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*Ambrose
Interview
Inside*

asc

INKWELL

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savannah, georgia 31406

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Savannah, Ga.
Permit No. 380

Volume 40, No. 2
October 1, 1975

FACULTY PASSES RESOLUTION

The Armstrong faculty unanimously passed a resolution bringing attention to the Board of Regents of the University System for the refusal of the System to honor signed contracts. The Regents action constitutes a violation of paragraph I-26 of the Policies of the Board (which paragraph states: "Changes shall not be made during a fiscal year in the salaries set up for positions listed in budgets of institutions of the University system.") The signed contracts for 1976 are now reduced to 1975 levels.

Aside from blatant offense towards the faculty, the salary cuts amount to a selective tax on Armstrong faculty and other state employees. It is politically expedient not to tax the people. Thus the popular action has been taken no matter the adverse effects upon the quality of education which the System

may offer to its students.

The faculty has resolved to support internal actions by the Armstrong administration as may be appropriate in helping correct the situation. The faculty will support actions its own members take -- collectively or individually -- within the of these members' individual Constitutional freedoms. The obligation of the contracts is a Constitutionally protected right (Article I, Section 10, Paragraph one) of the United States citizens which no state may violate.

The faculty request the "concern, consideration, and support" of Dr. Ashmore. They request that he convey their resolution to the appropriate officials of the Board, to the individual members of the State Legislature, and to Governor Busbee.



Faculty adopts resolution because of Regent's refusal to honor signed contracts.

How To Say No To A Rapist

The third Union Board sponsored event this year will be speaker Frederic Storaska, this Friday evening, with "How To Say No To A Rapist and

Survive!" Author of a book by the same title, Mr. Storaska has lectured at colleges throughout the country. Alarmed by the growing incidents of rape and

assault, Storaska has several goals in mind. His presentation seeks to give women and men a realistic understanding of the elements of an assault, and to give women the "psychological preparedness and physical techniques" needed to thwart an assault.

Storaska feels that there are attitudes in our society that promote and encourage rape. One such attitude is that women are helpless to deal with rape and assault; another, that female hitch-hikers are "asking for it;" and still another, that a single man can't rape one woman unless she participates.

Storaska first became concerned with the problems of rape and assault during college, where his interests included abnormal and social psychology and karate. In the summer of 1964 he was witness to the rape and assault of a young girl by a gang of teenage boys. He fought off the assailants, and the girl, though seriously injured, survived. Shocked by the incident, he began researching the subject, only to find rape education curiously "taboo." He then initiated a program of assault prevention. The current program is a continuation of that beginning.

Storaska founded NOPRA

(the National Organization for the Prevention of Rape and Assault) in 1972. It acts as a clearinghouse for information, lobbies to update the myriad rape laws on the books, and provides a national hot-line counseling service for rape victims.

The lecture has stirred some controversy. According to the Office of Student Affairs, the Savannah Chapter of N.O.W. (National Organization of

Women) has expressed disagreement with Storaska's views, and has objected to his appearance. At press time no definite action has been proposed by the group.

Hopefully, Storaska will be on campus during school, Friday, October 3, possibly to answer questions. The program is set for 8 p.m. Friday in the Fine Arts Auditorium. It is open to students and public alike as a public service.

SENATE NEWS

The first Senate meeting for Fall Quarter was called to order on Tuesday, September 23, 1975.

Student Affairs mediator, Ms. Karen Payne, spoke to the Senate this week urging all Juniors and Seniors seeking employment to file with the Student Placement Office. Ms. Payne also mentioned that the Metropolitan Bus Service is looking for commuters who would be interested in evaluating their service. Any student capable of this evaluation should contact the Student Affairs Office.

Elections Chairperson, Ron George, gave a report on the actions of the Elections Committee for the past summer.

Mr. George then presented the new committee by-laws and also nominated two new committee members. Both were approved.

The Senate appointed Chug Burke to be Student Services Committee Chairperson. Pat Rossiter, a member of the Student Services Committee, moved that the Senate look into the \$2.00 add/drop fee charged on the first day of school. His recommendations will be heard next week.

The last order of business conducted this week was establishing a permanent meeting place. The Senate moved that this be every Tuesday at 12:30 p.m. in Room 202 of the Memorial College Center.



Frederic Storaska will speak Friday, October 3 on "How To Say No To A Rapist and Survive!"



FALL QUARTER ACTIVITIES WEEK OF OCT. 1-8

Friday, Oct. 3, Frederic Storaska will be speaking from the essence of his book, **How To Say No To A Rapist and Survive**.

Video Tape Network will present Gladys Knight and the Pips and Labelle in taped concert. The VTN room is located in the cafeteria.

REGENTS EXAM SCHEDULE

The mid-quarter Regents Exam (formerly the Rising Junior Exam) will be given October 20 in the New Fine Arts Building, Room 206 from 6:00 to 8:30 p.m.

All transfer students and all students with over 55 hours are required to be tested by the Regents Exam before graduation. Students who question the need of taking this exam should see counselors Phil Cook or Lynn Benson in the Administration Building prior to the test date.

