3-14-1974

The Ursinus Weekly, March 14, 1974

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Recommended Citation
Fidler, John T.; McCarthy, Cathryn; Van Wagoner, Elsie; Knowles, Edmond; James, Judith; Von Kummer, Ruth; Wible, Sandra; Detterline, Milton E.; Whaley, Richard; Burdumy, Theodore; Ferrigno, Tony; Barnes, Wendy; Howlett, Derq; Visser, Derk; Reiss, Fred; Kraus, John; Ludwig, Helen; Morgan, Eva; and Harsch, Marilyn, “The Ursinus Weekly, March 14, 1974” (1974). Ursinus Weekly Newspaper. 13.
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College Issues New Bulletin

By CATHY McCARThY

The changes in the calendar of Gaglio and Crandall, whose phenomenal endurance and fine work, will help us to achieve our goals.

And hurtedly. It intends to do better and better.

The C.C.C. successfully handled the largest freshman class ever to enter Ursinus College and handled it better than any other C.C.C. handled any original activities during the history of the U.C. (no brag, just the truth) and not only introduced new original activities into orientation, but actually got all the freshmen involved.

Also noteworthy as great as this C.C.C. is, it will not perform last minute, heartily. It intends to form a new student, this year, as great as it was and thereby perform even its last task with a touch of excellence. The C.C.C. for the class of '77 will never be forgotten.

As Squadron Leader, they never die, they just move to bigger and better things. (Squad Leader?)

Meistersingers Begin On A Good Note;
Plan Singing Tour Through New England

By ELISIe VAN WAGONER

The thirty-five member Meistersingers group began their thirty-seven concert season on Sunday morning March 10 at the Church of the Manzer in Bethlehem, Pa. Mr. Derr Hewitt, the head of the music department, is assisted by Jeanette Balazine and David Spiko in conducting the group.

This year's Meistersinger group is talented both vocally and instrumentally. Elaine Lebohnica and Carrie Cravitt are the piano accompanying artists. The skill of Tony Ferrigno on the violin, John Engbo's on drums and Kathy Walls on recorder are also employed during the program.

The Meistersingers' schedule consisted of thirteen concerts. Nine of these concerts are given locally in order to accumulate funds to travel. The most important date for members of the Ur-

The C. C. C. Rides Again!

By EDMOND KNOWLES

It's that time of the year again when the C.C.C. (Central Coordinating Committee) - those brave and stalwart individuals who met the dauntless masses of incoming freshmen head-on in the fall - must choose its successors. It is the most difficult task that any C.C.C. has to perform in the course of its existence. It is especially difficult for this year's C.C.C. which was so fantastic! How can they hope to match the magic combinations of talents that made this year's freshman orientation a miraculous success?

Unfortunately, nobody can recall exactly how many members there were. The chairman Kit Turner, whose phenomenal endurance and indomitable spirit will have led the C.C.C. through many crises, and Joanne Crandall, whose maturity and experience prevented rash moves and serious mistakes. Besides this, there are the dynamic duo of Dick Gaglio and Sue Banner who respectively Dean of freshmen men and Dean of freshmen women. And myself, who many of you know, as the master organizer of "intramural council".

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Campus Chest To Sponsor First Fire of This Year

By RUTH VON KUMMER

The marathon noise coming from the top of Phi Phi Hall, which has roused many of us from a comfortable sleep, went off last Sunday night, March 3 at 11:35 P.M. A few members of the Ursinus College community were off and running. The rest of us probably shared the usual emotion - "When is that thing gonna quit?" For the first time since approximately Thanksgiving, the sirens signaled a working fire, the first one our Bear squad has participated in since last March. About 60 members from two companies were em- ployed during the program and about two members of the Ursinus College community were off and running. The rest of us probably shared the usual emotion - "When is that thing gonna quit?"

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Involvement in South America policy.

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The Seriousness of Rock Music

An article in a recent number of The New Republic seems to indicate the growing respect rock music is getting. The article, written by a young English at a southern university, actually reviews the latest album by The Rolling Stones and two books on rock music. The point is made, however, that forces in rock are beginning to demand the attention of more serious critics and listeners. No longer are the long-haired freaks of the early sixties thought of as an evanescent art. Rock music is here to stay.

