

## big apple

# Nat and Mag in New York City: Learning to Fall

By NED SOLOMON

### The Germ of an Idea

"A weekend in the city? Oh, Natloy, you're a genius!"

### Perring Pkwy-Beltway 95

### Cross County Hutch Home

Natloy set the direction control on northeast, the climate control on air quality: unacceptable, set the radio dial for WABC and said

"Sit back, Meg. We're on our way."

"Nat, tell me. They say the lights are always bright on Broadway. They say there's always magic in the air. Is it true?"

"It's all true, Meg. Just set your sights on those neon lights."

And it was then that Meg fell into a dream...

### Friday Morning: Suburbia

At 11:15 the 9:15 pulls into Harrison station and picks up seven passengers bound for New York City. Five could be anyone, but two are college students from a small university in Baltimore, which specializes in creative writing. He wears a buttondown shirt, faded jeans, hiking boots, a Bruce Springsteen jacket and goes by the name of

"Natloy, is this seat all right?" She wears a homemade shirt, blue cordoroy pants, sandals and a gray sweater and answers to

The driver speaks no English. Natloy speaks no Dutch. He knows no Duffy Square, Meg knows it is time to leave. Natloy smiles and the cab drives off, slowing down at yellow lights, staying in his lane, dropping them off nowhere near Duffy Square.

"This is not New York," Natloy explains, annoyed. "He must be a tourist too."

It is three blocks away on line at Duffy square for half-price tickets to theater and Debbie Reynolds that Natloy and Meg find New York. He is dressed in a navy blue suit, wears glasses, and wants to know about "Oh Calcutta!"

"Have you seen 'Oh Calcutta!'"

Natloy and Meg stare at each other. For a moment they are lost in the finding of New York. Natloy speaks

"No, but I hear from friends it is very good."

"What's it about?"

"Well, there's music and dancing and sketches by Jules Feiffer and John Lennon and..."

"Are there any hit songs from it?"

Natloy thinks not. Meg thinks not.

"I don't think so."

At the ticket window New York buys tickets to see "Bubbling Brown Sugar", an allblack, fully clothed musical. Natloy and Meg buy tickets for "Streamers" and



"Fine Meg. Just as long as it's not in the smoking section."

In her bag is a pen and pad, dangling from his shoulder is a camera. At certain times he will borrow her pad and she will borrow his camera.

They are both poets and both photographers.

They both love New York City.

They both love trains.

And they both agree that the Billboard staring at them on the train will not sell its product and secretly they rewrite and rework it until it is advertising the hottest item on the market and they stop... it is not what they want to do.

And they both get out at Grand Central Station and head with the masses to the upper level, and they both step into the sunlight at Lexington and 43rd, as if they were together...

### Duffy Square, Where Are You?

A checker cab's broken on-duty light winks at them and they climb in, for the day looks overcast and they both love checker cabs.

head for the Museum of Modern Art.

### MOMA and the First Photograph

She sits in the sculpture garden eating her lunch. Meg wants to know if she is a shopping bag lady and how many years before she becomes one too. Natloy wants to know if the light setting is correct as Meg's pen pads and the camera rewinds.

These are the undercurrents of fame.

They move from artist to artist as if they were admiring works in a museum. Natloy drifts, and Meg contemplates and wonders why Natloy moves so fast. Natloy wonders why Picasso's *Guernica*? He passes through impressionism and freezes in photo realism. She wants to be lost in the jungles of Rousseau. He pulls her back through the jaws of a lion and asks her to lunch.

"Better to eat then be eaten!"

Natloy borrows her pad.

### Beautiful Streamers

It is at the Mitzi Newhouse Theater at Lincoln Center that Natloy and Meg learn about falling, in all it's different forms. It

is David Rabe's play about falling through life without the aid of a faulty parachute and the various faulty parachutes they encounter every day. Meg walks away a bit dazed, thinking about falling; Natloy walks away dazed, falling, reaching for Meg's arm which slips through his grasp as he crashes in a seat at Howard Johnson's.

### The 12:10 New Haven Back to Normalcy

The ride goes smoothly, except for the heavy set, bespectacled business man who runs for the train at the last moment with his brief case and computer stat sheets. For the first twenty minutes of the trip he perspires, and his chest heaves violently which causes Nat to whisper to Meg

"I think he's falling. Do you know what to do: for a heart attack?"

"You loosen all his clothes and run for help."

Halfway to Harrison the train stops between stations and switches to the other side of the track.

"Nat, the train's going backwards!"

"No it ain't," answers their neighbor, "it's just the way you're sitting."

### Home

Late that night Natloy tries to tell Meg, without words, how much he needs her, as she tries to tell him, without words, that she already knows. But Natloy is not sure she knows and Meg is not sure he knows she knows. So instead she takes out her pad and writes him a poem, and he takes a picture of her, changing in the dark.

### Saturday Morning Suburbia

Up at the crack of dawn to three fried eggs, sunny side up (two suns burst) and a rousing game of tennis. Meg and Nat and Nat's parents hop into the car and zoom down to Chinatown for some Moo Shoo Shrimp, fried dumplings, beef and lots of hot, authentic Chinese tea.

But the evening is complete only after a show called "Vanities" which is about three people falling through life without the aid of faulty parachutes and the various faulty parachutes they encounter.

It makes one stop and think...

### Nat and Meg Play the Celebrity Game

"Isn't that Dustin Hoffman?"

Nat turns Meg's head in the direction of an old, slow shopping bag lady who crosses the street at Duffy Square.

"I think so, Nat. Clever disguise."

"And isn't that tall slim red head with

the knee-high boots and the coke spoon around her neck Marlo Thomas?"

"Yes, I believe it is. I can't wait to get home to tell them who I saw!"

At this point they split up and walk in opposite directions around the block, meeting again under the Orange Julius sign. It is Meg's turn.

"I saw Perry Como, Alan Arkin, Lauren Bacall, Steve Allen and Gertrude Stein."

"Not bad Meg. I saw Sun Myung Moon, Pete Townsend, Mary Tyler Moore and eight Jacqueline Bissets."

"Eight Jacqueline Bissets?"

"She's a lot of woman."

But the game loses something as games always do and they are satisfied to walk along the streets for awhile with ordinary people.

### Museum of Natural History Where Are You?

A checker cab's broken on-duty signal winks at them and they climb in because "Pippin" starts at three and it is two.

The driver speaks no English. Natloy speaks no French. He knows no Museum of Natural History. But then...

"I take you there."

At 2:15 they arrive at the Metropolitan Museum of Art but it is not until they are deep inside that Natloy realizes

"This is no natural history, this is not New York! We take two cabs the entire weekend and neither driver speaks English, and neither one knows where anything is!"

On the third floor of the museum they again find New York, this time dressed in a museum guard's uniform. Meg wants to know

"Where's Picasso's portrait of Gertrude Stein?"

"I am not Picasso," he replies, which explains everything.

### Happy Endings

"Pippin" is about three people whose lives are saved by reliable parachutes.

"Now we can go," Natloy sighs.

### Hutch-Cross

### County-95-Beltway

### Perring Pkwy-Home

Back in Baltimore the dream ends, and Natloy opens his camera too soon twice, as Meg leans out her window in the rain watching the ink run from her pad.



# "A Piece of Pleasure" opens at Playhouse Theater

By MIKE GUILIANO

*"Well, everything's perverted in a different way, isn't it?"*

Claude Chabrol's "A Piece of Pleasure" is showing at the Playhouse Theater (Charles at 25th). Baltimore's one art house is now coming out of its summer doldrums. "Tunnelvision" played there all summer, which is akin to spending your summer reading *Mad* magazine. It was followed by a West German political thriller, "The Lost Honor of Katharina Blum," a film constructed with all the cliches of political filmmaking. Chabrol's new film is an exciting end to these months of mediocrity.

The film opens with a man, a woman, and a small child playing by the sea; they are, to all appearances, happy; but in Chabrol's world, as in Hitchcock's, appearances are deceptive. The next scene establishes the passage of several years; the infant girl is now six years old; the family is shown enjoying a leisurely country existence. When the couple sits down to dinner in front of the TV, the man asks her if she is bored. He tells her that "It's improper to cut salad." She responds, "I don't care." This piece of conversation, like everything else in the film, is significant; this leaves the movie open to the valid criticism that it is overstated.

The man is socially and intellectually superior to the woman and he never lets her forget this. Paul and Danielle Gegauff are married in the real world, have written the script, and portray the couple in Chabrol's reel world. To most American audiences they seem to be a married couple because they live as any married couple might, and it is a surprise to discover that their eight years and one child have been without a wedding license. These actors bring conviction to every line; when Esther says, "I don't care," we are intensely aware of the fury which she can barely conceal. She has been a loyal bedmate and homemaker. He, on the other hand, has been a firm believer in the double standard. In bed with Esther, Philip brags that he has been unfaithful six times; when he asks if she has had any affairs, she replies, "You know I haven't."

Philip tells Esther that he wouldn't mind if she had an affair. He doesn't really expect her to accept the offer; he seems confident that she will remain his concubine.

"Never," she replies to his offer.

"You should," he insists.

"What?"

"Sleep with another guy. To some, sleeping around means cheating. Let's prove it's not."

Though they still live in the country they make attempts at a more cosmopolitan existence; Esther meets a man named Habib, just returned from Tokyo, a man who's always "with it." At a dinner party Philip tells his wife

to "keep your apron on;" there is an obvious discrepancy between the fashionable attitudes they profess and the lives they continue to lead.

After the party has ended, Philip wakes up in bed, doesn't

marriage but are not legally obligated to fulfill these responsibilities. They are experimenting with slavery and freedom; they never realize either one, but continue to vacillate from one to the other.

boast that "I taught her good taste;" he has a way of keeping her in line sexually: "I'll fuck her up all evening;" and in front of their friends he continually orders her to "Pour me another drink." His fashionable liberalism

he sleeps with Annie she will sleep with Habib. Philip's growing impotency in controlling Esther is soon supplemented by physical impotence. He tells Annie, "I'm really ashamed." His body and his words have become impotent.

"I love you," he tells Annie.

"Liar," she responds.

"I want to love you."

