

# Pierpontians Fight for Control of their Lives

## Painting the Courtyard

Last weekend some people wanted to decorate the courtyard for the May Day celebration. Somebody got the bright idea of painting it, so they went around and got paint from people here and in Moore house.

The paint job they came up with is something I'm sure you're all familiar with by now. A lot of people were really angry when they first saw it, but when word got around that S.W. wanted to sandblast it off they said "no". They felt that even a bad paint job was better than dull grey concrete.

At the emergency community meeting held the day before May Day a group of students got organized to paint murals in the courtyard over the present graffiti. They also talked to John Hunt the following Thursday about making sure the university won't sandblast it off.

It was decided at the meeting with Hunt that we would try to come up with designs for the murals that would be mutually acceptable to the "university", the residents of Pierpont, and Moore house. (Moore house people have to look at it too.)

There are some serious obstacles that have to be overcome first. The painters union may object to us painting the dorm with non-union labor. The idea of painting the courtyard has to be approved by Dr. Gage. Finally there may be legal hassels since the university doesn't own the dormitory yet.

~~(For further information on this issue)~~  
For further developments on painting issue see p. 3

## The Student-run Dormitory

We are trying to secure permission from S.W. to have a student(s) from the dorm become head of residence next year.

Frankly the prospects are slim at best. I have run all over S.W. trying to find a copy of a successful proposal for a student-run dorm. None of the student-run dorms have a copy of one. John Hunt's office is supposed to have one, but they claim they can't find it.

The deadline for such a proposal was April 29. We still haven't written one up yet. We can all thank Mark Silva for this since he promised to turn one in by then but didn't.

To make our prospects look even bleaker S.W. is trying to phase out all student-run dorms. They want to have all "professional" staff people. That's why we want a copy of a proposal that's been accepted. Ours is going to have to be awful tight to get by.

Ed. note - The student-run proposal had to be abandoned, because not enough time left to implement it.

## The Councilor Mess

At the emergency community meeting it was decided that we didn't want to go along with two demands S.W. made regarding our councilors.

The first demand was that each councilor have 16 hours of training, eight of which would be in racism and sexism. As an alternative it was decided that we would propose to have the councilors take a P-10 course with the emphasis on the problems of having a community. It would be a three credit course and deal with both racism and sexism.

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## councilor story continued

The second problem was that S.W. doesn't want to let us have the corridors elect their own councilors. They want them chosen by a dorm-wide committee and screened by S.W.. Obviously we wanted to maintain the old system and are prepared to scream and yell to keep it.

