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NEWS MAGAZINE

Volume 63, Number 4  
October 23, 1975

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## FRANKLY SPEAKING...by phil frank





## D.C. Program Offers Credit For Research

The Washington Semester Program, sponsored by the American University, allows students to spend a semester in Washington, D.C., studying the national government. In addition to taking course work, the students will meet with government officials and political leaders in seminar sessions and will undertake individual research projects that utilize the availability of governmental agencies and documents. Course credits and grades are fully transferable to the student's Alfred transcript.

The three Alfred students selected will participate during the spring semester, 1976. Juniors or seniors who have had the instructory course in American politics are eligible to participate. Those interested should contact Dr. Heineman in South Hall by October 27.

Also this year the American University is also offering a number of specialized programs including an Economic Policy Semester. Students interested in the latter possibility should contact Dr. Robinson, in Economics, second floor South Hall

## Track Two Serves As Alternative To Tradition

Approximately fifteen students have registered in the Track II program for the current academic year. Track II, inaugurated in 1973, permits undergraduates to design their own study programs. It serves as an alternative to the traditional "major" in all academic areas.

Dr. John Gilmour, chairperson of the University's Track II committee, noted that each Track II student develops a program in close consultation with three faculty advisers. "Each program is carefully structured," said Gilmour. "The programs are demanding. They utilize interdisciplinary resources in contrast to the narrower framework of the traditional academic major." Gilmour claimed that Track II programs exhibit considerable variety. Students have designed projects

in Black studies, journalism, "the theory and practice of American democracy," diplomacy, student personnel work, recreational administration, and "art and the clinical situation." One senior is working in humanistic perspectives on man, another is studying Indians in the southwest portion of the United States, while others have worked in Washington, D.C. and Cambridge, England.

Students are encouraged to study off-campus where appropriate, according to Gilmour. Independent study, field work, and a senior project are integral to Track II.

When asked about information concerning Track II, Gilmour reported that the University catalog carries a full program description. He encourages interested freshmen and sophomores to contact any member of the Track II committee: John Gilmour, Gary Ostrower (both are in Kanakadea Hall), Tom Rasmussen (South Hall), or two student representatives, Ann Richardson and Paul McKenna.

## Dorm Learning Programs Opened To Public

Alfred University announced it would open to the general public a series of campus residence-hall learning programs ranging from craft workshops to plant care and job hunting techniques. Admission is free.

The series, running from October 27 through November 21, will include a motorcycle riding course, embroidery and jewelry workshops, jogging, plant care, relaxation techniques, job hunting, yoga and dieting.

Area residents can obtain additional information and register for individual programs in the series by contacting the student affairs office at Alfred University.

## Discussion Of E.R.A. Outlines Benefits

by Ann Richardson  
On Tuesday, October 21, Professor Sharon Rogers led a discussion on

the New York State Equal Rights Amendment while fifteen faculty "brown-bagged it for lunch."

Ms. Rogers opened the discussion by announcing her support for the Federal and State E.R.A.. One of the most obvious benefits from E.R.A. is that it would provide a clearcut statement of direction which the court should take in deciding discrimination cases. Another important characteristic of E.R.A. is that it unites many of the accomplishments already made in terms of woman's rights.

The discussion moved from questions about military service to alimony and concluded with a discussion concerning the overall affects E.R.A. will have in society.

## T.M. Lectures To Be Held At A.U. And Ag. Tech.

by Fons Koster

"The purpose of education is to culture the mind of a man so that he can accomplish all his aims in life. Education, to justify itself, should enable a man to use the full potential of his body, mind, and spirit." - Maharishi Mahesh Yogi.

Present systems of education give knowledge, knowledge in a broad form to round out the individual, and knowledge of specifics to prepare the individual to attain his particular aspirations. Knowledge in education is used by two groups of people: the teacher and the student, the giver and the receiver. Given the truest of knowledge and the finest of facilities with which to use this knowledge, it will inevitably lose some of its value

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in the interchange between teacher and student. What is needed is a system of increasing the capacity for knowledge by raising the consciousness of both teacher and student so that they can realize the full potential which knowledge imparts.

Transcendental Meditation is a simple mental technique practiced for 20 minutes in the morning and again in the evening. T.M., as it is commonly referred to, allows the mind to settle down and experience finer levels of itself, thereby allowing the nervous system to experience a very deep state of rest. Much scientific research has been done on T.M. which shows that the state of rest gained during T.M. is much deeper than that of deep sleep. During this time of deep relaxation our nervous system relieves itself of stresses and strains which are too deeply rooted to be released by sleep alone. These stresses and strains "cloud" the mind so that we cannot make full use of it, in the same way that our mind feels foggy when we, for example, suffer from a cold or fatigue. With regular practice many meditators find more energy and clarity of mind; while at the same time they enjoy the development of their personalities as a whole.

