



FIAT LUX

Volume 69, No. 9

April 10, 1979

Phone: 871-2192



Neville meets Times Union reporter in Rochester

Neville Press Conference

BY DIANA TOMB AND
GREGORY BELANGER

Dr. Howard Neville, the next president of Alfred University, discussed his ideas on liberal arts, future directions for Alfred, hazing, and student involvement in University decisions in a press conference at the Sheraton Airport Motel in Rochester March 22.

Neville was in Rochester to meet with members of the board of trustees to exchange ideas on policy.

Liberal arts institutions will become very important in the future, according to Neville, to fill the need for broadly based education in a specialized technological age.

He noted, however, that, "It's important to have our students get jobs as well," referring to the problems that have arisen for students coming out of schools with curriculums

without any vocational orientation.

On Alfred's financial situation, Neville said: "Alfred's survival is not a problem. It does have a need for additional resources," but relative to its size it is "about average."

Neville said his priorities after coming to Alfred would be working with admissions and development programs, with fundraising as his most important consideration.

He spoke of possible renovations of the Steinheim or Alumni Hall under his administration but said he had no plans for new buildings on the campus.

In reference to nation-wide inflation and Alfred's recent raise in tuition, Neville stated, "We at the university must take a real kind of leadership in fighting this problem."

Neville emphasized the im-

portance of extra-curricular activities in "preserving the total educational experience," pointing out that "half of a student's activities are outside the class room."

In a discussion of last year's fraternity tragedy at Alfred, Neville supported the value of fraternities, saying, "In balance they're worthwhile organizations."

"However," he added, "hazing has no place in fraternities. In fact, it has no place in our society for that matter." Neville noted that he belonged to a fraternity when he was an undergraduate.

Neville wants to "hear the total student body" in some sort of communicative session once he gets to Alfred, he said. Student voices ought to be heard, their concerns expressed, although "policy is the board of trustee's policy," he said.

Photo by Paul Gignac

Anti-Nuclear Coalition Forms In Alfred

By Nancy Cushing

The People's Campaign organized an emergency information session last Wednesday, April 5, in Davis gym, on the Nuclear Fuel Services West Valley Reprocessing Center, 40 miles northwest of Belmont. Two guests spoke at the rally, which was precipitated by the recent events at Harrisburg.

West Valley Coalition Against Nuclear Waste, and Chip Hoagland, from Bath,

Two people spoke: Carol Mongerson, from the West Valley Coalition Against Nuclear Waste, and Chip Hoagland, from Bath. Mongerson, speaking to a gathering of about 200 people, informed the audience about the wastes and how they got there, then explained the specific health hazards of low level radiation. "Low level radiation is known to cause birth defects and cancer, although they may not show up for another twenty years," she said. Ms. Mongerson continued, "We're taking risks for people who in no way volunteered for them."

There is presently a controversy over how to deal with the leakage from one of the storage tanks at West Valley, as well as the larger problem of how to solidify the wastes, said Ms. Mongerson. The federal government wants to use an inexpensive process called vitrification, which involves turning the wastes into a type of glass and depositing it in salt mines, the nearest of which is at Keuka Lake.

The problem with this method, explained Ms. Mongerson, is that in such a damp climate as there is in western New York, the salt would dissolve the containers of waste, and we would have the leakage problem all over again. What the coalition is suggesting is a method called calcination, which would turn the wastes into a powder, from spraying it into high-fire kilns, which, Ms. Mongerson explained, is a more expensive process.

Both Ms. Mongerson and the next speaker, Chip Hoagland, stressed the need to be suspicious, and probe for the answers to the problems that face us, rather than accept any easy solutions.

Some of the reasons given by those who support continuing nuclear power plant operation, said Hoagland, are totally misleading and

even blatantly wrong. For instance, one argument is that nuclear power research employs a vast number of people who would otherwise have no jobs.

Hoagland pointed out that solar and wind energy research would employ just as many people at less of a danger to their health. Another argument is that solar energy research is 40 times more hazardous than nuclear energy research is for the individual worker.

"The second biggest cause of death in this country is falling," said Hoagland.

