



MELVIN DAVIS (in photo) staged a successful All-University Court challenge to the AFS primary elections. In the rescheduled election the primary winners were as follows: President, Kenneth J. Ries and Thomas Martin; Secretary, Johnnie Sue Dodenhoff and Pam Pinkston; Treasurer, Malcolm Trevillian and David Cotey. In final election results, Paul Nix won the office of Vice-President as a write-in candidate (JSJ).

AFS election invalidated

by Randy Baad

Two court cases were brought before the All-University Court last week. Both cases sought to invalidate the AFS officer primary held last week. The first case, brought before the court by former AFS presidential candidate Bill Becker, lost. The next day, Melvin Davis presented evidence to the court that the election methods were unconstitutional. The AFS presidential primary was then rescheduled for Tuesday, Feb. 3.

William Becker complained that unfair coverage by the *Paladin* hindered his candidacy for student body president. Becker filed the complaint with the All-University Court after the *Paladin* (January 23 issue) published articles on some candidates, but not him.

After hearing the evidence, the court concluded that (1) The incident was an unfortunate occur-

rence for all concerned, (2) Mr. Becker may be right; bias may have occurred, (3) The editor of the *Paladin* showed lack of judgment and direction in determining who the candidates for the election were. In addition, the wording under the caption, p. 5 (*Paladin*, 23 January, 1976, attached), is incorrect.

(4) Mr. Becker is judged to be in error, however, in that the candidate for election has the primary responsibility for promoting his own campaign and initiating publicity. (5) The student newspaper is not committed to a particular course of action by any agency of the university. (6) Elections held on January 26, 1976, are not deemed invalid by this complaint. (7) As a suggestion only, the All-University Court recommends that Elections Board be responsible for making it known to candidates for office that they (the candidates) must make their candidacy known to the media.

In a statement concerning the court's conclusion, *Paladin* Editor Steve Brook said:

"The court's decision is a very reassuring one. I think I, for one, wasn't aware that the *Paladin* is not committed to a particular course of action by any agency of the university. As I'm aware of certain restrictions concerning certain *Paladin* actions, I assume the court meant in this case.

"It was indeed an unfortunate incident.

"I'm personally puzzled by the second conclusion. Mr. Becker did not contend bias, he contended the omission of an article on his campaign hindered his campaign efforts. Of that I'm sure. When Becker initially came to me considering the omission, I explained it was an inadvertent omission caused primarily by the ignorance of the entire *Paladin* staff concerning his candidacy until it was too late to correct the situation due to staff and monetary shortages. There was no bias. I did everything humanly possible to delay the election and after it was clear that that was impossible I suggested, in the best spirit of helping, that Bill take his complaint to court. Those aren't the actions of someone biased. I don't care who wins at all. As far as I know all of the candidates can hang a gavel and quote Robert's Rules of Order, and those seem

the prime qualifications for the presidency of AFS.

"Apparently I wasn't able to convey these efforts to the court. I wasn't allowed to make a statement (only to answer questions), and when Bill made his statement it was clear to me he was protecting his own interests - to have the election rescheduled. And the court ate it up - transfer student deprived of his political aspirations by the *Paladin*.

"I feel the court acted irresponsibly releasing a statement saying, 'bias may have occurred' without fully substantiating the facts. I suppose I should expect as much from a system concerned only with the plaintiff and not for those people and institutions slandered in the process. 'May have occurred...' the Queen of England may be a lesbian, but I hope the court investigates more thoroughly such allegations before it prints up bumper stickers.

"As to conclusion number three I asked Tom Jones, the *Paladin's* council member, to dig up the candidates, which he did to the best of his ability and I checked the tote boards with the candidate's names after they filed their petitions. The co-features editors, Tom and myself, did everything humanly possible, and if those efforts showed 'lack of judgment and direction' I can only shrug and bear it. After all, the court is a judgmental sort; unlike the *Paladin* staff, it is removed from printing schedules that necessitate quick decisions.

"At least in realizing the candidate's responsibility for his own campaign, and in the suggestion that Elections Board inform the candidate of their responsibilities, media-wise, the court has settled the matter, muddling included."

In the second case, Melvin Davis argued that the student officer primary election on January 27, 1976, was in violation of the AFS Constitution. He felt that if students had to vote for two students for one office it would cause each vote to be diluted, would imply 2 offices, and could change the outcome of the primary election. If students had to vote for two candidates for each office the following hypothetical outcome could happen. For example, the top candidate gets 51 votes, the second 50 votes, the third 49 votes and the fourth 1

(continued on page 4)

THE PALADIN

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Furman crime is on decline

by Steve Bounds

Director of Public Safety, John Dankel, has recently released the comparative crime statistics of the last two calendar years under the reorganized campus security system.