What I am suggesting is that while we fill the container of knowledge through education, we can at the same time expand the container through T.M. so that we are able to use that knowledge to its fullest extent.

John Forster will be giving a series of introductory lectures on Transcendental Meditation for all those who are interested. John Forster has been personally trained by Maharishi Mahesh Yogi to teach the technique of Transcendental Meditation. Maharishi is the founder of the Students International Meditation Society, an organization set up to bring T.M. to as many people as possible. John Forster is a representative of S.I.M.S. and lives in Alfred. The dates for his lectures are as follows:

For Alfred faculty, staff, and families - Thursday, October 30 at 7:30 p.m. at the AU Campus Center in the McNamara Room.

For Ag-Tech faculty, staff, and families - To be announced.

For Alfred students - Tuesday, October 28 at 7:30 at the AU Campus Center in the McNamara Room.

For Ag-Tech students - Monday October 27 at 7:30 p.m. in the Orvice Activity Center in Room 246.

All persons who are not affiliated with Alfred University or Alfred Ag-Tech are also welcome to attend any of these lectures.

If there is anyone in Alfred who is already practicing T.M., and would like information about programs for meditators, please call Fons Koster at 587-2885 anytime between 7:00 and 10:00 in the evening.

## Former Professor Claims Age Discrimination

by Scott Schlegel

Dr. David Jillson, former professor of metallurgy in the School of Ceramic Engineering, filed a formal complaint with the N.Y. State Division of Human Rights in November 1974, claiming age discrimination.

The N.Y. State Division of Human Rights announced, as result of a preliminary hearing held in September 1975, that there is "probable cause to credit the allegation and the complaint." A public hearing has not been scheduled, however, a reliable source predicted that scheduling would take place within several weeks.

According to Mrs. Jillson, in 1973, "Dr. Jillson was teaching elective courses in metallurgy when he was given a 'terminal contract,' with the dropping of metallurgy as the reason for his dismissal." Dr. Jillson stated,

"When it became clear in 1974 that metallurgy was not to be dropped, I applied for reinstatement and was refused. I then got in touch with the N.Y. State Division of Human Rights and signed a formal complaint, claiming discrimination because of my age." Dr. Jillson explained that the letter he received denying his reinstatement contained "black and white" evidence of age discrimination.

Dr. M. Richard Rose, President of Alfred University, told reporters "I think it's very unfortunate that we have people who feel that they've been misused by the University," regarding Dr. Jillson's situation and those of faculty who have filed formal complaints with the Alfred Association of University Professors. Dr. Rose claimed that to his knowledge "none of the charges have been proven." However, he felt in speaking for the administration, "we have to be very sensitive in how we deal with them."

Speaking in terms of University - faculty disputes nationally, Dr. Rose said, "I think we're going to see a lot more challenges across the country." He explained that University faculty members in most U.S. colleges are generally growing more concerned about their contract rights.

Because the case is currently under investigation, both Dr. Jillson and Dr. Rose were hesitant to make further comment regarding the matter. They both felt that it is difficult to predict when a decision would be reached.



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## The Kennedy Mystique

### Continues

by Jeff Lerman

"Who killed John F. Kennedy?" This was the first question posed by the representative of the Assassination Bureau to the S.A.C. audience at Alfred Tech on Friday evening, October 19. According to the Bureau's representative, their two and one half year's of research into the assassination of John Kennedy has uncovered extensive and credible evidence suggesting that a political conspiracy was behind the assassination and that the world has been purposely misled as to who really killed President Kennedy and why. The Bureau's purpose?: to awaken people, to motivate and encourage a "political consciousness" and to demand from public officials a re-investigation into the "political assassination" of John F. Kennedy.

Using actual slides and movies of the shooting, the Bureau indicated that the Warren Commission's report of the ten month's work is incomplete and misleading. The actual film clippings reveal several possibilities of which include:

- 1.) Lee Harvey Oswald could not have performed the assassination alone, as the Commission concluded.
- 2.) Oswald was "framed."
- 3.) Perhaps an anti-Communistic ring was behind the killing.
- 4.) The Commission purposely "covered-up" the facts.

From the home motion picture film of a Dallas dress-maker, the most conclusive filming of the shooting was taken. This 15 second strip of film was sold to Time Life Inc. by the dress-maker for \$25,000 per year for the rest of his life.

The Commission concluded that only three shots were fired, one of which grazed Kennedy's shoulder and went on to crack Governor Connally's rib (he was sitting in front of Kennedy), and this same bullet injured Connally's wrist. If this were true, Kennedy and Connally would have reacted at nearly the same time. As the film reveals, Connally

reacted 1.5 seconds after Kennedy's shoulder was hit. This disproves the "One-Bullet-Theory."