Since people have to climb higher in solar energy research than they do for nuclear research, I suppose you could say it's more dangerous." Hoagland stated that nuclear energy only accounts for one percent of this country's energy. "They could shut down all the nuclear power plants right now, and no one would know the difference," he said.

In talking about the West Valley center itself, Hoagland said that it is "one of the dirtiest plants in the world," in terms of the amounts of radiation given off. "More radiation was emitted on a few thousand West Valley workers in a few years than on 45,000 workers in 35 years at all the other plants," he claimed.

At the end of the information session, Greg Belanger, chief organizer of the rally, announced that there would be a demonstration in Rochester on Saturday, April 7, which was cancelled at press time, due to weather conditions. Belanger urged the audience to join a local coalition that has been formed, so that when the time comes for all of western New York to join together, we will have our area organized.

It's discouraging and overwhelming to look at the broad implications of this," said Belanger, "but we have to take things one day at a time, and do all we can on a local level."

After the session, petitions and form letters were available to send to representatives, and the People's Campaign sold (and is selling) buttons and armbands, bearing the slogans, "No Nukes," "Puke on Nukes," "Strontium 90, Breakfast of Mutants," and "Stop Radiation Before It Stops You."

Women Writers Center

By MELISSA COHEN

Members of the Women Writers Center in Cazenovia, New York, visited Alfred last weekend to conduct two workshops in poetry and prose and to give a reading later that evening of their own work.

Their purpose was to make Alfred women more aware of their own potential as writers as well as to expose the whole community to women's writings.

Before the workshops began, I asked one woman if there was a particular type of writing that was encouraged at the Center. She replied, "There are mostly radical, lesbian feminists attending the school." She described her arrival there as "being a real shock at first."

We discussed our interest in writing and the difficulties of pursuing this interest. They gave us a few writing exercises

to sharpen our senses towards our environment and images that could be expressed through words.

There were no lectures or emphasis on feminism. Their interest was in encouraging those who were interested in writing but lacked confidence to pursue that interest, and those already serious writers to overcome writer's block and lack of confidence.

Time was limited and the different levels of writing involvement among the participants made discussion difficult-preventing anything more than superficialities on any issue.

"An Evening with the Women's Writers Center" convened at Howell Hall for three hours of poetry, slides and music.

Though the writing varied in degrees of radicalness towards sexuality, and who the

relationships with, almost every piece examined relationships or were character studies. This seemed like a limited use of writing as a means of discovery.

Women, for so long, have been associated with subjective, emotional responses to their environment; it seemed that stereotype was just being reinforced. At least it was illuminated by a new assertive, explicit, voice. An example of their repertoire: "Phantom Lover", "Massaging His Back," "Grandma Carson" "Mother's Company," and "Portrait in Oil".

These works ranged from Melanie Lohmann's personal description of her love-relationship with another woman, to Kate Clinton's humorous, adventure story fantasia of her abduction by two

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EDITORIALS

Message to New President

In September, Alfred will have a new president, Howard Neville. The next few years represent a crucial transition period for our university and much will depend on how well Dr. Neville understands Alfred and its needs.

The trustees have briefed Neville on Alfred's financial situation and general policy but how well they understand the needs of the community is questionable. The trustees are deeply committed to the university but they do not live in Alfred. The president is the liason between these powerful policy makers and the rest of the university; he will set the tone of policy significantly, and must therefore understand the needs of the Alfred students, faculty and staff.

The first and most obvious consideration is that Alfred's concerns will be different than those of Neville's previous institution. In a larger university it might not have been possible for a new president to 'gas' with students or faculty, but in Alfred's smaller setting, rapport between the students, faculty and the president is absolutely essential. Alfred's previous president, Dr. M. Richard Rose, in many ways lacked this rapport, which hindered his abilities to operate effectively.

Rose's administrative loftiness contributed to and helped facilitate a serious retrenchment of the foreign languages and music departments. The act was devastating, not simply because essential programs were lost, but because the manner in which curtailment was carried out divided the faculty bitterly and created a general air of suspicion and fear.

The administration, faculty and students must work together to form policy. When financial troubles arise they should be solved by group effort. Good policy is formulated with cooperation, integrity, and openness, not manipulation and machiavellian politics.

