

The Collegian  
**analysis**  
**Athletic Funds**

By Jim Martin  
Executive Editor

The athlete, the recruit, is a bedazzled teenager. The kid, of course, is the innocent victim. He is 18, just graduating from high school. He is in love with a 17-year old cheerleader who thinks he is a great and wants to marry. He is, generally lower-to-middle-class. He has been "shooting hoops" on a dirt court at a broken rim and no net. Or he's the kid who has driven golf balls with "wooden shafts" and has performed wonders beyond expectations. Maybe he's the boy with the cauliflower ears and undefeated in four years of competition. All the boys have earned and won trophy after trophy; they are assured stardom. They will, if money for college was within the families' means!

But suddenly here come these coaches, riding up in big cars and wearing fine suits, and promising All American and NAIA or NCAA championships and a pro career. He is bewildered by the attention.

The colleges and universities these coaches come from span the entire United States. THE ENTIRE United States. These schools are the "Biggies". They have prolific athletic programs and funds to offer these athletes. These schools own the records, the championships, the Public Relations. And what is the kid going to say if some coach quietly offers him a car and his father the cash to open a much needed corner store?

Recently, the Dapper Dan Cage Classic was held. Pennsylvania stars were everywhere as well as the United States All-Star Team, (they played in the 11th annual Roundball Classic).

Among the U.S. stars was 6'7" Phil Hubbard of McKinley High School in Canton, Ohio. He averaged 26.7 points per game last season in helping his team to a 15-2 record and state runner-up finish. And guess what? Ohio State Coach Fred Taylor scouted Hubbard earlier this season and came away with a glowing report.

"I'll take him back with me tonight and I'll start him tomorrow" Taylor said. "He's the best high school player I've seen this season." And I bet the coach would have, if it were easily feasible.

Pennsylvania standouts such as Dave Berkon, Wayne Williams, Bill Keys, Kelvin Smith and numerous other stars throughout the states are scouted.

College recruiting is "Big Time" and it will be for many years to come. The pro-boom has leveled somewhat, the college recruiting boom will not.

At Behrend College, the entire picture being developed by the administration, is one that offers an easy transition to college life from high school. The picture is one that "combines the personalization and flexibility of a small liberal arts college with the resources and prestige of a major land grant university." (On this point my opinion is that Behrend must become a Major College which Penn State University fully recognizing and backing. I have previously alluded to this and other such points.)

What Behrend College offers in the way of combating the many huge prestigious colleges and to enhance Behrend College's athletic program is this "easy picture" and the Warren Behrend Athletic Fund.

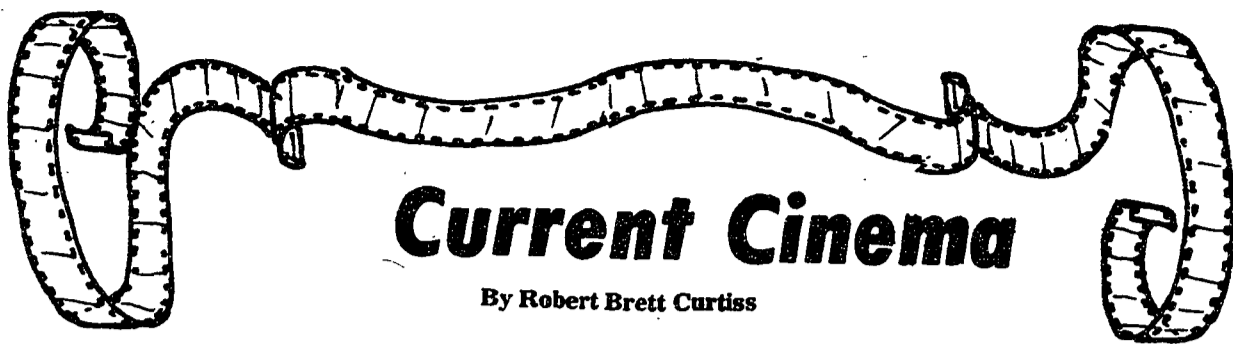
The fund itself is 2-3 years in the making. Simply, its purpose is to provide financial aid for Behrend College students - athletes in the form of grant-in-aid. This is how Behrend College can grow athletically and compete evenly with the other area colleges. Behrend was just declared (1971) a "college" a 4-

year higher institution of learning. The area colleges have been 4-year colleges longer and have established athletic programs throughout that particular college itself and - or with many funds allocated to them. I should add that tax revenues are not permitted as athletic funds. Also, Behrend College academic monies are continuing to be lessened by UP The Behrend athletic fund is just beginning.

The Warren Behrend Athletic Fund consists of contributions from friends, faculty, and alumni of Behrend College. Here, I feel much more participation of Behrend Alumni should take part in furthering Behrend's athletics. This means the two-year Associate Degree Majors; Baccalaureate graduates and the two year students at Behrend completing their final years at UP must also accept the responsibility of making contributions.

