

# Jack the Rapper

WHATEVER HAPPENED to Jack the Rapper?

In his first year as University president, John W. Oswald acquired a reputation as a man who might be seen just about anywhere. He would rap with students around campus and hold informal meetings in residence halls and the Hetzel Union Building with anyone who cared to show up.

Generally, he was accompanied by several administrative aides, including one or both of his student assistants, positions which were created with much fanfare about Oswald's commitment to students.

Oswald presented a striking picture at these sessions. With his tie loosened and his jacket thrown aside, the man up front answering questions just didn't seem like the president of a major university. At least, he didn't act the way students expected such a man to act; in turn, the students appreciated him.

THE ATMOSPHERE on campus, particularly among those students who had to deal with the ad-

ministration, was brightened considerably. And even those students who eventually came to see through Oswald's act and to discover his main purpose was more to placate students than to listen to them realized that we were much better off than before.

Then came Oswald's heart-attack last June, and things changed. When he returned to work last fall, his restricted schedule prohibited him from doing some of the things he did in his first year at Penn State. He appeared at meetings for an hour here, an hour there; rarely did he work closely with students in the way he had previously.

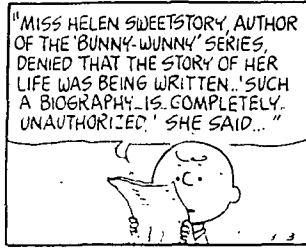
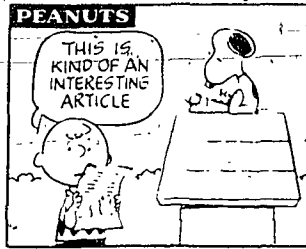
Soon only students in high positions and politics saw him with any regularity. And very quietly original student assistants were never replaced.

MANY OF THESE things can be overlooked because Oswald was recovering from a serious health problem. But that recovery period is now over. And Oswald's reluc-

tance to renew old techniques becomes doubly serious because his raps had become symbolic of an administration that — for whatever reasons — had decided to communicate with students. Oswald has stopped this, and so has the rest of the administration.

The result is that students now are little better off than they were under the Eric Walker administration. Very little communication is going on; instead, this has become a period of confrontation. The HOPS situation is just one example of this, and of the administration's refusal even to justify its actions to students.

IT'S HARD TO escape the conclusion that Oswald had not restored the raps because he realizes by now that ignoring the students probably will not cause them to arise in violent revolt. But if he's sincere about helping Penn State, perhaps he should give some thought to the other valid reasons for talking with students.



## Pocket Money

# Good idea gone astray

By GLENN LOVELL  
Collegian Film Critic

"Pocket Money," a non-violent, modern-day Western put together with plenty of spit and no polish by director Stuart Rosenberg, is an admirable idea gone astray. Few would argue against the need for an alternative to the apocalyptic, over-serious visions Kubrick, Peckinpah and Seigel have given us recently; unfortunately, "Pocket Money" does not fit the bill.

Over-reacting to the present popularity of screen mayhem, and careful not to estrange that heterogeneous mass known as the family audience, Rosenberg has put together a lower than low key comedy about two dolting, down and out cowboys looking for a break in their endless string of bad luck. Set in the dry Southwest, it chronicles the trials and tribulations of rounders Jim Kane (Paul Newman) and Leonard (Lee Marvin) as they attempt to fill a contract for rodeo steers in Mexico.

Running into obstacle after obstacle while bartering with uncooperative cattle owners, they humorously disprove all axioms about American business ingenuity. After the cattle have been bought and delivered the two discover they have been swindled by a none too reputable Northern buyer (Strother Martin).

With this uninspired, skeleton script by Terry Malick and some obtrusive, hazy photography by Laslo Kovacs, this tale is not even occasionally diverting. It is casual to the point of being lifeless, causing the most peace-loving movie-goer to fantasize about something as passe as a climactic confrontation. Bypassing every opportunity to depict the bawdy, picaresque lifestyle of the contemporary cowboy, "Pocket Money" instead opts for a colorless series of semi-improvisational skits, some embarrassingly belabored gags, and that perfunctory romantic promenade into the setting sun which Newman has been making ever since "Butch Cassidy and the Sundance Kid."

lessly, Jim and Leonard are without the spirited rebellion which could have given this film some much needed life. They converse about their experiences with the opposite sex in a literal, occasionally philosophical manner as if the production code had its ear to the wall.

As the slow-thinking, gullible Jim Kane (known for some unexplained reason as the "Chihuahua Express"), Newman gives vent to his flaring temper by assaulting a variety of inanimate objects. Kicking cans and garbage cans, he goes out of his way to avoid any violent incidents and is in many ways a refreshing rarity in this age of pushy, amoral heroes. This pacific provides a nice moment when he is forced to grapple with a drunk Mexican; the encounter has all the clumsy spontaneity lacking in most choreographed fights.

Rosenberg's handling of his actors is completely undisciplined. He allows Newman and Marvin to get away with some of the most mannered, self-conscious mugging I can remember in recent film. Both shamelessly overact like a couple of amateurs in center stage for the first time, trying to upstage each other. As usual, Strother Martin's character portrayal steals the show. His nervous, sloth-like manner as the crooked cattle speculator continues to reflect his forte for a fascinating blend of corruption and greasy vulnerability.

Carole King's theme song is melodic and pleasing to the ear even if it is used in all the wrong places to bolster the waning action. But Alex North's score, like the rest of the film, is uninspired and eclectic. Why he uses Dixieland music to accompany the cattle drive is anyone's guess; a Scottish jig would have been just as appropriate.

