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in one of the pieces dressed in tights and great precision with



ROD SERLING, author-director, will speak here tomorrow night at 8 p.m. in the Union Social Hall. Serling is well known for his series "Twilight Zone" and "Night Gallery." He will speak about "The Twentieth Century and Other Absurdities."

## Rod Serling speaks tomorrow at convocation in Social Hall

Convocations Board will present author-director Rod Serling tomorrow evening at 8 p.m. in the Union Social Hall.

The creator of television's "Twilight Zone" and "Night Gallery" Serling will discuss the T.V. and motion-picture media and his role in them, and his feelings that they are the most relevant art forms today. The lecture will center around the course of his career, ranging from commercials to films to television.

Among his career distinctions is the fact that his "Requiem for a Heavyweight" was the first original ninety minute drama

written expressly for television to be aired. His script, "Patterns" on the Kraft Television Theatre was the first live show ever to be repeated in the history of television. In 1959 he created, wrote, and produced the "Twilight Zone," and honored series which was on the CBS-Television network for five years.

His other credits include the screen plays for "Seven Days in May," "The Doomsday Flight," "Certain Honorable Men," "Planet of the Apes," "Night Gallery," and "A Storm in Summer."

## Former Humble Pie guitarist shows musical know-how on newly released album

I always wondered what caused Humble Pie's sudden downfall after their *Live at the Fillmore* album. Now I am sure that it was because they lost Peter Frampton, their former lead guitarist. His feel for the soft things in music as well as the heavy rock 'n'roll is what made Humble Pie, at that time, a well rounded group. Since he left, they have gone extremely heavy and extremely boring. Luckily Peter didn't drop out of sight. He has surfaced with one of the best solo albums in print.

Peter Frampton had been around since before Humble Pie

becomes its own. All selections were written by Frampton except "Jumpin' Jack Flash" by you-know-who. The compositions are tremendously varied and are all strong and well structured.

It is definitely not an album that you would put on to blow your mind, or to get up and dance to the whole first side. It is a listening album, a performance album, a piece of art. Even the cover is mellow blues with a dove flying in a cloudy sky. Each piece seems to have been made with tender loving care and a well tempered producer, namely

# Casting Hall's 'but 'A Brick ...'

by GERALYN GRAF  
Record feature editor

The recent Casting Hall production *Rose and Luv* leaves one with mixed feelings at least. The first of the two-part productions is thoughtful, and is designed to leave the audience with light heartst. The ironic thing about both presentations deal with the same theme: searching for something that will fulfill

*The Brick and the Rose* proved to be the poorer of the two plays. Dealing with the worn out theme of heroin addiction and the drug problem in America, the play followed a young man through his entire life. Concerned with his need to find meaning within the structure of the inner city, it shows that drugs are really the only way to deal with our society, even though they will also destroy in the end.

The use of ten actors to portray forty-one characters was effective, since the main character Tom, played by Richard Cogliandro, was the only constant character in the play. This brought out the idea that the self is really the only constant thing, and outside people change from day to day, continually flowing in and out of ones life.

The use of scripts by the actors was also effective. Tom was the only member of the cast who did not hold a script throughout the play, giving the impression that the other characters were not real and were in fact playing roles.

This tactic would have been more effective, however, if the members of the cast had learned to use them properly. Many tended to rely too much on the printed matter in front of them,

on "Fig Tree Bay," the album's opener, and "Winds of Change," the title track. He hasn't forgotten how to rock, as is evidenced in "Jumpin' Jack Flash" and "Alright."

Peter also has some fairly famous friends on the album's tracks. The notables are Ringo Starr, Klaus Voorman, Jim Price and Billy Preston. Some of his other friends, who worked on the whole album throughout, are Andrew Brown, Frank Carillo, and Mike Kellie. For the most part, Peter plays guitar, organ and sings on the album, showing his accomplishment.

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in a wave of blind e three of them stood ad all put their thumbs was one outstanding , really took the chance flaunted that thumb. are not too many like would go to such nd ON THEIR FIRST 'HITCHING!!!

finally did get a d we were so inspired courage that we were to hitch ourselves. Even 'd been hooked on the pit" for so long now, we help but be impressed

Free Beer Blast  
Tonight 8 p.m.  
Union Social Hall

# record

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Vol. 75, No. 12

STATE UNIVERSITY COLLEGE AT BUFFALO

## Serling stabs TV programming, commercials, other absurdities

Although the topic of Rod Serling's lecture Wednesday night was "the twentieth century and other absurdities", the absurdity which occupied most of the writer's time was his home ground — television.

Serling told the overflow crowd that he attacks the medium which has employed him for the last quarter of a century because it tends to serve as an escape rather than helping people understand the problems society faces. The viewer, Serling said, sees the dead bodies in Vietnam on the news, but before the scene sinks in, his attention is caught by a detergent commercial.

He described contemporary programming as "more fantasy" than anything he could create. He

poor, Serling saw commercials in an even less favorable light. He stated that television now was acting as only a showplace for a vast array of marketable products.

Commercials are tasteless and absurd, Serling contended, and cited the example of the announcer who says in a booming voice "over the ages man has sought an answer to the problem of underarm perspiration." Serling then asked the crowd, "has that been the focus of our culture?"

