

# Behrend Collegian

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## SGA Allocates Funds

At a recent meeting, the Behrend Student Government Association allocated funds to student organizations from a special "undistributed funds" budget.

Approximately \$7,000 was available in the account for allocation. \$2,650 was firmly committed to organizations. \$3,550 was set aside on a contingency basis. To obtain these funds, a club must either state more precisely what the money will be used for, or match funds from outside sources in a stated proportion.

Recipients of available funds this year were:

The Behrend Collegian Newspaper: \$1,550 Operating Expenses; a 1-for 2 matching structure, \$1,000 max., and \$350 for purchase of a "waxer."

Student Union Board: \$1,000 on a contingency basis, providing the S.U.B. finds a "name" speaker to come to Behrend and can match the \$1,000 amount.

S.G.A.: \$1,200 for operating expenses.

Psychology Club: \$100 for operating expenses.

Commuter Council: \$200 for

operating expenses.

Association of Black Collegians: \$350, pending further explanation of their proposed activities.

"Cheese and Chat" Programs: Funded by a Mini-Grant from University Park last year, this program brought together various Behrend majors and social groups for informal parties and discussions. This year, \$500 was allotted for 10 "chats."

Of the applicants to University Park for Mini-Grants, only two were funded. The Commuter Council was allotted \$332 for purchase of a large map of the Erie area; and \$280 for the Student Government's "Spirit Week."

Unsuccessful applicants for Mini-Grants included: a Winter Fest sponsored by the S.G.A.; a Beach Party (in the Gorge) sponsored by the Joint Residence Council; and a poetry or fiction reader sponsored by the "Tempus" Literary Magazine.

According to Chris Reber, the remaining monies in the Undistributed Funds account may be used to fund the projects rejected from University Park.

## World Hunger Lecture

The world can produce enough grain to adequately feed itself, according to Sister Mary Clair Kennedy, a professor of biochemistry at Villa Maria College. Sr. Kennedy spoke at Behrend this past Tuesday on the topic "Some Thoughts on World Hunger For the Christmas Season." Her visit is one of a series of political lectures to be held at Behrend in the coming months.

Sr. Kennedy presented several disturbing facts during her one hour lecture. Included in her talk were transparencies which illustrated food production/consumption levels of both developed and underdeveloped countries.

Sr. Kennedy noted that El Salvador, for example, has 87 percent of its population living in abject poverty. Yet the country still exports large quantities of "cash crops," such as coffee, sugar, and cocoa in order to maintain the standards of living in the comfortable, developed countries.

Sr. Kennedy noted that the imbalance between countries which have low numbers of underfed people and those where starvation is common is "simply a matter of economics." The oppressors and the oppressed still

exist, she said; but the weapons have become more subtle.

When asked about the "Lifeboat" theory of how to feed the world, Sr. Kennedy said she didn't think it necessary for any of the nations of the world to be thrown from the boat. The main problem, she stated, was to redistribute both money and food to the poor countries.

In her closing words, Sr. Kennedy criticized American Foreign Policy, stating that the U.S. is living in a "myth of the past" regarding foreign aid. While next year's Defense Budget is set at over 200 billion dollars, foreign aid will be allocated at about 11 billion dollars, most of that going for "security reasons" she said. The U.S. currently ranks 14th in the world on the list of giving foreign aid to countries.

Dr. John McDiarmid, coordinator of the lecture, said he was "glad that there are twenty to thirty politically active people on campus," but added he'd like to see more students in attendance.

(Ed. Note: Future topics will range from the federal government to abortion. The Collegian will publish dates and times of future lectures when they are confirmed).

## "Dazy"

# Milquetoast And Melodrama

By Chuck Beckman

This may make a lot of enemies.

I recently attended a performance of "Dazy", the much-publicized Broadway-bound "musical drama" under the auspices of Behrend's own Paul Iddings. Now, I have no reputation as a theater critic, but as the expression goes, I know what I like. Unfortunately, "Dazy" isn't on the list.

Following a twenty minute pre-show improvisation which allowed each character freedom to be a street person (including panhandling the audience), "Dazy" took off with all the vitality of a lumbering locomotive. Binello the Baker (Bill Robbins) scatters the street people who have collected in front of his bakery and promptly violates nearly all of the modern playwright's perceptions of the audience as a "fourth wall." The character Binello promptly asks the audience whether they would tolerate these bums around their businesses. This, in turn, makes the audience conscious of themselves, and conscious of the fact that they are watching a play. This indicates one of the first flaws in "Dazy": a lack of believability.

