

Drew Acorn



Volume L, Number 11
February 13, 1976

Drew Drug Scene: Changing, not Fading

by Su Mittelkauf

Totally engrossed in their favorite college pastime, partying, eight students sat and casually chatted in a crowded dormitory room. Beer and marijuana circulated freely, and a Jerry Garcia record played loudly on the stereo system.

Conversation was barely audible amidst the chaotic party atmosphere, and talk was generally confined to various topics related to life at Drew.

While passing a bong to his neighbor, a senior student commented on the current drug scene at Drew. "It's sad; I don't like it as much as I used to. The atmosphere is changing," he said.

Others nodded their heads in agreement. "I know what you mean," said another senior. "The whole drug mystique is gone. There's no more revolution; everyone's into getting a job and becoming a part of the system."

Like many of their peers, these students are witnessing a transition in attitudes toward drug use in colleges and universities throughout the United States.

Drew seems to conform to the recent survey data and on-campus observations which suggest that the use of dangerous drugs such as heroin, cocaine, methedrine and LSD is declining.

At the same time, the use of marijuana is increasing steadily, and it is finding its way into all types of social groups. Marijuana is no longer confined to the "hippie" culture, nor is it associated with rebellion or withdrawal from the societal mainstream.

Ronne Chalek, a senior, reminisced about her freshman year at Drew. "There used to be personified druggies on campus, people

who were notorious for using and selling everything, from pot to cocaine. But they're all gone now; they've either dropped out or graduated."

"Now," said Ronne, "the aura surrounding drugs is gone. Everyone smokes pot, regardless of their social group. It's accepted as a normal thing. Hard drugs are pretty much confined to a small group of people, and even then, there's not as much as there used to be."

Elynor Erickson, dean of residential life, has also noticed a change in the Drew drug scene. Working closely with residential assistants (RA's) for the past six years, she has kept up with student concerns and problems.

In the past couple of years, Dean Erickson has noticed a definite decline in drug-related difficulties, particularly regarding hard drugs. "People aren't as open [about hard drug usage] as they used to be," she said. "The hard drug scene is more underground, and therefore it's more difficult for us to work on the problem."

According to Dean Erickson, students are more educated about drugs, and they are more apt to speak out against drug use if they dislike it. In fact, several students have reported off-campus dealers this year.

But Dean Erickson also recognizes that marijuana is "very prevalent" on the Drew campus. Many RA's have openly discussed the situation with her, and she feels that this has enabled her to understand student views.

Dean Erickson readily acknowledges the ambiguous situation regarding pot. "[People] take marijuana use for granted, but it's still illegal," she said. "Anytime there is a complaint, we must follow up on the matter."

Along with widespread marijuana use, Dean Erickson has also noticed an increase in the use of alcohol. Again, Drew seems to be following the general trend of colleges and universities in this country.

Students are also aware of this. "Drinking is definitely 'in,'" said Ronne. "Almost anyone will drink, because it's legal and it's accepted by everyone."

Several RA's have noticed that incoming freshmen tend to drink more than use drugs. A female RA speculated about the freshmen on her floor.

"Out of 20 freshmen, I'd say that half of them drink," she said. "But only three of them smoke pot. The rest are straight."

Paul Bell, an RA on second floor Tolley, said that approximately three of the ten freshmen on his floor last semester smoked marijuana, but that nearly everyone drank.

Upper classmen often label freshmen "conservative" because of their apparent preoccupation with alcohol and disinterest

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Rocky Waters Calm: S.G.A. Sails Into Spring

"Student needs would be the most important index," President Hardin commented recently in an interview on the S.G.A. "If the S.G.A. can reflect the student feeling accurately, it will be more helpful than last year."

"We are in the midst of a void in campus politics now," said acting president, Mark Taylor. "The students have been disillusioned by the S.G.A."

Many students feel that student government has no power and no function. "It's hard to say what power is," Taylor remarked. "We do have influence with the administration." Though the S.G.A. has no direct control over major issues such as the food service or security or curriculum changes their role as an advisory board, reflecting the attitudes of the students, is very important. Although the S.G.A. can only advise, their pressure is felt in the administration.

Tim Sperry, news editor of the *Acorn*, feels that, "There aren't many big issues anymore. They were done in the late '60's and early '70's, when there were more student freedoms to get." Now the big battles are over and the role of student government has to be redefined.

"I firmly believe that the students would be stepped on by the administration if the student government didn't look out for student's rights," Senior Senator Aronson stated. S.G.A.'s role these days must be that of a watch-dog. The success of S.G.A. should not be measured by major battles with the administration but by the little things that many people don't hear about. Encouraged by the senate resolution on campus security, gate watches will resume in the spring and security will be strengthened with the addition of student patrols.

Aronson felt that "through all the bullshit we accomplished something behind the scenes. No innovative thinking goes on at the Senate meetings."

Many senators do not take their duties seriously enough to be effective. This reflects the overall campus attitude towards the government. "Student government is a low priority among students," Aronson says. "Because of this you do not get the good leaders."

Many of the senators are not fully informed on the issues that they discuss and consequently the resolutions are lacking in the force and direction they need to be effective. "How can you discuss an issue that you know nothing about?" Aronson asks. "Irwin Nowick's renovation of the committees is the most important piece of legislation I have seen in four years. I bet you half of the senators haven't even read it."

The restructuring of the committee system

will involve the senators more than in the past. It requires that all senators sit on one of four committees: General Welfare, Oversight and Administration, Budget and Finance, and Codes and Law Revisions.

Each senator will be required to sit on a committee which must meet at least once a week. Before this legislation, participation on committees was voluntary and committees seldom met. Under the new system every senator will have to participate and be

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More Students are Knocking at Drew's Door In Spite of Nation's Troubles

by Donna Hassler

Despite the blue state of the nation's economy, the admissions picture at Drew University is rosier than ever. The Admissions Office reports a 17% increase in student enrollment from last year. Presently, 1700 applicants are being reviewed for 400 freshman seats.

The people involved with admissions procedures are responsible for an all out recruitment campaign to "show and tell" prospective students what makes a liberal arts education special at Drew.

Director of admissions Robert L. DeVeer, a 1965 Drew graduate, has been working on admissions at Drew for six years. "My job is complex," DeVeer said, "though interesting because it is complex. I am a salesman, businessman, higher education counselor, student evaluator, and market researcher all tied into one."

DeVeer described his main function in admissions as "bringing the cultivation to harvest." He meets regularly with prospective students, working very close with secondary schools as a counseling advisor. "I can turn them on or off to Drew," DeVeer remarked. "It's called quality control." He conducts research on school communities, then makes trips to visit 500 schools, also attending the 50 college nights in the fall and the college recruitment fairs. Besides encouraging people to come to Drew, DeVeer has an important job evaluating student folders and casting the final vote.

If the student is accepted, DeVeer is in charge of answering their questions and arranging visits on campus.

The Associate Director, J. Christopher Kelsey, graduated from Drew in 1971 and he has been working with Drew's admissions program for five years. He is a voting member of the admissions committee and one of the two primary readers of applicant's folders.

"The real reason why a student chooses a school is because of a vague sense of prestige, immediate reactions and what their peers say about the given school. My job is to plan programs so that students will come to Drew for the right reasons," Kelsey said.

Basically, the Assistant Director, Dan Boyer, interviews prospective students, travels to high schools, college nights and fairs, reads student folders and works with the student tour guides. In the spring, Boyer will do recruiting on the West Coast, visiting private and public schools and several colleges.

Ellen Capp is also an assistant admissions director, involved with traveling to high schools like Dan Boyer, as well as coordinating off-campus programs and working with transfer students.

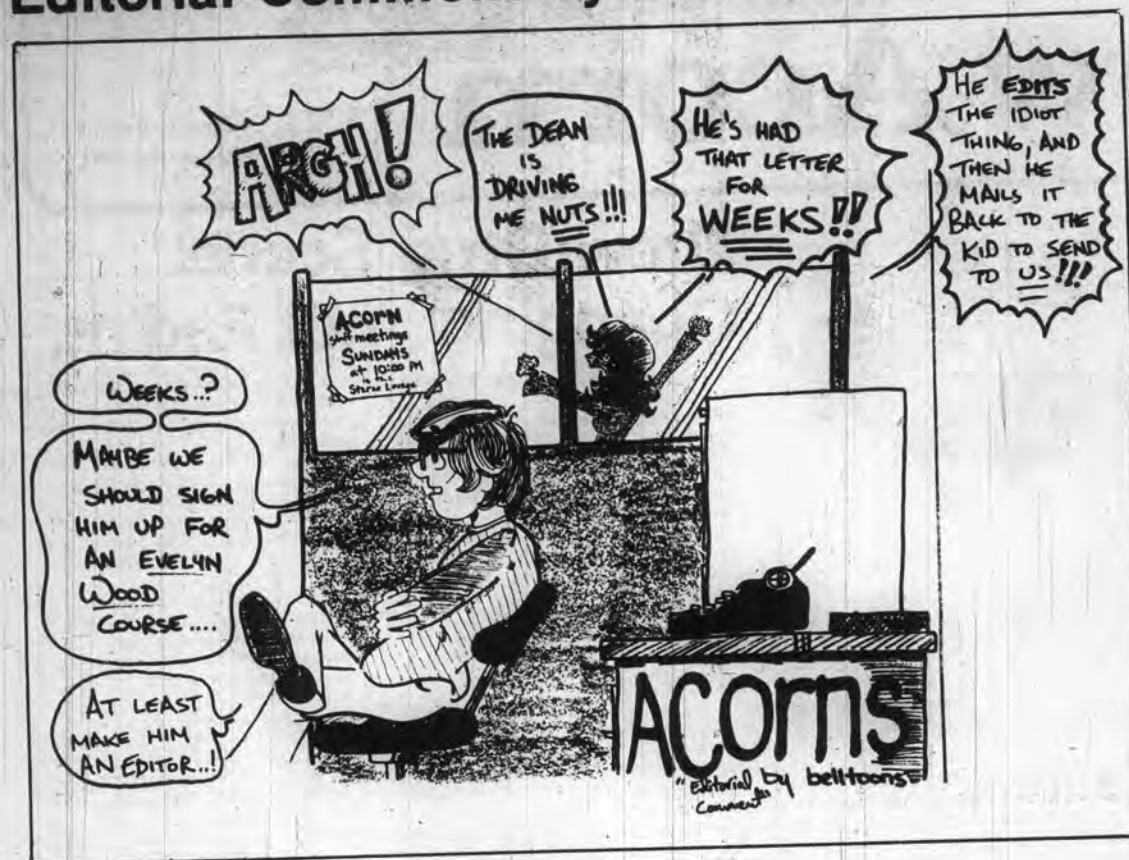
"Drew takes admissions procedures very seriously and privately," DeVeer said. "First we consider the prospective student's overall record, then his class rank, references, interview report, citizenship, activities and testing in that order of importance." Drew's standard SAT scores have been lowered from a 610 to 540 verbal for two reasons according to DeVeer: "out of design and necessity." DeVeer didn't want to see good students turned down simply because their testing abilities weren't up to par. Only 4% of the pre-college population recently scored 600 points on the tests and only a few could afford college costs. "National standards are not quite what they used to be," Kelsey added. "SAT's aren't as significant so naturally the scores have gone down and so has Drew's a little faster."

Drew draws in a pool of fairly sophisticated students from mostly middle and upper middle class families, thus, 60% of the student body pay their own way. Financial aid is received by 40% of Drew's

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Editorial Comment by Belltoons



200 Years of Black Political Struggles

by Marvin Hall

They say that freedom is a constant struggle. They say that freedom is a constant struggle. Oh, Lord, we've struggled so long. We must be free, we must be free.

America has emerged into what is being called the era of the Bicentennial. This era is to give recognition to the 200 years that America has maintained its existence as a nation. But despite all of America's rejoicing the mass media has given very little acknowledgement to the lives of America's Black ex-slave.

