

Editorial Opinion

University Exists For Students

Behrend is an autonomous college community composed of administration, faculty, and students. Somewhere along the line, an ordained and proscribed method for the administration of a college campus was established. This method called for the administration to administer, the faculty to teach, and the students to learn. The administration was placed on the top of the totem pole, with the faculty and student body vying for the second and third place respectively. They are usually tied for the second place spot.

To any onlooker, it is rather obvious that it was an administrator or someone with administrative tendencies who wrote the rule book originally. It is also rather obvious that the system of education is formulated backwards. The university exists for the students not for the administration. If people did not apply to Pennsylvania State University, Penn State would cease to exist.

If the university exists for the students, who exists for the welfare of the students? Obviously the faculty and the administration, but in what order? Probably the faculty, on the basis as they have the closest contact with the student population.

This leaves the administration to referee the situation along with handling the myriad and minute problems that crop up in the operation of a university. However, the question of the century is just what problems should the administration deal with and what is left for the faculty and students to work with. That is specifically the question of curriculum and the hiring of faculty members.

It is common knowledge that the faculty has the closest contact with the student body. They are the ones that are most likely to know the preferences of the students in the line of curriculum. The faculty is also more likely to understand the academic needs of the campus. They are the ones who know who is doing the best job of instruction, and what is needed to improve the quality of education that the student body is paying for.

Instead however, the administration at Behrend is now the sole body engaged in choosing the curriculum and faculty for the campus. There are many who feel that the handling of the situation is somewhat lacking.

The majority of the faculty that was hired at the beginning of the year is now teaching requirement courses. This is fine for those who want to transfer to University Park, but what of those who would like to remain at Behrend? 400 level courses are few and far between for many. Heaven help those who miss a course that is to be taken in sequence; an entire year may be lost in the process. How many of the courses that are advertised as being offered actually make it to the final courses sheet, and what of those that are ultimately canceled? It would appear that the four-year image is being ignored and by those who are trying to promote it at that.

Perhaps one of these days some degree of authority may evolve in hands of those that the Behrend Campus and Pennsylvania State University actually exists for.

Editorial Policy

The editorials appearing in this newspaper will be opinionated and therefore subject to criticism. All letters that are typewritten of 200 words or less, and submitted to the newspaper staff will be printed with the exception of those that are repetitions or in poor taste. The staff reserves the right to correct

or delete portions of all letters for publication purposes.

All letters must be signed, but names will be withheld upon request. Term standing, major, and hometown must be included.

Signed columns represent the view of the author only and do not reflect the Editorial policy of the Behrend Collegian.



Harmonies Blended at Behrend

by Carol Hughes
Staff Writer

Rex Fowler and Neal Shulman, collectively known as the Aztec Two-Step, put on the best 10c show seen at Behrend this year.

The duo gave the show all they had, singing their own special brand of soft folk, a blend of contemporary, spiritual, and country-western music.

Their songs, mostly original work with just a touch of James Taylor and a hint of Simon and Garfunkel, ranged from the light, 'You Do the Bakin' and I'll do the Makin' to the serious such as the Infidel. The subjects of their songs are based on their personal experiences, both emotional and intellectual, as in the songs Joshua Lighthouse and Put On Your Dressing Gown.

Their perfect harmony, similar to that of Crosby, Stills, Nash, and Young, was expressed in such songs as Yankee Lady and Follow Me. This harmony combined with the beautifully written words and music made a great coffeehouse. Anyone who didn't see at least one show, missed a beautiful musical experience.

Two-Step A Hit

Neil Shulman, of The Aztec Two-Step, kicks off the Coffee House Circuit at Behrend. There will be two more coffee houses in the circuit this term.

Music Scene at Erie Rally CJ Bri Going, Going, Gone

by Charles Eschweiler
Staff Writer

I'll begin this little diatribe with a word for those of you not from the Erie area. The following piece of writing concerns a concert which took place last Sunday at a political rally sponsored by a group of West 8th Street merchants. Since the 300 and 400 block of West 8th is now the "hip" section of Erie, the rally was engineered by "hip" concerned young people with nothing better to do than play at being radical or liberals secure in the knowledge that mommy or daddy can always front the bread to bail them out of jail if some cop should have the sadistic urge to break their head open after they have called him and his mother several rather spicy names. If you get the impression I'm a trifle cynical about politically oriented local youths, you're right... being that I know most of the local radicals (all three of them) I feel quite comfortable in thinking unkindly of them. All right, so last Sunday the folks put on a political rally. The reason was to give all the local candidates for city council, judges, dog catchers, etc. a chance to speak to a crowd of "concerned youth." What it really was, was a rock concert with Isaac Aaron and CJ Bri each playing a set between speeches. . . I didn't see anyone there who looked like they gave a damn about any of the candidates (except one or two persons who will remain anonymous, that had been sentenced at various times by one of

the judiciary candidates). The crowd was made up of various hippies, liberals, dope fiends, bikers, weirdos, and several faggots prancing about jamming up a cluster of acidheads. . . The politicians spoke, and everyone called for more music; this so irritated Pat Mertens, Erie's own token liberal, that the one time city council candidate chided the crowd for lack of respect. No one could hear him over the front rows, so much for the local scene.

I got to the rally too late to hear Isaac Aaron's set, which didn't put me in any great mood since I only took the trouble of going to the rally to hear the group. I was about to leave when I learned that after thirty minutes of speeches, CJ Bri was going on.

C J Bri has been around for merely two years. The group was formed in January of '70 after the split of Simon Grace and the Tuesday Blues, a great old rock and roll band if there ever was one. Some members of the Tuesday Blues and some other unattached musicians fanned and it ended up turning into C J Bri, with the old Tuesday Blues organist John Novello, sharing the leads with local "personality" John Ims, who does the best imitation of a rock and folk singer this area has ever seen. Bri could have made it out of Erie had they not had Ims to contend with, and when they announced a string of final concerts most of the knowledgeable local musicians blamed the groups breakup on personality clashes caused by Ims. It was assumed that if Bri was ever put back together,

Novello would have better sense than to get another singer of Ims' type, so when I heard that the "NEW C J BRI" would be playing I was really anxious to hear them. The only thing new is a very fine electric pianist named Jack Coleman, and Ims is back. . . still doing his imitation of a rock singer, still damn near breaking his arms hugging himself, and still singing "da blooze" so badly any black kid with respect for his racial heritage should make it his duty to set Ims straight.

Those with strong enough stomachs to get past Ims all agreed that Novello's arrangements of piano-organ leads were great, and a few times Ims was drowned out by some razor sharp interplay between Novello and Coleman. All Ims could do at such moments was feign "getting into the sound" until he lost composure and fell into his customary pout. Unfortunately the instances of Bri's straight ahead playing were few and far between. . . maybe next time.

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