"That's not the same."

"I wonder."

The film makes a jump here. This is a jump in the direction of the plot, because Chabrol's thematic progression is steady.

Esther declares that "We need a change." Neither is satisfied with their current situation. Philip's main reservation is that if they were to move from their rural manse to Paris, he would lose what little control he still had over Esther. This is why he objects . . . "But I feel as if I was born here." Traditional roles are associated with traditional styles of life and places of habitation. His fears are well-founded. In the country, she had no one but the "with it" Habib, but now she will have all of Paris to tempt her. It doesn't take long until they are in Paris and she says, "I want to work . . . Habib has a job for me in his music publishing house."

One night she deliberately breaks a promise to return home. Philip consoles Elise: "We'll have fun anyway," and proposes that they watch TV; this is a variation on the earlier TV scene with his other "llama." When Esther returns home, Philip is sleeping with Elise, and while the implication doesn't seem to be sexual, it is certainly possessive.

Philip forces Esther to discuss the issue: "I want to talk. We made an agreement. The idea of parallel lives was to bring us closer together." Parallel lives became separate lives. He regrets that "I wasn't smart enough to educate you." Although she retorts that "people do change; I've changed," she continues to perform her duties, though he must constantly superintend these duties, and hatred is always visible in her face. Their compromising situation is capsulized in his injunction to "Have fun, but keep it under



find his woman by his side, and goes downstairs, where he overhears Esther and Habib. Following them upstairs he looks first in his room, expecting them to commit the act in his very bed. Not finding them, he ascends to the third floor and enters his daughter's room. (Esther has become corrupted, but his daughter Elise is still a faithful and innocent female. It is, of course, significant that Philip calls both Esther and Elise "my little llama.") Touching Elise on the nose, he calls her "my darling angel." He can hear Esther's orgasmic "Again, again," and Habib's "Such soft skin."

The next morning Philip takes a rose to Esther, brings her breakfast in bed, and tells her that "You got a llama's nose." These are traditional ways in which a man tries to keep a woman in bondage. Only a few days before he had suggested breaking these very bonds. Esther says that she is glad to be a llama "if it makes you happy." Like Bertolucci in "Last Tango in Paris," Chabrol raises questions about the politics of sexual freedom: Can people handle complete sexual freedom? Do they even want to be free?

Marriage is a legal bond; the fact that they are not married removes this bond, but they live as a married couple does, and consequently their responsibilities toward one another are the same as those of a married couple. Their situation is ambiguous in that they have the moral responsibilities of

While shopping, he criticizes her pronunciation of "chocolate," to which she responds, "Next time I'll shop alone," and then she deliberately says "schocolate."

Philip has ordered that sex not be restricted to one partner, and she, so long restrained by her role of wife, responds as Philip has told her. As they lie in bed and discuss their affairs, their voices are restrained, their faces nearly expressionless. He asks, seemingly out of intellectual curiosity, if she has ever slept with Habib.

"Yes."

"So . . . He's a good lay."

"Great."

"In love with him?"

"You crazy? I like him, that's all."

"We promised to tell all."

"Sure."

"Other guys and girls are preventive medicine."

They want to believe, or at least profess to believe, that sleeping around will bring them closer together. But when they attempt to treat sex casually, they find that they are incapable of maintaining serious relationships.

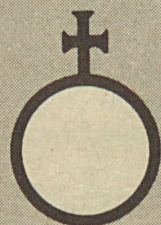
In the ensuing confusion, there is always the danger that the participants in these sexual experiments will slip back into the well-known, and perhaps more secure traditional roles. As they drive down a road he tells her that "The future means death." Chabrol makes this drive toward complete freedom a deadly one. Philip continues to

caused him to insist upon total sexual freedom, but he never does believe in this. Having forced freedom upon Esther, he immediately regrets having done so. When he talks to Esther now, he tries to convince her that freedom is undesirable.

"Freedom is the anxiety of solitude," he says. "Slavery means security."

But Esther, despite her own doubts as to what she could do with this newly-discovered freedom, is convinced that she will never return to slavery; she refuses to be his llama.

Sleeping around becomes a weapon. Esther tells Philip that if



The first in a series of Israeli Dancing Sessions will be held on Wednesday, October 6 from 7:30 to 10:30 p.m. at Goucher's Mary Fisher Hall. The sessions will alternate weekly between Hopkins and Goucher and will consist of an instruction period followed by more advanced dancing.

Hopkins-Goucher Jewish Students' Association





# Chabrol's film guaranteed to depress and impress



control," she may do what she wants during the day, but must return home by seven; she does so.

(An ominous foreshadowing of death occurs in one of the next scenes, set in a wax museum. Philip tells Elise that a certain wax figure was a murderer.)

"He killed people."

"Is that nasty?," asks Elise.

"Usually . . . However . . ."

End of scene.)

While questioning the child about Esther's activities, he encounters a casual acquaintance, an Englishwoman named Sylvia Murdock, who's been married three times. They exchange phone numbers in front of the very "llama."

His disregard for Esther is powerfully stated when she runs weeping into the bathroom; he follows her, his face expressing his indifference, and he says to her, "When you finish, maybe I can piss in peace."

The mood becomes progressively darker, and when he breaks down the door of Habib's house and finds Esther and Habib in bed, we expect a murder to occur; but Philip quickly reverts to a traditional behavior pattern; he plays the intellectual, sits on his rival's bed, discusses Aristotle and Descartes with Habib, then takes Esther home.

The man fancies himself to be a rational creature, but he is a brute, and Chabrol shows this most effectively in the next scene, the opening shot of which is a high angle look down on the

deadpan faces and stiff bodies of Philip and Esther as they lie in bed.

"Let's make love," he monotonously.

"OK, let's make love."

The only possible bond between them now seems to be sex. He strikes her.

"Lousy whore. Say you're sorry or I'll kill you."

"I'm sorry."

"You want your kicks. Fine." He puts her head to his toes.

"Lick it or I'll kill you."

The sequence ends with Esther licking Philip's toes.

The next phase of the film begins with a conversation between Philip and Sylvia Murdock.

"Would you like to marry me?" he asks listlessly.

"Yes."

"Esther's left."

"Are you sad?"

"No. I can breathe now. We weren't from the same social class. A leopard can't change its spots."

And yet these leopards constantly are changing their spots, and their mates. (Sylvia's second husband was Habib.)

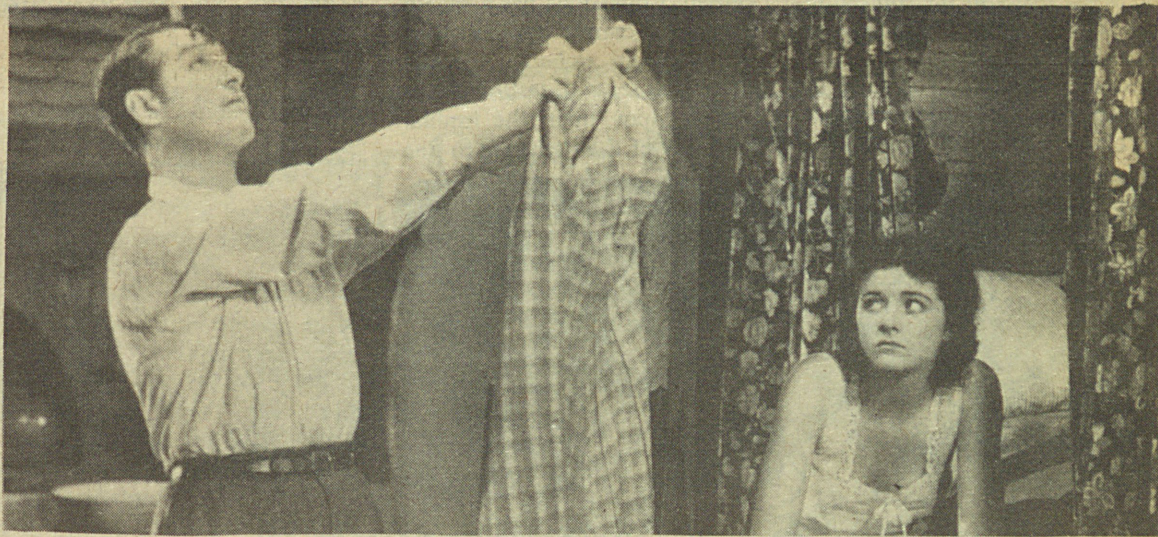
Philip and Sylvia are married; perhaps Philip hopes that a marriage contract will cement what an eight year agreement could not. There is a variation on the film's opening sequence: the same shore, another foghorn heard, a woman fishing, a man watching. But the photography is more somber, the weather is harsher, and this woman is not afraid to bait her own hook.

Philip realizes that he has legally bound himself to a woman who is his equal. He becomes pensive.

"You look odd," she says. "Are you crying?"

"No, it's the wind," he lies.

This scene ends in a boat; the next begins in a boat, but his companion is Elise, who has been shuttled between the houses of her parents and foster homes. Chabrol makes the chains of association unbearable: Elise says



"chocolate," when their boat passes a photographer, he instructs Elise to "look happy." He uses the daughter as a go-between: "Tell mama to come back. I'm sad without mama and you." "She doesn't want to come back to you."

The innocent Elise doesn't become corrupted, but she assumes a perverse role: innocence is manipulated by Philip and Esther in an effort to

strengthen their own positions. Perversion taints even those who are unaware of it.

There follows another TV scene. His English wife slumps on the sofa, watches a cowboys and Indians picture, and casually tells Philip that her family owns millions in stock, a few castles, and a few factories. (He is shocked to find that she is his economic and social superior. He has bonded himself to a superior mate.)

Philip spies on Esther. He is afraid of the woman he once had complete domination over; he does not go to her directly, but follows her movements from a distance. A slave has emancipated herself, and the former master doesn't know how he should relate to her. He stops her in the street and asks, "You OK?"

"Fine."

She refuses even so much as to have lunch with him; she agrees to do so only when he mentions Elise, a remaining bond of innocence and love. The innocent Elise is keeping two people together who probably would be better off apart.

"I want you to come back to me," he pleads.

"No."

