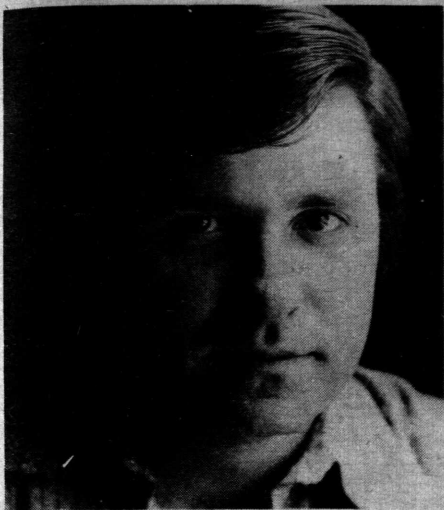


Drama Head Bows Out



Baker Salsbury

photo by P R

ana Nelson

Baker Salsbury, acting head of the drama department, resigned on April 1. Professor Lawrence Carra has been appointed as new acting head of the drama department. Carra has been a professor in CMU's drama department since 1946.

Salsbury said, "I resigned because of deep and apparently irreconcilable differences with Dean Akrim Midani concerning matters of policy and management in the drama department. I do not intend to make public anything further than that. It is a matter for the drama faculty and the university administration to work out."

Reluctant to talk about the opposing

views surrounding his resignation, Salsbury said, "Like any liberal enlightened human-being I think more information is better than less," and he continued, "But, more information at this time is not necessarily the best thing. I hope that my act of resignation was a strong statement about how I felt."

Salsbury stressed that he has resigned as head of the department but not as a faculty member. Although he has been considering a few other schools, at present, he plans to remain at CMU.

In a letter to drama alumni dated April 4, Midani wrote, "the administration of the

department must be consolidated in the firm hands of a wise and experienced leader." Midani continued, "Professor Carra is a veteran faculty member in the department and well respected for his wide-ranging professional career as a man of the theatre. I believe that his administration shall give the department during this critical period of the search, strength as well as artistic credibility and visibility."

Carra served as Acting Chairman of the drama department from September 1949 to June 1951. He has staged more than 300 plays on Broadway, off Broadway and for television. He produced the ABC-TV Pulitzer Prize Playhouse. He recently directed Shaw's "Candida", starring Celeste Holm in the Broadway production at the Longacre Theatre.

The search committee, composed of all tenured drama faculty, has considered some 75 candidates and will continue to look for more potential candidates to become permanent head of the Department.

tartan

April 8, 1975

Volume 75

Number 22

Financial Aid Revises Policies

by Bruce Lindsay

The Financial Aid department has begun a revision of its old policies in an effort to disperse its funds more equitably next year. Notices regarding significant features of the new rulings have been posted around campus and distributed to residents by SDC. A comprehensive pamphlet is currently being drafted and should be ready within a few weeks.

The major changes which are being implemented include policies regarding independent students, off-campus budgets, limits on grants and a new policy on outside grants.

Independent students are subject to new guidelines, not all students who are eligible by federal standards may be eligible by state standards. Concern has been voiced regarding the inequities of independence, especially in a case where parents can afford to contribute but refuse. The University will now refuse to subsidize those applicants who can afford to pay. It is not abdicating its commitment to meet financial need, need will be met through loans and work programs.

New budgets have been established to determine financial need: Resident-\$5150, Commuter-\$3975, Off-campus-\$4800, independent (yearly)-\$6100. The off-campus figure is based on \$77/month rent and \$51/month food as compared to \$775 room and \$800 food for residents. Financial aid feels that there should be no incentive to live off-campus. It costs more to live on-campus, thus need is lower for students living off-campus. It is an attempt to disperse its pool of money as equitably as possible. However, Walter Cathie, Director of Financial Aid, commented, "If they [students] can show that their living costs are higher than that established for off-campus students, we'll bring it up to the \$5150 figure."

Regret was expressed about the timing of the notice. Students wishing to take advantage of the higher budget for campus facilities may not be eligible for room draw. There may also be insufficient housing accommodations for those students desiring them.

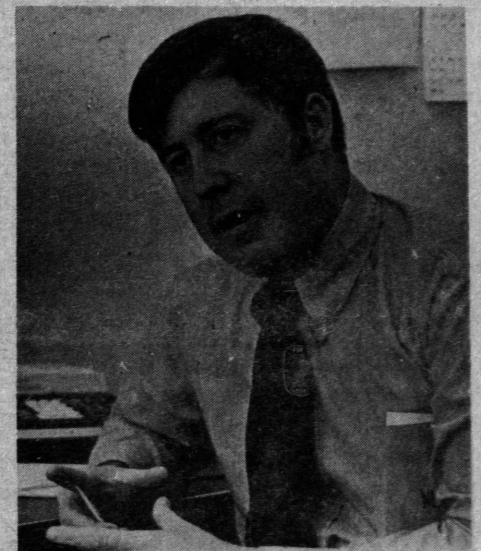
The ceiling on CMU grants at \$2600 will greatly affect CMAP students. Financial Aid is attempting to remove the burden

from middle class applicants. Again, more loans and work-study programs will be available to supplement need requirements.

The outside grant policy was instituted to give incentive to students to acquire money from sources other than CMU. In the past, if a student received a gift from a source other than CMU or the government, the institutional grant was reduced by 100% of that amount. Now they will only take half of the award away. Financial Aid awards are based on expected percentage of these outside sources.

Serious penalties are being incorporated into the new institutional policies. Late-

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Walter Cathie photo by Fred Shamlian

Senate Slashes Budgets

by Charles Mitch

Allocation cuts of over \$6000 were approved by Student Senate at meetings on April 1 and April 2. The cuts, needed to avoid a large deficit, include elimination of funding for the Technical and Commuter Council and a \$2000 reduction in the programming fund.

Finance Committee Chairman Dave Groupe has expressed reservations about the size of allocations for next year, even after the cuts, stating "While we haven't overallocated, in my opinion we haven't left enough leeway for next year. Groups

like WRCT will come in asking for a revision because their budget is too low and new groups will pop up which will want money. There could have been more cuts made in the budget."

A budget of \$97,768 was approved by Senate. This figure includes \$86,336 earmarked for specific organizations, \$8432 for allocation requests anticipated in the future and a \$3000 reserve fund. Income from the activities fee for '75-'76 has been estimated at \$96,000. Additionally at least \$3000 in unspent money, allocated for '74-'75 is expected to be available, giving

continued on page 9

Emergency System Begins

by Kevin Turcotte

A new system of ten emergency phones will be installed on the CMU campus before May 1. The phones will provide a 24-hour direct line to Security. Nine of the ten phones will be exterior units.

The phones will require no dialing and will be housed in aluminum cabinets that have been painted and stenciled. "It'll be easily identifiable," said Michael Corletti, Security director.

"There aren't a lot of phones but I think they're strategic enough to give us pretty good service," said Corletti. "I think these areas [covered by the phones] are areas of large concern."

"We have to respond to every call, even if they are just able to knock the phone off

the receiver. We've got to assume this person was unable to talk to us," said Corletti.

The question of vandalism and false alarms was brought up, but Corletti feels assured that students will respect the equipment. "People will have to look at this as a piece of emergency equipment. It's to help everybody."

The new system is similar to the three-phone system that connects Security with the Morewood desk, the Donner desk and the phone on the corner of Forbes and Fifth, near Mudge.

The emergency system will have a sizeable installation fee and a \$300-\$400 monthly service charge. "It's a substantial amount but I think students will realize the value of it."

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CMU captures Rotary Championship. Story on page 23

photo by Mary Kay Groupe

editor's note

"Governments, like clocks, go from the motions men give them, and as governments are made and moved by men, so by them are they ruined too. Wherefore governments rather depend upon men than men upon governments."

William Penn: Preface to the Frame of Government of Pennsylvania, 1682

It's common knowledge that the Hockey Club plays hockey, WRCT broadcasts on the radio and the Explorers Club explores. But, what does that governing body, Student Senate do, except have control over \$90,000? If money determines power, Student Senate can be considered powerful. This power is meaningless. And the first persons to say that this governing body is a joke are the Senators, themselves—our representatives.

President of Student Government Beverly Robinson has been a member of Senate for three years. She won't be on Senate next year because "I don't think Senate's doing anything significant." Robinson maintains she can work with Academic Affairs, the Trustee's committee, Faculty Senate Committee and the Pennsylvania Student Lobby without being on Senate. She feels that it's a waste of time to spend an hour or two every week at Student Senate meetings where nothing is accomplished.

The chairperson of Student Senate, the head of Finance Committee and the head of Rules Committee also express dissatisfaction with Senate's operation. Usually, the leaders of any student organization feel some motivation as to the purpose of what they are doing. Senators don't seem to know Senate's purpose. The leaders of Senate wait for the day when they can turn in their keys.

Unfortunately, the near future of Senate appears bleak. With 43 seats open, only 28 candidates are running for Senate seats, none being from Fine Arts. And after sitting at the polls last semester in Fine Arts, I fail to see how any competent Senators will be written in for that constituency. Just convincing Fine Arts students to vote was hard enough. In H&SS, only two students are running. Apparently, H&SS students feel their student advisory committees are doing enough for them or else, Senate just doesn't mean anything.

After all, what's the incentive to participate in Student Senate? It's an eye-catcher on a resume. They have an opportunity to cut funds to all the organizations they may not like.

Senate must concern itself with issues which can renew the organization's credibility. For example, Bev Robinson explained that she thought H&SS students lost out when H&SS courses were devalued from 12 units to nine units. Many students say that content of these courses has not changed. For less units they are expected to work just as hard. Senate could have worked with Academic Affairs to thoroughly research the issue. If H&SS students had confidence in Senate, they might have gone to Senate for assistance.

The Pennsylvania Legislature recently took away three-hundred thousand dollars away from CMU; this money previously went towards student financial aid. New resources will have to be found for this money because it will still be needed. Robinson wants Senate to start a write-in campaign to Governor Schapp where Senate would supply the envelopes, stamps and paper. Students could write a letter in Skibo to the legislature, stressing the importance of the money. If Senate and the Student Body don't make their opinions known, the legislature won't know the importance of this money.

Senate must analyze those national issues which affect students. Students seem to care that the drinking age in Pennsylvania is 21 and that marijuana is illegal. If these issues are relevant, why doesn't Senate start a campaign? Senate should be involved with Affirmative Action. Students of the 70's have been termed apathetic and students at Carnegie-Mellon were always called apathetic. Senate must find issues which concern students for the present and the future.

I commend Senate for running a drive in support of the fight against Multiple Sclerosis. This is the type of action which can legitimize Senate in the minds of the students. Perhaps, if Senate's image was better, the drive would be more successful than it's been. Senate has the opportunity to influence the Administration, faculty and students. Senate must re-think its goals and create a purpose. Students must make their demands known to Senate.

Debbie Siegel



YOUR RIGHT... A COST-BENEFIT ANALYSIS SHOWS THAT BUYING THE TWO POUND JAR OF PEANUT BUTTER AT 13.2 CENTS PER OUNCE IS A BETTER BUY...

letters

Editor:

John Mangano's informative and entertaining article on "Major Hornbostel's Baby" (TARTAN 3/11/75) was marred by a few errors in attribution of the type that unfortunately occur when professionals from different disciplines work together. Hornbostel was the consulting architect on the bridges mentioned in the article, but credit for conception and design belongs to the following structur-

al engineers. For the Queensboro and Hell Gate bridges: Gustav Lindenthal, who also designed the Smithfield Street Bridge and an earlier 7th Street Bridge in Pittsburgh; and for the Williamsburg Bridge: Leffert L. Buck.

I thank Professor Robert Taylor from the Architecture Department for verifying the above attributions, and for pointing out to me the beautiful fresco on the construction of the Hell Gate Bridge in the lobby of the Fine Arts building directly above the main entrance.

Steven J. Fenves
Professor of Civil Engineering

Editor:

Contrary to what some rumors would have the public believe, I will be a student at CMU for the year 1975-1976 barring, fire, flood or other act of God. I am a serious candidate for the office of Student Government President, and will fulfill the duties of that office if elected.

James D. Johnston

Editor:

It seems that I have been in this situation before. That being, associated with a student organization which has just been continued on page 10

tartan

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Sore Threats and Superstars

"That's no big deal," explain-

Well, I figured that if anyone could answer my question, it was Warden Von Weber. But when I called his office on Monday, the secretary said he was in Chicago. On Tuesday, she said he was in

"But this is a matter of suffrage," I protested. "These people, these students, have been second-class citizens too long. They are old enough to fight and die for their country; they are old enough to vote in presiden-

"Of course they're an orchestra!" snapped the Dean. "You don't think we have any respect for bands around here, do you?"

"Now that's nonsense," retorted the Dean, "and you know it. In a matter of this importance we always use telegrams. When mail service just isn't at all reliable..."

letters

Arthur Silverberg

The arguments stated in the article were the same complaints that I heard as a freshman in 1966. As I continue to perform in opera and witness what is necessary for a production to take place, I find it increasingly amazing that Rudolph Fellner, with the budget, facilities and co-operation available at Carnegie-Mellon University is able to stage any operas at all. It is not

Opera today is undergoing great change and a period of experimentation. Modern works and stagings of older works must be successful if opera hopes to sustain or expand its dwindling interest and support in an increasingly technological society. Traditional works *are* important, but if it is not to become a dead art form, opera today should not be allowed to exist in a "time capsule" of the 1600-1800's.

Thanks to Professor Felling and the excellent CMU Oper and Voice Department staff, I feel that I left CMU well prepared.

continued on page 1

continued on page 10

announcements

President Cyert has been re-scheduled. WRCT is going to give you one last chance to air your questions, comments and complaints on Thursday night, April 10, from 7 to 8. Give the most important matter at CMU a call, or just sit back and listen to the final episode of **Meet the Prez** on WRCT-FM, 88.3.

The Admissions Office is hosting a campus open house for all newly admitted students and their parents from the Tri-State area.

The Open House will take place on Sunday, April 13 from 1 to 4 pm in the Faculty Lounge and Dining Room. All members of the campus community are invited to attend in order to provide these students with as much information about CMU as possible.

Tour guides and current students are especially important resources for both the students and parents. Any questions should be referred to Susan Heath in the Admissions Office, Ext. 212.

The third lecture in the B'nai B'rith Hillel-Jewish University Center's Mideast Series will be held on Tuesday, April 15 at 7:30 pm in the Wherrett Room, Skibo. The renowned Israeli author, Amos Elon, will speak on "Israeli-Palestinian Conflict."

All women graduates of Carnegie-Mellon **All women graduates of Carnegie-Mellon** are eligible for membership in the American Association of University Women.

With 1675 branches in the fifty states, the District of Columbia and Guam, AAUW has over 170,000 members from over 1140 American colleges and universities. Through its program, members are able to continue their intellectual growth, to further the advancement of women, and to engage in projects of community, state and national concern.

CMU's liaison representative is Betty Jane Lloyd, Associate Dean, H&SS. She will be happy to provide additional information about the organization and membership interest cards to any graduating senior desiring them. Come to MMCC 107.

The Student International Meditation Society will present a lecture entitled "Transcendental Meditation, the Key to Personal Fulfillment," on Wednesday, April 9 at 8:00 pm in the Multi-Purpose Room of Hunt Library, CMU. For further information, call 521-6000.

TONIGHT at 7:30 in the SDC room "THREE APPROACHES TO PSYCHOTHERAPY" will be shown. In the film, the creators of Rodgerian, Gestalt and Rational-emotive therapies, the three major schools, will counsel a client and explain their methods. Discussion and refreshments follow the movie. Sponsored by Resident Life Program and Peer Help.

82-670 Applied Linguistics (Fall semester 1975): Error in the chain of communication. This course is **not** TBA. It is scheduled for MTTh 12:30-1:20.

82-161 Russian (SPI) to be offered in the Fall semester 1975: Study Russian at your own pace and earn units as you progress. No obligatory class attendance. It is a course designed for you as an individual with special linguistic skills. For further information contact R.D. Fougères, BH 228B, ext. 268.

The Carnegie-Mellon German Film Series proudly concludes its season with the animated film: **The Konferenz der Tiere**. This is based on a fable by the famous writer Erich Kastner. The soundtrack is in German, but there are English subtitles. Porter Hall 100, April 10 at 4:30 pm.

FORUM-CMU HILLEL STUDENT COUNCIL presents the distinguished Rabbi A.B. Shter of the Congregation Shaare Shmayim to speak on "Modern Interpretation of the Bible." Today in Skibo Room 11 at 7 pm.

On Wednesday, April 9, at 7:30 pm, the B'nai B'rith Hillel-Jewish University Center and the Department of Theology at Duquesne University will co-sponsor a lecture at Duquesne in Room 104, College Hall, by Professor S.D. Goitein of the Institute for Advanced Study at Princeton. He will speak on "Judaism Between Islam and Christianity."

On Thursday, April 10, at 12:30 pm the second lecture in the B'nai B'rith Hillel-Jewish University Center Mideast Series will be held. Prof. Richard Cottam, Dept. of Political Science, University of Pittsburgh, will speak on "Kissinger's Peace Effort." The place is Wherrett Room, Skibo.

On Friday, April 11 the B'nai B'rith Hillel-Jewish University Center will hold its Carnegie-Mellon Faculty-Student Sabbath. Services are at 6:30 pm in room 39, Skibo. Dinner is at 7:15 pm, faculty dining room, Skibo, by reservation by calling 621-8875. The discussion is at 8:15 pm in the Faculty Lounge, Skibo, led by Prof. Shirley Angrist, S.U.P.A. on "Assessing the Effectiveness of Urban Services."

A free public seminar on "Health Hazards Common to the Pittsburgh Environment" will be held Thursday, April 10 at the Central Medical Pavilion at 7:30 pm.

This will be the sixth in the current series of twelve such seminars sponsored by the non-profit Central Medical Foundation. Others are scheduled on successive Thursday nights through May 22. The sessions are conducted by medical specialists in the various fields. A question and answer period is also provided.

Central Medical Pavilion is located directly across from the Civic Arena on Centre Avenue. Enclosed parking is available in the adjoining garage.

Thistle General Staff meeting On Wednesday April 9 at 4:30 pm in the Thistle Office to take a group staff photograph. Anyone who is unable to attend should phone Kathy 682-8899 or name will not be included with staff credits in the yearbook.

