



Reel and Script

By Ron Wayne
Entertainment Editor

As part of this year's Spring Arts Festival, a collection of Great American films will be shown. Five motion pictures have been picked to represent the first five decades of sound film in America. Beginning with the 30's, Stagecoach will be shown on Monday, May 3. Each film will be shown at 12:15 and 9:30 p.m. in the Reed Lecture Hall. Admission is free.

Stagecoach, a classic motion picture by any standards, is also one of the best westerns ever made by director John Ford. The film stars John Wayne, the king of American westerns, and also features Thomas Mitchell, Andy Devine and Claire Trevor. The story concerns the journey of a stagecoach, filled with various interesting characters. Along the way, the stagecoach and its passengers encounter various people and events, which all add up to fill the bulk of the film. are integrated into a most entertaining film. Stagecoach will be shown May 3.

Representing the 40's, a comedy, directed by Ernest

Exciting adventure and romance Lubitsch and entitled To Be or Not To Be, will be shown on Tuesday, May 4. It stars Jack Benny and Carole Lombard. Both actors were truly excellent comic actors in their time.

A classic American film of all time, On The Waterfront, will be shown Wednesday, May 5. Released in 1954, the picture was praised as a major work of cinematic art. The picture was directed by Elia Kazan and stars such illustrious actors as Marlon Brando, Rod Steiger, and Karl Malden. Bringing the subject of alienation to the public's eye, the film deals with the lives of those who work and control the shipyards in New Jersey. The direction, acting and technical aspects of the picture all add to make a great film. Pauline Kael called Brando's performance "the finest we have had in American films—since Vivien Leigh's Blanche DuBois. Marlon Brando has that ability shared by most great actors: he can convey the multiple and paradoxical meanings in a character."

The film festival will conclude with King Rat on Thursday, and I Never Sang for My Father on Friday.

Awhile back, I received a letter from Ms. Maryanne Koschier, which was published in the last issue. Ms. Koschier expressed her opinion on my commentary on the recent Academy Awards contest. I appreciate the compliment on my endeavor. I would, however, like to answer her question on why I neglected to mention the Best actress and supporting actress awards. I felt that Louise Fletcher, who won the major actress award for One Flew Over the Cuckoo's Nest, more than deserved the honor. I feel the same way about Lee Grant who won the supporting award for Shampoo. However, in both categories, the contests were not exactly tight due to a lack of major female roles in films in the past year. This is rather interesting in light of the progress Women's Liberation has made in recent years. Films have become extremely male-oriented, such as the recent box-office smashes like The Sting, All the President's Men, and Butch Cassidy and the Sundance Kid testify. In the past few years there has been only one female on the lists of the Top Ten Box office attractions: Barbra Streisand. The females vying in this year's awards did not have very good roles, like those of, let's say, Ellen Burstyn's Alice in Alice Doesn't Live Here Anymore. Apparently, film makers will have to begin creating more demanding as well as contemporary female roles.



La Ronde

Bill Trimble and Patti Fratalia are shown here performing one of ten scenes that comprise this "Pas de deux." Photography by Lynn Boone

Production depicts victorian times

By Janet Mazur
Managing Editor

The Behrend Players Spring Production, La Ronde, under the direction of Mr. Arno Selco, premiered yesterday evening at 8 pm. in the newly remodeled studio theater. Unlike Moonchildren, the Players' fall production, La Ronde is a definite period piece utilizing both elaborate sets, and costumes. Rented from a company in Buffalo, most are authentic antiques.

Written in 1897 by Arthur Schnitzer, the title means "round

dance" and the plot is comprised of 10 interlocking scenes in which 10 citizens of turn of the century Vienna is presented. Each scene is played by 2 citizens, one male and one female, and in each succeeding scene, a member of the previous couple joins a new partner. Thus, the play is an ever changing "pas de deux." The characters are bent on pleasure, on squeezing from life its last drop of sensual pleasure for fear that the angel of death, hovering over them, may soon descend to destroy them.

Director Arno Selco notes the difficulties of this unusual play, says "I know of no other play with this structure...this is the hardest play I ever directed...we worked past midnight every rehearsal night."

Arthur Schnitzler, (1862 - 1931) the playwright, was a physician who wrote medical reviews in addition to novels, poems and more than 40 plays. Of his fellow Viennese citizens, he wrote with a melancholy awareness of the emptiness in their lives.

La Ronde is being presented tonight, tomorrow, Saturday, and May 5, 6, 7 and 8 at 8 pm. in the studio theatre. Tickets cost \$2.50 for the public and \$1.50 for Behrend students, faculty and staff, and can be purchased in the main foyer of the RUB, adjacent the SGA office suite. Only 60 tickets are available for each performance.

Past experience has shown that tickets sell out quickly; be sure to get yours while they last. No additional performances are being scheduled.

Discrimination draft

(City Park) A draft of Procedures for Resolving Student Allegations of Discrimination was approved by University Council last Thursday afternoon for forwarding to the President of the University.

The President last September had requested University Council, as well as other groups, to review interim procedures that had been adopted last August to enable University compliance with the provisions of Title IX of the Education Amendments of 1972. Richard F. Reynolds, assistant Professor of mathematics at the McKeesport Campus, headed the Council subcommittee that developed the revised draft which will be forwarded as a recommendation to the President.

