

10/23/69

# The Daily Pennsylvanian®

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## Grad. participation in UPCoS threatened

By PHYLLIS KANISS

A group of students announced Wednesday that it has gathered enough signatures to force a Plenum to consider amendments to the student government constitution.

The group, which calls itself the Committee for a More Democratic and Responsive Student Government, claims that it has gathered considerably more than the 300 signatures necessary to bring constitutional changes before the Plenum.

Under the University of Pennsylvania Community of Students constitution, the steering committee of the Plenum must call a plenary session between one and two weeks after such a petition is submitted.

The group has formulated nine changes to be added to the student government constitution. Included in the amendments is a provision that would restrict the Community of Students to undergraduates. This change would exclude from participation in the student government more

than half of its present constituency--the graduate students.

The amendments also provide for a mechanism for student referendums which would take precedence over a vote of the Plenum as official government policy.

Under the amendment, a referendum on an issue may be called by either a 40 percent vote of the Plenum or by a petition signed by more than the number of persons who voted in favor of a proposal at the Plenum.

The Plenum, which is a general meeting of students, has met twice since the government was formed last spring. At present a newly-constituted steering committee of the Plenum, with five of its members elected directly by the Plenum and single representatives from each of the government's commissions and the Activities Council, is also provided for.

Neil Nathanson, a member of the Plenum's steering committee, said that a Plenum will be called after the petition is submitted. A two-thirds majority of the Plenum is necessary to approve an amendment.

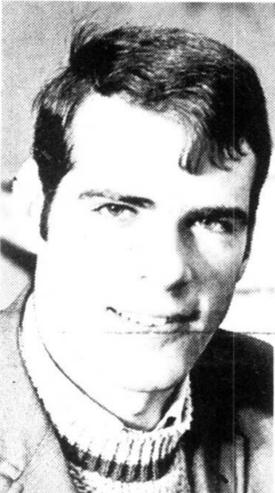
Randy Hall, chairman of the student committee proposing the amendments, said that the exclusion of graduate students from the Community of Students was being proposed because "we've seen no sign that graduate students wish to participate."

"No one asked them if they wanted to be included in the government," Hall said, adding that groups of graduate students have claimed that the Plenum's vote on the flag and the sanctuary did not represent them.

Hall said he supported the referendum because "the more people participate in a vote, the more legitimate the student opinion will be."

Hall, a senior in the College, added that there is "some uncertainty" over whether the Plenum is "the legitimate voice of student opinion, or just those students who happen to have Tuesday nights free to go to a Plenum."

Commenting on the proposed  
(Continued on page 3)



RANDY HALL

JOHN COHEN

## U. Council to consider flag status on Oct. 30

The University Council steering committee announced Wednesday that the Council will hold a special meeting next Thursday to consider, among other things, what the status of University flags should be for the duration of the Vietnam War.

The primary matter on the Council's agenda will be a proposal, submitted by the 11 Council members, who petitioned for the special meeting, that the flag be lowered to half mast until the end of the war.

Council rules require 10 signatures to call a special meeting. The petition, inaugurated by the student members of the Council, was submitted to the steering committee Tuesday.

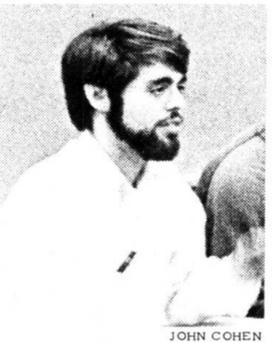
The same 11 Council members have also recommended that the Council endorse a resolution of the College's Committee on the Goals of Higher Education (the Wilf committee) calling for immediate withdrawal of all American troops from Vietnam, asking for a reversal of national priorities away from militarism in all its guises, and urging that the University take a similar stand.

The College faculty voted Tuesday not to consider the Wilf committee's recommendations. A special Faculty Senate meeting next Wednesday has been called to discuss the Wilf resolution, contained in the report, "The Causes of Student Unrest, and the Proper Response of the University to that Unrest."

Students participating in a vigil which protests the refusal of University administrators to accede to the flag request finished reading a list of the American war casualties at 11 A.M. Wednesday. It took 68 hours to complete the list.

The students will now repeat reading the list from 9 A.M. to 5 P.M. daily between the provost's and president's offices in College Hall.