Crazy Co-ed Carnival Crawl

This year's Carnival relays promise to be more fun than ever. Teams will consist of six people—male, female or neuter... the relays will take place on Friday, April 18 at 4:00 pm on the Football field. Prizes will be awarded. For info call: Drew Konnerth, 422-8627; Rich Weiss, 441-5211.

WRCT 88.3—Hear interviews with outstanding members of the Carnegie-Mellon campus and the surrounding community on "CMU/Perspective" Thursday at 7:30 pm with Host Jack Rodney.

Push Someone in the Mud

The annual Spring Carnival Plank Joust will be held Saturday, April 19 at 1:30 pm on ye olde Kappa Sigma Lawn. New this year will be a Tug-of-War over ye olde mud hole. Prizes will be awarded. For info call: Charles Squires, 682-9430; Rich Weiss, 441-5211.

Saturated Stupidity

The annual Waterballoon Battle and Gazortching Contest will be held Friday, April 18 at 2:30 pm on the Football field. Prizes will be awarded. For info call: Larry Denburg, 687-0628; Rich Weiss, 441-5211.

Classified

Want to pay your way through school? Sell 1 policy per week and you'll earn approximately \$4000 per year. Reply to TARTAN, giving name, phone no. and address.

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—and—

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Summer sublet—Beautiful Shadyside 2 bedroom apt. completely furnished, w/w carpeting, large living room, kitchen, dining area, bath. \$175 +electric. Available May-Aug. Call Judy, Tawnya. 681-6840.

Lost: A black "Airway" briefcase with a semester's work inside. The few books and notes aren't worth anything to anybody but me. Reward for their return; no questions asked. 682-9290. Dave H.

COUNSELORS, over 20 for unique over-night boys summer camp in Penna. Able to instruct any one of following: water safety, boating, water skiing, athletics, golf, physics, chemistry, rocketry, tennis, riflery, ham radio, photography, arts & crafts or archery. Write Camp Director 138 Red Rambler Drive, Lafayette Hill, Pa. 19444.

Found—Man's Timex watch, Schenley Park. Call 624-5977.

Need some extra cash over the summer? I need a place to store my trunk and a few boxes from about May 5-Sept. 1. Reasonable pay. MINDY, 683-2462

Need a practical, inexpensive rug for the summer or next fall? For sale: a 7 by 10 ft. rug, red-violet color and very practical for most dormitory rooms. No holes or stains. Will part with it for \$12 or best offer. Call 682-9430 after 8 pm and ask for Lester Nathan.

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42 Senate Seats to be Filled

by Debbie Siegel

Due to the revision of Student Senate's Constitution, the entire Student Senate will be re-elected on April 9 and 10. Senatorial candidates must run on a ballot according to their academic department rather than the prior residential basis which determined constituencies.

In past elections, only half of the Senate seats were vacant. Forty-two seats are open and 28 candidates are listed on this ballot. Nine incumbent Senators are up for re-election.

The breakdown of student candidates by department include: four presidential candidates, 13 senatorial candidates from CIT, ten from MIS, three from AMS and two from H&SS. No candidates have registered from Fine Arts, GSIA or SUPA.

Mark Gardner, chairperson of Senate Rules Committee and Co-ordinator of Elections, said "Everybody that's running pretty much has a seat. For Senate seats, there'll be no battle." Gardner noted that experienced representatives (those who have served on Senate for two or three years) are not running for re-election.

"I'm putting out one-thousand ballots and I hope that many students will vote. I expect a lot of write-ins," said Gardner.

Beverly Robinson, president of Student Government expressed concern for running the election on the same days as registration. Previously, elections were run during the second week of March; Senate revised the constitution to run the election during the second week of April. The election was announced two and a half



Bev Robinson

Photo by Mark Segal

weeks before Spring vacation. The only solicitation to attract potential candidates has been posters and personal campaigning of senators to motivate students to run for Senate.

Doug Konopka, candidate for the presidency of Student Government, said, "I'm disappointed that more people aren't running, especially in Fine Arts, because they're not putting up any candidates. This reflects a total apathy."

At last Tuesday's meeting, Senate voted down funding appropriations to the Unified Fraternal Organization. Some Senators conjecture that the race for Student Government president may result in a battle between members of UFO and members of Students' Dorm Council, who receive funds from Senate.

MIS Dean Search

by John Spalding

The MIS Search Committee has been meeting for about five weeks, following the resignation of Askel Bothner-By, to find a new Dean of MIS. The current members are Vice-President Edward Schatz, Chairman, and L. Gregg, R. Kay, S. Friedberg, A. Meltzer, R. McCamy, L. Wolfenstein, R. Rice, R. Schuleiz and J. Traug. There are apparently no student members nor plans for any at this time. Also, Schatz will appoint a replacement for S. Fennes, head of the Civil Engineering Department, who asked to be relieved of this duty, at some later time.

According to Schatz, the committee is still in the early stages of compiling a list of names to be considered. The names of suitable candidates come from recommen-

dations by faculty and committee members. They are also solicited from the various members of the departmental visiting committees. The search committee is concentrating most of its energy on looking at outsiders. Once the list of names is complete, letters are sent out to the people on it, asking if they are interested in being considered.

According to Schatz, a prospective Dean of MIS must have an established scientific reputation, among other qualities, and if selected, be active in a leadership role to encourage qualified faculty to come to MIS. He should also generate ideas to get the faculty moving in research. Schatz commented, because the best research often attracts a good deal of outside funding.

WRCT Elects Manager

by Arnie Karr

Rick Galos, a Junior in the Chemistry Department, was elected General Manager of WRCT-FM. The campus radio station held its annual elections on Wednesday, April 2. Both Galos and re-elected Staff Representative John Craun, also a Junior, will hold their offices during the '75-'76 school year.

Galos, who joined WRCT as a Freshman in 1972, worked as a staff engineer before being named Chief Engineer earlier this term. Mel Musulin, a Freshman, has already

replaced Galos as Chief Engineer. Dan Rosen will stay on as Business Manager, giving WRCT one of its most experienced Executive Committees in many years.

The station is currently undergoing format changes instituted by newly appointed Program Director, Marius Misiumas (see TARTAN, 3/18). WRCT will be unveiling its "Goodtime Radio" format on Monday, April 7, and hopes to gain some listenership during Spring Carnival, when all broadcasts will be done from the WRCT truck on the Midway.

CARNEGIE-MELLON ESSAY CONTEST IS ALIVE AND WELL!

The Carnegie-Mellon Essay Contest is once again requesting submission of essays dealing with problems related to government. The competition is open to all undergraduates at Carnegie-Mellon. Essays may be submitted by individuals or by teams of up to three members.

Topics may include any aspect of local, city, state, regional, or national problems. Prize winning essays in previous years have included essays on topics of secondary education, unemployment, criminal justice and urban decay. Students should be careful to select topics which are not too broad to make possible treatment in depth. The essays will be judged for quality of analysis, clarity of exposition, and (where appropriate) feasibility of implementation. Students may seek advice from faculty in defining their topic.

Those desiring to enter the competition should submit entries of not more than three hundred words on or before Friday, April 25. These entries should outline and describe the topic which the student wishes to develop and give some indication of the material he or she intends to consult. By May 12 the authors of the six most promising entries will be invited to submit final entries.

Final entries will be due June 13. The length of a final entry may not exceed 5,000 words. The papers should conform to good style in matters such as footnoting and bibliography. The winners will be announced June 27: first prize is \$180, second prize \$120 and third prize \$90. (Should no paper meet the minimum standards of the committee, the committee reserves the right to award fewer than three prizes or no prizes at all.)

This contest is conducted with the support of a fund established by Mr. Frederick A. Favill and Mr. George Ellerton (class of 1919, Mechanical Engineering) to encourage interest in civic matters among Carnegie-Tech Students.

Turn in all entries to the Department of Social Relations, MMCC 307. Questions should be addressed to Dr. Lewis, Department of Social Relations.

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(Hours flexible - best call ahead)

WE'RE GEARING UP FOR ANOTHER SEMESTER

**TARTAN elections will be held on April
10th at 8 p.m. in the Wherrett Room**

The election will consist of two Parts:

I EDITOR-IN-CHIEF

Candidates must have served on the TARTAN staff for one complete semester. They must be nominated by a current staff member. Election of the new editor will take place at this meeting.

II. ASSIGNING EDITORS

Candidates must be full-time CMU students. Tartan experience is not required. Nominations **only** will be taken at this meeting for: News, Entertainment, Sports and Photography Editors. Election will be by majority of the current members of the staff and editor seeks to manage at a later meeting.

For additional information, call (682-4557 or extension 656) or visit (Room 50, 52 Skibo)

Presidential Potentials

1. What functions does the Student Government President fulfill and how do you plan to perform these functions?

2. There currently is a proposal to replace the Student Government with a similar body consisting of an Executive Committee and a Finance Committee. What are your views on the two alternative governments, and which do you support?

3. What are your qualifications which lead you to suspect that you can successfully represent the students of Carnegie-Mellon University?

Diane Maddock
H&SS

1. I think the main function of the President of Student Government is to represent the student body. The position is a communication link between the students and the administration. One must be able to listen and listen well, to communicate, understand and be concerned. The person must be firm yet fair in their convictions, yet open to suggestions.

I plan to perform these functions by always



listening to both sides of an issue and presenting them to Senate in an objective way. By making the students and administration aware of all the happenings the communication gap will be greatly diminished and will draw these two factions closer together. This should result in a better-run student government with all interests given the proper attention.

2. I feel the present set-up of Senate is superior to the proposed one. Because the new proposal calls for a smaller body of student government and I think this would defeat many of the positive aspects that Senate has accomplished in recent years. With a large body, more interests and sectors of the campus community are represented and feedback to and from the students is easier. The main negative factor against Senate is that the students don't know what is being done. With a

smaller regulating body even less information would reach the students.

I think the new way of electing representatives from colleges instead of living places should be given a chance. Hopefully, this will bring the Senate closer to academic factors and possibly closer to the student population.

3. I am running for President of Student Government. My name is Diane Maddock. I'm not sure what the exact qualifications for this position are but...

I'm a sophomore history major. I'm currently a member of Student Senate. I write for the TARTAN covering the swimming meets and sometimes Senate meetings. I'm on the Information Committee which deals with keeping everyone informed of pertinent matters that are happening on campus. As President, I would be able to continue this effort and also try to make the students' voices known and to make them count. The students of CMU are viewed as passive by many. But by talking to people individually, I've found that they are concerned, especially with things that affect them directly. If you know me already, you know I'm really enthusiastic about CMU: the school, the people and its atmosphere.

I know that I am running against guys, so the fact that I'm not a guy may be an asset but I'm not counting on it. Although I live off campus, I am involved with campus life in many aspects. I try to attend many sports events; I especially enjoy the basketball and hockey games and the swimming meets. I am in favor of funding sports at CMU, and, if possible, extending more money to them. If involvement, enthusiasm and desire qualify me for this position, then I guess I'm qualified.

James B. Miller
CIT

1. From Article IV of the present Constitution:

The official representative of the Student Body in all matters shall be the President of the Student Government. He shall:

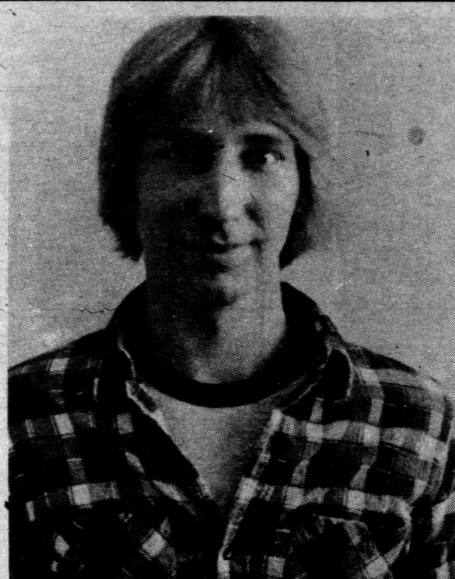
- Be elected by a plurality vote of the student body according to the bylaws.
- Chair the Executive Council.
- Appoint a secretary to the Executive Council.
- Have the power to create external committees.
- Appoint the chairmen of external committees from the day student body with the approval of the Senate by a majority vote.
- Be an ex-officio member of the Student Senate and all external and internal committees.
- Have the power to call special meetings of the Senate.
- Report to the student body on the state of the campus within twenty-one (21) days

1. The smaller councils do not provide for proportional representation. The people in CIT and MIS would be represented by much less than their proportion of the population, while several



1. The Student Government President should provide a link with administrators, convey the wishes of the student body to the administration, aid in planning both University and S.G. actions, and report back to students with any decisions that may be reached by either. The President should bring any major policy changes/additions/deletions to the attention of the student body (with or without administration help) and should attempt to modify any student-related policies made by the administration before announcement if such policies will adversely affect students. The President should also try to explain the reasons behind University actions.

2. I am opposed to the proposal for replacement of Senate ONLY because I feel that the proposed system is easier to misuse than the present one. I do not think that the present system is optimum. My objections are as follows:



Doug Konopka
CIT

1. The President of Student Government represents the students on committees and organizations of which he may be a member. The President should also keep the student body informed of opinions of the administration.

I believe it is essential for the President to attend affairs such as SDC, UFO, Senate and Trustee meetings, along with any other functions where he can either learn student opinions or express them to interested parties. I plan to keep in personal contact with as many students as possible and also to make use of the TARTAN, WRCT and the mail system.

of spring semester registration.

1. Enforce the laws, regulations and decisions of the Student Government.

2. From what I understand, the new constitution would replace the present 40-member Senate with a 15-member governing body. This would cut out a lot of unnecessary red tape and make Student Government a hell of a lot more efficient. I do see one difficulty with it, however. With the present constituency divisions (by college) it is conceivable that members of the commuter council, SDC or UFO could gain all 15 seats. When budget time rolls around I'm afraid that disproportionate allocations could be made in favor of the controlling organization. If the proposed constitution were amended to make the voting constituencies as they used to be (i.e. UFO, SDC, etc.), this difficulty could be avoided. If the constitution were amended in such a fashion I would give it my support.

3. This is a good one. I guess it's the standard type of question that you'd ask any candidate. In response, I have no special interests (I own no

other colleges would be represented by two to three times their proportion.

2. The council could be paralyzed by the actions of one or two members. This would result from several people walking out to prevent a vote, and causing a lack of quorum. This would enable people to cause no vote on any measure that they didn't like.

3. If (just suppose) that one interest (say commuters, or dorm students) managed to get elected a majority of one council, and an opposing group were elected into the other committee, the result would be pure chaos, as neither group would be supported by the other. Also, as a result of a council combination by one interest, the groups involving mostly another interest would be slighted. This could be fatal to organizations that depend on continuity for survival, and very inconvenient to other groups, as their funding could vanish, then reappear, and then vanish again when a group that did not favor them came into power. CAVEAT EMPTOR.

3. I can claim to be one of the few people on either Senate or SDC who present the student viewpoint. This can be proven by the discussion

2. Presently serving on Student Senate are a number of devoted people who look after the interests of the students they represent. Unfortunately, though, Senate has lost effect during the past few years.

A smaller Senate, as currently proposed, may be just what the Student Government of CMU needs. The proposed Senate could be a tighter, more organized body in which the Finance Committee deals with money matters and the Executive Committee implements the actions. This dual committee will have the advantage of meeting whenever necessary since it is much easier to gather 14 people than 40, and will be able to promptly deal with business matters.

If the same devoted people of the present Senate, and others who share their feelings are elected to the proposed Senate, Student Government can reach a maximum level of efficiency.

3. This past year while serving on Senate I was Chairman of the Information Committee. Currently I am working on the Athletics Survey and I am a representative on the Trustees' Committee on Student Affairs. I am familiar with the problems of living on campus, having resided in Hamerschlag House and Morewood Gardens. Also, I am a member of the Kappa Sigma fraternity.

I have had the pleasure of working with a number of people involved in campus organizations, Student Activities and the administration and I feel that the experience gained through these relationships will help me if elected.



stock in any major corporation). As to my experience in student organizations, I am presently a member of Senate and last year I was a member of the Chemical Engineering SAC.

on Women's Housing in SDC this year, the reaction to the doubling up on the Hill last year which Housing was planning to do without refunds, the Food Service questionnaire distributed by Senate last year (which Senate tried to discard and Food Service ignored), and finally again in SDC this year, when Dean Williams wanted SDC to endorse his idea of eliminating "Squatters' Rights."

For the record, I was a Student Senator from the Hill for the year '73-'74, and gave up on Senate to join SDC for '74-'75. At various times I have been publicity chairman for both organizations, since I complained so much about the Student's right to know. I was also the person who tried to get SDC to pass a complaint about the heat shutoff BEFORE THE FACT (the vote was very lopsided against, if indeed there was a vote).

I feel that, as a senior, soon to be grad student, I have an excellent background as far as knowing who to call, what to complain about, and where, and how to go about doing some things without getting buried in red tape. Oh yes, while we aren't on the subject, when was the last time that someone asked your opinion—and listened? Vote for people who will.

Senate Candidates take a Stand

Please limit your statement to 50 words.

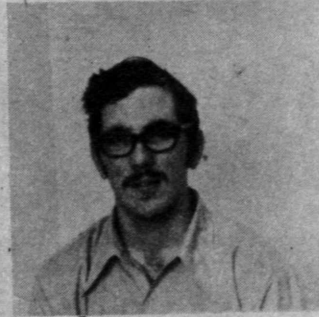
Why is there a need for a Student Government and what qualifies you to satisfy this need?

George P. Bachner
CIT

Student Government is not needed. Senate has been a bundle of inertia and little has been accomplished. To get along with ineffective government is getting along with no government. To be useful Senate must be more efficient while retaining proper representation. I will support moves to get Senate moving.

Aaron B. Clevenson
MIS

Student Government is vital as an intermediary between Student Body and Administration, providing an effective means of organizing student desires. My qualifications include working with both students and admin-



George P. Bachner, Aaron B. Clevenson and Paul E. Dinardo

istrators, and involvement in student organizations for the past two years (i.e. President—A Phi O, Admissions Office, Student Directory Editor, Scout Swim).

Paul E. Dinardo
CIT

In its present form, student government is not worth very much. Nobody seems able to give me an example of anything they've accomplished.