WHO'S WHO AMONG STUDENTS

Since 1934, Who's Who Among Students in American Universities and Colleges has furthered the aims of higher education by rewarding and recognizing individual academic excellence on a national level.

The students are selected by the Student's Activity Committee consisting of five faculty members, one of which does not vote, and four students. Students are chosen according to outstanding academic achievement and outstanding services to Armstrong State College. The deadline for all nominations is October 10, 1975. Bring all nominations to Student Activities Director Dennis Pruitt in the Memorial College Center. Students will be directly notified by Who's Who director, H. Pettus Randall, upon selection.

Entrants must be graduating during the 1975-76 academic year and may be nominated by any club, organization, faculty member, or individual. Written nominations must include the entrant's name, address, and phone number.

SPORTS SHORTS

Armstrong State Athletic Director Bill Alexander and Georgia Southern Athletic Director George Cook announced Monday at a press conference on the Armstrong State campus that the two colleges will play an intercollegiate basketball game in the Savannah Civic Center this

season.

The game, which will be a home game for Armstrong, will be played Feb. 12. It will be the first competition between the two University System of Georgia colleges since February 2, 1971.

Alexander and Cook said legislation approved in the NCAA meeting in Chicago in August, which added a 27th game to collegiate schedules, created an opening in both team's schedules and paved the way for negotiations for the game. Both teams had previously scheduled the previous limit of 26 games.

The NCAA voted an additional game to the limit in order to allow members to increase revenue to meet rising costs in collegiate athletic programs.

The two colleges first began basketball competition in 1969. Single games were played in the 69-70 and 70-71 seasons. Two games were played in the 71-72 season. Georgia Southern has won all four games in the series.

Intramurals

Anyone interested in participating in the intramural sports program may join by signing up in the intramural office. Independents and organization members are both invited to participate in this program which is designated for all students. Anyone having questions should direct them to Coach Bedwell, Intramural Director.

Flag Football leagues are available for men and women, organizations and independents. Most of the games will be played on Sunday afternoons.

The 36-hole golf tournament is available to all players regardless of ability and will be conducted on two consecutive Saturdays at Carolina Acres. Players are flighted at the end of 18 holes. The deadline for entry is October 9.

Water Polo for men will be played primarily at the 12:30 period and all students are welcome to compete. The league is only played on half of the pool while free swim occupies the other half. The deadline for competition is October 3.

The intramural scratch bowling league for men and women is held on Wednesday afternoons and a varsity competitive league on Sunday evenings at 9:00; Both are played at Live Oak Lanes. The Bowling entry deadline is October 1.

Inner Tube Coed Water Polo is to be offered for the first time on the ASC campus. Each team has men and women players, and most matches will be played at the 12:30-1:30 p.m. period.

The pre-season Basketball Tournament is for men's organizations and independents and will be a double elimination

tournament held on two successive Saturdays to be announced later. The deadline for entry is October 23.

The Faculty Doubles Tennis Ladder Tournament is a continuous play, non-elimination tournament that will last all quarter. Teams are limited to faculty, staff, and their families. Entries should be directed to the Intramural office by October 3.

The ASC Varsity Basketball Homecoming Game will be held November 28 and 29.

CHEERLEADING TRYOUTS

Tryouts for the cheerleading squad will be held in the gym on October 1, 2, 6, 7, 8 and 9 from 7:00 to 8:00 p.m. All interested students should meet in the gym lobby Wednesday, October 1 at 7:00 p.m.

CLASSIFIED ADS

Looking for daily ride from Hinesville, Ga. to ASC around 8:30 a.m. or earlier. Call 767-3433 for Regina Bowden c/o Mitch Bowden.

Lost: Pearl ring with six diamond chips. Reward offered for return. Notify Jane Schultz after 6:00 p.m. 352-7687.

SHORT COURSES

There is still time to enroll in non-credit short courses through the Division of Community Services. Included in the Fall Quarter schedule are courses in areas of business, education, history, health professions, physical fitness, and many others. Call Community Services at Ext. 218 for additional information and to register.

BICENTENNIAL CELEBRATION

Armstrong will celebrate the Bicentennial year with many varied activities. Lane Library has scheduled exhibits each week during the year. Currently on display is "Exploration and Settlement in America."

The Heritage of the American Cinema will present "The Best Years of Our Lives" on October 1. This movie was memorialized in Congress as an American achievement, and also attacked for its frankness in the matter of human values vs collateral. The showing will be in Jenkins Auditorium at 8:00 p.m.

NEED AN ABORTION?

American Family Planning is a problem pregnancy counseling organization to help women through their trying times of pregnancy. They are a medical service using the facilities of center city hospitals for all abortion procedures from 1 to 28 weeks of pregnancy. For further information please contact: American Family Planning toll free at 1-800-523-5101.

Inkwell Staff

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RANDOM RAMBLINGS

Meetings will be each Tuesday at 12:30 p.m., Room 215, MCC. All students interested in reporting for the Inkwell are welcome.

Where were you, Otis?

