



November 6, 1975

fiat lux

ALFRED UNIVERSITY STUDENT PRESS

Viewpoint Column
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editor's corner

fiat lux

NEWS MAGAZINE

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At a time when the economy is said to be gradually working its way off the critical list, Alfred University has under-taken the challenge of upgrading its admissions standards.

With a current operating deficit of approximately \$125,000, such a challenge may appear to be threatening, however, the University has had similar deficits in the past and they continue to be covered by "past surplus." This means that while yearly revenue does not cover the deficit, there is money in reserve that does. More important to the whole issue is that this reserve is gradually being depleted by yearly deficits. If President Rose's prediction that alumni and friends will provide increased financial support proves to be false while the University continues to upgrade its admissions standards in the future, we may all be in quite a pickle.

Recently, the Secretarial-Clerical staff met to outline and discuss certain ideas of how the budget might be cut to avoid future deficits and other financial stress. Their suggestions and comments included areas of admissions, tuition, salaries and wages, staff, and miscellaneous items under the heading of other.

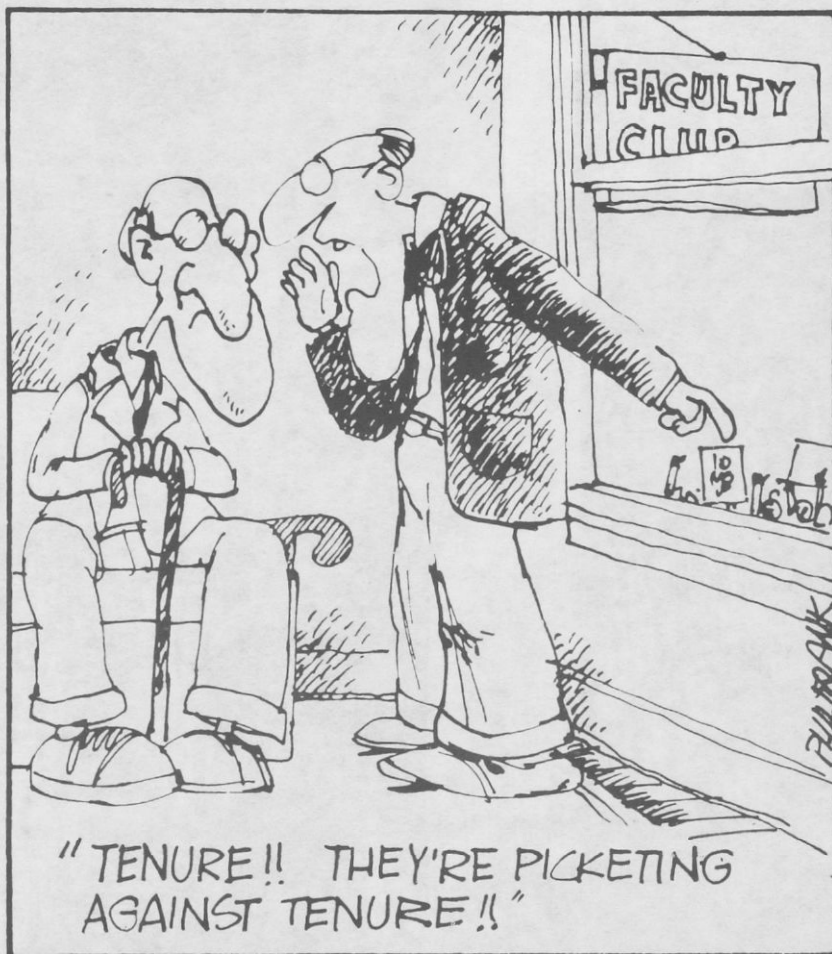
Many of these suggestions reveal that the University has been maintaining certain policies which raise serious questions. For instance, under the heading of admissions, the suggestion was made that admission standards be "raised to where they were twenty years ago." May there be no uncertainty, Alfred had consistently been lowering it's admissions standards until this year while last year's attrition rate was a staggering 15 percent. Is Alfred, like many other schools relying heavily on the reputation it built many years ago?

Under the heading of tuition and specifically, tuition remission, it was suggested that the tuition remission of A.U. employees be restricted. The University currently renders **free** tuition for the spouses and dependent children of faculty, administrative personel, and employees of the University. At the graduate level, this applies only to full-time faculty and administrative personel and their spouses. Perhaps at a time when University economy is in a

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N.Y.C. Difficulties Freeze SUNY Enrollment

by Cornelia Katchen

The State University of New York has declared a moratorium in all new construction and a freeze on enrollment at twenty of the institutions it operates.

This decision, made by the board of trustees of SUNY, is a direct result of New York City's financial difficulties.

The cost of building, already high due to rising interest rates on public borrowing, has been increased even more because of New York City's problems in the bond market.

The board of trustees of SUNY announced a plan of action to be taken by the universities:

Freeze all new building requests for the 1976-77 academic year.

Begin a project-by-project review of all currently authorized construction not yet started, to eliminate or defer all but top priority buildings.

Develop a system to guarantee that all students at community colleges who transfer, will be accepted at public or private four-year institutions.

Prepare an enrollment plan to keep the ratio between state-operated university campuses and the state's private colleges and universities stable through 1980.

It has been speculated that by the year 1980, applications for admissions will have declined considerably over the 85,000 freshmen applicants which were reviewed for admissions this year, and of which only 35,000 were admitted.

The only main campuses which will not be effected by this enrollment freeze are SUNY at Binghamton, Stony Brook, Albany, and Buffalo.

The halt in construction alone on the SUNY campuses will save the state \$156 million in already approved construction projects.

A.U. Receives One Of Last Xerox Computers

by Bruce Keller

Alfred University has received what may be the last computer

system in the world to carry the Xerox Corporation nameplate. The Xerox 560 computer, along with numerous other electronic boxes, arrived Monday morning, November 3, from the Xerox manufacturing facility in El Segundo, California.

Xerox recently announced its decision to withdraw from the large-scale computer business, but will continue to provide maintenance support for systems such as this one acquired under the wire by Alfred University.

Students at Alfred will now have access to a computing system comparable to those found at many larger universities. The new computer will be able to run sixteen programs simultaneously while at the same time handling up to thirty-two users at terminals distributed around the campus and various other locations throughout the county.

All students enrolled at Alfred are entitled to use the computer facilities at no cost. The Computing Center, located on the second floor of the McMahon Building, maintains programs for statistical work, computerized graphics, computer games, and many other functions. An academic programming staff is available to assist and advise users, novice or experienced. Although access to the computer room is restricted, groups or individuals can arrange to be escorted through the facilities by contacting the secretary at the Computer Center.

Zaroogian Logic No Match For Student Insurgence At Ade

by Susan Gillis
and Paul McKenna

Gay anticipation and mutual acknowledgement of the traditional Halloween food fight circulated freely about campus on the eve of Halloween. Paul Zaroogian, head of Saga food services, being forewarned, decided to prevent such disruption in his cafeteria by "putting his best foot forward." Mr. Zaroogian said he believed by serving the favorite entrees and creating a holiday atmosphere students would reciprocate by not throwing food. Evidently, Mr. Zaroogian's logic was no match for the predictable insurgency of A.U. students.

