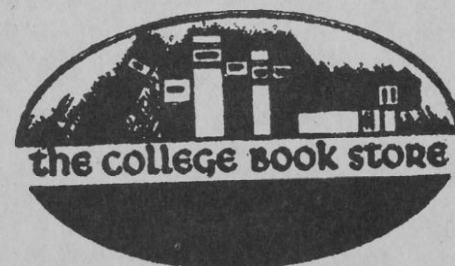
"The paper is the material of which you make a drawing. You have to learn how to work with that material...Your medium is very important, it should be very much with you. You can never paint on the paper, it's in the paper; you must get inside the paper, deeper and deeper...What ever medium your working with, speak with it, with the volume of dark and light...Every change of light is the opportunity to change color, you can have a terrific vocabulary...It's negative and positive which makes the life of the work

warm, and quite comfortable. Although I knew no one who was in the room at the time, I found myself asking the lady next to me for some charcoal, and before I knew it, my plastic pen was replaced by a burnt stick. I soon was drawing the still-life into my note book.

After a while I sat back in order to check about the room again. Kathrine walked around casually. "This charcoal breaks easily," a woman said in a non-complaining sort of way. "Yes, that's the difficulty and the beauty of it," replied Kathrine.

Sometimes she'd get lightly exhilarated when looking at a sketch. "In your painting you taste a bit of the sky, you taste a bit of the hill...This tree didn't have very much to say. Whatever you do, it must

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The Politics of Intern Placements

by Chris Ballantyne

Early Tuesday morning, ninety five interns descended upon the Legislative Office Building. This was the day that we were to learn of our placements. Nervousness was etched on the faces of everyone that waited outside the magic door, high atop the LOB.

Behind the door was the nerve center of the Assembly Intern Program. Decisions made inside could shape our futures or leave us thoroughly disenchanted with the political process.

I opened the door with confidence, took one step and immediately stumbled over a stack of material that was en route to the circular file.

Napolean greeted me with the following: "Paul Kehoe, freshman minority member, Wayne County." Disappointed with the placement I bid him farewell and closed the door, perhaps a little more force than needed.

It was a classic case of starting at the bottom if ever I saw one. The pecking order in New York State politics provides much room for upward movement if you happen to be a rookie minority member.

An attractive middle-aged woman called to me as I strolled by the office. "You must be my intern, come on it." Apparently she had sensed my lack of orientation, as I wandered about aimlessly.

Making it clear that we were to be on a first name basis, she proceeded to chastize me several times for calling her Mrs. Burroughs.

After twenty minutes of labored though interesting conversation I was given my first assignment—"Draft a reply to this letter." (little

did I know that this effort would require several days, finally culminating in an appeal to the Commissioner of Transportation.)

The beginning of a new legislative session is rather hectic, as people are scurrying from office to office in search of jobs, looking for confiscated dictophones, and eagerly renewing old friendships.

Initially, Assemblyman and Senators are in Albany one day per week. As the session progresses they stay two days, then three, and so on.

It was understood that interns were required to work thirty hours a week at their respective offices. Hence, I found myself without supervision or work that Thursday.

It was during this time that I realized that politics was even involved in our placements.

Napolean had brought a small following with him from Plattsburgh. This group was in turn, rumored to be the cream of the crop (And later to be referred to as the Teacher's pets).

The more intelligent and articulate members of his gang received placements with ranking members of the

Democratic Party-the party that currently controls the Assembly.

These placements would later enhance their chances of gaining acceptance into the well-known Law Schools.

To an outsider, the terms minority and majority may seem confusing. In Albany however, your effectiveness as a Legislator is dependent upon that single word: minority or majority.

The Democrats in the Assembly get the favorable permit parking whilst the Republicans must park in the bowels of the Empire State Plaza. Printing, press services, telephone installation and such are first done for the majority.

Unfortunately, this party schism also occurs at legislative functions (cocktail parties) though to a lesser extent.

A good natured, heavy-set, broad shouldered man entered the office and asked to see the Assemblyman. After informing him that the Assem-

blyman was not yet in, he chuckled and replied that he was in fact, the man in question. Funny, he didn't look like a politician.