Senorita, how is the weather in Florida? Not like Pittsburgh, huh?

Greek News

by Hugh Futrell

Once again the mighty Medusa raises her ugly head and chills to stone those who live in hatred and fear of sister- and brotherhood. Yes, the Greeks are at it again, rushing here and rushing there with their own forms of Hercules, or Heracles as you prefer, and their own brands of Helen, not of Troy but still retaining that esthetic quality required to launch a crowd of thousands upon a sea of applause during the last homecoming game.

Enough talk: Dionysus calls: let us climb to the top from this lowly savanna and see what Grecian festivities await us on Olympus.

THETA'S

This group of enterprising young men have found themselves relocated. They now can be found at the intersection of Eisenhower Dr. and Waters Ave.. They seem to have big plans for there are rumors of a Theta sound System Raffle and a Casion Night. Also, all those who have desires to join better hurry; rush stops Oct. 1 for the

Theta's.

PHI MU

These young ladies claim to be starting football this weekend and also claim to be able to cook. Well, the ladybugs are having a Chicken Dinner on Oct. 18, and the proceeds go to Project Hope. Prices and times later: so get ready to munch on some downhome-cooking.

PHI'S

These guys had big rush parties this past weekend, right along with everybody else, but their planning another rush bash for the first Saturday of October. So all "you'se guys" who want to be Pi Kappa Phi's, get movin'.

SIGMA KAPPA

Rumor has it that these girls "love" to play football as much as anyone else, but they are having a little trouble getting organized. Hey gang, get together; the Greeks need more football teams. All girls who want a chance at being a Sigma go see them; they say rush is continuous. Support the sororities.

Please See Page 5

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Your Third Voting Choice

by Don Smith

"It is every citizen's duty to vote." "You have a moral obligation to vote." "If you don't vote, don't complain." How often have you heard such clichés? Probably often enough to believe them. Don't.

Voting is not your duty; it is a privilege or a right, but a duty - never. Search the Constitution, read the laws. Voting is not a moral obligation. If it were, no court could create or remove it - but naturalization enables one to vote and conviction of a felony prevents one from voting. Nor does failure to vote deprive you of your freedom of speech and that includes the freedom to criticize elected officials - whether you voted for them, against them or not at all.

Why, then, are we bombarded from all directions with such falsities? Politicians push them sheepish citizens follow. To oppose the "must vote" theme is like being against motherhood. Recent legalization of abortion, however, proves that many were indeed opposed to motherhood, and not without reason.

The prime beneficiaries of the program, however, are the politicians. They all gain by a large voter turnout. The losers, unless they are overwhelmed, become known as "vote getters" within their own party and their chances of being nominated for the next election are improved. Less obvious, those who vote for a candidate, even a loser, are inclined to support him if only in self-defense. By the same token, they will probably vote for him again.

The biggest winner in the mass vote concept is the victor in the election. He charges ahead clubbing all opposition with the "mandate of the people." Lesser officials within his own party must support him completely - they'll need his coattails when their turn at the polls arrives. Of course, the local party worker, formerly wardheeler, who shakes out the biggest vote gets the most goodies, particularly if his party wins.

"You gotta vote" propaganda, however, produces one big loser - you. An election is a free choice, usually between two candidates. Those who insist that you must vote, take away your third choice - your right to withhold approval from both candidates. In fact, it could be argued that a voter has a moral responsibility not to vote unless he is convinced that one candidate is superior to the other; without such conviction, he is making no real choice. More insidious, making such a forced choice creates a subconscious alliance with a consequent reluctance to criticize the winner he has helped to elect. Perhaps the most serious effect, however, is on future choices - a large vote even for the loser discourages others in the party from entering the primaries and eliminates any serious third party contenders in future elections.

What are the consequences of a small vote? The winner is painfully aware that he lacks public support - he has in effect received a vote of "no confidence." He must remain attuned to the public pulse and work diligently to win that missing support. Others in his own party will do the same. Certainly such attitudes better serve the public good, and, therefore, the government itself, than the smug over-confidence which too often follows a landslide victory.

There are other by-product benefits. Frequently, in large vote victories candidates for subordinate offices are "swept in" by voters who vote the straight party ticket. Voting constraint will force these hangers-on to present their cases to the voters; to stand up and be counted. This will eliminate many and force the political parties to offer candidates who are competent rather than merely faithful. Campaigns will be conducted rather on basic issues than on personalities. Hopefully, alley politics and even the image makers will exert less influence and campaign expenditures will decline. In any event, a broader selection for the voter is a reasonable expectation.

If you hold your vote to be precious, make the candidate earn it. If he does, give it to him regardless of party. If he does not, tell him so. The only way you can do this is by withholding your vote. To support a candidate because you dislike him least is to cast pearls before swine. Improved government cannot result from such waste. Your third choice can be highly important if you use it wisely.

A Note From The Underground

John "Red" Dudley, State Representative, was quoted in the *Ludowici Times*, "I ain't got nuthen agin those there teachers, but I dun alreet without no schoolen." These are the words of a true man of action unafraid to speak his mind, a man of democratic vistas, a self made man.

