

# IF YOU WOULD JUST TAKE THE TIME TO The Heiress At Mercyhurst

By Gary Thornbloom  
Managing Editor

ACIDOWSLEYELECTRICKOOL-AIDACIDTESTSPRANKSTERS KESEYGRASSNIRVANABLOWN -OUTFREAKSCOLORSBUSHAP PINESS, and the Grateful Dead are synonymous.

Last Saturday we caught the Dead's Cleveland concert and it was something. The vibes were good, while strange clouds attacked the ceiling. This has to have been one of the most dynamic bands I've ever seen. It's easy to see why they've survived with virtually the same personnel as they hit the parks of San Francisco with some years back. They were so tight and so attuned to each other, that I'm beginning to wonder if it is the acid that's got them to a unified consciousness point.

Contrasting the calm flow between the Dead and us out front, was the frenzied electrical charge running through the air. While members of the group calmly sipped beer between songs, joints passed freely from hand to hand in the aisles. Why I was just sittin' there and low and behold a "J" was in my hand, so rather than chance a bust, I took a hit and passed it on. "Don't Bogart that Joint?" Things were really cool, a kid was just lightin' up when a uniformed man walked up and asked him to please smoke in the lobby. Yes, things were beautiful.

From the Dead's tie-died polka-dotted electric amps flowed the sweetest country pickin', and solid bass lines I've yet to hear. Jerry Garcia really got into things with an at-easiness that made him look like he was out in the hills, back of someones barn; he was right at home. His vocals were smooth and flowed right-on with that pretty-smellin smoke.

Phil Lesh had that smile, and well I just know that he was. Four Sunn bottoms put depth into the songs and you could feel it in your... well you could really feel it. His harmonies were fine as ever. Jack Cassidy and Phil Lesh are the two finest bass players ever. They both are into things other bass players won't ever get into.

Bob Weir played a rhythm guitar that wasn't all chords. His riffs intermingled with chords sounded real fine. His vocals, lead as well as harmonies, weren't as smooth as Garcia's but they weren't meant to be. Blues chording is not monotonous with Bob Weir. He's "far-out".

Two drummers not involved in a hype thing are Bill Kruetzman and Mickey Hart. The Dead are the first to use the twin drummer concept fully and well. The rapport between the two was flawless. Their togetherness left no gaps. With Phil Lesh they really make for a solid bottom. Percussion was their thing and they did it well. Some gongs were used as well as other percussion instruments throughout the night. The gong song was so strange; it sounded like Owsley was behind it all. In the beer... no, it couldn't have been.

Anyways, the only member left to rap about is Pigpen and he was, to quote Esch, "grunting, howling, and spitting out the lyrics." Pigpen's vocals were unique to say the least. He really got into "Love Lights" and an old Rascal's tune. Between his vocal

efforts, the tambourine and sitting at the organ sipping beer was his thing.

This was a concert...no Chicago -(censored). When the Dead jammed, it wasn't a garbeled mass of nothingness. The Dead knew what they were doing. Their years of playing together, living together, and tripping together show in the music they play. "The family that trips together stays together?"

For an encore they did "Uncle John's Band".

"Goddamn well I declare have you seen the like,

Their walls are built of cannonballs; their motto is, don't tread on me.

Come, hear Uncle John's Band playing to the tide.

Come with me or go alone, he's come to take his children home."

The concert was everything anyone could have asked for. My only complaint is that they only played four hours and that we came late and missed "Casey Jones."

"Trouble ahead Oh lady in red take my advice You're better off dead."

Workingman's Dead is their most recent album. Previous releases have always been good and at times fantastic cuts have appeared (St. Stephens), but this is the first time the Dead have really got their stuff together in a studio attempt. Every cut on this album merits listening to. "Casey Jones" alone is worth the price.

The album is super tight. Guitar riffs are smooth, with Garcia and Weir engaging in instrumental intercourse. Phil Lesh's bass lines wander on and on always changing like the sand in the sea. Also as evasive, but always there: soft, but supporting the rest. More instrumental play takes place between the drummer twins, who are again flawless. Pigpen saved his beer this time and lends himself to the organ, which he plays real fine.