Over coffee we discussed my expectations and negotiated a learning contract. This contract would serve as a guide to the allocation of my time. Office work, legislative research, constituent work, bill drafting and memo writing, were the four areas listed on it.

We negotiated for a grand total of two minutes and I left the office with signed contract in hand. In return for my thirty hours of service each week, he was to provide me with a working area that included desk, telephone and other necessary office implements.

The following day I learned of his committee assignments-codes, transportation, aging, and insurance. My interests and skills certainly did not coincide with his, and I started thinking about those long months ahead.

Yet other interns faced situations worse than mine.

In retrospect, I was disappointed. Being an environmental studies major, (yes, there is such a major at A.U.), I had hoped for an assignment that would utilize the skills that I had acquired, unfortunately though, this was not to be.

Eight to ten inches of snow fell that night and it was a prime opportunity for snowshoeing. The pine barrens on the outskirts of Albany allowed me to put things in perspective as I strolled about under the full moon.

There was much more to this internship than I had imagined. My narrow-minded approach to the situation was preventing me from fully realizing the value of this experience.

Suffice it to say, that I either had to change my way of thinking or cope with an unpleasant situation.

FIAT Attends Nuke Press Conference

By: Ginger Mills and Dave Mahalick

"I plan to stay with the cause until the matter is fully resolved," Graham Nash stated at a press conference in the Statler Hilton Hotel on September 21.

Seated at the long white table were: David Crosby, Steven Stills, Graham Nash, Jessie Colin Young, Bernice Reagan, Winona LaDuke, John Carrey, and the president of the MUSE Foundation, Sam Lovejoy.

The topic of discussion was putting a halt to nuclear power and expanding alternate forms of energy.

Sam Lovejoy opened up the discussion by explaining what the MUSE Foundation is. The board of directors consists of sixteen people based on racial, sexual, and regional balance around the United States.

Originally, the concert series was expected to raise up to \$600,000 to support the cause. But due to the concerts running overtime, Lovejoy expects to raise only \$500,000.

A large amount of the funds are being invested in the filming and recording of the concerts, which are expected to raise a considerable sum of money.

Beside raising funds, the musicians felt it their obligation, as professional communicators, to make the public aware of this vital issue.

As stated by Steven Stills, "Being a star, just gives you the voice... First and foremost is that I'm an American citizen."

"I have a responsibility to work for all humans," Graham Nash stated.

The musicians seemed to express a genuine concern for the future of mankind.

"I am here because I want to survive and I want my children to survive," Jessie Colin Young said.

although Crosby, Stills, and Nash haven't been performing together recently, they decided to play together at the rally in Battery Park City on September 23.

Graham Nash stated, "We'd overcome our personal disagreements, our egos, for such an important cause."

When asked about Neil Young's attendance, David Crosby replied jovially: "He's out sailing and we couldn't reach him on radar...But if he'd known, we're sure he'd have come."

The MUSE Foundation is also opposed to the further development of nuclear weapons. As president, Sam Lovejoy said, the MX system is "peak insanity." It would cost billions of dollars for a weapons system that they're not even sure will work.

"It's like kids playing in the living room with a new toy"; but they're playing with millions of lives and the American economy.

They believe that this money should be appropriated toward developing alternate energy sources, while creating more employment for the American people.



Photo by Harry Flamm

Harold's ARMY NAVY

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CAMPUS INTERVIEWS October 17

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To order a book, ask for an order form at the Main Desk in the lobby of the library. The staff will be happy to help you fill in all the needed information. Please include your name



and address so we can notify you when the book is ready to be checked out.

Some examples of books ordered by students last year are:

Marilyn French, *The Women's Room*.

Edgar Hunt, *The Recorder and Its Music*.

Ray Kroc and Robert Anderson, *Grinding It Out: the Making of McDonald's*.

Peter Roget, *Roget's International Thesaurus*.

Bill Ruskin, *Volunteer "Vacations" on America's Public Lands*.

Oliver Williams, *Metropolitan Political Analysis: a Social Access Approach*.

Barbara Wyatt, *Greasy Thumb Automechanics for Women*.