The number of total thefts on campus decreased by 5% between the 1974 and 1975 calendar years. Included under the general category of theft are theft, vandalism, breaking and entering, larceny, and attempts. The total number of thefts in 1974 was 170, while in 1975 the number dropped to 162.

Some clarification of terms between breaking and entering and larceny might be necessary at this point. Any theft from a dorm room, whether locked or unlocked, is classified as breaking and entering. On the other hand, thefts such as a calculator from the library or a pocketbook from the dining hall go under the category of larceny. Over half of the thefts reported exceed the fifty dollar cut-off between a misdemeanor and a felony.

The most significant drop in any single theft category was in the area of bicycle thefts. In 1974 a total of 44 bicycles were reported stolen on the Furman campus, while the number of similar incidents in 1975 totaled only 10. According to the Campus Crime Enforcement Journal, bicycle

thefts are the fastest growing crime problem on college campuses across the nation.

Dankel credits two factors as having a significant effect on the marked decrease in bicycle thefts. First, the students are aware of the problem and are showing a great deal more care in the protection of their bikes. Another factor is that the security officers are much more conscious of bicycle thefts and patrol the areas where such incidents are likely to occur more often.

The number of thefts in the parking lots remained static with 44 incidents occurring each in 1974 and 1975. It is here that the season of the year has its greatest influence on the crime rate. The spring is marked by a rash of parking lot thefts; the month of May alone has over three times the average monthly incidents that have occurred over the last two years.

Thefts in the dorms over this same period dropped from 39 to 26. Dankel feels that this fact is related primarily to increased student awareness and responsibility. Vandalism, on the other hand, increased slightly with the number on incidents, climbing from 19 to 23 between 1974 and 1975. It is estimated that the vandalism on campus costs the university thousands of dollars per year.

The most significant increase in campus crime has been in thefts in

buildings other than the dorms. These thefts rose from 43 in 1974 to 72 in 1975, and are presently the biggest concern of the campus security police. The most common items stolen in these other buildings are pocketbooks, textbooks, lab equipment, and various types of audio-visual materials.

There are two factors that lead Dankel to be optimistic about the trend of thefts on campus. First, Furman is located in one of the fastest increasing areas of crime in the nation, so that even holding the line against crime in an area that has a yearly 15% to 17% crime increase is an accomplishment. Also improvements in the department have led to a greater number of crimes being reported that might have otherwise remained unreported.

AFS cuts cheerleader funds

by Tom Jones

AFS Council passed two tersely worded pieces of legislation which very well could be the most influential statements that the Furman student body has received from this legislative group this year. The first one line bill reads, "I move that the Furman University Cheerleaders be completely removed from all future AFS budgets, beginning with the 1976-77 AFS fiscal year." This was passed unanimously by council. The second recommendation read, "The 5th Student Council of the Association of Furman Students recommends that open house be extended to include Saturday afternoons from 12-5 p.m. in both the men's and women's dormitories." This is in the form of a resolution and is not binding on the administration, but further action on this question is expected from the Office of Student Affairs.

The council also took action to move to suspend all payments to the SCPIRG for the next four terms, beginning spring term 1976, rejected a proposal to reappropriate the student activities fees by 30% direct student designation, 40% to Social Board and 30% by the AFS Council, re-

scheduled the filing and election dates for AFS officers and class officers and All-University Court, passed a bill that would set the deadline for election of representatives and officers no later than eight weeks following the opening date of fall term, and began debate on a bill that would establish an AFS-sponsored scholarship.

The cheerleader issue has been a hotly debated issue all year long. The council bill will exclude all types of funding from Student Activities Fees. In a letter dated Jan. 26, AFS President Paul Laymon stated that the Student Affairs Office will not fund the cheerleaders for any amount either. Laymon also stated, "Cheerleaders funded totally by student government is analogous to Student Affairs funding a white horse to dance at football games." (A situation which now exists.) "Perhaps the Athletic Department could fund the Baptist Student Union?" In any case it is now obvious that council will no longer fund any portion of the cheerleading budget. Copies of the letter were sent to Coach West, Dr. Blackwell, Dr. Bonner, O.S. Sims, Art Baker, and Joe Williams.

The open house resolution is self-explanatory, with the com-

ment that this will not take effect until (and if) the administration approves the measure.

