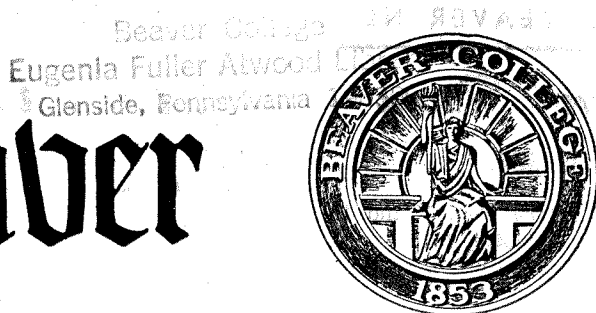


The Weather:
Throbbing

Beaver



News

Be my transplant.

Tuesday, February 10, 1970

BEAVER COLLEGE, GLENSIDE, PA.

Volume XLIV, No. 16

Dr. Lindquist Publishes Article in Legal Journal



Dr. Lindquist

by Janet Hayes

Dr. Charles Lindquist, professor in Beaver's history-government department, is the author of an article entitled *The Origin and Development of the U. S. Magistrate System* published in the January, 1970 issue of the *American Journal of Legal History*.

Dr. Lindquist recently testified before the United States Senate's sub-committee on Improvements within the Judicial Machinery. His experience and knowledge of this field helped make successful the attempt to revise and consolidate

the system of judicial appointment, which had been in a muddled state of unclear hierarchy.

The United States Senate sub-committees often call on experts in specific fields to testify and provide information on issues under discussion. United States Senators ordinarily possess a general working knowledge of the processes and mechanics of U. S. government, yet must rely on informed specialists such as Dr. Lindquist as a basis for educated decision-making.

Mr. Wm. Smith Will Give Lecture Series

Mr. William Smith, assistant conductor of the Philadelphia Orchestra, will give a series of three lectures preceding three concerts by the Philadelphia Orchestra at the Academy of Music, which Mr. Thomas Barlow's Fundamental Concepts of Music class and Dr. Dorothy Haupt's Music History and Literature class will attend as a course requirement.

The first lecture will be held in Murphy Chapel on Wednesday, February 11, at 7:00 p.m. The concert following this lecture will be performed on Friday afternoon,

February 20. This concert will be followed by a post-concert discussion led by Mr. Smith in the Ballroom of the Academy of Music.

The second lecture will be held in the Mirror Room, March 11, at 7:00 p.m., and the concert will take place on Monday, March 16.

The third lecture, also to be held in the Mirror Room, is scheduled for April 29 at 7:00 p.m. and the concert on Monday, May 4.

Tickets for the concerts are being provided by the Presser Music Foundation in Philadelphia.

AAUP to Sponsor 'The City' Program

The Beaver College Chapter of the American Association of University Professors will sponsor a program entitled, *The City*, at 8:00 p.m. on February 11 in the Little Theater.

The program is the second in a series of community lectures and discussions sponsored by the Beaver chapter of the AAUP entitled, *Contemporary Issues*. A one-hour film on problems of the city — one of the Bell Telephone "White Paper Series" previously shown on television — will begin the program.

Following the film will be a panel discussion. Members of the panel will include Dr. Charles Lindquist, professor of political science at Beaver College; Mr. Peter Moller, professor of theater arts at Beaver College, playwright and director; Dr. Aaron Katcher, director of the division of behavioral science, School of Dental Medicine, University of Pennsylvania; and Miss Marty Dickson, coordinator of suburban involvement, Center of Research in Nonviolent Resolution in Conflict, Haverford College.

The first program in the series, *Genesis of An Exhibition*, was presented by Mr. Jack Davis, chairman of the fine arts department, last October. *Dissent* will be the topic of the next program which is to be presented April 8 at 8:00 p.m. in the Castle.

Committee on Parietal Hours To Complete Final Proposals

Questionnaires Have Been Tallied

The results of the student questionnaire taken on January 28 were tallied last week and the committee on parietals held an open meeting to discuss the results and to listen to suggestions of students concerning parietal systems. The questionnaire indicated that a substantial majority of the student population desires some kind of 24-hour parietal privilege. Vice-president of SGO, Debbie Parks, has announced that the proposals concerning parietal hours will be completed some time this week.

Following the detailed outline for proposal form drawn up by Dean Florence Plummer, Debbie and some members of the parietal committee composed five proposals for five different parietal systems: (1) 24 hour parietals seven days a week, (2) 24 hour Friday - Sunday (3) 24 hour parietals Friday - Saturday (4) Parietals from 12:00 p.m. - 11:30 p.m. Sunday - Thursday, and from 12:00 p.m. - 2:00 a.m. Friday - Saturday (5) The present system 1:00 - 9:00 p.m. Sunday - Thursday, 1:00 - 2:00 a.m. Friday + Saturday.

According to the present proposal outline, a proposal of any kind should consist of (1) a report, containing documented evidence, showing a need for the suggested improvement and any required changes to implement it; (2) Provisions to protect the rights and privileges of all members of the college community and, as necessary, to ensure their safety

and security; (3) A carefully worded statement of the improvement and/or necessary change with complete details of how it is to be implemented and who is involved or affected, (4) A clear, precise and complete statement concerning the responsibilities of all persons involved in the implementing of the improvement and/or change. The persons who are responsible for the supervision and administration should be clearly indicated as well as the violations specific to the proposal; and (5) Provisions for a review at a later time. As nothing is perfect this is essential.

Questionnaire Results

Following are the results of the questionnaire regarding parietals that was distributed last week. Of the 670 questionnaires passed out to the students, 573 were returned. The average response is noted.

1. The campus has become more alive and interesting because of the new parietal system. *Agreed.*

2. There has been a noted disregard for the individual's privacy because of the institution of new parietals. *Disagreed.*

3. Beaver has become less of a "suit case" college because of the expanded parietal hours. *Undecided.*

4. The dormitories have become increasingly noisier with the presence of more male guests. *Disagreed.*

(Continued on Page 3, Col. 3)

Miss Francksen Designs Sculpture For Swarthmore College Library

by Gil Bonfietti

A faculty member of the art department, Miss Jean Francksen, is to be commended for her recent

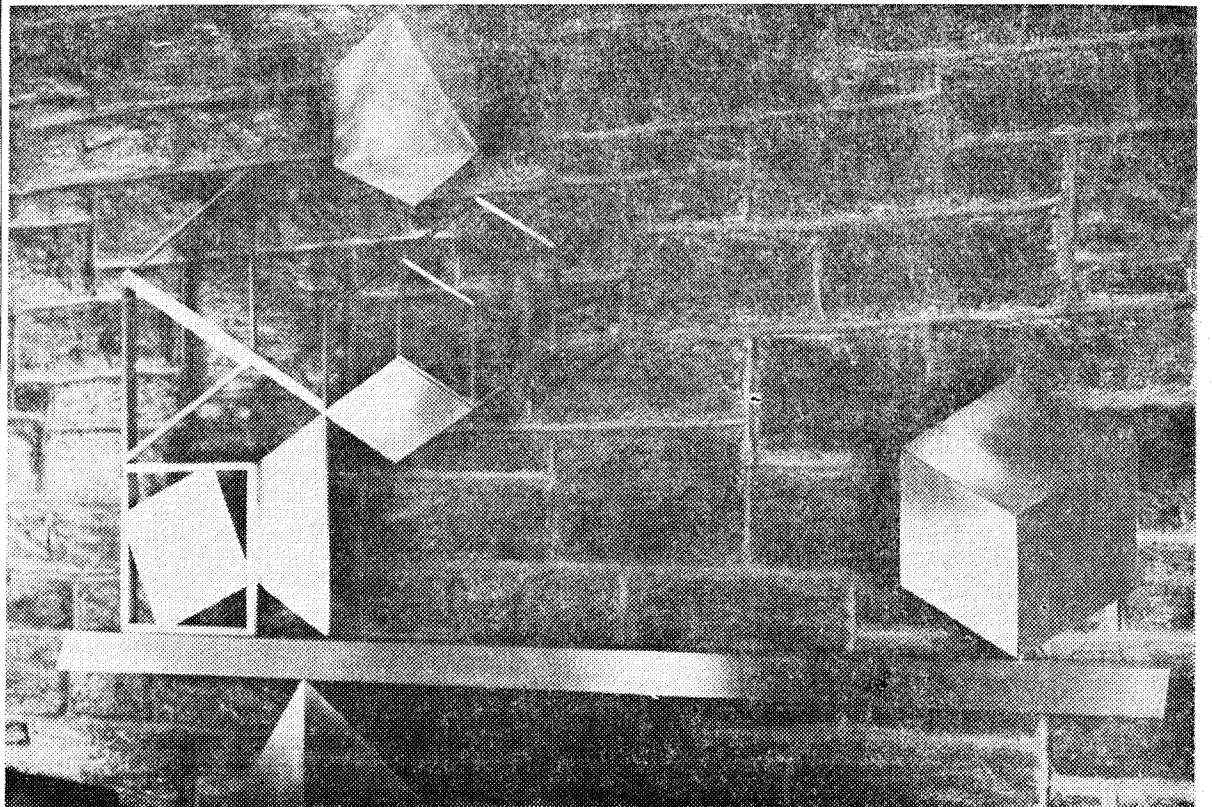
addition to The Thomas B. and Jeanette L. McCabe Library at Swarthmore College designed by Vincent Kling Associates. Mr. McCabe, chairman of the Scott Paper Company and donor of the library, was chairman of the gift committee of the class of 1915 who commissioned Miss Francksen for her combination sculpture/reading

