

# Eagle Eye



Vol. XVI No. 11 Lock Haven State College Thursday, Oct. 12, 1972



## Select Your Homecoming Queen Today

The election of the 1972 Homecoming queen will be held today in Bentley Hall Lounge. Nominations were held Monday and the five girls elected to the court are Sharon Aughey, Sue Frey, Leith Frederick, Jane Frenbaugh, and Cathy Stein. From these five girls, one will be elected queen. Sue Zaleski, Homecoming queen of 1971, will crown the new queen on Saturday, afternoon during half-time at the football game against Shippensburg.



Sharon Aughey - Senior Ph.. Ed.



Jane Fahrenbach - Delta Zeta Junior, Sec. Ed. - Social Sci.



Cathy Stein - Junior, Phy. Ed.



Leith Fredrick - Phi Au Delta Sweetheart Junior, A&S-Spanish



Sue Frey - Lambda Chi Alpha Sweetheart Senior, Sec. Ed. - English

**CORRECTION:** Concerning the Cane Race for Homecoming Weekend, all canes used other than SCC crafts must be "pleasure crafts" rather than racing canes.



## Leaping Leotards! Ballet With Bounce

The Boston Ballet Company opened the Lock Haven Artist Series Monday night with a performance that will set standards for other programs for the rest of the year.

Playing before a packed house--Price Auditorium had not been so full for an Artist's Series production since last February 17, for the Goldovsky Opera's production of the *Barber of Seville*--nine principals and at least as many subordinates put on very good renditions of stock works.

The program opened with the *Allegro Brillante*, The last movement from Tchaikovsky's Piano Concerto No. 1. This was choreographed by George Balanchine, whom stage manager Aloysius Petrocelli later addressed as the best in the world. Balanchine is known outside of Boston, however (maybe even someone here has heard of him!), and it was expected that this would be the best performance on the bill. It was not, however. Actually, after a fall by one of the performers during this, the ballet went uphill, constantly improving throughout the duration of the program. There was no question, however, that the choreography was good. Balanchine had provided perfect coordination with the music at hand, especially during the cadenzas, as was shown by the fine performances given by principals Jerilyn Dana and Robert Steele.

Next was the *Pas de Deux* from Richard Drigo's *Les Corsaire*. The choreography was here again by Balanchine, adapting his style after Petipa. Petipa and Drigo both lived in the late 1800's and the music was a surprise--it was much more concordant than expected. Anthony Williams and Edra Toth were the principals here. They showed why they are. Williams opened with several graceful, long leaps out onto stage, which punctuated the rest of the dancing and probably added something to it. Williams also exhibited the professionalism he has accrued with his experience: most of those who were some mistakes in the act, but he recovered from them so quickly and smoothly that they were hardly noticed, and only an observant person was likely to spot them.

The *Dolly Suite* by Gabriel Faure followed. John Taras, Ballet Master for the New York Ballet, about the best in this country, worked this one out. It began with an empty stage with a curved array of light in the background, which stimulated the audience somewhat. Later, however, the lights turned into something of a disadvantage, distracting the attention away from the people on stage. But what was performed was performed well. Taras provided excellent instructions--the dancing followed the mood of the music very closely. Closing out the evening was

*Speed Zone*, which, while it uses contemporary music, is a comparative workhorse on the ballet circuit. The music was Hindemith's *Kammermusik No. 1*, and was choreographed by Samuel Kurkjian, the company's resident choreographer. The work involves the use of lights, and exposure of everything on stage to give the viewer a chance to observe anything he wants and to form his own opinions of any kind as to what is happening on the stage. Petrocelli had the top curtain raised and the side curtains opened as far as possible to achieve this effect. The only backdrops were rows of lights and a black wall for the background. Dancers moved all over the stage, often together, in accordance with the wildness of Hindemith's music. Unique to this work was the fact that all the dancers were dressed alike (or as much so as possible), to attain uniformity over the stage. Spotlights from the middle of the auditorium were used effectively in changing the colors of the outfits. However, what happened at the end is what most people present will remember. All those lights in the backdrop go on, and while everyone is temporarily blinded, the ballet finishes up. The lights are large flashbulbs--and plenty expensive. The company spends \$4000 on those alone in a given season. "You hope they go on," Petrocelli quips. If they don't, the entire effect of the ending is shot.

