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Budget cutbacks announced

Furman University department heads and faculty members were recently told to cut their expenditures by approximately three percent because of inflationary pressures on the university budget.

"Like most businesses and families, we are responding to high inflation and the downward turn in the business cycle by reducing expenditures," Wayne Weaver, Furman's vice president for business affairs, stated.

Weaver said Furman must slice \$300,000 from this year's \$10,600,000 planned expenditures to satisfy the demands of inflation. Weaver believes the tight budget control at Furman is not affecting the quality of education or services to students and that Furman "is in excellent condition to weather the current storm in the American economy."

"All department needs at the university are involved in efforts to stay within our actual income," Weaver said. "Also, a 'Priorities Committee' of faculty, students and administrators is being established to make recommendations to the university president on spending that will make the greatest contribution to Furman's primary educational goals and appropriate ways of balancing income and expenses. This is wise not only for now but for future budget planning."

Among the budget cuts that will have to be made are cuts in rental and purchase of equipment, cuts in items such as long distance

telephone calls, cuts in travel printing, photography, hiring of new personnel, and overtime. There will also have to be renewed efforts to prevent needless and wasteful energy use. The energy bill has gone up this year despite the success Furman has had in lowering the use of electricity and the use of fuel oil because of the price increases in these areas.

Although some economists believe there will be an upturn in the economy early next year Furman administrators will act as if there will be a very slow recovery from the current economic situation.

Furman has always followed conservative financial practices, Weaver stated, and minimizes the impact of downturns in the economy. "Financial planning at Furman has been directed toward programs that can be sustained in hard times as well as good times," he said. "This posture has worked well for Furman in the past and is expected to be a sound policy for future years."

Furman's effort to keep expenditures as low as possible without adversely affecting educational programs and services to students is coupled with the desire to keep charges as low as possible to students, Weaver said.

One area of possible serious trouble in the future is the decline in gifts this year. In October the total was running fully 74 percent the previous October. This has improved lately however and in December the gift and grant sup-

port was only about 18 percent behind the total of a year ago. This is still a seriously large deficit.

Weaver thinks the high inflation rate and sluggish economy have seen a "temporary decline" in gift support but that Furman anticipates an upturn in gift and grant support when the economy experiences an upturn.

Weaver said most sources of income anticipated in the \$10.6 million current budget are being realized. Enrollment is better than expected, the number of commuting students continues to increase, and Furman continues to have about three applications for each available dormitory space, he said.

Total gift income remains strong at \$882,000 thus far this fiscal year, or about 4 percent below the same period last year. The number of donors has increased about 11 percent.

Furman experienced a \$50,000 loss of support when a national foundation changed its grant policies, Weaver reported. "We are still trying to find a source of support to fill this gap," he said.

Weaver said Furman remains financially strong with assets of approximately \$55 million, a long-term debt of \$8.9 million, and income on endowment of approximately one million dollars.

"Furman is a strong institution because it has an outstanding educational program," Weaver said. "Everything else flows from that."

Four fireside chats planned

In a special council meeting of the Association of Furman Students (AFS) Monday night, upcoming fireside chats and a student rights conference were discussed.

AFS President Sam Wilkins reported that President Gordon Blackwell and Vice President for Business Affairs Wayne Weaver

will hold a fireside chat in about two weeks to provide information about Furman's economic situation, particularly how it will affect next year's tuition charges, student wages, and financial aid.

The next fireside chat, to be held in late January or early February, will concern grades. Wilkins said that about 225 stu-

dents did not return from fall term and that even with the arrival of new students, the total enrollment is still 80 to 100 less than last term. The relation of grades to this attrition will be considered in this talk. In late February, a fireside chat on athletics will be held.

Director of Residential Living Harry Shucker and two council members will attend a student rights meeting at Mars Hill College on January 17, and 18. Another fireside chat will be arranged after this meeting to inform students about topics discussed there and at a November New York conference attended by council members Marsha Creedle and Paul Laymon.

Also announced was the resignation of ombudsman Randy "Whip" Lash, who has transferred.

Wisdom of defense cutbacks questioned

by Lloyd Bowers

George McGovern, in his campaign for the Presidency, kicked off a trend to which future liberal candidates will certainly aspire. He campaigned for expensive new programs accommodated (without a tax increase) by cuts in defense spending. Should a future President or the present Congress resolve to trim defense spending, the nation may pay much more in the long run.

News Analysis

Notwithstanding common assertions of wastefulness in the Pentagon, Senator William Proxmire (D-Wis.), a well-known defense critic, has admitted that defense funds allocated for research, development, and production are used with greater efficiency than any other department in the federal bureaucracy.

Approximately 56 percent of the defense budget (according to Defense Secretary Schlesinger) goes to pay the defense personnel and the armed forces.