This of course doesn't surprise me and it probably doesn't surprise anyone else who is aware of white America's treatment of Black people. But even though America has deliberately neglected to tell the truth about Black people's history and their involvement in this country throughout this Bicentennial era, I'm not bothered, because the present day existence of Black people is a result of what our lives have been for the past 200 years.

It's most ironic that the founding fathers of this nation would sign a document called the Declaration of Independence based on principles that would free their constituency from human oppression and exploitation, and yet, simultaneously keep the baneful system of slavery alive. Black people were slaves in this country for nearly one hundred years after America's independence from Britain. I ask you what kind of logic and reasoning were these people using?

Even though white America continues to hide behind her disgrace and shame, Black people in this country must rise and demand to be heard. It is not important at all for Black people to celebrate something that is totally unrelated to our lives, but it is important for us to understand what our roles have been throughout the history of this country. We often wonder why we are so confused about this nation and how it relates to us (Black people). Part of our problem is that we have beguiled ourselves by not politically educating ourselves constantly and continuously.

For more than two hundred years Black people have been waging political struggles against this hostile nation. Slave revolts and insurrections were forms of political resistance conducted by Black people against our white masters. But oddly enough after the passing of the 13th Amendment, Black people were still forced to use every means of resistance to protect themselves and interests. White America's racism, especially in the south, prevented federal documents

during Reconstruction (ex. first Reconstruction Act in 1867) from having any great significance. During this period Black people were victims of white mobs who responded to news articles such as those in the Atlanta News which reported charges of assault upon white women by Black people. Immediately "the white 'toughs' in the city were given license to set upon innocent and unsuspecting blacks wherever found and butcher them upon the spot." However, it should be stated that these charges have never been proved. Black people in Atlanta and other parts of this country faced injustices that will forever haunt this country until the social structure is changed.

It seems very strange to me that in this country which passed Civil Rights Acts in the 19th century prohibiting racial discrimination in places of public accommodations failed to prevent white violent attacks on Black people who were trying to exercise their civil rights.

I think it is important to understand that the political life of Black people has been very different from the political life of white people in this country. The political life of white Americans has been to maintain and preserve their authority and power over this country. They have been able to do this through the establishment of law, government and a powerful military. The political life of Black people has taken a different course because the authority to govern our lives is not in our hands. We have been subjected to a nation of people who have deliberately forced us into a position of powerlessness. Because of our lack of economic and political power we have had to resort to forms of resistance which have taken shape through slave revolts, insurrections, rebellions and some have said we have waged a "revolution" in the late 1960's.

But I am here to say that a "Black revolution" has not taken place in America. However, it must be understood that resistance to white oppression and racism has taken place. In fact to show you how serious the problems that have confronted Black people are: within every decade since 1865 there have been racial clashes between black and white people in some part of this society. The horrors of riots and rebellions seems to be an incurable social disease in America. To focus a little closer on this situation, in the 1960's there was some form of racial violence in this country each year. The impact of Black protest in the 60's will be discussed in a later article.

Presently, black people are still faced with

economic deprivation, social degradation, and political exploitation, because white people on a mass level have failed to deal with the sickness of racism that rests in their hearts and minds. The reality of Black resistance in the form of violence is bound to occur continuously in the future.

TO BE CONTINUED!

Inquiring Reporter

by Donna J. Hassler

Acorn Question: What do you think of the Pub? Does the atmosphere appeal to you?

Answers:

Tom Tani, sophomore: "Very Pub-like. It is too dark, hot, smells of beer and I like it because I like the people who go there. Yes, the Pub is appealing if you like drinking in the desert."

Stan Nowak, senior: "A nice place to socialize, it's fairly sufficient and I wish it was open more often. It's friendly with no trouble."

JoAnn Keatz, freshman: "I don't go there as a steady diet. It's a nice atmosphere when there is good music being played, although I wish liquor could be served because I don't drink beer."

Nick Sfris, senior: "Don't ask me now, I have a headache."

Drew Lent, junior: "I think the Pub should be larger—the place gets too crowded. For the decor, well? Otherwise the place has as much potential as Drew (University) can offer."

Sioux Patterson, junior: "I think the Pub should be larger—the place gets too crowded and I don't like doing the bump with Humanity. I prefer what Drew can offer."

Walter Baker, sophomore: "It can be very exciting if there are good bands. Yeah, the atmosphere appeals as a general rule, but it is very bad if you go by yourself."

ON THE OUTSIDE

by David Feldman

Once again Gerald Ford and his administration have set new precedent for fence sitting. In his support for Israel following the controversial "Zionism" vote last year Ford won a large segment of the American non-Democratic Jewish vote. Recently, Ford and Henry Kissinger have taken steps to alienate that vote and climb back up to the usual perch at the very center of the political fence.

It is the misfortune of Egypt's President Anwar el-Sadat that he is now unable to obtain arms from his once close allies in the Soviet Union. Correctly categorizing the President as an avid fence sitter he came to Mr. Ford with his problem. It now appears that his problem will soon be solved. Of course the American aid to Egypt will be minimal. It will include nothing more than C-130 military transport planes, Hawk anti-aircraft missiles, wire guided T.O.W. anti-tank weapons, radar and communications equipment, naval patrol boats, and F-5E jet fighter planes. One White House official was quoted as saying, "Look, in 1977 Egypt would be able to buy this from the United States, but Israel will have this much more, so the balance won't be upset."

If marvelous displays of logic such as this are to be the rallying point for Ford's 1976 presidential campaign, then it follows that this move should in turn win Ford both the Israeli and the anti-Israeli vote giving him by far the broadest base of support ever in political history. The only interesting question that this sale will answer is whether American weapons are effective against other American weapons.

There has been a nasty rumor spreading that Mr. Ford's policies have certain inconsistencies about them. This rumor is being denied by the President and his supporters. Perhaps they are right, and the President is more consistent than we think. Perhaps he intended to pardon Nixon all along (but neglected to say so). Perhaps he intended to "pardon" New York all along (but neglected to say so). Perhaps he even intended to "pardon" Sadat all along (but neglected to say so), and perhaps he intends to win New Hampshire...

*Quote from N.Y. Times, Sunday, February 8, 1976.



Brent Barton, senior: "The Pub should have more variety in music and it should stay open longer. It's the best thing on campus."

Fred Siegel, senior: "There's nothing funny to say about the Pub. It's nasty and offensive like a bar mitzvah in Grossinger's. There should be some salami hanging from the ceiling."

Kevin Grimes, sophomore: "It's too small to start with and it has a good deal of control over the social life at the university. I like the way it's set up right now, but it's too hot."

Tim Sperry, junior: "No More Disco!!!!!!!"



Tim Sperry

letters to the editor

Is Anyone Up There Listening?

Dear Editor:

Upon reading your article "Food Service's Future Examined," we felt compelled to take issue with several points raised. As seniors, having experienced and worked for SAGA and/or Wood's, we felt that many of the matters raised were inconsistent and rather ludicrous.

In the first place, Mr. Bendick's assertion that all food served is U.S.D.A. prime or choice grade implies that food flavor is obtained by U.S.D.A. grading. As we perceive the article, Wood's main contention is that their food service is at least as good or better than SAGA's. However, were we offered the choice of three spaghetti entrees for dinner by SAGA? Granted that the quality and variety of food offered by both companies is comparable, why must we additionally put up with their unacceptable inefficient managerial policies?

It is very convenient for Mr. Tucker to claim that "bad student labor relations are the result of a lax policy." To the contrary, SAGA fostered a very efficient student operation with which both the management and the workers were very satisfied. Our contention with SAGA was that the quality of the food was unacceptable. Our contention with Wood's is that the quality of the food remains unchanged, while the quality of the management has deteriorated.

Furthermore, has the Wood Company forgotten that it was the employees from the previous food service that taught them how to set up and run the operation? They were willing to pay at least one student consultant fee. However, as soon as they culled the necessary information, the student became expendable. And for all the promises Wood's would put forth, other students with any knowledge of the operation mysteriously continued to lose their standing, and some even their jobs.

Although Woods may argue adamantly that they are going to run things the way SAGA did, it is fundamentally still the same organizational structure. Moreover, while they claim to be very innovative by offering us a salad bar and ice cream, they are merely reinstating services that they took away from us upon their arrival. Why does Woods continually use SAGA as the scapegoat for their own managerial shortcomings?

Since SAGA had no trouble in allowing student workers freedom and having an efficient operation, why is this freedom referred to by administrators as laxity? Who is it that really "empire-builds"? The mere fact that they refuse to give students any managerial input indicates to us that they feel threatened by students. As was mentioned in the article, "The administrators seemed to feel that managerial inefficiency is tied to the student labor relations. If Wood doesn't get cooperation, the manager can't do his job." However, we feel that the matter may be stated inversely: that the manager isn't doing his job properly, if he cannot develop labor cooperation. For example, Buddy Clark, SAGA's manager, seemed to be able to elicit cooperation and attain an exceptionally high degree of loyalty from student workers. The Wood management does not seem capable, or interested in doing this. Mr. Tucker, supervisor of the Wood Food Service stated in last week's *Acorn*, "...if we give students a paycheck, we have a right to expect some loyalty." Well Mr. Tucker, this is the twentieth century, and you can't buy loyalty, you've got to earn it.

In conclusion, the Food Service Committee's report has recommended that we seek an alternative food service. We urge the administration not to contravene this decision. The Food Committee represents the majority of people concerned—students. We resent Wood's last ditch efforts to revitalize public opinion. Once the race is over you don't start kicking the horse.

Sincerely,
Claire Appelmans, Scott Shields
Wanda Walls, Paul Hargett (alumni)



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Nailing the Coffin Shut Before the Patient has A Chance to Survive

Dear Editor:

We read your article on Steve Coffin with mixed emotion. True, Steve was guilty of taking out uncharged books from the library and should be duly punished. However, since neither of us were directly affected by Steve's activity, we feel that an objective approach is necessary in this controversy. Initially, we wish to state that the policy which you selected to present this affair to the Drew community is entirely unfair. Steve's letter of apology, which should have appeared ahead of or coinciding with your article, will now have little or no meaning. Hence, one half of Dean Ackerman's punishment becomes void due to your methods of journalism. Secondly, I was asked to be present when security approached Steve with the warrant to search his room. Security did not have far to look. The books were piled up in the suite's living room, in plain view for all to see. This in no way exonerates Steve, but it does take away from the "cloak and dagger" operation which many students accuse him of. Let us digress for a moment and say that security, who at the time was represented by Jim Gasper, displayed respect and empathy towards Steve and carried out the "search and seizure" admirably.

The Acorn's stand on unethical crime is quite amusing. Here we are, righteous and outraged at Steve for his unethical and criminal behavior. However, where were your ethics when a criminal (and unethical) act was perpetrated against much of the Drew community? We are speaking of the rash of fire alarms that were pulled between four thirty and five thirty in the morning last semester. No articles. No letters. No condemnations. Further examples of your "standards" in reporting (actually, not reporting) unethical acts could be mentioned, but by doing so, the point of this letter will be lost in their enormity. Again, this is by no means saying that we condone Steve for what he did, but it should make us pause for a moment of introspection as to why he rated such an enormous amount of publicity.

The measure of punishment is not to be found solely in the sentencing, but we must take into account the mental anguish that an accused does through from the time he is caught, to the time he is sentenced, and in this case, the time that is remaining where he must face his fellow students. The punishment assigned by Dean Ackerman has been labeled "lenient." This may be true. However, we would prefer to work under a dean that is known as "lenient," than work under a dean with a reputation similar to Judge Roy Bean.

We were involved with another of Dean Ackerman's judgements, which might also be labeled as "lenient." It involved the ripping off and misuse of a golf cart which was a necessity to one of the students in our community as a means of mobilization. The accused who had confessed his guilt, was impressed and grateful for the means of punishment which Dean Ackerman had selected. As a matter of fact, where were you in condemning this sentence as "lenient?" As a matter of fact, where were you in condemning this act at all? Perhaps a better term for "leniency" is justice.