One can see the musicians in rock writing more complex, if not more complicated pieces of music. The Who ("Quadrophenia"), Yes (" Tales from Topographic Oceans"), "Close to the Edge") and Jethro Tull ("A Passion Play") and "Thick as a Brick") are exploring the continuing situation in opus and the diversity of the latest modes in electronic music. Albums must now be listened to as whole experiences rather than a collection of twelve or fourteen songs. If "theme" is the correct term, then many recent releases in rock contain themes which can be seen as the songs (or sections of songs) progress. "Goat's Head Soup," the Stones' latest effort, is hailed by the writer in The New Republic as exemplifying the thematic in the rock of the seventies.

That rock is a big financial success is a well-known fact. The combined wealth of the now defunct Beatles was estimated in the double figures in millions of dollars. What we are witnessing now is the critical recognition of rock as an art form. This trend was begun by Rolling Stone in the late sixties; it continues to be the dominant force in rock music criticism. For three years I wrote a rock review column for the weekly in hopes of generating a serious interest in pop music. Now professors of English are writing articles in the thematic in the rock of the seventies. The Who, however, that forces in rock are beginning to demand the attention of a more serious audience; quite unlike fraternity-related activities, streaking, i.e., the streakers get together on a moment's notice and go to it.

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by RICHARD WHALEY

With today's emphasis on the Middle East, China and Indochina, many Americans have forgotten the Latin American jewel that once was. But they would be surprised to learn that the majority of the world's population lives there. Thus the U.S. must address its policy towards Latin America with the understanding that it is an integral part of the global community.

American Graffiti by TED BURDUMY

American Graffiti is a free-wheeling, free-riding, free-flowing film that takes the viewer from the other end of the rainbow to the other end of the spectrum. It is a film that challenges the conventions of the Hollywood studio system and shows the possibilities of independent filmmaking.

The Twelve Zodiacal Expressions of Self by ED KNOWLES

I am, I have, I think, I feel, I will, I analyze, I balance, I desire, I see, I use, I know, I believe. These are the twelve zodiacal expressions of self, and represent a cycle of character evolution from infancy to maturity. One must learn to express one's character in each of these twelve ways before one can claim to be mature and "self-confident." Each expression is related to a sign of the zodiac. One's sun-sign determines the starting point in the cycle. For example, I will introduce them from Aries through Pisces.

Aries—(I am)—this is an expression of basic self-realization: the need to "know oneself." One must become aware of one's identity and potential.

Taurus—(I have)—this is an expression of basic self-realization: the need to "possess and become aware of the value of one's possessions." One must realize the absolute value of all that one owns and also achieve a concept of self-worth (recognition of one's inherent talents).

Gemini—(I think)—this is an expression of the necessity of reason: the ability to "think of using one's mind to adapt to one's environment."

Cancer—(I feel)—this is an expression of emotion: "the need to become empathetic to others and their feelings."

Leo—(I will)—this is an expression of confidence: "the need to overcome obstacles and achieve one's goals with success." One must overcome all feelings of inferiority and self-doubt.

By Tony FERRIGNO

On Sunday, June 13, the U.S. Space and Television Relief Fund, held an event called "Galaxi Out of You," a benefit for the Motion Picture and Television Relief Fund. The event was held at the Lasker Center and featured a performance by Frank Sinatra, one of the most successful artists of our time. The event was a huge success, with over 3,000 tickets sold. Frank Sinatra's performance was a hit, and the audience was thrilled with his classic hits such as "My Way" and "New York, New York." The event was a huge success, and the money raised will go towards helping those in need.

Col. Frederick F. Woenner

By RICHARD WHALEY

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Ol'} Blue Eyes Is Back
And Better Than Ever!