light now complementing the impressive sunken reading lounge.

Basic platonic solids composed of brass plate and rods are balanced in a Golden Mean relationship on a fulcrum. A conceptual approach to the forms is evidenced in the optical shifts of the solids which are used to symbolize the union of Art and Science. This seemed to Miss Francksen an appropriate symbol for the college activities. The forms change their visual relationships as the viewer shifts his posi-

tion. Form and reform afford ever-changing invitations for exploration. In addition to the sculpture itself, light for reading was necessary. The solution is offered in the supporting bar of the major mass, illuminating the seat below.

The McCabe Library is a contemporary expression of the neighboring main building. The exterior stonework perpetuates the library's interior, accentuated in warm tones by touches of oak, bronze, plaster and tinted glass.



Miss Francksen's sculpture: "Basic platonic solids balanced in a Golden Mean Relationship on a fulcrum."

COOKIE DETAILS SGO AND CLASS ELECTIONS TONIGHT

Nominations for SGO offices open tomorrow. In preparation, Cookie will hold a meeting in Heinz Lounge tonight at 7:30 to give anyone interested in SGO or class offices the opportunity to have their questions answered. SGO President, Vice-President, Secretary, and Treasurer, and Chairman of Judicial Board will be elected February 25 with campaigning taking place during the week of February 18.

Nominations for class offices open February 25; campaigning is during the week of March 4, climaxing with the election on March 11.

Beginning on March 16, the new officers will serve through spring of 1971.

Beaver News

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The Beaver News is a weekly publication by and for Beaver students and does not necessarily reflect the opinion of the college or student body.

The Question of Comps

The English Comprehensive Examination is one of those perpetually perplexing problems at Beaver which is annually pulled out of our vast treasure chest of rainy day puzzles, stored along with the unanswerable ponderables like Honor Code and Student Responsibility. It has become a mental exercise in debate (usually not a very good debate) — an annual faculty-student intramural scrimmage. Like General Motors, the English department comes out with a new model every year. This year's number, Beaver's Edsel, the result of several years of experimental mutations, is an unrecognizable example of the original plan. The idea behind the comprehensive exam has been lost entirely.

The original purpose of a comprehensive examination was to bring together in an encompassing study the history of literature; following ideologies on a time-line through the history of man, students were to aim at drawing together not only the four years of college English study but all that was learned before which added to one's basic knowledge and understanding. It is an admirable goal, difficult to achieve in a life-time of study, impossible to achieve in an exam.

In an effort to reform the exam, making it less encompassing and more realistic, the present comprehensive course was devised, breaking literature up into six periods, having students pick two areas of concentration. The comprehensive and the course of study are now like two super final exams, no more comprehensive than a specific one-semester course. No overview or perspective on universal trends and thought patterns is gained at all. Certainly no real synthesizing ability is tested.

And, indeed, why should such knowledge be tested at all? How can it be graded? A comprehensive study of one's cumulative knowledge is an exciting idea. Wouldn't such a study be more worthwhile and encompassing if it were done in seminar form? Students and faculty would contribute together to the class, allowing those with specialized knowledge in one area to instruct those with different areas of concentration. Students learning from other students with faculty supervision — comparison of ideas: exchange. This would be a memorable, invaluable senior seminar.

Change is slow, the machinery is old and stubborn. We waited too long this year. People really must begin now to decide the question of comprehensives for next fall. The exam is outmoded. We're tired of the game.

—C. C. O.

Around Town

CINEMA

Bandbox, 30 Armat St., Germantown
 February 11-14 *Monterey Pop*, 7 and 10:10
La Chinoise, 8:30
 February 15-17 *Trans Europe Express*, 7 and 10:30
Spirits of the Dead, 8:30
University of Pennsylvania, Irvine Auditorium
 February 11 *Medium Cool*
 February 17 *Room Service*
Punctured Romance
 February 13-15 *Sympathy for the Devil*, 7 and 9:30
YM/YWHA Arts Council, 401 S. Broad Street
 February 21 *The Golden Coach*, 8:30

THEATRE

The Playhouse, 17 and Delancy Sts.
 February 19-28 *To Be Young, Gifted and Black*, Lorraine Hansberry
Temple University, Randall Theatre
 February 11-12 7:30, *Look Back In Anger*, John Osborne
 February 13-14 8:30, *Look Back In Anger*
Forrest Theatre, 114 Walnut Street
Hadrian VII, 7:30

MUSIC

Swarthmore College
 February 10 Paul Zukofsky, 5:15, in the Bond Memorial Room. Davidovsky's S Synchronism for Flute, Clarinet, Violin, Cello, and Tape, and works by Wuorinen.
 February 13 Violinist Paul Zukofsky and Romuald Teco; Jean Dupuon, Viola; and Robert Martin 'Cello; will perform works by Dohnanyi, Cage and Mozart at 8:15 in Pearson Theatre
Civic Center Museum, at 34th Street
 February 15 International Concerts: *American Institute for Italian Culture*

LECTURES

Swarthmore College
 February 11 "The Inner World of Jorge Luis Borges," 8:00, Martin 201

ART EXHIBITS

La Salle College Union, Phila., Pa., 2401 Panama St.
Judaism in Art by Simon L. Cohen thru February 20
The Works, 2017 Locust St.
Eskimo Art Exhibit

One-and-a-Two-and-a ...

When one is contemplating the various types of people represented within the Beaver College community, it is usually best to forget about coming to any definite conclusions and to return to the *New York Times* crossword puzzle or whatever. "After all," one might say, "we have nothing in common with each other. Although we do tend to fall into the usual categories, it is useless to try and form the assorted parts into any kind of whole, so I will do my crossword puzzle."

However, there is one characteristic that is common to all groups, cliques, types, and sects: music. It must be immediately interjected that the music may, and usually does, vary greatly from person to person, group to group. But it is still music, and often overlaps.

And so there is something in common, something to work from. In order to prove this theory, one might simply walk down any hall in any dorm around 7:00 p.m. on a weeknight. From each room comes a different strain: Eric Anderson, Mozart, The Band, Feliciano, Barbra Streisand, *Hair*, The Beach Boys, Judy Collins, The Supremes, The Ultimate Spinach, The Beatles, The First Edition, The Fifth Dimension, The Lettermen, Frank Sinatra, The 1910 Fruitgum Company, The Temptations, ad infinitum. (It is up to the reader to make her own conclusions concerning who is usually associated with these varying sounds.)

And so, it is not necessary to get upset when considering the entire student body. (After all, if one is mentally destroyed while taking in a mere 800 girls, imagine the consequences of contemplating the population of Glenside, or the world?) The solution to the problem of unifying the student body is obvious: don't talk to each other, sing to each other.

There would be numerous changes brought about by this new behavior. Lectures would become "arias," group discussions would have to be termed "chorales," the Chat would become the "Medley," meetings of the House of Representatives suddenly would be "jam sessions," et cetera.