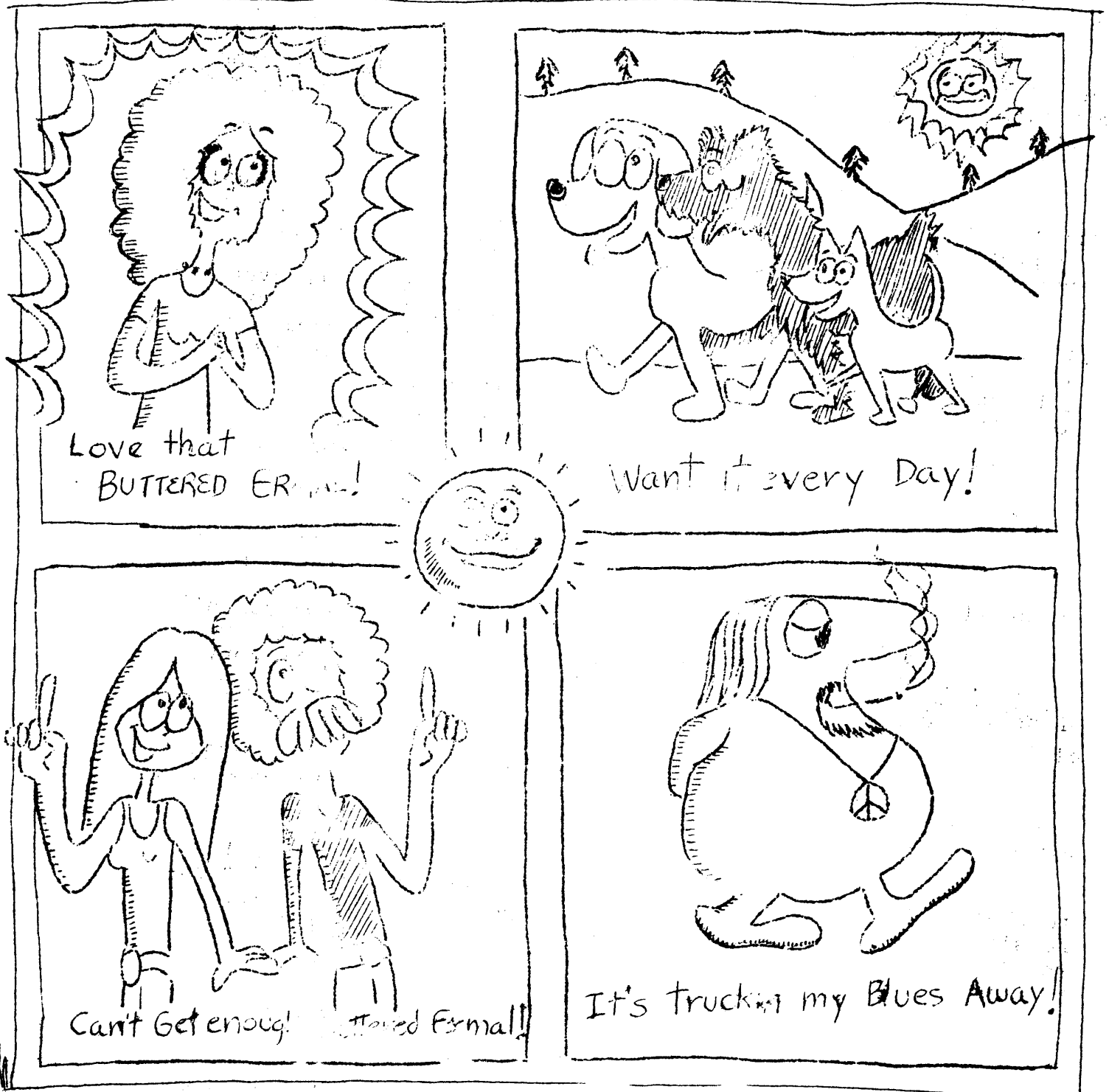
-Larry Kornfeld

# Free Beer! <sup>2.</sup>

for all persons willing to help remove paint from the courtyard this Saturday

(graciously supplied by Charles Adams)

## New D.C. food item: "Buttered Ermal"?



If you have any unrecognized talent don't forget...

## LITERARY GENESIS

needs you!

Leave contributions with John in Rm 328

## Are We Animals ?

Deliberate destruction of dorm property is rapidly becoming a major problem. It's a problem that should concern all that live in P-10.

Sometime ago, while going out the back door, I couldn't help but notice that the lower pane of glass had been shattered, apparently by a chair being thrown thru it. It has since been replaced by a plywood panel. More recently, the upper glass window was broken, this time by a rock or some similar object. But why? If the reason was for someone to get in, they could just as easily have gone around to the front door, which is always unlocked.

Near the elevator there is a collection of busted furniture like desk chairs, lamps, desks, and occasionally furniture from other places. This furniture is dorm property, and no one has any right to destroy it. Besides, you'll only end up paying for it out of corridor funds or possibly increased board rates, which most everyone will agree are plenty high already.

In addition, this furniture bought by the dorm is about the sturdiest that can be bought anywhere. I know that the desk chairs have a core made out of rock, or a similar material to give it additional strength. Apparently they just can't make them strong enough. But why should they have to? Are we animals?

As an entering freshman into P-10, I was glad to be a part of the Project. I'd heard a lot about Pierpont that I didn't like, but because it was from outsiders, played little attention. It's incredible what a negative reputation this dorm has. I have it unofficially that this dorm has the highest flunk out and drop out rate of any residency on campus.

Is it these people that leave because of such a problem? Is it these persons that spread the dorm's bad reputation?

To my knowledge there is no other dorm on campus that has such lax security, vandalism, or rip-offs. Is it because of the living conditions? I think maybe it is. Something can be done about it. Living conditions don't have to be the way they are. They'll continue to be that way until you decide to stop living like an animal.