Susan and Ben
R.D. Suites



Dear Editor,

Recently, an issue came to light on the campus involving stolen books. The person responsible for the thefts was fined fifty dollars and will write an open letter of apology to the student body of Drew, that will appear in the *Acorn*.

Some people feel that he got what he deserved. Some other students feel that he did not get punished enough. The rationale is that a more extensive punishment will deter further thefts.

Sadly, the fact remains that no matter what the penalty leveled against this person, book thefts will continue, as it has continued since there has been competition for academic honors. Book stealing is both repugnant and selfish, but there will always be someone who feel that in order to succeed, that they must have exclusive access to certain data. If this means stealing, what of it, if it means that it will help that person become a doctor or lawyer, or some other noble profession?

Book stealing will go on; and tragically the innocent student will suffer, as is usually the case in a situation such as this. Often, it is the innocent that suffer more than the guilty.

However, what of this person? Has he suffered enough? Should he be held in shame forever? I agree that what this person did was a bad thing, terribly so, but every one, no matter what he has done should get a chance to redeem himself. He was caught, and he was punished, and the proper authority has dealt with the case.

Some students, especially those in his class, feel, quite understandably, that he should have gotten more in the way of punishment. However, it is not the matter of punishment, but how this punishment takes place and by what method is the issue of this letter.

I have learned from a friend, and have also been told by a lot of people that there is a student who feels that this person has not been brought to justice. And this person wants to administer his own type of justice. He wants to take this open letter this person is to write, and mail it to the grad schools that the guilty person has applied to. Coincidentally they are schools that he (the letter sender) is applying to as well. It is plain to see what this act could do to the "theft." He could be refused admission, and thus increase the other student's chances. This guilty person could lose his dream, and no one should lose his dream this way, no matter what he did.

What disturbs me the most, is that the student thinks he is doing the right thing. Is it though? It seems that a parallel can be drawn to Plato's dialog, "Euthyphro," in which Socrates asks what is pious? what is justice? Isn't this form of justice as bad as the wrong it seeks to do justice to?

The student who stole the books did it for a selfish reason, and abused the use of the library. The person who stole the books abused the library. Isn't this student who wants to mail these letters indirectly using the library the same way, by taking what happened to the other student, and using it against him in order to succeed himself? Is this all that he has learned at Drew? After all that he has learned at Drew, is the only way he can get into grad school is at the expense of another.

To the student who hopes to use this letter, I know you, and you are a friend. If you really are concerned about doing something about this issue, then go to the dean and push for them to make it known to the students what can happen in cases of academic dishonesty. Mailing that letter is not the answer, so not so much for the other student, but for your own personal integrity, please don't go through with it. If you do, I have the utmost sympathy for you, because you are really no better than the person you want to do "justice" to, and have learned nothing at Drew.

Sincerely,
Tom Tani

Editor's Reply

Dear Eugene,

Regarding your letter titled, "Security Assessed Friend or Foe I can only offer my disappointment."

In a first reading of your letter it is clear that you have a flair for sarcasm—you can indeed turn a "dildo" phrase. I think this tendency is something everyone enjoys exercising, myself included, but for your sake I hope you get it out of your system.

Your letter has a shaky foundation of distorted facts and in some areas, no facts at all. First you present an understandably partial account of Dan Aronson's verbal "attack." You neglected to state that, according to Dan and Marshal Davis, you were verbally harassing Dan while he was working in the pub. At 1:30 a.m. after approx. three hours of your verbiage Dan covered his badge and called you "asshole." Frankly Eugene I wouldn't have waited three hours.

Working the pub is considered the worst part of security's job because they have to put up with usually loud barking dogs and drunks. If following ABC regulations bothers you or anyone else take into consideration three rather obvious points: (A) Drunken townies are believed by John Keiper to cause most of the vandalism and dorm disturbances, (B) the ABC is unusually vigilant this year and has revoked approx. 15 club licenses, and (C) Drew's watering hole has almost been drained due to weak enforcement of ABC regulations.

Your behavior towards a student security officer seems strange to me in light of the fact that you are a senator who should know how long students have been asking for the renewal of a student security patrol. Of course if any officer acts like a "blue meanie" you have every right to speak out, but may I suggest that you stick to the particular incident and not catalog a history of past incidents, because in doing so you digress into the realm of fantasy or at least half-truths.

Just for the record Chisholm's assailant was apprehended but the victim could not identify him, so he was released. John Keiper could not run down to the U.C. desk because he was at Madison Police Headquarters investigating a case.

Van Gorden did make a false accusation but according to other witnesses present Gorden readily apologized and did not have to be urged by you.

If you think there is no excuse for faculty member's children he issued I.D.'s think again. First of all Richard Morgan and not Security was instrumental in getting the I.D.'s due to the general mayhem gangs of children have been causing in the U.C. (as you exemplified in your letter) and in the gymnasium which has had some weights, etc. stolen.

In reply to your final complaint, that security fails to be present at any real emergencies, I politely say BUNK! On two occasions this past week security administered oxygen to two students having severe difficulty in breathing. Recently, the two robberies which occurred over January have been solved. The students' televisions and one watch were recovered and the culprit is awaiting trial.

I don't think security is an expensive myth; Drew's small force is actually overworked and underpaid. The proposal of a work-study program for students interested in becoming patrol officers will set gate checks in the works and thereby control the influx of unauthorized vehicles and potentially dangerous people. From the inside students should be making a concentrated effort to cooperate with security by reporting any suspicious thereby instilling an attitude of concern for each other on Drew's very open campus.

Respectfully,
Linda J. Ney

Library Book Sale

On February 16, 17 and 18, there will be a book sale in the main lobby of the library. The book sale is sponsored by the library and will begin at 9:30 A.M. each day. Most books will be sold for \$2.50. Sets of books will be priced individually.

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by Chuck Redfern

Feminist Literature Gathering Dust

by Dawn Thomas

News From The Jewish Students Org.

- Shalom
Bob Beer-Pres

and learn.			
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Tolley second floor

Criminal Law

by Irwin Nowick

Another area is possession, and there are few if any cases. Possession is a voluntary act if a person is able to termi-

1. Heffernan—Wisconsin
2. Wilkins—Massachusetts
3. Vanderbilt—New Jersey
4. Weintraub—New Jersey
5. Traynor—California
6. Udall—Arizona
7. Fuld—New York
8. Schaefer—Illinois
9. Stern—Pennsylvania

Sincerely,
Van Beure

Candidates Off And Running

by Bill Kovacsik

More important than the number of delegates at stake in New Hampshire is the amount of publicity available to a candidate who either wins or does substantially better than expected. During the last two national election campaigns, this state has acted as a springboard for the candidacies of former Minnesota Senator Eugene J. McCarthy and Sen. George S. McGovern of South

Admissions (cont.)

"We take a middle road," DeVeer explained while sipping coffee from a Drew mug. "The school says a selective academic edu-

All the early primaries are too close to the election to be taken too seriously, with any anxiety at this point, but to avoid the results, it is safe to say that they will provide the answers to key questions—Will Reagan's right-wing campaign attract voters away from a more moderate incumbent? Will Carter continue to generate momentum he seems to have now? Will the liberal Democrats will emerge from the caucus to challenge Carter, Wallace and Jackson? Will a Humphrey or Kennedy draft still have any possibility come convention time? First and foremost, however, will the election be and perhaps most important of all, what will be the attitude of the American voter in approaching the political process in the post-Watergate national election?

"Drew is trying to meet the demands but not in a wholesale way," Kelsey added. "We have made efforts to get into programs, but



S.G.A. (cont.)

"Unfortunately we went through this,



Bob DeVeen

Alison Schreiber is also a junior psy

Presently, if your car is towed away by university you have to go to Bloomfield to retrieve it. Taylor feels that there must be a closer tie between the two.

The more students support the student government the better bargaining position the S.G.A. will have with the administration.

The student guides are selected by the admissions staff so that a Drew visitor get a straight-forward impression of the campus and its activities from someone who is actually living and liking Drew. "We wouldn't be giving up our chance to sleep Saturday morning if we didn't believe in this institution," Liz concluded.

Talking With Photographer

BOB NADLER

by Donna J. Hassler

While juggling his photographic prints from wall to wall in the U.C. gallery, Bob Nadler reflected humorously upon his exhibition in the making. "I feel nausea and revolution. At least my dog is fond of my work, but then again, he also likes Alpo."

Nadler spent more than a Sunday afternoon setting up his show of 42 black and white and color prints (it took him 72 shots to get this series), which opened the following day at 1:00 p.m. and continues for ten more days.

The exhibition has no theme according to the photographer, writer and teacher. His message to gallery visitors was only "come in out of the cold and don't look for any messages. Just concentrate on the photographic image."

As a resident of Englewood, N.J., Bob Nadler started photography eight years ago and tried free-lancing for awhile. He was technical editor of "Camera 35" for about four years and a writer for such magazines as "Popular Photography" and "Modern Photography." Nadler also has a chapter in Morgan Leica's Manual.

Nadler does not show his work very often. "My ego will only take so much," he said. "From my prints you can see why." His last exhibition was at the Dark Room Gallery on the lower east side of N.Y.C. in 1970. The photographer spends more time writing about photography these days than snapping the actual picture in mind.

He is currently working on a "huge" book about the technique of color printing scheduled for publication in the spring of this year. Nadler teaches a course on color photography at the New School.

"I don't particularly like color photography, although it is financially rewarding," he commented, "because it leaves too little to the imagination. Black and white photography is more abstract, more like reading a book instead of watching television."

CRACKERS IS BACK

Graham Crackers will return to WERD this Saturday night at 10:00 P.M. Supporting him will be his brother, the famous international correspondent, Razame de la Crackers. Together, the Crackers Brothers will bring you beautiful music along with feature interviews and fascinating stories. This Saturday you will hear Bob Dylan's latest album "Desire," an exclusive interview with Henry Kissinger, and much more. It's all happening Saturday nights, 10-12, on Drew's own station, WERD.

Long Day's Journey Into Night Criticism of Robards' Production

"O'Neill's characters are unique and each responds to his surroundings quite differently from the other."

by Lynne Erlich

The main criticism that I have heard concerning Jason Robards' (and later, Jose Quintero's) production of Eugene O'Neill's *Long Day's Journey Into Night* was that Robards did not create an acting ensemble with the four main characters. Although this is a valid criticism since there was a variety of acting styles, this was beneficial instead of detrimental to the production. O'Neill's characters are unique and each responds to his surroundings quite differently from the other. To condemn the actors to one acting style would have created plateau level performances and would have detracted from the characterizations that O'Neill created. The variety of acting styles added credibility and texture to the production without destroying unity needed to depict the poignancy in this play. Each performance will be described below.

The most controversial performance was by Michael Moriarty, as Edmund Tyrone. He used the devices of a "method" actor; each action was motivated by internal responses to the environment instead of performing each action in order to create an effect. At various points, he seemed to be lost in thought, he made the distracted mannerisms of a person in contemplation. Although this added to the realism of the character, several critics felt his performance was too "internal" and slowed down the pace of the play. Even though the pace was halted at times by Moriarty, the audience was able to gain insight into Edmund's alienation since this was shown through his actions as well as told through O'Neill's dialogue, which was doubly effective.

Kevin Conway, in contrast, gave a high energy performance as Jamie Tyrone, his brother. Again, his acting style fit in his conception of the character he was playing. Jamie, unlike Edmund, reacted strongly against events around him, (in a physical rather than a metaphysical sense) instead of floating with feelings in order to cope with the situation. Jamie is a hard, cynical

David Pomeranz: Tryin' to Get the Feeling of Success

by Su Mittelkauf

Today's music scene is so overburdened with singer/songwriters that many talented artists are underrated or totally overlooked. David Pomeranz is a prime example.

Pomeranz is a gifted composer and performer whose music defies classification. His eclectic style is a synthesis of pop, rock and jazz, and his vocal interpretations are unique. But in spite of his impressive talents, he has never received his proper recognition.

