

A Note From The Editor



Are They Right?

You know, it's funny about educational systems, particularly large universities. There I was, sitting in Marketing Research, learning all there is to know about how the customer is right, and how businesses spend millions of dollars each year seeking out the customer to find out what he wants. The idea is to give the customer what he wants.

Then I open my Master Schedule and I see a list of classes which are given to us, with no regard to what we want, and with no active research dedicated to finding out what we want. As customers, we are paying over \$1000 a year (including fees, parking, books, and sometimes housing) to a company which couldn't care less about our wants, and which dictates our needs.

I can't argue about the University dictating our academic needs, since, after all, they are much more learned persons than I, and they should know what we will need to know. Registration has been upgraded and is much better, but their product is only as good as whatever they get from the various faculty divisions. So, why aren't we consulted concerning our wants?

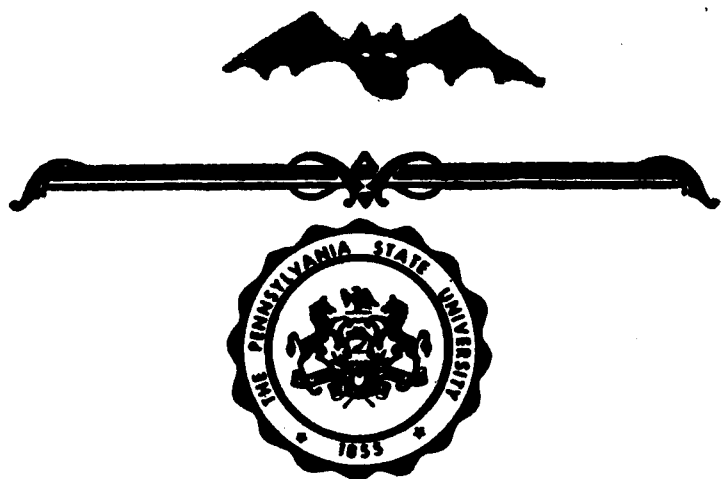
By wants, I mean, why isn't there a research study to find out what listed classes should be offered during a particular term, how often, and when? Why must we accept the dictates of professors who don't have to worry about balancing jobs, classes, requirements, and extra-curricular activities? Why are students signing up for classes which are then cancelled two days later for some unknown superfluous reason, and finding themselves with schedules like periods 1, 4, & 5 or 1, 5, & 6?

Why? Because no one has seriously asked us what we want, with the intent of following the results of such research when scheduling.

Dr. Wayne Lee, head of the Undergraduate Business program, has pointed out that such a survey was indeed conducted for Business classes for the last summer term, and the results were inconclusive and unreliable. Perhaps. But this survey was taken in the middle of the Winter term for a Summer that few students could be sure about.

What I propose is simple: prepare and utilize surveys which can be administered early in the term preceding the term they are for (Example: early Winter for Spring). Administer the forms to the students in their major area of concentration. Computerize the forms for quicker and easier tabulation, and use the results in formulating the class schedules. Of course, faculty discretion can be used in the final preparation of the schedule, but only to a limited extent. After all, it's nothing any other successful business wouldn't do.

— J.S.B.



The Capitol Campus Reader

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The Decisive Moment: Photography As A Means Of Self-expression

By Fred Prouser

Today we are visually assaulted by countless images either on television, the movies, in advertising or in the people we come in contact with each day. After awhile, the mind boggles at this massive influx and just starts to store all this perceived imagery in the subconscious.

Through the medium of photography, one can sort out the myraid of images that assault our eyes and make a coherent, tangible and very personal statement about one's perceptions of the world.

The themes of photography are as varied as life itself. Subject matter can be as simple as a wooden bridge in a ravine to the abstract quality inherent in light poles. People make great subjects too. Using available light, the photographer can catch people unawares- portraying a true image of themselves which is almost always unobtainable with flash photography.

The subconscious elements of photography arise after a considerable body of work has been accumulated and various themes and elements of compositional style evolve with regularity. It is at this point that you can sit down and try to figure out what your photographs are saying or continue shooting, satisfied that the images stand on their own merits without any heavy psychoanalysis.

The term "decisive moment" was coined by the famous French photographer Henri Cartier-Bresson and can only be described in very



personal terms. It is a feeling of tension and intense concentration. It can on occasion bring on a sense of abandon in which a whole roll of film can be used up in less than a minute. During this "moment", the viewfinder becomes the photographer's world. Everything but the image is filtered out. As the shutter is pressed and the film exposed to light- the beginnings of a photographic image start to form.