The Behrend Booster Club, a student organization, also has made deposits. They have my thanks and the College's appreciation, as do all contributors.

Continued deposits to the Fund may be made by any interested person. If you are such a person, contributions and further information concerning the Fund can be directed to our esteemed Athletic Director, Coach Sweeting.



**Current Cinema**

By Robert Brett Curtiss

Peter Bogdanovitch's 30s films are amusing, but insubstantial idylls. George Roy Hill's 30s film is just Paul Newman and Robert Redford playing dress-up again. Roman Polanski's 30s film, *Chinatown* is different; it's pure 70s.

*Chinatown* is an unmistakable stylistic companion to *The Maltese Falcon*. J. J. Gittes (Jack Nicholson) is a shrewdly conceived confrere to, rather than imitator of, Sam Spade, (Humphrey Bogart). Faye Dunaway (Everlyn Mulray) is Polanski's answer to Mary Astor. Marty, the rotund morgue employee, could pass for Sydney Greenstreet. John Huston's (Noah Cross) first directorial assignment was *The Maltese Falcon*. The relationship between the two films can be drawn tighter and tighter, but ultimately, the films' basic differences will become evident: Huston's belongs to the 30s, Polanski's to the 70s.

Polanski's world is much more complicated than Huston's. In Robert Towne's superlative screenplay, the villain and crime are indeterminate. Is Noah Cross the mastermind of the dam swindle or is there a conspiracy? If a conspiracy exists, who are its members? To what extent is each involved and how aware is each of the conspiracy's true proportions? Is the audience aware of its true proportions? To

compound the indeterminacy of the situation, the different characters are concerned with a variety of crimes: Lieutenant Escobar is investigating the murder of Hollis Mulray; Noah Cross wants his granddaughter located; Evelyn Mulray wishes to know (among other things,) who has impersonated her; Mr. Gittes is on the trail of Hollis Mulray's "girlfriend" the woman who has caused him a lawsuit, the murderer of Hollis Mulray, the skeleton in Mrs. Mulray's closet, the bank executive who forecloses mortgages, and the dam swindle.

The inability to solve the crime once perceived, and to expose the crime once solved is frustrating and pessimistic. This is another difference between the two films. The 30s were optimistic; wrongdoers were punished, wrongs were righted and the innocent victims were recompensed. The 70s are pessimistic wrongdoers profit, wrongs remain unknown or are not rectified, and victims and observers can only helplessly look on. *Chinatown* is the inevitable product of the Watergate era. (I am embarrassed to point out the transparent symbol of the "watergate" over which Gittes climbs to escape his pursuers at the Oak Pass Reservoir). *Chinatown* is a metaphor for the moral malaise that affects us all. Too many difficulties create a pervasive feeling of impotence and indifference. J. J. Gittes hoped that he had left *Chinatown* behind, but it is everywhere. There is neither recourse nor respite, not even in the future, as Noah Cross informs the jaded detective. We must all swim in

the same polluted waters that are the 70s.

Clearly, *Chinatown* is a look at the 30s, through a 70s consciousness. The film begins with black and white credits and opening shot. The rest is filmed in muted colors that convey the impression of temporal distance. Each frame of this visually exquisite movie is carefully composed by Polanski and captured by John Alonzo's camera. Alonzo displays his virtuosity with some pleasing shots: an iris shot achieved with a mirror image of Hollis Mulray as seen by J. J. Gittes in his car, a scene between Hollis Mulray and Catherine seen in J. J. Gittes' camera lens and numerous deep focuses with a succession of receding doorways framing the scene's principal character. One of the film's more rewarding shots shows Gittes and his two operatives in their office. Alternating stripes of black and white, caused by the shadow of the venetian blinds, pour over the soft colors of the room, its contents and inhabitants.

The sweltering summer heat and its attendant lethargy are evoked by flies buzzing and breezes blowing in counterpoint to the musical score, and in the final scene, by the crackle of street dirt under the shoes of the running men and the hollow wail of Evelyn Mulray's car horn hanging in the humid night air.

The production design is prodigious and exacting as well. We even get a glimpse of a two dollar bill and a green Lucky Strike pack.

All in all, this is a flattering tribute to John Huston, and more. "...it's *Chinatown*."

**Letters to the Editor**

**Comedians**

Dear Editor:

Hey, you people out there, it's Kirk and Farren again. You remember, the two guys who ran for SGA executive offices? We just thought we'd explain our motive behind all that. You see, we talked to some of the people who had executive positions, and they thought it was a joke. We went to a few meetings, and, from our viewpoint anyway, there was a lot of big words and fancy language (i.e., "specifically," and "per se") but no one was doing really anything. About the only thing they had going for them was the Spring Arts Festival.

Not only that, but hardly anyone was at these meetings. And half the students around here either didn't care what went on around here. Three people care enough to run, and, the way things were going, three people would have voted. So we decided to create some interest in something around here.