The Commission also determined that Kennedy was hit from behind, from the corner 6th floor room of the Dallas Book Depository building. The acquired filmstrip shows Kennedy's head whipping back, not forward. Was he hit from the front as well?

There are 52 witnesses who said they heard shots come from the Grassy Knoll area, yards north of the President's car.

A photograph taken within seconds of the shooting, of the window where Oswald supposedly killed Kennedy shows boxes in the window sill, not a rifle. In this same photograph two men in the room directly below are looking out the window and not reacting as if a rifle was fired from above.

For the number of shots "probably" fired and the injuries inflicted, it is estimated that at least 10-12 seconds were necessary to complete the actions. The film reveals that the shooting was 5.6 seconds.

Three men were hired from the National Rifle Association to simulate the event from closer range and at non-moving targets. Not one could duplicate the fact that the Commission concluded Oswald performed.

The film also shows a man raising up an umbrella as Kennedy is fired upon. What is so unusual about an umbrella? It was 68 degrees, sunny and not a cloud in the sky at 12:35. Was this a signal-man?

Some other questions come to mind. Why did the President's motorcade make an unexpected and unnecessary turn onto Houston Street? This course of quick turns reduced the motorcade's speed to 10-12 m.p.h., or a 50% reduction from normally safe motorcade speeds. Who ordered the re-course?

Was Jack Ruby the patriot we are all led to believe? Records and films verify that Ruby was involved in organized crime in Chicago during the 1930's, and hung-out with the Dallas police in the 1960's. Was Ruby paying-off the police to protect his business interests? Did Ruby kill Oswald to save himself and perhaps the assassination organization?

Why have 18 key witnesses been mysteriously killed, committed suicide, or died of month-long cases of cancer, etc.? Are these witnesses being disposed of to silence their testimony?

The weapon Oswald supposedly used was an "ancient and crudely made" Italian World War II model. Its sights and focus were not only fully inaccurate but falling apart. The Italian government spoke of the make as "not harming anyone intentionally."

A faulty and incomplete autopsy was performed and phony secret service credentials were found. These are only a few suggestive pieces of information that are leading many to believe that perhaps the assassination was not conducted as simply as the Warren Commission suggests.

Why should the Warren Commission mislead the American people along with the rest of the world? Before attempting an hypothesis it should be noted that anti-Castro and anti-Communistic sentiment was very high in the U.S. at the time of the killing. Many felt Kennedy was not taking a strong enough stand against Castro and the Communists, especially after he ordered the break-up of anti-Communist guerilla camps located in the southeast. Was the Commission's purpose to allay fears of a Communist ring or attempted political takeovers? Would the American people risk a nuclear war as suggested? Or did the U.S. want to show the world that America is not a banana republic that can easily be swayed by lunatics?

We may never know the answers to these and other questions concerning the assassination. It seems evident that we may never know it in our life-time, for eleven files compiled by the C.I.A. on Oswald prior to the assassination are scheduled to be withheld from the public until the year 2039.



# what's happening

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**Faculty and students still have time** to book space on a TWA Charter Flight to London. Designed to fit into the 4-1-4 academic calendar, this TWA flight will leave Kennedy Airport on the evening of January 2, 1976 and return the evening of January 27, 1976. You will thus have more than three weeks in London or in other European cities if you wish to book further passage.

The round trip minimum fare of \$270.60 does not include the \$3.00 departure tax. This bargain price is made possible by the new CAB (Civil Aeronautics Board) regulations which permit low cost charter flights without the requirement of joining a club or an associated group.

The Council for International Education is a bonded travel group organizer working under CAB regulations. Please contact them directly at 502 Vernier Place, Salt Lake City, Utah 84102 for additional information about this educator and student flight. The reduced price of \$270.60 is available whether you have one passenger or a class of thirty.

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**The New York State Region VIII Theatre Festival** will be held at Alfred University on October 31st, November 1st and 2nd. The festival will feature 8 plays, performed by 6 different college theatre companies. All plays will be presented in the Performing Arts Annex Theatre or in the Harder Hall Auditorium. Tickets will be available for each day and a weekend package deal will also be available. Tickets will be on sale at the Campus Center desk starting Monday, October 27th. Prices are \$1 Friday, \$2 Saturday, \$1 Sunday and \$3 for the entire weekend.

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**Tickets for National Lampoon** are now on sale at the Campus Center. They are \$2.00 in advance, \$2.50 at the door.

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**GET INVOLVED!! Join the Student Volunteers For Community Action (SVCA).** There are three programs going at this time: Adopt-A-Grandparents, run by Mickey Sperl 587-8507, Friends Program: including Headstart Program, Campfire Girls, Probation Program, run by Sarah Castler 871-3783, and the Tutorial Program run by Kim Burkenstein 587-8041. If you're interested in joining any of these programs feel free to call any of these people or drop in at the SVCA office in the Campus Center.