I know many people from both the commuters

and the residents and I feel that I could bring a fairly representative view of student opinion to Senate. Also, once I'm in the Senate, maybe I can find out what is wrong with it, and help to correct it.

Jerry DiGennaro
CIT

Student Senate exists to both advise the University on all matters that affect students and manage the services provided to the campus community, i.e. AB events, Film Arts, Hockey Club, etc.

I have been or am currently on several University Committees including the Finance Committee of the Board of Trustees, so I feel I can be a good advisor.

My tenure as Midway Chairman in addition to responsibilities in other fields have proven me to be a capable manager.

I stand ready to do my best to represent the MIS constituencies. All I need is your vote. Thank you.

Mara Feldman
MIS

A unified Student Government representative of the student body is needed at CMU for two reasons: a) allocation of Student Activities Fees to serve the interests of the greatest possible portion of the student body, and b) to create an authorized group of students to work with the administration in improving the educational opportunities at CMU. Since I have served as senator for two semesters, I am familiar with Student Senate and I am willing to contribute my knowledge, time and energy toward fulfilling these purposes of Student Government.



Mara Feldman, Larry Kurzweil

Larry Kurzweil
AMS

This campus is divided into too many groups and it is through a Student government that an integration can be achieved. My major concern is the apathy and hostile attitude many of the past Senators have expressed towards the Greek system. For all that the Greeks have done to build this campus socially and academically, they are still denied funds and equal recognition.

I have been a Senator this last term and as Chairman of the General Campus Committee I sponsored and initiated the Spring Carnival Multiple Sclerosis Drive, the first campus-wide drive in years.



Jerry DiGennaro

Carnegie-Mellon University

INTER-OFFICE CORRESPONDENCE

To: CMU Students (Undergraduate, Graduate)

From: William F. Elliott, Vice Provost for Enrollment Planning

Date: March 24, 1975

Subject: Registration and Enrollment Procedures for Fall Semester 1975

This spring will introduce a new registration and enrollment procedure to the CMU campus. This will be the first of a three- or four-semester process which should finally result in a "demand" scheduling procedure. "Demand" scheduling should provide an opportunity for students to select courses without regard for a pre-designed time schedule. Desired courses will then be scheduled, subject to the availability of teaching resources. By maximizing student course requests, we hope to minimize scheduling conflicts.

The activities this spring and next fall will be a significant change from what you have experienced in the past. The activity previously referred to as pre-registration will now be referred to as registration. That which has been called registration in the past will now be called enrollment. What does all this mean? This spring you will have an opportunity to register for your fall 1975 courses. In September, unless you desire to make changes to your schedule, you will need only to confirm your schedule with the Registrar and therefore "enroll" for the first semester 1975-76.

Note: Course schedules will be available March 31 at various locations on campus. . . departmental offices, deans' offices, Baker Hall entrance, Warner Hall entrance, Skibo Information Desk.
Registration, April 9-10, 1975

Instructions:

1. Obtain from your departmental office a Class Order Form.
2. After discussing your fall course schedule with your advisor, complete the Class Order Form.
3. Your advisor will approve your schedule by signing your Class Order Form immediately below the last course listed.
4. Obtain from your advisor the necessary number of Student Class Cards, one for each course.
5. Fill out the Student Class Cards.
6. Deliver each Student Class Card to the particular department offering the specific course in which you are registering.
7. If you are unable to gain entrance into one (or more) of the desired courses, have your advisor approve an alternative choice by again signing the Class Order Form immediately below the alternative choice course.
(Repeat steps 6 and 7 until you have successfully registered for all courses.)
8. Shortly after registration, a copy of your fall semester course schedule will be sent to you. This will confirm those courses for which you are officially registered. Advisor-approved adjustments to this schedule will be possible on Enrollment Day, September 2, 1975.

All students, including CFA students and graduate students, are strongly encouraged to participate in registration. Participation in registration can insure your enrollment in particular courses in September. If you delay selection of courses until September, desired courses may be closed and therefore unavailable.

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"IT PAYS TO GO TO MEETINGS"

Senate hopefuls speak out

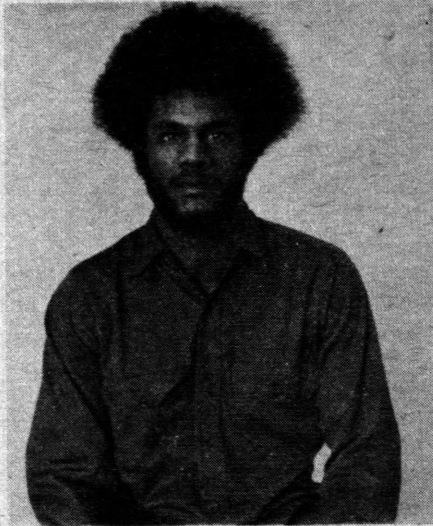
Lynette Lawler
AMS

Student Government basically defines itself, which is simply to govern the students and activities that may involve the students of CMU. Through Student Government each student should become aware of University policies and activities. As of now this aspect is lacking here at CMU. My qualification is simply to help alleviate this problem.

Michael Pochan
CIT

The students pay to go to Carnegie-Mellon. The students should have the say as to where the money goes. "Government for the students by the students" is the best way to put it.

The fact that I care about students running their own affairs qualifies me for this position. It is a job that cannot be taken lightly.



Elvester Welsh

Ronald J. Prengaman
CIT

No comment.

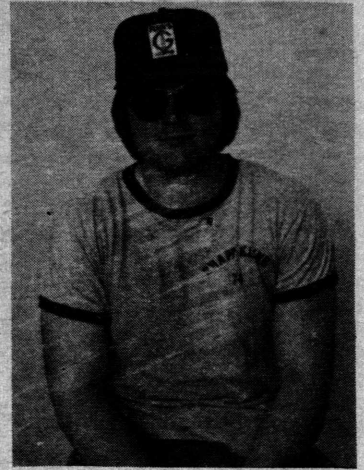
Elvester Welch
MIS

Students make up the majority of the school's population, therefore they should be equally represented in school affairs. It is essential for the students to voice their opinions in our school. This will lessen the communication difficulties among the students and administration. I feel my interest in the student's voice being heard along with past experiences qualifies me for the position.

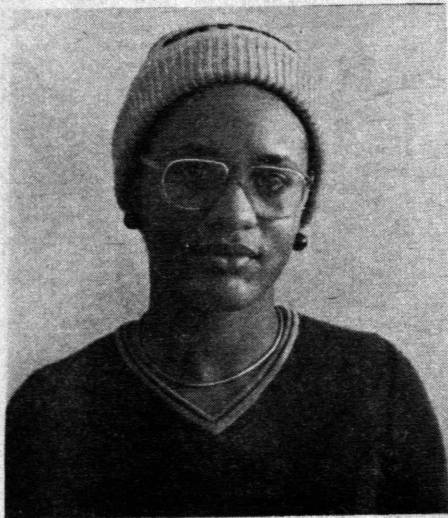
Larry Valery
CIT

During my present term in Student Senate, I have come to realize the many reasons why Student Senate has no power. One of these is the attitude of many Senators that there is no need to concern themselves with academic affairs, only with social events.

To gain the power Senate should have it should concern itself with academic affairs. Social events should be considered, but they are not top priority. It is time for students to have a powerful voice in academic policy at CMU, and I will advocate the students' right to determine that policy.



Michael Pochan

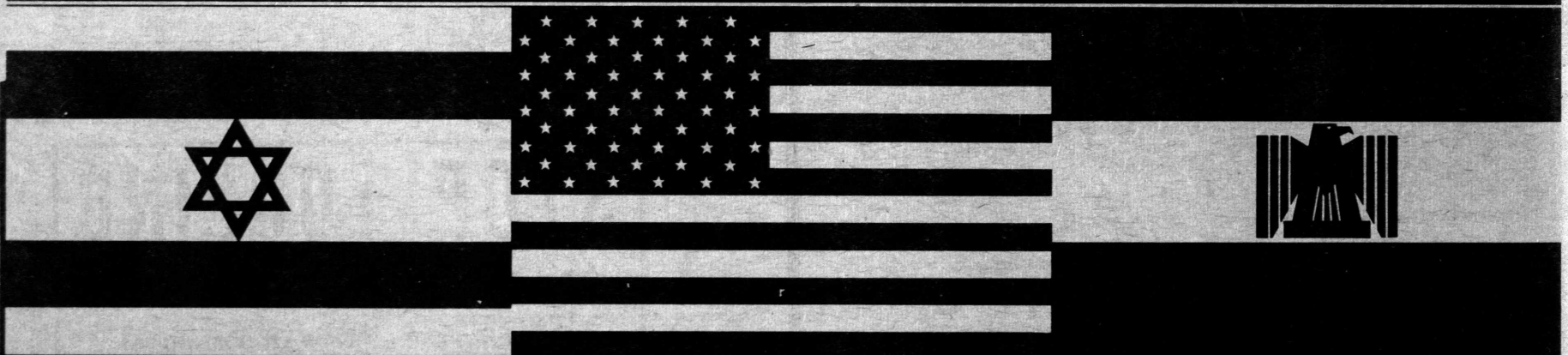


Lynette Lawler



Ronald J. Prengaman and Larry Valery

MIDDLE EAST/CRISIS



Part I

Tuesday, April 8
7:30 pm
Wherrett Room, Skibo
Carnegie-Mellon University

JEWISH AND MOSLEM COEXISTENCE: RELIGIOUSLY AND CULTURALLY

S. D. Goitein
Institute of Advanced Studies,
Princeton University

Part II

Thursday, April 10
12:30 pm
Wherrett Room, Skibo
Carnegie-Mellon University

KISSINGER'S PEACE EFFORT?

Richard Cottam
Department of Political Science
University of Pittsburgh

Part III

Tuesday, April 15
7:30 pm
Wherrett Room, Skibo
Carnegie-Mellon University

ISRAELI-PALESTINIAN CONFLICT: THE WEST BANK

Amos Elon
Author of *Between Enemies*
Foreign Correspondent for Ha'Aretz
Panel of Respondents

'Silent Revolution' Hits Pittsburgh Theater

by John Mangano

The most extensive professional theatre program undertaken in Pittsburgh was announced this week by Ben Shaktman, resident director of the new Pittsburgh Public Theatre.

With its first season scheduled to open in September, "the theater is now a fact," says Shaktman. "It has already received sufficient initial commitments that we are hiring administrative staff and negotiating with actors and technicians who will make up the company." Conceived as a year round resident theater, the playhouse will open a twelve-week season of plays, and will conduct a number of continuing programs of community involvement. The budget for initial development is approximately \$360,000, and financial support will come from ticket sales, individual contributions and corporate, foundation and government grants (the latter already amounting to \$150,000).

The first season will be presented at the new Allegheny Community Theatre on the North Side. Selection of plays has not been completed, but those under consideration range from the works of Shakespeare, Moliere, Chekhov, Williams and Wilder, to those of such new American dramatists as John Guare, Richard Wesley and John Ford Noonan.

The flexibility of the playing area will allow for new staging possibilities, and among Shaktman's plans is the prospect of having a different shape theater space for each of the three plays. "The theater itself



Ben Shaktman, Artistic Director

is the best scenic piece we have. It will remind audiences of no other playhouse in town. The modest seating capacity (250) is a pleasant price to pay."

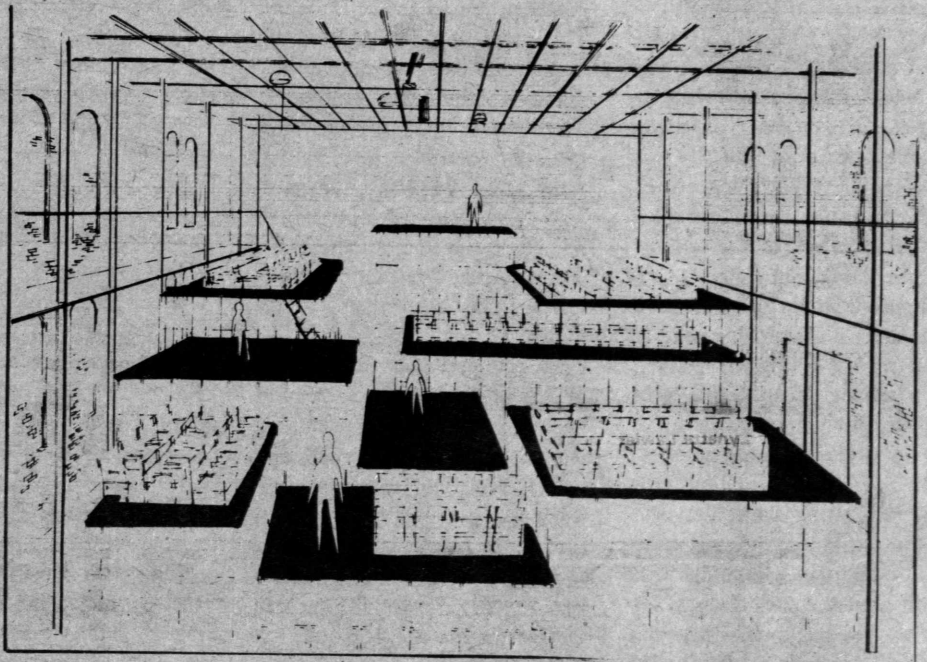
Ticket prices have not been determined, but the theater is committed to scale its price below that of the average resident theater ticket costs. Cut-rate tickets will be available to students, senior citizens and special groups.

Shaktman calls the advent of the regional theater "the quite revolution. People want the best there is. They want it in their own backyards. They will support it." And the artistic director believes that the Pittsburgh Public Theater—like all resident theaters—has an obligation to serve the community in many ways. In addition to

production plans, the theater is also initiating a special on-the-job training program for young adults ("These persons will receive modest payments while they are working under the tutelage of the professional personnel, and many will be selected from minority groups"), an "Open Stage" program that will introduce the process of theatrical production to high school students, and a community arts program by which local performing groups and individuals can share in the resources of The Public Theatre. Shaktman reports an enthusiastic response to these plans by local agencies and institutions. This playhouse "can be described as a small business corporation that is an integral part of the community, always aiming for contact and continuity."

Among Shaktman's many theatrical achievements is the distinction of being the first playwright to receive a Fulbright Fellowship. After overseeing a production

of one of his plays at England's Bristol Old Vic, he joined the staff of the London Royal Court Theatre. He followed this with a directing residency at the Berliner Ensemble and Paris' Theatre Nationale Populaire. He directed the Broadway musical *A Joyful Noise*, as well as the off-Broadway productions of *Good Day* (an OBIE winner), *The Ship* (at the American Place Theatre) and Jack Gelber's *Square in the Eye*. On the regional scene, Shaktman has directed for the Mark Taper Forum in Los Angeles, was co-artistic director of the Charles Playhouse in Boston, and staged *King Lear* for the Massachusetts Shakespeare Festival. His most recent work was last fall's new York production of Arnold Wesker's *The Old Ones*, which Clive Barnes praised as possessing "qualities of warmth and insight that are nowadays quite rare." Mr. Shaktman has also directed the Ford Foundation's program for developing playwrights.



The Vertical Stage: A possible conception by the Pittsburgh Public Theater.

Technical Cut by Senate

continued from page 1

total revenues of at least \$99,000, an amount adequate to cover all allocations.

Groupe pointed out that the projected \$96,000 revenue from the activities fee is only a rough estimate by the administration, he stated "We should have been more conservative, basing the budget on revenues of about \$90,000."

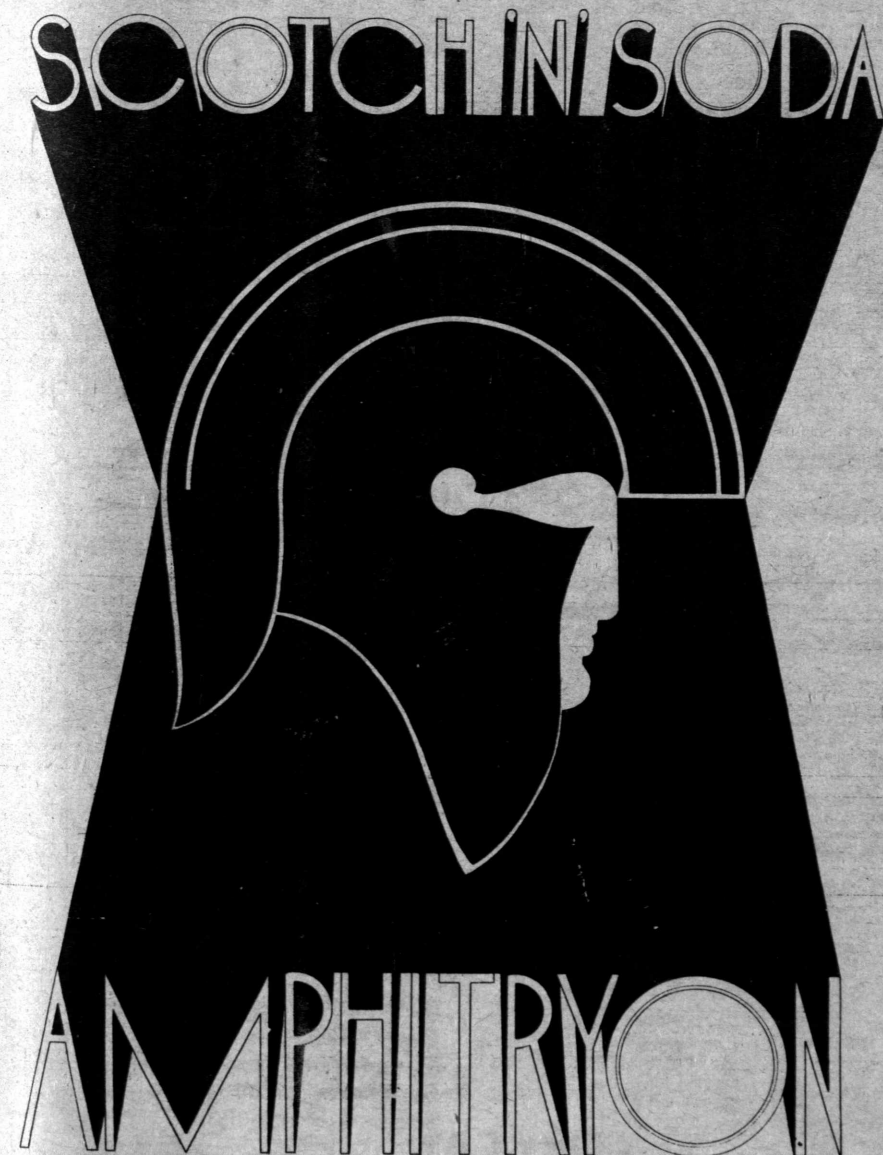
Money for the *Technical*, \$2240 allocated the original budget was cut completely. *Technical* editor Ellen Schwarzenberg commented that other sources of funding will be looked for. She feels continued publication is important because it provides an "outlet for students to write about the technical aspects of what's happening at CMU."