Enter Dazy, played by Susan Edwards, and the one consistent shining star. Edwards indeed shows a striking range and subtlety of emotions. She has a difficult task as the lead character, having to portray all ages of the character's life; from a battered and molested child, to a decrepit, sleazy 42-year-old bag lady. Certainly, any problem with Edwards' performance resides in the weaknesses of Norman Simon's script than in how she interpreted the lines (this goes for the entire cast).

"Dazy" is comprised of two acts. The first act introduces the dilemma, and the second resolves the problem. Incidentally, the play is properly called a "Musical Comedy", if comedy is still interpreted in the way I learned it in high school: at the end of the play, we see that the character has won; "Drama" is more or less simply the generic term.

Act 1, as mentioned, sets up the action, but the set-up is contrived to the point of near absurdity. Dorothy, a nineteen year old college student from Indiana happens upon the precise street where her mother (who gave her up for adoption) trolls along in all her filth. Charlie Gallagher, an

Irish New York City cop (John Wilkerson) is attracted to her and says he'll put the name of Dorothy's mother into the computer down at the station and see what he can come up with.

Well! Gallagher does this and finds that Dorothy's mother is Dazy, who sat not thirty feet from her daughter! Not a bad coincidence for a girl from Indiana. Perhaps one could overlook this had it been of minor significance: however, the remainder of the play revolves around this discovery and Dazy's subsequent relationship with her daughter. The freak chance of their meeting left me with the distinct impression that I was watching art imitating art rather than art imitating life. Over all this, Simon heaps on an almost smothering sentimentalism, which pervades both Acts 1 and 2.

Another problem I had with "Dazy" involved the awkward situations authors Norman Simon and Howard Berland got their characters into. Particular instances of this include many of the flashback sequences, especially when Dazy is twelve years old and has to hop around the stage, saying "why are you slapping me?" a tacit admission that without an explanatory line, the audience wouldn't be able to know what was going on.

In another sequence, a hope chest becomes a Pandora's Box in a nice bit of symbolism. The only problem is, after the flashback ends, we return to a New York City Street and right in the middle of the stage sits this cedar chest with no particular purpose. Two of the characters playing bums carry the chest off with much awkwardness and little explanation.

Simon also tries to explain Dazy's circumstances too easily. He shows us, in fantasies, Dazy's fatherless household (the Electra complex lives on in Dazy's contempt for men); her lost love to Carlton, (Brian Chaffee) a Berkeley-bound Utopian Socialist; her marriage to the

sniveling Chuck, (Rich Herbert) Carlton's greasy buddy; and her traumatic pregnancy and consequent loss of her husband. These explanations are too "stock" and overworked. Dazy becomes entirely fictional rather than credible.

A reviewer for the Erie Times wrote that she couldn't wait to leave the theater to hum the songs in "Dazy." I found many of the songs in "Dazy" both uninspiring and uninspired.

Sure, Susan Edwards, Rich Herbert and John Wilkerson are all superb vocalists; but when Wilkerson belted the line "Taste all you can of the sweetness all around," I could taste my dinner. In another memorable bad line, young Dazy and her future husband Chuck, sing about his premarital lust, going to bed "Equipped with pornographic wiles." At the end of "Dazy", the street people all gather around and sing "Love is Everything" (apparently having transgressed the point of being a many splendored thing). Dazy and her daughter accept one another at last, and all's right with the world.

Still, I don't think many people cared whether or not the two did come to terms with each other. Sure, I saw a few people in the audience passing handkerchiefs, but I saw just as many, if not more, walking silently and without expression out of Mercyhurst's Little Theater, one sure sign that these people, too, had problems with the play.

It's not that Paul Iddings settled for second-best, except in the case of the choreography which was for the most part un inventive, and at times, clumsy. Rather, Simon gave Iddings a flawed vehicle, a '68 Ford. Unfortunately, "Dazy" has more holes than any mechanic can bondo, short of rebuilding it from scratch.

Alas, "Dazy." I can only hope that in two years we'll all sit back and laugh at this review.

MERRY MERRY MERRY  
Christmas

From The Staff