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## Amlin Avenges Dreariness

by Scott Schlegel

In the dreariness of a rainy fall afternoon, Martin Amlin, a student of the Eastman School of Music, gave a performance of klavierical moods and picturesque images. His repertoire was composed of selections by Ginastera, Debussy, Brahms, and Liszt, perhaps composers of the most picturesque classical music. The haunting mysteriousness and passion of Ginastera's **Sonata**, captivated the audience that nearly filled the second floor of Howell Hall. Debussy's **Images 2**, gave impressions of three French Images.

After generous applause and a short intermission, Mr. Amlin complemented the first half of his



performance with Liszt's **Sonata in B minor**. This piece, containing several almost false endings and intriguing dynamics, spurred unanimous response for an encore. Mr. Amlin declined with a bow. The afternoon's avenged dreariness was celebrated by a reception for Mr. Amlin.

## Organ Recital To Be Given In Alfred

Dr. Melvin W. Le Mon, professor emeritus of music at Alfred University, will be heard in a program of organ compositions by Bach, Mendelssohn, Boellmann, Widor and Franck at 4 p.m. October 26 in the Alfred Seventh Day Baptist Church, Alfred.

The performance is part of ceremonies rededicating the church's 50-year-old Rosebush pipe organ, which was cleaned and renovated earlier in the year at a cost of \$5,000. Le Mon's recital is being sponsored by the church in conjunction with the Canacadea Chapter of the American Guild of Organists.

The program will include J.S. Bach's **Toccata** and **Fugue** in D Minor, Mendelssohn's **Second Organ Sonata**, Boellman's **Gothic Suite**, Widor's **Tocatta Finale** from the 5th Organ Symphony, and the **Chorale** in A Minor by Cesar Franck.

## Tina Girouard: Two Points Of View

### Dance Production A Stagnant Outrage

by Susan Gillis

Webster's definition of entertainment involves holding attention and amusing guests; I found Tina Girouard's preposterous "Persona Projections" to be a perversion of this definition. The apathetic attitude toward the audience did little to enhance any socially redeeming qualities. There was no acknowledgement or introduction to this curious and bizarre exhibition. How Ms. Girouard could expect a fulfillment of her intentions through this presentation somehow escapes me. The "Persona Projections" appeared to be the rehearsal of a program not yet plotted or given a purpose. Ten "stars" exhibited themselves like manikins in motion in outlandish costumes, apparently in desperation of attempting to be unique. The longer and more tedious the stagnant outrage existed, the stranger it became. Even periodic music was unable to relieve its nonchalant meaninglessness.

The result of the previous week's workshop, which seemed to be inclined toward all that was obscure

and distressing in nature, appeared to me as an insult to my intelligence. The combination of mental and physical exposure was displayed in vain if this sort of cultural escapade was intended to encourage the audience to find more depth in the human experience.

### Performance A Challenge

by Edward Lebow

**Richard Serra:** "...and all of those things I could say that I thought about (dimensions, placement, and materials of a particular sculpture) and those in part were the intentions (of the sculpture)."

**Liza Bear:** "Well what's wrong with that?"

**Richard Serra:** "Because I'm not doing the work for the sake of anything in that way. I've been working on a piece for two years now, a forty foot walk-in tower, and I find that the activity of working on it puts my mind in the state which, I think, has more to do with art than the intentions that could be discerned in the work when it's finished...It's not that I don't want those intentions to be challenging... When you imply that there's some sort of specific intention, that someone's going to learn something from a work, or that it's goal oriented in that way, or that it's going to teach something...I don't even know if that's true or valid anymore. I think that art's about a certain kind of activity that burns itself out and then there's something else, and it burns itself out as you finish each piece." (from **Avalanche** magazine, Summer-Fall 1973, an interview with the sculpture, Richard Serra by Liza Bear)

I prefaced my thoughts about Tina Girouard's, "Keeping Still in Alfred" (Oct. 18, 1975) with some thoughts of Richard Serra's because I think that they offer a good point of departure for a discussion of Ms. Girouard's performance. What I will talk about are some of the wide ranging implications that I see in her

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performance. My interest here isn't in reconstructing the scene for the people who may have missed it. In fact, I think that any attempt to explain the facts of the event with the hope of granting the absentees access to what went on shows a good deal of ignorance of what that performance was about. What Richard Serra is talking about in his interview with Liza Bear is a certain kind of thought process that comes about during willful engagement situations. In a sense, he's speaking about the experience orientation of our learning processes. In the context that he's describing, it's how he sees the kind of work in which he's involved: studio work as a sculpture. He sees the progression of his work, his thoughts, as a series of experiences. The associations that he constructs in his mind and the resolutions that he finds in the pursuit of his own questions all become a part of this intensified activity. They are encompassed by what we recognize to be experience. It's ongoing learning process that arrives at one set of questions, focuses upon them, and when some sort of answers are attained they become a residue of sorts upon which other, perhaps more complex, questions are built.