The image is very vulnerable. It is conceived in light, but given birth to in darkness and wetness. It is brought to its fulfillment as the print with light and wetness. It is ironic that too much light can obliterate the image forever.

Monochrome or the splashy gaudiness of Kodachrome, film choice further varies the photographer's means of expression. Advancements in technology have made it possible to photograph

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Nixon Never Caught Up

By Richard Marold

When a man tumbles for a year, his sense of balance is sorely upset. But equally important, those who are his followers are literally upset. The tumble of Richard Nixon has left a politically tired people modestly hoping for the spring of a new beginning.

Although Nixon's fall has its historical, political and moral causes, there is also a more subtle level we can easily miss. Let me call it an "artistic" cause.

Part of the investment which Americans have made in their president is that we expect him to be more than a politically and legislatively "good" president. An unwritten expectation placed on an American president is that he speak to the dreams and hopes of his people. As the human body needs a mouth, so the political body needs a mouth to articulate what the whole body feels. If that articulation does not occur, there is frustration.

We have no right to this expectation, nor is it the law, nor would it necessarily be there. But it is present, and is part of the reality of American culture and politics.

John Kennedy did not accomplish the legislation of Lyndon Johnson nor of Richard Nixon; but Kennedy articulated the hopes and dreams of a generation, he had a sense of poetry and an ear which allowed him to catch the moods of the times in which he lived. He fulfilled a quality of the presidency we expect - he articulated something of the moods of the country.

Mr. Nixon's failure to be touched by some of the deeper American moods of the past six years has extracted a large price of frustration from the people he was elected to govern. His is an artistic failure to move beyond a quantitative interest in a people.

It is easy to understand why frustration escalates when one remembers Saturday, November 15th, 1969: the largest political rally in the history of the United States took place outside Mr. Nixon's backyard to oppose American involvement in the Vietnam War. Nixon chose to watch television with Ohio State playing football.

In the January 3rd, 1972 issue of Time, Mr. Nixon, the Man of the Year, stated in an interview with Jerrold Schecter, "So I never start the morning by reading through the Washington Post or the New York Times. I wouldn't start by looking at Herblock. I know that when I have to make a decision I must be disciplined."

Allen Drury and Fred Maroon in their book, "Courage and Hesitation," quote Nixon as saying, "I have never called a publisher, never called an editor, never called a reporter, on the carpet. I don't care. And you know...that's what makes 'em mad. That's what infuriates 'em. I just don't care."

In a world characterized by growing uncertainties, new patterns of life, shifting loyalties and accelerated social change, one's confidence is not strengthened by a president who exhibits his lack of feeling in so many ways.

There is no question that Mr. Nixon was, or could be, well informed. One of the facts of life today is that information is readily available. Instant communication in a variety of forms allows a president, or a candidate for that office, to know the necessary data on any subject.

But the question I raise is not simply one of knowing the facts or getting the information. There is a level to the human political animal which is not intellectual, but has to do with moods, temperament, a feel for life, an awareness of the constant ebb and flow of a nation.

Part of this problem for Mr. Nixon is built into his office. Given the society in which we live, the President must be protected. But each time another guard is placed at the White House (Eastern, Southern, or Western), or the motor scooter brigade is increased, or the Executive Protective Service is beefed up, or harder screening occurs in the areas of communication - then the president may be better protected and his time used more efficiently. But he also becomes more fully isolated.

A price tag comes with that protection, and the price is the greater possibility of a loss of touch by the president; not loss of knowledge, but loss of touch and the "truth" that comes with that touch. Nixon's natural bent to isolation combined with heavy protection, had to result in an isolated president.

The tumble of Richard Nixon will be analyzed for years to come. Writers and experts will gradually sift out the numerous factors which brought about this sad event in American Political History. But for this writer, and I suspect for a great number of American people, a basic cause was that quite literally, Nixon lost touch.

Despite his technical capacity for the job, Nixon's sense of arrogance was felt by even his most staunch supporters from the '72 election. The recurring blunders ranging from burglaries and grain deals to tax write offs and a convicted vice-president, all forming the web of Watergate, confirm the impression that Mr. Nixon learned nothing and he forgot nothing.

At one point in his life the leader of India, Mahatma Ghandi said, "I must catch up with my people, I am their leader." Mr. Nixon never caught up. It was inevitable that like excess weight, he be dropped off.

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