Born in New York City 24 years ago, Pomeranz was raised in Long Island, where he got his first taste of music while singing in his synagogue's choir. By the time he was 14, he was playing in a rock 'n' roll band and writing his own songs.

After spending a year and a half in college, Pomeranz decided to pursue a career in music. In 1971, he recorded two albums for Decca, "New Blues" and "Time to Fly."

Both albums showcased Pomeranz's exceptional songwriting and performing abilities. "Time to Fly" featured an assortment of high caliber musicians, including Chick Corea, Jan Hammer, Billy Cobham, Randy Brecker and Airtio Moreira. But neither album met with any commercial success.

Pomeranz moved to San Francisco, where he spent the next few years refining his craft by playing in small clubs. He began to acquire a small following of fans.

One of his admirers was Bette Midler, who brought Pomeranz's material to the attention of her friend, Barry Manilow. Manilow was instantly impressed, and made Pomeranz's song "Tryin' to Get the Feeling" the title track of his third album. Apparently Manilow's record company, Arista, was also impressed, for they signed Pomeranz to a contract.

Dance Residency Director Cliff Keuter



Dance Residency This Week

There is still time to sign up for the many classes being offered Sunday and Monday of this week by the Cliff Keuter Dance Company. Please check the classes you wish to attend and return the form to the box at the U.C. Desk. Class sizes are limited and registration will be on a first-come, first-serve basis. Everyone is invited to attend the company's free dance performance Tuesday at 8:00 P.M. in Baldwin Gymnasium.

Name	Box No.
Sunday, February 15	
Improvisations—2:30-5:00 p.m.—Gym	
Lecture Demonstration—8:00 p.m.—Gym	
Monday, February 16	
Ballet, Partnering for Modern Dance—10:00 a.m.—12:00 noon—Haselton Room in Gym	
Movement for Actors—10:00 a.m.—12:00 noon—Gym	
Stretch Classes (Intermediate)—1:00-2:30 p.m.—Haselton Room	
Master Class—3:00-4:30 p.m.—Gym	
Beginning Dance for Men—7:00-8:15 p.m.—U.C. 107	
Lighting Design for Dance—8:30-10:30 p.m.—Bowen Theatre	

Presented by the committee for the performing arts

(continued on page 7)

THE BEST

by Rob Mack

This week, as promised, I shall reveal my choices for the five best performances of the year in the categories of best actor and actress and best supporting actor and actress.

Generally speaking, the men dominated filmdom this year. There were an abundance of excellent supporting portrayals by actresses; while it was easy to select Ellen Burstyn, Faye Dunaway, Gena Rowlands, Diahann Carroll and Valerie Perrine last year, there were also a lot of other worthy choices. This year, there are perhaps three women who could be nominated for the Best Actress award besides the five I shall name, and if any others are nominated we will know that it is because the Academy does not generally give their nod to foreign actresses or newcomers. It is highly possible that, despite lukewarm reviews, an actress with a name such as Streisand or Minnelli or Hepburn could be handed the Oscar come April. It would be a dreadful mistake, but it is not out-of-the-question.

The actors had no such trouble. I can easily name ten other men who could be nominated as Best Actor besides the following five. Scripts catered to the men, and they took the best roles they could find. The best performance of the year by an actor was given by the always-splendid Jack Nicholson in *One Flew Over the Cuckoo's Nest*. When Nicholson lost the award last year to Art Carney it shocked a great many people, and it was most likely decided then and there to give him the award this year for his fine performance in Antonioni's *The Passenger*.

Little did they know that a film would emerge later in the year in which he would give an even better performance than he did in *Chinatown*. Nicholson's portrayal of the near-legendary character of R.P. Murphy is a marvel. He infuses the role with a stamina which proves that he has deeply investigated the character. In a film filled with superb acting Nicholson is tops, and when he is awarded the Oscar this year it will not be in sympathy but finally in recognition that Jack Nicholson is our finest young actor.

The second best portrayal, one given by Jeff Bridges in Lewis' *Heavenly Creatures*, is a marvel. Bridges is often over-rated—his nomination for best supporting actor last year for *Thunderbolt and Lightfoot* was a superb example of what a little publicity can do—but here he excels, partly because he obviously realized the limitations of the character with which he was working and went beyond them to create a totally three-dimensional person out of the strictly two-dimensional role, and also because he is surrounded by a fully professional supporting cast who know how to support him. He is wonderful in the part, and if he receives a nomination this year you will know that it is based on his talent and not on the machinations of his press agent. Giancarlo Giannini, the dynamic Italian actor, gave the next finest portrayal as the communist ship-worker in Lina Wertmüller's stimulating *Swept Away*. Giannini is always good because he is always aware of what he is doing; even his improvisations look as if he's been mulling them around in his head for a while. He is a highly physical performer as well, knowing how to use his body and especially his face to create a mood. His enormous eyes don't ever seem to close, and this fact makes his performance as Gennarino that much stronger. The fourth top work of the year was done by Al Pacino in *Dog Day Afternoon*. Pacino is another one of those always-excellent actors; like Nicholson, if you see his name on the marquee you know you're in for something special. What is so good about Pacino is his ability to submerge himself so deeply inside his role that we aren't quite sure if we can separate the actor from the character. Also, despite his level of recognizability—both vocal and appearance-wise—you never say, "Well, there's Pacino." As Sonny he gave an impersonation which shall not be overlooked at Oscar time. Lastly, Ryan O'Neal has never been better than as the incarnation of Thackeray's *Barry Lyndon*. O'Neal was awarded the most difficult part of the year, and what he does with it is remarkable. He sustains complete attention for three hours; he is barely off-screen for a moment, and the pace slows when he disappears. If he does not succeed completely I think it is more through the fault of the director, who was more intent apparently on capturing images than performances.

Now, for the women. In my opinion, there were five superb portrayals, and though I doubt the Academy will award its nominations to these five it is hopeful that they will not overlook more than two of them. The finest female performance was given by the youthful Isabelle Adjani in Truffaut's magnificent *The Story of Adele H*. When I saw this film at the closing night of the New York Film Festival it was obvious that it was going to be a hit. Even so, its success is due largely to the astonishingly fine-tuned acting of Adjani in the leading role. She creates a woman absorbed with romance; her portrayal is made up of so many imperceptible textures that it seems she is never wrong. And that face—Adjani photographs brilliantly because there does not appear to be anything hidden in the easy planes of her face. Her beauty is matched by her talent; with this, her first screen role, she has staked her claim on cinema history. The next-best portrayal was also given by an actress in a foreign film—Mariangela Melato in *Swan Away*. It is to Melato's credit that the audience understands her complex role as a rich Socialist socialite so far removed from her true feelings that she feels nothing. She is a stunning woman, but she doesn't allow her beauty to get in the way of her acting. The third top acting job was by Louise Fletcher as Nurse Ratched in *One Flew Over the Cuckoo's Nest*. She is a dynamic actress, as anyone who saw Robert Altman's monumentally underrated *Thieves Like Us* will attest; here, in the role of the castrating nurse, she forces us to know her character. Too often Nurse Ratched is played as Satan's daughter, and Fletcher fortunately realized that there is far more to her. She is a woman lost in time and caught up in her own power; she controls not as much by playing playing tender psychological games with her patients to let them know who's boss. It is the best female performance of the year, and it should make Louise Fletcher a star. Next on the list is Julie Christie's performance in the disturbing *Shampoo*. What can be said about Christie that hasn't already been said? She is one of the few actresses of our time who has a keen eye for a role—she always selects roles which are intelligently written and well-suited to her. Her talent is immeasurable—perhaps soon someone will realize that and give her a part she can run away with. She is easily the best thing about *Shampoo*, but one wishes that it were more of a central role. Finally, I viewed a performance this year which was mostly overlooked even by the most astute of critics—Joan Platter's excellent performance as the most optimistic contestant in Michael Ritchie's brilliant *Smile*. You remember Platter because she shyly dominates whenever she is onscreen; she is the girl we want to win, the girl who tries the least to be hypocritical. She is a lovely woman and commands a presence which challenges all the others to be as good as she is.

I doubt if she will be recognized by the Academy, because often they select a star over a newcomer, but she will be exciting to watch in the years to come. A special mention should go here to Stockard Channing, who saved Mike Nichols' dismal *The Fortune* from total mediocrity. Hers is the kind of newcoming talent the Academy enjoys recognizing; despite the obvious obstacle that this is her first screen role and she is up against the formidable talents of Jack Nicholson and Warren Beatty, she is the one we remember.

In the supporting actor category, the top prize should go to Brad Dourif as Billy in *Cuckoo's Nest*. His is a sterling portrayal, and could well be the Jack Nicholson of future years. Henry Gibson gave a fine performance as top country star Haven Hamilton in *Nashville*; he is barely recognizable from his *Laugh-In* days in the role of the pompous, power-seeking singer. Richard Dreyfuss should also be nominated for *Jaws*. He is a unique actor, one who can create tension with humor, and he steals countless scenes from Roy Scheider and Robert Shaw. Another of the top five supporting actor performances was by Alan Arkin in *Hearts of the West*. Arkin is too often an unruly actor, but here he has made the role suit him and emerges superbly. Finally, Chris Sarandon as the homosexual Leon in *Dog Day Afternoon* should be praised. Sarandon does not condescend, as well he might have; he is sensationally real, and his scenes on the telephone are some of the most moving in the film.

There are a wealth of actresses who could be chosen as best supporting actress, but five stand out from the pack. Renee Blakely, as troubled star Barbara Jean in *Nashville*, is superb. She gives a faultless performance, and her moments in the hospital and when she slips almost out of her mind quietly on stage are almost out of the finest in her performance. The other top supporting job was also in *Nashville*; Lily Tomlin as the

gospel singer Linnea. It is only slightly weaker than Blakely's portrayal because there doesn't seem to be any reason for her character, but Tomlin is such an intelligent woman that she makes us feel what Linnea feels. She can only get better as her roles get stronger. A much-overlooked performance was the candid one given by Carrie Fisher in *Shampoo*. She plays the short part for all it's worth, and overwhelms whoever she is sharing the screen with. Her offhand attitude is highly perceptive; I have a feeling she may become quite a great actress. By the Danner gives another of her customarily excellent portrayals as the script girl named Trout in *Hearts of the West*. Danner is an odd actress—she works from the outside in instead of the other way around, and she still succeeds. Her voice is just as hoarse-sexy as ever, and her strange appearance is startlingly pretty in the simple make-up and wardrobe used here. To finish, Sylvia Miles has never given a more restrained performance than she did this year in *Farewell, My Lovely*. Miles is given to flamboyance, but director Dick Richards controlled it so well in this film as to reveal what a touching actress she can be. Hopefully she is through with her Warhol days and can finally deliver some of the promise she's kept silent for so long.

That's it—the twenty top performances of the year. The Academy Award nominations will be revealed on February 17th, and hopefully they will select talent over name. In any case, I'll have a rundown of those nominations and their chances of winning just before the event.

Debbie:
Happy Valentines Day

If a picture paints a thousand words, then why can't I paint you. The words will never show, the you I've come to know. If the world should stop revolving spinning slowly into dust, I'll spend the end with you. That's all I've left to do. And one by one, the stars will all come out, and you and I will simply fly away....