--Steve Aldrich

## MURALS TO BE PAINTED IN COURTYARD

Yes, we finally decided to put up murals in the courtyard as soon as next semester starts.

There is still a danger of sandblasting, but rumors that it would cost us \$1000 are untrue. Nobody has even determined yet how much it will cost. If we do have to pay for it, it will cost a lot of money and will come out of the dorm reinovation fund.

Bill Taylor, the university's environmental director, will be helping us on this. He has made many helpful suggestions including painting the murals on panels instead of directly on the cement in order to avoid the hassle of using scaffolding.

John Hunt has said there is a 95% probability that the courtyard will not be sandblasted, and he will do everything in his power to prevent sandblasting. This is on the condition that he approves our designs first.

Several designs have been submitted already. The final ones will probably be chosen by referendum. If you have ideas for one we are still open to them.

-Larry Kornfeld

Community Meeting decidedes  
on Painting the Walls....  
Dog Shit and more....

Passed was a motion to get the paint of the courtyard walls by getting a group of people together this Saturday. Charles Adams volunteered to provide beer to people helping out.

Also passed was a proposal to make all dog and cat owners make a contract with the dorm at the beginning of next semester. The contract, though not yet written, will presumably require them to clean up all dog shit found in the dorm.

A motion was introduced to have a liberation corridor next year dealing with all aspects of challenging generally excepted value systems. It was decided to put up a sign up sheet for this.

-Larry Kornfeld

THE CONFESSIONS OF A UYA STUDENT  
PART TWO

At the end of our orientation at the Northfield Inn (late June, and early July), the four of us who had decided to commune together, and form a mutual support ~~xx~~ group, left for our homes. Our purpose: to gather those articles and furnishings necessary for establishment of a home in Camelot.

D-Day for moving was the first saturday in July. At 8:00 that morning I had a U-Haul trailer attached to my big, beautiful, super-powerful fire-red Fairlane 500 (circa 1966), known to friends as the "Red Peril", loaded my life's accumulation of possessions, waved goodbye to the teeming crowds of tearful well-wishers who thronged the roads out of Marshfield (At this point I feel that a small digression of camp nostalgia, personal loss, and grim foreshadowing of the future becomes necessary because the formula for all aspiring writers who wish to become successful calls for such digressions; perhaps something to the effect of "Ah, Marshfield, that affluent suburb by the sea, with its sun-beaten beaches and silent forests, scene of many memories and good times, Ah, Marshfield, little did I know when I left you how my life would change, of what was to come.....") drove to Norwood to pick up Bob's furnishings and then to Newton to pick up Jan and her things, and then we were off at a speedy, breathtakingly fast 30 MPH, looking like a more affluent version of the "Grapes of Wrath".

We arrived in Springfield at 8:00, unloaded, and then Massachusetts' roving taxi zoomed off for Danvers and Cindy. Of course there were complications- such as one superstorm and our getting lost, among other things. At the height of our despair, shortly after 12:00 that evening, a flash of lightning revealed Cindy in her Volkswagon. We followed, found ourselves on the right road, and lost her; we did arrive safely soon after though. Strangely enough, Cindy had not left the house that night- who or what the vision was that guided us to her home will never be known. Enough with the gothic and heavy thoughts- on with the story!! Skipping two and one-half hours into the future, we find ourselves  $\frac{1}{2}$  hour from Springfield on the Massachusetts Turnpike when the car began to swerve and shake and with a ghastly shriek our U-Haul and its contents were careening by us crashing, smashing and screeching to a stop upside down in the ditch. The red peril showed great determination to follow, but was headed off by brute force and excellent wheelmanship. We decided to call the State Police, which we did at the turnpike exit. The police showed up quite promptly  $1\frac{1}{2}$  hours later, shook us awake, called a tow truck,

and sent us on our way. We arrived about 8:30 and collapsed into the blessed forgetfulness of sleep.

I started work the next day. My first case was a simple one, concerning an eviction. There are two types of evictions: (1) nonpayment of rent, which requires a written 14 day notice of termination of the tenancy, and (2) possession, which requires a written 30 day notice of termination of the tenancy, and does not require any reason for the termination other than that the landlord wants the apartment back in his possession.