Of course, there would still be some basic problems. For example, people who were previously bores would simply become monotones; the narrow-minded would be tone-deaf; some would be sharp all the time, some flat all the time. There is a definite risk involved, but the long-term affects might make the chance worth taking.

"Harmony" could become a word with real meaning using this method. However, there is one thing that we must have before any of this can come about: a good beat. And that is something that we can easily attain by simply tapping our feet, together.

—S. B. T.

Letters to the Editor

More Than One Voice

To the Editor:

It has been brought to my attention that there has been a misunderstanding about my article, *What Games Are We Playing?* I would like to clear it up by saying that the quotations in the article came from ten different people.

Anna Smith

Campus Non-Relations

To the Editor:

Race relations on the Beaver College campus is a ludicrous term. What we are dealing with is non-relations, and the situation is in dire need of change. It seems that the majority of students — the white students — have made no apparent effort. The black students are in such pathetic minority at this school, it would be totally unrealistic and illogical to assume that such a large change could be made by such a small group.

Interracial understanding on this campus is an urgent matter. If a white student wants to be able to deal with life in any sort of realistic manner, she will not accomplish this by shutting out what should be an integral part of that life. She will not accomplish this by reading a few books or by speaking to that black kid wha-her-name in the lunch line or by watching Eldridge Cleaver on TV and then patting herself on the back for being a good white liberal.

She can make a small beginning by simply talking to black students and by not being scared to ask questions and to get honest answers. She should be totally on the level when making this attempt — especially with herself. She must be willing to search out, recognize, and destroy all the painted-over prejudices she has within herself. If this means destroying herself, it is no great loss. The black student must likewise be willing to help improve the atmosphere on campus.

No one can afford to be uninvolved in making the environment better for all. The biggest step for improving this environment, and by far the most important step, is getting more black students at Beaver — not 50 more, or 100 more, but a significant number more.

No black student on this campus should be made to feel like a token so that Beaver can claim to be tolerant.

Joy Osmalov

Honor Code Demands Standard Procedures

To the Editor:

First, I write this letter not only as chairman of the Honor Committee, but also merely as a student of Beaver College, a student who has no more or less responsibility than any one for maintaining my own honor as well as reporting others' infractions. Second, I want to re-emphasize that the Honor Committee is not part of an establishment that is merely trying to coerce you into obeying an outdated code. The privilege of being able to take unproctored exams and take-home tests is one enjoyed by all Beaver girls. The only duty of the Honor Committee is to educate the students concerning the code. If provisions were not made for special seating, placing of books and re-

porting procedures, there could be no standard of functioning for this privilege. We only inform of the responsibilities that accompany the privilege.

Although all members of the Honor Committee have better things to do with their time than to run around looking for infractions, we have in the past few days been trying to determine how much cheating occurred during finals last semester. This was done to give us indications of how much understanding and support the Honor Code has at this time. On the whole, the few incidences only reflect the typical amount of deviancy within any group.

However, there was one incidence of cheating which could have a bearing on future privileges. One of the professors trusted the girls in her sections enough, assuming they would perform according to the Honor Code, to prepare two exams for two stated exam periods, a system not unlike that which would be a part of self-scheduled exams. What an honor for a professor to treat us as mature women! However, it was brought to her attention after the exam was given the first time that "somehow" the questions had become common property. So, she was forced to write a second, more difficult exam.

Unfortunately, most of the known cases of cheating in the last few years have been of a similar nature. This greatly reduces the possibilities for having self-scheduled exams. I am not threatening this. Rather, what professor is going to allow us to take self-scheduled exams knowing that a greater than normal percentage of the students will merely find it an opportunity for beating the system?

Beaver is not my first allegiance, and I hardly expect it to be yours. But, I chose to come to Beaver. And, while here, I will live under the system the majority chooses. There is no such thing as an Honor Code without provisions for special procedures and a reporting clause. So, at this point, the only other way is back to proctored exams. If the majority of the girls want that, fine. If not, it's time to start living up to the responsibilities we already have. There are many high schools and colleges where the Honor Code is an integral and respected part of the educational system. Is Beaver too sophisticated for this? No one is expected to tip-toe around searching for violations; rather, each girl is expected to maintain her own honor. Many appear intensely concerned about the honor of America being crucified in Vietnam; somehow that concern loses its sincerity when so few are concerned about their own honor. If you want the Honor Code and subsequently self-scheduled exams to be a part of Beaver, act like it. If you don't, I'm ready immediately to start legislative procedures for abolishing it and re-instating proctored exams!

Kris Daring,
 Chairman, Honor Committee.

(Continued on Page 3, Col. 1)

Socialize with the Sociology department!

Be a part of the interesting interaction taking place weekly in the faculty chat. This Thursday, February 12, at 4:00 p.m.

REMINDER TO RISING SENIORS

Parental permission slips to live off campus next year are due in Dean Plummer's office by February 15. Requests will not be considered after this deadline.

Child Development Seminar Encourages Practical Study

Dr. Jackson Stresses Need for Social Interaction

by Patricia Werthan

Beaver's psychology department's offerings have been greatly enhanced this year by Dr. Moss Jackson's course, Seminar in Child Development. The course, designed for students who have already had considerable training in psychology, focuses on abnormal child development. It is broken into several phases, the first portion dealing with the effects of infant care on later personality development. Then study is made into the question of how separation from parents in childhood can influence the child's social and personality developments throughout life. Finally, family pathology is considered, with the attention on the family's role rather than that of the individual child.

To actualize these concepts, Dr. Jackson plans trips to the Philadelphia Psychiatric Center. In this way, classroom material is meshed with direct experience. The students are also able to work directly with schizophrenic adolescents.

Field Work

After these phases are complete, the student will then be involved for several weeks at Horizon House, a rehabilitation center where persons with emotional problems find help with their personal, social, and vocational prob-

lems. The center is located in Center City at 12 and Lombard Streets in a new townhouse-styled building.

The people who come to Horizon House need help in learning to adjust successfully to the problems involved in community living. Many are referred by psychiatrists and counselors from other mental health centers in the city.

Group and individual sessions are held everyday. Each member of the community works or is trained in a suitable vocation. The cooking, cleaning and overall management of Horizon House is carried out by its members. In such a halfway house environment, the emotionally distraught personality can engage in community activity while helping himself. Thus, social interaction can continue rather than be inhibited through institutionalization.

Dr. Jackson, as a member of an organization known as Psychologists for Social Action, is transmitting to the Beaver campus through his enthusiastic class activities, concrete evidence of the need for Beaver's courses to include practice along with principle. In this way, study becomes more relevant and remembered long after the final exam.

Clubs Sponsor 'Dust and Destiny'

The Science Club and the Beaver Christian Fellowship co-sponsored the showing of the film *Dust and Destiny* on Thursday, February 5, in Heinz lounge. The film presented fascinating photographic sequences, some in time-lapse photography, of the life cycle of the grunion (a fish that lays eggs on land), the sonar control systems that enable bats to fly in the dark, bird migrations, and the functioning of the human eye, ear, and heart.

The film, one of a series made by the Moody Science Institute of Santa Monica, California, was among the films shown to millions of people over the past three years at the Montreal Exposition. Each of the films is based on a Christian philosophy of life and usually has one major thesis to present. The scientific and photographic level of achievement of these films is without equal and the students who were present at the showing of *Dust and Destiny* surely spent their time well.

Beaver and Pitt Present Concert

The Beaver College Glee Club will perform with the University of Pittsburgh Men's Glee Club on Friday, February 13, in Murphy Chapel at 8:15 p.m.

Beaver will open the concert with Dr. Dorothy Haupt of Beaver's music department conducting. They will offer a diversified program which includes a Negro Spiritual, *O Mary Don't You Weep*, *Where Is Love* from the play *Olive*, and a Shaker song, *Simple Gifts* adapted by Aaron Copland. The Beaver Dam Seven will be contributing too, but their numbers will be announced at the concert.

Mr. Philip Cavanaugh will be conducting the Pitt Glee Club. Highlighting their program will be *Villanella* by Orlando di Lasso, *Shenandoah* (Sea Chantey) arranged by Roger Wagner, and *God's Son Has Made Me Free* by Edvard Grieg. As an added attraction, the Barber Shop Quartet has planned some "surprise" selections.