Larry Cohen, author of the student government constitution and a spokesman for the protesting students, said Tuesday that the vigil would continue either indefinitely or until the flag is lowered.



STANLEY BERKE

JOHN COHEN

## HEW representative arriving to investigate SAAS

By CLAUDIA COHEN

The federal government's investigation into the University's \$4000 allocation to the Society of African and Afro-American Students will be brought to campus Friday with the arrival of a representative from the U.S. Department of Health, Education and Welfare. Members of the vice-provost for student affairs' staff and the finance committee of the Activities Council will

meet with the official to discuss a complaint filed with HEW that the University's funding of SAAS violates the 1964 Civil Rights Act.

William R. Valentine, regional director of the HEW's office for civil rights in New York City, which is conducting the investigation, said that the visit is "purely fact-finding." After the meeting, Valentine said, his office will determine if any further investigation should

be undertaken.

The University will cooperate with HEW's investigation, the Rev. Jack Russell, vice provost for student affairs, said. If HEW decides that funding of SAAS is inappropriate, Mr. Russell said the University will make "whatever changes are necessary to keep doing what we're doing," in compliance with HEW guidelines.

HEW will also request information on the black student

center, "Nyumba ya Ujamaa," and several University scholarships that have restrictive clauses, Mr. Russell said.

SAAS received an allocation of nearly \$4,000 for this academic year from the Activities Council last semester. The administration did not interfere, Mr. Russell said, because the University's position is that "students should be able to control their activities fund."

Stanley Berke, a member of the finance committee, said it

had discussed the issue last semester, but had decided that the finance committee should not look into the internal structure of student organizations when allocating money. The committee presented all its recommendations as one motion to the Activities Council, which approved the budget. Berke added that the finance committee would cooperate with the HEW investigation.

(Continued on page 3)

## Criticism of U. pours in for temporary flag removal

As letters and telephone calls protesting the nudity of the University's flagpoles deluged College Hall and Harrisburg Wednesday, a lone flag over Franklin Field flew inexplicably at half mast.

Even the state governor took a stand Wednesday on the height of the University's American flags.

The unexplained flag appeared in Franklin Field Wednesday afternoon over the north stands of the AstroTurfed football park. Assistant Director of Athletics Charles Scott said the athletic department had not positioned the flag and that he could only guess that a group of students had put the flag up.

Scott explained that a flag flies at Franklin Field only when there is a special athletic event, and said he would have the flag removed.

The administration decided Monday not to fly the University's flags pending a decision by the University Council on their altitude.

Letters and phone calls from irate alumni and citizens have been pouring in to President Harnwell and Pennsylvania Gov. Raymond Shafer.

In a Wednesday press conference, Shafer made public the contents of his answer to a letter from Edward

T. Hoak, state adjutant of the American Legion, denouncing the University's actions.

The governor said, "I deplore the fact that the flag is not flying at full staff over the campus. If it were my decision to make, the flag would be flying at full staff right now."

Shafer's letter to Hoak noted that "there is . . . no law that requires the University to fly the flag at any time," but claimed that the flag is being used "as a political toy."

The calls to Harnwell have all been shunted to the offices of the Rev. Jack Russell, vice provost for student affairs, and Donald Sheehan, director of public relations. Mr. Russell's secretary, Mrs. Margaret Campbell, said over 50 calls were received in the vice provost's office Wednesday.

"They've been calling us all day, saying how it's just not right about the flag not flying, and how Mr. Russell is crazy. They won't let you explain," Erica Wilkerson, Mr. Russell's other secretary, said.

Mr. Russell received a call at about 7:30 Wednesday morning from a person threatening to bring demonstrators on campus to protest the flags not being flown. The person re-

fused to give his name, Russell said. In response, the vice provost called Lt. George Fencl, head of the Philadelphia Police Department's civil disobedience squad, and asked for police help if demonstrations did occur. "If there are going to be outside demonstrators, we should have outside support," Russell said. No demonstrations of the sort threatened developed Wednesday.

Harnwell, Goddard and Russell also received telegrams from a local chapter of the Sons of the American Revolution threatening that 3,000 demonstrators would be appearing on campus carrying flags if "Old Glory" isn't flown at full mast again soon.