The case I had was an eviction for possession, and the tenant had been summoned to court. If the 14 or 30 day period expires and the tenant has not vacated the premises, then the landlord must bring the tenant to court; he cannot evict the tenant forcefully without a court order. We discovered that the tenant I was representing had recieved his notice to quit shortly after reporting violation of the Satté Sanitary Code in his apartment to the Housing Department. The attorney whom I work with on housing cases and who takes any cases involving court action into court, went to court and accused the landlord of starting a retaliatory eviction. A retaliatory eviction is one involving the landlord attempting to evict a tenant after the tenant has brought the landlord to court or reported him to the Housing Department, or when the landlord is retaliating cause the tenant has exercised his rights in demanding repairs be made, etc. We won our case, the eviction was ordered cancelled, and I left the court riding high in the glow of right triumph.

Stay tuned for more housing information, a run in with our landlady and an encounter with our landlady's brother.....

Roger Yaylor.

~~Will U Mass sailblast our  
Court yard?  
Will Joan Chandler be  
thrown off the advisory  
board?~~

~~These are just some of the  
critical issues to be dealt  
with at the~~

~~already held~~

# A FAREWELL TO HOFFMAN

5

Throughout my life, there have been certain people who the mere sight of would cause me to break immediately into a wide smile. As I watched Dave Hoffman approach my table in the Hampden snack bar, I realized that he is one of those people.

"Well, hello Bob."

"Hi, Dave. Thanks for comings"

"My pleasure," he said, seating himself at the table. "You know how I've always wanted to be interviewed for Genesis."

We spoke for a couple of minutes before beginning the actual interview. Dave is an excellent conversationalist, being both a good listener and an interesting person to listen to; competent, it seems, to speak on just about any subject. Even upon first meeting Dave, one starts freely rambling on, feeling as though in the presence of an old friend.

When I finally reached for my pad, I asked Dave, "Why are you leaving Project 10 to go to Boston?"

"Well," Dave replied, "there are actually two reasons. One is to be with Ann," the woman in Dave's life, "who has a new and interesting job there. The second reason is that my close involvement with Project 10 harmed work on my dissertation. I had decided in early January to quit the job."

"What exactly is your job?" I interrupted.

Laughing, Dave agreed that probably nobody did know what his job in the project exactly was.

"People often say that the best part of their job is the title, but in my case it is the opposite. Officially, I am the 'Assistant Director for Academic Development.' Supposedly, this was to be a half-time job. I was hired to co-ordinate Project 10 courses, to evaluate those courses and their teachers, to help organize and evaluate the Inquiry Program, to do academic advising, and to teach." Dave went on to say that most of the teaching he has done has been through independent study. "Originally, I was to live in the dorm, but I found it much more important personally to live off campus, to be with the person I am in love with."

"Well, as I said," Dave continued, "my job was to be half-time, but it quickly proved to be much more than a half-time job. I was not given the time I needed for the research and the thinking that produce writing. Most of what I have done was finished last summer and in New Hampshire where I went for a couple of

short stays."

"What is your dissertation about?" I asked him.

He thought for a moment, seemingly putting concepts to their words.

"It is a history of the ideas of social science theory. The title is The Idea of Culture: The Emergence of Sociology and Anthropology as University Disciplines. What this means is that I am looking back, starting in 1900, and working towards the present, 1974, looking in Europe, looking in England, and looking in the United States, and I'm seeing how social theory developed in the study of social structures. This involves using perspectives drawn from Freud, Marx, and other more recent thinkers."

"How much have you completed?"

"Three-hundred pages. I have eight chapters completed, all of them in their first draft."

"Could you tell me a little bit about what Ann will be doing in Boston?"

Dave seemed proud to describe how Ann is to be working as the education director for the National Association of Banking Women, working out of an office in a Boston bank. He described how she is to help make it possible for women in banking careers to complete college work through independent and other forms of study.

Dave said that he will continue to associate with ~~xxxxxxx~~ Project 10, probably commuting to Amherst once a week.