The program will close with the combined efforts of both choruses singing Randall Thompson's *Allodia*.

Accompanying the Beaver Glee Club are Barbara Davidson and Anne Painter.

PARIETAL PROPOSALS

(Continued from Page 1, Col. 5)

5. Because of expanded parietals there has been a marked disregard for the Responsibility Code. *Disagreed.*

6. Students are adhering to the Responsibility Code. *Agreed.*

7. The increase in infractions of social regulations are due to the lack of responsibility in the student. *Undecided.*

8. The present parietal system should be expanded. *Agreed.*

9. The present parietal system should not be expanded. *Disagreed.*

10. Male guests should be permitted to enter and remain in the dormitory 24 hours a day, seven days a week, provided they adhere to the established social regulations. *Yes.*

11. Male guests should be permitted to remain in the dormitory 24 hours on Friday, Saturday and Sunday. *Yes.*

12. Male guests should be permitted to remain in the dormitory 24 hours on Friday and Saturday only. *No.*

13. Male guests should be permitted to remain in the dormitory from 1 p.m. to 9 p.m., Sunday to Thursday and 1 p.m. to 2 a.m. on Friday and Saturday. *No.*

14. Male guests should be permitted to remain in the dormitory from 1 p.m. to 5 p.m. on Saturday and Sunday. *No.*

High Prices, Inadequate Space: Object of Bookstore Complaints

by Jackie Manela

"They won't reorder until the whole shipment is completely gone."

"They don't carry what we really want."

"They are so nasty to students in there."

"Their prices are too high."

All are complaints from students about the bookstore, which seems to be the most attacked area on the Beaver campus. According to Mrs. Gracelee Hague, its manager, and Mr. Burt Ashman, business manager of the college, the store is operated as a service to students. It also contributes 4% of the college income yearly.

"The store is expected to be more than self-supporting," said Mr. Ashman. "Our basic responsibility is the textbooks, and we need to sell the other items to operate the store. Otherwise, we could only be open six weeks a year." He termed the hypothetical six weeks as a "lenient" estimate.

"We don't have the room to store many items," added Mrs. Hague, pointing to a dark and admittedly small storage area. "We can't buy in quantity which is how big discount places are able to reduce prices."

The sundries in the bookstore are bought on consignment from McDougal's of Philadelphia which handles small accounts. The texts are purchased directly from the publisher who establishes his own prices. Charges by one freshman that her text's price was altered brought a quiet denial from Mrs. Hague.

"Sometimes the publisher raises his price on a book. We are not responsible for that," she said.

Other stock may be pre-priced, as in the case of cards and some stationery, or may come with a

suggested retail price which the bookstore claims to use. A few items are priced by Mrs. Hague, who is also the buyer.

"We operate with a minimal markup," Mr. Ashman told the *News*. But even during the 20% off sale, the bookstore was working at a profit.

Despite the hostility that flares in the dorms at the word "bookstore," Mrs. Hague has hardly received any direct complaints.

"We get a few," she admitted, "but I handle them myself. We had a suggestion box a while ago and you girls said you wanted film and cosmetics. Now I have that in stock." About the more general complaints, Mrs. Hague snapped, "This is here as a convenience. When you girls need something in a hurry or if it's raining, you can come here."

It seems the students do go to the bookstore, inflation or not. During the two week sale, business was "tremendous," according to Mrs. Hague. Both she and Mr. Ashman hope to see the bookstore expand within the next few years.

"We are limited within the four walls," the business manager said, expressing the desire to see a much larger area for trade books eventually. "We need more adequate space."

Meanwhile, cramped conditions and hiked prices help to make the bookstore an object of frequent and steady grumbling. The management realizes the attitudes of the students, and Mr. Ashman agrees that the problems of running the bookstore year-round "shouldn't affect you as our customer."

Still, he smiled as the cold and the rain pushed against his office window, "You girls are free to go to Korvette's."

Senior Psych. Majors Do Individual Projects

by Jane Robinson

The 13 girls in the psychology senior seminar are involved in learning studies that are proving invaluable to them, besides revealing and interesting to a non-psych major. Two are in independent research and the rest are observing and working at various institutions in the area.

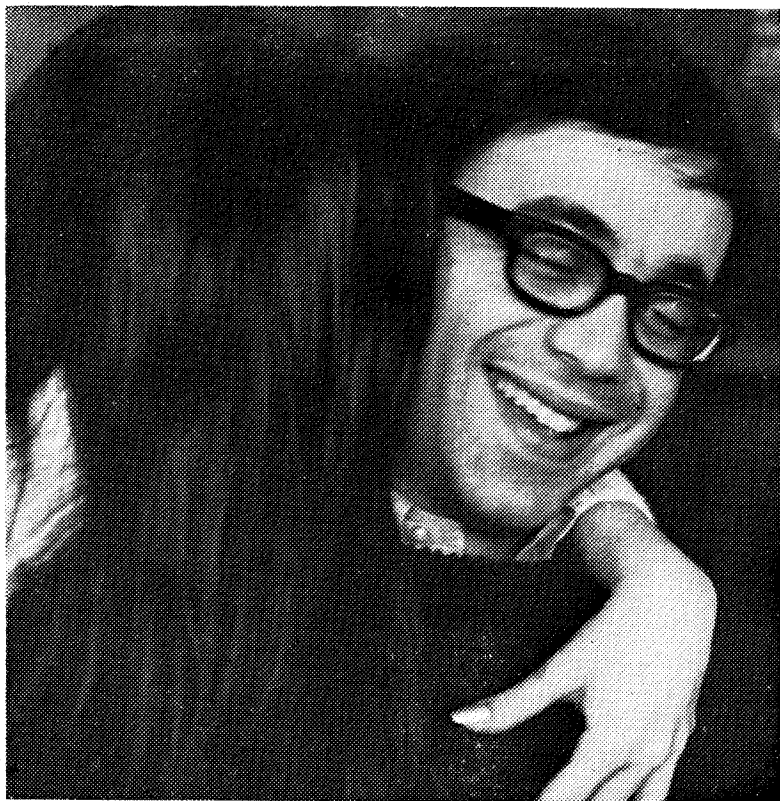
Linda Barth goes to the Irving Schwartz School each week; Ellen Bernstein to a school for the blind; Jeanne Chapman to the Ashburn School in Elkins Park; Nancy Cohen to Horizon House for schizophrenics; Leslie Cowen studies group therapy at Norristown State Hospital; Judy Fine Gordon goes to Abington School for the emotionally disturbed; Pat Peccorella is doing an independent research, but the subject can't be divulged because some Beaver students will be taking part; Alice Buchbinder Siegel works at the Carson Valley Foster Home.

Joanne Eisenberg has an apprenticeship at the Wildwood section of the Woods School, a privately owned school in Langhorne. Wildwood is a resident school for emotionally disturbed children who cannot fit into the public school

situation. Joanne goes there twice a week and works with seven-to-eleven-year-olds in classes of about six in size. The children have either brain damage, physical learning disabilities, or childhood psychoses. When they first come to Wildwood, the specific problems are diagnosed; then they are referred elsewhere or are helped right there. Teenagers and young adults are helped with vocational therapy. There are different levels for different degrees of problems: "trainable" patients are taught basics at their own individual speed of comprehension, while a modified academic group will get individual help for precisely their advancement problems. Some will return to their families or schools, others will stay indefinitely. The idea is to develop normal practices at a speed fit for the individual. Most important for Joanne is the experience of recognizing the characteristics of specific disturbances and in learning appropriate techniques of therapy. "What do you do when someone throws a tantrum? There are three or four things that can be used. You can't always use force because sometimes it sets them off." Her internship will be the basis of her year's paper.

Peggy Strahman is at the Philadelphia State Hospital's Temple Unit once a week. The unit has 30 patients and revolves on a total token economy in which the patients are paid flat fees and use their tokens at their own discretion. It is a behavioral therapy center trying to reinforce socially acceptable behavior while extinguishing anything socially incompatible. The attempt is to create a normal environment, a real society

(Continued on Page 5, Col. 1)



Dr. Moss Jackson

LETTERS TO THE EDITOR

(Continued from Page 2, Col. 5)

Grades Can't Measure Intellectual Maturity

To the Editor:

The following is a copy of a letter sent to Dean LeClair on February 2, 1970. I invite support from any students who sympathize with the feelings expressed below in writing letters to the Dean and boycotting the Convocation.

