

The Collegian commentary

By Mark W. Richmond

The case of Miss Karen Quinlan has brought the issue of euthanasia (mercy-killing) to the forefront. It is a concept which goes against many traditional religious lines of thought. But in a world of famine, malnutrition, and a general food shortage, it is an idea which must be seriously considered.

To begin with, one must consider Miss Quinlan's physical condition. Her chances of survival alone are not particularly good. Her chances of recuperating to a state which is anywhere approaching a normal life are virtually nonexistent. If she awakens from her comatose state, she will almost certainly be nothing but a vegetable, no longer capable of creative thought to any degree.

Aside from this is the question of cost, both monetary and emotional upon Karen's parents and all other involved parties. Keeping Karen alive has not exactly been a voluntary, humanitarian effort. The doctors, nurses, and orderlies do expect payment. Also to be paid for is the equipment which is keeping her alive, her respirator for example. Added to those expenses are the life giving substances which are being pumped into Miss Quinlan intravenously, such as glucose or blood. But the emotional strain is not to be ignored. It is not easy to see someone whom you know and love slowly wither away. Regardless of their care and concern, there is nothing her parents can do to slow down this process of deterioration. They are forced to stand by helplessly, watching their daughter slowly sink into the hands of death.

But there is also another side to this story. Someone would have to determine when this power of life or death is to be used. When would a patient be considered to be "beyond the point of no return." And if a patient's life was ended, could the doctor be assured that he would never be subject to any lawsuits at some time in the future. The prospect of money can often do strange things to people. Someone who once seemed sweet and sincere, solely concerned with "what is morally right" can be transformed into a greedy, money-

hungry animal.

This issue can also be viewed from a moral to religious standpoint. Does anyone truly have the power to end the life of another human being, a life given by a supreme and almighty God? Should this life be ended when the means to sustain it exist? The possibility that a discovery resulting in a cure for the patient's ailment also is a reality.

But even if the chances of a patient recovering is one million to one, can the steps necessary to prolong the life of a "vegetable" truly be justified? As was earlier stated, we now live in a world which is stricken with plagues,

famine, malnutrition, and a general shortage of food. All of these situations are worsened by an ever-increasing world population. The resources and manpower necessary to sustain the life of someone who will more than likely never again be able to contribute to society is much too large. The possibility of saving one out of hundreds of such cases does not appear to me to be a justifiable investment. The world must become stronger and sounder throughout if the whole is to survive and grow. These energies could be put to much better uses, reaping long-range benefits for us all.



The Soul Of

By Pamela Gilmore
Collegian Staff Writer

Religion among Blacks during slavery was vastly different in comparison to Black religious practices as they exist today. Religious sermons delivered to the slaves were based essentially on the duties of obedience. And were usually delivered by gospel-quoting preachers who emphasized the obligations of the slaves to those who were their masters.

Yet behind the slave quarters, there existed another type of religion, one through which the slaves found solace and could escape from their loneliness and desperation by communicating with God.

Out of these private sessions, out of the wakes held within the slave quarters, and out of other mournful events held, emerged the great body of sacred folk music known as the "Negro spirituals."

The spirituals were religious in sentiment however. They expressed the awe and wonder of the negro in regards to life and death and his emotional reactions to the complexities of his existence and his desires to escape from the uncertainties and frustrations of his world.

In "The Souls of Black Folks", W.E.B. Duboise described the music of the enslaved Black as

follows:

What are these songs and what do they mean? I know little of music and can say nothing in technical phrase, but I know something of men, and knowing them, I know that these songs are the articulate message of the slave to the world. . . They are the music of an unhappy people, of the children of disappointment, they tell of death and suffering and unvoiced longing toward a truer world, of misty wanderings and hidden ways. . . Little of beauty has America given the world save the rude grandeur God himself stamped on her bosom the human spirit in this new world has expressed itself in vigor and ingenuity rather than in beauty. And so by fateful chance the Negro folk-song—the rhythmic cry of the slave—stands today, not simply as the sole American music, but as the most beautiful expression of human experience born this side of the seas. It has been neglected, it has been, and is, half despised, and above all, it still remains as the singular heritage of the nation



Split Cocomt, Dave Mason

This album has been out for only a few weeks, but after several listenings I feel that it is Dave Mason's best album. Mason plays guitar on this album in the great style that established him as one of the foremost guitarists around today, his lyrics are still superb, and Mason's interpretations of other composers' songs are unique and personal.

Mason does a version of the old Buddy Holly song, Crying, Waiting & Hoping, and is helped out by The Manhattan Transfer, who sing background vocals on this song. It is done in sort of a "reggae" style, which Mason just recently started using.

You Can Lose It was written by Mason and is about a woman

who isn't very thankful. "Everything that you do is just for her needs, but she's never said 'thank you' and she's never said 'please,' she'll destroy any talent that you ever had, and crush you for not being more of a man." The vocal chorus is sung by David Crosby & Graham Nash.

The guitar playing of Mason on his Save Your Love song is brilliant, and so are the lyrics. "Looking for good times, looking for bad times, I got what I deserved, running around the way that I've been, it's getting so absurd." Mark Jordan plays the keyboards on this song; he also appeared on Mason's It's Like You Never Left album, which was released in 1973.

The vocals of Mason, Crosby, and Nash on She's A Friend are superb. The title of the song pretty much describes what it is about.

Side two opens with a song called Give Me A Reason Why, with Nash and Crosby again singing background harmonies. This is a beautiful song, apparently about an exchange between Mason and his child. "Looking at me with those big blue eyes, asking me questions that I just can't describe, 'Daddy, who's God, and what's on his mind?'" "That's a good question", I replied."