Philip is so confused and desperate that he runs to Habib for help: "I wed your ex-wife. You stole mine. You're my last

closely parallels Hitchcock's. (Chabrol and Eric Rohmer wrote a classic study of Hitchcock in 1957.) Thinking about gravestones might lead one to think of Hitchcock's "Family Plot," but the similarity is coincidental; the parallel to Hitchcock here is a technical one; some of Chabrol's high angle prison shots achieve much the same effect as Hitchcock did with similar scenes in "the Wrong Man."

The bond with Hitchcock is reflected in comments Chabrol and Rohmer wrote about Hitchcock's "Shadow of a Doubt:"

*It is scarcely possible to see in this work only an ingenious specimen of the*

*psychological thriller. Everything rests on the principle of rhyme. There is*

*perhaps not a single moment in the film which does not find somewhere or other its*

*double, its reflection.*

Chabrol constantly returns to "the master," but Hitchcock is a dwarf by comparison. Hitchcock is a bourgeois who plays with the bourgeois world, but he never attacks it; he knows where the box office is. Chabrol has the advantage of possessing a brilliant mind; he rejects bourgeois society, but he also shows every alternative to be

self-destructive. Neither freedom nor slavery offer security; when neither one is satisfactory people may desire to have both. Confusion is the inevitable result. A wife may be free during the day and a slave after seven; roles and philosophies become ambiguous.

There has been, throughout Chabrol's career, an inability to affirm faith in anything. It is a pleasure to have Chabrol at the Playhouse, even if he is so damn depressing.



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chance." In the confusion of roles, one's rival may become one's ally. Habib calls Sylvia and urges her to give up Philip; Elise, who has been living with Philip and Sylvia, makes it clear that she prefers her natural parents.

Esther calls Philip at the office; one of her aunts has died. Philip tells an associate that "she raised Esther . . . a nice woman." The aunt, like Elise, is a bond between the two. They go together to the cemetery in order to place flowers on the grave. Such bonds are insufficient to reconcile them.

"I love you more and more," says Philip.

"You handled me wrong. I was fine as your reflection. Now I exist."

"You'll come back."

"I don't know."

"Be nice and forget everything. I believe in transcendence. Come back."

"I can't."

The climax will come as no surprise to those familiar with Chabrol's obsessions. It is at the end that his technique most



# Baltimore Symphony hits first note of the new season

By J. D. CONSIDINE

Upon arriving in Baltimore, many Hopkins students hear about the Baltimore Symphony Orchestra, and shrug it off, think it too provincial to be of any real value. This is an unfortunate reaction, because the Baltimore Symphony is without question one of the finest orchestras in the country today. Unfortunately, too many people see the "Baltimore" before they hear the orchestra.

Harold C. Schonberg, the *New York Times'* music critic, heard the orchestra at Carnegie Hall in 1973, and proclaimed that, "under Comissiona's training, the Baltimore Symphony can be accounted one of the better American ensembles." His colleague, Donal Henahan, heard them in 1975, and said, "Mr. Comissiona has brought the orchestra to a high state indeed."

*New Records*, in their review of the Baltimore Symphony's recording of the Mendelssohn Symphony No. 3, said that, "the Baltimore Symphony surely belongs with the fine American orchestras just below the top six. . . I think anyone hearing this record who has never heard this orchestra before will be astonished."

If *New Records* places the orchestra easily in the top ten in the U. S., (the six best being the New York Philharmonic, The Boston Symphony, The Chicago Symphony, the Philadelphia Orchestra, the Cleveland

Symphony, and the Los Angeles Philharmonic), Baltimore's support of the orchestra echoes this accolade. The Symphony has approximately 9,400 subscribing members, the highest in the orchestra's sixty-two years, and the largest paid subscription in the county.

And so on. To list the compliments paid to the orchestra and its gifted conductor, Sergiu Comissiona, would take up more space than we have. It is easy to see that the orchestra is good, but what about some specifics? What do they play best? What are their strengths and their weaknesses? What do they sound like?

Like so many American orchestras, the Baltimore is difficult to file under any specific style. There are elements of the Germanic school of orchestral playing, particularly in the brass section, but the rest of the winds, especially the flutes, have a sound which is distinctly American. The strings carry a richness of tone and body similar to Czech or Hungarian orchestras, yet maintain a lightness of phrasing common to Britain or France.

The orchestra's forte is Romanticism, particularly Brahms and Mahler, and this is due in a large part to Comissiona himself. Comissiona has a superb sense of dynamic tension, using phrasing and volume to great effect. His sense of texture allows him to draw upon the timbral resources of the orchestra to fine

effect, a technique which has made his Mahler positively breathtaking.

In addition to this flair for Romanticism, Comissiona is a superb interpreter of twentieth century works, using his sense of orchestral coloring and the terrific clarity of its musicianship to great advantage. And his graceful readings of Haydn and Mozart are impeccably elegant.

The orchestra's playing mirrors this orientation. The brass section is one of the best, despite a weakness in the horns. The trumpets and trombones get a strong, rich tone, and Bass Trombonist Charles Vernon is perhaps the finest on the East Coast.

The woodwinds, especially the double reeds, have a superb sense of ensemble, blending with an almost intuitive sense of phrasing. The bassoons are rich and full, the clarinets dark and woody, and the flutes positively delightful. And the strings, with such fine principals as Isidor Saslav, Concertmaster; Mihaly Virizlay, Principal Cellist; and John Matthews, Principal bassist, are easily on par with the best.

As for the conducting staff, the same standards hold. Maestro Comissiona is respected world-wide, and has served as principal conductor for the Haifa Symphony and the Goeteborg Symphony, as well as having guested with L'Orchestre de la Suisse Romande, the Concertgebouw Orchestra of Amsterdam, and the Tokyo Symphony. He as

recorded with L'Orchestre de la Suisse Romande, as well as his Mendelssohn recordings for Turnabout.

Perhaps the most common characterization of Comissiona is that he embodies "total energy." His conducting is elegantly frantic, his lean body swaying and stabbing at the air around him, as if he were pulling the music from the orchestra through physical force. There is little doubt that it is through the sheer force of Maestro Comissiona that the Baltimore Symphony is what it is today.

Resident Conductor Leon Fleisher is better known as a concert pianist than as a conductor, but is rapidly establishing himself in that area as well. As a pianist, his recordings, particularly his Beethoven Piano Concerti with Georg Szell are still considered one of the finest piano teachers in the world, despite his current inability to play with his right hand, and is much in demand at the Peabody and elsewhere.

As a conductor, he still has a ways to go, but is progressing rapidly. If one may draw a parallel to the career of Daniel Barenbeim, those who may remember his earlier performances will notice a vast improvement in what he does today.

Harvard-educated Andrew Schenck is currently the associate conductor, as well as having taken on the duties of chorus master to the Symphony's

chorus. Again, as did Comissiona with the orchestra, Schenck has made great strides with the chorus, bringing them up to their potential. Assistant conductor Darrold Hunt, in addition to his excellent conducting abilities, has also shown himself to be a most often Director Darrold Hunt, in addition to his excellent conducting abilities, has also shown himself to be a most charismatic emissary to the school audiences the Symphony often plays for.

This year's season is an interesting one, featuring the Symphony's strongest points. Next Wednesday and Thursday, Nathan Milstein will perform the Brahms Violin Concerto, in what should prove to an excellent concert.

Other performers will include Isaac Stern, Vladimir Ashkenazy, Itzhak Perlman, Alicia deLarocha, and Sarah Caldwell. Pops concerts, on Saturdays, will feature such talents as Larry Adler, Andre Kostelanetz, and the perennial Arthur Fiedler.

As for the concerts themselves, the Symphony plays in the Lyric Theatre, with concerts on Wednesday and Thursday, as well as a Friday series and a Saturday "Pops" series. To get there, catching the No. 11 bus in front of Hopkins at around 7:50 will give you plenty of time to catch the 8:15 concerts. As a student, you can get rush tickets at half price, and excellent seats can be had for a little as \$2.00.



Leon Fleisher

On Wednesday night, the Baltimore Symphony opened their 1976-77 season with the Symphony No. 9 of Dvorak, Prokofiev's Piano Concerto No. 2, and a suite from Scott Joplin's opera, *Treemonisha*.

The Dvorak was admirably played, taking a tack of spaciousness and lyricism, rather than the usual eastern-European histrionics. The surprise of the concert was that the work's highlight was the Largo, rather than the powerful finale. Although the String phrasing and dynamics were exceptional, as was the beautiful *cor anglais* solo, the rest of the orchestra seemed to lack power behind their exquisite textures.

Pianist Garrick Ohlsson's reading of the Prokofiev was delightfully deadpan, with its satiric passages delivered with wit and clarity. Maestro Comissiona kept the orchestra on an even balance with the piano, complementing the parodic lines with the properly grotesque accompaniments.

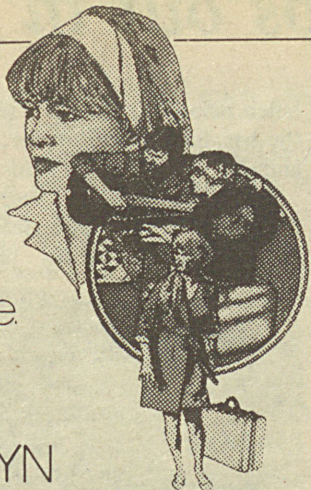
As for *Treemonisha*, though, one could easily question the success of Scott Joplin's attempt to make Rossini from Ragtime, Carmen Balthrop, Ruth Drucker, and the orchestra and chorus did an admirable job of playing this embarrassingly American music. Gunther Schuller's orchestration catches the promise and pretense of the music, using tuba and banjo to add authentic color, while the jagged ragtime lines of the strings seemed peculiar with the forced, romanticised voicings.



Sergiu Comissiona



Alice is 35.  
Her son is 12.  
Together  
they're running  
away from home.



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# SUNDAY

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COMPLETELY  
DIFFERENT"**

**Oct. 1, 2 Shaffer 3**

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**Seniors \$.75**

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# THE NEWS-LETTER

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The Johns Hopkins News-Letter is published twice weekly, Tuesday and Friday, during the academic year. It is printed at Centaur Press, Westminster, Md. Editorial and business correspondence should be directed to Box 1230, The Johns Hopkins University, Baltimore, Md. 21218; Telephone (301) 338-7647. Business hours are Monday and Thursday afternoons. On the visage of the dawn is written: "The ghost of Electricity howls in the bones of her face...."