Alfred must also face the problem of fraternity hazing head on. Neville has spoken out against the practice, but he declines to support the legislation of Assemblyman Paul Harrenburg, which would outlaw dangerous hazing. All this does is perpetuate the present murky situation where fraternities must be held legally responsible for their actions, as in any other independent organizations.

Alfred is an excellent university with incredible potential, but only if its leadership is sound. Neville's faith in the importance of liberal arts is refreshing. Hopefully he will be able to maintain that difficult balance of economic necessity and educational integrity.

FIAT LUX

ALFRED, NEW YORK, APRIL 10, 1979

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The Fiat Lux is published bi-weekly by students at Alfred University. Editorial and production offices are located in the basement of the Rogers Campus Center. Meetings are held every Wednesday at 5 p.m..

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.

some of your freshman deposit toward our activities.

Two weeks ago, the Alfred community was treated to a spectacular array of performances including the Annual Spring Dance Concert, and the Jazz Week activities. Considering the music and drama programs have been cut considerably in the past few years in terms of finances and offerings, these performances reflected an incredible amount of devotion and energy on the part of all involved.

Witnessing a convergence of music, dance, drama, and visual arts all in one statement is not only exciting for the participants and spectators, but symbolizes the ideals of a small university: meaningful interchange between the different colleges so as to deepen each individual's learning experience and understanding.

A small liberal arts college like Alfred also offers students the unique opportunity to meet the performers and talk to them about their work. For example, the jazz workshops and dance classes that were held, attended by both performers and students.

At the University of Maine at Orono, Dr. Howard Neville was primarily responsible for the construction of a multi-thousand dollar performing arts center, and stated at a recent press conference that "only half of a student's learning goes on in the classroom." Dean of Liberal Arts, John Foxen, is presently trying to organize a performing arts major, to effectively combine the resources of the art, music, and drama departments at Alfred.

It is encouraging to know that we have this kind of administrative support for the performing arts, when it clearly one of Alfred's strongest areas.

To The Editor,

This letter is addressed predominantly to the senior class. As you are probably already aware, the year is drawing to a close, and once again 400 students will be granted their 'rights of passage' from Camp Alfred.

This year, an entire week will elapse before commencement, and the Senior Week Committee would like to make your last week together as exciting and enjoyable as possible. Senior Week Committee is a non-profit group, so we need your support. Money is necessary in order for this traditional Senior Week to become a reality.

Therefore, we are asking you to donate a portion of your \$50 freshman deposit toward the tentative costs of the events that will be occurring during this week. The forms can be filled out at the Campus Center desk. The committee has formulated a list of events in order that you can partake in deciding just what activities you would most like to see presented.

This form is also available at the Campus Center desk. An apathetic senior class will make senior week not possible. Let's generate some energy folks, and work together to make this week a nostalgic week.

Senior Week Committee has planned two events in which everyone can attend. We are planning to show a film entitled "freaks." This very controversial film, which was banned both in Great Britain and the United States for several years, will be shown April 11 at 7, 8:30 and 10 p.m. in the Science Center. There will be a \$1 deposit toward our activities.

We are also planning to hold the annual Senior Week rummage sale on Saturday and Sunday, April 22. The entire community is invited to rent a table for \$2. Proceeds from these fund raising events will go toward Senior Week. Please support us.

If you would like to become more actively involved, and we wish you would, join us at our weekly meetings, Mondays at 6:30 p.m. in the Parent's Lounge. And don't forget to stop by at the Campus Center to sign over

Anyone who doesn't, and intends on coming will be charged for Senior Week admission stickers. Let's work together in getting Senior Week off the ground, so we can be narcissistic hedonists together. Yeah..

The Senior Week Committee

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old women and her being mistaken for Kate Jackson.

During the intermission, I asked Sherry Sylvester, author of "Portrait in Oil," why there was such a concentration on interpersonal relationships.

She said the Center encourages a lot of introspection and it was surfacing in their work. I told her I was surprised the poetry was not more political or angry like Robin Morgan's work or even Adrienne Rich. She admitted she did not know why, but that she was more politically concerned than most of the writer's at Cazenovia.