"Red" was a pork packer who turned in his coveralls for double knits. He was an overnight success selling imported buffalo manure from Colorado to suburban house wives.

I recently went to Atlanta to talk with "Red". I was worried over the possible abandonment of the University System. A bribe was offered to me to take to Dudley if it was needed. It was a weekend golf extravaganza from the Savannah Inn and Country Club. I was assured success by a Sicilian golfer, Runover Yourmother, from Miami Beach. Needless to say I took him up on the deal. He was also a lobbyist for the N.R.A.

I arrived in Atlanta on a late Tuesday night. A caucus had been called on the third floor of the old Fox Theatre. Bogart fans were slowly spinning. Governor Buzzbumble, dressed in a black mackintosh, stung me at the door with a \$2.50 matriculation fee (something to do with the highway department). The money was paid. The room emptied on me. A motion had been made to move over to the Peach Tree Piggly Wiggly. The capitol was collapsing. The Fox was a future site for a Whopper and Park & Shop. The "Pig" was sure to stand. It was hooped that at least the aisles could be hosed down. This cut added waste on facilities.

In transit I was able to meet with my District Legislator. He paid close attention. I gave him tips for the winter runs at Ebro; Mati Hari and Tootsie Fallon to show and place, Social Joker to win. He liked the odds. I was didactic. I told him "Officials who returned nothing to the state's education would see the likes of Clay Barron to run this state." Clay turned out to be "Red's" brother-in-law, a chief contributor to Dudley's last campaign. Yet "Red" looked puzzled. He asked me where I had seen that spill at. It sounded like nothing he had read by Annita Bryant. Neither was it included in the Comic Classics Kaleidoscope he had bought to brush up on Ivanhoe.

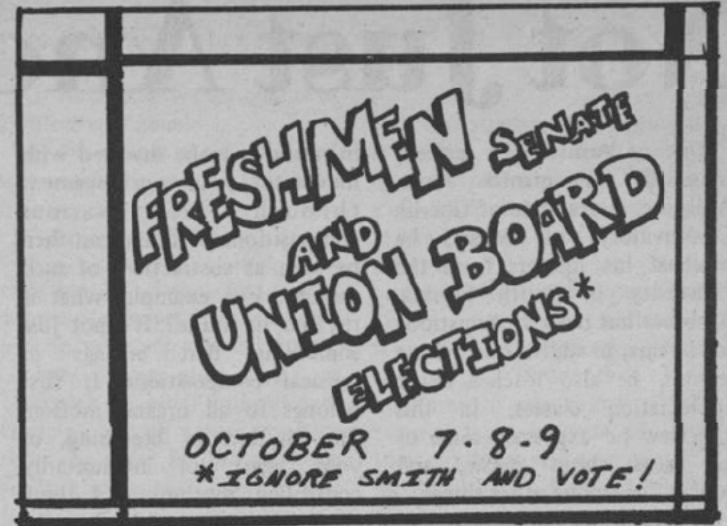
Rumors were true. Dudley saw the state thru rose colored Foster Grants. I asked him if he ever got out among the people. He said, "Sure!" "I always stop at gas stations thru out my district to fill up my Lincoln. They all pretty clean, but had all the condom dispensers taken down off the walls don't you know, and replaced them with Gideon dispensers. It was that or have the stations close up at dark."

"What we need," he went on, "is to put education back in the hands of the people! THE PEOPLE! Segregationists academics! Lets us runs our own schools! We all know whats is bests for our childrens!"

I left him at the cold cut counter of the "Pig", ranting. I returned to school to find the Baptist Student Center expanding on its new building. They were introducing a new covenant to the core curriculum. It was a careful evangelical presentation of Christian Hygiene. The course includes selected readings from Joyce, Dr. Joyce Brothers. And so it goes.

I write this memoir as an iconoclast exiled in an oak tree. My shirt and slacks didn't "go together" but my socks were both blue.

- Jim Brasfield



Student Advisory Council Letter

Dear Fellow Students:

I am pleased to have this opportunity to share these few words with you. I want to give you a little background information on the Student Advisory Council and I ask for your support of this state-wide organization as well as for your SAC Delegate and your SGA President. On March 13, 1968 Chancellor George L. Simpson, Jr. recommended that the Board of Regents establish a University System Student Advisory Council. This council was to be composed of all the student body presidents within the University System.

The Board of Regents felt that the format of the Student Advisory Council would further enhance the student organization and would create responsible student leadership in the University System.

The Student Advisory Council was established to work with the Board of Regents, the Chancellor, and others on matters affecting students welfare and education.

The purposes of SAC are:

a. provide a forum for communication and recommendation between the students of the University System and the Chancellor, the Board of Regents, the State Government and the public concerning problems and issues which are important to students.

b. promote better student government in institutions of the University System through sharing of information and providing assistance in programs and activities of the member

institutions.