## money walks

Petty political trickery is taking the focus away from the crucial issues of the Maryland senatorial campaign. Senator J. Glenn Beall, the Republican candidate, has recently announced that he will not issue "walk around" money, the traditional Maryland political practice of paying precinct ward captains to get the vote out for a particular candidate on election day. Beall's opponent, Baltimore Congressman Paul Sarbanes has not elected to stop deploying money in this area.

This practice is particularly effective in densely populated metropolitan areas and that is the reason Beall can afford to bypass the use of this tactic in his campaign. The incumbent will not capture Baltimore in the upcoming election. Instead he will concentrate on the Maryland suburbs and rural areas, where "walk around" money is ineffective. Sarbanes, who needs a convincing plurality on his home turf to win, will continue the tradition.

The media has taken the Republican's bait and made it seem as if Beall's act is some splendid moral initiative and not the politically expedient move which it is. Beall has smartly elected to save badly needed campaign funds rather than uselessly does out on a seemingly lost cause.

While "walk around" money is a topic for debate, it is not the overwhelmingly obvious evil which Beall and persuaded media accomplices would have the public believe. If the Senator wishes to play the role of the white knight, he can start by finally explaining the \$400,000 in illegal campaign funds he received from Nixon's CREEP six years ago.

## letters to the editor

To the Editor:

While we appreciate last Tuesday's News-Letter article on the Milton S. Eisenhower Symposium, 1976: The Question of Freedom, we feel that several points could prove misleading to the student body. We would like to correct these, if possible.

1) "(The co-chairmen) have chosen a number of relatively unknown speakers, hoping that this would be beneficial for attracting a larger, less-qiased audience." To begin with, we have arranged for such eminent speakers as Noam Chomsky, whose work in Linguistics has revolutionized that field, with far reaching consequences in philosophy, psychology, and political science; Michael Harrington, author of *The Other America*, whose latest book, *The Twilight of Capitalism* has received enthusiastic reviews from all sides, and Rollo May, who developed the concept of Existential Psychology. All in all, we are bringing to campus some of the most consistently excellent speakers in recent memory, few of whom could be considered "lesser known". Moreover, we have no desire to control the temperament of the audience, as our speakers are perfectly capable of fending for themselves.

2) We have chosen to utilize a lecture format not because it is traditional, but because we feel it provides the best means for the speaker to express his views succinctly. In addition, we are hoping to arrange a panel discussion on the subject of academic freedom. To the best of our knowledge, this will be the first panel ever conducted during an Eisenhower Symposium.

3) Just as a note of information, Yvonne Burke, U.S. Representative from California, will be speaking at 7:00 p.m. Tuesday in Shriver Hall. Mrs. Burke is intelligent, articulate, and one of the finest speakers we have been fortunate enough to witness. To those who are present we can guarantee an excellent and informative lecture.

Finally, I would like to say that the Eisenhower Symposium is today considered one of the most important symposia of its kind in the nation. We feel we have met the standards set by past proceedings, and we urge the student body to attend.

Paul Horowitz  
Hanh Nguyen  
Co-chairmen  
M.S.E. Symposium 1976

## words, words, words

# Rocky flips out in Binghamton

By ERIC GARLAND

Americans had a special treat tossed on their doorstep two weeks ago. Page A3 of the Washington Post, front cover of the New York Post indeed, (while the Sun calmly declined the pic and chopped the stroy), the Vice-President of the United States of A., flips the bird with wide-open vengeful mouth and squinted gleaming eyes.

Rocky only responded in kind—"it's the American way," he explains—to some students in Binghamton. As described in the press: the "heckler's salute," "gesture of contempt," "raised middle finger," some even daring "gave the finger"; no matter how the words danced around, there was Rockefeller disgusted past the point of decades of political decorum, telling the years of rock-throwers and rumor-spreaders to fuck off and have some goddam respect for deserved position and wealth. The cherished American tradition of the First Amendment, any person of any status can tell his neighbor to shove it.

Reaction to the photo proved as interesting as the pic itself. No shock, no outrage at the absurd that would make a 1950's TV watcher fall out of his chair as General Dwight dropped his pants for the camera. Amusement. Really funny. Sympathy. No one expects (or wants) the leaders wrapped in gold, on a shining pedestal above; hell, the suckers have

fallen below us, pull up a seat at the bar, have a beer on me, bud, and give us some spicy stories.

LBJ managed to keep his dirt-tough Texas drawl clean for the reporters. In his private



What'd I say?

chambers, he could whup the four letters faster than any slick Eastern talker. McGovern in 1972 loudly whispered a "Kiss My Ass" to a pestering kid. The shit literally hit the fan with Nixon; those tapes marked the first time that the established press dropped their asterisks and dashes. Now the fingers tremble turning the pages of *Newsweek* and *Time* to see if they actually left out their obligatory "bullshit" from each issue.

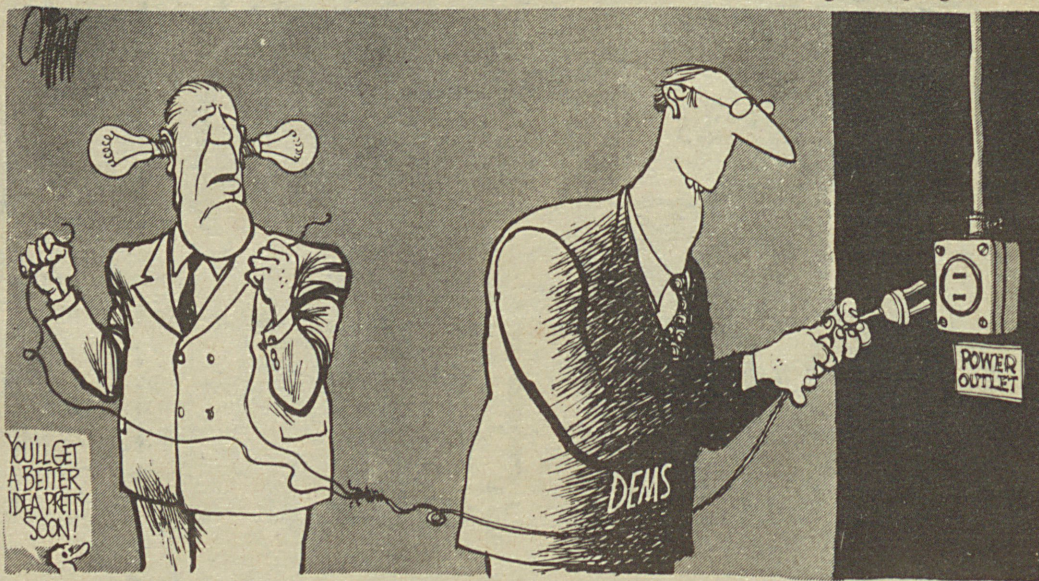
Before Rocky flipped out, this year provided Ford nodding at son Jack's pot h... "He doesn't inhale," suggests a Doonesbury cartoon), and Carter

committing mental adultery all over the inside of *Playboy*. With three live debates still to come, no seven-second tape delay compromise there, you can bet your \$2 exacta that the candidates will slip above their breath a choice Michigan or Georgia down-home expletive.

That moment will be welcomed. To hear Carter and Ford trade verbal obscenities, well, at least they're laying some of their waste out on the table, on the way to the ultimate of presidential hubbies and wives unclothed on the tube, finally burning away a forced standard built over two deceptive centuries, cleansing the media image that can't be scrubbed of its untruthful varnish.

These incidents of "obscenity" may seem totally embarrassing for America in the world's eye, an ugly blot open to ridicule. Yet the intensity of language quickly pales in comparison to, say, a war. To point out dictionary definitions of "wrong" and "right," well, flip those unabridged pages to a half-dozen other words for equal time.

More photo-flashed finger-flipped Rockies and purple-taped presidents are needed to defuse the tension falsely built into the language. When the Vice-President gets caught raising the "hecklers' salute" and *doesn't* find his picture reprinted the next day, the government can be commended at last for its help in making some progress.



To the Editor:

Last May, at Greater Homewood's priorities meeting, members of this community corporation voted strong support for two resolutions.

The first, from a neighborhood association, asked that the University be a "good neighbor" and opposed further University property acquisitions which would displace residents. The second, from the Hopkins Student Council, asked that Greater Homewood use its resources to assist students in securing better housing in the Homewood area.

Since a system of University-leased housing, if successful, might solve both problems, discussions aimed at developing such a system have begun. Though student representatives were invited to

the first meeting, none appeared. Their input and support is needed, and I hope they will participate.

I also hope that Hopkins students and the News-Letter will continue to relate positively to the residents of the communities adjacent to the campus.

Grenville B. Whitman

To the Editor

I am writing in reference to the article "Moon Over Washington" by Eric Garland which appeared in the News-Letter of September 24, 1976. There is a serious error on page 2 at the bottom of the second column, paragraph 8. Mr. Garland says "For a humble religious movement that shuns materialism, the Unitarian Church has managed to build a \$72 million empire." Please, the Unitarian Church has no

connection with the Unification Church of Reverend Sun Myung Moon!! The Unitarian Church is a direct outgrowth of the Christian Church, and has been in existence far longer than Moon's movement. As a member of the Unitarian Church, I find the association made between our church and Reverend Moon extremely disturbing. His words have no connection with our history or our present organizations.

I would like to see this error corrected and acknowledged, particularly for the benefit of those unfamiliar with the Unitarian Church. The association is far from justified, and although I am sure that the error was unintentional, I would appreciate your attention to this matter. Thank you.

Laura Sorensen



# Yvonne Burke liberally opens 76 MSE Symposium

By MIMI GUERNICA

By all accounts, Yvonne Brathwaite Burke is a good, hard-working Congresswoman. As the first speaker at this year's Milton S. Eisenhower Symposium on "The Question of Freedom", she indicated her concern about the continuing high rate of unemployment, particularly among the black and young segments of American society. She is seemingly alarmed at the continuing lack of governmental responsiveness to meaningful tax reform, to imposing greater controls upon the multinationals (particularly insofar as curbing their ability to evade U.S. taxes and drain jobs away from Americans), and all the other issues one would expect a good liberal to be preoccupied with.