I think that his is a fairly poignant account of something that may be one of the more important aspects of Ms. Girouard's performance last Saturday evening. If you happen to have missed it, you missed one of the more adventurous challenges to "what is spozed to be," that this community has had in quite a while. It was an event that may have left you questioning some of this culture's more firmly held societal role expectations. On the other hand you may have missed the chance to walk out in the midst of a presentation with the smug idea that such "trash" was an insult to your "snap of the finger, Yeh, I got it all down pat in my notebook in my hip pocket" intellectual status. A noted philosopher and art critic left the performance not more than fifteen minutes after the start looking as though he was getting off between stops in the tunnel, thinking that

there must be a station somewhere nearby. There weren't any stations nearby, not even for the people who waited for another ten minutes. Anyone who came to this event hoping for some sort of entertainment or an accessible story such as the kind portrayed in the Vietnam documentary, "Hearts And Minds," was more than likely perturbed and/or confused. I would be less than honest to say that I fully understand at this moment what went on there, but I don't feel irked that someone came to this campus and finally toyed with my expectations. I think that it's important to note that the anxiety and confusion that may have surrounded much of her performance was a good start in becoming involved in deciphering the nature of the anxiety. Apparently others, perhaps less curious, thought that it was a good point to flee. They did, and I remained to deal with the uncertainties that I was witnessing.

Ms. Girouard performed as an installation specialist of sorts. As a member of the audience, I witnessed the development of a scheme that not only acted as a presentation, but also functioned as a triggering mechanism that placed all of the separate parts of the arena, (stage participants, stage props, and audience) into a singular context. It was such a singular, one sided context that all expectations of a story, a coherent relation of events from one party (stage participants) to another (the audience) were rendered thoroughly useless. I entered the theatre as a viewer expecting the traditional role. What I witnessed instead was a situation that demanded a total withdrawal from that position to one that enabled me to more closely scrutinize the activities that distinguish participants from bystanders. The development of the entire space of the stage was essential to the final situation that not only denied the preconceptions that I had arrived with, but also acted as an emphatic denunciation of accepted roles. These accepted roles often allow us to preclude our need for full experience exposure. It became

apparent that someone else's explanation of the event would be useless. The filling of the entire stage space became an allusion to the importance of total inclusion of the various participants in the singular event. It was descriptive of the situation. Audience and stage performers alike were expected to forget all previous roles. I mentioned earlier that the presentation was one sided because it was one that was far and above the usual banalities that we are accustomed to. It was an offering, a gift if you will, of a time, a place, and a setting that had the potential to grant access to the pursuit of some fairly complex and significant questions. As in any work that is created by an individual and subjective mind, this one was no different in terms of its accessibility. If one is to begin to gather thoughts and explore them in response to the presentation, there must be an interest and a willingness to confront the situation. Without this understanding of openness to the experience, whether it is painting, sculpture, or a performance, discussion can go no further.

Ms. Girouard's performance was particularly dependent upon this understanding because it assaulted one of the more traditional social situations in which we find ourselves each day. Whether it is in the context of a theatre (actors-audience) or in a school (teacher-student) we are continually vascillating between being a bystander and a participant in a vast social scheme. The significance of this duality may seem small at this point, but following some of the questions that this might raise, it becomes an incredible series of loaded questions very rapidly. A paradox that comes to mind has to do with the documentary, "Hearts and Minds" shown several weeks ago (read film review-Hearts and Minds-YBH Oct. 15, 1975). In relation to Ms. Girouard's performance, it had a very low walk-out rate, and I feel safe in saying that the content of the film revealed nothing new to the majority of viewers. Now this is a situation where a film offers no new insights into a situation and is



received with a good deal of perverse enthusiasm. Yet Ms. Girouard offered a presentation that most people probably know absolutely nothing about and more curiosity surfaced in the direction of the moving shots than of all the gruesome newspaper stills we've seen for years. Does it make our experience of that war any more real? I doubt it. It's wholly peculiar that a group of individuals can sit and view a film that repeats what we already know, yet some of that same group can't find it within themselves to tolerate and confront a situation that is intensely involved in questioning the roles that make it easier for such a war to be perpetrated in our names. The movie was a documentation of known effects. Ms. Girouard's performance was an exploration of causes. The indignation that was directed at Ms. Girouard should be shown in the face of a film that capitalizes on known material of an over-powering emotional nature. The indignation is far more appropriate in this case.