"I hope to teach a course on Southwest as a political system. I also hope to continue as a tutor," he went on.

"How," I asked, "if at all, has your association with Project 10 made you grow?"

Dave sat back in his chair, looking towards the wall, momentarily full of contemplation. "Hmmm."

"Well," he began in a serious tone, "the first thing is, in my four years of involvement with Project 10, I have reached a humility about what can be done in a dormitory with a transient population."

"A lot can be put on paper and a lot in brochures, but actually seeing what people want to do and have time for is a whole new matter."

Dave said that many campus residents are here reluctantly, that they are, in effect, a "captive audience."

"There is," Dave went on, "a resentment of the faculty by students. Students feel abused, ordered around, they are patronized by people in authority. I have learned a humility trying to cross the distance of age."

"Secondly, and quite simply, I have learned that living-learning as an idea truly means all things to all people. Any attempt at defining it results in a disagreement."

"Thirdly, I have found that if people take the time to be available as human beings, not as experts or organizers or role players, good things

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(Hoffman continued)

will happen. They will happen because you will meet people as people, not as antagonists."

Dave just stared for a few moments, softly smiling at private jokes. I could see four years of faces flowing across his eyes.

"I have learned a great deal from the people in Pierpont," he said, shattering the reveries. "I have made many lasting friendships, many which last well beyond leaving the dorm."

"I have found," he spoke softly, nostalgically, "that the sort of person who comes to Pierpont," his voice became more full of pride, "tends to be the most creative, the most, in a good sense, critical. The person who comes to Pierpont may often be more confused. Pierpont people are the freest, the most exciting."

Again he is quiet, again there is a sense of nostalgic reveries.

"As a matter of fact," Dave realized, "wherever I go from here will seem terribly dull."

Deeply touched, I looked up from my tear-stained note pad to ask Dave, who seemed on the brink of a great outburst of emotion, to state his final goodbye.

After some thought, he replied, "It would have to be, 'Keep on Truckin'.'"

Dave's mind was still floating over the past, the past four years of his life, over the many friends, the intense growth, the intense learning. His moist eyes sparkled. Suddenly, in one great motion, he stood up, placed one foot on his chair, swept his arm up in a great finger pointed to the heavens pose, and firmly declared, "I shall return!"

-Robert Ambrogi

-the end

## SUNSET IN THE BASEMENT

Sometime, somewhere, in the past, the residents of the basement sunset corridor were informed that the very halls they sat up late at night in, the very rooms they slept most of their days in, indeed, the very showers they often washed in, were to become the hallowed halls known as the meditation corridor.

Few of the corridor members, if any, at that time participated in any organized form of meditation. Meditation was (is, always should be) generated in personal ways and was, as a result, unorganized.

For their first official act as a meditation corridor, the inhabitants transformed their corridor lounge into a combination meditation room and bar. It wasn't long, though, before the pillows and the rugs which covered the floor for the meditators to sit on were stolen.

Gradually, through the efforts of Terry Havens, through articles in Genesis and the Collegian, and by other means, people became aware of the ex-

istence of the meditation corridor. <sup>6</sup> Several people signed to live on this corridor this semester because they are meditators.

Presently, about one-fourth of the corridor practices transcendental meditation, one person practices Eckankar, and several other people meditate in their own ways. Meditators often hold group meditations in the corridor lounge or in the yurt.

## Fred Wiseman

Fred Wiseman, maker of documentary films such as Hospital, High School, Law and Order, and others, spoke Monday night on campus about various facets of his filmmaking.

For Wiseman, documentary filmmaking is a study in normalcy. Wiseman believes that when openly confronted with a camera, people, rather than putting on an act, tend to fall into comfortable patterns of behavior. These behavior patterns are those that the people believe to be normal, acceptable standards of behavior. Yet these standards vary.

To emphasize this point, Wiseman related an incident that occurred during the filming of Law and Order, a film about the Kansas City Police Department. Two policemen with whom Wiseman had been riding confronted a prostitute. One of the policemen choked the woman until she was nearly unconscious. When she was released, she began accusing the policeman of trying to strangle her. The other officer assured her that she just imagined it all. Throughout this incident, Wiseman's camera was rolling, getting it all on film, yet the policemen did not mind, because to them this was normal acceptable behavior.