The good cuts on the album include: Uncle John's Band, High Time, Dire Wolf, New Speedway Boogie, Cumberland Blues, Black Peter, Easy Wind, and Casey Jones.

"Trouble ahead Trouble behind And you know that notion Just crossed my mind."

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## P.S.U. JOINS.....

faculty, as appropriate, for study, research and teaching, while members of our faculty and student body can be assigned to functional positions in the Department of Public Welfare, giving them the opportunity to contribute to the work of the state and expand their own professional experience."

Dr. Ford also emphasizes, that although administered by the College of Human Development, the center will be University-wide in scope, providing opportunities for the research and continuing education efforts of all Penn State personnel working in the area of human services. Final arrangements for the

Mercyhurst College Drama Department will present "The Heiress" on November 8th in the Little Theatre.

The play, written by Ruth and Augustus Goetz, will be directed by Sister Jude Yablonsky, O.S.U. famed director of last year's musical success "Man of La Mancha."

"The Heiress", suggested by Henry James' novel "Washington Square", was selected as one of the best dramatic plays in the year 1948. A beautiful house on Washington Square in New York City, in the year 1850, is the setting for the life of Catherine Slopper, daughter of the prominent Dr. Austin Slopper.

Dr. Slopper, a very dignified and commanding gentleman who despises his daughter for her inadequate social grace will be portrayed by Dennis Andres. Mr. Andres, a student of English-Drama at Mercyhurst College, is the President of the Iota Zeta Chapter of the Alpha Psi Omega Honorary Dramatic Fraternity, on Mercyhurst Campus. He has played in numerous theatres in New York, Pennsylvania, and North Dakota, including three years with the Stepinac Summer Stock Theatre located in White Plains, New York. Among his most recent accomplishments are major roles in "Marat-Sade," "The Chinese Wall", and "Man of La Mancha". Mr. Andres has also served in many other capacities in the theatre including Assistant Stage Manager, Stage Manager, Director, and Make-up Artist, he is presently Technical Director for Mercyhurst's Little Theatre.

Catherine, a shy girl yearning for love and attention under the suppression of her sardonic father, will be played by Christine Federici. A Liberal Arts Major at Mercyhurst College, Miss Federici has had roles in "Man of La Mancha" and "The Funeral Song." As a result of her desire to be free of her father, Catherine responds to the attentions of Morris Townsend.

Louis Fiorina will play the suave young fortune hunter, Morris Townsend. He is an instructor in the English Department at North East High School. Mr. Fiorina portrayed the Duke of Grand Fenwick in the "Mouse That Roared" and Clarence in "Connecticut Yankee in King Arthur's Court" at Indiana University in Indiana, Pa. where he graduated with a "BS" degree in English.

Mr. Townsend's relationship with Catherine is helped by Catherine's aunt, Mrs. Peniman. Christine Warnick will play the role of the helpful, matchmaking aunt. A freshman at Mercyhurst College, Miss Warnick has had roles in "Our Town", "Pillow Talk", and "The Miser."

Tickets for this production will be \$1.50 for adults and \$1.00 for students. Reservations will be available beginning October 22, by calling 864-0681.

new program were completed in September in a meeting at University Park between Governor Raymond P. Shafer and President John W. Oswald.



## Who's Afraid Of Virginia Woolf?

You haven't seen Who's Afraid of Virginia Woolf? ! ?! Now's your chance! The Student Union Board has done it again, in providing the first of a series of five top-name films for your entertainment.

This 1966 film is based on Edward Albee's four-character play, depicting a corrosive, hate-filled relationship between a middle-aged New England college professor and his wife. The movie was nominated for thirteen Academy Awards, and carried off five including Best Director, Mike Nichols. The acting is also more than brilliant, and the cast, starring Elizabeth Taylor, Richard Burton, Sandy Dennis and George Segal, vividly projects this bitter relationship with some of the most searing dialogue ever heard on screen. Here is an excerpt:

George: (Burton) (Barely contained anger now.) You can sit there in that chair of yours, you can sit there with the gin running out of your mouth, and you can humiliate me, you can tear me apart... ALL NIGHT... and that's perfectly all right... that's OK...  
Martha: (Taylor) YOU CAN STAND IT!  
George: I CANNOT STAND IT!  
Martha: YOU CAN STAND IT! I YOU MARRIED ME FOR IT! (A silence.)  
George: (Quietly.) That is a

desperately sick lie.  
Martha: DON'T YOU KNOW IT, EVEN YET?  
George: (Shaking his head.) Oh...  
Martha:  
Martha: My arm has gotten tired whipping you.  
George: (Stares at her in disbelief.) You're mad.  
Martha: For twenty-three years!  
George: You're deluded...  
Martha: you're deluded.  
Martha: IT'S NOT WHAT I'VE WANTED!  
George: I thought at least you were... on to yourself. I didn't know. I... didn't know.  
Martha: (Anger taking over.) I'm on to myself.  
George: (As if she were some sort of bug.) No...no...you're sick.  
Martha: (Rises - screams.) I'LL SHOW YOU WHO'S SICK.  
George: All right, Martha... you're going too far.  
Martha: (Screams again.) I'LL SHOW YOU WHO'S SICK. I'LL SHOW YOU.  
George: (He shakes her.) Stop it! (Pushes her back in her chair.) Now, stop it!  
Martha: (Calmer.) I'll show you who's sick. (Calmer.) Boy, you're really having a field day, huh? Well, I'm going to finish you... before I'm through with you...  
The time is Sunday, October 25, 7:30 and 9:45 p.m. The place is the RUB Lecture Hall. Tickets are available at the desk and at the door. Price: \$5.00 Activity Card Holders, \$1.00 Others.  
Don't miss Who's Afraid of Virginia Woolf?, one of the most truly honest American films ever made! And don't forget SUB's upcoming movies: To Kill A Mockingbird, Camelot, True Grit and Rachael, Rachael.

## What's Wrong In Schooling Today

"In this book 1,000 people are telling it as it is, how it ought to be, and how it's got to be if we are to survive." In these words Donald H. Parker, an authority in educational psychology, summarizes his lively and alarming reportage: Schooling For What? published today by McGraw-Hill. (\$7.95).

"The question set me on a 33,000-mile trek across the nation," the author recalls. "I ended up with personal, private tape-recorded interviews with 1,000 persons of all ages, from every walk of life, representing as accurately as possible 200 million Americans in our various ethnic groups and life styles - all zeroing in on the question, Schooling for what?"

Dr. Parker started out with a set of ten basic queries, focusing on just what is wrong with our schools at all levels, but he found himself expanding his investigation into such related areas as the hippie subculture, student radicalism, racial and generation gaps, and the proliferation of new-life styles.

Willy-nilly, the book came to encompass pertinent views on the impact of the media on the young, and the abuses and potentials of technology. The author found himself delving into considerations on the traditional word ethic and its relevance to our times, and he was led to look into aspects of the sexual revolution, the knowledge explosion, the history of communes in America and the evolution of sensitivity training and encounter groups.

"It was not always easy to get the interviews that lasted from 15 minutes to an hour and a half and

covered the spectrum of American life from a sidewalk academy in Oakland to a squalid Appalachian cabin, from behind the walls of a penitentiary to glass and chrome offices on Madison Avenue," Dr. Parker recalls. "... I have often counterpointed interviews of the young with those of the older, black with white, minority with majority."

What emerges are "the thought patterns of the many age and ethnic groups now crying out to be heard." Their urgent message: time is running out fast for the Establishment, and only a massive turnaround in American priorities can avert collapse and anarchy. In the schools, a consensus of opinion among the interviewees indicates, the student himself must be allowed to determine what and how much to learn to fulfill his needs as an individual facing life on terms which are entirely his own. By the same token, the panoramic survey show, the diverse experiments in living and learning being carried out by the young themselves - from hippie communes to "free universities" -- offer the best models for reordering schooling in America.

Dr. Parker, who lives at Big Sur, Cal., has served on the staffs of six universities and is the author of a widely used series of reading laboratory materials, co-published by Science Research Associates and the Institute of Multilevel Learning International, which he founded in 1964. He has lectured on four continents and has written numerous articles and a previous book, Schooling for Individual Excellence (1963).