Dear Dean LeClair,

Thank you for the letter concerning my status as a dean's list student. After considering the implications of the Honors Convocation, however, I have decided not to participate in the Convocation.

I feel that the ultimate purpose of a liberal arts education is intellectual and social growth of the self, directed toward personal awareness and maturity. It is a growth that cannot be measured by grades, for it encompasses a wider range than the classroom and demands more than assignments for a particular subject. The Honors Convocation, by placing emphasis on the importance of marks, encourages a limited intellectual motivation which seeks satisfaction in numerical representations of knowledge. Too many students, urged on

by the glories of the dean's list, are possessed by the "grade syndrome." It tends to blind one to all but that great big "A" in the sky, a goal which I believe perverts the reason for education.

I suggest that you abolish the present grading system, including the assignment of students to the dean's list, and institute pass-fail grades. I know that this idea has been proposed before, and that some investigation must be done in order to assure its success at Beaver. If there is anything I can do to help with such work, please let me know. Sarah Lang

Sports News

The Beaver College basketball team opened the season at Chestnut Hill on January 29 playing host to Philadelphia College of the Bible. The final score read 24-18 in favor of P. C. B.

Jean Bogart and Sue Sykes led Beaver in scoring with eight points a piece. Vickers, a player from P. C. B., carried the game for P. C. B. with 19 points.

News Review:

Thank God Abraham Polonsky is Back

by Lisa Strenger and Marsha Pels

After viewing a private showing of *Tell Them Willie Boy Is Here*, we had the good fortune of being invited to a press conference in the director's suite. We were somewhat skeptical, for these things have a tendency to be bullshit or just pure Madison Avenue hard sell. Abraham Polonsky, however, is a warm, genuine, and compassionate human being (he must take lessons from John Sebastian or vice versa). He conducted himself in a spontaneous and easy manner and was truly concerned with the reaction of audiences to his movie, especially young people. The following is most of what was discussed that afternoon.

When we entered, Mr. Polonsky was discussing the reaction of the audience to a showing of *Willie Boy* at the Museum of Modern Art in N. Y. He was surprised that there were so many really young people (like high school age). From there, he was asked about being black-listed for 20 years. During this period, Polonsky was forced to write under pseudonyms. He wrote the screenplays for 15 films, including one that won an Oscar which someone else received instead of him. To illustrate the togetherness of those suppressed today in comparison to the lack of communication between black-listed artists of his time (a point which he continually stressed), Mr. Polonsky found it humorous that now, when someone is arrested and told they won't be able to get a job in a physics plant, they say 'groovy.' "Now kids don't care. In fact, they hand their names in." He believes he was caught in a "backwash of American policy"

and there was nothing one could do to prevent being black-listed if he took a stand.

Questions Answered

Before we had a chance to ask one question that was really bothering us, Mr. Polonsky brought it up himself . . . Why Katherine Ross (who plays an Indian girl)? He answered "Why not?" and then explained that after spending months at Indian reservations looking for a girl for the part, he found that the tribes had been intermarrying and all the Indian girls did look like white girls. Also, the character of Lola was an Indian girl who wanted to be a white girl. "Besides," Mr. Polonsky added "she (Katherine Ross) runs well."

Mr. Polonsky told us some of the technicalities of the film and some interesting incidents. Though the film was based on a book by Harry Lawton, it was a real incident, something which Mr. Polonsky felt was ironically relevant not only to his own personal situation, but to the present situation as well. He mentioned one strange detail which stressed the recent horror of assassinations. There is one scene in the film about President Taft's arrival in the West right after McKinley's assassination. They filmed that scene the day after R. F. K. had been killed. The historical analogies speak for themselves. The film, by the way, was shot in 46 days.

When asked how he feels about his most serious critics being younger than himself, he said that he enjoys it because the young are more "vulnerable." The older critics come to see a picture with pre-

conceived expectations, whereas the young are not afraid to let the film happen to them. Mr. Polonsky was questioned about new films and directors. He understands the trends and their importance. *Easy Rider* was good because "it liberated real emotion which is so unusual in art." "As with literature and art they (films) reflect the change and sharpen or illuminate it."

Willie Boy isn't a protest film. "Films certainly don't change society, they alter one's notion of it." The parallels of the Indian myth with the black/white confrontation which exists now (in other words, racism) is something which Mr. Polonsky acknowledges within our society. He wanted to start a counter myth and pull the bottom out of the cherished American Indian myth. "Myths make us look at things the way we think they are rather than as they really are." He had problems financing *Willie Boy* because this year there are no more "racial" pictures in Hollywood. It's considered a bad investment because they don't know what's going to happen. When asked if he had any trouble coming back to directing after 20 years, he answered "directing is in your head. You don't unlearn how to be a director. Technique is nothing. You say to yourself, I am going to be a director and you do it. You elect yourself because no one is going to give you a chance."

We got the feeling that Mr. Polonsky knew exactly what he was doing, but this didn't make him inflexible. It only intensified our conclusion that he is a true artist with strong sensibilities.

Dr. Conrad Simon to Speak On City Climate and Pollution

The spring Chemistry '71 seminar on "Environment, Pollution, and Petro Chemicals," open to the entire college community, has been led each Wednesday morning at 10:30 in Murphy Chapel by either a student or staff member from the chemistry department. Topics discussed so far have been "An Overview of the Pollution Problem," "Air Pollution," and "Water Pollution."

On Wednesday, February 25, Dr. Conrad Simon, manager of Scientific Data for the Department of Air Resources of New York City, will be on campus under the sponsorship of the ACS Student Affiliate Group and the NSF College Science Improvement Program. Dr. Simon will speak at 10:30 a.m. on the topic "The Effect of Cities on Climate and Pollution." Since Dr. Simon is a meteorologist, he speaks with expertise in this area.

Later in the day, Dr. Simon will speak on the topic of "The Nature of Air Pollution in Our Cities." The time and place will be announced. In a day when this topic spawns slogans such as "Target for New York — Clean Air by '72," all Beaver students should consider attending these lectures. It would be nice to be forced into a larger room!

In March, Dr. Francis K. Davis, chairman of the department of physics at Drexel Institute of Technology, will be on campus to speak on the meteorological aspects of air pollution. Dr. Davis is a world-renowned expert on the physics of pollution. Students may recall seeing him on one of the major television networks where he regularly gives an analysis of the weather. Dr. Davis will be at Beaver on either March 18 or March 25. Definite time and place will be announced shortly.

Penn Dedicates Peace Monument

A symbol of understanding and unity, the University of Pennsylvania's 15-foot, stainless steel monument to peace stands beside the Van Pelt Library. In a dedication ceremony on January 28, the statement of the University Council inscribed on the base of the monument was read. "This monument erected by members of the University Community symbolizes our commitment to peace and the principle of self-determination of peoples, as well as our deep sorrow

over the deaths in the Vietnamese War and of millions of Vietnamese and tens of thousands of Americans including alumni of the University."

The monument in the shape of a traditional peace symbol was constructed by University graduate art students and is a result of a compromise settlement of a dispute over the height of the University's American flag. It was designed by Dr. John McCoubrey, professor of art history.

Do you feel under-developed? Pictureself up and your camera. Call Nancy Cohen at ext. 272. The News needs photographers.



Be prepared.

Beaver to Set up Center For Instructional Learning

by Joanne Trachtenberg

On March 1, room 216 in the classroom building will begin taking on a new look. Television sets, cassette recorders, 8 mm projectors, a 35 mm slide camera, programmed learning machines, film strip projectors with a library of films, and a 16 mm projector with sound track equipment are being purchased to turn this room into an Instructional Center for Individualized Learning. Paint and carpet will renew the walls and floor and thirty carrels will complete the new look.

The Center, which is being set up for the benefit of the entire college community, was paid for in part by the government. The Higher Education Act of 1965, Title No. 6, which was formed to give monies for the purchase of equipment for the improvement of undergraduate facilities, provided Beaver College with over \$23,000.

Miss Darlene Heinrich of the education department is in charge of ordering the equipment. She has expressed her hopes that the Center will be used creatively by the students and faculty to individualize the courses. An instructor can pre-record certain lectures and have the students listen to it in their free time at the Center. Also, students can use their talents to make their own films and tapes. Eventually, we should have an extensive library of student-made productions.