The purposes and goals of the Student Advisory Council are easy to detail and explain, but without the support of students few of these goals will be realized. What I want to ask of you is a dual approach that is directed at both your local student government and the state-wide Student Advisory Council. Once a suggestion has been given to a President of any student government it should be followed through in one of the following ways. First, if the suggestion or idea will change something only at your school your President has the responsibility of doing all he can to see that the suggestion is followed out. However, if the suggestion is one that will be effective state-wide your President has the responsibility to come to the Student Advisory Council prepared to present the idea to the Presidents of the other student governments.

As I have already stated goals and purposes are easily defined, but without support few goals will be realized. My appeal is for YOU to go through your student government and the Student Advisory Council and let the organization that is related to the idea carry the ball for you. I appreciate any and all support and I am sure your local student government president would also appreciate your support.

Sincerely,

DeWayne Hamilton
Chairman, Student Advisory
Council and President
Student Government
Association
Armstrong State College

EDITORIALS

It is the policy of the *Inkwell* to differentiate personal opinion and editorial opinion on this page by the use of by-lines and the lack of them respectively. A by-line is the name of the author of the article printed between the headline and the article. Any article with a by-line expresses the opinion of the author and does not express that of the *Inkwell*, administration, faculty or student body. Articles without by-lines express the opinion of the majority of the editorial staff.



Not Just Another Piano Player

by J. L. Banner

One of Armstrong's resident musicians is pianist James Ambrose. A graduate of Oberlin Conservatory of Music, he received his masters from the University of South Florida. Ambrose has been at Armstrong four years; in addition to private lessons, he also teaches music appreciation classes. In this interview he expresses some of his ideas about music, and education, among other things.

Q. What are some of your ideas about education?

A. Do you mean the process of education - a certain period of time - acquiring a certain amount of information?

Q. The liberal arts education.

A. Speaking for the kinds of educational processes I've been through in an academic situation, they were of very little use for my own particular work, for my own playing. Useful in the sense that I learned what I did not need to know that's still an on-going process. . . the goal of education, as it is dished out in many places, seems primarily not the placing of knowledge and experiences in proper perspective. Knowledge is quantified and objectified in such a way that the mere acquisition of data seems to be the primary aim. I was not taught to think in conceptual terms. I was not given the equipment. I had to find this on my own, through research in various areas - the equipment for organizing large bodies of information, reducing them to manageable concepts.

Q. In general, or in your field?

A. Generally. . . but it does apply specifically to music. For instance after having left school, I've learned that there is no technique of learning per se, no method which in any way helps me in my playing - there are no rules.

An important discovery for me was that music is not a "thing" at all. Music is a process of movement, and to be involved

in music is to be involved with movement, your own movement through life. Various compositions of music can then be seen as abstractions of such motion. For example, what is rhythm in music? It's not just something that belongs to musical compositions. It first belongs to all organic motion. The rhythm of breathing, of your heart, of involuntarily controlled rhythms - I think these processes are close to the unconscious rhythmic responses of certain composers. The well-spring of music is deep within the individual.

Q. It is not an artificial thing?

A. Not in the sense of an artifact. Music is not a "thing." It can't be totally objectified. Consequently, it can't be taught along lines of "how to do it;" in order to teach someone something, you've got to pin down what it is you're trying to teach them to do. Music is very elusive in many respects. . . it's even dangerous to try and pin it down. You have the illusion of stopping, when you say, "what is this," and "let me see if I can describe it." There's no time for that in the act of playing music. You're either in the music or you're not, you're in the moment or you're not. Actually, you are, but whether you're living that moment in full awareness is debatable!

Q. In the music appreciation text they discuss music in a step-by-step fashion. Wouldn't that tend to kill the class?

A. What they are trying to do is establish a common language. . . if I run across people who have no musical vocabulary in common with me, it's helpful to give them one. But I don't stop there. I don't consider melody one thing, rhythm another, tone another. They're all parts of the same organic whole and must be studied and come to terms with simultaneously.

In the act of playing my attempt is to be as totally one

with sound as possible. When I'm well practiced - which is rarely! - I have known occasions when, for an instant, or sometimes longer, I have been oblivious as to my being Jim Ambrose, playing the piano for this purpose or that, but have been the music for the instant. The union isn't easily verbalized.

The full musical experience is possible for anyone. They don't have to be a performer or have a large body of facts about music. What is necessary is that they "hear." Many people lose touch with their ears and eyes and senses altogether. Insensitivity has set in, and it's hard to resensitize. It's much easier to teach data than how to listen to a great piece of music.

In a course like music appreciation it's important to make so-called musically ignorant people realize that, in the most vital respects, they're not ignorant at all! But their attention must be drawn to what music addresses itself to. To my way of thinking, it's not primarily entertainment. There are many aspects of life now

that cause people to become insensitive to music and sound in general - Muzak, for example.

No teacher can teach you what music is all about. Nobody can tell you what it is like to hear. They can only help you liberate that faculty in yourself. I can't teach students to be talented at playing the piano or at listening. I can only describe the process by which they might come upon it.

. . . You must make spiritual contact with the author of great literature or the composer of great music. . .