It is more than obvious that good filmmaking need not be synonymous with extraordinary heroics or dramatic histrionics; but nor does it mean the boredom and careless artlessness Rosenberg has given us. If the trend toward "clean," non-violent entertainment means more slipshod films like "Pocket Money," please pass the trash.

# Letters to the Editor

## Registering to vote

TO THE EDITOR: In 1972, 25 million Americans who were too young to vote in 1968 were eligible to vote in their first presidential election and 25 million votes is just too much power to throw away. Use it to build a better America and a better Pennsylvania.

Pennsylvania's voter registration deadline is March 6. We urge all students to register to vote today.

Sen. Hugh Scott (R-Pa.)  
Sen. Richard Schweiker (D-Pa.)  
Washington, D.C.

## Poorly researched

TO THE EDITOR: This is a response to Doug Struck's poorly researched article on PIRG in the March 1 issue of The Collegian. First Struck questioned the need for student-funded professionals and whether or not issues existed here which warrant professional researching.

As examples of such issues: One man distributes every piece of printed news within a forty mile radius of State College, except for one newspaper. Call it what you will, it's a

near monopoly and needs to be investigated. Secondly, three professors have left or will be leaving this University as a result of political hiring and firing by the administration since Fall Term — a practice surely deserving professional scrutiny. Thirdly, the number of law suits against area apartments, and the condition of some of these buildings which are blatantly violating building specifications and safety codes seem to indicate that public action is needed in that area also. These actions could be undertaken by PIRG professionals.

As for the professionals having "comfortable, continuous jobs," if you would take the time to familiarize yourself with any of the existing PIRG groups you would discover that these people work for minimal salaries at jobs requiring a tremendous amount of dedication. Their areas of concern are also chosen directly by students. Certainly such work is neither comfortable nor indefinitely continuous.

If you can hire people without money, then perhaps the horse does proceed the cart. But perhaps you should learn the facts before you attempt to report them. That, or confine your opinions to bathroom walls. If you'll extend your 30 lines per letter limit to twice that length, I'll do you the favor of documenting this whole bloody letter.

John David McCall  
(8th-English-Philadelphia)

## Letter Policy

The Daily Collegian welcomes comments on news coverage, editorial policy or non-campus affairs. Letters must be typewritten, double spaced, signed by no more than two persons and no longer than 30 lines. Students' letters should include name, term and major of the writer.

They should be brought to The Collegian office, 20 Sackett, in person so proper identification of the writer can be made; although names will be withheld by request. If letters are received by mail, Collegian will contact the signer for verification.

## The Daily Collegian

Successor to The Free Lance, est. 1887  
Member of the Associated Press

ROBERT J. MCHUGH  
Editor

Opinions expressed by the editors and staff of The Daily Collegian are not necessarily those of the University Administration, faculty or student body.

Mail subscription price: \$13.00 a year.  
Mailing Address — Box 467, State College, Pa., 16801  
Editorial and Business Office — Basement of Sackett (North End)  
Phone — 865-2531

Business office hours: Monday through Friday, 9:30 a.m. to 4 p.m.

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Professor of Economics

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University Calendar

Friday-Sunday, March 3-5

SPECIAL EVENTS

- Friday, March 3 — Folklore Society concert by Doc Watson and son, Merle, 8 p.m., Schwab.
- Saturday, March 4 — Artists Series program by the Vienna Symphony Orchestra, 8:30 p.m., Rec Hall.
- Saturday, March 4 — Basketball, vs. Rutgers, 2 p.m., Rec Hall.
- Saturday, March 4 — Women's fencing, vs. Trenton State College, Goucher, and Cornell, 10 a.m.; bowling vs. Cornell, noon; gymnastics vs. Towson State, 2 p.m.; all in White Building.
- Sunday, March 5 — University Chapel Service, 11 a.m., Music Building recital hall, Dr. Rustum Roy, Materials Research Laboratory director.

FILMS

- Friday, March 3 — WPSX-TV, Channel 3 "Film Odyssey" series, 8:30 p.m., "The 39 Steps," 1935 Alfred Hitchcock classic of suspense.
- Friday-Saturday, March 3-4 — Student SF film, "Village of the Damned," with George Sanders, 7 and 8:30 and 10 p.m., HUB assembly room.
- Sunday, March 5 — UUB "Nickleodeon Nights," 7 and 9 p.m., HUB assembly room.

SEMINARS

- Friday, March 3 — Informal seminar by Dr. Richmond Lattimore, Bryn Mawr retired professor of Greek, on "Problems of Translating Homer," 11:10 a.m., Room-1 Sparks.

INTEREST GROUPS

- Saturday, March 4 — Ice Hockey Club, 4:30 p.m., Ice Rink; game with Duquesne.
- Saturday, March 4 — Table Tennis Club, 1-5 p.m., White Building.
- Sunday, March 5 — Interlandia Folk Dance, 7 p.m., HUB ballroom.
- Sunday, March 5 — Free University organization meeting for "Festival of Life" program, 7 p.m., Room S-207 Human Development.

EXHIBITS

- Chambers Gallery — Drawings and paintings of Cynthia Bauer and clay art works of Toshiko Fukuyama.
- Artis Building — Photos of Kathie Shaw.
- HUB Gallery — Sculptures of Robert Sibbison, assistant professor of art.
- Visual Arts Building — Sculptures of Robert Walker, M.F.A. candidate in art.
- Pattee Library — "Penn State Debate since 1898," Main Lobby.
- Kern Graduate Building — Beginning March 5, "Cityscapes" of Vijay Kumar.