

## Cohen, Spielmann...

(Continued from Page 1) might have been considered a poor risk for Behrend.

Cohen also stated something that Kochel hinted to this writer that "Cohen wouldn't be able to make it at Behrend, because he was too ambitious... and possibly that he didn't fit in with the Behrend mystique."

Cohen feels that the administration is afraid of change and will only allow those changes or advancements which don't seriously affect anything. Academic freedom is not limited as such, but in a larger context it is limited. The atmosphere at Behrend allows just so much change as can occur without affecting attitudes.

Another area which Cohen spoke about was his feeling that the administration is personality-oriented rather than issue-oriented. The administration takes comments as personal affronts.

Recommendations for constructive change are taken as attacks on the individuals at the top rather than as ideas expressed to change policies. Cohen stated that he feels that "the students should read and understand the issues from both sides and be really certain that the real issue isn't between one faculty member or a group of faculty members against the administration; but rather, the issues that are at stake."

While Cohen had decided prior to his dismissal notice that he wouldn't be returning to Behrend, Spielmann was still undecided as to whether he wished to return or not. Spielmann stated that he had "... no warning, premonition or indication—spoken, written, explicit or implicit—that my services were less than highly satisfactory prior to February 20... and I had in fact expected a raise."

Spielmann felt that Kochel "administers a junior college extremely well. But Behrend can no longer afford to be a junior college." He went on to say that Behrend is "not only a budding four year college, but will soon be a university." Spielmann also added that he "hopes policies can be devised to provide faculty with a better understanding of what is expected of them."

In regards to the question of change, Spielmann spoke highly of Kochel's ability to keep things stable and well-run for the past twelve years, but he felt that changes are now needed and that by not changing with the times that Kochel might find himself subject to "a ruder shock someday than that which I received."

Cohen feels that Kochel's role of "system maintenance" was in keeping with his goal of maintaining a status quo in many areas. Another set of factors at play in Kochel's decision may have been the outside activities of the three.

All three have been more than teachers in the traditional sense. They have been active in various community projects. Their efforts were influential in the Moratorium observance, in defense of students charged with "conduct unbecoming Penn State students," and they have been active in politics.

When questioned as to future plans Cohen spoke of possibly attending the University of Michigan for Ph.D. work, or of a position with the "Peace Research" program at the University of Pennsylvania (not to be confused with PSU) which deals in con-

flict analysis.

Spielmann ruled out teaching as a profession for him and with regards to the future chuckled and said he will "go on relief."

Cohen and Spielmann said they granted an interview to inform the students, not to cause disruption as Kochel fears the case will be. Cohen and Spielmann agreed that any action taken should be accomplished through the proper channels. The Faculty Organization was mentioned as a group which might objectively analyze the situation.



Irving Kochel

It seems to the writer that effects of the dismissal of the three will be felt by students next year. Students will find almost all new facts teaching their social science courses.

Other effects which cannot be stated factually, but which may safely assumed, are that other faculty members will be somewhat reluctant to say what they want and to become involved with projects they may wish to support. While no one may object overtly to faculty members' outside activities, factors of salary, future reference and job security may serve as effective muzzles.

Cohen summed up his position by saying that he doesn't fear change and he feels remorse towards those who do fear it.

The situation is presented here as objectively and as factually as is possible from what Kochel, Cohen, and Spielmann told me in my interview with each of them.

As it stands now Kochel feels that students have no right to know what is going on. He further seems to believe that Cohen, Sansone, and Spielmann have no right to know. In his own words Kochel feels that "it is not in the genuine interests of Behrend Campus for the situation to be given any attention."

Spielmann feels that the administration and more specifically Kochel and Claridge are "competent and doing the best job they can." However he does feel that "they are overworked in part because they over-control."

Spielmann added that "that because of incomplete information and too much desk work they may sometimes make the wrong decisions." He also feels that more administrators are needed to help run the academic part of the school. In closing Spielmann said that "this place will be a very fine university someday."

Cohen feels that the situation at issue is the relation of administration to faculty and to students. Cohen mentioned he would like to know the reasons for his dismissal because he is in the process of a re-evaluation of his life aims and he feels the reasons could be of value to him in his re-evaluation.

Cohen's closing comment will

## John Wayne Wins Oscar For Best Screen Performance Of A Personality

By Kathryn Franis Aloe

Now that the recent orgy of self-gratulation (hereafter known as the Academy Awards) are over, the cry of cuckoos resound throughout the land: "John Wayne Best Actor? He can't act his way out of a paper bag. He just got it, 'cause he's a conservative hawk. Why not Dustin Hoffman or Richard Burton? The Oscar's are rigged; nobody who ever deserves one gets one."

True. But did you ever hear of Sean Thornton or the Ringo Kid or Sgt. Stryker? Maybe Tom Dunson or John T. Chance or Sean Mercer? Nathan Brittles? Tom Doniphon? Ethan Edwards? Ole Olson?