The evening began as a well-attended success. Mr. Zaroogian was sure his grandiose production would conclude without incidence. However, his countdown relief was shattered by perhaps 15% of the impetuous diners. Following a short outburst of rolls and doughnuts, more extravagant participation was ignited. The extensive version of the revolt included students heaving mashed potatoes and slabs of beef. As creativity in choice of missiles increased, the number of less courageous and less enthusiastic company decreased. Though it was matter of minutes and seconds, remaining refuges displayed their holiday meal, including beverages, to supplement any apparel they wore. Of this 15% only two male contributors are a subject to Dean King's disciplinary action. Needless to say this disorder cancelled the display of costumes and put a damper on the Ade Hall staff's celebration, \$50.00 to \$75.00 of surplus funds intended to supply perhaps wine or beer for future holidays was used in the extra cost for clean up and labor alone. Mr. Zaroogian's sentiments entail remorse at the uncalculated expense in wasted food.

In the wake of Halloween food slinging there is usually strong disgust and contempt voiced by food service directors. Revisionist Saga

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food director, Paul Zaroogian, however, has a more liberal outlook on the Ade Hall coup d'etat. Mr. Zaroogian explains that he realizes the cafeteria is a common place to take out the frustrations of academia and cafeteria regimentation. He holds no grudges or bitterness towards the deviants on Halloween Eve although Mr. Zaroogian did express disappointment with the activist's lack of consideration for the work that went into the Halloween party. Mr. Zaroogian might rationalize the affair in more favorable terms if participants might have assisted in the cleaning.

The editorials and comments that have followed the popular Halloween food melee are becoming as traditional as the food fight itself. We have long been reminded by our colleagues that throwing food reflects wastefulness, insensitivity, inconsideration and a general lack of dignity and respect. This is the virtuous stand, but there is a realistic interpretation of the annual, unauthorized food fight. Sitting day after day with hundreds of people calls for self-control, rigidity and restraint. Halloween Eve food flying releases half of a semester's anxiety and tension built up through cafeteria regimentation.

Why not do push-ups to release tension, or better yet throw pies in the privacy of your own room. Unfortunately for the opportunist this is not very appealing and seems more fitting in the cafeteria, where it is bred and nurtured.

Paul Zaroogian is in agreement with the liberal interpretation of cafeteria aggression; but he fails to see why meals should be ruined for the less aggressive. In light of this eventful holiday, next year may see plans formulated by Mr. Zaroogian to designate an arena. In this restricted area students would be at liberty to throw pies at each other until hearts content, fearless of being reprimanded or offending others. By channeling cafeteria aggression into restricted pie fight areas the rebellious shall find release, and the peaceful diners, content. Who knows, "Roller Ball" could be next.

Default—Whose Fault

by Jeff Lerman

"I can tell you and tell you now that I am prepared to veto any bill that has as its purpose a Federal bailout of New York City to prevent a default."

President Ford 10/28/75

Mr. Cincinnati: Remember New York City?

Mr. Boston: Yeah, it was a real neat town to visit. I never lived there, though.

Mr. Cincinnati: I had some friends living there until it was changed by the King.

Mr. Boston: Supposedly the King felt it would be politically unwise to save New York City, by pumping billions into it. He also wanted to make New York City's Democratic representatives-y'know, the mayor and governor-look real bad so that the Republicans could look good.

Mr. Cincinnati: Well, maybe, but there must be more to it than that.

Mr. Boston: Sure, can't you see what happened? His plan was to force New York into bankruptcy, so that the federal government could step in and dictate the policies they wanted.

Mr. Cincinnati: Oh, I see. You mean the King wanted to let the City go broke and then move in and control it according to his whims, kinda manipulate it like a puppet.

Mr. Boston: Yeah-and now you don't hear any bad press coming out from New York, knocking the King, his policies, or the corruption embedded in the Republican Party, do you?

Mr. Cincinnati: You're right! I don't see the **New York Times** anymore either.

Mr. Boston: He separated the **New York Times** building into two parts...one to print paper money and the other to write campaign literature. Only the **Daily News** exists. It keeps the people informed about important events, other than politics. Like take yesterday's front page headline: "Huge Fire Kills Entire Family-Fire Started by Burglars."

Mr. Cincinnati: Wasn't it the **Daily News** that endorsed Goldwater in the 1964 Presidential election?

Mr. Boston: That's the one. Say, what happened to your friends?

Mr. Cincinnati: Well, they stayed around for a while, hoping that the national government and the King could help out, but they saw the results. Unemployment increased to over 20 per cent, inflation 25 per cent, crime 22 per cent, and the streets were filthier than ever. Lots of people moved out as a result.

Mr. Boston: Where did they go?

Mr. Cincinnati: They took off to Plymouth, Mass.


Mr. Boston: Plymouth, Mass? You mean the place where our forefathers laid down this country's foundation back in 1620?

Mr. Cincinnati: Yep! They're congregating in Plymouth, while some of its leaders are drawing up formal grievances to the King. As a matter of fact, they're thinking of initiating a revolution with all those people who have been forced out of their bankrupt cities.

Mr. Boston: Really?

Mr. Cincinnati: Yeah, my friends told me that New York City residents, along with people from Chicago, Cleveland, and Detroit are thinking

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of succeeding from the Union.

Mr. Boston: This can't be so! It's like 1776—we're starting all over again. It's ironic that just a few years ago the nation was enjoying prosperity and security, looking forward to the nation's 200th birthday.

Mr. Cincinnati: I know what you mean. But it seems that nothing can change the course of events. The King is gaining more and more control over all those big cities that have gone broke because the federal government demanded that the states render services to the people, without giving them enough money to fulfill these extraneous services and programs.

Mr. Boston: What can we do?

Mr. Cincinnati: We've got to stop him somehow. Hopefully his advisors at the masses can convince him to change his evil policies. Maybe the Democrats can put someone up against the King in the upcoming Presidential election.

Mr. Boston: By the way, what do they call the "City" now?

Mr. Cincinnati: Ford City.

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viewpoint



by Edward Lebow

"Why assume that to look is to see?" - Picasso

I've been struck lately by a peculiar brand of anti-intellectualism that borders on aspirations towards no-nothingness. It seems to reflect a fairly broad-based attitude that seeks to deny the need for and importance of the critical intellectual capacities we have as thinking creatures. The vandalism of student art works on campus, the unwillingness of students to actively challenge thoughts and ideas, the large numbers of persons seeking a displaced and fraudulent sense of fulfillment in nostalgic escapades, the contentment of many students with spoken and printed illiteracy, and the booming numbers of persons willing to endorse the degeneration of any activity that attempts to make quality distinctions between our various experiences strike me as being part of a very broad trend. Although these various manifestations may appear to be disassociated from one another, I think that they are unified in a very coherent fashion. They indicate that somehow we have allowed a tragic discrepancy to take root. It has essentially altered our conception of what we are capable of, and particularly challenges the notion that we are thinking, imaginative beings, able to actively participate in an open-eyed pursuit of knowledge. Such an understanding of learning is becoming usurped by a growing appetite for the passive reception of knowledge.