In another funding issue the council voted to cut all appropriations to the Furman branch of SCPIRG. The bill, as passed, reads:

1. The Finance Committee moves to suspend payment of all Student Activities Fees to the SCPIRG for the next four (4) terms (spring and fall terms 1976, and winter and spring terms 1977). The amount suspended will total almost \$8,000.

2. The AFS Council shall reallocate to the various student organizations charter by AFS those funds intended for SCPIRG for the periods covered in part 1.*

3. Any student objecting to this use of the reallocation can obtain a refund at a time and place designated by the AFS Council.

*Note: This must be referred to a student body election on Tues., Feb. 10, for complete passage.

SCPIRG has approximately \$9,000 in appropriated, unused funds at this time.

The funding reappropriation bill was a repeat of earlier arguments (continued on page 6)

Student fees to increase

In a letter to parents of Furman students dated January 29, Furman University announced its annual charge increase to students for the 1976-77 year. Citing predictions of continued inflation and the need to provide a cost of living increase in salaries and wages, President Gordon Blackwell said the increase was necessary "to continue to provide a superior educational program."

Increases announced include a \$5.25 increase per credit hour over the 1975-76 per credit hour rate of \$169.50. This increase alone would amount to a \$169 increase for students taking an average course load, as tuition would rise from \$224 to \$239.2.

Board for 1976-77 will increase

\$40 above the 75-76 rate of \$816 to \$856. Dormitory costs will increase \$82 for occupants of the women's dorm complex and men's unair-conditioned dorms and \$110 for men in air-conditioned dorms. Blackwell said the monumental increase in rooming costs was necessitated by the added cost of provided telephones in dorm rooms and loan payments due on all but one dorm. Blackwell said that Furman had been operating the dorms at "a considerable loss."

Total increase for commuting students will amount to \$168; for women boarders and men in unair-conditioned dorms to \$290; for men boarders in air-conditioned dorms to \$318.

Cinema

Pacino's ineptitude is good for a laugh

Sidney Lumet provides fine and worthwhile entertainment in *Dog Day Afternoon*. Following a "you win some, you lose some" record (*Murder on the Orient Express*, *Serpico*), he has mastered a rendition of a strange but true bank robbery in August of 1972. How did an incident which generated so much police participation and which warranted direct FBI intervention escape widespread public notice? Very simple: the bad guys must have lost out. A fourth rate bank robbery attempt is met by the major part of the New York Police Departments and develops into a Mexican standoff. With this kind of enthusiasm, it is no wonder that New York City is in danger of going bankrupt.

The award for behind the scenes work goes to the choreographer of crowd scenes and to the casting director, both of whom heighten visual impact. Members of the police force camp on scattered fire escapes, on rooftops, along barricades - all eagerly training their firearms on bank robber Sonny (Al Pacino). Avid spectators swamp barricades, chanting to the tune of "Attica" and praising maestro Sonny. The film later breaks into a money dance: Sonny plays rainmaker, and a mad dash for dollar bills ensues. These charming sequences add to a carnival air. As far as casting is concerned, the idea of a corpulent detective sergeant shoveling food into his mouth vs. the trim, expressionless FBI man emphasizes the latter's efficiency. Only the FBI men come close to being pretty; other characters are equally unattractive as the

incident in which they are involved. Notably so are Sonny's accomplice, Sal (John Cazale), who contributes to his image as a primeval force with his protruding forehead, and Sonny's wife who packs her obesity into a sack in hopes that her arms and legs will somehow find their way out.

At the same time, the film suffers slightly from its fence-sitting posture; the viewer is never sure whether the intention of the film is black comedy or merely a focus on the individual, Sonny. Certainly there is enough of the making of black comedy in a robbery plan that goes awry from the start with Sonny's difficulty in unwrapping his weapon, with an acne-aged accomplice who cuts out on Sonny in fear, and with a teller who insists on making a rest stop before being locked in the vault. In addition, the arrival of law and order onto the scene fails to introduce any element of control into the situation. The detective sergeant's plan to convince Sonny and company to surrender out of a sense of futility results only in a classic case of overkill; instead it is Sonny who makes the command decisions. One might call that turnabout fair play, but such observations are better left unnoticed.

Value systems also fall under scrutiny. Although standard, selfish American greed is considered by the populace an acceptable motive for Sonny's actions, when it turns out that Sonny has another wife - male this time - and instead is only trying to raise money for his "wife's" sex change operation, only the ghoulish queen com-

munity rallies to his support. And, in keeping with the natural order of things, the next course of business is to try to effect a reconciliation between Sonny and "spouse" Leon (Chris Sarandon). But with all this wonder in the making, are we more interested in Sonny the inept bank robber holding his act together, Sonny the crowd pleaser (there's one in every bunch), or perhaps the Sonny who loves both his wives?