In addition to the calls and letters, one alumna of the University returned her diploma to Harnwell's office over the flag issue. Harnwell's secretary refused to disclose the name of the alumna.

Russell said some of the calls were "constructive," although most were not. "I objected to the calls on two grounds: One, they're time-consuming, and keep us from doing other things," he said. His other reason, he said, is that he feels "the

(Continued on page 3)



THE PHILADELPHIA BULLETIN  
GOV. RAYMOND SHAFER

## Specter defends drug laws, knocks Berger

By ALBAN SALAMAN and JOHN RILEY

Republican District Attorney Arlen Specter said Wednesday he is opposed to the liberalization of existing drug laws, but favors leniency toward young marijuana users.

The 39-year-old lawyer, who is running for re-election against Democratic candidate David Berger and Consumer Party candidate Richard Ash said current laws act as a deterrent to drug traffic. However, the 1951 College graduate admitted that "no (Philadelphia) judge would send a high school or college student to jail for using marijuana."

The smartly-clad Specter interviewed at his sixth-floor office in City Hall, recalled that when he was an undergraduate "fraternities worried about police raids for whiskey, not pot."

Specter, who lost the mayoralty to Democratic incumbent James H. J. Tate by 10,000 votes in 1967 said he would not run for mayor of Philadelphia in 1971. He remarked, "I did my penance two years ago."

However, the former assistant counsel to the Warren Commission and author of the "single bullet theory" refused to be explicit about his future political ambitions. "I like the rugged atmosphere of politics," he said.

The articulate D.A. denied he was a law and order candidate, remarking "my office is a justice department, not a law and order department." Claiming he was a reformer, Specter said that his administration "has cracked down on criminals, penal administrators and corruption in the city government."

However, the Yale law graduate indicated he favored "tougher sentences for hardened criminals, who are a menace to the community." He praised Police Commissioner Frank Rizzo as a "good policeman

who is tough on violent crime."

Specter criticized as too extreme Supreme Court decisions which safeguard the rights of criminal suspects and "have allowed multiple offenders to roam the streets." He particularly cited the Miranda decision which he said "strikes out voluntary confession because the police made a minor mistake."

The Miranda decision, handed down by the Supreme Court during the latter years of Earl Warren as Chief Justice, required that all criminal suspects must be warned of their constitutional rights prior to questioning.

Specter admitted some of his earlier campaign commercials had a slight law and order tinge, but claimed that they were aired only in response to the "God-awful distortions" of Berger, his Democratic opponent. Radio commercials

for Berger have blamed Specter for a "quick and easy bail" system and "revolving door justice." Citing this as one of the "distortions," Specter explained that his office does not handle the setting of bail.

The incumbent district attorney, first elected in 1965, accused Berger of being "handpicked by the mayor." "You can't expect a member of a clique to investigate the clique," he added.

Specter also rebuked Consumer party candidate for district attorney, Richard Ash, for "limiting his approach to a few issues." Specter said Ash has taken only taken stands on consumer frauds and police-community relationships.

Specter will address the Pre-Law Society today at 3:45 P.M. in B-26 Stittler Hall.



ARLEN SPECTER

P.J. KRAPE

10/23/69

Local

ACLU FORUM TO DISCUSS URBAN CRISIS

An American Civil Liberties Union (ACLU) sponsored forum entitled "The sit-in: a lost cause?" will be held in the Fine Arts Auditorium at 8 P.M. The program will consider the legal aspects of renewal and redevelopment, the problems of discrimination and due process in the relocation procedure, and the role of the university in solving the urban crisis.

National

By United Press International

CONGRESS MAY ABOLISH DRAFT SYSTEM, FORD PREDICTS

WASHINGTON -- House Republican Leader Gerald R. Ford predicted today the situation in Vietnam will improve so much in the coming months that Congress next year can begin considering abolishing the draft.

PENTAGON OPPOSES UNILATERAL CEASE FIRE IN VIETNAM

WASHINGTON -- Defense Secretary Melvin R. Laird said Wednesday the Pentagon is opposed to any U.S. cease-fire in Vietnam without assurances from the Communists that they will stop shooting too.

JUSTICE DEPT. ASKS ENFORCEMENT OF SCHOOL DESEGREGATION

WASHINGTON -- The Justice department asked a federal court today to force desegregation of the Georgia public school system by next September.