Basically I am concerned with the popularization of the notion that the depth of experience afforded by an acquiescence to any and all ideas can be as great as that which comes from an active confrontation of those same ideas. The basis for such a notion is that we do not have the need for and should not exercise our mental capacities that enable us to make critical judgements. Since my realm of experience has been with programs or disciplines that are

technically non-specialized, in which the value and acuity of ideas cannot be accounted for quantitatively, these questions are particularly important. If within such disciplines we reach a point at which qualitative judgements are thought to be useless or impossible, we will have endorsed a level of thought and approach that upholds the primal grunt as the epitome of articulated human thought.

In the past, discussions of vandalism of student art work and literacy problems have been conducted as though they existed as isolated dilemmas. I think that we need to place them in an inclusive context at the present time. Attention should be directed towards a much larger circumstance. What needs to be confronted is a debilitating self awareness, both on the individual and institutional level, that may eventually reduce learning and educational philosophy to a matter of personal taste, subject to the whims of fashion. In the October 29, 1975 issue of *Manas*, there is a statement that seems to summarize the current plight:

"we cannot really stop thinking because it is our nature to think: thinking is what we are. So 'giving up thinking' is only an act of the play we are at the moment performing. It is a gesture of negation which fits the present mood."

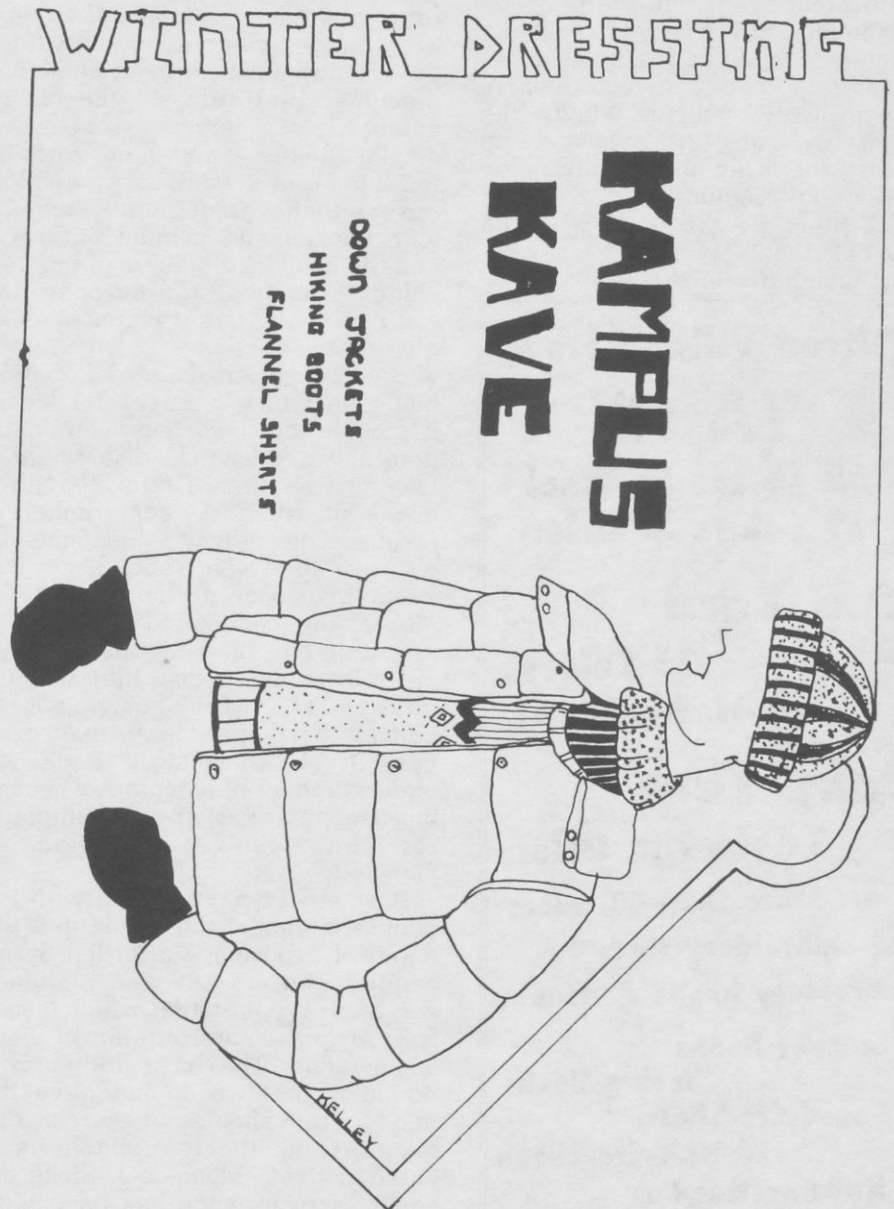
What I am wondering is how long this gesture can sustain itself? Why have so many persons replaced the critical intellectual, and emotional analysis of experience with an 'everything is everything', and 'quality judgements are worthless' approach to learning? What is it that has made prescribed paths to various forms of 'spiritual wisdom' 'self knowledge' or 'peace of mind' so palatable to so many? What are the implications of the pervasive complacency that seems to thrive in the pursuit of experiences that might fill our emotional voids? It's distressing to me that the merchandizing of spiritual fulfillment has

become acceptable without any challenges being directed at the ensuing neglect of our critical intellectual faculties. I am disturbed by this the most because I am left wondering just what remains that might enable us to understand the authenticity and significance of our experiences if we lose the will to engage in qualitative distinctions. What seems to have developed is an attitude that the individual is his or her own exclusive source of knowledge.