Two Guitar Lovers was written by Maureen Grey, and the guitars of Mason and Jim Krueger are really good in this song. Krueger is a regular member of The Dave Mason Band.

The synthesizer playing of Jay Winding, another member of Mason's band, on the song "Sweet Music" is great. The Sweet Music is all that Mason needs.

The Manhattan Transfer sings the background vocals on the last song of the album, Long Lost Friend. Mason's guitar is again great on this song. This song reminds me a lot of It's Like You Never Left, mainly because of the lyrics. "I listen to what you

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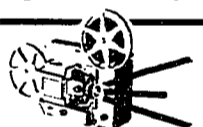


and the greatest gift of the Negro people.

Next issue:
The Black Experience
Pre-Civil War

Diabolical maternity?

Sunday's Student Union Board sponsored movie is Roman Polanski's Rosemary's Baby. Based on the novel by Ira Levin, witchcraft is shown in a startling and often fascinating fashion. John Cassaveta plays a Broadway actor who makes a deal with the Devil; in exchange of success in his career for his wife (Mia Farrow) to bear Satan's son. Other characters include an older sinister couple portrayed by Maurice Evans and Ruth Gordon, in an Oscar winning performance. Showings are at 7:00 and 9:45 p.m. and admission is \$.50 with an activity card and \$1.25 without.



Reel and Script

By Ron Wayne
Collegian Staff Writer

The winter season in Erie is the season of entertainment, whether in the form of plays, music or motion pictures. The Erie Philharmonic is in full swing, the college and local theatres present different plays every month or so, and the groups who sponsor concerts and the like, schedule most of them during these months. The local attractions are not always extremely varied and sometimes not very good, but the only way such organizations as the Erie Civic Theatre Association can improve themselves is if the public supports them and attends what the groups are offering at the moment. A supportive crowd can provide incentive for the groups to better their quality and selection. But if the apathy of Erie residents continues, the groups who sponsor these events will have no guidelines as to what the audience wants. There is also no excuse for those who say they cannot afford the events since most groups such as the Civic Theatre and the Philharmonic offer discount rates to students.

PLAYERS

As everybody on campus knows, the Behrend Players' fall production opened last week with Michael Weller's Moonchildren, a somewhat serious study of student living in the 1960's when activism was the word on campus. It is simply brilliant and a very enjoyable way to spend an evening. Directed and designed by Mr. Arno Selco, it is sure to be another successful production for him. The play will be presented this evening through Sunday at 8 p.m. in the Studio. Tickets, if you can still get them, are available in the RUB; \$1.50 for students and \$2.50 for non-students.

A classic play by Anton Chekhov, the first modern playwright, entitled The Seagull is being produced at Mercyhurst's Little Theatre. The presentation is a deviation from the usual type of plays performed in Erie, and should be a must on everyone's list. The play starts at 8 p.m. and runs tonight through Sunday. Admission is \$1.00 for students and \$2.50 for non-students.

Another play entitled Grease which identifies the 50's with music and dance, is being offered to Erie's theatre-going public this Sunday at the Gannon College Auditorium downtown. Beginning at 8 p.m. the musical is brought to Erie by Gannon and Mercyhurst Colleges. The company is from New York and the play promises to be a highlight of Erie's theatrical season. Tickets in advance are \$2.00 for students and \$3.00 for adults. They are available at Boston Store Downtown and the National Record Mart in the Millcreek Mall. Tickets will also be sold at the door.

PLAYHOUSE

The box office opened last Monday for the Erie Civic Theatre Association's next Studio Series play, A Streetcar Named Desire. Considered the masterpiece among Tennessee Williams' work, the brilliant drama is a three hour excursion into the tormented lives of Blanche DuBois, Stanley and Stella Kowalski. Playing these characters will be Jo Roberts, David Jepsen and Patricia Sobell. Directed by David Matthews and designed by Phillip Louis Rodzen, the play will have only five performances. They will be Monday, November 17 through Friday, November 21, at the Unitarian Church on New Perry

Highway. Student prices are \$1.25 and other seats are \$2.50.

Another playhouse event scheduled for this month is the Harlequin Troupe's production of A Christmas Carol. A perfect way to start the holiday season, be sure to attend one of the six performances scheduled on November 29 and 30. Prices will be the same as the Studio Series.

The next major production for the Playhouse will be the entertaining Mister Roberts which will be presented in December. If anyone is interested in auditioning for one of the many sailor roles available, tryouts will be November 23 at 2 and 8 p.m. at the Theatre Association office, 1025 State Street.

For the movie buffs in the area, many new feature films should be playing soon at one of your nearby cinemas, but some of the best films in recent years are being shown this month in Edinboro at the Village Cinemas as part of a Fall Film Festival. At the moment, Last Tango in Paris, a stunning and controversial motion picture, is showing tonight through Saturday at 7:15 and 9:30. It stars Marlon Brando and Maria Schneider and was directed by Bernardo Bertolucci. There will also be a midnight showing Friday night, with admission at \$1.00. November 9-11 the theatre will be showing Ken Russell's interpretation of D.H. Lawrence's Women in Love starring Glenda Jackson. Luis Bunuel's The Discreet Charm of the Bourgeoisie will be at the Cinema from November 12-15, followed by Hearts and Minds, November 16-18 Walk About, November 19-22 and The Passenger November 23-25. Tickets are discounted Tuesdays and Thursdays to \$1.00 and the regular admission of \$1.75 is charged on the other days.

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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 necessarily reflect the Editorial policy of the Behrend Collegian.