The difficulty arises when the FBI intervenes: at this point the film loses much of its humor and only drains the audience as it draws inexorably to its conclusion. The final showdown where the FBI triumphs and once again all is right with the world seems flat and is only creditable as a necessary ending. After that, it is anticlimactic to have film shots of Sonny as his nose is rubbed into his failure.

Pacino's performance makes reasonable use of his body both in his money dance and in his frenzied hopping from one end of the bank to the other, but his speciality is the contortion of his facial features - nervous eye twitching, chin twisting, and the like. The highlight of his expression shows in his frustration after he is talked into the ground first by Leon, then by his other wife. Chris Sarandon as Leon also delivers a memorable performance, from his fainting and collapse by way of introduction to his doped explanation of his relationship with Sonny - even to his hen-



pecking of Sonny over the phone.

Dog Day Afternoon is a fine film but not a perfect one. To its credit it contains some choice performances and a bizarre story line. It has both quality and quantity and offers a rewarding return for time and money spent.

- Maria Vargas

Joni Mitchell's Charlotte performance is effective

If staying power is any indication of greatness, Joni Mitchell re-established her claim to it Saturday night at the Charlotte Coliseum. With tunes from her latest album, *The Hissing of the Summer Larks* and *Court and Spark* dominating the evening, Ms. Mitchell toured through songs from most of her albums, but with selections from *Blue* strangely missing.

After a pleasant, but rather uninteresting rhythm and blues set by The L.A. Express, Ms. Mitchell appeared, casually dressed, to open her set with "Help Me" from *Court and Spark*. Her first few songs, however, seemed a bit hurried and lacking depth of feeling.

But after a few warmup songs, her presence began to sweep throughout the audience as she led them through "For the Roses" and "Cold Blue Steel and Sweet Fire" from *For the Roses*. "Big Yellow Taxi" drew cheers of familiar approval from throughout the audience.

Two yet unreleased songs, "Coyote" and "Don Juan's Reckless Daughter" highlighted Saturday's performance. "Coyote," a light, lyrically humorous piece, spoke of a casual romantic encounter of a female hitchhiker, "a prisoner of the white lines on the freeway." The bouncy rhythm of "Don Juan's Reckless Daughter" led into a string of tunes from *The Hissing of the Summer Larks*.

Acoustics at the Charlotte Coliseum are notoriously poor, and until the second part of the set when old favorites from early albums made way for newer songs, one had to struggle to understand the lyrics. But despite sound that was only fair, the dominant element of the concert was, of course, Joni herself.

Ms. Mitchell maintains a very magnetic presence on stage, drawing the audience into the midst of her poetic, flowing lyrics. One major disappointment of the Charlotte concert was that Joni was reserved vocally. Only rarely did she really explore the extremes of her wide vocal range. Neither did she pause to talk to the audience as she often does in her concerts. The absence of dialogue seemed to keep the feeling of intimacy with the audience to a minimum.

Ms. Mitchell concluded the concert with a high-spirited series of songs in which her back-up band, The L.A. Express, stood out for the first time during the show. She finished with "The Jungle Line," a number with a strong bass beat and congas, giving

the song a thick flavoring of the African jungle.

The thunderous applause and a forest of lights from matches and cigarette lighters after "The Jungle Line" brought Joni back for an encore ("Twisted" from *Court and Spark*) and to shake hands with a few of her fans.

- Tom Sullivan

Zen and the Art of Motorcycle Maintenance
William Morrow and Company, 1974
412 pages, \$7.95

Many Americans today call for a halt to the relentless march of technology. Other Americans deplore the shoddy workmanship and lack of quality in our consumer goods. Young Americans appeal to our leaders for social and educational reforms. *Zen and the Art of Motorcycle Maintenance* is an inquiry into these and other values problems.

Zen is the story of the author and his

son on a motorcycle vacation through rural America. Robert Pirsig is a former English professor who suffered a complete mental breakdown. He is cured, but flashbacks of his former self haunt him. The story is sprinkled with beautiful scenery, animated dialogue, and rural character. The story might be noteworthy by itself, but it is made more valuable by its illuminating view of values.

Robert Pirsig expounds his views in a "chataqua" that runs throughout the book. This is a very apt name, for his lectures are certainly both educational and entertaining.