Indeed, she is such a good liberal that she wholeheartedly supports and endorses California Senator John V. Tunney in his reelection bid against the former President of San Francisco State College, the famous-or-infamous-hard-line S.I. Hayakawa. Unfortunately, her support for the lackluster Senator (whose only claims to fame are his reputation as a lazy, do-nothing Senator, his ties to "best friend" Ted Kennedy, a very late and politically-motivated concern over U.S. involvement in Angola, and a smile that Jimmy Carter must have studied for years) began months ago, at a time when a real chance still existed for Californians to send Tom

Hayden to the stuffy Senate chambers.

Admitting that a Tom Hayden in the Senate would have voted the "right" way at least as often as Tunney, she defended the Senator on the basis of his talent for not rocking the Senate boat. This, supposedly, enables Tunney to work on projects which novice Hayden, being more abrasive and less compromising, would have been unable to realize.

Curiously, this contrasts with Burke's earlier insistence that the government's duty was to lead, to be out in front, to act forcefully in the interests of the American people—all the things John Tunney has yet to show he has the slightest inclination of doing. Good liberal to the end, though, she would be glad to support Mr. Hayden for Congressman. (Is he running?). That's where he could get all the experience he needs. A lot of good this preparation did for Mr. Tunney—either ya got it or ya don't.

Quite naturally, Congresswoman Burke called for active governmental leadership to solve the problems of unemployment (the government as the "employer of last resort"), discrimination, housing, health care, etc. When asked about her enthusiastic support of Governor Brown, who has done little to move in the direction of addressing these and other social issues and prides himself on a tight, restrictive policy of fiscal management, her immediate reply was, "Well, he's a good friend of mine." Well, who cares?

What is apparent is that there is a discrepancy between her advocacy of expanded social reform measures and the Governor's policies. Aside from a genuine attempt to solve the farm labor conflict long plaguing California and making some good appointments, Brown has resorted to a Carteresque "trust me". How is this reconcilable with the strong leadership that Burke speaks of? Only the followers of the California guru know for sure.

## Caucus

As the leader of the Congressional black caucus, Congresswoman Burke acknowledged the interest of her colleagues in regards to Africa. The Congressional black caucus meets every other month with the ambassadors of the black African nations to keep abreast of the rapidly changing situation in Africa, the area of the world in which the caucus has taken its greatest interest. Indeed, in times of "crisis", according to the Congresswoman, they meet even more often with them. Additionally, the caucus has a staff which is, in the words of Burke, "expert and hard working", and helps supply all the information necessary for the understanding of the complex issues. And what is the product of all this interest, attention, and expertise? "The Congressional black caucus supports the positions taken by the Organization of African Unity."

Remarkably, this is the standard operating procedure,



the unwavering policy of the black caucus. When asked if there might not be even a few exceptions, given the fact that Idi Amin Dada was last year's president of the OAU and that perhaps the best interests of the U.S., not to mention humanity, might lie elsewhere, Burke became rather defensive. Sensing that the question probably referred to the African voting records at the United Nations on last year's notorious anti-Israel proposals, her reply was "Why don't you condemn Europe or Latin America?" Obviously, what is at issue is not the anti-Zionist stance of the OAU, but rather that the black caucus does not make independent, self-reliant evaluations that may or may not diverge with the positions of the OAU. The Congresswoman's shallow defense, with its subtle implication of racism on the part of the questioner, is hardly one

that speaks well for any public official.

In her appearance at Hopkins Tuesday, Burke said all the things that her audience had hoped to hear, how she and her liberal colleagues could hardly wait for January 20th to roll around so that they could straighten everything out. Sadly, the able Congresswoman showed the slim crowd that leadership is only an election-year catch phrase. As everyone knows, it is much easier to go along with the rest of the crowd (with John Tunney, with Jerry Brown, and with—and this might come as a surprise to Burke—a sometimes fallible OAU), accepting rather than questioning, succumbing rather than persisting. But, one must ask, as far as the "question of freedom" is concerned, where do politics stop and principles begin?

# Gene McCarthy doggedly chases 68 campaign dream

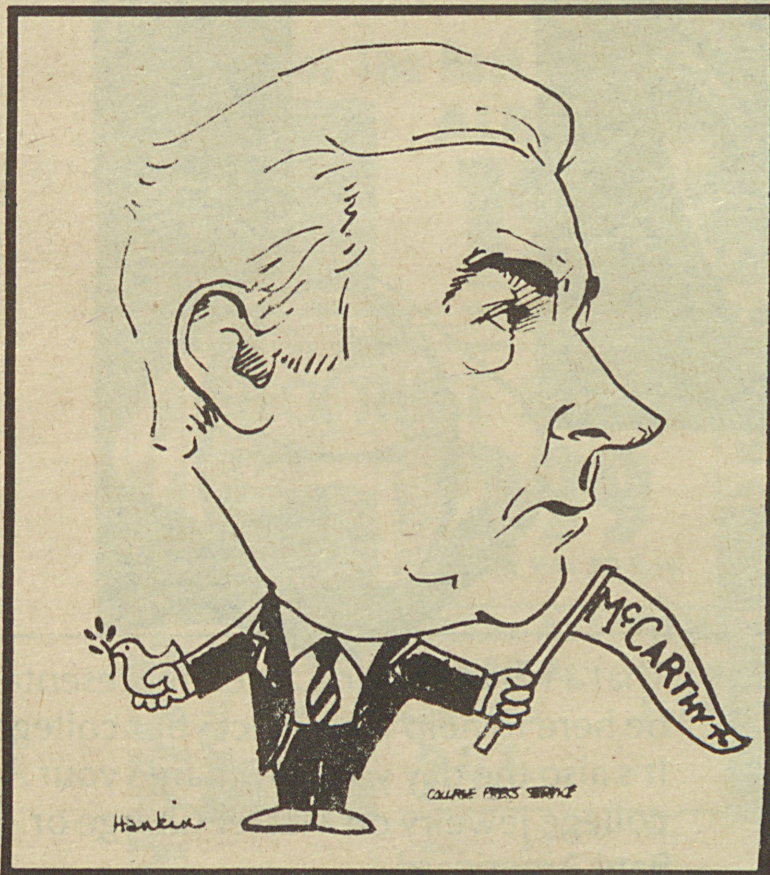
By RUSS SMITH

Denver (CPS)—Who's that man barnstorming college campuses and civic halls from coast to coast?

To the Carterized Democrats he's a bitter nuisance; to the splintered Republicans he's a potential boon; to the mass media he's a Stassenesque novelty; and to many students he's a ghostly hero of the sixties. But to a small yet active band of disaffected voters, former Senator Eugene J. McCarthy remains the "Silver Knight."

Billing himself as an independent "anti-waste" candidate, McCarthy is making his third bid for the presidency this fall, his first since bolting the Democratic Party three years ago.

The bulk of the senator's support is drawn from the ranks of students, as was the case in 1968, according to Jamie Yeager, McCarthy's press secretary. But, as Yeager is quick to point out, this election year is a far cry from '68, when thousands would throng to hear McCarthy attack the Vietnam War. Today, the political climate at most colleges is subdued, and relatively few students are involved in politics to the same extent as in 1968. Yet Yeager maintains that although the numbers for



McCarthy are small, "the quality is high." In 1968, he explained, "everyone was turned on by the war issue, whereas now the senator's supporters are more committed because they've taken a long time to think about the two-party system. As a result, they've made a rational

judgement, requiring more forethought."

McCarthy, who is calling for the redistribution of employment, sizable cuts in the defense budget, and the acceleration of mass transit, is finding his quest no easy task. Because most states enforce

election laws that McCarthy feels are structured in favor of the two-party system, independent candidates have to undertake rigorous petition campaigns to secure places on the ballot. McCarthy claims that many of these laws are "archaic" and "discriminatory."

So far, McCarthy has qualified for a ballot position in 23 states. He expects to be listed in at least 40 states by election day, and is contesting adverse rulings in several others.

Yeager excitedly talks about concentrated student activity for McCarthy that can be found on the state campuses of Madison, Wisconsin, Ann Arbor, Michigan, and Boulder, Colorado.

But while these traditional hotbeds of student activism are encouraging to McCarthy, at most colleges there is little organization or interest in his campaign.

As if the decreased political activity among his natural constituency isn't bad enough, McCarthy must also wrestle with media that are geared towards the two-party system and which give him little national coverage. McCarthy complains that the press is treating him simply as a "spoiler" and that "we deserve at least as much attention as Walter Cronkite gave to the boy that he

thought for two days was raised by apes." Yeager asserts that "all the columnists are writing the same damned column." "The press has a long habit of dealing solely with the major candidates and in a way they're protecting themselves," he added.

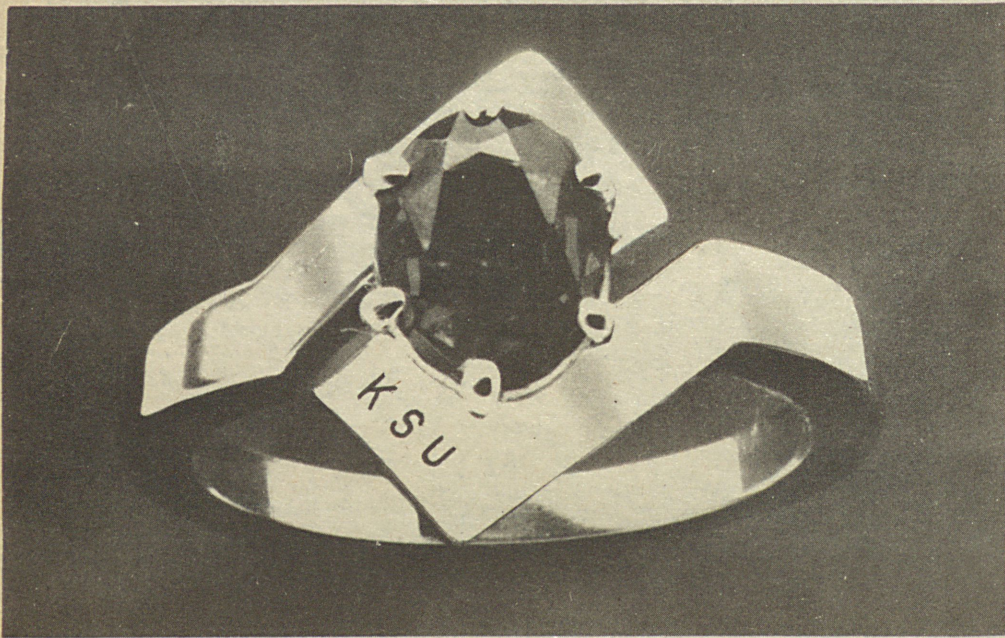
McCarthy and his staff are going after that large mass of registered voters who generally do not vote. In the last presidential election, nearly half the voters did not cast ballots. Counting on secret supporters who "will surface in October," McCarthy is confident that he can win the election, said Yeager.