In order for the Center to be truly beneficial, the room should be open at all times. The only way this can be accomplished is if the students begin now to speak to the people who have the authority to arrange for the classroom building to be open and guarded during off hours and through the week-ends.

. . . And "Willie Boy" Is Here . . .

by Marsha Pels

One of the most revealing comments about the state of present day criticism was made by Mike Nichols, who quite stily said, "Critics are eunuchs at a gang-bang." Now, if a critic is not right there really involved in some phase of the art itself, he is definitely handicapped. But there are some second-hand channels still open to him: see a movie three times and be lucky enough to spend 1½ hours with the director. Strangely enough, after going through various stages of emotional and analytical reactions, my general reaction towards and complaints of *Tell Them Willie Boy Is Here* are still the same. Only now, instead of lashing out and guessing as to the reasons why, I have heard insights and information to know why and actually it's more difficult this way because the critic again is stripped down to the basic question of differentiation of values. In one way, I'm sorry I met director Abraham Polonsky. Because he was such a wonderful human being and fine artist (he turned what could have been an artificial talking-at into a natural talking-with), that out of sheer gratitude, if not respect, I want to say *Willie Boy* is flawless, only it is far from perfect. And the flaws are troublesome because they are professional, and well-meaning, done out of knowledge, consciously, as I gather the best mistakes are. But my criticism now strikes me as superfluous, because the director's sincerity and purpose are so genuine, that Mr. Polonsky has unconsciously stilted my critical sense.

Multi-Purpose

Willie Boy is a sensitive, quietly powerful good movie, far from being excellent, but containing some memorable moments. The basic problem stems from the number and intensity of what Polonsky wanted to achieve. His multi-purposes sometimes come into conflict

with each other and throw the movie's multiplicity off-balance. You can take a little and give a lot: Mr. Polonsky takes too much and doesn't get lost, but can't give us as much as he originally intended. For instance, the story is based on a true historical incident which took place in 1909, an event containing many associations — political, racial, and psychological — with our contemporary society. These links are what originally attracted Mr. Polonsky, but there is also another level to the film; a very personal one and that is the direct analogy to his own life — his being black-listed for 20 years. (By the way, when he discussed this major phase of his life, it was with a quiet matter-of-factness, no martyr-rap or pompous purging. You just know he went through hell by his simply quiet manner. One statement which did strike me was on being questioned about the long time he had to create under pseudonyms, he broke out of his routine description and said, "God . . . I had no hope of ever directing again.") So the movie works on three levels: the story line, the contemporary implications, and the director's personal experiences, or historical, social, and human. The movie is most successful in the last sense and the rare times when all three blend.

Character Imbalance

For example, I found a stress in the movie and the highlights of the movie to be in the interaction of the relationships between the four main characters: Willie (Robert Blake); his Indian girl-friend, Lola (Katherine Ross); Coop, the sheriff (Robert Redford); and the reservation head Liz, also Coop's mistress (Susan Clark). The rendering of the two love relationships and their juxtaposition comprise the best moments of the film. Polonsky is masterful with emotions; he has an intuitive touch, coupled

with Conrad Hall's surprisingly uncontrived camera work and cross-cutaways. The silent moments I remember are by far the most beautiful ones; the first time Redford and Blake are together on screen, Redford looking at Clark's hat, Redford making love to Clark, Redford holding Ross. You couldn't help but notice my repetition of Redford; he is good and does have one of the best stares to seethe the screen in a long time, but just that strength leads to my first reservation (no pun intended).

There was an imbalance between the characterizations of Coop and Willie, because of Coop's predominance: the camera stays on Redford, we know more about his background, see more of him, etc. I originally thought it was just his physical presence, or charisma or personality (just as he outshined Newman in *Butch Cassidy* and did a complete snow-job in *Downhill Racer*), but each time I saw the movie, a definite emphasis on Coop and his relationship with Liz solidified itself, regardless of the force of Redford's portrayal. But when I asked Mr. Polonsky about this, he said some interesting things: the Indian love relationship is unconscious, casual, ritualistic, simple, devoid of sexual and intellectual hang-ups, whereas Coop's affair with Liz is typical of modern, sophisticated, neurotic life, the exact opposite of the other relationship. Polonsky feels that the modern audience is, of course, more accustomed to the complications of the second affair: we identify with it and experience it, it is far from alien as the other is. Therefore, it is only natural to be more affected by it. And he felt that what I felt was not so much an inflection in the film, but my own reflection of that which is closest to me. This can be extended to include Coop as the anti-hero and Willie as a

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Profile:

Dr. Katherine Sturgis

by Jane Robinson



Dr. Katherine Sturgis

A week ago Saturday I pulled into the driveway of Dr. Katherine Sturgis and nearly hit Dr. Sam, her husband, on his way out. I trundled up to the door, where Dr. Sturgis welcomed me in with "I know, sometimes he backs out of there like a bat out of hell." I fumbled after her into the living room where incredible jungle plants and "ah yes, greenery" reached from the parlor. "Just sit down where you'll be comfortable" and I settled wide-eyed amid a whirl of woman.

Dr. Sturgis was in pre-med at the University of Pennsylvania when she took a break for marriage and two children. Returning to medicine, she finished her undergraduate work at Penn State and then did graduate work at Temple University in chest disease. Dr. Sturgis made it clear that her spotlight of concentration in different aspects of chest disease has shifted in time: from treatment, to prevention of an individual factor, on to large scale prevention and finally, effectively, to the root of the problem. In 1951 she was already highly involved in the campaign against smoking. Tuberculosis drugs had been developed but she faced the continual rise of lung cancer and emphysema figures. Emphysema, a progressive illness which is incurable after diagnosis, has become the second highest frequent claim under Social Security. At this point the good doctor hurried off to bring me two prepared slices of lung: one of a non-smoker and one of a smoker, and I'm glad I'm not a smoker. That lung was enlarged, was afflicted with emphysema, had gaps all through it, and was, of course, a dingy grey as compared with the normal pink slice. Patients with emphysema will breathe 52 times a minute just sitting still. The lung cancer statistics are just as revealing: 95 of every 100 lung cancer victims, diagnosed as such,

will die and most of them within two years. The diseases can therefore be considered fatal and Dr. Sturgis discovered that attempts at treatment were just "pouring water into a sieve." She fought smoking everywhere, knowing as a doctor that it has been proven "physiologically, pathologically, every conceivable way, that smoking is destructive to health . . . to every part of the body." But she learned that it was entirely up to the individual to stop. Every person now knows these adverse affects so that if they still smoke "it means one of two things: either they are weak and can't control themselves or they're stupid and just won't listen to the facts." Take heed; she knows what's happening.

"Wholistic" Problem

So for the last five or six years, Dr. Sturgis has given her time to an unceasing literal and physical fight against air pollution, and now is a member of the National Air Conservation Commission. She describes the problem as "wholistic," involved with all the facets of

the ecosystem and with the roots of it all in our "unbridled reproduction. If you lift your eyes from the trees and look at the forest you see that an increase in population results in an increase of human waste and an increase of products needed to support the new life. Then we allow new corporations and businesses to spring up for more unneeded products, for economic profit, unaware of the consequences, the spoiling of earth, the ultimate fate of the material. First, we produce and sell to make money and later we find out the effects." Dr. Sturgis gave the example that if trains had been properly developed and taken care of like the new rapid transit appears to be, we could have prevented the plethora of cars. Resulting from the mass production of people and material, from the growth of industry and the higher economic standard of living, is the "flight to suburbia, the change in a pattern of living. Soon every family needs two cars rather than one and we begin to create our megalopolis."

This situation is obvious if we, as Dr. Sturgis said, "lift our eyes from the trees." My questions to her were: why, with the outbreak of interest lately, do people still ignore much of it; how can any one do anything effectually, and what is it that she feels has to be done, with the world and with attitudes.

"The people see this smog." Fishermen see their rivers polluted, hunters see the land littered, it is everywhere and obvious. Dr. Sturgis suddenly sat straight up to emphasize "the interest of the young people is the most exciting thing of all. I am an optimist and I believe we're in time if we go full steam ahead and don't just give it lip service."