The one act play of Leif Seigleman, "Plastic and Porcelain," revealed the humor and warmth the women at the center fostered. The performance had to be continually disrupted in order to allow the readers to compose themselves after not being able to control their laughter while reading.

This personable atmosphere was later reinforced by a slide show of the Center. Many of the women from the Center cheered as slides of friends and memorable events clicked on the screen. It was obvious to the rest of the audience, the women felt a strong and supportive bond to each other.

Later comments were made, that Cazenovia seemed to produce well done, though limited work. The Center supplied an opportunity for women to concentrate on their writing in a place that could encourage and inspire them.

Senate Meetings

BY NANCY CUSHING

At a short meeting of the Student Senate March 22, President Stewart Rosen made several announcements, including that of openings for students to be on University committees next year.

A letter from Acting President S. Gene Odle asked the Senate to appoint or nominate two students for Student Appeals, two for Affirmative Action, one for Computing Services, two for Herrick Library Committee, two for Motor Vehicles Appeals, and five for Student Grievances.

Rosen also asked for a committee to look into providing student input in the selection of a new ombudsman, an arbitrator position between students and faculty from which Dr. Melvin Bernstein, professor of English will be retiring.

Rosen announced that university administrators have agreed to build a pathway behind Ade Hall coming from the Pine Hill Suites, replace the wooden stairs near Alumni Hall, and fill in pot holes in the road near Susan Howell Hall. These services had all been requested by the Senate.

The next meeting of the Student Senate will be Thursday, April 5, 7 p.m.

The Student Senate, in its April 5 meeting, granted the frisbee club \$47 to host the spring frisbee-golf tournament, and decided to allow the Alfred Women's Lyceum appeal to the financial committee for a second time.

In the discussion that ensued over the last issue, a Lyceum member reported that, partially due to the low stipend it received from the Senate for the "Awareness Festival" held last weekend, it had gone into debt, and needed the extra funds to pay back individual loans, and to keep itself functioning as "a legitimate organization."

Following standard financial committee procedures, the Senators will vote at the next meeting on the committee's suggestion regarding the proposal. To give the Lyceum further funding, the Senate will have to waive part of its constitution.

Two people were ratified by the Senate for intern positions as well as two full members. These included sophomore Joe Banach, Junior David Geibel, and two freshmen, David Levine and Michael Butowsky.

Edward McGlone announced his resignation as chairperson of the Financial Committee a post he has held for the past year. He announced his successor to be sophomore Holly Lawson, who was unanimously approved in this position by the Senate.

In committee reports, President Stewart Rosen, announced that a newspaper vending machine was being looked into for the Campus Center lobby, and that the Senate is taking recommendations for a new ombudsman.

The next meeting will be held at 7 p.m. on April 19.

FEATURE THE PERFORMING ARTS AT ALFRED

Dance Recital Moves More Than Dancers

By GREG BELANGER

Both pleasant surprise and mild disappointment characterized the spring dance concert, held March 23 and 24.

This mixture might have been expected, as each piece was individual in choreographic style and direction. Despite this disunity in the general flow, the overall impression of the performance was a general success.

An excellence was established immediately with the opening dance, "Inversions," performed by Lynn Ocorr and Gynne Williams. The dance had a tuned sense of harmony and contrast; the dancers moved in unison, shadowing each other with precision.

When the image was firmly established, the symmetry would dissolve with contrasting interplay; harmony and disharmony suspended in visual form. Lydia Rebuzzini was responsible for this difficult choreography design and shares credit for a fine performance.

The following dance was a fast moving disco piece called "Superstrut." The transition from the neo-classical format of "Inversions" was abrupt. However, the dance choreography soon took form and reoriented the audience. Although the dance was a bit repetitive, Kathy Cole demonstrated interesting variations.

Joe Orifici and Jane Kosow's "Life Lines" presented interesting symbolism about the painful elasticity of sexual relationships. Deliciously seductive, but harshly real in its implication and inferences. Orifici and Kosow's per-

formance beautifully presented in visual form the daily drama of sexuality and love.

The performance was in total silence, which further accentuated the intensity of the message.