Council members also heard a report from Leslie P. Greenhill, director of the Division of Instructional Services, and Dr. David W. Stickell, supervisor of examinations services within the Division, on the Graduating Student Instructional Evaluation they now are analyzing.

Information was collected as Spring Term registration from graduating seniors who were asked to designate the two courses within their major and

outside of their major which contributed the most and also which contributed the least to their programs of study.

It is the fourth year that the evaluation, instituted at the request of University Council, has been conducted. The information from the past three studies has been sent to department heads for such use as they may desire to make of it.



The Soul Of

By Pamela Gilmore
Collegian Staff Writer

During the generation following the Compromise of 1877, Blacks throughout the country found themselves increasingly the victims of discrimination proscription and mob violence. Particularly true in the South, this was where the withdrawal of federal military support from the last of the "radical" governments and the acceptance of white and Democratic hegemony in the South by the officials at Washington, left Southern Blacks without an effective defense. This resulted in the unimpeded development of a race system

that supplanted the old institution of slavery as a mechanism of social control.

It is important at this time to emphasize the fact that little by little, the patterns of disfranchisement, segregation and racial subordination was brought to a halt during the early part of the 20th century. This racial system however, evolved over a long period of years. On the one hand, its roots went back to the anti-bellum period. De facto segregation existed during the height of Reconstruction and mob violence was an essential element in the strategy of those who overthrew the radical state governments on the 1870's. On the other hand, as late as the 1880's "distinguished" southerners accepted Black voting as an accomplished fact.

Southern Blacks might have continued their battle for constitutional rights if it hadn't been for the Supreme Courts clearly evident stand on permitting only a very narrow definition of rights for Blacks. For example, in 1883, the Court voided the Civil Rights Acts of 1875 on the grounds that discrimination by individual citizens was not prohibited by the 14th Amendment. It also sanctioned segregation laws on the

Boogie

JRC is sponsoring "The Spring Thing", a semi-formal dance on Saturday evening, from 9 p.m. to 1 a.m. at the Holiday Inn downtown at 18th and State streets. Music will be provided by Vertical Union and both hot and cold hors d'oeuvres will be served. Tickets are \$6.00 per couple and can be purchased at the RUB desk through tomorrow.

Genesis fares well in Pittsburgh

By Tom Moran

Genesis means a beginning, and that's what their new tour is turning out to be. On April 13, at Pittsburgh's Syria Mosque, the newest fact of Genesis emerged like a butterfly from its cocoon.

The avant-garde English band gained its new freedom through the loss of lead singer Peter Gabriel. Gabriel was the front man, attracting attention with an array of bizarre costumes and effects. The rest of the band always remained in his shadows. His absence brings drummer Phill Collins out into the light to take over the vocal chores. Almost a vocal double of Gabriel, Collins more than fills the former singer-actor's shoes.

Without the old theatrical frills, Genesis opened with "Dancing on a Volcano" from their latest album Trick of the Tail. While Collins was up front, former Yes and King Crimson drummer Bill Bruford was recruited for the percussion work. At some points, both drummers did the most spectacular drum duets I have ever seen or heard. Next was "Lamb Casserole," a medley from their last album The Lamb Lies Down on Broadway." During the show, strange slides and movies made a complimentary backdrop to their music.

Surprisingly, the show relied heavily on old material. From Tresspass came "White Mountain." Off of Selling England, by

The Pound they did "The Cinema Show," "First of Fifth," and "I Know What I Like." The best number of the evening was "Supper's Ready," a musical and visual tribute to Christ, off of "Foxtrot." Pictures of Jesus were shown along with green laser beams, which spun and pierced through clouds of billowing smoke.

The delicate "Entangled" and driving "Squank" were played along with "Robbery, Assault, and Battery," all of which came from their latest album. The final number was "Los Endos."

For a standing ovation, Genesis did "It" from the lamb album, laced with themes from their classic "Watcher of the Skies." This put an end the best concert I have ever seen.

For the first time, the entire band, Steve Hackett, Mike Rutherford, and Tony Banks, along with Collins and Bruford, took a cheerful and full part in the show. Hackett, Rutherford and Collins humorously ad-libbed between songs.

This amazing band made the best of Gabriel's departure, and are now having a second "genesis."

This issue was assembled in part at the Balmer estate, the staff's asylum from Behrendia.

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basis of the separate but equal doctrine, and upheld literacy and pale tax qualifications for voting. In essence, the Court's actions emasculated the 14th Amendment and clocked with respectability the subterfuges enacted by the southern states.

SGA cont.

classes in basic math, basic reading and composition. This is due to the decline in student aptitude scores over the past few years.

A task force is now exploring the positive and negative factors pertaining to a positive grading system. If the force finds that implementing this helps curb grade inflation there is a good chance it will be adopted.

The last item on the agenda was the Spring Bash, which was being organized by Lenny Young.

Young made the suggestion that instead of the SGA providing the beer and renting out a place to have the party, they should get two or three bands and have a big outdoor party on campus. Young had already contacted two or three bands and he felt this would be a much better and less expensive idea.

Woods appointed a committee to look into both possibilities and on the committee are Lenny Young, Ed Mulkern, Tom Kennedy, and George Speigel.

Woods then asked if there was any open business and at 9:05 the meeting was adjourned.

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