He said that commercials, to him, are more obscene than an X-rated movie, since no one forces him to watch the former, but because he may enjoy what surrounds the plug, he is forced to watch it as well.

The tastelessness found in commercials can also be related to the tastelessness found in government, Serling claimed. Phillip Berrigan is prosecuted, while Lt. William Calley, the convicted murderer of over 100 Vietnamese including women and children, is moved to plush quarters and allowed daily visits from his girl friend, on presidential orders, Serling charged.

"And yet in the face of the many complex questions and violent acts happening in the world today Americans watch

escapist broadcasts," the creator of "Night Gallery" said.

Comparing his current series to his earlier program, "Twilight Zone," Serling said he was happier with the earlier production, since many of the shows had not only presented feasible science fiction entertainment, but had attempted to deliver a subtle statement about social problems as well.



SERLING

During a question and answer period which followed Serling's remarks, a request came for him to recite the speech that begins each of the "Twilight Zone" shows — "You are now entering the fifth dimension..." Serling was unable to remember most of it much to the disappointment of the crowd, and at points was prompted by some of the students in front. The fifth dimension, he told one questioner, had been designed to be nothing more eerie than the imagination.



MEMBERS OF the USG studies board budget a Finance. The budget will

### USG appl women's

United Students budget of \$5,300 for a be presented to the month.

The purpose of the board make people aware of w the role they play and they fulfill," stated Miss Tuchman, assistant coo advisor of the board.

The women's studie budget contains funds \$2,000 grant to the c center being established campus under the leade Maureen Ducette, a student majoring in personnel.

According to Laurer treasurer of the board, allocated to the day car would be used for h personnel or equipment n open the center.

Members of both the Finance and the House agreed that the day care necessary on this However, other aspects budget met some oppos

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cited three shows as evidence of the fantasy of television — "Let's Make a Deal", which Serling called a "study of greed", "The Dating Game", in which he said a mini-skirted beauty pageant contestant asks thinly veiled sexual questions of three "yoyos" who all want her body and the prizes that go with it.

The last show Serling mentioned was "This is Your Life", a program in which an emcee conducts a guest star back through incidents in his life, introducing "important" persons whom the guest star either hates or has forgotten.

Although he regarded television programming as being

## New cartoon debuts

### !!! McSTUP !!!

# Serling seems contradictory in his ideals and practices in media

by JIM BISCO  
Record feature writer

Late Tuesday night, Rod Serling and his wife were driving down through snow-lined roads on their way to Ithaca, and subsequently, to their summer home in upstate NY. Just before that sojourn, the dramatist and TV host delivered a perceptive lecture followed by a far-from-perceptive question-answer period.

An overflowing Social Hall (and Fireside Lounge where the sound was piped in) listened to the familiar voice speak on "The Twentieth Century and Other Absurdities." What this centered upon was his blatant criticism of the television medium, a genre he grew up with as a writer, as something far from a qualified art form. "Biting the hand that has fed me and my family and has helped put my kids through school," Serling called it.

Throughout his lecture was evidence of overtones of capitalist vs. socialist systems. He mentioned that television was a money-making commodity (like our government) and that the "tastelessness of the art is a footnote to the tastelessness of our society." He made examples of the ads pushing the boundaries of offensiveness from within the medium. As for such shows as Let's Make a Deal, Dating Game, and This Is Your Life, these were worse than pornographic films being shown because they're

literally shoved down the viewer's throats being within such easy access.

Serling has been trying to cope with the medium for years. In the early days, he turned out some of the best original plays ever specifically designed for the tube like "Requiem For a Heavyweight" and "Patterns". With his Twilight Zone shows he tried to both entertain and lightly moralize--combining for some of the best science-fiction shows television has ever beamed. He has tried to bring quality to a genre which frowns on such important dramatic aspects as sustaining mood and character between commercials where "twelve Easter bunnies suddenly come on advertising toilet paper."

As for his commercial endeavors for aspirin, etc., he frankly said he doesn't feel right doing them, but, once again, "they've helped put four kids through school and gave me that summer home." This is where the socialistic overtones ceased for

me. True, the man is actively helping to promote change in the usual no-mind television situation comedy--hack dramatic fare, but, though he does a number of public service messages freely, he could take a stand against doing voice-overs for products and, subsequently, a stand against the entire commercial nature of the medium. His reputation certainly carries a substantial weight of influence and he would undoubtedly receive much publicity for his decision perhaps inspiring other actors to do the same.

But then again, he has that family to keep in the style they've become accustomed to. Too bad. It would be nice to see a man of Serling's stature take a firm stand against the element poisoning the medium he grew up with.

Wanting to ask him about his views of the future of television drama and other relevant queries was a fruitless task for somebody seated in the back. Some of the no-mind questions Serling was asked were "Do you get scared writing some of the stories for Twilight Zone and Night Gallery?" and "Are you proud of being Lithuanian?"

Fielding questions like that, I'm sure Serling and his hausfrau had a laugh about the caliber of a Buffalo State audience on the way to Ithaca.

## McSTUP