Or at least, "we'll be able to throw it into the House of Representatives," he added. In that case, McCarthy will bargain with the "most willing candidate" to have leverage in the selection of the next administration's personnel.

But for now, it's a lonely bunch that mills around different states, politely collecting signatures on behalf of a man whom most voters have forgotten. Still, with national polls currently predicting that by November, McCarthy may well produce a significant vote total, there's more than a few traditional polls looking over their shoulders at the angry "Silver Knight."



# A new generation of College Rings...

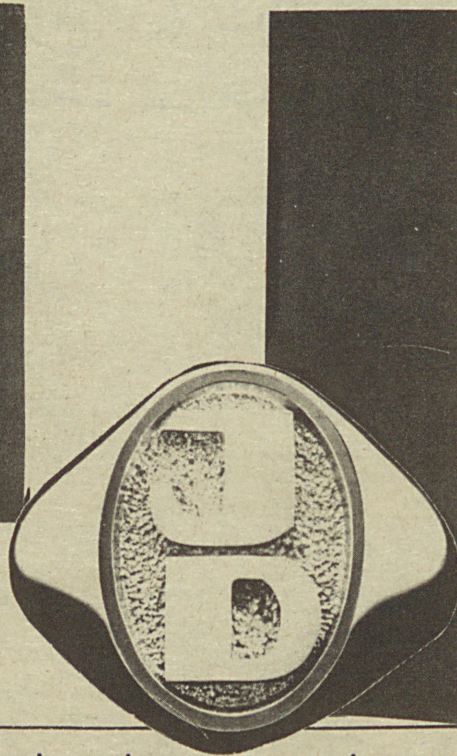


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# Tutoring program:

## Teach the children

By MARK HERTSGAARD

One of the most meaningful experiences available to Hopkins students, the inner-city tutoring program run by the Chaplain's Office began its fourteenth year of service this week as prospective tutors signed up for preliminary interviews. Training begins in earnest next week when all tutors will participate in orientation workshops designed to provide information about their child and guidance concerning teaching method, and interpersonal interaction. The actual tutoring starts the following week as kids from the city are transported to the Homewood campus to meet their tutors.

The effectiveness of the Johns Hopkins Tutorial Project has been lauded by various state and national agencies, including the National Reading Center and the State Department of Education. Chaplain Dr. Chester L. Wickwire sees the Project as "a symbol of what the Hopkins campus has done for the city." Funding for the Project comes mainly from the Baltimore Urban Services Agency, individuals and groups within the community and the University itself. But as with most "good causes", expenses often surpass the funds available and there is a constant search to find the money necessary to continue.

"The Tutorial Project actually consists of three separate programs of about fifty

children each from various parts of Baltimore," explained David Fishkin, the Chaplain's Office coordinator of the Project. Each week the children receive three hours of strictly one-to-one tutoring with additional cultural or recreational activities also planned. The primary purpose of the tutoring is to improve the children's basic skills in math and reading. Fishkin also cited an improved attitude toward academic learning, the opportunity to relate closely with a non-family adult, and higher self-esteem as other benefits a child receives from the instruction.

Perhaps the main problem that has plagued the Tutorial Project in past years has been the occasional lack of good teaching experiences. Sometimes the tutor-child relationship would work in the social and recreational spheres, but fall short in the area of actual learning. Fishkin admitted that there have been deficiencies in teaching in the past and blames them on a lack of structure in the educational relationship. "Most students have the potential to be good tutors," asserted Fishkin, "but they need more guidance than they have received in the past. This year we will do more to encourage specific creative

learning activities for the kids like making up comic strips and playing word and memory games (rather than rote drills). We will also increase our use of professional testing devices and our emphasis on the tutor organizers."

It has been difficult to test statistically how much the tutees have been helped by the program, but anecdotal feedback has almost invariably been positive. Parents and teachers have often related that the children who have taken part in tutoring have exhibited noticeable improvements in academic performance, classroom attentiveness, and mature behavior.

But the Tutorial Program is not meant to help only the child. Another of its purposes is to involve the children's parents and communities in the learning process so that the homes better reinforce the children's experience in school. A third purpose is to promote, by demonstrated successes, the idea of tutoring to the public school system.

Finally, among all those involved in the program, the tutors probably reap the most gratifying, and yet intangible, returns. Volunteers are able to learn about children, teaching, and the specific problems of urban life and education. They derive tremendous personal satisfaction from serving the community. Unlike many charitable activities, here the tutor is able to see the actual results of his/her efforts as reflected in the child's increased appreciation for life and learning. Many warm and lasting friendships, both between tutor and child and among tutors themselves, have been formed during the weeks of learning and growth.

All this and more for just a few hours a week; can you afford not to take part? Make a difference in someone else's life. Be a tutor.



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The application materials for the Rhodes Scholarship interviews are due today, October 1. Marshall Scholarship materials due Wednesday, October 6.

There will be a graduate and professional school information day Wednesday, October 6, 1976 between 10 a.m. and 3 p.m. at Loyola College, on the third floor of Jenkins Hall.

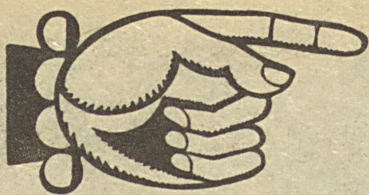
Come to the first film program at The Baltimore Museum of Art, Thursday, October 7, 1976, at 8:00 p.m. Stan VanDerBeek, Professor of Visual Arts at UMBC, will be the guest lecturer bringing films and special effects. His talk, "The Personal History of a Filmmaker," will be an autobiographical account of his career. A special reduction in price is being offered to you from \$1.50 to .50 if you become a "College Student Member" of the Museum. Membership is \$15.00 for the entire time you are an undergraduate. Refreshments will be served after the lecture.

The first general meeting of the International Students Association will be held on Monday, October 4, 1976 at 8 p.m. at Conference Room A of the Hopkins Union. The association is for all members of the Hopkins community who are interested in interacting with, and learning from people of other cultures. At this meeting there will also be an opportunity to discuss the upcoming elections for the association officers.

Don't forget tomorrow's meeting of the Gay Caucus in Conference Room B, Levering Hall, at 8:30 p.m. We'll be discussing plans for the Coffee House with Music, scheduled for October 8 in Chester's Place, Upstairs in Levering Hall, from 8 p.m. to 1 a.m., as well as arrangements for the October 23 dance in the Glass Pavilion, co-sponsored by the Baltimore Gay Alliance. Old and new members are invited to attend all the JHUGC's meetings and events. For further information call 366-0488.

A volunteer is needed to transport a four year old Vietnamese child from Falls Road near Cold Spring Lane to and from the Homewood Day Care Center at 3107 North Charles Street. The Center hours are approximately 9 a.m. to late afternoon each day. Anyone interested should contact Jim Case in the Chaplain's Office in Levering Hall (x8187) as soon as possible.

There will be a walk for overseas hunger relief here at Homewood on Sunday, October 17. It is being organized by the Office of the Chaplain. All types of volunteers are needed: organizers, publicists, walkers, sponsors, etc. There will be an organizational meeting soon. Anyone interested in helping out in any capacity is encouraged to get in contact with The Chaplain's Office soon. We are at extension 8188.



## Le Notés



On October 6, 1976, there will be a showing of the 1975 award-winning American T.V. commercials in the Garrett Room of the Milton S. Eisenhower Library at 12 noon. The presentation is free and open to the public.

The next Homewood Campus Blood Assurance Committee blood drive will be on November 18. Your support made the previous blood drive a success. Thank you.

The U.S.-China People's Friendship Association will hold a pot-luck supper and show a film "Blazing Red Star" made in China. The film will be presented on October 2, from 5 to 7 p.m. This is to celebrate China's 27th year of liberation. The program will be held in the Garrett Room, Eisenhower Library. The cost is \$2.50 and a dish is \$1 extra.

The Outdoors Club will sponsor a caving trip to Dam number 4 cave in Williamsport, Md. on Saturday, October 9. Call John Hoover (366-5889) for details.

There will be a dayhike to Harper's Ferry on Sunday, October 17. A bus will provide transportation for a small fee. Contact Leo Kusuda to reserve a place. The bus will leave at 8:00 a.m. and return by 5 p.m.

The next club meeting is Thursday, October 14 at 7:30 p.m. in the L-V Room.

The Women's Center will present the films After the Vote: Notes from Down Under, Intern, Anything They Want to Be, and Included Out on Sunday October 3 at 8:00 p.m. in Shaffer 3. The Women's Center, located in the basement of Rogers House is open Mondays, Wednesdays, and Thursdays from 4-8 p.m. Our new phone number is 338-7890. Get in touch for information

Hopkins basketball team on Wednesday, October 6 at 6:00 p.m. in the classroom of the Athletic Center.

There will be a meeting of all those interested in trying out for the Hopkins wrestling team on Thursday, October 7 at 7:00 p.m. in the conference room in the main office of the Athletic Center. Also anyone interested in managing (male or female) please attend the meeting.