On Monday, October 27th Steve De Staebler presented a slide lecture in Harder Hall. His comments pinpoint the paradox of being involved in an academic program that theoretically demands the intellectual diligence needed to focus upon ideas in their most uncluttered form, while at the same time wanting to avoid the intellectual experiences necessary for the growth of the capacities that allow such a focus. Mr. De Staebler offered a whole series of convoluted opinions concerning the nature of art culture that seems to reflect the absurd thesis that ideas are antithetical to art. His comments found their target in 'art critics'. It's curious that when a disenchantment with the art scene is spoken, the comments are directed towards the persons most willing to visually engage the contemporary works, and not the system through which the works must be cyphoned. His statement that art critics are frustrated artists was intended to dismiss the significance of spoken or printed ideas on the basis that their source is frustration. If frustration is grounds for invalidating ideas then perhaps learning is a worthless function and schools are useless. How could anyone possibly defend an institution that shelters all sorts of frustrated individuals, students, and teachers alike? If such a notion is accepted then we must deny that there are people who realize that their critical faculties somehow transcend their constructive capacities, and further deny that they may preoccupy themselves with the importance of the looking process. I am not willing to grant Mr. De Staebler's comments any merit. They assume that we are all of like minds and must pursue an area of study in one fashion, and it is this one fashion

that will grant our ideas any validity. The importance of the looking process to the artist as well as to the critic is that from this engagement of visual presentations comes the gradual elevation of intellectual capacities to the point where a more informed articulation of individual ideas may be made. Perhaps this is one of the most important abilities that students may begin to develop within a university atmosphere. To be able to deal critically with one's own creative efforts and make qualitative judgements is absolutely essential. If one followed Mr. De Staebler's remarks, one would have

heard him state that he 'didn't like to get much, or see what other artists are doing. The disturbing thing about all of this is that ideas that reflect a shallow intellectual hermeticism so contrary to our reasons for being in school were recieved as though they were the long awaited word. What is the role of the teacher if we assume that no person may judge the quality of another's work? If we are our own exclusive sources of inspiration, why take up space in a school at all? Why read books? Why exchange ideas? The real fallacy and ignorance of his stance was made clear when he said that



pipeline

his primary interest was in 'primitive artists.' He then mentioned four artists who might fall under this label three of whom were among the most sophisticated artists in western culture, Picasso, Giacometti, and Gaudi. His sense of 'primitive' is thoroughly confused and leads me to suspect that his appreciation for these artists has nothing to do with an awareness of the intellectual and visual sophistication of their images. Rather, it reflects a mindless approach to art that neither pays homage to the brilliance of the art he professes to respect or to the sophistication of the artists he mentioned. It's a cry for intellectual primitivism within the context of our contemporary western culture.

'Let's head for the caves, folks.' It is no different than the mindlessness of vandals who deceive themselves into thinking that destroying a work is a meaningful response to it, or those who think that nostalgia for its own sake will grant us some sort of lasting fulfillment.

All this seems to reflect a gradual loss of a will or ability to engage in a critical evaluation of ideas, experiences, and individual performances. By disowning our full intellectual capacities we have made it easier to live in the past, or follow an easy path to spiritual and emotional well-being. Encompassing each of these trends is the distressing thought that we are slowly displacing deeply vital human experiences with shallow and unimaginative ones, and are losing the insights that might enable us to recognize the fraud.

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continued from page 2

slump, these people might at least be charged something.

Under the headline of salaries & wages, it is suggested that faculty and administration take voluntary pay cuts. This seems to be a rather ridiculous suggestion in lieu of the national economy, however, the average salary of key administrators is substantially higher than the average faculty salary. Instead of cutting back on faculty, perhaps certain administrators might consider a pay cut.

Under the heading of staff, the suggestions of salary cuts continue. The report suggests that there are too many administrators, and area coordinators are not needed. This idea would require a considerable amount of study, despite its financial merits (last year's area coordinators' salary was \$7400). The report also indicated that administrators receive too many "frills." These include baby sitting expenses, wives on business trips and a stipend of \$50 per-night for motels. The implication is that these are all expenses which the University covers. Is this necessary? Another suggestion pointed out that the Physical Plant puts four people on a one-man job and staff are "riding around" in A.U. vehicles on their own personal time. As a result of these two allegations, the report boldly suggests that perhaps the Physical Plant should be evaluated for efficiency. Indeed, this is a novel idea.

Finally, under the heading of other, many valid suggestions are made. For example; "Limit per diem amount to \$10 for food allowance when traveling." (Does the University pay for the lunches of employees while they are on campus?) "Does the President need an assistant?" (Or perhaps more appropriately, does the President need to pay his assistant \$3.30 per hour?). "Eliminate dog contract with Dr. Johannes if alternate plan for animals on campus can be found—\$3,000 per year for sixty dogs." (for more information on this, see the editorial in the **Fiat Lux** of October 30), and "Go back to the old rate of payment to the Alfred Police Department (\$3,500) saving \$1,000." (if the University decided not to pay the

town \$4,500 to patrol the campus and students were walking around the campus smoking pot, chances are they would be arrested anyway; besides, what is the purpose of campus security?)

The suggestions mentioned are a small portion of those included in the report. It also must be taken into account the amount of investigation the report is based upon. However, the facts remain and it is clear that the University desperately needs to investigate the necessity of more minor expenses than Liberal Arts salaries.

If administration members were more conscientious, they would have avoided the apparent short-sightedness and extravagance. It is up to the students to show their concern for the future of the University, their tuition, and the quality of their education.

Scott Schlegel
News Editor

CORRECTION

My reflections on the "Dismal Science" and the Alfred University budget in last weeks **Fiat** may have proved misleading. The information introduced was from a proposed budget, rather than an established one. The new figures will be released shortly and examined anew.

Paul McKenna

You have 24 hours to live.

Today, that is. So what are you doing with your time? Are you helping another human being toward the dignity you want for yourself? Are you doing anything to overcome the hate in this world—with love? These 24 hours can be a great time to be alive. If you live right.

letters

Dear Mr. Zaroogian,

I am sending this new shirt as a token of my apologies for having played a part in soiling your orange shirt at the Ade Hall Food Fight. I hope you can believe that this is a sincere apology, understanding the moral issues bothering my conscience which compel me to ask for your forgiveness.

On the night before the food fight, you'll recall we had a non-too-friendly encounter when I returned a plate of raw meat. I did not intend for this to be an act of malice; rather, I had approached you with the idea that perhaps I might tactfully bring to your attention that some of the practices employed at Ade Hall are not in keeping with healthy standards.

Nevertheless, you immediately reacted as though it were a personal affront. I understand the reasons for this first reaction: as I had also started to explain that night, I know what pressures a restaurant business can present since I grew up in one.

In any event, I made the biggest mistake of all in this affair: I reacted to you by losing my temper. God forbid—I impetuously lost my temper...But then don't we all at one time or another?

Normally, I would have soon forgotten this unhappy episode. Unfortunately, however, the traditional Halloween Food Fight was badly timed for the following evening... And, normally, I would never even conceive of the idea of participating in such a repulsive, wasteful activity. Please believe this.

I proceeded to make a hypocrite and an ass of myself as I proved my marksmanship by aiming a slice of pumpkin pie toward you right scapula. As I watched the pie ooze to the floor, further soiling your shirt on its course of gravity, I thought to myself, "Mad Pumpkin Pie Thrower, you've done wrong."

When you turned toward me so angrily, I realized in horror that, "Yes, Mad Pumpkin Pie Thrower, you've really done wrong."

Like in a nightmare when you want to run but your legs won't move, I started for the door. The Hypocrite and Fool followed up her

second mistake by making a third; I ran like a coward...

I feel that all of us at Alfred University can learn from this event. Therefore, I am submitting a copy of this letter to the **Fiat Lux**.