Wiseman dislikes artificiality or deceit in documentary films. He does not believe in setting up scenes or in hiding the camera. Wiseman referred to the film Gimme Shelter, in which there was an obviously staged sequence with the Rolling Stones in the editing room after the film had been shot reflecting on the murder which had occurred at the Altamont rock festival.

Wiseman also disapproves of directors who let the audience know quite plainly what they intend to convey. As an example, the filmmaker cited An American Family, a Public Broadcasting System documentary dealing with the day to day life of the Loud family, which began with the director discussing what he had accomplished with the film. Wiseman says that making a documentary film is a growth experience, and that growth experience should be retained in the finished film.

Wiseman continually stress that no film could be objective. Selections of what to shoot, when to shoot, how to shoot, and later editing, are all subjective choices.

It takes about a year for Wiseman to complete a film, with the greatest  
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(Wiseman continued)

amount of time being spent in the editing room, about eight or nine months. Wiseman shoots approximately 90,000 feet of film per documentary, which must be synchronized, edited, and given form.

Although he has had to work part-time jobs through much of his filmmaking career, the ex-lawyer is currently on contract with PBS, producing one film a year. Wiseman said that this does not make him feel like a factory because it is what he likes to do.

Anybody can make a film, according to Wiseman, as long as they do not care about bankruptcy.

-Robert Ambrogi

Arthur 7.  
Knight

"It is my hope that filmmakers like Bertolucci, Antonioni, and Nichols will be able to continue to explore the human condition honestly and passionately, free of the fear of censorship," stated Arthur Knight, film critic and teacher, in a Monday evening speech entitled, "New Repressiveness in Film, and Who Listens to Movies Critics."

Mr. Knight, speaking before a small crowd in the Student Union Ballroom, discussed the roles and the effects of movie critics.

"Film critics have a new audience," according to Mr. Knight, "and that new audience is the law courts." As the number of obscenity cases increase, courts are turning more often to the critic for help in determining whether a film meets the three undefinable Supreme Court guidelines: having prurient interest, meeting community standards, and having redeeming social value.

Knight stressed the dilemma of the theater owner by quoting an owner from Danville, Illinois, who was tried for showing Russ Meyer's Vixen, "If I give the public what they say they want, I go broke. If I give the public what I know they want, I go to jail."

Mr. Knight sees a positive aspect to the number of obscenity cases being heard. "From the depression, through World War II, through the Truman era, through Eisenhower, even up to the time of Kennedy, there was no change in the standards of what could be shown on film, standards set down by the Legion of Decency."

According to Mr. Knight, if The Lovers, a French film tried in Ohio in 1959, had been banned, it would have changed the course of film. Allowing The Lovers to play allowed for the making of films like Who's Afraid of Virginia Wolfe, The Graduate, and Carnal Knowledge. Mr. Knight quipped that court decisions allowing certain films to play are "making the world safe for carnality."

The somewhat subdued gentleman stressed that the general filmgoing audience is not out to see a "dirty" movie. He cited the financial success of The Sound of Music, the greatest money making film. Films like Deep Throat, he said, don't make money until they are busted.

Speaking about the role of critics, he denied that reviews are written for other critics to respond to. "The critic is a bridge between the film, the filmmaker, and the audience."

Mr. Knight pointed out that a critic will not last long on a magazine where he does not belong. "There is a symbiotic relationship between the critic, his magazine, and his audience." It is essential that the ideas of the publication for which a critic writes coincide with the critic's own  
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#### WHAT I HAVE LEARNED IN PROJECT 10

i must tell you at the onset that i am not crazy for there he was gazing down on us all his eyes so big as the sky so blue too and he came down one huge foot at a time like some pop keds ad and came down down down down to me he spoke of his studies of his investigations of us all how we were so much like little mice running around or like little children playing roles something about the king of hearts of course you must have seen it he said wont you have a look dont mind if i do and he said it was so neat the way we all fit right in and assumed our roles it was so cute he said with his ~~xxxxxx~~ freudian beard and his benjamin franklin bicentennial bifocals and i watched and it was it was so cute to watch them play their games dressing up like little college professors and little doctors and little lawyers and little artists and little radicals and the future farmers of america ~~gnar~~ achievement would be so proud because it all looks so real bxt im glad i say that im up here with you cause they are all running around so tied up in their games of imitation that i become invisible and nobody hears the questions i ask and i look for the answers in books teachers old young in the past present future in the herethereeverywhere in the people in their faces deep deep deep in their eyes in the mirror but no its not and then what am i to do because suddenly the game isnt so funny to watch and twilight zone transcends timespace to carry me down