But, there is one thing that saves that movie from such a fate; it did something that Ms. Girouard did not. It coddled the audience's expectations and gave us the taste which we came there to get. Somehow, in a very queer way this kind of indulgence leaves people with the impression that something important has been said and experienced. Perhaps it gave us the false impression that there really are lines that divide and separate the bystander from the participant, and worse yet, that the movie was somehow an equal dose of the war experience in its own right. Perhaps this is where the questioning of Ms. Girouard's performance leads. Just how real and whole are our experiences, and how do they effect our perspective? Did the bombardier at 50,000 feet feel any connection with the broken ground? Did he even see the result of his actions? Of course he didn't, and when he brought the plane back to Guam he probably drank the same drinks or thought thoughts similar to those of the peace demonstrator after the "activist" had finished assimilating

the day's peace-making. How much of a difference was there between the kind of engagement of experience that the pilot felt and that which the protestor felt? Thanks to the role provided by the U.S. Air Force, many bombardiers probably never felt that they were directly participating in mass destruction, and the less so the better. Both the pilot and the activist thought that they were helping to achieve some sort of peace. Viet Nam exemplifies the tragedy of the organization and separation of the cause and effect relationships of experience. It was a cruel hoax that veiled the full implications and effects of one's actions. The ground troops saw what the bombardiers had done, but they too had their own means of separation. They knew that their tour of duty was finite. They would be there for just so long, and then they would return home to pick up where they had left off. The U.S. involvement in that war had as much to do with the effort to maintain a "just passing through" tourist mentality on all fronts, as it did with actual destruction. This transiency of perceptions of real events under the insulated conditions provided by standard roles seems weak in comparison to the absolute leveling of those by Ms. Girouard. Hers is a denial that experience can be sanitized or guided by etiquette without a drastic alteration in the very nature of the experience.

Urgency...urgency is a prevalent feeling in the contemporary world, urgency bordering on a kind of anxiety about our situation, our direction. The idea of urgency is irrevocably attached to the thoughts that I've been discussing, and that was particularly clear during the performance. When the stage participants became still and silent, the relative coherency of the event was accentuated by the closing of doors. The departing audience had neither the time nor the will to remain and pursue some of their questions about this seemingly absurd event. Those persons wanted the answers yet didn't want to have to think to solve the predicament in which they found themselves. They

were a passive audience to something that seemed incomprehensible. Like many contemporary questions, those posed by the performance were side stepped. They didn't seem to comprehend learning as experience so they acted to obviate the need for full experiences, refusing to go through the periphery of experience to the core.

I don't think that learning can be an urgent task. It relies on experience. How could anyone have possibly left the event early feeling that they had done so with the real word in hand? All the thoughts in the world about personal questions and anxieties cannot unfold for any of us what our resolutions might have been had we remained to do battle for ourselves.

Reading about art history alone cannot give anyone the sensibilities that might enable them to decide the quality of a painting or sculpture. It is the visual experience that becomes the breeding ground for questions, that can begin to decipher the implications of human experience. We need that, yet it is unavoidable that people will go scurrying in the face of this sort of challenge. I think what Ms. Girouard's performance points to is the notion that comprehension is bound to cumulative experience and the thoughtful piecing together of those experiences. To walk out in the midst of Ms. Girouard's performance thinking that you understand what occurred is naive. To have been there and come away unaffected and denouncing it as a waste of time is to understand some of the questions that the performance raised, their possible implications.

Tina Girouard related to me something which she had written to herself earlier in the week. It was a reflection upon what she saw in the general atmosphere here and in particular, some people she was speaking with. She wrote: "I think I know you think you know." Perhaps that is why my own questions surrounding her performance will continue to burn themselves out, hopefully in the cause of more complex questions. Her performance

# potpourri

confirmed that we are here to learn, and that perhaps we should be a little more curious and uncertain about what we discover in the process.

## Lampooners In Action



□□□□□□

The National Lampoon Show-To see it, you've got to be there!! The all-new, all-live National Lampoon Show comes to Alfred University in the McLane Center on Saturday, November 8th at 7:30 p.m. As part of its nationwide college tour. Written by the editors of the National Lampoon, the world's most widely read humor magazine, the comedy revue recently completed a highly successful off-broadway run. Pictured above are three of the six members of the Lampoon troupe [l. to r.] are Jim Hosbein, Larry Dilg, and Ellen Foley.

**SHORT'S**  
**Liquor Store**

**587-2101**



Buffalo Philharmonic performing in McLane Center last Monday, Oct.20.

## the columns

### Banewood

by Roman Olynk

Excerpt from Banewood's diary  
Year 2075

In the one hundred years that I've been gone, there has been a slight change in the trends of this culture. One of the more amusing is the effect of the franchise.

McDonaldland is now the world. Expanded from the simple, though now illegal hamburger, they have gone on to create a pantheon to help sell their foods. Ruff an' Reddy, Popeye, and Bugs Bunny have been replaced by white haired colonels, plump munchkins, and a phosphorescent clown. Two generations have grown to maturity under the influence of their favorite characters telling them to eat.