I know through this personal experience that you can empathize with me on the point of losing tempers. But can you forgive me for doing so?...And as far as the actual food fight is concerned, can you forgive me and the rest of the student body which participated in that "free-for-all"? Please reply to this letter in next week's **Fiat Lux**.

I hope that the rest of the students active at the food fight have come to realize, like myself, that Halloween's Ade Hall Food Fight had got to end. Let this story set an example. I can't even think of a nice or positive adjective that could describe such an assault.

This has been a tremendously hard lesson for me to learn...I'm too ashamed to sign my name.

Sincerely and
apologetically yours,

The Cowardly Mad
Pumpkin Pie Thrower.

(Name withheld upon request)



Dear Editor:

We feel it is time that the A.U. student body became aware of an important organization on campus—Student Volunteers for Community Action, now in its fourth year of existence.

Student Volunteers consists of three programs: 1.) The Tutorial

Program—places students wishing to tutor youngsters, needing help in a school situation. 2.) The Friends Program—consists of 3 parts:

a. Campfire Girls—students assist as counselors for meetings and camping.

b. Adopt-a-Youth—is a big-brother, big-sister program.

c. Headstart—enables students to work with young children in Hornell. 3.) The Adopt-a-Grandparent Program—students develop a one-to-one relationship with senior citizens of the town of Alfred.

If you are interested in becoming involved with any of these programs and would like more information, call the program coordinator:

Kim—The Tutorial Program 587-8Q41;
Sarah—The Friends Program 871-3783;

Mickey—The Adopt-a-Grandparent Program 587-8507;

or call the Student Volunteers Office, open Mondays through Thursdays from 7:00 p.m. to 9:30 p.m.

Thank you,
Sarah Kessler
Kim Birkenstock
Mickey Sperl

To the Editor:

"A gift is pure when it is given from the heart to the right person at the right time and at the right place, and when we expect nothing in return."

On the 18th of October Tina Girouard opened her heart and presented Alfred with the purest of gifts; for some the gift was visual, for others, spiritual, but for all concerned the gift was meant to bring enlightenment. And she offered her gift freely, expecting nothing in return.

The previous two issues of the **Fiat Lux** have given ample space to the diverse opinions and reactions of the recipients of this event— and perhaps too much has been said already. Words are superfluous to the kind of experience that Tina is dealing with, and I hesitate to say another word in fear of smothering its underlying sensitivity with elaborate theories and intellectualizations. However, all of the replies that have appeared thus far have

letters

been from the "audience," and I think it vitally important to share the feelings of the participant in "Persona Projections." Only then can the picture be complete.

The event itself was not a performance, and those who took part were no means performers. To look at it from this point of view is a grave distortion. Rather it was the culmination of a week of concentrated metaphysical experimentation and exercise. The title of the piece was "Keeping Still in Alfred," and that is what the whole experience was about.

Saturday's celebration was prefaced by a series of concentrations, which all were invited, and it seems that those who did attend were given a much deeper insight into the event. They were meditations of a sort: journeys into one's own stillness and spiritual energy. Keeping still began with centering one's self and attaining an internal balance, and then extending that at-oneness to those around you through movement and song. As the week progressed the exercised became increasingly more intense, until the energy that existed between us was so strong that certainly it would emanate to the witnesses before us.

What did occur in the audience in respect to Ms. Girouard's artistic intentions has been sufficiently discussed through Ed Lebow's perceptive observations. But I cannot help but feel that even these intentions are secondary to what "Keeping Still" is really about: calm, tranquility and the experience of wholeness. The flashy costumes and nebulous movements of the production were a visual appetizer to Tina's more intriguing theory of self-image and projection, and yet even this goes deeper. Working with her vehicle, but it is the experience that is truly important. And observing the way that this lady works: with delight, with sagacity, has offered me alternatives for my own work that I never dreamed possible. For she has taught me how to grow metaphysically through my art, rather than in spite of it.

Rosemary Ricchio

what's happening

There will be a meeting this Sunday, Nov. 9, at 7 p.m. to discuss what is expected of A.U. Tutors, how to complete time sheets, and some information that tutors may find helpful in their work.

We will be meeting in the Reimer Hall lounge on Sunday, and it is not expected to last more than 45 min. If you have questions or problems, please bring them up at this time. For those tutors that have already turned in time sheets, a W-4 form must be filled out at the Treasurer's office, so take care of that as soon as possible.

For those of you who can't make the meeting for some reason, please call Al Ramsey at 871-2244.

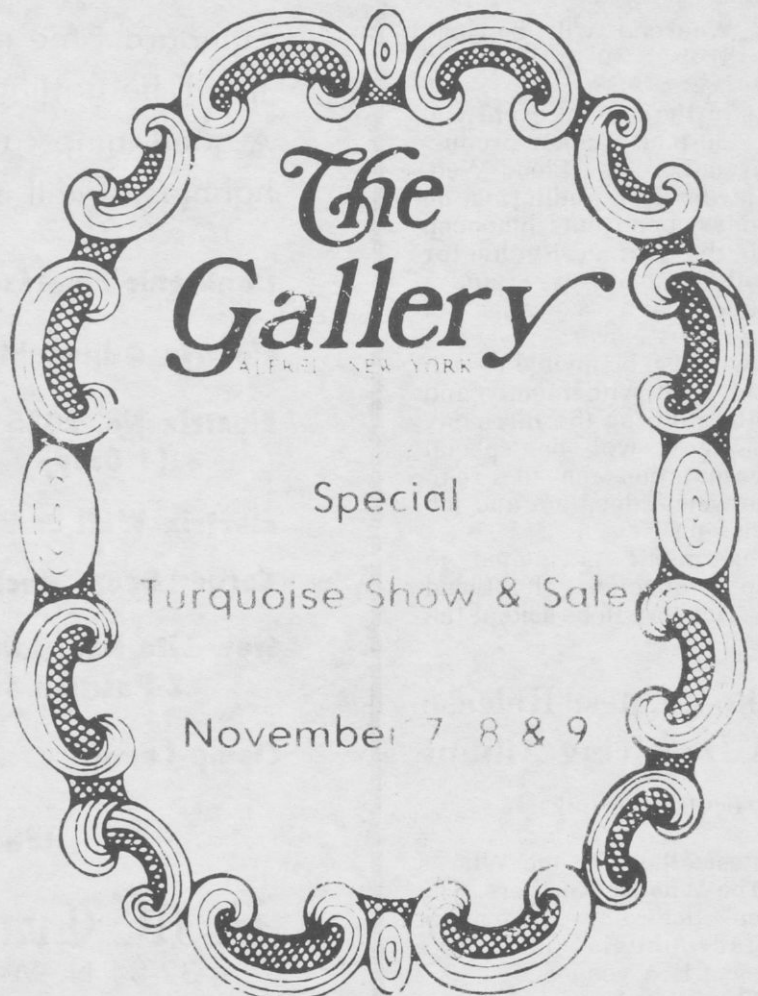
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Attention all CJS majors: On November 15, 1975, an institute for criminal justice majors will be held in the McNamara Room of the

Campus Center from 10:30 to 4p.m. Dr. S. Rubenstein, author of **City Police**, will be speaking. It would be useful to have some knowledge of his book. Remember...CJS majors are required to attend at least two of these seminars. Please plan to attend.