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n and then im flying flying into a million different realities and learning seeing absorbing but then i am closed in because oh shit i have let this become my real ity and now

-Robert Ambrogi



(Knight continued)  
viewpoint.

Referring to the relationship between the film industry and the critics, Mr. Knight said that he hopes people in the industry will read his reviews and pick up new points of view. Denying the notion that filmmakers never read reviews, he quoted one director as saying ~~xxxxxxxxxx~~, "We make pictures for ourselves, for our audiences, and for the few film critics we believe in."

The critic, who wrote for the Saturday Review for over twenty years and who is now writing reviews for Playboy and Playgirl, stated that writing for Playgirl has helped to make him more aware of the plight of women in Hollywood. He says that the problem is not quite so bad as it appears to be, that studios are aware that a woman's viewpoint is needed. He cited Gloria Katz, a film writer, Eleanor Perry, who was most recently associated with The Man Who Loved Cat Dancing, and Julia Philips of Sugarland Express as examples of women in the film industry.

Speaking about newspaper critics, Knight made a note of the great amount of power held by men such as Charles Chaplin, senior critic for the Los Angeles Times, and Vincent Canby of the New York Times. He mentioned that Chicago critics like Roger Hebert seemed much more devoted to their work, and that critics like Rex Reed, who writes for the New York Daily News, seem much more quotable.

Responding to a question concerning the Academy Award presentations, Mr. Knight responded that it was the "dumbest, the crudest, and the most tasteless" event he had ever witnessed. Theoretically, that is the night that Hollywood puts its best foot forward, Mr. Knight went on, "but if that is Hollywood's best foot, then it is a sad commentary on the motion picture industry."

When asked to give his favorite film, the critic said that he is so thankful for the great amount of entertainment that films have provided him that he dislikes picking any one favorite. The film he "never tires of" is Buster Keaton's Navigator.

Besides writing for the magazines already mentioned, Mr. Knight was the Assistant Curator of the Museum of Modern Art Film Library, he was a film consultant for the television shows "Omnibus" and "Odyssey," he has written books on film and co-authored the Playboy series, "History of Sex in the Cinema," and is currently teaching at the University of Southern California.

# CELEBRATE<sup>8</sup>

Twenty-two students are expected to "graduate" from the Inquiry Program at the close of this, the program's fourth, semester.

The Inquiry Program is an alternative course of study for freshman and sophomore undergraduates, for whom programs like B.D.I.C. and University Without Walls do not exist. It enables them in from two to five semesters to finish a work load equal to sixty credits, free of university restrictions. Students are expected to plan a course of study they consider valid for their personal goals. This is done in conjunction with a tutor who can be anything from a close co-worker to a mere resource person.

Graduation occurs when a "celebration" committee, as Charles Adams has labeled it, meets to determine whether or not the Inquiry student has been successful in completing a course of study and in completing the equivalent of sixty credits. The committee has the power to award the student any number of credits needed to reach sixty, and therefore junior status. The student chooses the three person committee, of which two people must be professors within the university, and the Faculty Advisory Board must approve it.

While in the Inquiry Program, students are expected to maintain a portfolio of their work. This provides a means of evaluation for the committee.

Four people have graduated from the Inquiry Program previous to this semester. This semester represents the program's first true graduating class, as most of the people who began in the program's first semester took four semesters to complete their study plans. Several people who started in the Inquiry Program have since left for various reasons.

-RA

Little Things - C.D. Yonge

"We need a lifetime to understand the very simplest thing....  
We need two lifetimes to correct a small error. We live an error  
each day and correct one error in a lifetime."

-William Saroyan

8.