Mount Rushmore has been dwarfed...if not in structure, then in popularity. Each year devout pilgrims journey to the west to see an immense orange statue carved out of the granite mountains. "Ronald of

the Rockies" watches over his children with a permanent grin. Legends abound. A favorite is the miracle of the buns and the burgers. Lesser events include instances of faith healing involving the now illegal holyburgers made from sacred cows.

One of the recognized conveniences today is the common language. The restaurant is open to all unholy hours of the night, thus making it convenient to the party goers. People who are completely stoned and paralyzed from the brain down know they have a place to go to satisfy their munchies. All they have to do is crawl in and lay their money down. As it is tough to make any choices, they just mumble something like "Mnn blah blah" and they get a hamburger and a coke. Employees of the night hours come upon a stereotyped impression of humanity as something with bloodshot eyes and a stupid grin reminiscent of Ronald.



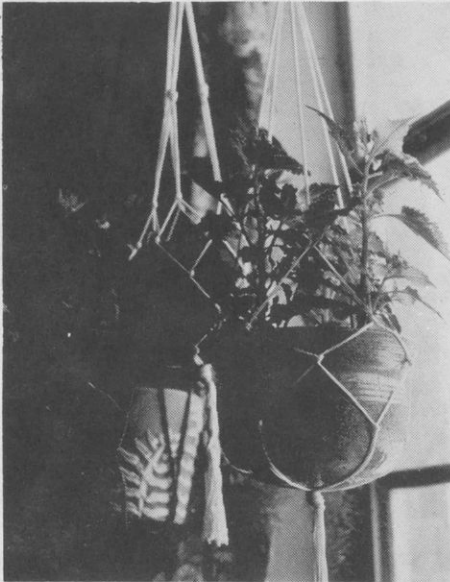


# the columns

## THE

## ALFRED GREEN

by Mike Baldwin



M. Mofeti

### Window Garden Herbs

By growing herbs indoors you will be able to enjoy the use of fresh herbs all year round. They will produce best if they are grown in a sunny window facing south. Their soil should be composed of well-rotted compost and sandy loam. If this isn't available, African violet soil will work nicely. The best growing temperatures are 65-75 during the day and 55-65 at night, with a relative humidity around 50. To keep a more humid atmosphere around the plants, place them together on moist, gravel-filled trays and mist daily. Rotate the pots a quarter turn a day to keep the plants growing straight, and to promote bushy growth, pinch out growth centers frequently.

In late spring, cut back most of the growth, plant your herbs in the garden and they will soon grow back. Then in the fall cut them back again and repot. If you plan to use the herbs for cooking, don't use any insecticides on them.

Here is a list of easily grown and used herbs: all mints, sweet marjoram, lemon balm, caraway, fennel, dill, borage, catnip, chives, parsley, sage, rosemary, and thyme.

# athletics

## Canisius Dominates Alfred's Eight In Buffalo

Buffalo, New York was the site of the rifle team's match last week. Canisius College, however, did its usual high scoring routine and dominated the match. The final score was Canisius 1342, A.U. 1291. Captain Don Schreeck felt his team did quite well. "We are almost up to 1300 match. The only problem was that Canisius shot unusually well. Their lowest top five score was 263. A good team score is about 1320 and when a team shoots above a 1340, they are quite hard to beat." He also added "Our team is getting smaller and smaller as the days go by. We are down to only eight members after starting with seventeen." When asked why the roster had

fallen, he replied "All I have to say is that the remaining eight people are very dedicated to the team and we will make the best out of the rest of the season."

The 1291 score was comprised of the following individual scores: Bennet - 269, Schreeck - 268, Collins 255, Palasek - 250 and Fancher - 249. Sixth man Craig Hamling fired a 241. The weekend schedule was cut short when Niagara University cancelled the match on Saturday morning. The team now has a record of 2-2. This week's slate is clean of matches, with the first home match scheduled for Saturday, November 1, against R.I.T.

# classifieds

\*\*\*\*\*  
If you thought the second Crawford party was good, wait until you see the third one!

\*\*\*\*\*  
To my Florida Sunshine: I can't afford a card, but Happy Birthday.  
\*\*\*\*\*

After 350 cups, 9 kegs and 6 hours of excellent music, Crawford hopes everyone had a good time.

\*\*\*\*\*  
Steam cones are back!

\*\*\*\*\*  
Photographer looking for female nude model, \$5 an hour; if interested call Don at 2130.  
\*\*\*\*\*

I.H.O.A? Things that taste good!