□□□□□□

The National Alliance of Business in N.Y.C. will distribute resumes of minority and women graduates free to more than 500 major companies in N.Y.C. This service is designed for minority and women graduates receiving a Bachelor's or Master's degree who wish to pursue a business career in N.Y.C. The Career and Planning Office in Allen Hall has resume forms available for this service. Interested students should pick up a resume form immediately since the resumes must be received in New York by November 15, 1975.



One Man Show Featured At Fosdick-Nelson

A one-man show of painting and sculpture by Colin Greenly will be on view in the Fosdick-Nelson Gallery at Alfred University Nov. 10 through 25.

The exhibition is open to the public without charge weekdays from 11 a.m. to 4 p.m. and Saturdays from noon to 5 p.m.

Greenly is represented in the collections of the Corcoran Gallery of Art, Washington, D.C.; the Museum of Modern Art, New York City; and the Philadelphia Museum of Art.

His Alfred show will include a work especially commissioned for the exhibition.

Events For Parents

Include "Blood Wedding"

Parents Weekend will be held Nov. 7 through 9 at Alfred University.

Features of the annual event will include a 7:30 p.m. student production of Garcia-Lorca's "Blood Wedding" in Harder Hall auditorium on all three days; a parents luncheon and also the Alfred-Rochester varsity football game Nov. 8; and a Hillel brunch and a range of religious services Nov. 9.

Parents will also be invited to visit classes and meet with faculty and administrators during the three-day weekend. There will be special faculty presentations on the relationship between education and job opportunities on Nov. 8.

The area public is invited to attend the production of "Blood Wedding." Tickets will be sold at the door.

The Who's Latest Release —A Deceiving Album

by Bruce Frank

The latest album by the Who is entitled, **The Who By Numbers**. The Who haven't done any studio work since **Quadrophenia**, but their latest release is a good one.

The Who By Numbers is a deceiving album that must be played

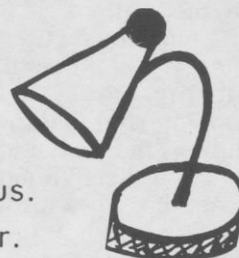
over and over to be appreciated. Peter Townshend has cleverly disguised this album as a release with ten unrelated songs. The truth of the matter is that these songs are all related, in a fashion similar to "Who's Next."

The album is laid back, by Who standards, and does have flaws. "Slip Kid," the first song on side one is rather boring, although Townshend plays a nice guitar solo. The song would be a complete disaster if it weren't for Nicky Hopkins. "Squeeze Box" is Townshend's sarcastic parody on modern sexual behavior, and while the lyrics aren't that bad, the music is simplistic and repetitive. The musical highlight of side one is "Imagine A Man." It's

surprising that the best cut of the side is acoustic. The melody is nice and the listener is treated to instantaneous splurges of excellent musical talent.

Side two is much better musically, with only one bad cut. "Success Story" is hard rock, musically inferior, and a veritable joke on comparison with Who capabilities. The two best songs on the album are "They Are All In Love" and "How Many Friends." "They Are All In Love" is a beautiful melody that combines great background vocals with heavy rhythm syncopations. Daltrey sings with feeling and Nicky Hopkins accompanies beautifully on piano. "How Many Friends" is a creative piece of music which

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showcases Roger Daltrey as a vocalist and Peter Townshend as a guitarist.

What was most impressive about the album musically was the excellent rhythm supplied by Keith Moon on drums. **The Who By Numbers** is the most restrained album ever released by the Who, yet Keith Moon's presence has never been stronger. While the album contains no songs of the magnitude of "My Generation" or "Acid Queen," the acoustics and mellow music properties of **The Who By Numbers** are its success.

A.U. Music Majors Give Voice Recital At Howell

A voice recital by Alfred University music majors will be presented Nov. 7 at 8 p.m. in Howell Hall on the campus. The area public is invited to attend without charge.

Featured performers will be soprano Teresa A. Koster of Setauket, tenor Craig A. Wich of Elmira, soprano Debra J. Rose of New Berlin, baritone Jerry F. Thomas of New Hartford, and tenor Kevin M. Wallace of Arcade.

Accompanied on the piano by Lisa Smith of Alfred and Amy L. Suggs of Snyder, the soloist will perform compositions by Bach, Handel, Schumann and others.

The singers are voice students of Paul D. Giles, assistant professor of music at the University.

A.U. Carillon Concert

Features European Works

Frank P. Law, carillonneur of the Washington Memorial National Carillon in Valley Forge, Pa., will present a program of classical and modern works for carillon at 4:30 p.m. Nov. 7 at Alfred University.

Law, performing on the University's Davis Memorial Carillon, will offer selections including "Jesu, Joy of Man's Desiring" by J.S. Bach, "Beautiful Dreamer" by Stephen Foster, Beethoven's Minuet in G and "Country Gardens," an English Morris-Dance tune.

Law will also play works expressly written for the carillon by noted Canadian, Dutch and Belgian caril-

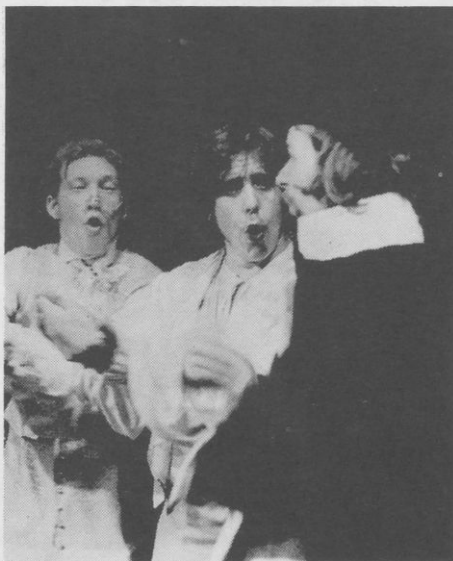
lonneurs.

The area public is invited to attend without charge.

Ameritage To Feature American History Based On Historic Writings

This year's first production from the Performing Arts Department is an original play titled **Ameritage**. It opened last week in the Tin Wizard, the remodeled performance space in the Performing Arts annex. Written by Bruce and Bonnie Cameron, and two students, Phil Lester and Charles Rankin, it is American history based on accounts taken from journals and diaries of the times, but don't expect a history lesson.