Love Jeff

Poem by Bread

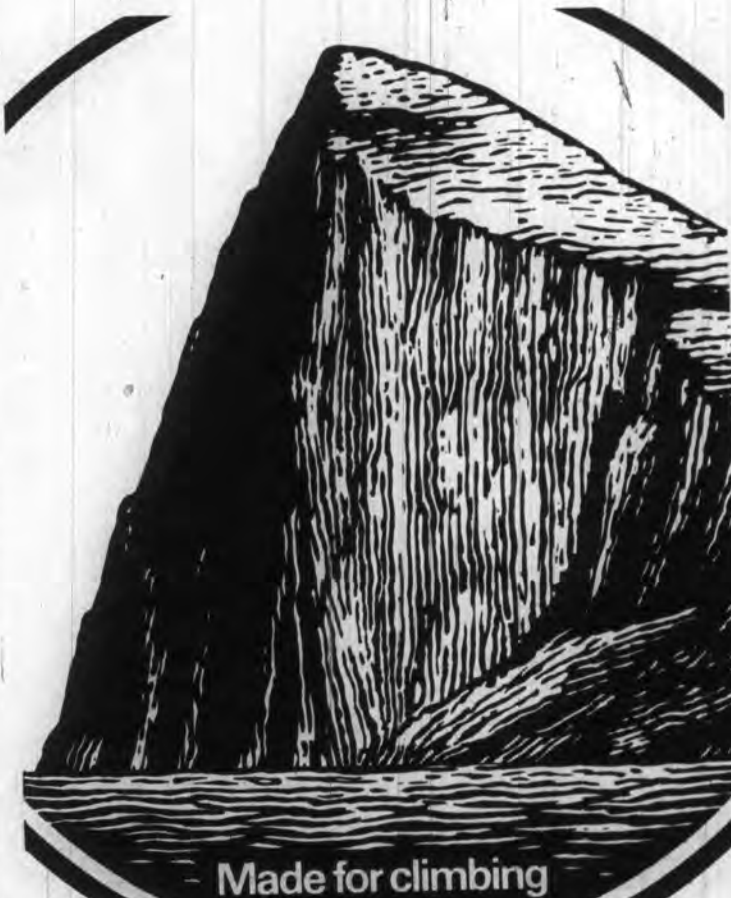
Criticism of Robards' Long Day's Journey Into Night

Mary Tyrone is "straight" in the first act and under the spell of morphine in the subsequent acts, actresses exaggerate the dichotomy in her personality; a Dr. Jeckle-Mr. Hyde syndrome. However, Zoe Caldwell's portrayal of Mary in the first act contained much of what was to come. She was more agitated and nervous in the first act, while she was contemplating her addiction. Also, even in the later acts, although heavily drugged and slipping towards insanity, flashes of what one conceives of the normal personality of Mary to be, occurs. Her portrayal had more consistency and believability than most portrayals of Mary. Also, her drugged scenes were quite credible instead of the usual imitation of a cross between Ophelia's mad scene and Cheech and Chong. Instead, her moods varied from a speedy, nervous animation, to maudlin and suicidal, and finally, mystical and detached when she finally achieved the detached ego state that she desired. It was a brilliant performance.

Finally, Jason Robards' depiction of James Tyrone was quite sympathetic. By emphasizing the human as opposed to the sensational qualities of Tyrone, Robards gives James an O'Neillian tragic grandeur; although a man who is trapped by his fears, and is somewhat battered from his experiences, the audience senses his will to live as just as he can, his feelings towards his wife and his family, and his will to survive.

Since the performances are intelligently conceived and sensitively executed, this autobiographical work of O'Neill's, which has been acclaimed by many to be America's greatest dramatic achievement, has the power and sublimity that it should.

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"John Korty seems to recognize the streets as a place each of us might live on and so gives them a dynamic appeal. His feeling for the reality of people and emotions is marvelously objective and does not force us toward any specific reaction."

by Rob Mack

Claudine is a very loving and emotional film which says more about the human condition with its subtleties than most films even attempt. It is a unique picture in that it describes a situation with which most people are not familiar, but it creates a remarkable feeling of honesty as well as enlightenment.

Claudine is a black woman living with her six children in a ghetto. She is a maid to an upper-class family for a while, but when she is laid off she must try to make it on her own. She meets a garbage man, Rupert, and their love grows despite the handicaps each of them face. These two characters are the focus of the film, and the actors chosen to portray the roles are simply perfect. Diahann Carroll plays *Claudine*; she is a beautiful woman, but she sacrifices some of her inherent beauty in order to make us know her character better. Her mastery of the part is a real achievement, because we never feel as if we are seeing Diahann Carroll as *Claudine*. She becomes the role, and the role becomes her. It is a performance which demands to be seen for the clarity of the actress's insight into the convictions of all human beings. Just as good is James Earl Jones. Sometimes it appears that Jones is so lost in the interpretation of the character that he loses sight of the essence of the role, but not in this film. His acting is his best in years, undoubtedly because he appears not only to understand the man completely but also because he looks like he's having a good time in creating the part. His performance is effortless, but moving, and therefore a standout.

The direction is very good. John Korty seems to recognize the streets as a place each of us might live on and so gives them a dynamic appeal. His direction is not pushy or mannered; rather, he lets us see the people

for what they are, for better and for worse. That he could have taken such an unfamiliar situation and made it so real to his audience is his crowning achievement. His feeling for the reality of people and emotions is marvelously objective and does not force us toward any specific reaction. The greatness of his direction is that it is so fluid; the film moves along rapidly, but not hastily. The progress is steady like a river, not the halting and stumbly fluid of a brook.

The supporting portrayals are also quite marvelous, largely because of Korty's direction but also due to the skill of the actors themselves. All the children are fine, with an outstanding performance by Tamu as the oldest daughter. She appears to be highly aware of everything going on at once and absorbs it all for use. She works hard, but hardly shows it; her force is that she can convey a feeling easily, whether a good or bad one, and still make it work to her advantage. This spirited portrayal should have gotten her an Academy Award nomination; although it didn't, somehow I still have hopes that her talent will be recognized as she becomes more familiar to the general audience.

I can't end without saying something about the powerful score written by Curtis Mayfield and performed largely by Gladys Knight and the Pips. It is a tight score, written expressly for the purpose of reinforcing a mood. Curtis Mayfield has written some fine music in the past, but never so effectively as here. It is as if the strength of the score underlies the truth of the people, a blistery, hard-edged truth. He works for his ends, and they constantly work out.

Claudine is a high-charged picture which transports us to a place we may not know but which we ultimately understand. It moves with a cogent life of its own and succeeds in producing a direct style and ultimate charm.

PUNDRE

by George Eberhardt

In the Drew Art Department some students make statues with Plaster of Paris; Drew students at the Brussels Semester sometimes act like statues by getting plastered in Paris.

Childless women have no conception of

There are students who have been known to SQUEEL after reading a meat "ad" (they really have no grounds for a beef). "Consumers of our PORK PRODUCTS will get a PIG OF SURPRISE."

A current radio "ad" tells about THE ORANGE SAVINGS BANK. For years we have had "DIME SAVINGS," "NICKLE SAVINGS," "DOLLAR SAVINGS." Could it be that the new bank was opened just for those Florida Oranges. "PURE GOLD?"

These days, in certain political circles, the only way some persons can "stand on my record" is to STAND ON MY RECORD. Then what? S'Matter? PLATTER SCATTER?

THIS WEEK IN FILM HISTORY

by Michael P. Smith

- Feb. 13—*Buck Privates* (Abbott & Costello's 2nd film) released, 1941. Kim Novak (Marilyn Pauline Novak) born in Chicago, 1933.
- Feb. 14—*Dracula* released, 1931. Stagecoach released, 1939. Thelma Ritter born, 1905.
- Feb. 15—*Stromboli* (Ingrid Bergman) released, 1950. John Barrymore born in Philadelphia, 1882.
- Feb. 16—*Passage to Marseille* (Humphrey Bogart) released, 1944. Chester Morris (John Chester Brooks Morris) born in New York, 1901.
- Feb. 17—Arthur Kennedy (John Arthur Kennedy) born in Worcester, Massachusetts, 1914.
- Feb. 18—Jack Palance (Walter Jack Palance) born in Lattimer, Pennsylvania, 1920.
- Feb. 19—*You Can't Cheat An Honest Man* (W.C. Fields) released, 1939. Merle Oberon (Estelle Merle O'Brien Thompson) born in Tasmania, Australia, 1911.

Critics Corner

by Michael P. Smith

The Treasure Of The Sierra Madre (1948)

Directed by John Huston
Screenplay by John Huston
Based on the novel by B. Traven
Music by Max Steiner
Starring: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Robert "Bobby" Blake (Baretta), John Huston, and Jack Holt.
New York Film Critics Awards: Best Picture & Best Direction.
Academy Awards: John Huston: Best Direction & Screenplay Writing. Walter Huston: Best Supporting Actor.
Running Time: 126 minutes

The more excellent a film is universally judged, the more difficult it becomes to write about. Such is the case with John Huston's screen classic, *The Treasure Of The Sierra Madre*, which will be presented by the Social Committee on Wednesday, February 18th.

The teaming of John Huston's superb direction with Humphrey Bogart's excellent acting produced many of Bogey's greatest films. Among them are: *The Maltese Falcon* (1941)—Huston's directorial debut, *The Treasure Of The Sierra Madre* (1948), *Key Largo* (1948), *The African Queen* (1951)—Bogart's only Academy Award, for Best Actor, and *Beat The Devil* (1954).

In *The Treasure Of The Sierra Madre*, Bogart had one of his most memorable roles as Fred C. Dobbs, an out-of-work American, who, along with two partners, the young and impressionable Curtin (Tim Holt, in a role originally planned for John Garfield), and the wise, old, toothless codger, Howard (Walter Huston—the director's father), set out to search for gold in Mexico. The three men are all down on their luck, and the major thrust of the film centers on exploring the degenerative effects of their mutual greed, distrust, and hatred. While Bogart's and Holt's performances were both flawless, it was Walter Huston as the philosophical Howard who literally stole the picture, an accomplishment for which he won an Academy Award as Best Supporting Actor.

Just in case all of the above does not provide enough merit for one film, there are two more interesting surprises to look for in *The Treasure Of The Sierra Madre*. One is the appearance of the director himself, John Huston, as the man in the white suit. The other is the appearance of television's Baretta, a somewhat younger Robert "Bobby" Blake, as the Mexican boy.

by Blake, as the Mexican boy.

The Treasure Of The Sierra Madre will be shown on Wednesday, February 18th in U.C. 107 at 7:00 & 9:30 P.M.

ROCK CONCERTS

Peter Frampton—Feb. 14, Capitol Theater, Passaic, N.J. 11 P.M. Tickets - 5.50 & 6.50
Foghat—Feb. 20, Capitol Theater, N.J. 8 P.M.

Uriah Heep—Mar. 9, Capitol Theater, 8 P.M.

Bachman Turner Overdrive—Foghat, Trooper—Feb. 15, Nassau Coliseum - 8 P.M. Call 516-794-9100 for tickets.

Graham Central Station—Beacon Theater Feb. 27, 8 P.M. tickets - 8.50, 7.50

JAZZ CONCERTS

Stanley Turrentine, Freddie Hubbard & George Benson, Feb. 20 at Carnegie Hall - 8 P.M. Tickets-ticketron - 212-541-7290

SOUL CONCERTS

Barry White—Feb. 11-15, Radio City Mus. Hall (and Love Unlimited)

Temptations, Bobby Womack, Archie Bell & The Dells, Donna Summers—Feb. 20-22, At Radio City - tickets 212-541-7290

Dionne Warwick—The Impressions* Al Jarreau—Beacon Theater, Feb. 28, 8 P.M. tickets - \$7.50 & 8.50

Staple Singers—Feb. 26, Beacon Theater. 8 P.M. Tickets - \$7.50 & 8.50 (also Ashford & Simpson)

OTHER CONCERTS

Ace—Feb. 13, Bottom line - 212-288-7880
Country Joe MacDonald—Feb. 16-18, Bottom Line.

Eure Prairie League—Feb. 19-21, Bottom Line.

John Klemmer—Feb. 10-12, Bottom Line.

Dan Fogelberg—Mar. 20, Capitol Theater, 8 P.M.

Silver Convention, Touch of Class, Faith, Hope & Charity—Feb. 28, Felt Forum. 7 & 11 P.M. tickets - 8.00, call Ticketron.



Scenes from "The Man Who Would Be King."