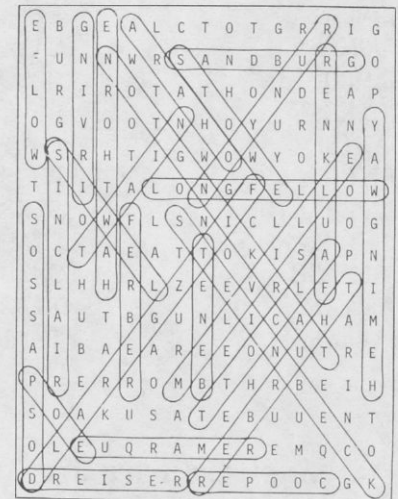
\*\*\*\*\*  
For Sale: Scott compact stereo [Garrard turntable and Scott amp as one complete unit], asking \$90, call Don at 587-8018.  
\*\*\*\*\*

Congratulations to ZBT on winning the Homecoming Sign contest for the third year in a row!!  
\*\*\*\*\*

Who are you Debby? [Romeo] I don't

remember you. Call again!

\*\*\*\*\*  
Need your paper typed? Mrs. Jillson at 45 South Main Street, is ready again to type for you. She does all of the work promptly and many students vouch for the quality of it. Telephone 587-8355.  
\*\*\*\*\*



LAST WEEK'S ANSWERS

## collegiate camouflage

E S E N A T A B S W E D I S H  
 E A R A B I C H S I N A D E R  
 S S F O P O R Y S A G A L A M  
 P S E R B O C R O A T I A N N  
 E N N N I R R A B I T L M A N  
 R S A T A K A T M H O R I I A  
 A S T E U V A S U B E L O N M  
 N W E R R I A A E G O L N E R  
 T A B L A O N J N G U D A M E  
 O H I H O I K U N S U E I R G  
 B I T N A G N O M T A A S A A  
 A L E N O O M I C K Y M S E N  
 T I L B I T I H S I D R U K E  
 E F L E M I S H N A I S R E P  
 N R U B U R M E S E N I H C S

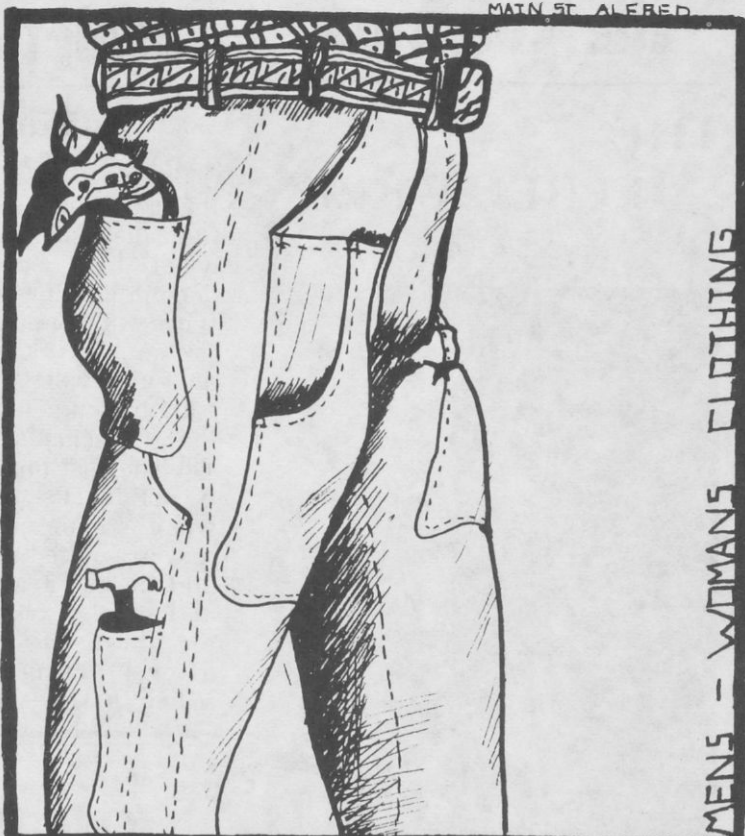
Can you find the hidden world languages?

AFRIKAANS  
 ARABIC  
 ARMENIAN  
 BURMESE  
 CAMBODIAN  
 CHINESE  
 DANISH  
 DUTCH  
 ESPERANTO  
 ESTONIAN  
 FLEMISH  
 GERMAN  
 JAVANESE

KOREAN  
 KURDISH  
 LITHUANIAN  
 MALAGASY  
 MONGOLIAN  
 PERSIAN  
 PORTUGUESE  
 RUSSIAN  
 SERBO-CROATIAN  
 SWAHILI  
 SWEDISH  
 TIBETAN  
 THAI

ANSWERS WILL APPEAR IN NEXT  
WEEK'S ISSUE

MAIN ST. ALFRED



MENS - WOMANS CLOTHING

KAMPUS KAVE

*The*  
*Gallery*  
ALFRED NEW YORK

New: Blouses, Skirts, &  
Dresses

Sterling Silver Chains  
Fish-Net—in All Colors