"We were trying to dramatize the historical facts rather than the legends," said Phil Lester, co-author of the play. "After researching people like Columbus, Franklin and Washington, we realized that we were working with human beings, not classical paintings and marble statues," said Cameron. This



Ben Franklin and Tom Jefferson convince Washington to lead the Revolution. Phil Lester and Rob Bartlett both won special awards from the New York State Theatre Festival Association for their work in AMERITAGE.

approach seems to give **Ameritage** its life, focusing on individuals

rather than events. The play covers a great deal of time, over three hundred years, from Columbus to the end of the Revolutionary War. Narration to the audience provides the Story Theatre-like framework of the play. The six actors, C. Lee Cooley, Phil Lester, Amy Casale, Mike Hardy, Eliza Beckwith, and Rob Bartlett play over 100 roles, using songs, dance, mime, and dialogue to establish and play the various scenes. The section on Paul Revere's famous midnight ride alone has 20 characters in it. The music written for the play stays within the limits of American music, like folk, rock, country western, and ragtime.

Ameritage won two special awards at the New York State Theatre Festival Association's region 8 festival held at Alfred last weekend. Rob Bartlett received an award for outstanding acting and Bruce Cameron and Phil Lester received awards for their original music used in **Ameritage**. The play has also been recommended to perform at the State Festival in Cortland, New York on November 21, 22, and 23. This is the second year in a row that an Alfred University production has been awarded this honor. The Alfred community will also be represented at the State Festival by Alfred State College's production of **The Crucible**, which won two acting awards and one for scene design, and **Krapp's Last Tape**, done by the Faculty players of Alfred. Barbara Larsen won an acting award for her performance of Krapp, the first time a woman has played the role.

Ameritage will be performed one more time on the Alfred campus this Friday, November 7 at 7:30 p.m. in Harder Hall.

The Faculty Show, or A White Elephant Sale In The Fosdick-Nelson

by Victoria Platt

The current exhibit in the Fosdick Nelson gallery featured until Nov. 8 represents art of the Alfred University College of Ceramics faculty. If one is not aware of the fact that the school is much more than a pot shop, seeing the show will at least prove that many mediums

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are of concern to faculty and are thus explored and expanded.

One might question the motives behind the diversity of the show, which has as much cohesiveness as a white-elephant sale. Perhaps the long-standing tradition of having one general faculty show rather than several (featuring two or three artists and, as a result a greater sampling) has been maintained for a good reason, but one may find this distracting. Changing one's focus from functional pottery to abstract sculpture is likely to detract from one's ability to interpret each piece in its own context.

Although many members of the Alfred community who have viewed previous faculty shows expressed a sense of déjà-vu after seeing the exhibit, the work is all new to this reporter and much of it seems innovative and exciting. My favorite piece is "Stele," a black wax sculpture to be cast in bronze by Bill Underhill.

A series of photographs entitled

"Sand Drawing" by Eric Hilton begins with the sea and takes one back to the sea, an appealing resolution. It is interesting that Mr. Hilton instructs glass design, not photography. Apparently the purpose of the show is not to deal with the categories in which the faculty members specialize.

This leaves me to question the intent of the show. Unqualified to judge, I must view the exhibit as visual art to be interpreted and appreciated. Certain works are well worth giving time and thought to: Glenn Zweggaratt's "Black Passage," Wayne Higby's very beautiful raku landscapes, etc. There are several mediums in the show not seen before: Douglas Huston's photo-silk screens and some unique double-walled pottery by Ted Randall.

So much is suggested about an artist by the two or three pieces in the show, and I lament that there are not individual or joint exhibits of the faculty's work. I would like to learn

more about the creativity of the College of Ceramics and I'm sure others, once seeing this show, will want to also. Guest artists are featured, why not devote more time to individual faculty member.

A Fine Thing Happened And Nobody Knew

by Mara Cahn

A very fine thing went on this past weekend at Alfred and nobody seemed to know about it. I am speaking of the N.Y. State's Theatre Association's Region VIII Festival. Perhaps it was due to the insufficient publicity or the festival's unusual duration (a veritable marathon, commencing on Friday evening, running all day Saturday and ending Sunday noon), but I'm sorry that more people did not attend, because it was definitely an event worth seeing. Nine plays were presented in all, several from Alfred University

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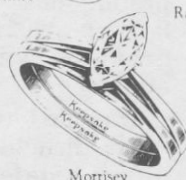
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and Alfred State College, and also plays from Corning Community College, Keuka College and Ithaca College. In addition to the plays, one had the opportunity to hear Mr. Dennis Sweeting's adjudications after each performance. Mr. Sweeting came to jury the performances and to recommend those he thought deserving for the State level competition. Mr. Sweeting, an extremely well spoken man, gave what I thought to be apt and constructive critiques of each of the performances. This sort of immediate feedback proved beneficial to the performers and of interest to the audience as well.

I find it difficult to review the plays after having heard someone as qualified as Mr. Sweeting. I cannot possibly go into as much detail but offer instead, a brief run down of the performers, written from a second viewpoint.

The festival began Friday night with Elizabeth Johnson's "Bad Play For An Old Lady." It was directed by Barbara Larson of Alfred State College. The play, because of its surrealistic nature, was one of the most difficult to perform and came off, I think with the least effectiveness. The story dealt with Charlie (Jim Strowe), a timid and emotionally repressed middle aged man, his extroverted wife Mary (Joan Paradise) and an imaginary person called Flowerman (Ron Mariano) in a kind of dream-world limbo-I could not help but feel it had potential, but unfortunately the play succumbed to the three, much-too-surface characters and a general lack of graduated emotional pitch.

The second play to be presented was Alfred University's production of "Ameritage." The only original play and true comedy of the weekend, it was directed by Bruce Cameron and written by Bruce and Bonnie Cameron, Phil Lester and Charles Rankin III. A cast of six played numerous roles in several skits dealing with events leading up to the signing of the Declaration of Independence. It was an ambitious production, with quite a few musical numbers (accompanied by a very capable band consisting of Marc Zarowin, Debbie Larson, Cliff Wagner, Ross Limbke and Mitch Orenstein), many nicely executed

mimed sequences, and a lot of well-timed running around. In the cast, there were two that really shined: Eliza Beckwith, who played Martha Washington among others, and Rob Bartlett who played Christopher Columbus, etc. Neither appeared to be self conscious on stage and both had a real wealth of facial expressions and styles. The play itself had many clever portions, but also, I thought, two medium sized faults. The first was that it threw out quite a bit of detailed historical information, more than what I felt to necessary to describe some of the scenes. Secondly, at the end of the play, there was one very long serious scene. I could sense the audience grow restless and felt, not so much that it did not belong in the play, but that it did not go over with much impact.

Saturday at 9:00 a.m. Corning College presented George Bernard Shaw's "Arms and the Man." Directed by Henry Moonschien, this production was also among my least favorites. "Arms and the Man" is Shaw's very witty satire of war and fighting. It leans strongly towards melodrama with both pure comic and serious moments.

Next came Keuka College's production of "A Day In The Death of Joe Egg." Peter Nichols' play centered around a school teacher and his wife coping with the problems of having a daughter who was little better than a living vegetable. The play was skillfully directed by David Golden and was one of the most agile of the nine productions in terms of staging. Particularly effective was Bryon's crashing entrance through the audience.