By its own request \$1500 was cut from the TARTAN's budget, the money not being needed because of equipment changes. The Unified Fraternal Organization had requested an allocation of \$3360, not in the original budget, and was denied the money. The Programming Fund was cut from \$6000 to \$4000. The entire \$450 originally earmarked for the Commuter Council was eliminated. Other smaller reductions were: Hockey Club-\$200, cheerleaders-\$100, chess club-\$75 and karate club-\$50.



photo by John Rose

Student Senate increased its own allocation by \$75 to \$3315 and an additional \$200 was given the Society of Automotive Engineers to cover increasing insurance costs which they face for their activities.



8:30

APRIL 11, 12, 14, 15, 16, 17

\$3.00

\$2.00 WITH CMU ID

SKIBO BALLROOM

APRIL 18, 19

\$3.75

\$3.00 WITH CMU ID

letters

continued from page 2

denied the right to exist by Student Senate. Last year it was TGIF, for which I was the champion of CMU's hedonism. This time, the *Carnegie Technical* has been denied an operating budget for 1975-76.

You remember, in the TARTAN just before vacation, the article about how Finance Committee allocated about \$10,000 more than they were supposed to allocate. That, for whatever reason, was the most irresponsible act to come out of this school for a long time. To compound the situation, once they found this out, they very arbitrarily cut budgets. Some, on a percentage basis; some more were cut back to past levels. The *Technical* was cut completely.

By doing this they have denied a tradition. The *Technical* has been published continuously for over fifty years. It is also a valuable source of prestige for the school. Everyone who works on the magazine is proud to be a part of it. (Look at the seniors' resumes, it's on all of them!)

Granted, we on the staff have made some mistakes this year. If we didn't we would all be heading for a career in magazine production. But you can't deny the right to publish because of them. Right now, I am looking into ways of cutting back the production costs of the magazine and into alternative funding of it. I will report these findings, if any, to Dean Toor and perhaps with an increase in campus interest, particularly from within CIT and MIS, the *Technical* will publish next year. If no alternatives are found, then the magazine will become a victim of irresponsibility.

W.L. Capps
Assistant Editor,
Carnegie Technical

continued from page 3

ed for a professional career. Hopefully, the many changes, both physical and procedural which are occurring in the Music Department and College of Fine Arts, will facilitate the correcting of problems which have been working against performance of opera at CMU for many years. This in turn could possibly lead to an increased number of productions, providing more opportunities for utilization of the younger voices.

Jean Bradel Berlin

Editor:

The Society of Automotive Engineers at CMU is a student-managed organization. It is currently running a project program. This program is designed to bring basic practical automotive technology to the CMU community. This will be accomplished through a series of informal lectures given by Mike Semon as well as Mr. Richard McMahon of Wholesale Speed Equipment and representatives of Gulf Oil Research. The lectures are at the basic level, understandable by all. Current members are composed of architects, design and English majors as well as engineers and science majors. This program is open to all and is designed to teach how to do your own basic auto repair work.

For on-hand experience we have a '69 Datsun 510 in our garage area in the lower levels of Hammerschlag and the City of Pittsburgh is donating a '68 Fiat 850 in the near future. These cars are for the group to rebuild and get back on the road and possibly even enter in amateur auto rallies.

This is an excellent opportunity to learn all he or she

wants to know about cars. Our next meeting is April 9, 1975 at 7:30 pm in Scaife Hall Auditorium. At that time we will discuss future guest speakers such as Mr. John Emiley of Firestone Tire Company, who was warmly welcomed early in the semester; our Spring Carnival plans, election of new officers and year's activities. Everyone is more than welcome to attend and membership is open to all. For further information feel free to contact Alan Kravetz at 422-9570 or Mike Semon at 682-9290.

Alan Kravetz

Editor:

I was walking back to my apartment after working in the library on some articles for the TARTAN on "Women: Close-up '75." Although I did not discover any black snakes sliding along the wet, mirror sidewalk or hanging suspiciously from a skeleton tree, I did bump into the TARTAN News Editor. He had come to visit me to explain that he could accept only six typed pages of copy, three pages of the TARTAN.

Three pages?

Why? Two years ago a one-day program on women was given three pages. Why, when a larger and more comprehensive program is planned on the CMU campus, does the TARTAN only devote three pages to the event?

The arguments they explained to me were these:

1. Women speak about problems by isolating females and their problems from the rest of humanity. They should really speak in a "Universal" sense if they expect other people to listen to them (or expect the TARTAN to print articles).

I disagree. As with any oppressed group, a distance from the oppressors is necessary in

order to get a clear picture and a perspective of the injustices that occur. In addition, the oppressed group must have some type of unity in order to exert some type of effective pressure.

2. Attendance at the programs was very poor, an indication that the campus is not interested in information about Women's Week. Since there is no interest on campus, The TARTAN should not devote a substantial amount of space to "Women: Close-up '75."

I disagree. Because people could not attend the various events does not necessarily mean that they are not interested.

Since when (if you want to assume that the information on Women's Week was not interesting, too specialized), is every article in the TARTAN of general interest to the campus community? I noticed the TARTAN (March 18, 1975) devoted two pages to ROTC, with more to come in the next issue. Is ROTC of general interest? Is "efficiency in killing" and "strict obedience" of general interest to the campus?

3. We cannot give the Women's Week more space than we gave Black Week.

I disagree. "Women: Close-up '75" had more lectures, films, workshops and thus, by sheer volume of programming, should be given more space. The TARTAN's "fairness equation" also implies that these two "causes" are isolated from each other. "Women: Close-up '75" includes all women, men, children; it is Universal.

The TARTAN can print articles that compare the female population at CMU to "dog pounds" and describe a female employee at CMU as "some old bitch." The TARTAN can print articles on the male-oriented ROTC program. In fact, devote space in two issues to ROTC.

But the TARTAN will not

print articles about "Equality, Development, Peace," the three themes of 1975 International Women's Year.

So, when I opened the 3/18/75 edition of the TARTAN, one page instead of three was devoted to "Women: Close-up '75."

In addition to this disappointment, I noticed Debbie Siegel wrote an introduction without even attending any of the programs. I think an individual familiar with the present state of the women's movement would realize that things have progressed beyond "pink and blue lace," beyond physical differences between men and women ("frontal approach"). An individual familiar with the complex problems that exist in this society about men, women, "role playing" would realize that the problem goes much deeper than a "socialization process." An individual familiar with "Women: Close-up '75" would realize that the program was more than "an opportunity for women to gain information and insight into women's issues and problems that affect women."

I also noticed that quotes from Wilma Scott Heide and an "Angry lady quoted from New York Times" were inserted into the article I wrote. Where did these come from and how did they relate to "Women: Close-up '75"? I would expect that there are a lot of angry women that can be quoted from the NYT; what relevancy does such a remote quote have to the CMU campus, the 1975 program on women? (Wilma Scott Heide was misquoted; it should have read "Sexism is a social disease; feminism-humanism is the cure.")

I find the attitude of the TARTAN disappointing.

Susanne Breisch

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Women Writers Confer in "Historical" Meeting

by Claire Lee

If you were lunching in the Skibo cafeteria on Saturday (March 15) and heard many tables-full of ladies spouting Spanish at incredible speeds, you were probably listening to some of the leading women writers of the western world. Around 30 distinguished novelists, poets, dramatists and critics attended the two-day (March 15-16) "Conference On Women Writers from Latin America" which was sponsored by the CMU *Latin American Literary Review*.

The conference opened with welcoming remarks from CMU Provost Mr. Arnold Weber and with opening comments from the Coordinators, Prof. Yvette Miller (Chief Editor of the *Latin American Literary Review*) and Prof. Jose L. Varela-Ibarra (CMU Foreign Language Dept.). During the two tightly-scheduled days, the speakers traced the history of women writers in Latin America, discussed the ratio of male to female writers in anthologies, examined the current feminine liberation movements, and revealed the points of view of many excellent female writers throughout history who are still unrecognized. In short, this conference has revealed the women's status in two aspects: in literature and in society.

On Sunday afternoon, the women writers met for a final panel discussion on all the subjects examined during the conference. All the papers presented, they agreed, showed that so much female talent existed in the world, and yet only very few women writers have received their deserved recognition. This conference itself was of "historical and transcendental dimensions" for some of the writers had researched and discovered that this meeting was the first of its kind in the U.S. Never before in this

country had so many prominent and talented women writers come together to discuss their own state in today's world.

Enthusiastic over this "first" and spurred onwards by the fact that this is International Women's Year, the writers were determined to take one more step. Discussing the women's status was fine, but not satisfying; it was time for action. With this, they proposed and approved the funding of an institute, "The Center of Studies of Inter-American Writers." Its purpose is to bring forth the female values and to make women writers known. The writers established a commission of six, one of which is Professor Miller, to begin working on the basic organization of the Center. Its first meeting will be held next year in California; it is there that many of the details will have to be worked out. A resolution was passed that stated when formally

established, the Center will designate a group to make an official study of the condition of women on the American continents and to then file a report in the *Latin American Literary Review* which will henceforth serve as the "voice" of the Center. They also resolved that the Center will initiate studies of women writers in search of some which might be eligible for the Nobel and Peace Prizes. The Center will also have book centers where works and bibliographies of female writers can be acquired.

Professor Miller has expressed a "deep sense of satisfaction" concerning the conference and feels that "all the work and anguish has been rewarded" especially because of the Center's formation. She also feels that the effort of all involved has been appreciated by the attendance of so many prominent writers and critics—the papers

(those presented at the conference) of which will be published in a separate volume. That will be Dr. Miller's next project.

The conference has ended, but all those involved came from the encounter with a satisfying sense that it did not die on March 16; it had created the "Center." Being its first members, the writers are embarking, along with many others in this world, on a turbulent crusade to make the woman rightfully equal to man in society and deservedly recognized in the world of literature.

Emergency Lines

continued from page 1

Plans for the phones were first formulated about a month after Corletti became Security director. The original idea was brought up at an SDC meeting Corletti attended. "The students felt it was necessary."

One student commented, "I think it's a great idea, but they should have done it about five years ago."

A complete list of phone locations follows:

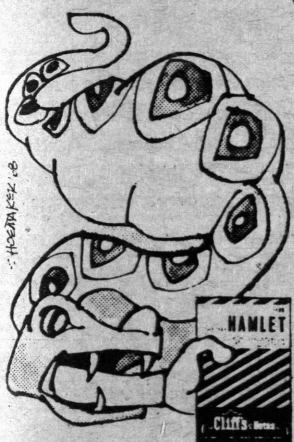
1. The southwest corner of E tower, facing parking area 8.
2. Parking area 5, between Doherty house and the IM field.
3. The main entrance of Skibo.
4. The walkway between the Tennis courts and Margaret Morrison.
5. The rear of Donner Hall.
6. Hammerschlag House, mounted on a concrete support column at the front unloading area.
7. Parking area 3, between Margaret Morrison St. and the IM field.
8. The College of Fine Arts, mounted on the corner nearest the Library.
9. The Gymnasium, an interior phone located near the main entrance doors.
10. The Fraternity Mall area, mounted in the center of the Mall.



Photo by Mark Segal

Concetta Greenfield, Frank Toker and Carl Hammer are three of the faculty members from five departments who will be involved in "The Medieval Semester", a course offered to students for next fall. The result of a \$10,000 Carnegie Corporation Grant awarded to Ms. Greenfield and Peggy Knapp, both of the English Department. Students who enroll in the course will study the manners and modes of the period, not only by reading, but also by re-living the life styles and taking on roles. The medieval society will be studied in terms of its philosophies, literature, costuming and food. The Medieval Program will be followed in the spring of '76 by "The Modern Semester", highlighting the 1920's. Students may now register for the first part of this unique program.

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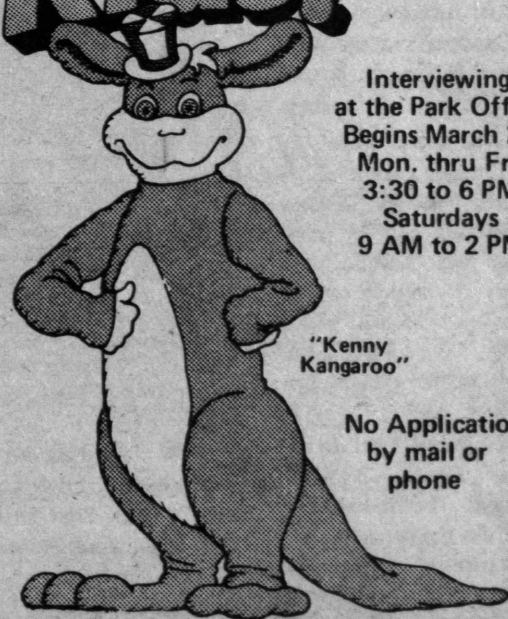
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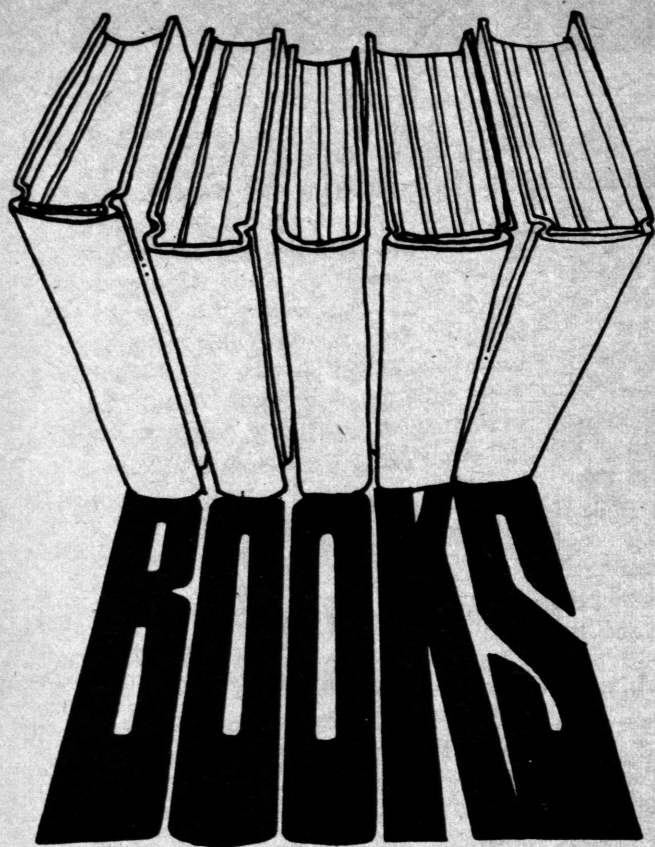
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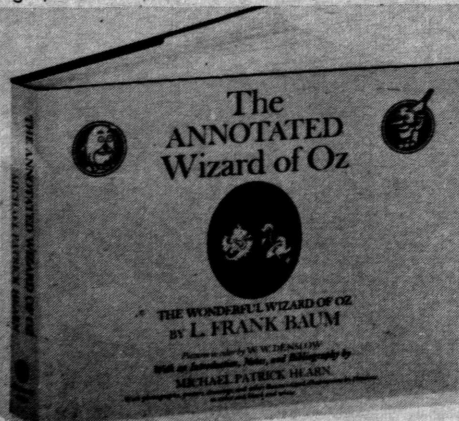
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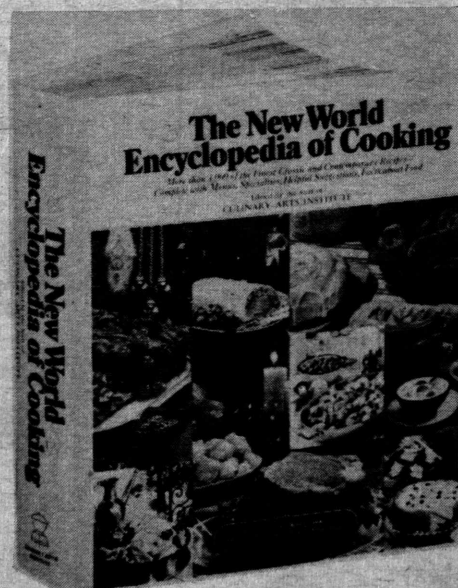
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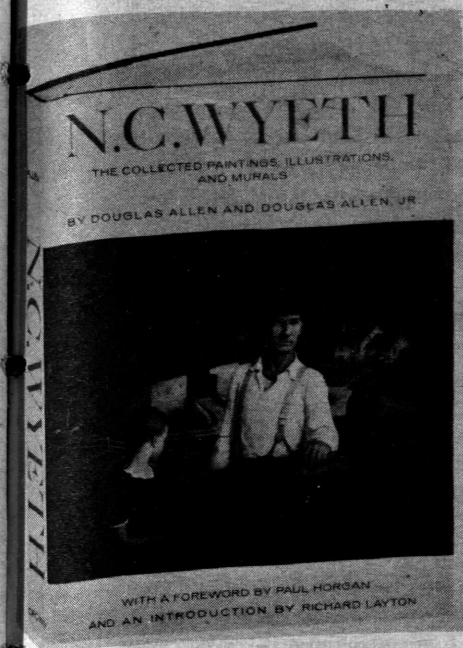
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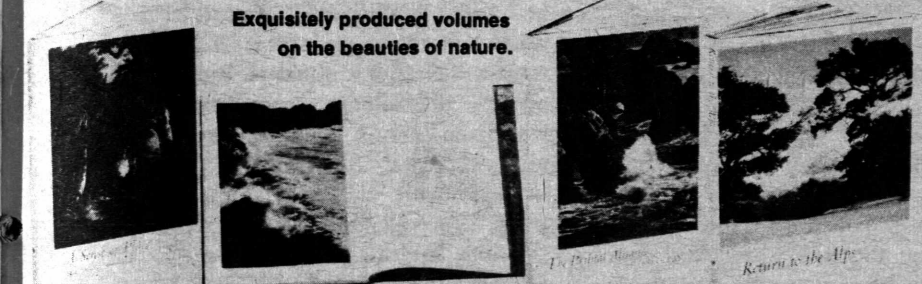
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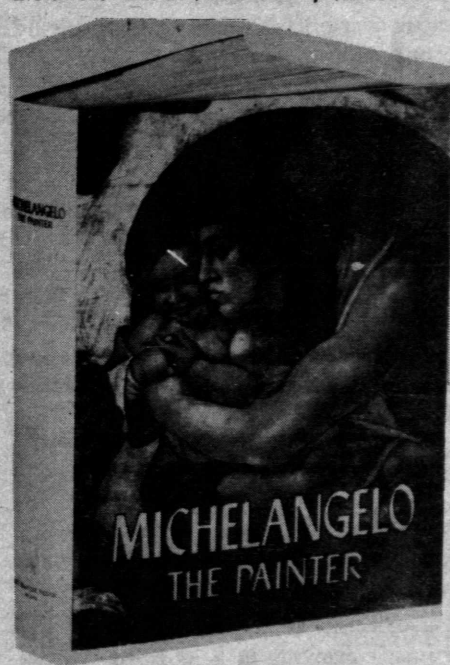


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Disciplined Austerity: Living for Lord Krishna

by Roberta Richardson

HARE KRISHNA, HARE KRISHNA
KRISHNA KRISHNA, HARE HARE
HARE RAMA, HARE RAMA,
RAMA RAMA, HARE HARE

They chant on the street, at the county fair, the latest rock concert. Austere young men and women draped in thin robes approach. They smile and walk fast, trying to catch your attention before you get away. "Have you seen our magazine, 'Back to Godhead,' or perhaps you would like to come to our temple to share a meal? No, then maybe you would like to buy incense made by our people?"