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How to Vote

By Candace L. Cox

If you are 18 years old or will be by November 7 (the day after elections), you may be eligible to register to vote. You also must be a US citizen and a permanent resident for at least 30 days in the area you wish to register.

Many students are not permanent residents of this immediate area, so they should register with their hometown board of elections.

Although you may not be able to vote in this area on election day, you may want to look into voting by absentee ballot. Rather than your going to the polling place in your hometown, you mail you vote on a special ballot which you can receive from your local board of elections.

It is not necessary for you to register in a political party. However, by enrolling in the Democratic or Republican, Conservative, Liberal or the Right to Life Parties, you will have additional rights such as being able to vote in a primary, participate in a local caucus or sign a party designating petition.

You may change your enrollment any time during the year, but it must not be made later than the 31st day before a general election in order to vote in the next following primary election. You may change up to once a year.

If you have additional questions about registering or voting, please call or write your hometown board of elections. Questions will also be answered by the Allegany County Board of Elections located in the Court House in Belmont--20 minutes from Alfred. The telephone number is (716) 268-7612.

Musicians Unite

continued from page 1

exploded when Graham Nash opened up the second set with "Pre-Road Downs," "Just A Song Before I Go," and "Winchester Cathedral." Nash invited the enthusiastic audience to accompany him in singing "Our House."

After exiting stage, Nash returned with a tremendous encore, which included two of his newer cuts, and ended with "Chicago." He was then joined by Jackson Browne in singing a mellow duet.

The stage was then taken over by Jackson Browne and his band. With the exception of "Running on Empty" and "The Pretender" Browne's performance was monotonous. The audience was not sorry to see him go.

This act was easily followed up by the fabulous James Taylor. The crowd was rejuvenated as he did several of his famous songs such as "Smiling Face," "Don't let Me Be Lonely Tonight," and "Mexico."

The crowd was set into an ear-shattering frenzy, when his wife, Carly Simon danced on stage to accompany him in "Mockingbird." They were then joined by Bonnie Raitt and Graham Nash in singing Dylan's "The Times Are A Changin'."

Following a complete set change, the Doobie Brothers were welcomed for a forty-five minute set. They did many of their foot-stamping favorites. Nicholette Larson, Phoebe Snow, and Rosemary Butler joined them in the performance of "Blackwater" and "Without Love Where Would WE Be Now."

In ending the concert, the stage was filled with all of the night's performers in singing "Takin' It to the Streets" and the anti-nuclear song, "Poison Power" by John Hall.

State of the Art...

continued from page 1

should be no limitations. I can't think of a subject that can't be dramatic--although critics tell me I've often succeeded in doing so."

Would a Charles Dickens or a James Joyce find a New York publisher today? "Should there be writers of comparable talent--realizing that Dickens and Joyce are inextricable from the centuries they existed in--I'm confident it would be more difficult for them," Barth said.

Countered Albee, "In the

playwriting business, everything that comes out today is so bad that anything that is half-way decent will get on the market."

Established writers, said Giovanni, have no problems finding publishers: there are a certain number of recognized writers who will always be published because they are proven profit-makers. But because these writers are so well-paid, she said, "there's no money left over to invest in young writers. I know of only three or four poets who can live off publishing books."

Giovanni added that she didn't expect an influx of new writers in the next decade because publishers would continue their policies.

Momady, an American Indian and English professor at Stanford University, said he believed there would be more book publishing in the 1980's. "But somewhere down the line, I hope there's a resurgence in the public's reading of books. The hunger to read is evident in the Soviet Union," he said. "You see people there reading books while riding the subway."

"Did you ever see Soviet television?" asked Albee.

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SPORTS

Karen Herhold

The Women's Soccer Club has been practicing hard, 7 days of the week, in preparation for their soon approaching season.

This year's club consists of 20 players, mostly freshmen, but quite experienced and talented. The 4 returning stars are Betsy Liptak, Jennifer Bemis and Sandy Hofsmith (last year's leading scorer). The club record last season was 5-4-3.

The club started from scratch last year, raised money, drove their cars to away games, and hand painted their field. The University has responded to their dedication by funding this year's club.

Coach Mark O'Meara says "We're still a club but only in title, this year's team will concentrate on winning only, without the worrying of financially maintaining the sport".