**Traditional Yom Kippur services**  
will be held in the Garrett Room of the Eisenhower Library on Sun. Oct. 3 at 6:20 pm.(Kol Nidrei) and on Mon. Oct. 4 at 9:30 am.

**Shabbat services will be held tonight**  
at 6:30 pm. in the Kosher Dining Hall.

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invites you to the opening of its 1976-1977 Season of Great Music of the Church on Sunday afternoon, October 3rd, at 4:30 p.m. Chichester Psalms by Leonard Bernstein and Toward the Unknown Region by Ralph Vaughan Williams will be performed by the 60 voice choir and soloists under the direction of William Partridge, Minister of Music. The concert is free.

### GRADUATE & PROFESSIONAL SCHOOL INTERVIEWS

The following graduate and professional schools will be visiting Hopkins during the months of October and November. All students who are interested in investigating the possibility of attending these schools may come to the Placement Bureau, located in 135 Garland Hall, to sign up for interviews. Catalogs from these schools will be available at the Placement Bureau.

10/7/76 (Thursday)	Washington University, Grad. School of Business Admin.
10/7/76 (Thursday)	Univ. of Pennsylvania, The Wharton School (Bus. Admin.)
10/12/76 (Tuesday)	Carnegie-Mellon University, Grad. Scho. of Indus. Admin.
10/13/76 (Wednesday)	University of Rochester, Grad. School of Management
10/13/76 (Wednesday)	University of Pennsylvania, The Law School
10/20/76 (Wednesday)	Syracuse University, Masters in Bus. Admin. & M.S. in Acctg.
10/21/76 (Thursday)	University of Tulsa, College of Law
10/22/76 (Friday)	Duke University, School of Law
10/25/76 (Monday)	Univ. of Southern Calif., Grad. Sch. of Arts & Sciences
10/27/76 (Wednesday)	Columbia University, Grad. School of Business
10/28/76 (Thursday)	Harvard University, Grad. School of Business Admin.
11/3/76 (Wednesday)	Washington & Lee Univ., School of Law
11/4/76 (Thursday)	American Graduate Sch. of International Management
11/4/76 (Thursday)	Temple University, School of Law
11/8/76 (Monday)	Consortium for Graduate Study in Management-Fellowships for Minority Students in Business Admin. or Management
11/9/76 (Tuesday)	Northwestern Univ., Grad. School of Management
11/11/76 (Thursday)	Univ. of N. Carolina, Sch. of Business Admin.
11/15/76 (Monday)	Univ. of Chicago, Graduate School of Business

Sponsored by the Placement Bureau, Room 135, Garland Hall.

ADDITIONS: New York Univ. Grad. School of Business 10-22

Northwestern Univ., School of Law 10-28

Boston Univ. School of Law 11-12

Villanova, School of Law 11-12

The Junior Class is looking for students to perform for the next Coffee House to be held in October. If you are interested, contact Ginny Loulides, 135-429, or Soo Chung Hwang, Box 320.

The Debate Council will be hosting its Twenty-Seventh Annual Invitational Debate Tournament this weekend, October 1-3. This year teams will be representing schools such as Princeton, William and Mary, University of Massachusetts, University of North Carolina, Wooster, University of Pittsburgh, Towson State, and many more.

The Hopkins tournament is one of the top tournaments on the East Coast, in which an in-depth discussion of public policy reforms can take place. This year's topic is: "Resolved: That the federal government should significantly strengthen the guarantee of consumer product safety required of the manufacturers."

**Debate HQ-**

**Friday Glass Pavilion**

**Saturday Shriver Lobby**

Students who would like to submit undergraduate papers for possible publication in the fall issue of Letters and Papers on the Social Sciences need only send a xerox copy through the campus mail to Box 131G.

Anyone interested in an immediate congressional internship position contact Bernie Horn at 243-4637 or Gilman Box 318.

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**FOR SALE:** Fender pre-CBS Princeton Reverb Studio amp. Mint condition. Exceptional value: \$195. Call Eric 467-3355

Seniors and Graduate Students in their last year of study who are interested in using the services of the Placement Bureau should have received a letter describing our services, and forms to return to get on our mailing lists. If you were somehow missed, please come to our office at 135 Garland Hall so that we can give you the appropriate information.

Integral Yoga Institute of Washington DC and the Office of Student Activities are jointly sponsoring a

### HATHA YOGA COURSE CLASS

The course includes instruction in physical postures, deep relaxation, and meditation techniques. At the end of the 8 week session the students will be able to practice these techniques on their own. No prior experience is necessary. The course will be taught by Ray Rosenthal, MD. Johns Hopkins Medical, Class of 1976, who will be assisted by senior members of the Washington Integral Yoga Institute. The class begins Monday, October 4th, 6-7:30 p.m. in the Great Hall in Levering. Registration will be accepted the week of Oct. 4 To register see Pat Mooney at the Office of Student Activities or call 338-8211 or Ray at 533-6834. Same course offered at medical institutions. For information call 955-3363. A \$20 contribution donated entirely to the Washington Integral Yoga Inst., a non-profit, non-sectarian organization is requested. Hopkins students: \$12.00



# Tri-Captains lead Blue Jays into home grid opener

One of the factors in determining the success of any sports team is its ability to maintain itself as a cohesive unit.

Oftentimes, those people charged with accomplishing this are the team captains—members of the squad, elected by their teammates, whose job it is to keep the team together.

The 1976 Blue Jay football team selected three seniors to lead them in this way. They are defensive halfback Brian Coulter, defensive safety and tight end Mike Rhodey and tailback Brett Miles. Each of these players has a vast amount of football experience and can use this when dealing with their teammates.

## Coulter

Coulter is an environmental engineering major from Wilmington, Delaware and would like to attend law school upon graduation. He's been competing in organized football since the fourth grade and has always basically been a defensive halfback.

He feels that the job of the captain is twofold. One part is to

be the leader of the team—something best accomplished by his own example.

The second half of the role of the captain, according to Brian, is to be a liaison man between the coaches and the players. It's necessary for someone to be able to transmit problems, suggestions, etc. within the team framework and this job falls to the captain.

Coulter is optimistic about the coming season. He feels that the team is playing with a great deal of emotion and that a winning season should be easily accomplished.

## Rhodey

Mike Rhodey has also been an active football player since the fourth grade. However, the versatile social and behavioral science major from Timonium has played a variety of positions.

He was a quarterback in high school and came to JHU expecting to continue at that position. But he soon became a halfback and finally ended up at safety this year while also playing



Steffan Burns

some tight end.

Mike feels that, as a captain, his primary job is leadership through example. If the present positive attitude can be maintained, he contends, there's no reason why this can't be one of the best years in recent Blue Jay football.

He is also encouraged by the type of athlete who is out for the team this year. Unlike the past few years, the members of the

1976 squad want to just go out onto the field, have fun and win.

## Miles

Brett Miles can be described as somewhat of an international athlete. He played high school as a quarterback in Heidelberg, Germany, where he was a three year varsity starter.

However, when he arrived at Hopkins, the social and behavioral science major did not

play football in his freshman and sophomore years. His first season of intercollegiate action was last year, when he played quite effectively as a tailback.

Miles believes that there is a great deal of responsibility attached to the job of team captain. The captain must be a leader in every respect, helping to build morale and making decisions affecting the team.

He is impressed by the positive attitude on this year's squad and the emphasis on teamwork. The freshmen especially have been made to feel at home and as a part of the team.

Brett is very optimistic about the upcoming season.

"We should definitely have a winning season," he claims. "It's just a question of how many wins we'll have."

The captains will lead the Jays against Franklin and Marshall tomorrow afternoon as they open their home schedule. Game time on Homewood field is 2:00 p.m.

Saturday's line

F&M Hopkins +52



Steffan Burns

## Stickwomen lose 2-1 to Loyola

Although they dominated play throughout much of the game, the Hopkins women's field hockey team dropped a 2-1 decision to visiting Loyola College Wednesday afternoon.

The loss marked the second consecutive loss for the Lady Jays in the young season.

Five minutes into the first half, Loyola freshman Gena Wain slapped in the first goal, giving the Greyhounds an early 1-0 lead. Although JHU goalie Coco Lackey had made several excellent saves, the inability of the defense to clear the ball downfield paved the way for the score.

The Blue Jays came back strong and began to apply pressure deep in Loyola territory. The Hopkins offense gained control of the action and unleashed a series of shots on the opposing goal.

The Loyola goalie, realizing the impossibility of trying to clear the ball without a Hopkins interception and goal, trapped the ball between her feet to stop

play. Such an intentional stoppage of play is illegal, however, and therefore a foul was called on Loyola, thus awarding a penalty shot to Hopkins.

Lady Jay Coach Micul Ann Morse selected co-captain Marty King to try and take advantage of this opportunity. However, Marty was unable to find the range and the score remained 1-0 at the end of the first half.

Coming out ready to win in the second half, the Blue Jays continued to dominate play. Only on rare occasions did the ball cross the center line into Hopkins territory.

With fifteen minutes having been played in the second half, JHU forward Ellen Lim spotted the open left corner of the net, shot and scored. The goal was not only Hopkins' first of the game, but the first of the season for the Lady Jays as well. With the score now tied and the momentum seemingly in the Blue Jays favor, the Hopkins loyal began readying themselves for the team's first victory.

Loyola, however, was not ready to quit. With just four minutes remaining in the game, Wain tallied her second goal of the game, putting Loyola ahead 2-1. Hopkins couldn't mount any offense in the remaining time and went down to defeat.

Wain, a centerforward playing in only her second intercollegiate game, is considered Loyola's most promising player. As one of her teammates said, she "just appears out of nowhere and is always in the right spot." Gena now has three goals in those two games.

Although they suffered a defeat, it was an excellent outing for the Blue Jays. The team has the talent to win and will be a tough competitor throughout the entire season.

Revenge against Loyola is still possible this season. The Blue Jays have a second game scheduled with the Greyhounds at a later date and, according to Coach Morse, the team "will go out and get them next time."

## Blue Hens top Jays

The nationally ranked University of Delaware Blue Hens shut out the Blue Jay soccer squad by the score of 2-0 on Homewood Field Wednesday night.