Remember the old pilot striding off into the fog, whistling softly after landing the crippled air liner? Or the old bush pilot waiting quietly to be rescued in the midst of an arctic waste? Or maybe you remember Rooster Cogburn charging across the pasture, his horse's reins in his teeth, a rifle in one hand, a six-gun in the other?

All of those characters were created on the screen by John Wayne—perhaps all merely facets of his own personality, but all memorable. In case you've forgotten the films, they were, in order: THE QUIET MAN, STAGE COACH, SANDS OF IWO JIMA (Big John's other Oscar Nomination), RED RIVER, RIO BRAVO, HATARI!, SHE WORE A YELLOW RIBBON, THE MAN WHO SHOT LIBERTY VALENCE, THE SEARCHERS, THE LONG VOYAGE HOME, THE HIGH AND THE MIGHTY, ISLAND IN THE SKY, and TRUE GRIT—and I didn't even mention HONDO, NORTH ALASKA, REAP THE WILD WIND, THE SPOILERS, THEY WERE EXPENDABLE, FORT APACHE, THE FLYING TIGERS, WAKE OF THE RED WITCH, and THE ALAMO or the 188 films that Big John has made during his 43 years in the movies.

It's obvious that John Wayne has made some good, memorable films (and some bad ones too—remember THE BARBARIAN AND THE GELISH or THE CONQUEROR?) for some of the very best directors, so he can't be the bad actor that most of the critics

also be mine. "I don't fear change or revolution. I think it's time that society began to worry less about its happiness and more about its freedoms."

would have us believe.

Perhaps the answer lies in the term "actor"; perhaps Big John is not an actor but a "personality", which might be defined as "someone who portrays an aspect of his own psyche for the movies". Now, if Big John is a personality, not an actor; then we can place him in the category of "super star", along with Gable, Bogart, Cooper, Tracy, Stewart, and Cagney; all of whom have won Oscars; all of whom are not actors in the manner of Dustin Hoffman or Maggie Smith; and all of whom portrayed the image that the public expected of them.

But is Big John a super star? Yes, definitely. A little over a month ago he was named the biggest box office star of the last 25 years, having grossed more than \$350 million during that time for the 53 films he made—that's over 6½ million per picture. Obviously he pleases the public, as did Gable, Bogart, Cooper, Tracy, Stewart, and Cagney, whose combined film grosses during the same period amounted to over \$400 million.

We have grown up with these super star-personalities; we take them for granted—they're friends. But they are not actors in the truest sense of the word; they do not subordinate their own personalities for the demands of the role.

They are not actors in the sense that Alan Arkin is or Susannah York. And Hollywood does not usually give awards to actors: Hoffman and Arkin have never won; neither have Cary Grant, Deborah Kerr, Henry Fonda, Orson Wells, Charles Boyer, Greta Garbo, or Charlie Chaplin—and the latter two were cited by Hollywood as the greatest "actors" of all time.

Some of these have been given special awards, but that might come under the heading of charity. Big John isn't the type to accept charity—and his work in TRUE GRIT was the equal of Gable's in IT HAPPENED ONE NIGHT, Bogart's in the AFRICAN performances.

I, for one, was glad to see Big John meet Oscar, as he is the summation of Hollywood films. Beginning in 1929 in John Ford's HANGMAN'S HOUSE, a silent film, Wayne made nearly 100 quickie Westerns for cheap film studios (KING OF THE PECOS, RANDY RIDES ALONE, TWO FISTED LAW, THE THREE

MESQUITTERS) before Ford gave him starring roles in STAGECOACH (1939) and THE LONG VOYAGE HOME (1940).

But he didn't really excite the public until C. D. DeMille cast him as the evil sea captain in REAP THE WILD WIND (1942). Even so he did not hit his stride with the public until Howard Hawks asked him to play the old range boss in RED RIVER (1948), probably his finest performance.

From that time on it has been stardom, even though he has to live down the fact that he was the first singing cowboy on the screen... in 1930 in Raoul Walsh's THE BIG TRAIL... the singing was dubbed, thank goodness.

John Wayne did not give the best acting performance in 1970—that belongs to Dustin Hoffman in MIDNIGHT COWBOY—but he did give the best screen performance of a personality in TRUE GRIT. And that is what Hollywood gives Oscars for.

And, critics to the contrary, I feel deserved it—not only for TRUE GRIT, but for all those long walks down dusty frontier streets, for all those bone crunching brawls, for all the times we listened and listened tight, for the lurching walk, the crooked grin, the faltering love scenes, and for all the hours in the darkness of a movie palace or a living room when we became the person we really are—deep down inside—Big John Wayne.

Congratulations, Big John, and thanks; you aren't really so bad.

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