Using *Speed Zone* to end with is an excellent move for any program because the audience is left with that surprising impression, which often forms the basis for the rest of the opinion. The rest of the order was good, too. Opening with classical works, and gradually turning toward the more contemporary makes the audience more open-minded toward new things as the night goes on. Imagine the program opening with *Speed Zone*, for example.

The credit here probably should go to Petrocelli, who could have been as successful as a diplomat as he is a stage manager. Before the performance began, he announced a change in the program by saying, "There are no major problems, only minor changes."

That was that performance. The next Artist Series group comes in on Oct. 26. If they and the rest of the outfits do as well, patrons and students alike will be getting their money's worth.

**LAST CALL** for picking up 1972 Prizes. Any student entitled to a '72 Prize because of Parental Patron listing should pick up a copy before October 12. After that date books will be closed on Parental Patrons for 1972, and left-over copies will not be available at \$8.00.

## "Proposition" Captivates Lock Haven Audience

Imaginative, unique, bright, fantastic...these words attempt to describe the performance of the *Proposition* last night before a nearly full house in Price Auditorium. This unique foursome and their talented pianist successfully captured the audience's attention throughout the show.

Promptly beginning at 8:15, the group immediately gave a sample of their talents as they silently portrayed various football and baseball plays. The *Propositioners* retained a relaxed atmosphere as they involved the audience in their program, asking for such things as the name of a place, a fairy tale, or an everyday event.

They exemplified precision and quick thinking continuously, taking only minutes to work out plans for presenting, for example, a musical comedy consisting of Bugs Bunny, a shoemaker, and a basketball! Nothing was beyond their imagination. A Grand Opera was staged with Martha and George Washington quibbling over Martha's want for a personal monument while Lucy badgered Dracula about his "drinking" problem. Their knowledge of theater and wit was further established after asking the audience to name any four playwrights and a place. They immediately and skillfully presented life in an insane asylum with all the grandeur of an Aeschylus Classic. Seconds later one was found listening to a raving Shakespearean character mumble on about his devious plans for overthrowing an enemy.

Because of their uniqueness, showmanship, and extreme talent, the *Proposition* presented one of the best shows ever seen by a Lock Haven audience. The antics and comments of this group will not be forgotten soon as people laugh and discuss their antics, wondering constantly at their antics.

### Propositioners

#### Interviewed

Shelley, the show's ring master, explained that the last song of every show the troupe does is their "hope song". No matter what the situation, the group always creates words to the same

tune that depict a beautiful and dramatic outcome. But if this is the only standard element of their repertoire, out of what hat do they pull the rest of the songs which seem so perfectly correlated between vocals and the piano accompaniment? "The piano player starts out with a few chords, the singers impose a melody and we take it from there." It's described as a give and take, mutual guiding by Suzanne, a one-time gymnast whose fluid movements revealed her past experiences.

When it comes to improvisation, "the best thing is just doing it". Some of the actors have had some acting and voice education, explained Shelley, and there is company training in the show's attitudes and style. However, to create spontaneous action so much like a last-minute party, the players have only a very limited set of actions cued by particular lines to go on. From there the always-different comedy and music comes from working within a framework of creativity and involvement. The best background material is human life. The cast members observe people and their behavior in different situations and mold their characters around what they see. "We want to do characters that everyone in the audience can point a, and recognize right away."--like "Jim Na-sium?"

Although audiences often suggest the same topics performed before, "The *Proposition*" always attempts to perform the subject differently. "I got caught one night doing the same act on a subject also suggested the night before", recalled Shelley, "If we do the same thing over and over again you destroy the nature of our work." Improvisation can never be rerun--the magic is only a surprise the first time it is created.

## Science Awards Presented At Annual Convocation

Dr. Williams of Cornell University was the main speaker at the annual Science Convocation held Thursday at 12:45 in the Planetarium. Dr. Williamson, Director of the Division of Natural Sciences, welcomed the faculty members and students at the convocation.

Dr. Williams answered the question, "Are Scientists Human?". He explained that scientists are human, not creatures who go around and discover facts of nature by working in their laboratories 24 hours a day wondering about the mysteries of nature. After Dr. Williams' speech, there

Those faculty members who have elected to purchase season tickets will receive them in campus mail. If you have not received them by Monday, please call at Ext. 256.

was a question and answer period. Following a brief social and refreshment time, the faculty and special guest were introduced to the students.