The music of Pablo Cruise lured the viewer from the absorbing silence, as Denis Piazza awoke the audience with a vibrant dance entitled "Scarves." This was followed by the "Barefoot Ballet" performed by Beth Lyons. The choreography was neatly conceived with a consistent chronological line, much of it performed with elegant horizontal floor movements.

Vertical risings helped compliment the floor work, creating a defined pattern of differing plateaus of image. Lyons performed with firm execution, demonstrating her best ability in horizontal dexterity rather than vertical stance.

The final dance before intermission was performed without musical accompaniment as "Life Line" had been. In this dance, though, silence was only the negative space against the foreground of human "Breath."

Conceived and Choreographed by George Chang, "Breath" progressed through a series of interesting group movements using breath sounds. The combination was entertaining and anatomically expressive.

Lynn Ocorr opened up the second half of the concert with a dance which complimented her first performance. Ocorr further demonstrated her powerful movement and dexterity with confidence and beautiful style.

Utilizing the technicians' skills in lighting as well their own, Bob Thompson and

Suzanne Bersch performed "Shadows Dancing." The dance produced inspiring silhouettes in a variety of interesting ways, leaving behind lasting impressions of classical broad poses.

Kirk Tunningly combined his varied interests in the performing arts in the creation of "Carpet Crawlers." A bizarre mixture of symbolic gestures that had an implicit message of social criticism.

The message grew out of the various props and motions of the dancers, and the lonely repetitive call of Genesis: "You got to get into it, to get out of it."

Beth Lyons returned along with Laurie Jacobs and Cindy Corkill in the performance entitled "Bags." The dancers were enclosed in bags which heightened their body outlines. The resulting effects were interesting, although at time the bags appeared to be too restrictive.

The final performance was a jazz fusion piece called "Corporate Funktions." The music was written by a young composer Vinnie Martucci. Martucci composed the musical score after watching the dance choreography performed under the guidance of Carla Murgia, assistant professor of theatre and dance.

Both Martucci and Murgia developed the concepts for the performance by continual interplay of the dancers' movements with possible music scores. The music was performed by a newly formed jazz band called 'So What'. "Corporate Funktions" was an excellent performance, marked by percussion and freedom; it was a superb way to end this year's spring dance concert.

JAZZ FUSION:

Jimmy Owens and Rod Rodgers

By ALISON MARQUARDT

It is hard to find the right superlatives to describe the Rod Rogers Dance Performance last Wednesday night.

The unique aspect of the production was that it was not merely a dance performance; it was a jazz concert as well. Rod Rogers, the company's director, working with his friend, jazz musician Jimmy Owens, has produced a program they call "Jazz Fusion".

In the first two parts of the show, first the dances, then the musicians, expressed themselves through their respective art forms. In the last third, these came together, forming the "Fusion". Their message was readily apparent to the audience: the dancers were the visual manifestation of the acoustic creation.

Although some parts of the Fusion do not change, (i.e. the dances are choreographed, and the music is written, much of it was improvised. Owens said to the audience "Jazz is the music of personal expressionism." While the performers improvised individually there was also much interaction among all the members of the group.

Dancers conversed non-verbally, using only their bodies to convey their interpretation of the music. The same went for the musicians; they communicated with their eyes and through their phrasing. Exchange occurred just as often between dances and players.

An image which sticks in my mind is that of Nancy Lefkowitz, totally electrified by the intensity of Charlie Persip's drumming. What she showed was a tremendous shock of sound energy charging through her despite the amount of interaction on stage, the performers never lost the most important communication: their rapport with the audience. They continually invited the audience, through looks and gestures, to participate in their experience.

No one was unaffected. People danced at their seats to the funky rhythm of Chris Wite's bass; their eyes were glued to the stage, mesmerized by the rhythms of the bass, which seemed to emanate from White's mouth. Each musician in the band and Jimmy Owens in particular, was vitally concerned with the diverse qualities his instrument could produce. Owens blew not only notes but also sounds of every description: squeaks, cracks, moans, blasts, scrapings and slidings.

The dance pieces in the beginning of the show were characterized by their contrasting moods. The first, "Rhythm Ritual", gave the impression of a jungle, in which spirits and natural forces interacted. The eerie mood was heightened by the primitive sounds produced by Roger's percussion.