Sure, our campaign was off-beat, inane, and at times, uncalled for, but how do you launch a campaign around here? There were no issues. So we ran what we thought was the proper campaign for a race with no issues, candidates, or voters. In our estimation, it worked. People either voted for Mike Woods out of spite against our calling this a joke, or because of our funny poster. But they voted. At least 300, and some more that would have liked to but couldn't find the polls or something.

We'd like to say to all 76 of the people that voted for us a heartfelt "thanks" and give them our sign (thumb on nose, fingers extended out to the world). To all you people that tore down our posters, called us names, and all that other stuff, we hope your mother catches you the next time you're in the closet with your sister. Oh, and we weren't just gonna do nothing once we got in there. We were gonna do things. Like fire Irv Kochel and take the money from his salary and buy library books. (We don't really think he exists, anyway. They have a stamp with his name on it, but have any of you ever talked to him?) And we wanted to sponsor

some fun things around instead of car washes and that other high school rot. We had in mind something like "Topless Day", and you don't have to have a 4.0 to figure out what that would involve. But seriously, we were gonna work on some problems.

Like the students around here said the major problem is that this place is too much like high school. But they're standing there telling us that with their high school lettermen's jackets on. From the class of '70 no less.

So, that was our attempt at getting involved. We're leaving the rest up to you and the Progressive party. Stay involved.

After all, we did break down some barricades. And you can all call us names and stuff, you know, "fools, idiot, asses" etc., we don't care. We're too busy working on the next thing we're gonna pull. To all you people that are leaving old BC we say "so long." To all you people that stay, we'll try to have some fun. Don't be so serious all the time. Don't divide yourself into little cliques and groups. Have fun with everybody. College is your last fun stop. After this, you get sent out to the other world, where you get paid for doing stuff and only comedians are funny. We're not sorry we didn't get elected. We won't say that Mike Woods had his name put on the top of the ballot because he's a Psych. major and knows all about the primacy effect. Later.

John C. Farren  
Alan F. Kirk  
P.S. —We won't even say that Woods stuffed the ballot box in his favor. But we won't stop you from thinking about it, either. Progressive, per se.

**Late Breaker**

"Religious Movements and the College Scene" is this Thursday's topic for the Behrend College radio series. The moderator will be Cathy Mester and guests include Brad Evans, Keith Hagenbuck, Drew DeCrease, and Beth Coleman.

It will be broadcast at 7:00, April 24 from WQLN FM Stereo 91.3.

**SGA President Interview Reveals Quotable Insight**

By Muriel Hykes

Q: How to you plan to overcome the puppet government, that is, the red-tape bureaucracy with Director Kochel?

A: First of all, I don't perceive the situation as being a puppet government, although it may seem that way. The SGA just hasn't been as effective this year, but in reality, Kochel hasn't interfered. The issue of dorm visitation was not Student Government Business. In other words, the SGA was not controversial this year. I hope that next year it (the SGA) will be concerned with such issues that would attract the administration's attention. I feel this is important.

Q: What can we do to get Shapp to release impounded funds for Behrend's library?

A: Other than letter writing, I only know of one avenue, but it needs student support. That avenue is the Pennsylvania Student Lobby. (Mr. Woods is our student representative for the lobby. He's been pushing for its acceptance on this campus.) The PSL is directly concerned with lobbying for legislative action. To become a member would cost Behrend \$70, about 5c per person. The SGA can't allocate the money because of an article in the constitution which says that they can't use University funds to influence legislative action. I am thinking of having a fund-raising activity this spring, possibly a car wash.

Q: Given that Behrend is a two-year "stopover" for most students, what can we do to promote more group identity for this college?

A: Ahh... that's a big problem. Behrend has a high transference rate, which seems to encourage apathy. I have no real solution for that problem. One thing, though,

that was brought out in the visitation controversy; it seems that only negative issues bring people together. Once the issue is resolved, they revert to apathy. At the follow-up meeting over the visitation policy, only seven people attended.

Q: What, in your opinion, delayed the budgets so long this year? What would you do to get them done earlier?

A: In due respect to Mr. Chircuzio, who was an excellent president, but got too involved in Spring Arts, the elections were held too late. If elected, I would hope to have an organizational meeting before the end of the year so that officers could familiarize themselves with their duties. This also affords an opportunity to sit in on this year's meetings. I also would request that organizations who are requesting funds for next year should submit their budget requests before the end of this year. This would free the SGA to address themselves to other problems next year.

Q: There's common question that I almost hate to ask again. What can be done to improve commuter-dorm relations?

A: Ah, I'm glad you asked that. It's a difficult problem. First, I'd like to offer my apologies for running (for Jr. Class president) on that platform. This is because all the commuters I know were too over-involved to establish a commuter council. (Woods is an ex-commuter). My biggest problem is that I didn't know enough commuters and possibly didn't know the right ones. I hope to establish a task force specifically dedicated to establishing a Commuter Council with a commuting member of the SGA in charge of it who would be

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