Up and down the street, sometimes one devotee, at times the whole temple; chanting the mantra, dancing, beating the drums and smiling, always smiling. Orange robes fly in the breeze, hairlocks twirl with the movements of the dancing heads; sandals flap to the rhythm of the dance; and smiles flash.

These are the devotees of the Lord Krishna, followers of the spiritual master, His Divine Grace A.C. Bhaktivedanta Swami Prabhupada (founder-acarya of the International Society for Krishna Consciousness). They have more than thirty temples in the U.S., farms and communal properties across the country, a school for God-conscious children in Dallas and the biggest incense manufacturing firm in the nation. The Krishna consciousness came to the United States in 1965 when the spiritual master, Srila Prabhupada, decided that Western materialism had eroded Indian spiritual culture. He came to cure it at the source and spread the consciousness in the West.

One of his temples exists in Pittsburgh, surrounded by two major universities. It is a little wooden house, painted a bright purple and yellow and enlivens the dead block it occupies. A sign on the front announces the temple, its Pennsylvania jurisdiction and founder's name. Entering, a devotee will ask that you take off your shoes, because "you never never know what you have walked through on the streets; sputum and spool, dog hair—many bad things."

The house is old, painted in bright colors, looking messy as only a communal house with twenty members can. I am free to wander throughout the house, visitors are common, especially at lunchtime.

A thin young man sits in a modified lotus position on the floor talking to a

young man and woman who eat as he talks. The woman, blue jeaned and overweight eats very fast and says nothing. The young man pushes through his bean sprouts and asks a few non-committal questions as he finished his meal. I can't help thinking of the Salvation Army and hungry derelicts forced to endure the pious preachings in order to eat. Maybe an exaggeration, but the captive audience principle is there.

Our devotee, Cahur dasa (dasa means servant), is nervous, his eyes are dark and downcast. He picks at the white tile floor and shifts his body many times. He looks lost in the room, painted a bright pink with white and gold woodwork, large plants in the corners, pictures of Krishna and his followers on the wall in almost Day-Glo intensity colors. He sits in front of the only furniture in the room, a bookcase containing Krishna publications displayed for sale.

"More intelligent people who read our books enjoy them. Maybe someone like a housewife couldn't understand them, but the more intelligent people can," Cahur dasa tells the young man in the room.

"Oh, that's not fair to say," is my reaction.

He flusters and tries to appraise me again. "Are you a housewife?" he asks.

"Perhaps . . ." I answer and smile.

My classmates arrive; we have descended en masse on the temple to experience an "Event." An extremely artificial situation—fifteen synical students facing one twenty-one year old devotee. The questioning becomes very intense, sometimes hostile. Cahur dasa is not prepared for it and reverts into dogma as authority which only intensifies the hostility.

We do manage to piece together some parts of the Krishna lifestyle. Every morning the devotees rise at four to take a cold shower, at four-thirty they sing and dance to the drum and hand organ, by five they are chanting Hare Krishna, at six the philosophy class begins, seven they pay homage to the spiritual master and at nine they eat breakfast, the only meal of the day. The rest of the day is devoted to occupations such as cleaning, cooking, business affairs or proselytizing.

Single men and women live in the main house, married couples stay in apartments nearby. Our devotee, a newlywed of six months, tells us that married couples are allowed sex once a month for the purpose of conceiving God-conscious children. After the act, the couple chants the mantra for eight hours. Any children produced from the union will be raised by their parents until the age of five, when they will be sent to the Krishna school in Dallas.

Krishna devotees follow an austere life when judged in American terms. They adhere to four basic rules:

- 1) No illicit sex.
- 2) No meat eating.
- 3) No intoxication (includes coffee and cigarettes).
- 4) No gambling.

There are many other rules proscribing insincere attitudes while chanting and rules governing the selection of a guru or spiritual master. (Most of the members of the Pittsburgh temple have never seen their spiritual master, Srila Prabhupada, so accept his leadership on hearsay and faith.)

The chant, Hare Krishna, was popularized five hundred years ago Lord Caitanya, one of Krishna's manifestations. The chant is prescribed by the Veda (holy books) as the means, the *only* means in this age of

Kali-yuga (Quarrel and Hypocrisy) to achieve oneness with Krishna. A devotee is required to make sixteen rounds on the prayer beads, which contains one hundred and eight beads. It takes about two hours to perform; more devout servants will chant for longer periods.

This month many American devotees will travel to India to meet the spiritual master and celebrate the appearance of Lord Caitanya who was born four hundred, eighty-nine years ago. They will stay in the new modern center at Sridhama Mayapura, recently completed by the International Society for Krishna Consciousness (ISKCON) for the comfort of the pilgrims. It looks like the Indian equivalent of the Holiday Inn. The members I asked could not tell me how the pilgrims would get the money for a flight to India. One speculated it would come from incense sales, another thought some might ask their parents for the money.

As I was leaving, one devotee invited me back for Sunday dinner and chanting. I told him that food was one thing I should be more austere about. He promised that Krishna food could not harm me, which had to be the most appealing of all the Krishna blessings. I told him I might be back.

HARE KRISHNA.

Aid-Major Changes

continued from page 1

ness, failure to apply and deception will result in cuts equivalent to the estimated award or loan. Last year, \$140,000 had to be spent to cover those students who had neglected to apply for outside aid. With a total undergraduate expenditure in grants of \$1.2 million, the students will be held for a 12% loss.

This summer poses serious problems for Financial Aid. Work study is not available. With a 40% cut from last year, all the money was allocated. The federal government is reviewing expected summer earnings. Presently, women are expected to earn \$100 less than men each summer and

this may be revised. Parental contributions are unbiased toward sex.

Next year all campus employment will be handled through the University. This is being done to comply with federal requirements. High school students and outside people will no longer be employed, even with Food Service. Financial Aid will have more work-study funds this year, meaning more students will have the chance to work. This policy may be catastrophic for "working students," those that previously exceeded that amount to meet living expenses will face a definite cut-off point in the future.

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Goodbye Yellow Brick Road

by Rick Costa

"How can you run when you know?"
—Crosby, Stills, Nash & Young, "Ohio"
"Don't you know that it's true, that for me
and for you, this world is a ghetto?"
—War, "The World Is a Ghetto"
"You are all a lost generation."
—Gertrude Stein

A new journalistic genre has arisen: the reporting of the views of college students. It seems the counter-culture is dead, much to the satisfaction of the Establishment. Of course, this flurry of articles tends to have a self-generating effect by encouraging still more students to discard protest signs for pocket calculators.

One such article in *Time* (September 23, 1974) stressed two main points about today's students: 1) their chief concerns are economic and Philistine; 2) they "are far more intent on using their college education as a means of entering the American system than as preparation for reforming it." A similar article in *U.S. News & World Report* (December 2, 1974), which makes a bimonthly ritual of these articles to relieve paranoid fears, states, "The students worry about inflation and recession, and whether they can pay for their education and find jobs."

That this trend represents a disaster can be seen by examining the essence of the counter-culture. It sought to replace the materialistic, economic value system with a more humane, repersonalized one. The beneficial results which would flow from such a change are significant.

First, American industry would be less wasteful. When maximum profit is no longer the main goal, the production of unwanted goods foisted on the American public through advertising would be unnecessary. Also, people would spend less of their time producing superfluous, inane goods and more time enjoying the presence of themselves and others.

As a minor corollary to this shift, the frequency of wars would decline. The peace movement has evaporated without the advent of universal peace. Most wars are fought out of economic motivation, which would now be defunct. In the code of the counter-culture, manipulation would be taboo. Moreover, the criteria for judging others would radically change. They would no longer be judged by the size of their wallet, the condition of their complexion or the color of their skin. That these goals seem like a dream, the Waltons visit Haight-Ashbury, to us is merely an indication of our jadedness.

In view of these results, the obvious question is why the Woodstock philosophy has been abandoned even in lip service. One standard reply is that it represents an Utopian dream. Complete realization of these goals is indeed impossible, but the failure of even their partial completion lies with the people and not in the goals themselves.

The reasons for this failure fall into two basic categories. First, the constituency of the counter-culture must be considered. One group comprising its ranks was the true believers, as Eric Hoffer refers to them. They adhered so dogmatically to their programs that they were ineffectual. Their dogmatism was actually selfish, because they were only interested in masochistically assuaging their guilt, not in forcing real change.

The other category, much larger than the first, was the faddists-parlor hippies. The faddist subtly convinced himself that he was following the counter-culture credo, when he was actually manipulating others for his own narcissistic pleasure. Viewing the movement as a fad, they were interested in accruing status, security and public scalps and keeping their own ass out of Vietnam, not in eliminating bigotry and greed.

The second reason for this failure is the Establishment reaction. First, the status quo elected Nixon and responded with violence at Kent State and Washington, D.C. This served to scare off the truly uncommitted. Second, they failed to provide a transitional state for the realization of these goals. Moreover, American capitalism was able to assimilate the faddist elements of the movement, such as clothes, music or gardening. This strategic move allows the faddists to enjoy themselves while simultaneously believing that they are promoting justice by wearing fifteen-dollar jeans. Finally the recent inflation and recession was planned to stifle the counter-culture. Now that affluence has apparently ended, the counter-culture can supposedly no longer claim that the Establishment's means of large-scale production are no longer necessary.

Another element to be considered is the effect of this failure on today's students,

who can be referred to as the hedonists. As the *U.S. News & World Report* article notes, "An important part of the student mood of 1974 appears to be a condition called malaise." On the one hand, the hedonists are returning to the patterns of the Establishment. ROTC ranks are again swelling.

Yet, the present young generation has been exposed to the ideals of the counter-culture at an impressionable age. Thus, they turn to a caricature of the counter-culture as a means for alleviating their guilt for selling out, but they don't approach 'oo close to the real merchandise so as not to endanger their standing in the Establishment hierarchy. They seize upon the self-enjoyment aspects of the hippie movement, ones which the Establishment does not object strenuously to and can also financially exploit. As both articles noted, the sexual revolution has been accepted, out of the many possible to choose form, by the "self-centered generation." The use of marijuana has not diminished, although the use of hard drugs has.

However, the hedonists really know that their acts are mockeries of the Woodstock credo even before they perform them. Thus, the acts of the hedonists have a second, more important purpose. Their actual purpose is self-destruction, because the hedonists have not really shed their inner guilt. Sex, alcohol and drugs are

actually used as instruments of warton annihilation. The love song of the counter-culture, *You've Got a Friend* by Carole King, has been replaced by Foghat's *I Just Want to Make Love to You*. Now the paradox of the hedonists becomes apparent. Their acts of enjoyment are actually not enjoyable at all: "I can't get no satisfaction."

Elton John, who has replaced Dylan and the Beatles as the barometer of the culture, captures this phenomenon in his album *Goodbye Yellow Brick Road*. The title song tells of an individual who leaves the Establishment, "where the dogs of Society howl," and narcissistically retreats to the woods. In another song, "Saturday Night's Alright for Fighting," this mood of disenchantment is repeated, but this time with a strong note of self-destruction mainly via alcohol. In a stroke of genius, Elton John begins this double album with a funeral dirge.

In the future, youth will no longer react this way. There never be another counter-culture revolution. With the perfection of the techniques of behavior modification, the behavior of youth will be finely tuned, and and they will no longer feel guilty about joining the ranks of the Establishment. The real "yellow brick road," that of equality and non-decadent enjoyment, that has been lost will be found only in isolated spots in history books.

Moldy Slices:

"Let's Spend the Night Together"

by Rick Costa

He inaudibly gave thanks to God and credit to himself, directing these breathless words at her tender thighs as they rhythmically bobbed their way through space, as if the godhead he was addressing was in that vicinity. While ostensibly gazing at the profundity of the walls they passed, he was actually observing the two patterns of sharp creases on her jeans that formed and flowed alternatively from one thigh to the other, his gaze fixed upon the invisible spot in the middle where the two birdfootlike designs appeared to cross, in a motion as regular as the cyclical unwinding of the seasons, the fine green stubble of spring leading inevitably to the lush bountiful harvests of autumn and then back to spring. They soon reached his dormitory room and swept in through the door past the poster of Evel Knieval arching over Mount Calvary on a minklined Harley-Davidson.

His room had been carefully fitted to the proper standards of dishevelment, a sock here, a sweatshirt there, to show that he lived deliberately. *The Intimate Diary of Linda Lovelace* with a jock strap for a bookmark and his stacks of *Sports Illustrated* were safely secluded away, leaving only Tolkien and Vonnegut exposed to view. His various cans of deodorant, arranged in alphabetical order, were also hidden, as was his favorite cologne, *Serolium*, which gave in writing an unconditional libidinal license to the wearer. His dormmates had conspiratorially lent him three dozen wine bottles with wax candles stuffed in them and any records that he didn't own, so that he could be accommodating, no matter what her musical tastes. She picked up a volume splayed open from among those scattered about on the desk like Gatsby's shirts.

"Ooh Kierkegaard." "Yes, he is excellent. I read him in the deep of night, while eating Danish rolls." She knelt on the floor and began fumbling through the pages. He knelt on the floor and began fumbling with her clothes, the only dread passing through his mind that of rejection, but there was none. She merely sat calm, but expectant, as if waiting for toast to pop up. They floated off easily, much too easily considering the value he had always placed on this act. After each garment rustled off, he felt like rushing out into the hall, waving the now formless fabric like a banner, to receive the congratulations and handshakes of his dormmates and stealthily returning to his room to ritualistically assault what was remaining. He stroked her cool skin, feeling the tiny hairs invisible to the eye but not the touch. His hand slid with a swoon down her back, molding itself effortlessly to the curves of her body, as if it had been made for this, like butter melting into the folds of warm dinner rolls. He reached the concave hollow of her back,

which appeared to him in the timeless distanceless enfolding closeness to be a petite serving of vanilla ice cream with a scoop missing, and then with a swoop down further—a tail! A rat's tail! He looked down and a rat was quietly nibbling on her discarded shirt. *I'm definitely getting out of these lousy dorms next year. Should I tell her? Perhaps she will appreciate the squalor, like living in a Dostoevskian hovel. This is my pet rat Alfonso. He does tricks. Want to see him chew out your eye? No, I better not tell her.* He looked down again, but the rat had disappeared.

She began to look through his albums, also arranged in alphabetical order. "Do you have any Freeport?" "I don't know." "You don't know which records you have?" "I don't bother to learn trivial details." "Oh, then you pick what you want." "No, you pick." "No, you pick." "No, you pick." The rat scurried across the floor as if to settle the dispute, forcing him to make a quick selection and toss it at the rodent's nose. "Damn thing slipped right

continued on page 16



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Slices

continued from page 15

out of my hand." The tactical move was appropriate, causing the rat to retreat unseen into the shadows.

Suddenly she rose toward the bed. Such an affirmative action made his eyes throb, parched his throat, constricted his pancreas, so that he almost didn't notice that she was about to plant her creamy hemispheres upon a constellation of rat turds. "Wait. That spread is very itchy." He removed the cover and began stalking the room hoping to unobtrusively suffocate the rat. In the artificial dusklight, he spied the glowing eyes in a corner and sprang for the kill like a Neanderthal, but the rat knew what the human was going to do before the human did and hopped safely away. She looked on in confusion, impatience, and self-destructive apathy as he, appearing to her like he was trying to catch thin air in the spread, stumbled to the floor, the blanket billowing about his prostrate form. "I'll be back. I have to wash my hands. Stay lady stay."