NIGHT AT THE MOVIES

by beltoons

Barry Lyndon—Find someone willing to drive over to Summit and treat yourself to Stanley Kubrick's latest odyssey, this time into mid-eighteenth century Europe with Ryan O'Neal and Marisa Berenson. At the Strand.

Challenge to Be Free—International film star Mike Mazurki returns to thrill and delight you as he, "runs with the caribou," in yet another of the G-rated flicks that have been making the rounds

lately. Old caribou though—made in 1972. At the Community in Morris-town (538-2020) and the Chatham (822-1550)

The Man Who Would Be King—Christopher Plummer plays the man who wrote the story, and Sean Connery and Michael Caine portray the two soldiers of fortune who try to set themselves up as kings of a "primitive" (Phil Peek would die) country. Adventure, beautiful scenery, and light comedy of high caliber make this John Huston epic well worth seeing. In Madison (377-0600).

The Glass Menagerie

"It is possibly one of the three best known plays of the modern theatre and this version of Tennessee Williams' *The Glass Menagerie*, in its simple presentation, succeeds where many others have failed."

by Rob Mack

The Circle In The Square Theatre is known throughout the land for its outstanding revivals of some of the finest dramatic works ever written. This season they began with Eugene O'Neill's comedy *Ah, Wilderness*, and it was superbly done. Their second production is even more ambitious: a major drama written by another major American playwright. It is possibly one of the three best-known plays of the modern theatre, and this version of Tennessee Williams' *The Glass Menagerie*, in its simple presentation, succeeds where many others have failed. It catches the humor that the author suffused throughout the story and brings it to the surface without sacrificing any of the pathos inherent in the plot. The production moves very quickly and does not lose itself in the tragedy; it is almost too closely pulled-together. Yet it never takes the audience for granted.

Just about everyone must by now know the basic idea of the play. It is the story of the dominating mother, Amanda Wingfield, and her children: the dissatisfied, fed-up-with-the-world poet Tom, and the dreamy, slightly crippled and emotionally unstable Laura. The play moves with their lives, narrated by a tired Tom. There are the familiar situations of Amanda, presiding over the meals with constant stories of her youth; Laura playing the Victrola and watching the light filter through her fragile animal collection when she should be at secretarial school; Tom's fights and makings-up with his mother, until the final break comes; and the Gentleman Caller, a man Tom brings home from work as a suitor for his sister who turns out to be the same boy Laura idolized in high school.

There is much more than these superficialities, of course. Tennessee Williams is a talented playwright, and his feeling for the characters correlate with our own. We see the play through various sets of eyes—our own, each of the characters', and the authors'. Despite the fact that the show is not very important in its meaning to history, it is extremely relevant in relation to our own capability of emotion. It is slight and calculatedly touching, no doubt, but the fact that it is so powerfully moving more than makes up for its narrow dimensions.

The play is a classic, but director Ted Mann does not treat it that way. This production is astonishingly fresh, basically because Mann uses Williams' brittle wit with way with lines in a manner that has seldom been done. He has found a new vein in the gold mine of this play, and he excavates the easiness in the poetry of the words instead of letting his actors play them for their clever beauty. Williams was fascinated with the power of language and the ways in which words can relate to each other, whereas Mann is more interested in the feeling of the words rather than the multiple meanings behind them. He reads it calmly and straightly, letting the play carry us up and down as it goes instead of trying, as so many have, to keep us on one very high level of feeling. Too often in productions of this play we have to sit at seat's edge and absorb everything that has happened to these people and accept it as tragedy. Ted Mann has instead revealed the play as it was written basically on paper; we never feel that we are being forced into someone else's interpretation of all the things the author wanted us to know. Mann respects the playwright's right to subtlety, and so we are not bogged down in pushy sentimentality.

The performances, in general, are surprising. What you expect from the actors and what you receive from them as they perform are different things altogether. The casting is strange; some of the oddness works and some doesn't. Most likely the director believed since he was treating the play in such an unusual manner that he could get away with some rather different actors playing these well-known roles. The brightness of this notion is not so perverse as it may seem, but it doesn't always work. By using four excellent actors in parts for which it seems they are screamingly wrong is daring, but the daring does not always work at the super-level to which the director aspired. Two of the actors have never been better, one is good

but not great, and one is an unjustifiable failure. Yet even the failure is interesting in its own right; the performance should be observed for the actor's care in displaying his own ideas, no matter how illogical they may be.

The commanding role of Amanda is portrayed by Maureen Stapleton. She is certainly one of the most human of all actresses and always imbues her performances with a very deep understanding of the role. She also is one of the best interpreters of Williams' poetry; she knows these women from life, and so she speaks the words carefully and precisely. Stapleton has played Amanda before, ten years ago; the decade has made a difference in her appearance, but not greatly in her perception. However, this director has emphasized Amanda's charm as helpless rather than ruthless, the way it should be. It is not easy to see how Tom could so hate this precious woman, or how Laura could be so timidly brought up by such a mother. She does not smother, as she should. She is a normal mother wanting the best for her children and knowing that they can never have it, and she doesn't realize that their failure is her fault, but she does not reach the height of simple-minded despotism that is written into the role. Rather, she is shown to be a typical person, so absorbed in her own life that she cannot see others very clearly. Stapleton is sympathetic instead of pathetic. We love her and want to love her, which is wrong; we should care about Amanda, but not love her. Maureen Stapleton does her best with the wishful-thinking of the director, and that is pretty damned terrific. Still the promise lies dormant behind the eccentric planes of her face—she may swim, but she does not soar. Sooner or later Stapleton will work out this role fully, and when she does I want to be there to see it. Sadly, she will not do it this year.

The bad news is Rip Torn as Tom. Rip Torn is a fine actor, as anyone who has seen him in more well-suited roles will testify; here, he starts off wrong by being too old. Are we really supposed to believe that he is the roughly mid-twenties son of the aging Amanda? No chance, I'm afraid. Torn has a terrific presence on stage and he can achieve just about anything he sets out to do. It is depressing that his focus into this character is so blatantly wrong. His Tom is more of a dervish than a poet; the simple stunning effect of Williams' language is lost in the spitting, swift and heavily-drawn reading Torn brings to the lines. He speaks as if he always has something in his mouth, and he moves as though there is nothing else on his mind. Whereas Amanda is more complex than Stapleton allows her to be, Tom is far more simply confused. Tom's confusion never really does affect us; by story's end we are no longer pushing for him. Tom is a loser, which Torn knows. But Tom's failure comes from his misunderstandings rather than his understanding. Rip Torn has been great elsewhere; here he is alarmingly disappointing. We know Torn is still a fine actor, but his basic misreading of the character makes him a talented failure.

Pamela Payton-Wright plays Laura. We are used to seeing her as a prostitute, a psychotic, a businesswoman; if anyone could ever have pictured the square-jawed Wright as the fragile cripple she surely would have been done before, because she is outstanding. Her Laura is shy, but there is a tired strength behind her that is rarely shown. There is literally not enough I can say about her performance; it is a portrayal which must be seen to be fully appreciated. She makes us care about Laura, but we get the feeling she is a survivor. We understand a different side of the character, a side which makes her a far more complete person. This performance cannot be overpraised, and it is sad that only a few people will capture the magic which Pamela Payton-Wright evokes. If she does not receive awards for this portrayal she surely will as she becomes more well-known, and I don't doubt that she will achieve fame, and soon.



Record Review: Desire

by Glenn Sherman

Desire represents a superb mix of lyrics and music on the part of Bob Dylan. It definitely qualifies as one of Dylan's best albums ever, even bettering the height accomplished by *Blood on the Tracks*. Many of the back up vocals are done by Emmy Lou Harris, and her voice blends with Dylan's magnificently.

The album draws its strength from two true stories, "Hurricane" and "Joey." Both are excellently done, and I personally consider "Hurricane" the best Dylan song yet. "Hurricane" is the story of Rubin Rudd, a champion boxer during the mid 60's, who was charged with and convicted of murder. Dylan's song claims that Carter was framed to cover up the ineptitude of the law enforcement officials, and he also places the blame for Carter's incarceration on the prejudice so prevalent in New Jersey. The lyrics are beautiful; Dylan is completely submerged in his belief of Carter's innocence. The music is extraordinary, there is

a very well done drum piece throughout the song, its continual drive and liveliness compliments Dylan's fervor.

"Joey" is the story of Joe Gallo, a well known gangster from Brooklyn. The lyrics and music are simple, as well as literal. The song has a comical element, as in this dialogue between Gallo and a judge: "What time is it the judge said? Joey said 5 to 10 and the judge said that's what you get!" Dylan tries to make a hero out of Gallo, blaming his assassination on Gallo's innocence, claiming that Gallo had reformed and was divorced from all criminal activity. The song in general is a commentary on what makes a criminal, and for that matter what kills a criminal. We are told by the song that Gallo is a victim and not the aggressor. The aforementioned simplicity and depth of "Joey" make the song an excellent offering.

"Sara," a song about Dylan's wife, describes loss and a terrible longing. Dylan shows real emotion in "Sara," love of his family and worship of his wife. The song allows us to see Dylan as an emotional individual—not just a person who has concern for non-family. The music is serious, Scarlett Rivera's violin is superb, complimented by Dom Cortese playing a thoughtful mandolin.

"Isis" is what I consider a typical Dylan song, his distinctive raspy voice and dream filled lyrics. The song deals with a search for an ultimate conquest of Isis—fertility. "Romance in Durango" is probably the weakest song on the album. It is set to Mexican music with allusions to Aztec ruins, castanets and gold earrings. I personally did not get anything out of the lyrics. (They're not in English!)

"Black Diamond Bay" is another excellent song. Dylan once again mixing a strong melody with meaningful lyrics. The theme of the song can best be summed by borrowing from the lyrics, "Another hard luck story." Disasters range from a woman walking out to bad luck at the betting tables. The music is thoughtful, it sets a tone of finality.

Emmy Lou Harris shares the lead vocal with Dylan in "Mozambique," a refreshing combination. The music and lyrics are simple and pleasant, describing a visit to a magical land. "Oh, Sister" is a very depressing song, but true. We are told to love our sister today, for there may be no tomorrow. I thoroughly enjoyed *Desire*. I consider it the best Dylan album yet, and will most surely be amongst the best albums of 1976

Coffeehouse

This Sunday's Coffeehouse will feature Rob Manley, a guitarist who was well-received in the Pub last spring. Manley performs songs by the Eagles, Dan Fogelberg, Jackson Brown, and others.

The Coffeehouse will be open this Sunday from 9-12 p.m. and will be serving cheese-cake and home-made cookies from Henry's Deli. All students are invited to attend this opening night.



New sport on campus: Tree painting.

Outside Lectures And Entertainment

Lea Malmquist

Feb. 11-March 7 "6 RM's Riv Vu," a romantic comedy, is playing at the Paper Mill Playhouse in Millburn. For tickets and show times call 379-3636.

Feb. 12-22 "The Heiress," a play adapted from Henry James' novel, "Washington Square," stars Maria Tucci and Richard Bachus at the McCarter Theatre Company. The theatre address is Box 256, Princeton. Box office 609-921-8588.

Jan. 17-April 4 The state museum in Trenton presents its bicentennial exhibition "The Pulse of the People." The display emphasizes the causes of the Revolution, the war, its effects on the citizens of New Jersey and the aftermath of the conflict.

Feb. 12-14 "The Circus" is coming to town! "The Circus," a new rock musical by William D'Andrea, is being presented by the Threshold Players in cooperation with the Montclair State Alumni Association at 8:00 P.M. in the College's Memorial Auditorium. Tickets are \$2.50 for students and Alumni and \$3.00 for the general public. For more information contact 893-4141.

Feb. 14 "Thomas Alva Edison," a commemorative program will be held at the Edison Junior High School in West Orange. John T. Cunningham will preside at the morning session and will review Edison's work. Workshops on Edison's films, his phonograph, and experimental methods will follow. Registration including luncheon is \$3. For application write Richard Waldron, New Jersey Historical Commission, 113 West State St., Trenton, N.J. 08625.