By TONY FERRIGNO

On Sunday, June 13, the official event called it quite. Singing as a baritone for the Motion Picture and Television Relief Fund, he ended the event with the words, "Excuse me while I sing." Frank then balanced the lights and was left to his own devices with the audience with tears as they gave him a standing ovation. But the public would not let him stay in his self-imposed retirement. He received a standing ovation, which was well deserved.

Frank returned to performing on television and the airwaves. Magravon presented him in a special that was certainly called. "Ol' Blue Eyes Is Back," a program that included a group of Sinatra classics from the 1960s. "Get a Kick Out of You," "Street of Dreams," "I've Got You Under My Skin," and "I've Got the World On a String" was a remarkable hit. The Sunday evening "Ol' Blue Eyes Is Back" was a huge success, with over 3,000 tickets sold. Frank and Gene Kelly. But my favorite part of the show was a very moving medley of three timeless ballads sung by Frank in a salon setting. The way "Vio­
The Festival Of The Arts In Words and Pictures

Spunky Rucker, slide in hand, dazzles the audience with his mastery of the blues.

Dennis Mahoney, bass and Saul Broudy, guitar, perform some of their foot-stomping music.

Folk Concert
A Big Success

By WENDY BARNES

Friday, March 1, there was a Folk Concert in Bomberger Auditorium. It was part of this year’s Festival of the Arts. Playing were Margaret MacArthur, Spunky Rucker, Saul Broudy, John Roberts and Tony Barrand.

First to play was Margaret MacArthur. She plays the harp, dulcimer and guitar. She sang mostly American traditional folk songs and some English ballads. She lives in Marlboro, Vermont, with her family, who are also musically oriented. They play with her on her albums.

Spunky Rucker is from Knoxville, Tennessee. He has a natural talent and sung mostly blues. He also sings, clapping his hands on different parts of his body to get different sounds. He plays the guitar, mandolin, harmonica and dobro.

Saul Broudy played mostly country music. Dennis Mahoney played with him on bass. Saul plays the guitar and harmonica. He is from Philadelphia and has a Ph.D. in folk lore from the University of Pennsylvania. He played with Bruce Phillips before branching out on his own.

John Roberts and Tony Barrand are originally from England. They grew up separately and met at Cornell where they were both studying psychology. Growing up in England they were born into ballads and folk music. They decided to play together and got their start through folk clubs. From them they played the banjo, guitar, concertina, cown bow, Irish drums, spoons, finger bones and mandolin. They have been playing together for about seven years.

All of the performers have played at the Philadelphia Folk Festival. All of them except Spunky are members of Wild Flowers, the first folk co-op. Folk music is something to be shared and that is what these people do. It is music that is simple and straightforward, not something to be interpreted. It is a passing down of communications. Anyone who went to the concert Friday night or the workshop Saturday afternoon probably found it to be a very worthwhile experience. It is very seldom that we find something as enjoyable as this event was.

Philadelphia Trio
Plays Here

BY DERG HOWLETT

The writer is associate professor of music at Ursinus.

The day got off to a musical start on Wednesday, February 27 by means of a 9-11 A.M. forum concert. The Philadelphia Trio played a selection of choral and contemporary chamber music. This group, which is in residence at Rosemont College, includes Elizabeth Keller, pianist; Barbara Bonier, violinist; and Deborah Reeder, cellist. The trio achieved a superb quality of performance, in tone technique, and ensemble—a worthy follow-up for the Concerto Solisti of Philadelphia last semester (who emphasized woodwinds and the Baroque period).

The Mozart G Major Trio, K. 564 combined a blend of lovely harmonies with a logical exchange and development of ideas.

Four little pieces for violin and piano by Anton Webern seemed to anticipate World War One in their expressionistic discord, but offered a tour de force of remarkable violin effects which Ms. Bonier ably explained and demonstrated.

Since artists in the Soviet Union are required to provide proletarian music, Shostakovich responds with a rather tongue-in-cheek tone of popular folksiness in his Trio Op. 67. At the beginning and end, Ms. Reeder gave a captivating display of artful harmonics, whose strange dissonant thiness transformed the tone quality of the entire trio.