The faculty members, who were recognized for their achievements since last year, were Dr. Donald Oakley for completing his Doctorate. Students were also given awards for their achievements. They were Lisa Smith and Karl Hartsock, biology; Katherine Smith and Kenneth Smith, chemistry; Vicky Sloane, earth and space science; Frank Blazina, Carol Packer, and Karlene Pierce, Geography and Lynn Rothrock and Tim Fisher, physics.

Tickets for the James Gang and Ralph are now on sale in the PUB secretary's office. The Ralph concert scheduled for this Friday, October 13, will be \$1 for students and \$2 for non-students. The James Gang appearing Saturday, October 14 will cost students \$2 and non-students \$4.

## ARA Slater Scholarships Established

A new \$1,000 scholarship program has been established at Lock Haven State College by the A.R.A. Slater Food Service Company, according to Francis J. Cornelius, director of financial aids at the college.

The awards will be made beginning the spring semester to five students employed by A.R.A. Slater in the college's dining hall. Each student will receive \$200.

Awards will be made on the basis of the student's grade point average, the work record evaluation as an employee of the company, and good citizenship. The scholarship program will be administered through the college's Office of Financial Aids.



To the Editor:

As one of those "unqualified, immature and irresponsible students" whose "interests are concentrated in only a few areas" mentioned in last Thursday's Eagle Eye, I would like to take this opportunity to respond to the immature, unqualified student who penned the letter. It would seem to me that if I am an immature, unqualified student, then no student could "conceivably" be more qualified than any other, and consequently more would possess the necessary capabilities to handle the student treasury.

Furthermore, you state that because our interests are few, we can not appropriate money to benefit the majority of the students. Yet you suggest as a solution to this problem the inclusion of faculty members to budget student funds. This would not only be contradictory, but suicidal, for instead of students deciding where their money should be spent, you would have faculty. I can assure you that the interests of the faculty are no less singular than students, and their decisions would be devoid of student preference.

Aside from the previous unfounded conclusion, you also made the following erroneous accusations.

1. That within two weeks of the formation of the BSU, \$4,500 was granted without proceeding through the proper channels.

2. That the budgets of every athletic team was cut, excluding the track team.

3. The selection of SCC members is just too limited to allow equal consideration to everyone.

Concerning your first misconception, the BSU is more than three years in existence.

Varsity and JV wrestling candidates are requested to report to TFH wrestling area on Monday, Oct. 16 at 4 p.m. for the first practice session.

You state that the organization was granted \$4,500 within two weeks of its formation last year. I conclude that your knowledge of the situation is clearly in doubt. This conclusion is further substantiated by the fact that the amount transferred to the BSU was not \$4,500 but \$550.00. The record of this transaction can be found in the SCC Executive office and the Accounting office of the Student Bookstore.

Your second accusation is quite true, but your insinuation is without justification. It is true that the track teams budget was one that was not cut, but to contend that this was done undemocratically, without the student's interests in mind is simply untrue. The entire budget is initially approved by the Senate Appropriations Committee, which consists of seven students chosen from the Student Senate. The sole purpose of this committee is to handle financial matters which previously were held up in a mass of red tape. Subsequent to this, the budget is presented to the Student Senate for approval. As you can see, this is a democratic process.

Your last accusation shows your ignorance of not only SCC operations, but democratic government as well. By definition a democracy is a government of the people by the people. The Student Senate is a representative body selected by the students. If this process is "just too limited to allow for equal consideration to everyone" then I suggest that you outline the form of government that does provide equal consideration.

Lastly, I would like to point out that the initials SCC do not stand for Student Council Committee, but then this most assuredly must be a typographical error, as anyone as knowledgeable of SCC operations as you would know that the "limited and unqualified group of people" of which you speak is the Student Cooperative Council, Inc.

J. Douglas Dows

Practice will be at 4 p.m. daily in preparation for the December 2 opener with Lehigh University.

## Homecoming Flowers

*\* (Special Discount on Quantity Orders)*  
Ricker Brothers

## U.S. MARINE CORPS OFFICER SELECTION TEAM

Representatives will be at Bentley Hall Lounge from 10 a.m. to 2 p.m. on 16, 17, 18 and 19 October to interview interested students.



## STARTING SALARIES

from \$8,249.00 to \$11,900.00

## CLASS OPENINGS

Frosh & Soph:

3 Jun 73-13 Jul 73

or

15 Jul 73-24 Aug 73

Juniors:

10 Jun 73-17 Aug 73

Seniors:

Jan, Feb & Jun 73

(12 Week Course)

## Welcome Students!

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