The excerpts from "Visions - A New Blackness" performed next conveyed the pain and frustration of the newly-liberated Southern Blacks, as their visions of freedom collided with the reality of their situation: continued subjection. The facial expressions of fear, and the sharp contractions of their body movements conveyed the tense mood of this piece.

The third piece, "Sweet Blues," was a romantic and beautifully choreographed pax de deux, which expressed the range of emotions felt by a woman and man in love.

Each of the artists in the production had his or her unique style. The choreographed pieces allowed this to show to some extent, but the jazz improvisation released the tremendous talent of both the dancers and musicians. I couldn't help feeling throughout the performance that each piece was better than the preceding. Rod Rogers, Jimmy Owens and Company have drawn from many art forms to create this beautifully integrated work of art.

Jazz Week Brings Wide Variety

Jimmy Owens

By Mitchell Kossak

Last week, Jimmy Owens and Rod Rogers were artists in residence at Alfred University. They brought with them a new concept in dance and music: what they call a Jazz Fusion.

During a video-taped television interview at Alfred Tech, both men answered questions from Carla Murgia, dance instructor, and Vinnie Martucci, music lecturer. The questioning centered around the idea of what exactly a Jazz Fusion is.

Rodgers, who heads his own dance company, explained that he had come from an entertainment background. His parents were dancers and his brothers were musicians. "I was always interested in dancers working from the point of view of a musician, simply because I was trained as a musician myself."

He went on to explain when he grew up in Detroit, hanging around dance halls, "I would find things happening between the musicians and dancers spontaneously."

Later when he went on the

Tim Eyerman's East Coast Offering

By MITCHELL KOSSAK

March 29, Tim Eyermann and the East Coast Offering, played in the Parent's Lounge of the Campus Center. Their music was packed full of energy; what is today called jazz-rock.

However, if it was up to me, I would simply call it hard rock with a slight taste of jazz thrown in for seasoning. The repertoire consisted in its rawest structures of a melodic line played in unison by the whole group, followed by a limited chord progression.

The soloist would blow over the top, meshed in with total sound. The background was consistently filled with synthesized keyboards, echo chambers and phase shifted ostinato bass lines.

Occasionally these electronic elements were used to the fullest and most innovative advantage, as in the clever rendition of "Here's to that Rainy Day," followed by that Jobe standard, "How Insensitive."

In both Eyermann displayed his versatility in playing all types of woodwind instruments. Overall, Eyermann displayed his versatility in playing all

types of woodwind instruments. Overall, Eyermann was the person who stood out.

He played innovatively on eight different instruments. The other instrumentalists were competent enough individually and there is no denying that they played very tightly as a unit. Dynamically, excellence shone through.

However, the tunes all sounded basically the same: loud and rocky. Hardly ever was there a harmonic or rhythmic variation.

At one point in the evening they tried to play the simplest of jazz forms: the blues. And this is where their weakness showed the most. The solos here were monotonous and without variation.

The East Coast Offering's music was a bit deeper than disco plasticity, but it was a far cry from the spiritual expression found in the roots of jazz tradition.

Most of the performance seemed to be a game of making repetition work. However, since the group has only been together since January I give them credit for tightness and clarity, and hope they will grow intellectually in the near future.

A.U. Jazz Ensemble Performs

By NANCY CUSHING

Alfred University's fifth annual jazz week began on Tuesday, March 27, with a performance of the AU Jazz band, conducted by James Chapman, in Harder Hall. This is the first time the group has publicly performed this year.

The most successful numbers performed by the group included the opening tune, "Kenny's Blues," by Ralph Mutchler, and Herbie Hancock's "Chameleon." The latter piece brings to light many of the reasons for the group's new sound this year, markedly different from other years. The band is clearly breaking away from the traditional "dance band" sound that has characterized it for the past few years.

The most distinguishing characteristic about any jazz piece is the way it is arranged, and "Chameleon" is one of

three tunes arranged by Jay Chattaway that the band performed. Chattaway has made a name for himself with the help of Maynard Ferguson's band, especially since the popularization of "Gonna Fly Now" - the theme from the film "Rocky," which was included in the program.