Weakened by the loss of backs Tom Myrick and Gary Ignatowski and lineman Joe Siemek the Jays were unable to muster enough scoring threats in order to counter the Blue Hens' strong attack.

Early in the game, the Blue Hens seemed to be in control, continually holding the ball in the Blue Jay end of the field. In the sequence a Delaware shot was neatly headed out of the scoring area by JHU defender Tom Ball.

The rebound, though, was quickly retrieved by an opposing attacker who had an excellent opportunity to open the scoring. His strong shot, however, went wide and the defense was able to recover.

Six minutes into the first half, the tide of the game seemed to change in favor of the Blue Jays. In one offensive series, lineman Chaim Levin fed a pinpoint pass to Greg Cunningham in front of the net and Cunningham's resultant shot was mishandled by Delaware goalie Tom Calvert. For a moment, it looked as though Greg would be able to take advantage of the situation and score, but Calvert was able to dive on the loose ball and thwart the attempt.

Another Blue Jay scoring threat came on a beautiful head to head sequence by Ball, Levin, and Cunningham. Greg eventually took the shot, but Calvert was in position to make the save.

The defensive play of the game for the Jays came late in the first half. Ball, a former JV goalie, was

forced to make a kick save on an opposing player's shot with goalie Ken Seusse out of position.

The second half offered a different story as Delaware took complete command and tallied both of their goals.

The first goal originated when a misdirected head attempt by a Blue Jay defender created a breakaway for an opposing winger. Back Frank Olszewski was forced to trip the winger in order to thwart this break. This penalty resulted in a direct kick that was deflected into the net off a Hopkins defender at 13:30 of the second half, giving Delaware a 1-0 lead.

The Blue Hens added an insurance goal less than eighteen minutes later. It culminated an excellent individual effort by a Delaware winger, who dribbled past several Jay defenders before shooting the ball by Seusse.

An apparent third goal for Delaware off a corner kick with 53 seconds left in the game was nullified because of a quick whistle by the referee.

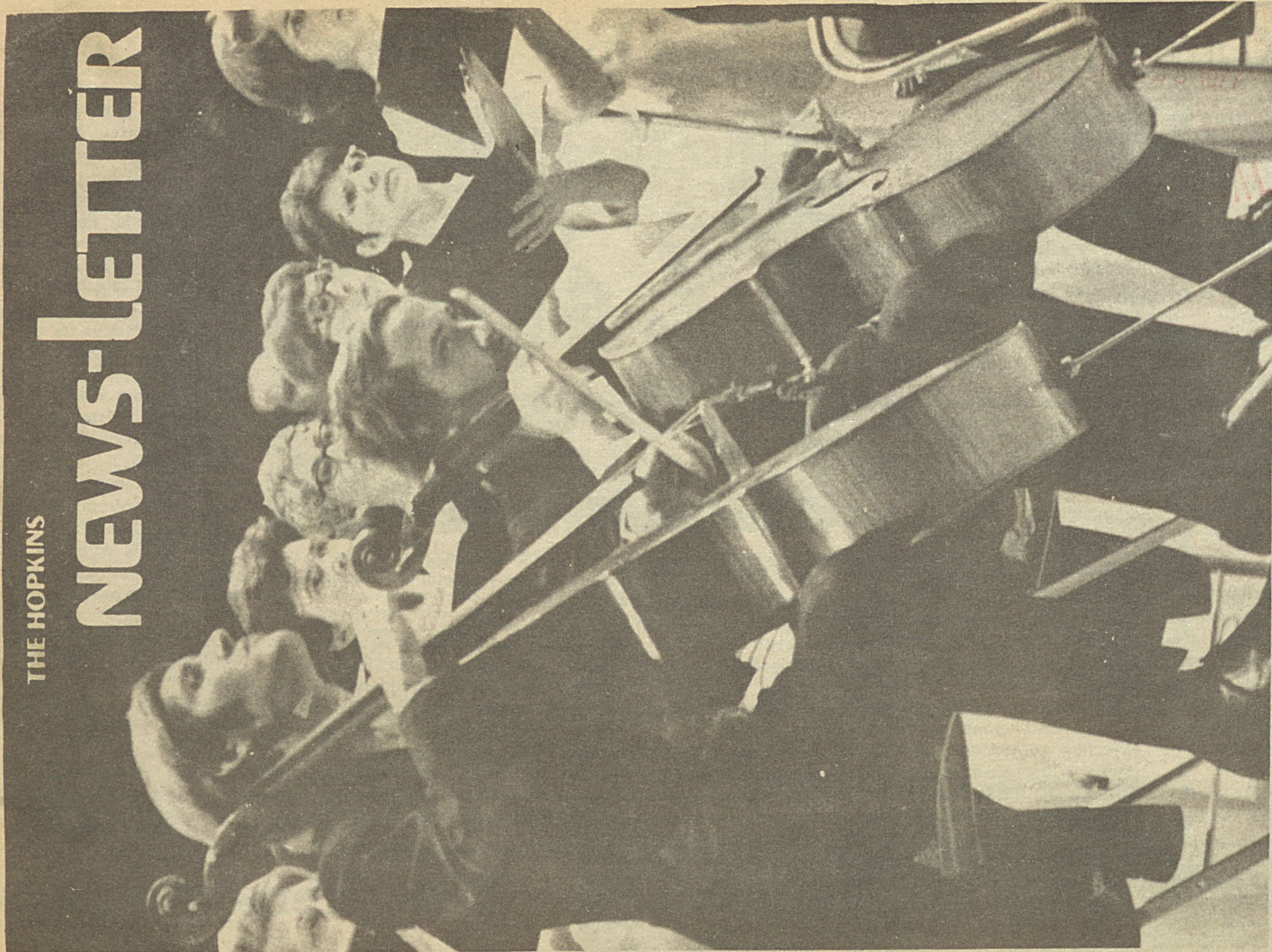
"Under the conditions, we played as well as we could," said Coach Bob Oliver. "I'm not trying to make any excuses, but we were under some tough conditions."

Certainly the loss of Ignatowski and Myrick hurt the Jays in their play of the midfield.

"Without the passing linkage offered us by both Tommy and Iggy in the midfield," explained back Frank Olszewski, "we were unable to generate enough offensive threats."

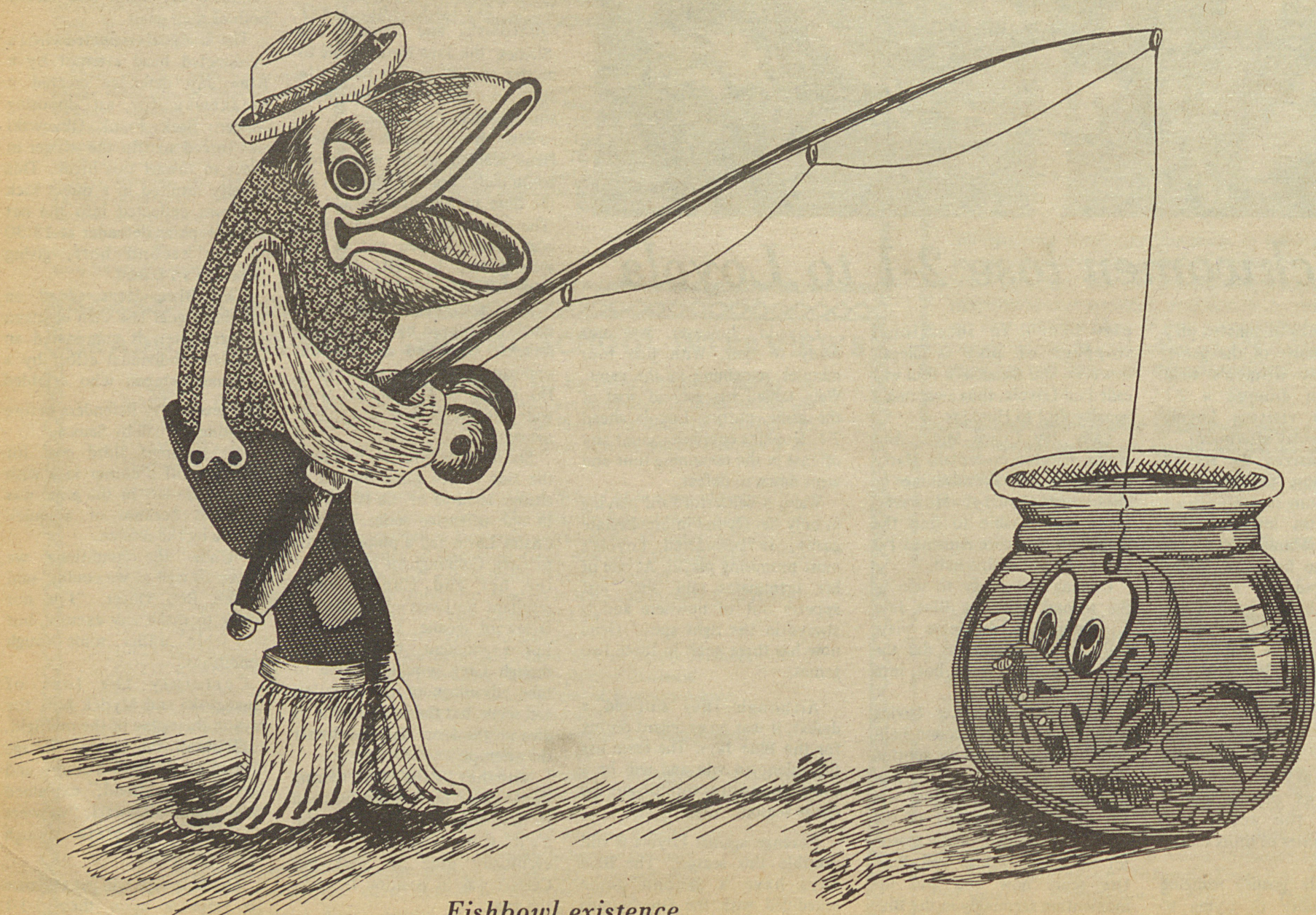
The Blue Jays will get a chance to improve upon their 1-1-1 record this Saturday when they meet Ursinus at noon on the soccer field.





THE HOPKINS

# NEWS-LETTER



*Fishbowl existence*

Lynne Menefee