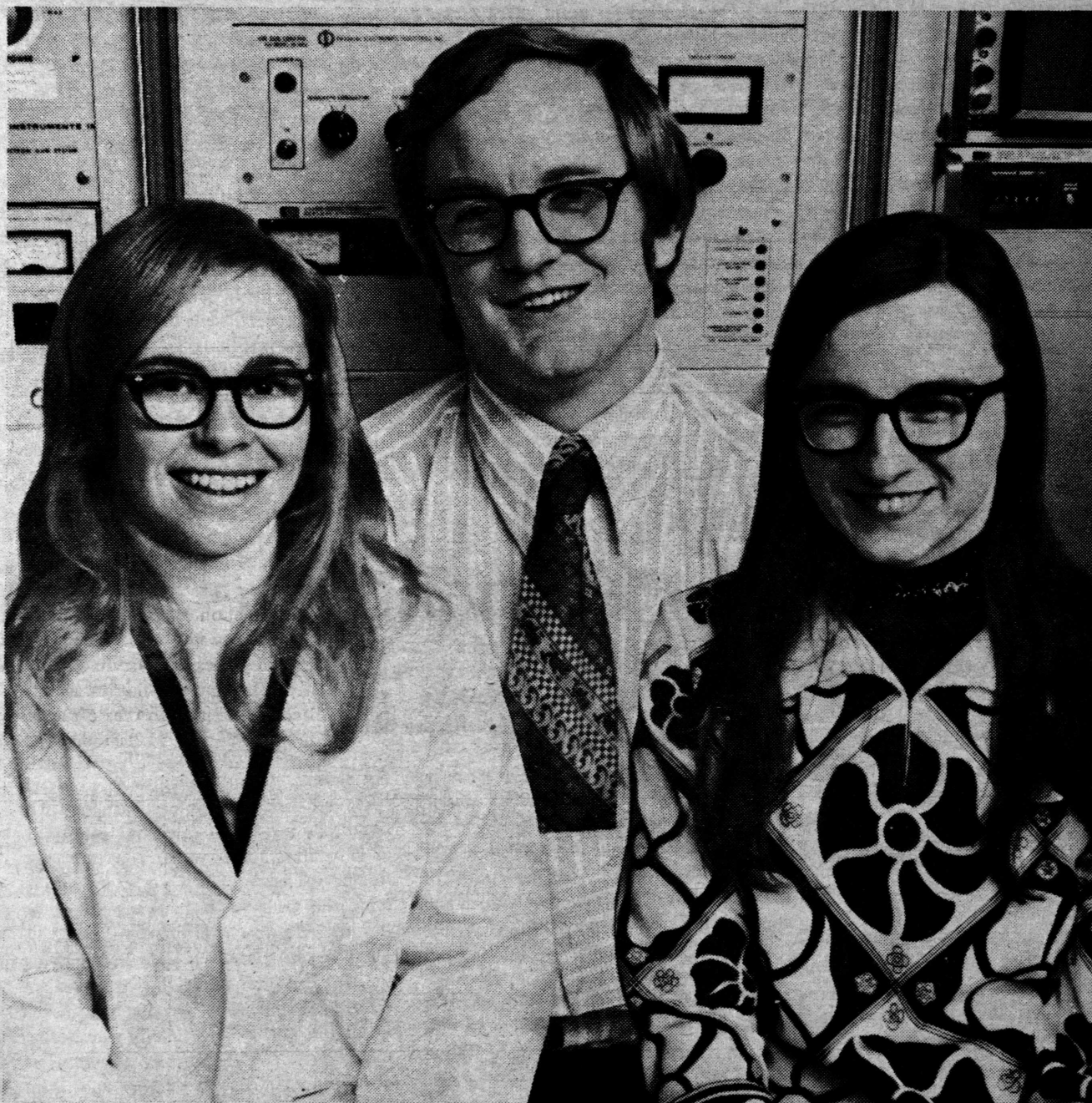
He returned to the room, which was now completely dark except for a thin slice of moonlight trickling through the window, which made her dark soft eyes glisten. Like the slow inexorable flowing of a thick sweet fluid, he reached for her body, avocado-green avocado shapes in the darkness, but much smoother than an avocado could ever hope to be. He began tasting her tongue as if it were a wedge of garden ripened tomato.

The rat began to squeal, having got its tail momentarily caught in the stereo turntable, as if signalling the end of the first quarter. "What are you, some kind of a clown?" "Huh?" "I've been with a lot of guys, but none ever made noises like that." With feigned languor, he invaded her mouth like dental floss and began kissing her uneasiness away. Occasionally, the rat pranced down his spine. Once, while envisioning with anticipation the glorious details of unlimited future nights with her or others sufficiently like her, he felt her writhing under him in delight. "Ooh, that tickles." "What?" He surveyed the scene to see what he was doing so he could file it away in his repertoire for future reference and saw the rat licking her toes like they were softly swirled mints. The two large sprawled forms, intertwining, twisting and hovering and the small one lounging nearby resembled a family, a statue of a family, huddling against the ravages of the outside, of beyond those walls.

The rat then leaped to the shelf above the bed and knocked the bottle of *Scrotum* from the shelf, causing it to bounce off her head. "*Scrotum*? Guaranteed to enthrall, entice and enrapture. Do you use this stuff?" "Only for an air freshener." He took the vial from her hands and began randomly spraying into the room. Then he pivoted and shot point-blank into the face of the furry creature, which soon rolled over dead. He replaced the bottle with a feeling of smug satisfaction and kept her waiting no longer.

She awoke first. She collected her clothes, which were scattered at various places on the floor, and began to put on her shirt, when she noticed it seemed to have four arm holes. "You chewed my shirt! Don't you ever come near me again! What kind of a pervert are you?"

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helps to identify unknown substances. The woman on the right has a dual background in gas chromatography and trace metal analysis, which she's applied to analyzing pollution in rivers and streams.

They came up with new problems while solving some of our old ones. But they've uncovered some promising answers, too. As they continue their research, you may read about them again. The oldest is just over 30.

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THE BITCH IS BACK

by ARNIE KARR

by Arnie Karr

As far as I'm concerned, the marriage of Sonny and Cher Bono produced nothing of value but "I Got You Babe" and possibly their daughter, Chastity, who, unlike her parents, is too young to be offensive. I had high hopes, though, for the divorce of this somewhat friendly but totally untalented husband-wife team. I figured that as soloists, both would prove that they had nothing new to add to music or television. With the myth of Sonny and Cher as "wholesome family-oriented entertainment" conveniently disposed of by the cancellation of their marital contract, I couldn't see either of them surviving. In a business where genius often lies dormant for years, I was glad that Sonny and Cher had checked out and created a vacancy for more deserving talent.

I was greatly encouraged by the unqualified failure of ABC's *The Sonny Comedy Revue*, but had my fears when CBS went ahead with plans to unleash Cher on her own one-hour variety show. After all, it is hard to argue with success and, for some reason unknown to this writer, Cher had it. Maybe it was her overhauled figure and overpriced wardrobe, which had a way of sneaking into the pages of *Time* and *Newsweek*. A romance with rock tycoon David Geffen, the King Midas of Vinylia, gave her a new hipness in a lot of people's eyes. Her involvement in the bizarre Average White Band drug caper, in which she reportedly kept a second member of that group from dying, added an "Angel of Mercy" touch to her forever inflating image. When CBS announced that Bette Midler and Elton John would appear on the premiere of *Cher*, I knew my obituaries had been premature. There could be no doubt about it—*The Bitch Was Back*.

Cher may very well be a nice person, a good mother, an affectionate girlfriend and a potential Florence Nightingale, but, after all is said and done about her (and too much has been already), one must give her an objective listen and conclude that she is to mediocrity what Billie Holiday was to the blues—its finest representative. Even if she found a cure for cancer, this fact could not be changed. She cannot sing and she certainly cannot act. What she seems to do best is get dressed.

After leaving Sonny (or did Sonny leave her), Cher said that he'd given her the self-confidence she needed. She fondly recalled how she couldn't even stand on a stage without him ten years ago and seemed grateful for all he'd done for her. So, we can obviously thank Sonny for giving her the impression that she was an entertainer. When she steps out onto her lavish set in one of her sparse star-suits, one can see that she *does* believe in herself. This makes you want to believe in her. Unfortunately, her dull voice and hopeless attempts at comedy prevent this desire from being sustained for the full hour.

Cher (Sunday at 7:30) has a larger budget and a smaller amount of real talent

than any competing variety show. The Sparkle and Glitter of the sets and wardrobe, created by Robert Kelly and Bob Mackie, respectively, often outshine the shortcomings of Cher and her mindless pool of writers. On this program, one can easily see the dangers of CBS's success. With good ratings and lots of money to play with, the network can no longer be fairly evaluated by most of us. It's become such a home for winners that losers like *Cher* get lost in the shuffle and stay on the air. Because *M*A*S*H* and *All In the Family* make us laugh, and because *Kojak* and *Medical Center* often keep us in suspense, turkeys like *Cher* can get away with a poor script and a dull star, just as long as she has that all-important public eye on her. With a new romance with Gregg Allman now monopolizing the gossip circles, it may be some time before people's interest in her starts to fade. Eventually, though, the public will either get bored with her personal life or turned off when her physical plant starts to deteriorate a bit.



Then, and only then, Cher will join her ex-husband in the obscurity that she has worked so hard for, and the strange and terrible saga of Sonny and Cher will finally come to a long awaited end.

Friends, I don't care how bad Sundays are at CMU. Stay away from *Cher*.

by Susan Mayer

The Bolshoi has flawless techniques and an international reputation. The New York City Ballet has Balanchine and a perfect location. What could a twelve-year-old ballet company originating from that old cultural joke, Philadelphia, offer to compete with the masters? The Pennsylvania Ballet Company has versatility, and that was enough for an enthusiastic Pittsburgh audience March 18 at Heinz Hall.

There was humor, sex and traditional, classical ballet—something for everyone. The obvious crowd pleaser, "Concerto Grosso," was not saved for last, a mistake if the company expected a standing ovation. Light classical melodies by Handel were used by Charles Czarny in a parody of sports guaranteed to make even the avid ballet-hater chuckle. Pig-tailed dancers played jumping jacks, and performed sit-ups, and deep knee bends with the grace of a football player's ideal. They speed-skated in slow motion, boxed, and collapsed in exhaustion, without missing a beat. Tight-rope had Gretchen Warren with an umbrella in her teeth and two male dancers in bloomers. Their riotous mime was so well done we could almost hear her "uh-oh" after every on-purpose near-miss. Their smiles weren't pasted on. When the karate-chop play turned into a minuet, the dancers seemed to enjoy the fun as much as an ecstatic audience.

At the other extreme—and equally as successful—was "After Eden." Lawrence Rhodes appeared carrying Alba Calzada. Their flesh-colored outfits against a black backdrop helped to create the effect that they were alone. Beginning almost as extensions of each other, they soon separated to create the anger and desperation of Adam and Eve after the fall. Every placement was timed; every movement

confident. Rhodes was precise and Calzada conformed to his intense movements. In John Butler's interpretation, Eve only wanted to touch, to hold on to Adam, while he anguished alone over their state of affairs. Tension mounted, and every muscle in Rhodes' body proved it. There wasn't a sound in the audience during the performance and a slight pause of awe before the applause. So dancing proved to be acting in its most difficult, silent form.

In the more traditional "Madrigalesco," white gowns covering multi-colored ribbons helped to create the effect of Renaissance paintings. The corps was in perfect time, but Barbara Sandanato stole the show. When the mood of Vivaldi's music changed, so did her dancing. She added expression to choreographer Benjamin Harkavy's unspecific rendering of Renaissance manners and attitudes. Although Marcia Darhower was often slightly off the beat, the tableaux created were successful.

The one mistake of the evening was the concluding "Scotch Symphony." A young, exuberant group seemed tired in this very typical classical piece. Calzada didn't keep up with Rhodes, who gets more pirouettes into one beat than an amateur balletomane can count. Colorful kilts helped raise the story from a flowery *Swan Lake*, but the familiar boy meets girl meets entire company just wasn't exhilarating.

The men in the corps didn't take chances. They always landed and turned together. But no high jumps or quadruple pirouettes were attempted. Perhaps they were too careful. But who can dispute a well executed performance? The company's policy of equality—a "no star" system—helps to keep them in good spirits and obviously ready to try anything and everything all in one evening. Watch out, New York City.

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Alkmena (Thea Moskat) invokes the aid of Queen Leda (Laurel Felix) in "Amphitryon", Scotch n Soda's spring musical.

photo by Eliot Popowitz

SCOTCH'N' SODA PRESENTS ORIGINAL MUSICAL

by Larry Foreman

Following a 45-year tradition, Scotch 'n' Soda (CMU's musical theater club) will present an original musical comedy. *Amphitryon*, adapted from the play by Jean Giradoux, will be performed in the Skibo Ballroom on April 11-19 (excluding Sunday).

Amphitryon is a sophisticated retelling of the legendary tale in which Jupiter, master of the Gods, falls in love with a beautiful mortal woman, Alkmena. Despite the prestige involved in romping with a god, Alkmena remains faithful to her husband, Amphitryon. The undaunted Jupiter disguises himself as the beloved warrior, while his son, Mercury, assumes the form of a household servant. Between the two of them, the womanhood of Ancient Greece is laid to waste.

In addition to adapting the book, William Turner, of the Drama Department, is also handling the direction. The lyrics are the work of John Spritz; and Michael Simon, a music major, composed the score, which has been orchestrated for 28 pieces.

The cast is headed by Thea Moskat as Alkmena, Andrew Gillies as Jupiter, and Barry Lipsitz as Mercury. Rebecca Roll, Dale Amon and Nonie Dempsey are the servants, and Thomas Schwartz plays the title role. Laurel Felix portrays the legen-

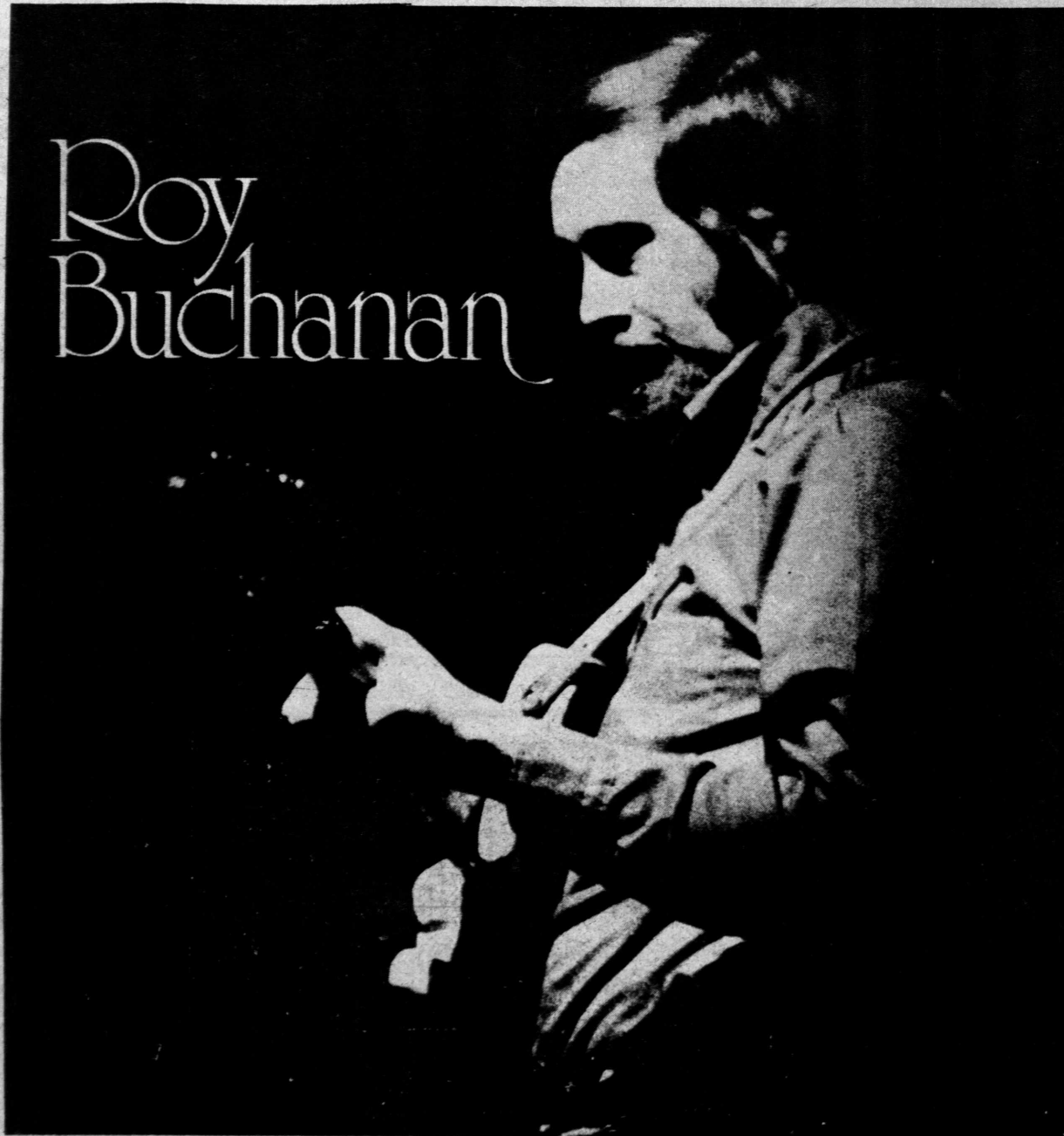
dary Leda, whom Jupiter seduced in the form of a swan. The chorus includes Joan Davis, Greg Haroian, Claire Lee, Kathy McShane, John Mangano, Bess Stonehouse, Daniel Cronin and Helen Dungan.

The play will be performed in the round, a first for Scotch 'n' Soda. Sets are designed by Calvin Tsao, and costumes are by Paula Shubock. Tickets will be on sale through this week in the Baker Hall lobby, and at the door before each performance.



Michael Simon, composer of "Amphitryon"

Roy
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A PERSPECTIVE of MIKE KALINA

by Jack Rodney

If student feedback is any indication of audience response to a radio program, then no one has heard WRCT's "CMU Perspective." Until last week, the interviews covered somewhat amusing topics like the Peace Corps or the Army through the eyes of an enlisted man. But last week I was pleased to interview the rock columnist of the *Pittsburgh Post-Gazette*, Mike Kalina.

I'd been familiar with his Wednesday morning column for a few years, and I didn't think I was risking my life by phoning him at the paper. When I got hold of Mr. Kalina, I was surprised to find him not only more than willing to appear on the show; he also offered to tape at a day's notice.

We share a fascination with the rock business and began a half-hour discussion before we turned on the microphone. Once the tape was rolling, my guest shared some remarkable stories about how he was introduced to a man highly respected by us both—John Lennon. Kalina and his wife were in New York when he noticed that one of the two men approaching them was Harry Nilsson. His wife nudged him and whispered that the short guy beside him was Lennon.

Kalina shattered the myth that a recording artist who reaches the Number One

spot with a single becomes an instant millionaire. He dealt with the problems facing young hopefuls trying to break into the music field and rationalized why recording artists go on tour.

The half-hour ended long before Kalina's stories were exhausted; we could have recorded a completely new tape covering different facets of the recording business.

And we did. Due to technical difficulties, the show was never recorded. Mr. Kalina said that he didn't mind doing it again and we began the second interview.