The Women's Soccer Club will play its first home game October 1st against Monroe Community College. Come on up to Jericho Hill and enjoy the game!

By Jim Cullen

The men's soccer team had to wait until their fourth game until they could capture their first win. The Saxons opened their season away at Houghton, a school ranked 12th in New York State.

Alfred played well led by senior goalie Pat Fasano who kept the score as close as it was 2-0.

The second game was against the Engineers of RPI in front of a good home crowd. The Saxons fought hard and dominated most of the game but fell short to a 2-1 defeat.

Still keeping their heads high the Saxons welcomed Roberts Wesleyan, whose squad consisted of many Jamaicans. The Saxons led 1-0 at the half on a goal by freshman Skip Hyde. The second half was one of disputed foul play. The game ended in a bruising 2-1 defeat.

Last Saturday however the Saxons got revenge as they defeated the Flyers of RIT 3-2. Goals were scored by Gihat Kutbay, Steve Funk, and John (The Hammer) Davidson. Other strong efforts were made by Roy Husung, Jeff Alexander, Mike Kupohinski, and Kenny Diehl.

cross country...

Alfred University has followed the renewed interest in running by establishing a men's cross-country team this year.

Coach by Cliff DuBreuil, the predominantly freshman squad consists of Kevin Euruk, team captain, Rod Bowman, Steve Ellis, Ed Rivera, Frank Skeele, Brendan Skirlock, Jim Wulf and Ray Zaun.

According to Coach DuBreuil, the young squad has been turning in excellent times on the five-mile course through town and campus. He predicts a bright future for such a young team.

The team will travel to Mansfield State College in Mansfield, Pa. to compete in an invitational meet on October 6.

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Annual Homecoming

Alfred University will celebrate its annual homecoming for alumni Friday and Saturday October 5th and 6th.

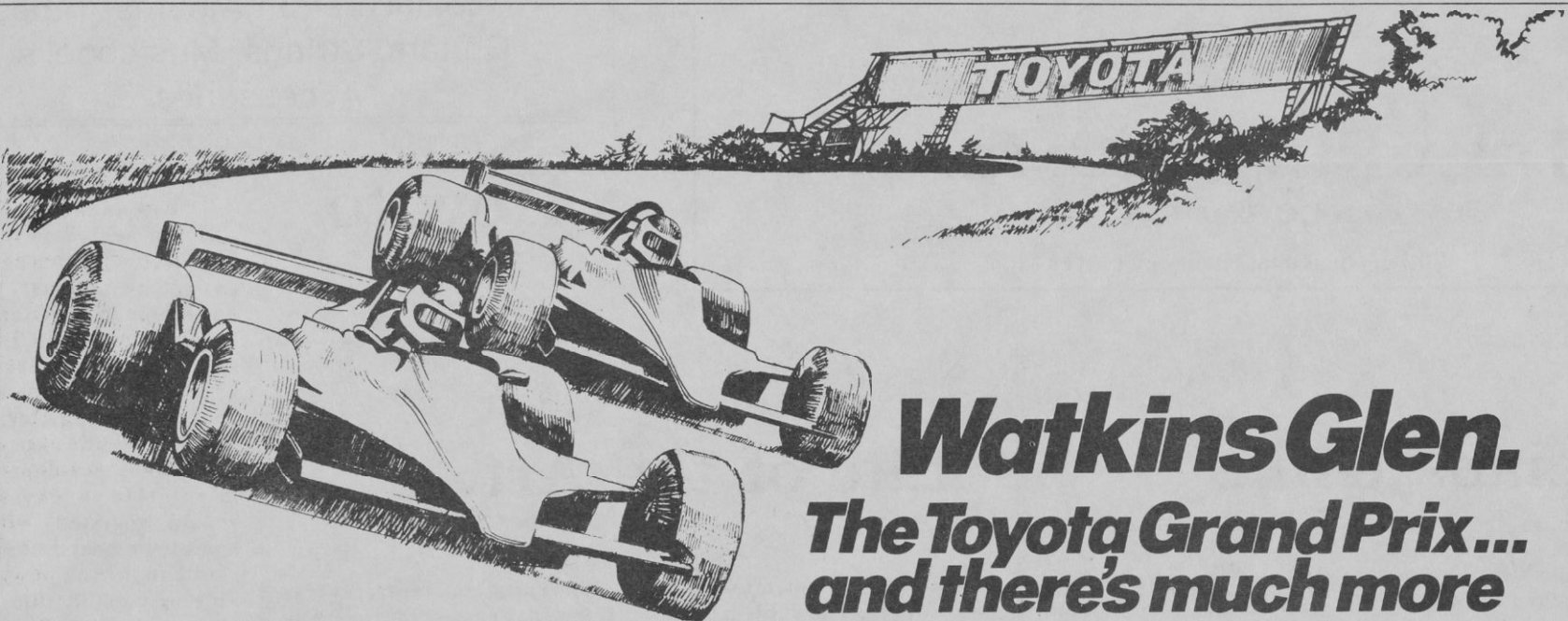
Friday evening activities include a faculty-staff reception from 5 to 7pm in the Campus Center and class parties in the campus Saxon Pub beginning at 9pm.