The arrangements of Chattaway and contemporaries such as John LaBarbara lend themselves well to the present instrumentation of the band. Among the most obtuse of these being the electric guitar and electric piano.

Out of the 18 members of the band, eight are first year students at Alfred, this year being the first time the phenomena has occurred within the band. Three of the six soloists featured in the concert are among these, including Eric Calistri on guitar, Tim Jenners

Jimmy Owens, from page 3

road, he found that using recorded music did not create this same spontaneous interaction. "It's like eating food out of a can; it's not fresh or something special."

Owens who heads his own jazz quartet, explained that he and Rodgers were trying to bring forth the discipline of music from a jazz tradition in other areas; "...to get other people to understand this concept of what historically jazz means. Every note, every phrase, means something because it is a total personal expression. It has to mean something."

When asked how dance and music are coordinated, Owens responded, "As music in a jazz tradition has progressed, there came a time when the instrumentalist wasn't just creating spontaneously but the composer was as well." He pointed out Duke Ellington as an example: "So you don't know if the composition was composed or improvised. This is what we're building to."

Rodgers added that this is a new concept in dance, "This is what we're trying to coordinate."

When asked how does dance affect the music or vice versa, Owens explained, "when you watch a murder mystery on T.V., the music will affect you. Turn off the sound and put on Beethoven's fifth and the mood will change. The music will draw the visual image in as the visual image will draw the music in."

AU Jazzband, from page 3

on alto sax, and Dwight Taylor on tenor sax.

Other featured soloists in the concert were Bob Locker, a sophomore on trumpet, Phil Lyon, a transfer on trombone, and Robert Popkin, a senior, on drums. Locker was the featured player on all three of the Chattaway numbers, attempting to reproduce that "screeching" Ferguson sound. Lyons played solos on many of the pieces, including a written solo in a unique arrangement of the Backrach song "We've Only Just Begun," and probably his best improvised solo on the last tune of the night, Bennet Friedman's "Concert Score."

The majority of the durm solos appeared in two numbers by John H. Prince, "Big Bad ChadII," and "Free at Last," the latter boasting a fine alto sax solo by Jenner. Although his playing is technically well executed, Popkin seems to fail in one of the basic tasks of a jazz drummer, that is to give direction to the piece as well as interact sensitively with the soloist. A few times during the concert, Popkin's lack of feeling contributed to gaps within the rhythm section, but it didn't

Rodgers responded, "It has a lot to do with sensitizing people, opening yourself up to that energetic sense that something is happening between two people."

Owens interjected, "When you deal with music in a jazz tradition the best ensembles are those in which the people have a better understanding of each other. I'm always in tune to what my musicians are giving to me. To bring this back to what Jazz Fusion is about, it is bringing this idea of understanding to dance."

Rodgers philosophized for a moment: "We are a culture that doesn't like to deal with feelings. It is a strange concept to us. We are so technologically oriented; structures are so comfortable to us. We're not artistically adventuresome. People like to feel comfortable. That's why we like to hear the same Archie Bunker jokes every week."

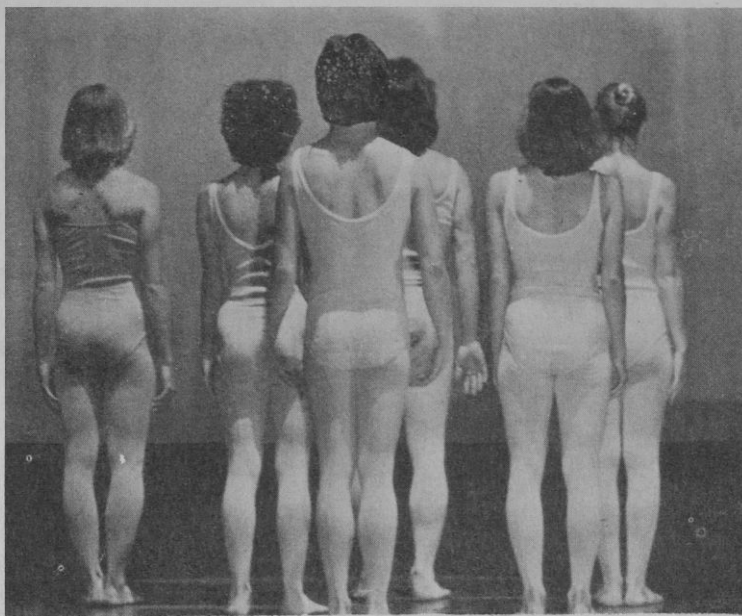
He related this to how Jazz Fusion is being funded. "We got an initial grant from the National Endowment for the Arts, but they didn't understand. But this didn't stop us. What it's all about for me is that if I feel strong enough I find a way, and eventually, someone will recognize what we're doing."