Q. What's that? How do you feel you're getting in contact with the writer or composer?

A. I experience a deep sense of communication. . . with the response of the composer to his own life as expressed or revealed in the motions of the music. . . there's a sense of participating in what it was like to be Bach, or Mozart, or whoever. That's when you hear something more than just the sensual aspect of the sound.

Q. It seems to me that the artist, performer, or composer has often been put up on a pedestal, held up as a mystical being. . .

A. . . a cultural hero. . .

Q. . . who's somehow in contact with the forces that move the universe!

A. Well, that may or may not be true! They are not psychic high priests! The great geniuses have been somehow more human than ordinary people. . . they have investigated their humanity. They are more aware of their humanity and their experience than "normal" people. "Genius" doesn't necessarily mean you're not all right in some sense - a freak. . . Originally, when we were quite young, there was probably nothing in the way of our relationship with life, of our feeling of oneness with it. . . with the passing of time many of us

get off the track. . . various forces combine to repress our native abilities. Some people don't get quite as lost as others. . . musically speaking, you might describe Mozart as one of the people who didn't get lost.

Q. Is it too late to start making people sensitive in college?

A. There's no real timetable. . .

Q. In talking to a student about a piece of music, you said not to "put anything into it" . . . you said there was meaning in the pitches themselves - in the intervals and the way they were arranged. . .

A. I was probably saying don't try to manipulate or control the sounds until you've first really heard and experienced them. Many times we begin to interpret what's happening before we let it happen. . . we're so busy trying to analyze it with our conscious minds that very little penetrates to a deeper level. You can't be sensitive to the relation of notes within a piece until you can resonate with the notes just as the piano does. What kind of psychic experience prompted the composition of these notes in that particular relationship? To know a piece of music you must know what it's trying to say. . .

Q. But isn't knowing a piece consciously analyzing it before it happens?

A. Well, you must know it unconsciously, too. In modern man - in Western man - there is a great division, a sense of alienation that's prompted by the rather exclusive division the ego sets up between itself and its experience.

Q. The tendency to analyze everything that happens. . . ?

A. That's one aspect. But look at one of the great issues of the day - will man survive one this planet despite the things he has done to it? We are an intimate

Please See Page 5



Piano Player . . .

From Page 4

part of nature. But many operate under the assumption that nature is something other than they are. . .

Q. Applied to someone performing music. . .

A. You see what kinds of thinking I associate music with. I didn't disassociate music from my life - it's not a thing apart. Ideally, the study of music helps you become a musical person. The purpose is not to learn pieces or to play an instrument, but to help you learn to be more alive. . . If there's anything to be

learned from art, it's that there is something beyond the response of your own personality - there is a universe. Many people are not intimately aware of it. . .

Q. A performer, then, is not a manipulator. . .

A. Sometimes he is. But a great one is not. Take a pianist like Sviatoslav Richter. He isn't just a good piano player - he's a great understander of what it means to be alive.

Q. One shouldn't think about music - it's a process. . .

A. One shouldn't just think

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about it. You may miss something if all you do about your life is think about it! Very often in a piece there are many things going on at once. Most people think one thought following another. You have things operating in succession - one note follows another - but you also have vertical relationships. . . you don't become aware of this as long as you just think about the music. Once you start thinking you form ideas, instead of finding out how the music lives in you.

There's a unique thing about music. You have a middle man, a performer. Your experience of the composer is only satisfying to the degree that the performer "identifies" with him.

Q. He doesn't get in the way of the composer?

A. Right! By extension of that, he doesn't get in the Music's way. In order for the composer to compose in the first place he had to be free enough to hear the music inside himself. Composers probably don't know where it comes from. . .

Q. I think people feel the same way about composers as those who have visions from

God!

A. They appear to be freaks of nature?

Q. As if they were tuned into a different channel.

A. Do people then wonder if they might be able to tune into that same channel?

I'd say that the experiences I've had that contributed most to my artistic growth were non-musical ones. . . there is no such thing as becoming an artist without ever coming out of your practice room. In order for the art to be really expressive it has to have its roots in the whole of life. It's not a rarified abstraction approachable in a trance.

I don't think of great artists as essentially different people. I know what they're trying to do and what processes they're involved in. I think of them as extremely sensitive human beings - great lovers of life. . . they show what it could be like to be that turned on to something.

In this century many are approaching music with the attitude of the musicologist: in order to sing or play something correctly, you must have a certain body of historical information. This is one of my

pet peeves! The information might help, but if you can't hear. . .

It was strange when I became a teacher. All of the sudden I became "Mr. Ambrose." There's a change in the way people look at you. . . you're supposed to be different. There are some teachers who believe you should keep the students at a distance, treat them as "students." That's changing. Students don't kow-tow to professors - they respect them because of what they teach by real example, not by dissertation. I would like to feel I have the respect of those I teach. I really feel I'm trying to get at something.

Teaching music is an especially heavy job because the language of music is best understood in its own terms, sometimes impossible to translate into English. And each of my students is at a different place. Every good teacher - of any subject - should be able to find out where the student is, where he's coming from, and start from there.