Feb. 14 A night of Disco, featuring a live band, disc jockey and refreshments, will begin at 8:30 P.M. at the YMYWHA of Metropolitan, New Jersey, 760 North Field Ave., West Orange. Admission is \$2.00. For further information call 893-5280. The evening is sponsored by the Alliance of Jewish Student Organizations.

The Gray Film Atelier

Students with an interest in film may be finding that study opportunities are limited or that colleges have had to curtail their film-making programs due to economic cutbacks. The Gray Film Atelier, a non-profit, independent film studio with attached apprentice school, offers an alternative film-making program. The Atelier, now in its fifth year of operation, receives grants from the New York State Council on the Arts and the National Endowment. The year long Atelier program is designed to facilitate the transfer of credits to numerous colleges, and a portfolio of professional references is available upon completion of the apprentice-study program.

The Gray Film Atelier is located in Hoosick Falls, New York, just across the Vermont border. The Atelier bridges the gulf between the classroom and the realities of a working studio. Apprentices gain professional experience working on studio projects while writing and directing short works of their own. Each apprentice learns the entire studio process from the creation of an initial idea through treatment and story conferences, shooting, the several editing stages, and, finally, publicity and distribution.

Beginners are often accepted.

Apprentices are currently assuming key jobs on a contemporary adaptation of the morality play, THE MORAL FILM OF EVERYMAN, a grant supported project. EVERYMAN will be written and directed by the Atelier's Director, Paul Gray, the former head of the Drama and Film Department at Bennington College and the head of the Film Studies Department at the Université du Nouveau Monde in Switzerland. Mr. Gray's filmography includes the controversial P.I.N.S., a documentary of the fantasies of incarcerated children, APHASIA, and the feature length film THE VOYAGE OF ZAHARA. Other projects currently in the research and development stages include a documentary on the intelligence gathering community and an adaptation of Ibsen's AN ENEMY OF THE PEOPLE.

Candidates for the 1976-77 Atelier program are now being reviewed. Interested students should write the Gray Film Atelier, Wilson Hill Road, Hoosick Falls, N.Y. 12090 for more detailed information.

Drug Scene

in drugs. But many attribute the switch to changing cultural trends.

"There's a general trend now towards rowdiness and socializing," said one senior. "People no longer want to get 'drugged out'; they'd rather dance. The emphasis now is on discos and platform shoes. Drinking fits into that kind of scene."

And some people are just plain tired of the drug scene. "I used to like to get high," said a senior. "But now it's boring. It was a phase, and I've gotten tired of it."

Another senior admitted that his crowd does not smoke marijuana as much as it used to, and very rarely uses hard drugs, except for an "occasional recreational use of cocaine." Drinking is more popular in his clique, mainly because it's cheaper and it's less apt to fog up brains which are currently gearing themselves toward law and graduate schools.

Opinions and attitudes regarding drug and alcohol use and abuse on the Drew campus vary from crowd to crowd, but there is general agreement regarding the administration's position in the matter.

"I don't think there's much that Dean Erickson isn't aware of," said Muriel Hie, an RA who's held that position for two years. The RA's act as a liaison between the student body and the administration, meeting weekly with Dean Erickson.

"We're supposed to keep our eyes open and be aware of the drug situation on our floor," said Joy Harrington, another two-year veteran of the RA program. "We tell the dean what's going on, but we don't spy on anyone."

The administration does not feel that Drew has a serious drug problem, and is not very concerned with common usage right now. But there is concern about dealing, and this is where the role of the RA is most important.

If an RA thinks there is a dealer on his or her floor, it is reported to Dean Erickson, who then speaks with the accused student. The administration tries to deal with the situation internally, and very rarely goes to the police because, as one student put it, "busts aren't good for PR." However, if the situation is not corrected, outside authorities are informed.

Students are aware of the administration's casual attitude toward drug usage. "Hardin doesn't like drugs," said one senior, "but he doesn't do much about it. I think the administration's policy is basically 'look the other way.'"

"Yeah," added a sophomore. "We were partying in the halls one night and no one bothered us." Several of his friends acknowledged this and related similar incidents.

They then focused their attention on the bong which was being passed around the room, while others argued over who was going to go to town and buy more beer.

URGENTLY NEEDED

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"The Graduate"

Free copies of *The Graduate, A Handbook for Leaving School* will be distributed to all graduating seniors by the Alumni Association, through the association's undergraduate relations committee.

The 1976 issue of *The Graduate* includes information on careers, job hunting and life styles as well as other articles designed to prepare seniors for life after college.

"Careers '76: An Index to Jobs for College Grads" is a special 14-page section which details the job outlook in over 90 selected career fields. The "Diploma Dilemma" examines the realities of the current job market for college graduates—oversupply versus shrinking demand.

To help students find a job, "Job Hunter's Survival Kit" is featured containing

strategies and practical techniques for the job search with tips on writing resumes, evaluating fringe benefits and interviewing. "Practical Living" is a catalog of recent nonfiction books that will help graduates adjust to their new working life style. The guide covers such topics as automotive care, insurance buying and physical fitness.

Also featured in the 88-page magazine are "A Journey Through Adulthood" which explores the process of growing up; "Facing the Future," an essay on living by noted psychologist Rollo May; and "Making It—A Look at Some Financial Realities."

The free copies of *The Graduate* will be arriving shortly through the campus mails. If for some reason you do not receive a copy in the next few weeks, please contact the Alumni Office.

Drew
Acorn

The Acorn is published weekly during the school year (except on or near holidays). The paper is free to the Drew Community, without subscription costing \$10 per year. All correspondence should be sent to: The Drew Acorn, Drew University, Madison, N.J. 07940.

The Drew Acorn is published by the College of Liberal Arts. The University does not publish or exercise any form of censorship over its content; and is not responsible for any opinions expressed herein.

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Drew Needs Full-Time Trainee

by Wade Thunhorst

A major problem plaguing the Drew basketball team in particular and the entire athletic department in general is the lack of a full-time trainer. Currently, the duties of a would-be trainer are being handled by graduate student Tom McKee, an unpaid volunteer, and six student-trainers from the college.

The student-trainers are paid by federal work-study funds, and are assigned to cover home athletic events by the athletic office. These students have had minimal training in first aid through courses sponsored by the Red Cross and the Kramer Medical Company. Their main function is to administer first-aid while waiting for a doctor.

The athletic department considers this situation far from satisfactory. "A full-time professional trainer is a necessity, not a luxury," says basketball coach Dave Harper. "Any time that I have to spend attending to an injured player takes away from the time I can spend with the team. The students we have now are good, but they need professional supervision." Harper also pointed out that if a player has to go to the hospital, the coach may have to accompany him and leave

the rest of the team.

The problem is compounded by the fact that on a given Saturday in the fall, soccer, rugby, cross country, and field hockey, may all be going on at the same time. This means that over one hundred athletes will be playing without adequate medical care available. Additionally, McKee is not able to accompany the basketball team on some road games. Also, some people have inquired as to whether the absence of a professional trainer has discouraged students from trying out for varsity teams. Replying to this, Harper said, "If someone won't go out for the team because he is afraid of getting hurt, I don't want him."

As for the future, there currently are no plans for a full-time trainer next year. The reason for this is an absence of appropriated funds. The athletic department requested the necessary funds last spring, but none were granted. To deal with the situation, basketball player Ken Gomez has suggested that a professional come in occasionally for information purposes. Athletic Director John Reeves feels that next year, the student-trainers should be more directly responsible to the infirmary and that their training and supervision should not fall solely under the jurisdiction of the athletic department.

Women's Intramurals

by Sue Schmitzer

At 7:10 Monday night the ball was tapped, the clock started, and women's intramural basketball at Drew became a reality. Established in response to increased interest in athletics by female students at Drew and the recent passage of Title IX entitling women to equal sports funding, the program was organized to correspond as closely as possible with the Men's Intramural competition.

Fifty-three women, the majority being enthusiastic freshmen, signed up to be drafted for the league's four teams: Run and organized by Mr. Reeves, the round robin style tournament has each team scheduled to play three games. Following the "regulation season's" games will be two playoff contests, one a consolation game to determine the third and fourth place teams and the other the championship game. As in the men's program, trophies will be awarded to both the league and playoff winners, if these prove to be different. Games are also the same time length as the men's—meaning that two twenty minute halves are played, timed by an official timer and a scorer is also present.

Mr. Reeves seemed enthusiastic about the program saying that because this is the league's first year the rules will be stretched to permit the teams to add players to their rosters after the season is underway. Hoping to expand the program to an "A" and a "B" league next year, Reeves has stated his intention to do everything he can to "give it a go."

Cagers Drop Heartbreaker to Ursinus 67-63

by Bob Smith

The Drew Rangers came within an eyelash of leaving the beautiful Ursinus gym in Collegeville, Pa. with a four game winning streak and the momentum necessary to win the remaining five games on their schedule. Instead, they suffered a heartbreaking loss, 67-63 in overtime. Earlier this week Drew ripped apart a weak New York Polytech squad, 74-46, in a game in which the Rangers could have named the final score. As a result of this split, the team's record now stands at 5-10.

If you were listening to the Ursinus game on WERD radio, you know that this may have been Drew's most exciting game of the year. The Rangers knew that they needed a big effort against the bigger, more experienced Ursinus club in order to win Monday night. The team played one of their best games of the season, but the young team faltered at crucial moments in losing a game that they seemed destined to win. The game was close throughout; Ursinus led 35-34 at halftime, and the score was tied 62-62 at the end of regulation time. Drew had a four point lead with two minutes left, but they couldn't keep it and the game went into overtime. After Ursinus' Jim McClaughlin hit a quick field goal, Drew tried a ball-control

offense, looking for the clear shot. After Ken Gomez hit a foul shot, Jesse Anthony had a chance to pull his club ahead when he went to the line for a one-and-one attempt, but he missed the foul shot. Ursinus hit on a couple of foul shots to wrap up the scoring. Anthony led the scoring with 23 points (14 in the second half), Jim Magee had 16, and Ken Gomez had 11, mostly coming on deadly outside shooting. Greg Little played his usual brilliant game, but you must be tired of reading that every week.

The New York Polytech game at home last Saturday night was decided after about four minutes of play. Drew jumped out to an 11-2 lead before NY Poly knew what was happening. The home club walked out on the floor with a 44-20 halftime lead, and promptly opened the second half with a 15-2 burst. Drew's only problem for the remainder of the game was trying to hold the score down, as all of the players saw action. Jim Magee and Jesse Anthony paced the scoring with 16 points each.

Drew now needs to win their remaining five games to finish the season with a .500 record. Winning that Ursinus game would have gone a long way toward achieving that goal.



Basketball: Reflections

by Warren Paul

What do bodies crashing together, elbows flying and general mayhem have in common? If you haven't got it by now, this is the Intramural B league at Drew University. The B league is characterized by so much physical contact that its sight would sicken Linda Lovelace.

This week in the B league three games were played. Teams 1, 5 and 3 were victorious while teams 2, 6, and 4 lost. Highlighting this slate was the game on Monday night when Trener Rie led his team (#3) against the favored "A Few Bold Men" headed by Rob Lemoine. The game was played with such violent randomness that coach Reeves was heard saying: "We oughta bring the infirmary down here." Behind the strong rebounding of Kip McCartney and the surprising play of Doug Fessel, team #3 held on to win amidst a late rally 40-35.

The early season Forecast sees team #1 (led by Wonderful Al Diaz) as perhaps the most formidable foe in this league.

By the way... teams 1, 2, 3, 5 & 6 why don't you do something about getting names for your teams.

Where has Drew's Varsity basketball program gone?