Pirsig begins his chataqua by examining his traveling companion's fear of technology. Like many people, his companion hates the impersonal nature of the city, and fears the technology that has created this urban monster. One way in which this fear is manifested is in his reluctance to maintain his motorcycle.

Pirsig classifies his friend as a romantic; people who are technology oriented, he calls classicists. The romantic is primarily creative, imaginative, intuitive, feelings rather than facts predominate. The romantic proceeds by intuition, not by reason. The romantic sees the classicist as dull, uninteresting, and insensitive. The classicist is logical, unemotional, and passionless. He sees the romantic as frivolous, irrational, and erratic.

The classicists have the upper hand in the world today. The scientists and engineers have created a technology that we are all dependent on. The romantic unconsciously fears the classicist's domination; he associates this fear with technology.

Another area that Pirsig examines is quality in work. In order to have quality in your work, Pirsig says you must have quality in your life. Unless you have peace of mind, you will not be able to do your best work. The most important ingredient for this peace of mind is "gumption."

Gumption is the "psychic gasoline" that keeps you working. A person who is filled with gumption doesn't sit around. He is active, energetic, alive. The way to gain gumption is to actively take notice of your surroundings. Often, someone who has returned from a long fishing trip is filled with gumption. Writers, too, usually do their best work after a long period of inactivity.

The book contains many other values problems that are relevant to our generation. Many of these are short tidbits thrown off by the author's fertile mind. They are varied enough so that everyone should find something interesting. *Zen and the Art of Motorcycle Maintenance* should be an enjoyable book for all readers.

- Jim Ewel

REVIEW BLURBS

Mighty Clouds of Joy

Perhaps with as much publicity and as many singles as the Stylistics or Spinners have had, The Mighty Clouds of Joy would be as notably successful. Kickin' (ABC) sports some close vocal harmonies and excellent arrangements.

Though they were first a gospel group, The Clouds now retain few gospel tones. Some of the lyrics are religious, but the music of Kickin' is all rock with steady soul beats. The vocals are led by Joe Ligon who seems to deliver the lyrics in naturally full tones. There is little falsetto - just solid, straight sounds.

Ligon leads "Mighty High" (Crawford, Downing) with skillful vocals as the horns and drums set a steady rhythm. The lyrics deal with riding "the mighty high" as the music pulses like a locomotion. The vocals and the beat are equally enticing.

The Clouds' version of "You Are So Beautiful" (Preston, Fisher) is at least as fine as the original. There is a nice break filled with a smooth piano piece. Ligon returns to lead the vocals huskily, yet decorously. "I Got the Music in Me" (Boswell) and "Superstition" (Wonder) are two unlikely tunes combined through intertwining choruses and a steady beat. This rocker is fine for dancing.

Produced by David Crawford and arranged by Mike Terry, Kickin' is not over-produced but is finely coordinated. The vocals, as led by Ligon, are good. Overall, Kickin' demonstrates that The Mighty Clouds of Joy have pop chart potential.

Michel Polnareff

Michel Polnareff has been France's lead-

ing male star for several years. Michel Polnareff (Atlantic) brings the young rock singer to the more competitive American scene. Here, Polnareff seeks to obtain high standing and judging from the tracks on this LP, he should succeed.

Polnareff's tunes seem to be a catchy combination of Elton John musical strokes and James Taylor lyrics. Andrew Gold and Polnareff provide some hot guitars. There are also some fine brass notes and rhythm tracks. Jacob Brackman, who has helped Carly Simon with winning lyrics, composed most of the smooth songs.

Side one's most impressive tracks are "Holding on to Smoke" (Brackman) and "Since I Saw You" (Prestopino/Polnareff). "Holding on to Smoke" is a slow, smooth tune with impressive vocals by Polnareff. "Since I Saw You" is a speedy Elton Johnish cut. The brass section is especially good.

On side two, "Fame A La Mode" (Brackman) begins with excellent horns and demonstrations of Polnareff's vocal range. The tempo changes as Polnareff speeds along brusquely and then slows to a smoother tone. "Wandering Man" (Brackman) is a piano piece with careful, pretty vocals by Polnareff. "So Long Beauty" (Brackman) completes the album with a steady beat and well-performed vocal scales. This song ends with a blues round with great guitars and orchestration.

Polnareff wrote the varied, fanciful music and projects the fine lyrics with controlled skill. On both slow and fast tracks, Michel Polnareff appears a favorable entry into the pop race.

- Bud Smyrl