Ms. Keller supported all of the numbers with a predigious piano technique, while her considerable physical motions provided a visual dimension.

The end of the evening saw the players’ instruments reflecting an exhaustion of the performers.

FILM

Some Reflections On Bergmann’s Seventh Seal

BY DEREK VISSER

The writer is associate professor of history at Ursinus.

R. D. Laing, the British psychiatrist, and poet, describes in one of his case studies how a patient, whom he gave a cup of tea, remarked that it was the first time anyone had ever given her a cup of tea. The psychiatrists saw this remark as evidence of the patient’s belief in reality that did not exist. Laing’s studies—and poems—portray a world in which mental illness results from lack of communicated compassion.

I was reminded of this case when I saw the Seventh Seal on February 25th. At the end, when Death comes for the Knight and his companions, the Knight prays that God will give him evidence of His existence, for only God’s existence will make the Knight’s life meaningful. The Knight’s squire, in a rebellion of interpretation, says that he could have told the Knight the answer. The Knight did not find God for his search for God had been a selfish search, one that did not extend to his fellow man. It is significant that Christian mythology, in the aftermath of that Black Death that looks so largely in the film, emphasized that man is just only to the extent that he loves his fellow man.

The inability of Bergmann’s protagonists to communicate love is one of the most persistent themes of his films. It is central to one of his latest creations, Orives and Whispers, in which—as in the Seventh Seal—it is a simple soul, not the sophisticated protagonists, who comes to personify this love that “does not seek its own” and is thus unselfish.

The Seventh Seal appears to be a reworking for Bergmann. The son of a Protestant minister, he was often taken to rural churches with their fear-inspiring paintings on wood. The film is based on a one-act play called Painting on Wood and it contains a scene in which a painter discourses on the purpose of these horrible and brimstone images. In that same scene the Knight’s confessor turns out to be Death and in that scene also the squires suggests that the crusade from which they returned (Continued on Page 6, Col. 5)
Pictures and Words in the Festival of Arts

STREAKING HITS CAMPUS
The Ursinus Bares Are Here!

Brye Reiss

HOT ITEM NUMBER 1

The Legends of The Steaklers

By BRYE REISS

The Green Bean Steaklers: A nautical pun that pays itself off and tries to bore itself into the ground when sexually deprived. Nothing which purport to be human can be quoted to say with tongue in cheek. You might say "I feel duty." The Green Bean has succeeded all you have to do is to cackle in the bows.

By JOHN KRAUS

Yes, Spring has come at last, at least one would think so when one observes students, "in the raw" and fleet of food, dashing about under the light of the moon these past warmer, winter nights. Although a majority of the streaklers are reported to occur around midnight and although streaklers generally perform in groups of three or more, there have also been reports of a mysterious phantom streakler who makes solo "no natural" appearances as early as 9:00 P.M., plucking a guitar and singing "Roundabout" as he does several laps around the college library.

The phantom streakler's identity still remains in question because he covers his head with a Ku Klux Klan hood whenever he is nerded undressed. However, several of the show-sharing members of the track team have seriously speculated that is anatomy bears uncanny resemblance to that of someone on their team. This has yet to be confirmed because students on the baseball team offer a similar claim. Also, several female students seem to believe they know his true identity for reasons I am not at liberty to print.

Although we may never know whose face belongs to the phantom's body, the Weekly was fortunate enough to catch the galloping streakler one evening and I ask him as he took a breather between laps. The following is an approximation as to the conversation exchanged.

"Flash from the Newsroom! Just before this Weekly went to press another Ursinus deviation from the streaker norm was reported. A middle aged man wearing nothing but sunglasses and a few strings of Christmas lights hooked onto his battery operated which was spotted running towards the Administration Building from Pfahler Hall. Unfortunately it had to rain and somewhere near Farmingburg many people witnessed his very spectacular short outing of your shoe for kicks. Now there's the moral aspect of streaking. I'm sure the Christian fellowship meetings will discuss the poor misguided streakler who takes pride in having nothing to cover. He just likes them. I can just hear the entrance, from some shorts wearing guy with pimples, cock eyespots and buck teeth. He states, "Dress of your bodies is sinful elevation. You should keep your body pure and only show it to your wife. Your body belongs to the person you love and nobody else should see it." This is the kind of guy who when he showers looks obscene. Only the way his body would be worthy of display is if he covered himself with soap suds, grandmother and rolled on the ground for a a a h a.