Did you know that Simon and Garfunkel became millionaires only after the release of their *last* album? Kalina dealt with Pittsburgh as a recording town, about the legend of Liverpool and the Beatles, Carole King and Neil Diamond.

Mike Kalina knows his business is not based on music, but rather on money. He emphasizes the roles of promotion men and program directors and the plight of the lyricist.

His stories are on tape for "CMU Perspective"—so I won't mention any specifics before you hear Kalina tell them, I just wanted you to know that the rock world is a lot more than instant money and stardom. Before last week I really didn't believe it.

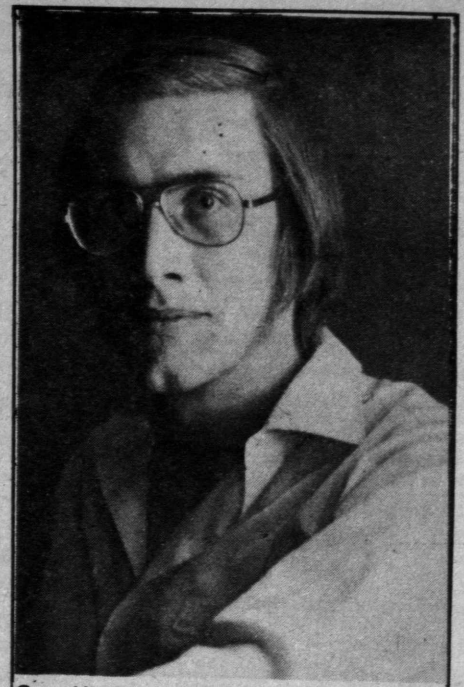
DANCE

by Dolores M. Foster

George Faison is free and easy and often inspired as a dancer and choreographer. As if these things were not enough to occupy his time, he also has his own dance company. The Universal Dance Experience. The troupe's repertoire encompasses many styles of dance which leave the audience with a memorable experience. George said that after leaving the Alvin Ailey Company he did not consciously plan to assemble his own company, so it's really a fortunate accident that he did. Mr. Faison also explained what he wanted to accomplish through dance and with his own troupe in particular. These ideas include an expression of emotions, irregardless of race and

culture, through movements which incorporate ballet, modern, jazz, etc. Through these movements he hopes the audience will be able to discern the dancer's emotions. This is the dancer's goal.

The Universal Dance Experience is composed of black dancers with various experience—ranging from none to several years. The corps, under the direction of George Faison, did some of the warm-up exercises usually done at their rehearsals or training periods. These exercises consisted of stretches, tensing and relaxing. After the warm-ups, they practiced walks, jetes and pirouettes. These movements were challenges to the dancers since they were taught some time ago and were variations of standard movements. George was extemporaneously throwing out these ideas to be



Gary Hitch, a graduate student in drama is the director of *Beppar on Horseback*, playing now through Friday night at 8:30 p.m. at the Allegheny Community Theatre.

performed and, consequently, they were not done well. But at the end it all came alive. The music was Otis Redding's "Try A Little Tenderness" and the dancing was excellent. Even George performed with the troupe. The company worked beautifully and smoothly together. Despite the crowd's cry for more, the company gracefully abstained, teasing the audience with a plug for their actual show Wednesday, March 19. If anyone missed the performance/lecture at Carnegie-Mellon or the performance presented at the Playhouse, one missed a true cultural delight.

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A WOMAN UNDER THE INFLUENCE:

by Mark Evan Chimsky

Dedicated to Charlie

We live with certain films. They are our reference bases, the dramas which our imaginations memorize, re-live and attempt to understand. John Cassavetes' *A Woman Under the Influence* has a devastating

our inner darknesses—the fierce mysteries we cannot comprehend. We tend to look at each other with tunnel vision, ever-ready to define and defeat any behavior which upsets the established norm or reminds us too much of the muted beasts within ourselves.

R.D. Laing suggests that our perception of "abnormal" behavior may be more

anity of the film's characters. His drama is physical—more demonstrative than didactic. The Model may be Laingian, but the perspective is Cassavetes' and "A Woman Under the Influence" is his masterwork.

Audiences have a hard time knowing how to take it all. The film is treated by critics in very much the same way the title

column, boxed feature in *Saturday Review*:

"The subject matter of the film is painful to begin with. The wife of a blue-collar worker is mentally disturbed and pathetically attempts to cope with the rigors of homemaking and the raising of three small children in a rather tacky Los Angeles neighborhood. When her aberrational behavior results in embarrassment for her loving but much tried husband, he, with the aid of his mother and a bumbling family doctor, has her committed to a mental institution. The treatment isn't of much help in preparing her for a return to her home life, and the two are left at the end attempting to cope as best they are able with her marginal hold on sanity."

Did we see the same film? To stick Mabel Longhetti with the catch-phrase "mentally disturbed" is the kind of response to be expected from one of Mabel's frightened relatives, who nearly wreck her stability by shipping her off for six months of sedatives and intensive shock therapy.

Director Cassavetes urges us to realize the brutal victimization of Mabel. Her behavior veers sharply from the standard suburban model, but does that make her mad? As a wife and dedicated mother, she is at the mercy of those closest to her. They chart her course. Nick's decision to commit his wife stems from an embarrassed pride that has surprisingly little to do with Mabel. He has recently returned home, only to find Mabel and a rather prim male neighbor surrounded by children in the bedroom. Nick, reacting purely on impulse, jumps to quick conclusions and brusquely throws the neighbor out of the house. It is a stupid, humiliating response, and rather than come to terms with it, Nick transfers his own shame to Mabel, flaring desperately at her. Mabel quite calmly assures him that yes, he's made a jerk of himself, but everybody makes mistakes. She speaks like a kindly nurse, hoping to soothe Nick's fury, striving to maintain a comradery in which there is mutual patience and forgiveness. Still, Nick continues to rail, demanding that Mabel be committed. Mabel is thrust into a defensive position with no back-up support. Nick rages blindly, cheered on by a mother, whose selfish love for her son is motive enough to condemn Mabel as crazy. Mabel is a domestic scapegoat, abused by the personal frustrations and failures of others. But to claim Mabel as exclusive victim

continued on page 21



John Cassavetes directing Gena Rowlands and Peter Falk in "A Woman Under the Influence"

effect on audiences, posing new threats to our old, bedlam-bound standards of madness. Next to Ingmar Bergman's *Scenes From A Marriage*, it is perhaps the most important film of this decade. Both movies bring us terrifyingly closer to ourselves.

Cassavetes approaches a Laingian Model of Madness head-on, jolting his audience into the awareness of an ideology which may, at first, appear alien, out of sync with our comfortable conceptions of madness. But that is exactly what "A Woman Under the Influence" is all about. We understand insanity as obliquely as the Victorians understood sex. We assign conventions to madness, ritualize it, and secure for ourselves a pattern of ordered human response that, by its very routine, allows no room for the dissonances and almost childish freedom usually granted the mad. It is infinitely easier and far more reassuring to view unexpected behavior as unacceptable, rather than force our tight definitions of 'normalcy' to bend and accommodate what may, in fact, be natural expression, essential to human growth.

Not unlike generations of Greeks, Romans, and American Indians, with their legends and folk-lore, we have constructed a mythology of madness to explain away

imbalanced than the behavior itself. Who is mad in a world where madness is imposed by the insecurities of others? Witch burnings are out of style, but we are not so much more subtle with our looming asylums/institutions/state mental homes. We harm each other by not first understanding ourselves. We are all, in a way, dangerously under the influence of a well-conditioned society.

Cassavetes risks applying Laing's remarkable theories to an immediate, breathing reality. Thankfully, he discards Laing's cloyingly precious, textbook rhetoric and concentrates on the intense hum-

character, Mabel Longhetti, is dealt with by family and friends, who insist on pinning traditional rules of madness to a game that rebels against such intrusive tradition. The diverse critical reaction has ultimately served to reveal less about "A Woman Under the Influence" and more about the preconceived notions of individual reviewers concerning madness. Even the most prestigious clutch at neat, categorical 'straws,' as if they provided cozy defence against the rough-edged unconventionality of the film. Here's Hollis Alpert smoothly reducing the real issues to soap-opera pulp in his review, which appeared as a single-

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THE MYTHOLOGY OF MADNESS

continued from page 20

would be near-sighted, a ploy that reeks of sexual politics and plays up to the most ardent of Feminist arguments. In Cassavetes' world, there is nothing so black and white as hero/victim, victim/victimizer. I prefer to think Cassavetes implicates us in every role, no matter how conflicting or ambivalent the combination.

Nick Longhetti is as much a victim of his upbringing and enforced societal values as his wife, Mabel. They are caught up in a culture that dictates roles and rules, a culture that pushes a kind of sit-com American Dream Ideal. Nick is at his most human when he tries to conform, and begins to recognize the sad imperfection of his charade. Mabel's reflexes are attuned to the pulse of a private world—her separate reality is not madness, but merely the route toward a more honest expression of self. She dances to the strains of *Swan Lake* in her backyard; she swings a chain-radio as if it were a censer, divining herself as her own religion. She creates a code of gesture and sound which cancels out her identity with the quick and indifferent world around her—a world that confuses even her simplest requests. (When she asks her father to stand up for her, he takes it literally and rises blankly from his chair.)

The final moments of the film come like revelation—Nick and Mabel have stumbled with awkward grace through the mechanics of their marriage; Mabel returns from the mental institution and is greeted by family and friends with a condescending, patently false display of affection that seems to signal her alienation, her freakishness even more starkly than before. *The loon has returned from the nut-house and supposedly she's cured—let's have a look and see.* Before, they begged her to "act normal," but once she arrives home, she is forced into a burlesque of madness.

Mabel reacts with a hesitant formality that is painfully foreign to her. In the film's most stunning scene, Nick takes Mabel upstairs and pleads with her to be natural, to "just be herself." He rehearses Mabel in the familiar, swift gestures common to her before therapy. But the pressure to comply with the group's stereotyped image of a woman with a "marginal hold on sanity" is too great. She has exhausted all roles in what has come to be a benefit performance for everyone but herself. The guests leave and Mabel flees to the bathroom, intent on slitting her wrists. The action is a helpless cry against the disappointments and conflicting demands of the family she loves. As John Cassavetes has said, "Mabel's not nuts—she's just tired." She has grown weary of auditioning for the right identity, of her actions being interpreted to fit already-formulated impressions. Nick intervenes and washes

the blood from Mabel's hand. Alone together, the two of them begin putting the house in order. When Mabel asks Nick if he loves her, he is unable to say the words, not because he is inarticulate, but rather, because it is much-too-understood a thing to be spoken. Their roles have fallen away and all that is left for them is to start cleaning. There is hope in their new-found vulnerability; there is freedom. Their communion is composed quietly, among the scattered "ruins" of Mabel's "Welcome

effect is pool-like, with moments of brilliance surfacing and flashing with keen-edged clarity.

It is easy to be thrown off by Gena Rowlands' diligently externalized performance as Mabel. So much is so apparently physicalized, one occasionally loses sight of the more subtle ebb and flow of feeling that supposedly tempo her responses. She works on a multiplicity of levels, yet seems to be lacking the sort of resonance necessary to keep the portrayal from appearing

Nick's shrewish mother, (played by John Cassavetes' own mother, Katherine), stands out because she comes so close to caricature. But, even here, we witness the mother extending a kindness to Mabel that is non-competitive, based purely on a desire to help. The role is rounded to encompass the dichotomies intrinsic to human personality. In such a film, everyone is both victim and victimizer; influenced by what they cannot control and influencing that



Gena Rowlands as Mabel Longhetti

Home" party. Plates and linen are cleared as Nick and Mabel prepare for whatever dark comforts the night may bring.

Cassavetes' style is borderline excessive. Whereas Bergman builds momentum through meticulous use of compression, Cassavetes' camera lingers. Scenes seem rarely to have any tightly calculated structure. Yet, Cassavetes works beautifully with loose ends. The flatly unglamorous, home-movie 'feel' compels us toward the characters. Their experience becomes immediate, unforced, accessible. It is only when Cassavetes plays with uncharacteristic sight-gags (i.e., Nick shoving Mabel's mother into bed with the rest of the family; Nick and Mabel's three kids lolling around in drunken stupors) that he cheapens his own work.)

Cassavetes tracks the tensions of familial living with an unyielding eye for rich detail—the ephemeral exchange of glances that communicate a love, the upraised fist of a child, guarding the tender intimacy between himself and his mother from a father suddenly made rival. A loaded naturalism shapes this film and charges it with a cumulative power. The over-all

too blunt, too showy, too tour-de-force. Her Mabel is most affecting when handling understated action, the small unsensational scenes.

Peter Falk's Nick is a complex, confused child-man, whose white-hot anger is balanced by a brooding guilt. His superbly gruff performance is alive with inconsistencies. He is never static in one emotional field but, like all in Cassavetes' acting company, his character's emotional range is tempered by a private, ever-working past history as well as a present reality. Worlds of experience are reflected in Nick's behavior. While Mabel serves a spaghetti dinner to her husband's fellow-workers, one becomes increasingly aware that Nick's smiling courtesy is a cover-up, a gentle restraint geared to conceal his knowledge of Mabel's recent infidelity. When Mabel innocently tries coaxing one of the men to dance, Nick shouts her down, venting the full measure of his pent-up rage and sorrow. Cassavetes turns his characters slowly in the light, exposing each facet as a crucial dimension, integral to the larger whole.

There are few 'types' in a Cassavetes film. In "A Woman Under the Influence,"

which they do not understand.

Like its witty precursor, Frank Perry's "Diary of a Mad Housewife," Cassavetes' film is handicapped by a widely misunderstood title and a ludicrous promotion campaign that includes such banner quotes as Gene Shalit's "Best Woman's Picture of the Year." That's like calling "Butch Cassidy and the Sundance Kid" the greatest Western ever made. The words read like some kind of odd, judicial sentencing, limiting the life of the film to the obvious, to the easily marketable. It is a patronizing tactic that compromises the film's total worth.

A Woman Under the Influence has to do with human frailty. With extraordinary vision, Cassavetes focuses on the expectations and apprehensions of a society that fears its own "aberrational" behavior and condemns it in others as madness. He seems to seek the stripping away of long-cultivated social veneers in favor of a more basic and humane interaction. His film speaks with a passionate urgency, asking us to embrace, without tears or a tyranny of labels, the fine madnesses which bewilder and astonish us all.



Pitt Takes Title—Plays Dirty

By Dave Girdany

By defeating CMU, 8-5 in the title game on Sunday, March 16, at the Civic Arena, Pitt won the WPIHA championship for the second year in a row. The Panthers outplayed the Tartans and this showed up in the shots on goal; for the first time in three games this year, Pitt outshot CMU. Rick Vernon played an excellent game for the Panthers, as he scored six goals assisted on the other two. Matt Goldsmith led the way for the Tartans by scoring four goals.

SCORING SUMMARY First Period 1) Pitt-Vernon (Day) 0:38 2) CMU-Grimm (Cornelius, Eastman) 2:37 3) Pitt-Vernon (Day) 8:32 Second Period 4) CMU-Goldsmith (Grimm) 3:31 5) Pitt-Vernon (Hagins, Browne) 5:44 6) Pitt-Vernon 9:11 7) Pitt-Hagins (Vernon, Browne) 13:05 8) Pitt-Vernon (Gideon) 14:41 Third Period 9) CMU-Goldsmith (Cornelius) 0:17 10) Pitt-Browne (Vernon) 7:23 11) Pitt-



Murray Leety (5) flips a backhand at John DeFazio

Vernon (Browne, Hagins) 10:52 12) CMU-Goldsmith 13:06 13) CMU-Goldsmith (Kenworthy) 14:04

It is a shame that a hockey team with as much talent as Pitt, cannot conduct itself in a manner befitting the league champion. In the last few minutes of the WPIHA championship game, with Pitt holding a five goal lead, the Panthers resorted to their bush tactics, cheap shots and all. A team on the verge of winning a championship only loses by such conduct. Of course, this does not include all the members of the Pitt team, but the few make it look bad for all. While this was happening, the Tartans refused to fall to the Panthers' level. The CMU skaters continued to play hockey, trying to overcome their deficit. This perseverance paid off, as CMU scored two goals in the final minutes to make the final margin three goals. Because of this, as well as other reasons, I am proud and glad that I am associated with a losing CMU team rather than a winning Pitt team.

sports

Commentary

In Black & White, or In Color ?

By Dave Kanner

Last Thursday, I walked into the Tartan office and was informed that we had received the following letter:

Editor:

I would like to comment on the subject of the article, "Wait Till Next Year", written by Dave Kanner. I was glad to see someone finally giving the CMU community a "deep look" at "Rudy's Hoopers" (The CMU Varsity Basketball team), however, the "deep look" was not deep enough.

Dave covered the fact that the general student body at CMU does not support their basketball team very well. (I'd like to make a note that the Black fraction of the student body does support their basketball team extremely well. He also mentioned things like Pat Ward's lack of offense and the fact that Chuck D'Angelo received a foot injury, and that Paul Hamerly tires quickly. Thank you for that information, Dave. But Dave, let's take a closer look at the team, specifically the bench.

Although I have not been to every 1974-75 Tartan basketball game I have been to quite a few. On every occasion, I've noticed the same faces on the bench, the same Black faces on the bench. People like Tony Maddox, Billy Boykins, and Win-

ston Thomas....oh yes, I know that Billy does get to play a few minutes in almost every game, but that is trivial when you look at how talented the man is, and the fact that less able white players are constantly seen on the floor. What do you say? Rudy is saving them for the right moments?

Well let me answer that with the theory most of the Black fans at this university have learned to accept over the past 2-3 basketball years. The theory is that as a rule more than 2 Black players are never allowed on the floor at the same time. Think back, when was the last time you saw more than two Black players on the floor at the same time? And the only time two Black players are allowed to play at the same time is when the Tartans are losing by a disgraceful amount and then the Black players are only on the floor until they score enough points to make the Tartan loss a little more honorable.

And as far as being saved for the right moment is concerned, the right moment never lasts more than 5 minutes a game.

Enough of that, I'm sure that by now you have read the letters between the lines and you know that those letters spell D-I-S-C-R-I-M-I-N-A-T-I-O-N. (An ugly word on paper, but even uglier on the basketball

court.)