GOVERNMENT AGENCY PREDICTS MORE STUDENT UPHEAVALS

WASHINGTON--A Justice department agency, predicting more student upheavals this year, reported Wednesday that use of police to put down high school and college disorders increased tensions between protesters and administrations.



STUART SAMUELS

Samuels will teach film course in fall

By JACK GORMAN

Dr. Stuart R. Samuels, associate professor of history, announced Tuesday plans to teach a course on "The Film as Intellectual and Social History" next year.

The course, which will be taught jointly by Samuels and Robert Rosin, also of the history department, will deal with the history and development of the film in Europe, Russia and America.

The curriculum for the course, along with the selection of guest lecturers, will be formulated by a group of approximately 15 students to be selected by Rosin and Samuels in March during pre-registration for the 1970 fall semester.

The fifteen students, both undergraduates and graduates, will be selected by interview in the spring. They will then participate in a seminar program next fall at which time the final curriculum will be drawn up.

The official name for the course is History 541 and as such is open to upper class undergraduates and graduate students. The curriculum formulated in the first semester next year will then be applied in the second semester course.

The course will include films from the end of the nineteenth century to the present, using the film as an "index to social and intellectual developments in the various countries studied," Samuels asserted.

and "The Film and Psychoanalysis." Samuels said he intends to use the cinema as a "way of getting at developments of culture" in the same manner that he currently uses art, music, and philosophy in his history courses.

Samuels commented that he is primarily interested in English, Russian, and European films, while he said that Rosin's expertise lies mainly in French cinema.

Samuels is currently applying for grants to finance the course's use of video tapes and field trips, including trips to Washington and New York City.

The Annenberg School of Communications has agreed to cooperate with Samuels and has said that its facilities will be made available to the film course.

Samuels said the criteria for the selection of the 15 students for the pilot program will be their interest and involvement in films. He added he does not expect "full blown" knowledge of the cinema "although it would help."

Interviews will be held to fill positions on the following committees:

Discipline Com. 10/26, 7 P.M. Undergrad Affairs in Performing Arts. 10/22, 6:30 P.M. Planning & Development 10/29 6:30 P.M. Tuition & Fees 10/29, 6:30 P.M.

Sign up in UPCoS office for interviews starting at these times. 200 word written statement required at this time.

Arab leader resigns in Middle East fight

By United Press International

Antigovernment demonstrations broke out today in Beirut and forced the resignation of Lebanese Premier-Designate Rashid Karami as the Arab world exploded in anger against Lebanon for its crackdown on Arab guerrillas using Lebanese bases for attacks against Israel.

The Middle East News Agency (MENA) reported in Cairo that Karami announced his resignation and a statement that he was not responsible for the current fighting between Lebanese regular army troops and Arab guerrillas.

Lebanese President Charles Helou had chosen Karami as the next premier but he had not yet formed his government. His was the second Lebanese government to fall this year as result of Lebanese army attacks against guerrillas.

A wave of protest demonstrations swept Baghdad and the Iraqi government said it was putting its 12,000 troops in Jordan and the 4,000 in Syria at disposal of the guerrillas. A quarter of a million Arabs swarmed through the streets of Baghdad in an anti-Lebanon protest.

The guerilla organizations blamed the Lebanese crackdown on the United States, already under Arab attack for permitting its citizens to serve in the Israeli armed forces. There were new cries of "aggression" and threats in Cairo to bring in Russian and Chinese troops for the Arabs.

Guerrillas blew up three residential apartment buildings in Israel's port city of Haifa early today. Israeli warplanes strafed Egyptian military targets on the west bank of the Gulf of Suez after Egyptian artillery killed two Israelis Tuesday night.

Police arrested 20 Arab suspects following the early morning explosions in Haifa, the first of which occurred at 4:45 A.M. The three apartment buildings were heavily damaged.

Syria closed its borders with Lebanon and threatened to take "firmer and more effective measures" against its neighbor. Libya recalled its ambassador from Beirut and Palestinian guerrilla leader Yasser Arafat ordered 1,000 commando reinforcements into southern Lebanon.

The Middle East News Agency in Cairo said the Beirut demonstrations against the Lebanese government broke out near the Eltarik Aljadida area when hundreds of protesters built street barricades of stones and old cars and stopped security agents from entering the area. Shops were closed and shuttered.