One of the most difficult things to teach about music is that you can hit all the right notes, count properly, have everything nice and tidy, but still miss the whole point. You haven't gotten to the core of its statement - penetrated, and lived in character. . . the same is true for acting. . .

. . . Brahms once told someone that when he was composing, the inspiration of the moment was so intense, so forceful in its impact, that he hardly had time to write the notes down they were happening so quickly. While composers are well aware of the grammar of composing. . .

Q. The Technique?

A. . . Theoricians develop the rules after the music has been composed. You can't write by a mastery of the rules. . . you can immediately tell that a great piece of music is a work of inspiration and craftsmanship - there has to be both.

It's interesting to see and think about how the composers composed - but the explanation doesn't explain the whole process. It's much more than just writing the notes down.

Q. . . It's easy to approach everything very rationally. . .

A. But you can't ignore the irrational. You can try, but you seldom succeed. One of the things that artistic or creative people use more of is the irrational.

Greeks . . .

From Page 2

PIKES

At 8:00 p.m. Saturday Oct. 4, at the Pike house, the Greeks of Pi Kappa Alpha are throwing a Casino Nite. Prizes, Open Bar, Music, Roulette, Black Jack, and Poker are promised. Be There.

Well, the past week-and-a-half has been filled with a variety of Greek revelry and they are not stopping this weekend. Wanna have some fun? Come to Olympus.

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Rocky is written in an aura of humor. All names are fictional. Any references to living persons are purely coincidental.

Dear Rocky,

Did any of the Sigma Nu's give you a hard time after you made a joke about them?

W. Smyth

Dear W.S.

Not really. One of them swung his cane at me and a couple threw their hearing aids but other than that nothing was said.

Rocky

Dear Rocky. I've heard Dean Buck writes your column and you are just a scapegoat for him. Is this true?

D. Prewitt

Dear D.P.

I've talked to Dean Buck and he told me not to admit it to anyone.

Rocky

Dear Rocky,

I heard DeWayne Hamilton recently got married. I didn't even know he was engaged. How did all of this come about so fast?

Cindy Lou

Dear Cindy,

I guess he made one campaign promise too many.

Rocky

Dear Rocky,

I hear Armstrong is involved in a symposium on fuel resources. How did we get involved?

Tim Sargeants

Dear T.M.

I guess the government heard about all the old fossells in the administration building.

Rocky

Dear Rocky,

Do you know anything about the rumor that in order to give the lunch line a better reputation it's going to be named after a restaurant. . .

I.M. Hungry

Dear I.M.

It's going to be called the tomaine tavern for years to come. . .

Rocky

FAITHFULS BIZARRIA



The Pointer Sisters, borne bone-poor in Oakland, Calif., find happiness now in supporting those they love. The sisters are (l-r) Anita, Bonnie, and Ruth. June, who has been ill, was not present when the picture was taken.

Steppin' Back Into The Limelight

Like the title of their new hit album *The Pointer Sisters are STEPPIN*. Right back into the limelight.

After a year of major setbacks, including the illness of youngest sister June and a lengthy law suit with their former record company, the talented quartet are once again drawing the kind of public and critical adulation that earned them gold albums and a Grammy award.

Like the high-heeled sneakers on their album cover, their clothes are still campy chic. But the songs show a broader range of their imagination, spirit and skill.

"When you're first getting into the business you're afraid to say too much 'cause they tell you you don't know anything," said Ruth Pointer, following an SRO concert in New York which marked the return of June Pointer to the sisters' heavy concert schedule after a six-month absence.

"But now we've reached the point where we can pick our own material and do the things we used to pay others to do for us," she continued. "Steppin" is the result. 'Cause we are. We're movin' and we're learnin' and we're growing."

Overcoming obstacles is nothing new for the Pointer Sisters. They've been "steppin." since they were little girls born in the slums of Oakland, Calif., bone poor.

Like so many other black

singers, the girls first sang in church, in their father's congregation. The Reverend Elton Pointer and his wife, Sarah, were very strict parents who only let their daughters sing hymns and gospels.

"We were so poor we used to amuse ourselves by playing 'house' and dressing up in grandma's clothes. Then we'd put on talent shows in the kitchen, pretending the table was a piano," Bonnie recalled.

When the girls entered high school they still wore grandma's clothes -- the kind of outlandish 30's outfits that have since become their trademark.

Bonnie and June were the first to try singing professionally. As "The Pointer Sisters, A Pair," they got their first job singing at Oakland's Leamington Hotel.

Eventually Anita and Ruth joined in and the Pointers were singing together just as they did when they were children in their father's church.

"The folks were really scared about our intentions," Ruth confided. "They thought we wouldn't be accepted and they didn't want us to go through the hurts."

They hurt plenty. At the urging of their first "manager" the sisters gathered up all their possessions and headed for Houston to make their fortune. But promised gigs never materialized, scheduled recording sessions never

happened and finally, without a dime to their name, they wired back to San Francisco for money to get home.

"Our clothes caused as much attention as our singing," said Bonnie, laughingly. "People don't really know what it takes to sing songs like 'Cloudburst' or 'Saltpeanuts'. They have to have something that'll just smack'em in the face, like our clothes."