Saturday activities begin with an alumni council meeting at 9am in the Campus Center and continue with the annual sports hall of fame brunch at 10:30am.

Four accomplished Alfred athletes will be inducted into the hall: William Navin of Port Washington, class of 1925; Nick Obuhanick, deceased, formerly of Alfred, class of 1937; John Fasano of Port Washington, class of 1953; and Bob Sevene of Boston, class of 1965.

A queen will be crowned during half-time festivities at the Ithaca-Alfred football contest, scheduled to begin at 1:30pm.

Festivities end with an open house, at which alumni may meet Dr. Howard Neville, Alfred's new president, and a carillon concert at 4pm.



The Toyota Grand Prix weekend is coming. October 5, 6, and 7. Which means the world's fastest drivers will be competing in the world's fastest cars for the Formula 1 World Championship for Drivers. You'll see previous champions like Mario Andretti, Niki Lauda and Emerson Fittipaldi. And, of course, this year's champion, Jody Scheckter.

But the Toyota Grand Prix itself leads to much more fun. There's practice and qualifying on Friday and Saturday. Plus plenty of other races and events scheduled throughout the weekend to keep you busy.

Can the celebrities beat the pros?

Some of the country's best known movie and TV stars will be here on Saturday, October 6, competing with each other and with pros in identical

Toyotas. You'll see celebrities like Dean Paul Martin and Kent McCord. Gene Hackman and Jan Michael Vincent. Sandy Hill from "Good Morning America" and ex-astronaut Pete Conrad. Some of the pros they'll be racing against are Dan Gurney, Rick Mears, Parnelli Jones and James Hunt.

More races, too. Super Vees, Go-Karts, historic and vintage cars.

A car with a modified Volkswagen engine may not sound very fast. But it is. Super Vees will hit speeds of 140 miles per hour in the straights here at the Glen. And the deciding race of the highly competitive Bosch Gold Cup series will be held here on Saturday, October 6.

Then there's some really wild racing scheduled for the same afternoon. It's National and World Champions in the Bridgestone Karting Invitational. That's right. Go-Karts.

Fast Go-Karts. They sit about 3 inches off the ground and hit speeds of 90 miles per hour. Insane.

And finally, just before the Toyota Grand Prix on Sunday, we'll have four vintage and historic car races. Nearly 150 different classics will compete. So if you want to see how race cars have evolved over the decades, here's your chance.

A whole weekend of camping and fun.

Pick your campsite anywhere on our 1,000 acres at the Glen. There's more. Like Playboy's May Playmate. Kodak Camera Day and Weekend Photo Contest. On Friday and Saturday nights there is a free film festival. Two classics: Casino Royale and Blazing Saddles. And many, many more attractions and activities.

You can pick up your special discount weekend tickets at your nearest Toyota dealer. So what are you waiting for? Pick up your tickets then pack your tent and sleeping bag. Join us for a weekend of fun you'll never forget.

TOYOTA GRAND PRIX



OF THE UNITED STATES AT WATKINS GLEN

For information, call (607) 535-4500 or 535-7145.

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