

The

SACRIFICE

STUDENT ELECTIONS AND THEIR IMPLICATIONS FOR WESTERN DEMOCRACY

Given that several of the nomination forms for the Graduate Council ended up in the Student Council mailbox, there still seems to exist a great deal of confusion about the two bodies.

Such confusion is not restricted to the ranks of first year students. Even some members of the committee that recommended the establishment of the Graduate Council express dismay when challenged to differentiate the two.

Briefly, the Graduate Council is "the official faculty-student deliberative body." It was designed by an ad hoc committee of faculty and students that met during the fall and spring of 1970-71.

The committee's proposal was partly the result of George Gerbner's contention that he could no longer appoint students to faculty committees since he could not hold them responsible for carrying out committee business, as he could hold faculty members responsible.

Several proposals were presented, but only the Graduate Council received any kind of support. Even at that, the student members of the committee acquiesced mainly to terminate the proceedings, which had become totally unbearable. (Yes, folks, the faculty managed to break us.)

The Student Council is one year older than the Graduate Council, approved by students in Spring, 1970. Its seven members are elected from the Assembly of Students (all degree candidates), the body in which "the powers of the students of the Annenberg School for dealing with the Faculty and Administration of that school are vested."

The Council elects a chairman and publicity-secretary and arranges for both Council and Assembly meetings. Generally it has been regarded as the body that represents students at Annenberg. The creation of the Graduate Council has changed that somewhat - at least in some people's minds.

The administration of the student budget and other matters began being shifted from the Student Council to the student members of the Graduate Council. The Student Council began to be ignored and the student members of Graduate Council found themselves assuming prerogatives that more logically belonged to the Student Council.

A classic case of divide and conquer, you say? Not quite. Luckily, three student members of Graduate Council were also members of Student Council and managed to maintain some measure of coordination between the two bodies.

The point here is not to rattle skeletons but to suggest a course of action to avoid such problems in the future. Both bodies will hold elections shortly. I propose that students elected to the Graduate Council also be voted onto the Student Council. This would leave two Student Council members to be elected from the rest of the Assembly of Students.

Past members of either group will admit that the burden was hardly overwhelming. Such a move will facilitate coordination and make it a little more difficult to ignore the Student Council.

Anyway, it's only a suggestion. Anyone who wants to get involved in student politics at Annenberg is advised to develop a strong sense of the absurd.

-j1

(Note: the author currently serves as Student Council president.)

MARCUS WELBY

The last time someone suggested to me, "Let's Play Doctor!", it resulted in an enjoyable pre-pubertal afternoon of exploration. This time, the suggestion will probably result in an evening of more reserved entertainment, with the assumption that you are free to amuse yourself after the show.

"Let's Play Doctor!" is an original musical comedy premiering at the Zellerbach Theater in the Annenberg Center February 24-26 and March 2-4. The whole project began in Mass Media Criticism 566, legend has it. The author of the script, music and lyrics, Penn senior Bob Blske, turned in a highly favorable critique of his own play. His professor, Robert Lewis Shycon, was interested, read the manuscript and agreed to direct.

The play is a classic story of a waitress (Melodie Layne) in a hospital cafeteria who longs to become a doctor. Her touching relationship with her customers is explored as we follow her romance with her songwriter lover, who is inhibited by his psychotic mother who is involved (on a professional basis, mind you) with an unscrupled physician who is quite willing to make a buck (and a lab technician, if he can).

Meanwhile, Melodie is admitted to the Famous Doctor's School of Westport, Conn., and returns after three weeks as a full-fledged MD ready to begin practice. Needless to say, there is a happy ending.

The play is a spoof on everything it touches ranging from doctors to patients to the musical comedy itself. Its humor is crisp. The music is outstanding.

So, featuring a cast of enough to crowd any stage, Broadway Comes to Annenberg, and I'm looking for Hal Prince and David Merrick to be fighting for front row seats. Maybe, if you sit next to one of them, you'll be discovered. But on the other hand, maybe you don't want to be discovered playing doctor.

-ca

ca: This time I'm not publicity manager, I'm only an actor in the play. But would I give you a bum steer?

ON ENTERING THE ASCYLUM (an anonymous contribution)

They say there is some kind of valid test with high reliability, a test that can be repeated over and over and produce the same results.

They use this test to sort them out. There are supposed to be a lot wanting to take the test; the more there are who are supposed to take it, the harder they say it is to pass. You know, like, it is harder to get into the ASCylum every day. It seems to me I read somewhere that catatonia was the most highly advanced form of human adaptation, just like Thomas Edison's dog.

There must be some trick they use, a trick to get in. The test, the highly reliable test, must be fool-proof (well, fool-hardy, maybe). And who says fools are fools but those who despise fools? We who love fools call fools "fools" or "geniuses" or "catatonics." We walk around ASCing, "Does Larry P. Gross?" "Is Charles Wright?" "How Ray W. Birdwhistell?" and on and on until Al rose and left. So there is the test. Simply say, "Are you an ASC or an ASChole?"

CULPRITS

The Sacrifice is published now and again for students at the Annenberg School of Communication under the financial auspices of the Student Council. Members of the People's Newsletter Collective for this issue were Craig Aronoff, Paula Scan, Jim Linton, Barry Nilovsky and information gatherers Bob Dilworth and Hugh Crosby-Lennon.