Even with these facts in consideration, however, the defense budget, more than \$85 billion, boggles the mind with its size. But under the present circumstances, a large cut is unwarranted.

While reputable people, such as Hans Morganthau, Professor of Politics at the University of Chicago, assert that the Cold War has ended, the Russians are intensifying distrust of the United States. TIME magazine published some examples of this last summer. For instance, the Russian army leaders have come to blame the U.S. for its immense losses in World War II. In February of 1972, Leonid Brezhnev said, "(Detente) in no way implies the possibility of relaxing the ideological struggle. On the contrary, we must be prepared for this struggle to be intensified and become an ever sharper form of the confrontation between the two systems."

That "confrontation between the two systems" is something to think about. In January of 1972, Russia moved 20 ships of its new navy into the Indian Ocean to maintain air facilities between the Red Sea and Ceylon. To maintain a balance of power in the area, U.S. warships moved onto the scene, but these were soon reassigned and power there continues to be held by the Russians.

When President Nixon asked the Chief of Naval Operations what chance the United States had of preventing Soviet interference in the Middle East, the CNO estimated that possibility as 40 percent. Not only did the CNO consider the Russian superiority in the Indian Ocean but also the impressive Soviet build-up in the Mediterranean Sea. Up to now, the countries bordering on the Indian Ocean or the Mediterranean

have been noncompliant with the Communists, but how long will they hold out if they sense a Russian superiority and consider their destinies as tied to Russia's more than ours?

Europe can also vouch for a large Communist build-up. NATO has 775,000 soldiers facing 925,000 soldiers from the iron-curtain countries. If the United States pulled out its share of the NATO manpower, NATO would be left with roughly a third of the force amassed by the Communists. And with the internal disunity and chaos which Western Europe faces, I would not count on even that third to do battle. Since the United States has not replaced the conventional weapons it transferred to Israel from NATO's weapons arsenal, NATO nations will have to rely increasingly on their tactical nuclear weapons — their only alternative to surrender, or being overrun.

Projections of the kind of future which allows things like disarmament and peaceful co-existence are fairly remote. Secretary of Defense James Schlesinger has confirmed charges by Senator James L. Buckley (C.R.-N.Y.) in *Vital Speeches*, Nov. 15, 1974, that the Communists have attempted to conceal the development of nuclear missiles from satellite reconnaissance — a direct violation of the SALT I Agreement. Because the Russian technological advance has so greatly outdistanced the expectations upon which the U.S. concluded the interim agreement with them and because the existing nuclear "throw weight" of the Russians is three times our own, the SALT II Agreement can be tricky and in the end, disillusioning. Secretary of Defense Schlesinger has said with regard to weapons, especially, "If the Soviets continue to increase each year their military spending and their capabilities ... the arithmetical outcome would be inevitable: the worldwide balance of power would turn against the West."

Richard Nixon first inebriated my generation with the blissful idea that the Cold War is over, an idea largely responsible for the feeling that the defense budget is oversized. Notwithstanding Nixon, the United States had better face the prospect of "a sharper form of confrontation" that Comrade Brezhnev has planned for us and ready ourselves for the possibility of an even larger defense budget.

In the 1930's, we became so engrossed in our own economic woes that we allowed Hitler's toddling group of fanatics to come to power and, after a series of denials of any territorial ambitions, inflict the greatest destruction of the human species that the world has ever known. I hope we do not see a repetition of that kind of history ever again.

Foreign study planned

Dr. Willard Pate, coordinator of Furman's foreign study program, has announced that applications for 1975 fall term programs are now available. Applications for the England program may be obtained from the English department. For the fall term programs in Vienna, France, and Spain, applications are available in the Modern Foreign Language Department and further information may be obtained from Dr. Carey Cranford or another member of that department.

Dr. Pate says the three-month fall term programs will cost around \$1900 next year.



Work continues at a slow but constant pace on the newest addition to the Furman physical plant — the Daniel Music Building — now scheduled for completion this summer.

Mitchell takes the Express

Anytime Joni Mitchell releases a new album, it is usually a sure thing that something grand and wonderful, like manna from heaven or eggs-Benedict for breakfast on a sunny morning, will happen. Quite simply, she is the best woman songwriter around and possibly the best rock vocalist. This time the new album is *Miles of Ales*, a two-record affair, and while there are only two new songs on the album, hearing some of her best and oldest material again is well worth \$8.95.

I should probably preface this review by saying I am entirely biased about this artist. Having discovered Joni Mitchell a few years this side of my puberty, I can say that she is one of the few rock-folk-pop or whatever artists whom I have consistently admired without suffering that break in the peculiar, pecuniary relationship between artist and fan that usually occurs with the passage of time. It is nice to find that, in a sense, Joni has done as much growing as I have.