Their first three albums, "The Pointer Sisters," "That's a Plenty" and "Live at the Opera House" brought a lot of attention, too, as well as reaching the magic million mark necessary for "gold" certification.

And "Fairytale," written by Anita and Bonnie, won a Grammy as Best Country Song of 1974.

But "Steppin'", they feel, is the first album to really express who and what they are all about; and the hit single from the album, "How Long," also penned by Anita and Bonnie, went gold.

Their most rewarding experience, though, is not the gold records, the SRO concerts, or even the second coming.

It's being able to care for their parents. "We can't think of anyone who's more responsible for what we've accomplished than them" said Ruth speaking for all the sisters.

"We saw them lose their church, their home and their daughters. They had to move

into an icky house in the deep slums. To be able to bring them out of that... that's a good feeling" she continued. The others nodded.

"People didn't expect us to make it or if they did they figured we'd run off with the money and be out partying all the time," Bonnie piped in. "The only complaint our folks

have right now is not seeing enough of us."

All four define success as being in the position where you can help the people you love. And what else would make them happy, besides financial security?

"Finding a good, rich man," they answered in unison.

The Verse of the Month has been a standard outlet for free verse and poetry for the past 16 months. Although the Verse of the Month is printed weekly, monthly prizes are awarded for the best entries.

These are a few entries from summer quarter.

Dear God

by Neil Shernoff

Dear Planet,

Why is your face made of granite?
Your heart is made of stone; your brain is made of bone;
Your feet are made of dirt - and when you step on me, it hurts!

Dear Planet.

Dear Mother,

Have you seen my long lost brother?
When your emotions are made of plaster, how can I search any faster?
Your love is like a hole - and down there it's awful cold!

Dear Mother.

Dear Country,

You're looking so very hungry!
Your power is changing hands like an hour-glass of sand.
But your hypocrisy's not real, so our fate is not yet sealed!

Dear Country.

Dear Mister,

Will you help me find my loving sister?
I know you're busy too - so many plastic things to do.
You've always been so blind; you can only help your own damn kind!

Dear Mister.

Dear God,

If you're up there, give a nod.
Some say that you're not there; others say that you just don't care!
Nobody really knows for sure - we're both so busy with our wars!
If you're up there show some sign - and put an end to all this dying!

Dear God.

On Summer

And here is summer
Like a drummer
Beating out the heat
That makes your seat
Stick to your chair
Somewhere.

-- Jim Martin

Elections

On October 7, 8 and 9 the Student Government Association will have fall elections. Candidates for specific departments and organizations are as follows: Criminal Justice- Cecelia Hunter, Otis Hayward, George Hucks, Veronica Baxter; Biology- James Muller; Nursing- Linda Wood; Freshman- Karin Hoffman, Kim Wardlaw, Tania Harrelson, Herman Crawford, Tommy Long, James Bennett; Union Board- Donna Myers, Rick Barnett, Gerald Chantz, Bill EuDaly, David Kendrick, Nancy Futrell, James Kirkley.

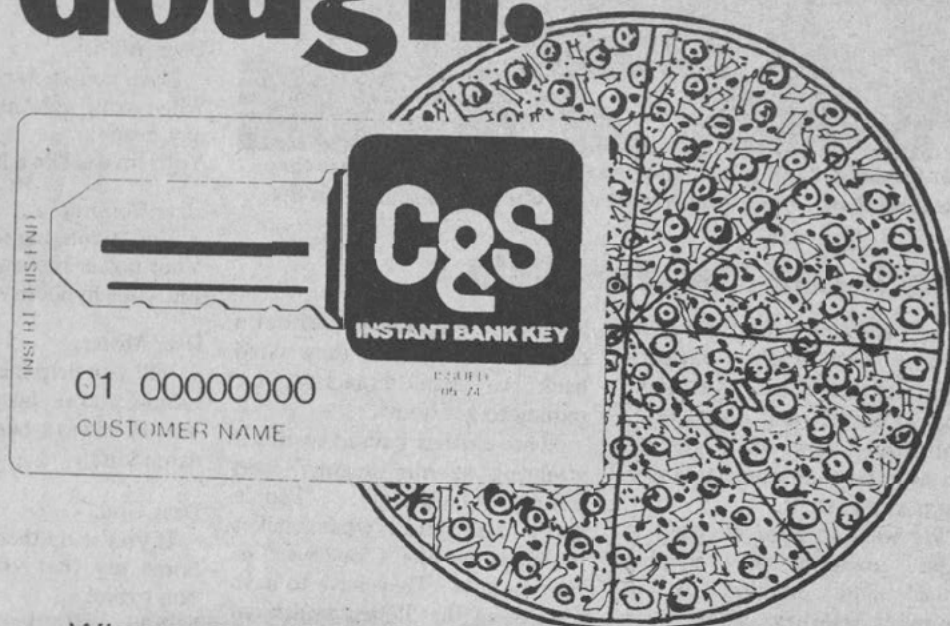
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Verse
Of
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