There are other aspects to streaking. One is vanity. The guy who constantly looks at his body muscles in the mirror to see how well he'll look then finally has a chance to display his thighs. Then there's the other kind of guy that no girl would look at if he had clothes on, but without clothes, he gets the stares and the assurance that girls don't fully appreciate what he represents. His vanity might be higher and if he streaked all the bear would bear would be agonizing plans for help, girls covering their eyes, and people sharing him away with crocodile tears because they think he's a vampire. Definitely there have been cases in which fraternities got hooded of the fields because of their poor imitation of the characters in the movie. Night of the Living Dead.

Girls are not immune to embarrassment either. Some that have streaked are classified with the boys, some girls might think it an unjust thing to do, but let's face it, if you can't tell the difference maybe the girls were better off not being recognized. Many people try to put the streakers in specific categories, but you can't do that because the reason people streak varies with what the people are and their values so touch rocks, buddy. What I'm wait- ing for is somebody to say it's Freudian repression of the mother. Let's face it, friends. Freud must have had it all wrong because he (Continued on Page 6, Col. 4)

A. That's the most ridiculous question I ever heard!

B. Do you plan to continue streaking?

C. Yes, I am in fact going to organize a Ursinus Streakler Team. The ensuing circus and streaking is definitely a spectator sport, so why not make it an extra-curricular activity?

D. Is your streaking a form of protest?

E. You might say streaking is my way of showing the Administration that they can wear the pants around here as long as they allow me to take mine off.

F. Would you elaborate on that, somewhat?

A. Yes, allow me to become more articulate. You see, on the bounteous amazin' ocean floor we intrusively tell our substructure, implying up-there in the ancient world which always has and always shall subvert the clothing for an evolutionary truth contrived and controlled by emotional indissolvability. By way of maturational sentence we ventilate our subconscientions with effusions from cultural furnaces and rise up off the floor to confront the currents of self-content. There, our cerebral tubers preservative, as ascension to buoyant and emergent on the surface of illusion. A second birth cry is heard by the reconciled self, and if one, in his reconciliation, re- summoned mundane desires by re-awakening the self, shall only subliminally subside and know freedom among the clouds. However, if the cry is heard by a reconciled self who compensates with poten- tialities, trust, and confidence, one will be carried by waves of miscon- ception, only to break on Than- alist rocks. Streaking, therefore, is an expression of this philosophy, the renunciation of the self. Or in other words, I like to feel the wind on my ass.

One last question. Many American industrialists believe that streaking is part of a sub- versive Marxist plot to undermine our economic, political and social structure. What is your opinion?

A. All I can say is that it's no skin off their backs.
KILT KLAD’S COMMENT:
Bearettes Lose To Bears In Streaking

By HELEN LUDwig, Eva MORGAN, and MARYLIN HARSCH

Tuesday, February 26th, the Var-

sity and Junior Varsity hoopers

bused to Collegeville, Pa., to play

the University of Maryland. The

Varsity played the game at 7:30 P.M.

but lost to Maryland, 46-52.

The Bearettes played their own

game but failed to monopolize on

their fast breaks. They were also

panzied by insurmountable foes.

Anita Dessey was the leading scor-

er for U.C. with 16 points.

The Junior Varsity lost by a mar­

ante but sported a good effort.

The Baby Bears were only down

by 5 points at the half but Maryland

run on the score by stymieing the

JV’s offense by their man-to-man

defense and then by beating Ursi-

nus back down court. Sue Nelson

was leading scorer for the Bearettes

with 12.

The whole day was not a com­

plete loss to the Bears. The How­

mers enjoyed the wet humor of the

Water Wonder, not to men­tion

the benefit of a fine meal (un-

litle to eat).