Individual Activity

But . . . "people deal in general."
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Spanish Poetry Contest Planned

After the death of both Song Contest and Play Festival, the hope was expressed that perhaps the spirit of these events would not die with them. It hasn't.

Tomorrow night, February 11, some of that effort and enthusiasm will be in evidence at the Spanish Club Poetry Contest. Spanish students who have memorized poems (in Spanish) will recite the poems and be judged. Judging the contestants, both for pronunciation and feeling, will be Mr. and Mrs. José Domenech, professors at Temple University and Rutgers University, respectively.

Climaxing the contest, which will be held in the Mirror Room at 7:30 p.m., will be the presentation of two awards. One will go to the best Elementary/Intermediate student, and the other will go to the best Advanced student.

Students Invited To History Hon.

Dr. Reginald Brill, member of the history department, invites all qualified students to join Phi Alpha Theta, the History Honorary.

To be eligible for membership, a student must have at least a 2.1 average in no less than three history courses and an overall 2.0 cumulative average. A student need not be a history major to join this international honor society in history.

Dr. Brill will be contacting those qualified students of whom he is already aware. If a student is eligible and interested, she should contact Dr. Brill to avoid being mistakenly overlooked.

Workshop Begins Study Of Psychology Methods

by Jackie Manela

Beaver College opened its doors to the community last Saturday morning when a ten-session workshop for high school students began on campus. The program, sponsored jointly by the Cheltenham High School Science Seminar and the department of psychology at Beaver, will examine the methods psychologists use to study behavior. Twenty Cheltenham High School students have registered for the workshop in Experimental Analysis of Behavior.

Dr. Richard Schuster, a lecturer in the psychology department who is currently researching psychobiology at the University of Pennsylvania, is teaching the classes. Mrs. Leslie Cowen, a senior, and Debbie Learn, a sophomore, teach the laboratory sessions.

The workshop, organized at the request of the Cheltenham Science Seminar, began a series of experi-

ments in which a laboratory rat is taught to press a lever in a Skinner box. These experiments cover the basic phenomena of operant conditioning. Later, the group will visit either the Norristown State Hospital or the Philadelphia State Hospital to observe how the principles of operant conditioning are applied to the treatment of the mentally ill. In the final sessions, visual perception with applications to problems of human engineering and man-machine relations will be demonstrated.

Dr. Bernard Mausner, chairman of the psychology department, hopes that the workshop will set a precedent for future co-operative ventures with the high school.

"We hope to expand it to summer courses," he said. "Now the sessions are informal, but perhaps in the future, high school and possibly college credit will be given to students who participate."

Playshop Casts Local Actors

by Kay Salz



Ed Shambaugh

plained, "because he is dominated by a woman. He doesn't really know what the terror is. I think it is a consequence of facing the end of an empty life — loneliness."

As a maintenance supervisor for three plants of the Allied Chemical Company, Ed Shambaugh finds acting to be a "great outlet for a high pressure job." The graduate of the University of Illinois was introduced to acting through his wife who holds a degree in acting from Temple University. She was part of a small acting group that wanted to organize in the Northeast section of Philadelphia and he was the president of the civic organization that was sponsoring the project; Mr. Shambaugh was asked to audition. He admits that he was "pretty bad" when he auditioned, but this led him to Hedgerow where he took acting lessons for six years. Mr. Shambaugh's acting career of 17 years has provided him with a wide variety of acting experience. He has been in 62 plays for several amateur and professional groups in the Philadelphia area.

Mr. Shambaugh enjoys the role of Tobias in *A Delicate Balance* because of the "wide range" it offers. He sees his character as "a man who has made peace with the situation he lives in. He resents the interruptions to his placid role." Both Mr. Shambaugh and Mr. Felice agree that director Peter K. Moller of the speech-theater department has allowed them to seek their own interpretations of the characters they portray — "he directs and doesn't dictate."

Beaver students will be able to see these two new-comers to the Theatre Playshop stage on Wednesday, February 25 - Saturday, February 28 at 8:00 p.m. and on Sunday, March 1 at 2:00 p.m.



Barry Felice

INDIVIDUAL PROJECTS

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of interaction in which a hierarchy of the staff operates as well. When a psychologist uses the situation to the patients' advantage, which is the sole purpose of any such unit, it is effective therapy. Peggy is now designing her own ways to present reinforcement opportunities to patients. She has used a bingo game to raise social interactions in which special behaviors can be evoked. She has also participated in drama or group therapy, in which staff and patients all join to try to get group action on individual problems. Of course, psychotherapists are against behaviorists in their beliefs of method and vice versa. The fact that both groups of believers believe in their own beliefs sustains the hope, though, that more and more will be learned of what psychology will mean for human beings. Other seniors are working with psychotherapy.

Work With Individuals

Holly Williams and Gladys Mitchell are observing and aiding at Norristown State Hospital. Holly works with adolescent schizophrenics in a section where the staff outnumbers the patients. In the morning she does a lot of "ear-flapping," listening to and learning about the disease in its real form, seeing the patients as real people. "It doesn't fit the textbook at all." Holly attends "government meetings," a group therapy situation of all the staff, therapists, aides, patients. She has also been to Court Case Conferences where the futures for law breakers are decided. Some sex offenders or drug abusers belong at Norristown, others may belong in jail. Each week in the

Adolescent Milieu Meetings each youth's case is reviewed by all the staff. On Fridays a family therapy session is held where tapes on the interactions of patient and family are reviewed by the staff and problems are hashed out among them. In addition, Holly sees a specific patient weekly for personal experience.

Gladys works with elderly manic depressive and paranoid patients. Every patient is in a group according to his level of adjustment. There is no speech communication in one group, while in another group each member has the possibility of living outside the hospital soon again. Here, too, meetings are held where each patient is reviewed by the whole staff. Gladys was "impressed by the care" devoted to each individual patient but the experience has "taken out the idealism" in her view of psychology. The problems of psychology cannot be solved overnight and these "in the flesh" observations give the students a great deal of perspective.

Audrey Shore is working in conjunction with sophomore Debbie Learn on research here at the college. The subject is transfer of maze learning. One half of a group of mice are trained to turn in a maze and one half are kept as a control. Their brains are fed to recipient untrained mice and the results will be analyzed. Whatever the results, Audrey's further work will be in this field of biochemical analysis of the brain after learning.

Each of the seniors is willing to discuss her experience and the details are fascinating enough to warrant just that.

News Review:

Firesign Theatre — "Two Places at Once"



by Lisa Strenger

Listen, this can't be review. It just can't. There's nothing for me to compare it with except the first album which I couldn't get hold of in time for this article or perhaps the collective works of Frank Zappa, although the only similarity there lies in the fact that they both play with media or, to be adult, exploit the possibilities of audio electronics. Firesign Theater's second album is eclectic, electronic, groovy, hip, intricate, literate, and psychedelic (in alphabetical order). It proves and reproves the subjectivity of sound media as opposed to the objectivity of film media in one grand stream of consciousness (first side) and one tampered with old radio script (second side). To quote McLuhan, "where a visual space is an organized continuum of a uniformed connected kind, the ear world is a world of simultaneous relationships." Indeed, the first side would make Joyce roll over in his urn; in fact, it ends with a parody of Molly Bloom's soliloquy. One more thing preliminary, one could argue the case for Firesign Theater being a truly drug thing; the transitions are undeniably acid-like. I uphold, however, that they are simply transitions of an unconscious mind (with or without drugs). The drug references are extraneous and appear only to appease the "young hip" audience who is buying the album.