The next two plays on Saturday were directed by John Larson of Alfred State College, and from seeing them, I came away with a good deal of admiration for his ability as a director. The first of the two plays was a solo performance by Barbara Larson (his wife) in Samuel Beckett's "Krapp's Last Tape." This was the first time that Krapp had been portrayed as a woman and it worked very well, I thought. Barbara Larson gave an excellent performance, as the old woman listening to a tape she had made about her life thirty years previous and I can say

no more than that I thought this production to be one of the finest in the weekend.

The second play that John Larson directed, Arthur Miller's "The Crucible" came off as a many-flawed but powerful production. Written about the witch hunts in Salem, this play became a strong political commentary upon the McCarthy "witch hunts" of the 1950's.

The last production of the weekend and one of the best, came from Ithaca College and it was "The Exception and the Rule" by Bertolt Brecht. This pessimistic commentary of Brecht's, on the level of "Justice" attainable in our society, was directed by E.M. Spellman. A very simple setting was used, mainly small pieces of scenery that the players carried on and off during the changes of scene. Portions of the play were mimed and portions of the lines sung. Though sometimes inconsistent - heavy use of mime in the beginning of the play and little thereafter - these devices worked well within the framework of the play.

Marcus Leddy Continues With Plans Of Settling

Marcus Leddy began his musical career three years ago at the State College here in Alfred. This Friday evening, November 7th, he will be giving a special concert at the Saxon Inn Pub.

With plans of settling in Allegany County, Marcus brings with him a blues harp, an accoustic guitar, and a southern style.

As a songwriter and artist, Marcus is concerned that people not expect a finished product. While writing most of his own music, he suggests that, "I'm changing, we're all changing...it's the changes that make the music fresh and easy to play."

So come and enjoy some original talent, some foot stompin' music, some sweet southern song, beginning at 9:15. Admission is fifty cents.



athletics

Saxon Warrior Women's Swim Team Much Improved

by Bill Pulos

Article IX for women's collegiate athletics was passed last year by the NCAA, but here at Alfred University no such legislation was needed, at least not in Lebohner pool. The pool is the home of the Saxon Warrior Women's Swim Team which posted a 5-5 (win-loss) record last year, their first season of inter-collegiate competition.

Head coach Michael Schaeberle is optimistic, describing this year's squad as "much improved." He also stated, "We'll definitely be more competitive because of our depth." Last year, numbers were a luxury the Saxons didn't afford as they only had 10 regular swimmers. This year, perhaps due to the fact that more notoriety and emphasis has been placed on women's athletics, the squad shows 19 candidates, almost double the total of last year. However, Coach Schaeberle was quick to point out that quantity does not always mean quality.

A look at the team personnel consisting of returning letterwomen and promising freshmen lends credence to the optimism expressed by their coach. Returning are co-captains Mary Beth Dooley, who anchored the Saxons efforts last year, and Darcy Fazio. Also returning are strong point scorers Nancy Falk, Laurie Higgins, Mary Jane Constanza, and Carol Heiges.

Complementing this fine nucleus of veterans are newcomers Evelyn Sullivan, Ingrid Bjellard, Nancy Pfohl, Pam Rocaow, Amy Suggs, Beatrice Mueller, Liz Downing and Sandra Berry in the freestyle, Betsy Carton in the breaststroke, Susan Hain in the backstroke, and Nancy Simpson, a diver.

Considering the season ahead, the team will need strong and reliable performances from the veterans. However, the Saxons will rely on their depth for back-up strength and points to win meets. In competitive swimming, second and third place win the meets for the team because of the scoring system used.

With an analysis thus in hand, a quick look must be given to the home

meets, the place where any team receives its ultimate gratification. Attitude and performance often are interrelated with crowd support. The schedule shows only four home meets during the 1975-76 season with one in November, one in December, and two in February. Tomorrow, November 7 is the first home meet with Binghamton at 6:00. Due to their long schedule (beginning in October and ending on February), the women deserve your support.

Intramural News

Basketball Officials-There will be a special meeting Tuesday, November 11th, at 7:00 p.m., at McLane Center for all interested students wishing to obtain an intramural basketball officials rating for this coming intramural basketball season. Rated officials will receive \$1.75 per game this year while non-rated officials will receive \$1.50 per game. It is important for all interested students to attend this meeting to get your rating.

Basketball-All basketball team rosters are due to later than Thursday, November 13th at 4:30 p.m. to Gene Castrovillo. No roster will be accepted without a \$2.00 entry fee. The intramural basketball season will begin on November 17th.



Students inspect car which, rolled from a parking space in front of Howell Hall down hill, crashing through a Campus Center wall.

Classifieds

WANTED-Woman student to work evenings 4:30 to 9:00. Light housework required. Or student who wants to live-in remainder of the semester and/or next semester. Good opportunity. Must have car. Call E.J. Brown, 587-8256.

Thank you Vicki, Gail, Kitty, Beverly and Kathy. You were great! Sincerely yours, Clark.

Thanks for saving me at the ZBT party Robin.

FOR SALE: Old Guild Starfire III electric guitar, 2 pickups, cherry finish, Bigsby vibrato, this fast neck with hard shell case. \$150.00 call Dan at 587-8509.

Thanks alot for falling asleep during the seance Barney, you dumb pledge!

Good record work Larry Sambo! One less bale tomorrow morning!

Shut up Charley B! I wanna hear the movie!

COFFEE HOUSE:
Featuring Mike Markovitch - some Gershwin, some ragtime, some Beatles, and original material. Place: Campus Center. TIME: 9 p.m. to 12 p.m. DATE: Saturday, Nov. 15, 1975.

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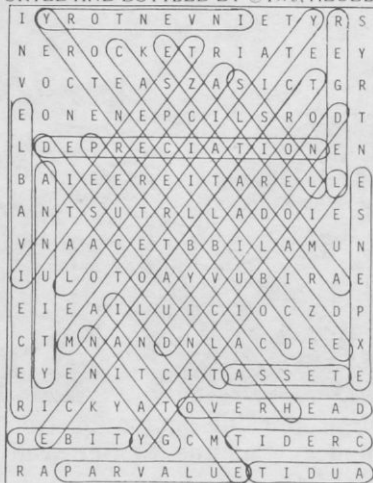
TRAVEL TIPS TO MEXICO

With vacation time fast approaching, many of you will no doubt be traveling to Mexico. Some of you might even be coming back. Here are some helpful hints.

1. A man on a burro always has the right of way, unless he appears to be a weakling.
2. In local cantinas, pouring a shot of Cuervo down a man's collar is not thought to be humorous.
3. Falling onto a cactus, even an actual Cuervo cactus, can be a sticky proposition.
4. It is tough to find hamburger rolls in the smaller towns; it's best to bring your own.



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ANSWERS WILL APPEAR IN NEXT
WEEK'S ISSUE