Dave, as you probably realize Blacks have been waiting for over 200 years to totally be rid of the racism and discrimination thrown at them in our country, why should we "wait till next year" to deal with what should be dealt with today? C.J.

To say the least, this letter ranks very high as one of the most ridiculous I've ever read but still, it's a little disturbing. Not disturbing in that it brings out some hidden secret, which it doesn't. but because someone somewhere actually believes this. I immediately noticed that the author did not sign this letter, and the Tartan therefore had no obligation to print it. As race relations on this campus can't get any worse, let's take the letter apart bit by bit.

First, the line "...the Black fraction of the student body does support their basketball team." Bull! As this letter points out, by its very nature, Black students at CMU support the Black members of the basketball team. I have attended games where the boos after the removal of a Black player were so loud, Rudy would put the same player right back in just to quell the noise. I have witnessed games where the Black players of the opposing team

were cheered rather than the five white Tartans out on the court. And the applause is exponentially louder when Greg Chambers hits a bucket than when Paul Hamerly does.

Getting down to specifics, the letter states that Tony Maddox, Billy Boykins, and Winnie Thomas are constantly seen on the bench and then goes on to say "...less able white players are constantly seen on the floor." There is no way that Billy Boykins deserves to play ahead of Dave Wukich, Pat Ward, or Chuck D'Angelo. All three of these guards are better shooters, ballhandlers, and defenders than Boykins, so no no matter "how talented the man is" he's just not talented enough. Winnie Thomas is a JV player who didn't even suit up for every varsity game so I won't bother discussing him. As for Tony Maddox, he is just plainly not good enough to get more playing time than he got. Did Rudy keep Marc Vranderic on the bench in '73-'74 because Marc is white? I think not. Besides, Bill Mackin, who is white, saw less playing time than Maddox. How do you justify that? So you see, the reason why more than two black players were never seen on the floor at the same time is because CMU doesn't have a third black player who is

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IM All-Schoolers

by Mike Pochan

Sharp-shooting Kenny Nash of IM basketball champions Salt and Pepper captured the coveted Most Valuable Player award in balloting held late in March.

Nash was one of the top overall scorers in IM basketball. He led the CMU All-Stars against the Steelers with ten points while playing only half of the game. Bob Kozero of PIKA finished second in the MUP voting.

In the All-School Team balloting, Nash and Ralph Domenick (Orangatang) took the first team guard spots with Billy O'Mara (ATO) and Jay Harper (PIKA) finishing second.

McDonough (GSIA) and Dave Burman (S&P) were first team forwards with Frank Massero (ATO) and Paul Edwards (S&—) on the second team.

First team center was Kozero of PIKA with Horton (S&P) and Cacciamani (BET-A) tied for second.

The CMU Intramural Sports Board will hold elections for president and Man of the Year on Tuesday April 15 at 12:30 p.m. in the girls gym.

Man of the Year, an award given to the person who has done the most for promoting IM sports in 1974-75, will be determined by the board. Nominated for the award are Jeff Lettrich, Willy Frantz, Jay Harper, and Martin White.

Running for the office of president are Jay Harper (PIKA), Mike Pochan (SAE), and Paul Sielski (DTD).

All board members are urged to be present to participate in the election.

IM Track entries are due April 15. Teams and individuals are invited to participate. The date for the meet is not yet determined.

Fencing Wrap-up

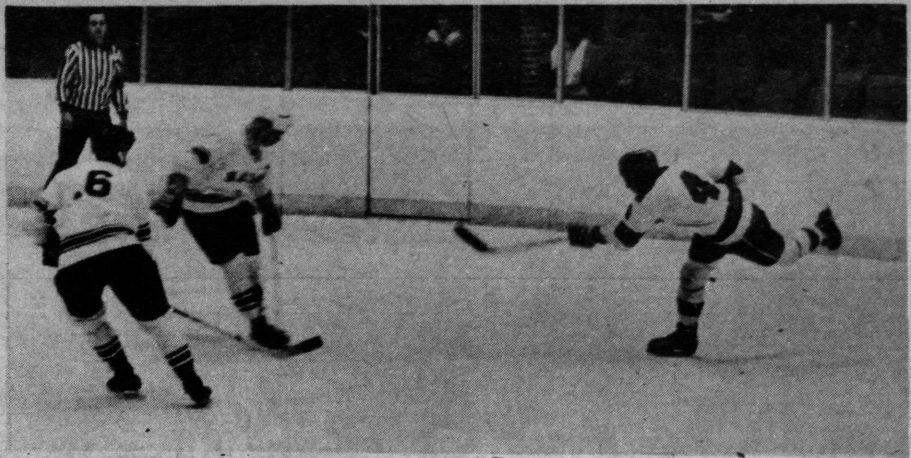
by Ellie Zimmerman

The CMU intramural fencing tournament was held on April 1 in the women's gym. The tournament involved three weapons (saber, epee, and foil). Eight men and four women competed together in two divisions. Six students made it to the finals: Gordon Morrison (senior) Franklin Duck (grad. student), Tim Hoffman (freshman), Peter Harrington (senior, Jay) Jay Anderko (freshman), and Crystal Hoffman (freshman). The results of the finals are below.

Individual Victories

The final standings were: Gordon Morrison finished first by fencing very well in his last three bouts. There was a tie for second between Tim Hoffman and Crystal Hoffman. Tim Hoffman won second on indicators and Crystal placed third. They are both freshmen (not related) and their accomplishments this year show much promise for the future.

Individual	Victories	Losses
Gordon Morrison	4	1
Franklin Duck	1	4
Tim Hoffman	3	2
Peter Harrington	2	3
Jay Anderko	2	3
Crystal Hoffman	3	2



Larry Steuver (4) takes a slap shot as Bill Miller (6) looks on.

Icers Win Tourney

by Dave Girdany

The Carnegie-Mellon University hockey team capped off a great season by winning the first Rotary Invitational College Hockey Tournament. In doing so, the Tartans left many people questioning Pitt's local dominance. By beating Penn State 3-1 in the finals, CMU defeated for the second time this year a team that handled Pitt easily, 7-2, in the semi-finals. And, by beating Navy, 5-3, in the semi-finals, CMU defeated a team that beat Pitt earlier in the year and, but for a goal scored by the Panthers in the last eleven seconds, would have beaten them 6-5 in the consolation game. (Final score 6-6)

Tartan goaltender Frank Sciulli, aided by the strong defensive play of Larry Steuver, Bill Miller, Mike Kenworthy, and Rich Eastman played his best game of the year against the Nittany Lions, which earned him the tournament Most Valuable Player trophy.

CMU never trailed in the game. A late first period goal by Tom Grimm and an early second period goal by Mike Gallaway

gave the victors a lead they never relinquished. Bill Proudman's second period breakaway goal cut the Tartan margin to one as well as breaking Frank's shutout. Midway through the third period, Dave Cornelius' shortanded shutout. Midway through the third period, Dave Cornelius' shortanded goal, CMU's second in two days, made the margin two again and Penn State never caught up.

SCORING SUMMARY First Period 1)CMU-Grimm 13:05, Second Period 2)CMU-Gallaway (Leety, Arturo) 2:06 3)PSU-Proudman (Giantpapa) 12:17, Third Period 4)CMU-Cornelius (Grimm) 5:04 Shots on goal: PSU-9, 12, 7-28, CMU-10, 8, 8-26 CMU-Navy First Period 1)CMU-Goldsmith (Cornelius, Grimm)5:21, Second Period 2)N- Shegrud 2:16, 3)CMU-Goldsmith (Cornelius, Grimm)Third Period 4)CMU- Arturo(shortanded) (Kenworthy, Gallaway) 1:49 5)CMU-Leety (Kenworthy, Gallaway) 8:07 6)N-Niedermair (Nerlich Shegrud) 9:20 7)N-Nerlich 11:53 8)CMU-Arturo (empty net) (Leety) 14:37

Black & White. . . .

continued from page 22
good enough to put out there.

"And the only time two black players are allowed to play is when the Tartans are losing by a disgraceful amount, and then the Black players are only on the floor until they score enough points to make the Tartan loss a little more honorable." What a load of nonsense! The examples that disprove that statement are innumerable and anyway, the Black players rarely outscore their white counterparts or turn the score from "disgraceful" to "honorable".

The letters between the lines spell T-A-L-E-N-T. Greg Chambers is extremely talented and therefore he plays a lot. He is not by any means a "token Negro". The ability that a basketball player possesses isn't measured by his skin color.

Hey, I've got an idea! Before every game and practice, let's paint all the Tartan cagers day-glo red! That way Rudy won't be able to tell whether he's discriminating against a Black player or a White player! Fair enough?

ECONOMICS IN SPORTS

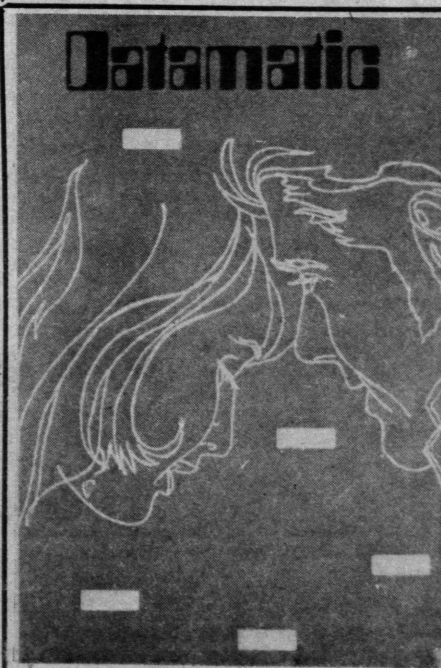
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CHEMISTRY				
*09-106	Bonding and Structural Principles	9 units	MTWThF 1:30-2:45 pm	SCH 5304 (1)
*09-117	Organic Chemistry I	9 units	MTWThF 10:00-11:15 am	SCH 5328 (1)
09-218	Organic Chemistry II	9 units	MTWThF 10:00-11:15 am	SCH 5328 (2)
09-243	Physical Chemistry II	9 units	MTWThF 11:30-12:45 pm	SCH 5336 (1)
09-244	Physical Chemistry III	9 units	MTWThF 11:30-12:45 pm	SCH 5336 (2)
COMPUTER SCIENCE				
*15-101	Computer Appreciation	9 units	MTWThF 1:30-2:45 pm	SCH 5310 (2)
15-104	Introduction to Computing A (FORTRAN)	9 units	MTWThF 1:30-2:45 pm	SCH 5310 (1)
15-111	Introduction to Computing B (non-FORTRAN)	9 units	MTWThF 3:00-4:15 pm	SCH 5310 (1)
15-211	Fundamental Structures of Programming	9 units	MTWThF 3:00-4:15 pm	SCH 5320 (1)
*15-211	Fundamental Structures of Programming	9 units	MTWThF 3:00-4:15 pm	SCH 5320 (2)
15-380	Introduction to Artificial Intelligence	9 units	MTWThF 1:30-2:45 pm	SCH 5320 (1)
MATHEMATICS				
21-121	Calculus I	11 units	MTWThF 8:30-9:45 am	SCH 5302 (1)
21-122	Calculus II	11 units	MTWThF 8:30-9:45 am	SCH 5304 (1)
21-122	Calculus II	11 units	MTWThF 8:30-9:45 am	SCH 5302 (2)
21-123	Calculus III	11 units	MTWThF 8:30-9:45 am	SCH 5316 (1)
21-123	Calculus III	11 units	MTWThF 8:30-9:45 am	SCH 5316 (2)
21-259	Differential Equations and Linear Algebra	9 units	MTWThF 10:00-11:15 am	SCH 5302 (1)
21-141	Linear Algebra	9 units	MTWThF 11:30-12:45 pm	SCH 5302 (1)
PHYSICS				
33-121	Physics I: Mechanics (Self-Paced)	10 units	Hours Arranged First Meeting May 13, 1 pm	SCH 6423 (1)
33-122	Physics II: Heat Waves and Optics (Self-Paced)	10 units	Hours Arranged First Meeting May 13, 1 pm	SCH 8427 (1)
33-123	Physics III: Electricity and Magnetism (Self-Paced)	10 units	Hours Arranged First Meeting May 13, 1 pm	SCH 5427 (1)
STATISTICS				
36-211	Probability and Applied Statistics I	9 units	MTWThF 3:00-4:15 pm	SCH 5316 (1)
36-219	Statistical Methods for Data Analysis	9 units	MTWThF 1:30-2:45 pm	SCH 5316 (1)
ADMINISTRATION AND MANAGEMENT SCIENCE				
70-363	Law in Modern American Society	9 units	MW 7:00-10:00 pm	BH 232F (1)
CIVIL ENGINEERING				
*12-103	Systems Engineering I	9 units	MTWThF 3:00-4:15 pm	PH 125C (1)
ECONOMICS				
73-100	Econ. Anal. and Cont. Prob. I	9 units	MTWThF 11:30-12:45 pm	PH 125B (1)
*73-250	Resource Alloc. in Market Econ.	9 units	MTWThF 3:00-4:15 pm	PH 125B (1)
ENGLISH				
76-406	Modern Novel	9 units	MTWThF 10:00-11:15 am	PH 126A (1)
76-428	American Drama of the Twentieth Century	9 units	MTWThF 11:30-12:45 pm	PH 126A (1)
*76-580	Composition	9 units	MTWThF 1:30-2:45 pm	PH 126A (1)
76-721	Shakespeare	12 units	MTWThF 1:30-2:45 pm	PH 126A (2)
*76-886	The Comic Spirit in World Literature	12 units	MTWThF 10:00-11:15 am	PH 255A (2)
76-809	The Twentieth Century American Novel	12 units	MTWThF 11:30-12:45 pm	PH 255A (2)
*76-803	Writing Workshop	12 units	MTWThF 3:00-4:15 pm	PH 255A (2)
HISTORY AND PHILOSOPHY				
*79-500	Power and Values in the Modern World	9 units	MTWThF 1:30-2:45 pm	PH 125C (1)
79-703	Peacemaking	12 units	MTWThF 1:30-2:45 pm	PH 125C (2)
79-853	Interpreting the History of Modern Thought	12 units	MTWThF 10:00-11:15 am	PH 125C (2)
79-857	Readings in History	Units variable	Hours Arranged First Meeting June 23, 1 pm	PH 226A (2)
79-869	Internship in Historical Research	Units variable	Hours Arranged First Meeting June 23, 1 pm	PH 226A (2)
79-879	Internship in Curriculum Development	Units variable	Hours Arranged First Meeting June 23, 1 pm	PH 226A (2)
*79-103	American Civilization	9 units	MTWThF 3:00-4:15 pm	PH 125C (1)
MODERN LANGUAGES AND LITERATURE				
*82-620	Translation Workshop: French	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)
*82-630	Translation Workshop: German	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)
*82-640	Translation Workshop: Spanish	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)
82-107	Programmed French	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)
82-123	Programmed German	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)
82-143	Programmed Spanish	Units variable	Hours Arranged First Meeting May 13, 1 pm	BH 232D (1)



SUMMER 1975:

CLASS SCHEDULES AND
APPLICATION FOR REGISTRATION MATERIALS

MUSIC		
*57	Individual Lessons: Piano, Organ, Vocal, Instrumental	3-12 units (2)
*57-181	Ear Training and Sight Singing	3 units (2)
*57-833	The Second Viennese Classical School	6 units (2)**
*57-879	Functional Guitar for Music Educators	6 units (2)**
*57-867	Administration and Supervision in Music Education	6 units (2)**
*57-875	Contemporary Problems in Music Education	6 units (2)**
*57-805	Keyboard Literature I (undergrad. or grad.)	6 units (2)**
*57-891	Song Literature I (undergrad. or grad.)	6 units (2)**
*57-855	Seminar in String Literature (undergrad. or grad.)	6 units (2)**
*57-873	Principles of Music Education	6 units (2)**
*57-876	Practicum in String Techniques	6 units (2)**
*57-877	Music Practicum for Elementary Classroom Teachers	6 units (2)**
*57-806	Keyboard Literature II (undergrad. or grad.)	6 units (2)**
*57-892	Song Literature II (undergrad. or grad.)	6 units (2)**
*57-732	Secondary Voice (undergrad. or grad.)	6 units (2)**
ART		
*51-116	Calligraphy	9 units (2)
60-251, 751	Ceramics	9 units (2)
*60-119, 719	Drawing	9 units (2)
60-125, 725	Drawing for Painting and Sculpture	9 units (2)
*60-265, 765	Fabric Design	9 units (2)
*60-342, 742	Glassblowing	9 units (2)
*60-237, 737	Intaglio	9 units (2)
*60-235, 735	Lithography	9 units (2)
*60-379, 779	History of Drawing and Prints	9 units (2)
*60-254, 754	Metalcrafts	9 units (2)
*60-226, 726	Painting	9 units (2)
*60-231, 731	Screen Printing	9 units (2)
60-266, 766	Weaving	9 units (2)
*60-459	Large Scale Sculpture: CMU/Industry Collaborative	21 units
*60-460	The Plastics/Resins World	6 units
*60-463	Tree to Sculptor	6 units
*60-464	Wax to Bronze in 14 Days	6 units
** June 23-July 11 *** July 14-August 1		

Registration for the First Six-Week Session will be held in the Wherrett Room of Skibo (the Student Activities Center) on the first day of classes Tuesday, May 13, during the hours of 9:00 a.m. — 12:00 noon, 1:00 p.m. — 4:00 p.m. and 6:00 p.m. — 7:00 p.m. Registration for the Second Six-Week Session will be held on Monday, June 23 from 8:30 a.m. until 5:00 p.m. in the Registrar's Office, Warner Hall 201. If you will

submit the enclosed form, duly completed, (preferably before April 30) the Registrar will then send you appropriate registration materials. Courses in both sessions are subject to change due to unforeseen circumstances. Schedule conflicts should be discussed with the Director of Summer Programs.

REQUEST FOR REGISTRATION MATERIALS, SUMMER, 1975
(for presently-enrolled CMU students)

TO: Director, Summer Programs
108 Warner Hall
Carnegie-Mellon University
5000 Forbes Avenue
Pittsburgh, Pennsylvania 15213

NAME _____

STUDENT NO. _____

MAILING ADDRESS _____

Please send me registration materials for the following courses:

Course Number	Units
_____	_____
_____	_____
_____	_____
_____	_____

New students should write for applications to
Director, Summer Programs, CMU.