Thursday, February 28th, the

Bearettes played Chayson at home.

The first game seemed uneventful;

as if it looked if Ursinus would run

away with the game by ex­

celsioring by the score—Urisun

16, Chayson 4. However, Chayson

shuffled the game up and the game

became one of the most ex­

citing of this season. With 9 sec­

onds on the clock, Chayson tied the

score up, 29-29 and regained the

ball. The Bears stole the ball with

29 seconds and stalled to keep pos­

session of the court.

Debbie Ryan hit Anita Dessey

under the boards, and Anita

was fouled making the basket.

URSINUS VOLUNTEERS

(Continued from Page 3, Col. 5)

service that all the investigating

has not been determined or re­

leased as yet, despite a scheduled

inquiry by Dennis Parker

and the state fire marshal.

Business Manager, Mrs. Mary C. McArthur,

was quoted as saying, "I don’t

know the whole story."

She, in turn, telephoned the

woman, whose son was a rescue

worker.

The investigation is in the case of most buildings which are plagued by fire and its destruc­

tion.

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Travelin’ 7 Planned

In a mad flurry of activity, plans for Travelin’ 7, the annual student led concert to benefit the F. Scott

Pierce Memorial Scholarship Fund, are being finalized. With one evening

of auditions completed, talent

chairman Rich McIntyre feels the show is looking

the best show ever. The conc­

cert will be held in the gym on April 17, from 7:30 to 11:30 p.m.

As the name suggests, this is the seventh annual Travelin’ Con­

cert. All proceeds from the concert sponsorship memory of the F. Scott Pierce, a very talented

musician who was killed in an

M.I.T. accident in 1967. Admission is $1.00

STREAKING

(Continued from Page 3, Col. 3)

can you get sexually aroused over
dress, too? It’s a matter of being

beautiful, but there’s just no way

you could be content with regular

clothing. You must have at least

an fleeting sensation that your

mother or he lady next door

would probably prefer you with

that point that is just relative.

There is no way you could open

up my mind and that’s the

strange sounds girls can make

when they’re blinded to the

truth, but you can’t have the

loose. I remember standing there by the pool and listening to

all the different sounds coming

from the windows. It reminded me

of watching the animals looking at

the jungle and hear­

ing the birds chirping and

whispering from the nubus of the unknown.

Over hills, over valleys, we will
drive the dusty trails, as those

strikers go streaking along.

And, of course, we will raise

the usual moratorium on the

flip, some guys even try and flip, but

the strikers keep streaking a-long.

Warning to the strikers: De­

fining is anything but good for

you. It’s hazardous to your education.

Can you imagine being busted for

Flip? "Okay, buddy, against the wall." "Fink you, Charlie." "Don’t do that, it tickles." And of course, the D.A. has

your number if you’re a button. The law is stronger than the administration, because

the administration is playing a game, and only when we hear him give the strike a winning strategy in the
court of death, we realize that the game is playing a game.

To Bergmann, the author does not need photography as an artistic tool. He appears to do it for the sake of appearance and

not necessarily for it is work that is not always clear. He is not a Rosenheim in his
generation.

LETTERS TO THE EDITOR

(Continued from Page 2, Col. 5)

The idea of an open forum, a

new adjective, the USOA and

their gracious assistance and

atmosphere, open to students

who showed up and had a good
time.

Most of all I would like to thank

the person responsible for the

idea, one that made the time

worthwhile and who was kind

enough to take the time to

organize the event, open to the

students who showed up and

had a good time.

Thanks!

Michael T. Wemer, Editor

Page Six

THE URUSIN WEEKLY

THURSDAY, MARCH 14, 1974

FILM

(Continued from Page 4, Col. 5)

"was so stupid that only a real

idiot could have invented it,"

says Bergmann of her own

project. "But the failure of

Bergmann’s other films—suffers

from the same weakness. One

confession scene of the angle

of view gives the impression that

the viewers are seeing the girls’

point of view, but only when we

hear him give the strike a

winning strategy in the
court of death, we realize that the

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