Owens ended the interview by reinforcing this idea. "Looking at 'Trane,' 'Bird,' 'Gillespie,' it was the same sort of thing. The critics, people, didn't understand till years later."

seriously affect the band's overall performance. Another innovation added to the concert this year was the scheduled appearance of another jazz-band, called "So What", who played during the intermission. The band, which is extra curricular, is composed of five students, ranging from freshman to graduate.

Their ten minute set included three bop tunes, among them a piece by Miles Davis and one by Joe Henderson as well as a rendition of Mangione's lively "Main Squeeze" which two of the band's members, Mitchell Kosak, and Phil Lyons, transposed for the band. Other members of the band include freshman Eric Cushing, on drums, Bruce Aldridge on trumpet, and Vince Tutino on bass.

Both the AU Jazzband and "So What" exhibited qualities of versatility and vitality, essential for the continuation of any organization. At the end of the concert, Chapman asked the audience to "tell your friends about this so more people will attend next year," and judging from the enthusiastic applause, they will indeed.



a moment in "Breath"

Photo by Michael Schreiber

A.U. Market Study

By, Peter Bourne

A group of seniors and business professors from the School of Business and Administration are now conducting a study of the market potential of Alfred University's summer school.

The students, Tami Runz, Peter Bourne, and Robert Doolittle, and their advisors, John Howard, assistant professor of business and administration, and Dr. Lyndon Goodridge, associate professor of marketing are conducting the study at the request of Dr. Lewis Butler, dean of special programs, including the summer school.

"After determining the size and location of the target markets for the summer school program, all efforts will be concentrated on the goal of universally satisfying the wants and needs of this potential market," said Bourne.

"We are now in the process of administering a questionnaire to Alfred students," Bourne said. "We hope to answer some of the pending problems that summer schools across the country are experiencing."

The study will also attempt to find out what attracts students at other schools and at Alfred summer school programs in general, Bourne explained.

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Announcements

APPLICATIONS ARE BEING SOUGHT from eligible students for a scholarship from the Eastman Kodak Company.

The applicant must be a sophomore beginning Sept. 1979-80 Academic year, majoring in one of the three private colleges, and have a 3.5 or above grade point average. The amount of the scholarship is 75 percent tuition for each of the sophomore, junior and senior years at A.U. (as a full-time student).

Applications are available in the Student Financial Aid Office, Bartlett Hall and must be completed and returned to the same office by 4:30 p.m. on Friday April 13.

ANTI-NUCLEAR COALITION MEETING. MONDAY, APRIL 16, AT 6 P.M. IN THE CAMPUS CENTER. EVERYONE WELCOME.

Two courses in journalism will be offered next semester by Latham Weber, a retired professional journalist.

The courses offered for two credits each, run consecutively. Classes will meet on Mondays and Wednesdays, from 1-2:40 p.m.

The first half course is a basic class in news reporting and writing. The second is offered in conjunction with the Fiat Lux. Students in that class will work for the student paper and have their work critiqued and analyzed by Weber.

NOTICE TO ALL NDSL AND FNL RECIPIENTS: There will be group Exit Interviews held in the Roon Lecture Hall, Science Center on the following days: NDSL Recipients - Tues. 4-10-79 at 3:30 p.m. or Thurs. 4-12-79 at 7:30 p.m.

FNL Recipients - Tues. 4-17-79 at 3:30 p.m. or Wed. 4-18-79 at 8:30 p.m.

This Exit Interview is a requirement of all NDSL and FNL Recipients who will be leaving the University as of May, 1979.

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