Subtle Soliloquy

We begin with Ralph Sporsbough who is the perfect late night TV commercial car salesman in the city of Emphezema. He sells to the anonymous protagonist a stolen car with built in climate control. From now on, if you listen carefully to the background, you will always be able to tell what's coming next. Within the first side you will get parodies of AM and FM radio, daytime and nighttime TV, novels, philosophies, and cultures. The protagonist enters the "old" Antelope Freeway (instead of the Gomorrah Expressway). As he is driving, you can hear the signs whizzing by (South Hills Condom Exit — If You Lived Here You'd Be Home Now). He turns on "tropical paradise" on his climate control where we encounter natives and references to Shakespeare, Jonson, and Lewis Carroll (heavy on the *Alice*). Then he switches to "the land of the pharaohs." We meet up with W. C. Fields and a very Freudian pyramid. The natives there turn him upside down but "he's no fun, he falls right over." They call their own bluff declaring all to be "a tale told by an idiot." Despite the protests of his mother he enters the vaginal pyramid and finds himself in "The Only Nice Hotel In Town." The manager believes in "Mr. and Mrs. John Q. Smith." In one of the hotel rooms a party with

lots of "Americans" is in progress. Rockefeller, Humphrey, and Nixon become train noises. Someone asks the cop knocking on the back door just "what makes America great?" They continue answering that for almost the rest of the record. We are told to "get in step with the voices of the feet already dead in the service of their country and to shout 'Sig Freud!'" A black cat keeps switching from right to left and from black to white. We now arrive at a late night TV movie where Lurlin (the heroine) finds out that the President's name really is Shikelgruber and she is determined to "bring the war back home." *Babes in Khaki* (name of movie) ends. Someone flicks the TV channel. Ralph Sporsbough is back, this time selling dope, but he later becomes the speaker of Molly's soliloquy which is where side one ends (and life begins?). One thing, though, they keep changing the sex of the speaker of the soliloquy which spoils its impact.

The second side is much too restricted by their adherence to the radio script, but the plot, as fantastic as it may seem, works out in the end. There are only a few gags which hold it together, such as their losing their scripts in one part. It is surface more amusing, for one can follow it much more easily than side one. Another gag is the million references to Beate songs, and at least one Dylan song (*Maggie's Farm*) whose lines they use as dialogue and in one instance to name a character. They do not change media on the second side. It remains radio throughout. There also exists a sort of puppy-love relationship between the two sides. Thoughts and phrases re-occur throughout the entire record, jotting your sensibilities and, in fact, blowing your mind.

Firesign Theater is good for your head. Take it twice a day (once in the morning and once at night). After posing every possible question and answer, it will convince you that you know and are nothing or everything and so is everyone else. Its title by the way, is *How Can You Be In Two Places At Once When You're Really No Where At All?*

DR. KATHERINE STURGIS

(Continued from Page 5, Col. 3)

ities. They say it will cost money and that industry is the big polluter so that just one person won't matter. It's fascinating how few people ask "what can I do personally?" Everybody must keep conscious, we simply have to become sensitized to the things that make pollution. I myself am not going to contribute one bit to pollution." And she doesn't. Dr. Sturgis picks up friends when they go somewhere so that one car rather than three are used; she uses Amoco gasoline because it has none of the lead that's killing plants along highways; she leaves no lights on unnecessarily because that means more coal burned somewhere to produce more electricity. But she isn't fanatical or paranoid about the issue; she is simply aware, sensitized. "We all have to care about each other, about our fellow man. And you have to be willing to stick your neck out." She had been in court just the day before to appear against a company in Philadelphia whose belching waste was suffocating nearby residents and adding to the lethal smog of the air. These patricles of air waste are each covered with noxious fumes. When they enter the lungs, the cilia, tiny hairs, are supposed to keep them in a position such that they can be eliminated by the body. If particles are constantly inhaled, such as in a city or as any smoker does, the cilia are flattened down, the particles and noxious fumes cause contraction of muscles of the lung in a bronchial spasm and this, doctors believe, is the cause of emphysema. People must be willing to go ahead and report such instances, to report any pollution by any individual, industry or whatever.

The elimination of pollution will cost money: "We're going to have to pay. We can't choke ourselves to death pinching pennies. We'd jolly well better try to use less. Every single person has to get involved. The Health Department can be called if you see any polluters. Officials too must know we're watching them. The power of the vote — don't ever play it down. Don't think those letters don't make an impact. Each letter is a vote and you can pound at it, keep banging away."

"But we wait for frank illness. We are not philosophically inclined. Our pace is fast and thoughtless, derived from daring, active pioneers in whose situation expansion was possible. But now we have to have the vision to look beyond immediate gratification and gain, and take a long look for posterity. Children have to be educated with a happy medium of discipline — self-discipline. Every child must be shown the effects of irresponsibility all along the line or the lack of self-discipline will destroy the person himself. The salvation of the future lies in the young people. The older generations have acted with willful negligence."

It was 50 minutes later and I felt as though I'd been to the speech Dr. Sturgis was due to give in another hour in Philadelphia, or one from the many conferences she's continually attending. The phone call score during our talk had run up to five by now and I mentioned that she was a rather busy person. Her aside: "But I can't keep up with the things I love." But her life is alive.

"WILLIE BOY"

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real hero: for we are a society of anti-heroes. Polonsky describes this: "An anti-hero is one who struggles to find his identity in a destiny that he refuses to fulfill. What he's really fighting against is the power structure, the organization, the set-up. Willie is struggling with that too, but he has a real destiny to fulfill. He's a hero. All he has to do is become himself, and he does . . ."

From a forth-coming book, *The Director's Event*, authors Sherman and Rubin comment: "Polonsky's characters are caught between frames of reference which complicate values to the point of producing moral inaction. But when their confusing alternatives are eventually removed, they inevitably slip into the path of a pre-determined impulse to destroy the outer frameworks (whether historical, political or social) which simultaneously create and splinter identities in a modern world." Throughout the film the evolution of Willie's character is basically instinctive and compulsively hits us forcefully in sporadic spots: Coop is smoothly molded and poured evenly throughout. The internal meaning of their lives against the external landscape of the time go through stages of confusion and inaction to action with predetermination; both driven men are compelled to fulfill their mutual destiny regardless of what they want to do. But Redford's plight is more complex and contemporary; we, as modern audiences, empathize, yet we are more sympathetic to and touched by Willie's plight. This all makes a hell of a lot of sense; Mr. Polonsky's explanations show he knew exactly what he was doing and he felt he achieved his desired effects. Only I still feel a basic conceptual imbalance for the movie could have easily been called "tell them Robert Redford is here!"

Absence of Dialogue

The second problem is the dialogue. A recent trend in films is anti-dialogue (which is fine in a certain context), this can slip into non-dialogue (which is also fine in a certain context), which can lead to no-dialogue (ditto). But at the end of this cycle, there are films immersed in the non-dialogue trend, which, when they do occasionally add bits of dialogue, it is an unnatural gimmick; it comes out sounding artificially placed and doesn't blend with the rest of the film's silences. In American films, a recent side-kick of the non-dia-

logue has been a new type of dialogue: quick, cute, clever little retorts. Unfortunately (or fortunately) in real life we do not always speak in witty-noel-cowardian snips and snaps. Mr. Polonsky feels "films should transcend language." He doesn't think there is dialogue in *Willie*; he referred to the lines as "stones dropped in the desert." Now, how can anyone disagree with Mr. Polonsky's philosophy, but there were times in the movie when those stones were more like boulders or bombs. In a non-dialogue film, the little bit of dialogue takes on an even greater importance: it is like poetry, where every word is crucial. They must be gems; uncut stones, shining subtly, but not brightly. The problem in *Willie* is that because of the absence of dialogue, the dialogue when it does exist draws attention to itself and becomes the downfall when the film's three levels collide. Because Mr. Polonsky had so much to say, he is cinematically successful: the unspoken speaks for itself. But just when we are completely immersed in the beauty of the acting and the camera work and the silences — the feeling — he blows it with an expression or word that's so obvious or trite, you are almost appalled by its presence, wondering how the subtleties and blatancies can exist at the same time.

Before I met Mr. Polonsky in person, I was embarrassed that it was hard for me to accept such a good, soft-spoken film; I almost expected not a violent, but a raw wildness. With all the self-indulgence on the screen, such as Kazan's autobiographical arrangement and Wexler's not cooling down, I was surprised and at the same time curious as to how Polonsky, after all he had been through, stopped himself from exploding violently or moralizing. But after all that time and acceptance, the feeling did not lose its intensity, but dug deeper into a knowledge of humanity and suffering through personal experience. The film's two major motifs are running and waiting. This quiet understanding is the beauty of the film and the director. Anything loud or stupid or embarrassing is in conflict with his nature. After meeting Mr. Polonsky, I asked a question I did not need to ask, for his presence answered it for me, but I asked anyway; "How did you stop yourself from being self-indulgent?" Mr. Polonsky looked me straight in the eye, smiled and said, "Because I'm not self-indulgent."

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