GRADUATE EDUCATION PAYS OFF

Ordinary people have to pay \$100 to attend the International Symposium on Communication: Technology, Impact and Policy (fanfare), which will draw 350 invited participants to Philadelphia March 23 to 25. Students, however, can register for a paltry \$70. The fee entitles you to sit in on six working panels crammed with superstars like Nick Johnson and Eliza Katz; industrial fatcats from Motorola, IBM, COMSAT and RCA; governmental regulators, academics, philanthropists and even a militarist from West Point. A number of your favorite Proseminar lecturers are on the agenda as well. Brochures and registration forms await you in the ASC office.

AND ON MONDAYS

The Colloquium Series resumes on Monday, February 7, with a discussion of "The Political Cinema 1971 - East and West," by NYU's Amos Vogel.

And try to hear the next Monday's lecturer, Donald Drake of the Philadelphia Inquirer. (Newspapers are mass communications too, don't forget). Drake is in the vanguard of the movement of journalists for greater control over their own work, and consequently over what The People read. This School, of course, is endowed with money made by suppressing and distorting the news at the whim of the publisher, which lends tasty irony to the whole deal.

Another plug - the Graduate Council hosts a pleasant half hour of coffee and chat in the Student Lounge Mondays at 3:30 pm. The Colloquium begins at four.

ANOTHER ANNENBERG PUBLISHING EMPIRE

George Gerbner and an assistant are planning an international newsletter of communications research, to be published here and circulated to scholars throughout the world.

I WAS WORKING IN THE LAB, LATE OF AFTERNOON...

The students who dropped out of their laboratory courses after the first semester knew what they were doing. They knew they would probably not get credit for that semester's work because it said so in the official bulletin: you don't get credit for film, television, theater or writing laboratory courses unless you complete the full year.

But about five students dropped the courses anyway, because of a shift in interests or discontent with the course content or both. There is a procedure by which they can petition their professors and the dean for credit, but there is no guarantee that the authorities will consent. Such course-switching is apparently frowned on at USC, perhaps on the assumption that drop-out equals drop-out and shouldn't be rewarded.

It is no contention of this writer, who - yes - dropped the film lab and has no regrets, that the ASC administration and/or Graduate Council might reevaluate this practice. At least one laboratory professor has graciously agreed that a semester's remaining work spent in a lab, which is necessarily dependent on the second semester of the course, should receive credit. That professor's drop-out did get credit.

The students who elected to leave their labs in theater, writing and film were prepared to lose credit for their labors. But is that necessary? Didn't they work as hard as students in other one-semester courses? Didn't they fulfill requirements of time and effort that were just as rigorous? Didn't they cover sufficient material, and demonstrate sufficient competence with their grades, to keep their one c.u.?

We'd like the faculty to consider it.

WHO'S IN CHARGE HERE?

Anthropologists and students of folklore seem to agree that structure is indicated by pattern and that pattern is signalled by repetition.

With that in mind, here is a list of the faculty committees drawn up at the first faculty meeting of the academic year last September.

Elected Committees:

Executive Committee	Committee on Academic Freedom and Responsibility	Graduate Council
Birdwhistell	Birdwhistell	Birdwhistell
Gross	Birdwhistell	G. Gerbner (spring)
Haydn	Gross	Gross
Melody	Haydn	Krippendorff (fall)
(ineligible: G. Gerbner, Worth and Wright)	Worth (chairman)	Worth
	Wright	Wright
	(ineligible: G. Gerbner)	

Appointed Standing Committees:

Research: Licker, Krippendorff, Melody, Rose, Wright, Worth
 Admissions: Gross, G. Gerbner, Hoban, Birdwhistell, Wright, Melody
 Curriculum: Birdwhistell, L. Gerbner, Shagon, Gross, Worth, McQuail, Hoban + 1

The individual who can correctly identify the structure of the faculty on the basis of these committees will be named Goodenough Anthropologist of the Month.

-j1

(Note: to aid in calculation, it tallies up this way: Birdwhistell and Gross serve on five committees, followed by Worth and Wright with four and Melody with three. That takes care of the Professorial staff. Krippendorff, Hoban, Haydn and G. Gerbner serve on two committees, the others on one).

AND YOU THOUGHT ONLY FACULTY MEMBERS PUBLISH JOURNAL ARTICLES

The Sacrifice is proud to announce these scholarly publications: Jay Hillis and William D. Crano (Michigan State) will have an article on "Additive Effects of Ability and Attitudinal Supportiveness in the Selection of Information" in a forthcoming issue of the Journal of Social Psychology. Watch also for "Excitation Transfer from Physical Exercise to Subsequent Aggressive Behavior" in a future issue of the Journal of Experimental and Social Psychology. Authors are Dolf Zillman, Aaron L. Becker and Sacrifice Copy Boy Barry Milevsky.

We welcome news of student publications. Minimum title length: 25 words.

AND YOU THOUGHT ONLY FACULTY MEMBERS GET FAT RESEARCH GRANTS

John Licker (who, come to think of it, is sort of a faculty member, but not really) has received a \$300 grant from the Spencer Foundation through the Graduate School of Education for research on film units. Part of this research will attempt to discover just what a film unit is. Stay tuned.

DIE KULTUR

The Graduate School of Fine Arts is hosting an interesting exhibit called "Crisis," which includes works by Warhol, Poon and Reinhardt. It got four stars from Hugh Hensby-Tonon, who claims it inspired a whole raft of critical insights and new experiences.