Drew's men's basketball team has really come on of late. After a sluggish start the Rangers knocked off a highly touted Hamilton team (which earned Drew NCAA New Jersey honors for game of the week) for perhaps the highlight of their season. The most promising note of this season has to be the improved play of Freshman center Jim McGee. McGee's main development can be

seen in the astute confidence which he has displayed when on the court. Much of his development can be credited to the "Super-transfer of the Year" Greg-Little. Little has taken charge of running the team on the court and is for sure a leader off the court as well. And of course, how can the vast potential of Jesse Anthony be measured at this point. This is only Anthony's first full year at playing college ball. In addition to these stars solid players such as Ken Gomez, Jim Cavanaugh, Kevin Grimes and a host of strong freshmen bring Drew's hope up for the future. If Coach Harper can advance his rebuilding program into one geared to direct a champion, and with full realization that no player will be lost due to graduation then look for Drew's basketball program to "do it" in the future.

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Captain's Corner



"Gym Dandy . . ."

by Jon Dworkin

Winter . . . a season of howling winds, swirling snows and freezing rains. Gone are the days of bright warm sunshine and outdoor recreation. The outbreak of cold weather has forced the Drew sports enthusiast to seek refuge indoors. Consequently, the Baldwin Gymnasium has become the indoor playing field for nearly 2000 Drew students and faculty. This has created a problem for students and faculty alike. Athletic Director John Reeves comments on the situation:

"The Baldwin Gymnasium was originally built to accommodate a student body of 600. Over the years enrollment has increased and the same facility must now accommodate approximately 2000 students. Intense pressure is being exerted on the gym and it's beginning to bust at the seams. In addition to accommodating the Varsity Basketball and Fencing programs, the Baldwin Gymnasium must adapt to an expanding intramural program. There are currently 16 basketball teams, 6 soccer teams, 5 hockey teams and roughly twenty-five people playing intramural badminton. Also starting shortly are the volleyball intramurals. Add everything together and people are forced to play at ungodly times due to a lack of space."

In view of Mr. Reeves' revelations, I asked him if any proposals had been made to the administration calling for an addition to be made to the existing structure. This question seemed to discomfort Reeves noticeably. He hesitated for a moment and then replied rather sullenly:

"A proposal has been submitted calling for a new wing to be added to the Baldwin Gymnasium."

When asked to elaborate on this statement, Reeves made the following series of remarks:

"The Physical Education Department has submitted a plan to the administration calling for the equalization of the men's and women's athletic facilities in the Baldwin Gymnasium. The women's facilities are not comparable to the men's. They do not have access to an equal amount of supplies or equipment. Moreover, they are understaffed and in dire need of additional changing rooms and meeting areas. If Drew is to continue to receive federal aid under Title IX of the Education Amendment, ratified by Congress in 1972, the administration must take steps very soon to equalize the gym's facilities for men and women. Title IX of this Amendment states that institutions receiving federal aid must develop a plan to equalize facilities. We need to increase the women's facilities or get rid of the men's."

Mr. Reeves was beginning to become very involved in the topic we were discussing. His frequent outbursts of emotion and animated facial expressions added to his deep sincerity. Reeves continued:

"The Physical Education Department has made two proposals. The first deals primarily with equalization of facilities. The estimated cost of renovations is in the area of \$100,000. The second plan calls for equalization and expansion. A new wing approximately 105 ft. x 75 ft. would be added to the existing structure. This new addition would not add to the seating capacity . . . it would add to the overall playing dimensions of the gym and provide additional storage area. The estimated cost for the second plan is \$300,000."

When asked how soon a decision can be expected to be rendered, Reeves commented:

"I would expect a decision to be made by the middle of next month. Our department is hopeful that the administration will respond to the latter proposal. Expansion will benefit the entire Drew community, renovation alone is not the answer. Right now there is no time available for students to use the gym UNLESS . . . they are very fortunate and can squeeze a few minutes between intramurals, intercollegiate, modern dance and regularly scheduled physical education activities. Something IS going to be done . . . the only question remaining is WHAT?"

Win, lose or draw . . . one thing is for sure . . . things aren't exactly Gym Dandy . . .



Women Lose By Two In Overtime

by Sue Schnitzer

Playing what Coach Seton Lally modestly proclaimed "one of the better games we've played," the Drew Women's Basketball team lost a heartbreaking 55-53 contest to Caldwell College Tuesday night in overtime. The team encouraged by an enthusiastic Drew crowd, turned what appeared to be another lost cause into an exciting nail biter. Behind the entire game, the Drew squad tied the score with under nine seconds left to play, sending the game into overtime and the team and its fans into a mild frenzy.

The first half play was highlighted by brilliant defensive work by Junior guard Joan Leming and at halftime Caldwell held the lead 18-14. Although the Drew drives often proved unsuccessful, Caldwell's fouls proved crucial later in the game when several of their key players were forced to slack off on defense due to foul trouble.

In the second half the pace began to pick up. Senior Mary Jane Burns found her mark and began hitting from the outside while Brooke Shields continued to drive down the middle against an increasingly timid Caldwell defense, which backed off to give her the shot. Caldwell also began to hit and matched Drew baskets to hold onto the lead. A few costly Drew turnovers resulted in Caldwell fast breaks and a widening lead. Playing catch up was made more difficult for Drew by the distinct height advantage Caldwell possessed. Due to injury and illness Drew's two tallest players were forced to be merely spectators. This enabled Caldwell to dominate the rebounding, rarely allowing Drew a second chance for a shot.

Drew was behind by eleven with approximately six minutes left in the game. Desperately needing the ball Drew Coach Seton Lally switched her team to a full court man-to-man defense. Several quick Caldwell turnovers resulted placing Drew within six. After a few minutes of tight defense and missed shots by both teams Caldwell scored again, but Drew struck back. With under two minutes to go Drew hit again narrowing

the lead to four. Tight defense by Drew produced another Caldwell turnover and Shields drew a foul and the chance to put Drew within two with under one minute remaining.

She hit both shots and once again tight defense was essential. A Caldwell error was forced giving Drew the ball with nine seconds on the clock and Caldwell leading 47-45. Drew called a time out to calm nerves and map out their last play. The ball was inbounded to Mary Jane Burns who quickly took a shot then recovered her rebound and tied the score two seconds before the buzzer.

After a two minute break the five minute overtime period began with Drew maintaining their full court man-to-man defense. Caldwell struck first with a foul shot to take the lead 48-47. Burns then put Drew ahead for the first time all evening with two foul shots. Drew sunk another but an overzealous defense allowed Caldwell several foul shots and renewed confidence. With under one minute remaining in the overtime Caldwell was ahead 55-51. Senior Sue Carlson hit two crucial foul shots to cut the lead to two and eight seconds were left when another Caldwell turnover was forced. A close call by an official resulted in a jump ball near the Drew basket with just two seconds showing on the clock. Drew controlled the tap and Carlson took a jumper heavily guarded by Caldwell players. The ball hit the rim at the buzzer and Caldwell had won.

Leading Drew in scoring were Brooke Shields with twenty points and Mary Jane Burns with fifteen.

The Drew women's record now stands at 2-5, but after Tuesday's game hopes are high. Coach Lally pointed out a factor most evident towards the end of the game—teamwork. Plays were run and there were no bench warmers. Mrs. Kenyon, perhaps the team's most critical observer, expressed the opinion that "the team's fortunes have definitely turned around." The women play Ramapo and Upsala next week away and will return to Baldwin Gymnasium Tuesday, February 24, for a 4:30 game against Centenary College.

The Finer Points of Fencing

by John "Mean" Green

Kevin Hansen, the number two saber man on the Drew Fencing Team, has always enjoyed the sport he started four years ago as a freshman. "It has always appealed to me," Kevin said, "and the matches and practice keep you in good condition."

The fencing team practices twice a week, and Kevin drills with undefeated number one saber man, Leo Foster. Exercises to improve timing and stretching drills are stressed during practice.

According to Kevin, balance, distance and footwork are most important in the sport. A momentary loss of balance or a small stumble will usually enable an opponent to score one of the five points needed to win a bout.

Kevin outlined the three types of fencing—epee, foil and saber.

"In epee, a hit anywhere with the tip of the blade anywhere on the body registers as a point. This event requires the most patience. A small mistake means a point if your opponent is alert, so it takes a long time to

master epee."

Hansen continued: "Unlike epee, foil and saber have right of way, which means that once an attack is started by a fencer the opponent must counter with defensive moves before he can attack."

"The target area of foil is only a vest but like epee, the scoring is objective, as each hit scores one of the five points required to win a bout. Judges however are present to determine if right of way or any other rules are violated."

Saber is Kevin's event. "You get the real sickos in saber," he stressed. Here the whole blade counts and the style has more slashing than the other events.

"Especially in saber, it's got to be done right," he said. "A mistake in technique and it doesn't count. Saber is the most subjective, and two judges and the director of the match judge you."

"We've got a good group of people on the team," Kevin concluded, "and even if we don't get large crowds for the matches, it's a good sport to be in and to watch."

Fencers Suffer First Two Losses

by David Dean

Following two agonizing losses, Drew's fencing team stands at 3-2. On the third, Rutgers Newark edged the Rangers, 14-13, and on the seventh, the Drew team again succumbed by a single point at Muhlenberg College.

Rutgers, traditionally a very strong team, especially in foil, forfeited three bouts in saber, giving Drew an initial three point advantage. In a dismal performance, Drew's sabre team failed to win any actual bouts. The epee team took a splendid eight out of nine bouts, with Dave Beckhusen and John Stansfield each winning all three and Geof Rockower going 2-1. The foil team managed only two wins, one each by Alan Canino and David Dean. With the score tied 13-13, the deciding bout fell to inexperienced foilman David Dean. The bout score went to 4-4, at which time a single point would determine the entire match. Following several discounted touches that drove both spectators and observing fencers to a near frenzy, Dean lost the touch, and consequently the match, 13-14.

In the Muhlenberg match, the sabre team made a good recovery; sabre's score was 4-5, Leo Foster winning two out of three and Kevin Hanson and Jay Showalter each winning one bout. The epee team went 7-2, with Rockower going undefeated and Stansfield and Beckhusen each winning two. The foil team, taking on Muhlenberg's weak foil team, took a poor two out of seven, both wins by David Dean. Lefty foil man Rob Allen, in a rare confrontation, faced a lefty opponent for the deciding bout, with the score tied 13-13, losing 5-3. The final score stood Muhlenberg 14, Drew 13.

Updated personal records for this season are as follows: Hanson, 7-7; Showalter, 5-9; Beckhusen, 11-4; Stansfield, 11-3; Rockower, 9-5; Canino, 5-8; Allen, 2-8; and Dean, 8-3. Leo Foster continues to hold the top record of 12-3.

The Rangers invite all who are interested to come watch as Drew hosts Temple University at 2:30 on Feb. 14 in Baldwin Gymnasium.

Comment:

Despite the loss of two key foil men, the team's performance during the last two matches does not reflect its potential, in the opinion of this writer, David Dean, an experienced fencer switched to the foil team in a last minute attempt to keep the roster filled, has surprisingly maintained a winning record. Freshman John Stansfield has done a fine job his first season on the team. There is certainly no lack of talent. A more concerted effort by the team will result in the winning season they are capable of this year.

Basketball Intramurals

by Wade Thunhorst

The 1976 intramural basketball season began last Friday. This year, the men's division is divided into an A league and a B league of six teams each. Each team is comprised of approximately nine players each. Because of the lack of availability of the gym, each team plays only a five game season.

In the A league last Friday, Jim Hoff's Team One trounced the Graduate School Team Six captained by Tom McKee 41-26. Team One is the heavy preseason favorite because of the presence of former Drew varsity great Gary Jones. Monday, Scott Anderson's Team Two handily defeated Kevin James' Team Five, 59-39, while Don Brennon's Team Three lost to Francis Presto's Team Four by a score of 49-37.

In the less talented but equally competitive and enjoyable B league, Al Diaz's Team Six downed Team One under Tom Tani, 21-16 on Friday. Monday's games saw Paul Fever's Team Five down Team Two, captained by Wade Thunhorst, 38-26. Also, Team Three under Trenor Rice edged Rob Lemoine's Team Four by a score of 40-35. Teams Three and Four are the B league favorites.