She is a honky's Bessie Smith, Keats put to music, a flower child who knew what to do when the petals wilted, and the liberated woman discovering that after the bras have been burned, there is still that important question of the human relationship between a man and a woman. Some people didn't need *TIME* magazine to tell them about Joni.

But back to the new album. *Miles of Ales* is a collection of live performances from Joni's 1974 U.S. concert tour (this particular album was recorded in California). The surprising factor about the tour was Tom Scott's L.A. Express, Joni's backup band, and it follows that the surprising thing about this album is that the older Mitchell compositions have been revamped to accommodate the band. The results are like varnishing beautiful wood — the end product is nice and shiny, but was it all really necessary in the first place?

I can draw an analogy with an art critic's

view of a good painter: appreciation of a particular work by an artist often depends on which period of the artist the critic admires most. If you are indelibly attached to Mitchell's *Blue* period (incidentally, *Blue* is an album which Mitchell will probably never top), you will be disappointed in *Miles of Ales*. If you prefer her more recent *Court and Spark* (many of the members of the L.A. Express initially appeared on this album), you will applaud *Miles of Ales* as more of the same. Personally, I prefer the former period. But I do admit I have some pleasant memories of Joni's appearance at the Omni last April, and this album captures them like Margaret Burke-White photographs.

Side one of *Miles of Ales* is rather mediocre. "You Turn Me On I'm a Radio" takes on a heartbeat from Max Bennett's bass, but it all ends up being too much noise with too many beats that don't fall together. There is an interesting competition between Mitchell and Robben Ford's electric guitar, and naturally, with her tremendous vocal range, Joni wins.

The updated "Big Yellow Taxi" has received some air play on local stations, and it is one example of how the L.A. Express-Joni Mitchell combination can work. It's good music to drive by. Mitchell has added a verse not in the original 1969 version. It seems this time the taxi has been pushing around her house and land.

The best song on side one is "Rainy Night House." This work is soft, smooth and surreal. John Guerin's percussion effects set the mood and Larry Nash's electric piano defines eeriness. And the song is perhaps one of the best illustrations of how Mitchell can paint a mood with her music and voice even when the lyrics are weak.

"Woodstock" has been given a hard rock finish, and even this early into the album, the L.A. Express begin to unnecessarily repeat some of their charts. Here, Bennett's

has doesn't set a mood; rather, it paralyzes any mood the song ever had with a redundant beat. Perhaps the whole thing is a parody. I hope so, but I doubt it.

Side two is a healthy improvement. The Express has retired backstage, and Joni wings it. She is easily capable of the task, and this side of the album is Mitchell at her best. In concert "Cactus Tree" brings Mitchell in the spotlight, alone with her guitar and her lyrics about a woman who's "off somewhere busy being free." The next song, "Cold Blue Steel and Sweet Fire," is exemplary of Mitchell's fine chord work, and I have a theory that anytime I can hear Mitchell's fingers sliding up and down the frets she is in communion with her muse. Then enter Tom Scott with his woodwinds and reeds, and this song (which I have never completely understood but think has something to do with drugs) becomes Dante's journey into hell.

"Woman of Heart and Mind," originally on her *For the Roses* album, is a rich symphony of guitar work. This song is to Helen Reddy's "I Am Woman" as *Women in Love* is to *Fanny Hill*. It is an anthem of the modern woman's dilemma:

I'm looking for affection and respect

A little passion

And you want stimulation - nothing more

That's what I think

But you know I'll try to be there for you

When your spirits start to sink

I don't think there is compromise from the feminist here — just a realization of something called human need which goes beyond hormone counts.

"A Case of You" has Mitchell with her dulcimer, a standard Mitchell melancholy symbol, and she is at her most metaphorical:

Oh, you're in my blood like holy wine

You taste so bitter and so sweet

Also, at the end of this song I find myself looking for a new definition of soprano — Mitchell's voice should be declared an instrument in itself. "Blue" is the "foggy lullaby" which could serve as the epitaph on the tombstone of this lost generation, all about that "empty space to fill in" and trying to "make it thru these waves." Mitchell's blues are accompanied by the piano, which she is equally proficient in, and transcend gimmickry. In the end it is pure, raw soul.

On side three there is a lot of guitar tuning and audience participation, plus a priceless Mitchell remark about Van Gogh. "Circle Game" is as monotonous as the music on that "carousel of time" Mitchell writes about. I am impatient with this song (it's the longest on the album), but perhaps this fault can be rationalized away by saying it reminds me of the impatience of growing up portrayed in this theme song from the movie-version of *The Strawberry Statement*.

"Peoples' Parties" is like one of those fine old Dorothy Parker short stories. Here there are the beautiful people with "passport smiles," and the humor has a hollow ring. Also, this song has not been altered in the transition from the album *Court and Spark*. "All I Want" comes from the well-trook-this-trip-overseas period so dominant in the *Blue* album. There's something indefinably simple, like a Greek dance,



(photo from Time)

about this song with its straight lyrics about Ms. Mitchell's favorite things. "Real Good for Free" has the singer encountering a clarinet minstrel on the streetcorner. She suffers a severe attack of *deja vu* and labels her new self one who plays "for fortune and those velvet curtain calls." Tom Scott, who played with George Harrison by the way, joins Mitchell, on this one, and if you've ever heard a busker in a London tube station, you recognize the effect. "Both Sides Now" is Mitchell's theme song. This time the L.A. Express are on hand again, and the whole thing turns out rather tacky. I like Judy Collins' version better.

On side four there are band introductions and some banter with the audience. The first song is "Carey," again from the Mitchell travel period. It sounds as funky and sleazy as the "cafe" the tourists are talking about patronizing. On this cut of the song there is the addition of some kind of Latin rhythm refrain, which gives the whole thing a lively humorous effect rarely present in Mitchell songs. Perhaps the lady is seldom happy. But even in "Carey" there is the hint of something already lost by the woman who has gotten "used to that clean white linen and that fancy French cologne."

"The Last Time I Saw Richard" is about those dreams deferred and is the basic Mitchelian philosophy:

... all romantics meet the same sad fate someday

Cynical and drunk and boring someone in some dark cafe

This version is beautiful, and finally again the Express-Mitchell combination works.

The last two songs are new material. They are disappointing but have the uncanny trait of sticking in your head. "Jericho" is very slick, with the music faring better than the words. This one is all about a "warm arrangement" which brings the protagonist some happiness with the freedom-in-my-chains business. The other new work, "Love or Money," is too brassy. In the literary jargon it doesn't transcend to the universal, but it has an interesting story line about a girl who asks for the moon.

If you like Mitchell, you should buy all her albums, particularly if you want to get to know her better. If you can't afford that, at least invest in *Miles of Ales*. If nothing else, the album is a memorial to one of the best concert tours of '74. You can't buy Joni Mitchell and the Omni and a purple spotlight for \$8.95, but you can at least buy about two hours of fine poetry.

— Ann Green



Up and coming

Theatre Guild announces 'Godspell' cast

The Furman Theatre Guild has announced the cast for its second major production of the season, *Godspell*.

Godspell is the highly praised musical celebration of the life and teachings of Christ, loosely adapted from the Gospel of St. Matthew. The players are Liz Brisacher, Dean Coe, Ruth Craine, Jimmy David, Bill Iannone, Debbie Reed, Amy Sander, David Sweet, Larry Thompson and Jan Warwick.

Jimmy David, Bill Iannone, Dean Coe and Ruth Craine, all senior drama majors, are familiar from previous Furman productions. Mr. David, Mr. Iannone and Ms. Craine most recently appeared in the Theatre Guild's first production this season, *Our Town*. Dean Coe will be remem-

bered from last year's productions *The Importance of Being Earnest* and *Long Day's Journey into Night*.

Debbie Reed and Larry Thompson are also returning to the Furman stage. Ms. Reed, a sophomore English major at Furman, also appeared in *Our Town*, as well as in numerous high school productions. Mr. Thompson carried a major role earlier this year in the student-directed production of August Strindberg's *Easter*.

Liz Brisacher, a physical education teacher at Seneca Junior High School, has had extensive experience in modern dance. She is from Clemson, where she is presently earning her Master's Degree in education.

Jan Warwick, Amy Sander and David Sweet, Furman students, are all active in both voice and drama. David Sweet appeared last year in *The Apollo of Bellac*, a student-directed one-act play.

Godspell is directed by George Shafer, assistant drama professor. The stage manager is Joe Lowery. The set is designed by Rhett Bryson. The music for the production will be live and on stage under the direction of Keith Jones, a Furman Music major.

The actors and actresses are not identified individually, but combine their talents for song, dance, pantomime, vaudevillean slapstick and improvisation to portray the

parables of Christ. Written by John-Michael Tebelak, with new lyrics by Stephen Schwartz, *Godspell* has enjoyed great success on and off Broadway, in amateur playhouses around the country and in the movie theatre. In the words of reviewer William Rasky (*Long Island Free Press*), it is "a celebration with sincerity and a touch of reverence — intelligent, imaginative, indeed a blessing."

The production is scheduled for performances Jan. 30-31, Feb. 1, 4-8, 11-15. Tickets will go on sale to the general public Jan. 27 at the Furman Theatre Guild box office. For further information call 246-3550, ext. 383.