Cairo reports said these incidents included Lebanese army machine gun and artillery attacks against guerrilla camps, the killing of 14 guerrillas and capture of 100.

Similar demonstrations last April forced the resignation of Premier Rashid Karami of Lebanon and brought another crisis which threatened to split the Arab world.

Diplomatic sources in London said today's events could crack the United Arab front against Israel.

Anti-Lebanese demonstrations were reported today from Baghdad where the Middle East News Agency reported radio and television services would broadcast live coverage of a "popular march" in the Iraqi capital in support of the guerrillas. The reports said the guerrillas "now face Lebanese army bullets and the Zionist army at the same time."

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Vietnam Moratorium Coalition Plan for future anti-war activities leading up to Nov. 14-15. Fine Arts Bldg. B-3 Thursday, Oct. 23 4:00 p.m.

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**Amendments**

*(Continued from page 1)*  
change in the composition of the steering committee, Hall accused the present 11-member body of not being "representative of the diversity of political ideas present on this campus."

Hall remarked that though the steering committee may have been intended as an administrative group only, it has become "the most important and powerful body of students." Hall added that there is "no more powerful decision" than the steering committee's ruling that last week's referendum on the sanctuary issue be made binding.

Buzzy Beifield, a member of the Plenum's steering committee, asserted that the proposed amendment excluding graduate students from the Community of Students, would "defeat the purpose of the whole idea of a Community of students."

**University beseiged by criticism**

*(Continued from page 1)*  
issues have disappeared."

"Any sense of unanimity about about the war issue is gone," Russell lamented, asserting that the discussion on campus and elsewhere has switched from the war to the flag. "Anything that has gone on in the last two weeks has been shoved under the rug."

Most of the calls were handled by Russell's secretaries. "A woman's voice, Russell noted, "is sometimes more soothing." None of the calls reached Harnwell, the president's secretary said.

"The idea is to create a community in the University -- not just a community of undergraduates," Beifield added. "It would be a mistake to pass that amendment."

Nathanson, also on the steering committee, said that he was opposed to the idea of calling a binding referendum by petition. "It's so easy to get signatures on this campus," he said.

Nathanson added that he was not in favor of binding referendums, at all to poll student opinion. "The Plenum has advantages in that it educates and creates a sense of community. But if the people want a referendum, they should have that power," he added.

Nathanson said he could understand why people would want members of the steering committee to be elected by the Plenum, though he added that the process would be a "gigantic procedural problem."

**HEW**

*(Continued from page 1)*

Title VI of the 1964 law prohibits a federally-financed activity from discriminatory actions. The law applies to the University because it receives substantial federal funds for its various operations.

The investigation was initiated in response to a complaint made to the civil rights office Valentine refused to release the complainant's name.

In a letter to President Harnwell, dated June 23, 1969, Valentine said his office was investigating the charge that the University had given a financial grant to SAAS, "which is comprised solely of black students . . . (and which) expressly excludes whites from acquiring membership and from attending its meetings."

resolution overwhelmingly.

President Harnwell announced his decision on the matter on Oct. 13, saying the flag would be lowered on the 15th but would be flown at full mast afterwards. Harnwell said the University would not take political stands, and that he considered lowering the flag a political action.

On Oct. 20, students began a vigil in College Hall to protest the University's decision on the flag matter. Late that same afternoon, the flags were removed from their poles and placed in storage on Mr. Russell's orders. The flags will not fly until the University Council decides whether they are to fly at full mast or at half mast.

The complaints accused the administration of being unpatriotic for not flying the flag.

Mr. Russell refused to say whether any messages had arrived from Harrisburg on the subject of the flag.

A group of University employees meanwhile drew up a petition supporting the administration's stand on lowering the flag. The petition said "The flag of the United States cannot become the property of any group to raise or lower at its political convenience."

"About 60 persons have signed it already," a spokesman for the employees' group said.

**Harriers**

*(Continued from page 8)*

"I feel we are definitely stronger than last year. With a guy like Julio who can score in the top five in the major meets, we have an advantage that we haven't had in the past. We are shooting for the Heptagonal crown and I think we can get it."

**Warner**

*(Continued from page 8)*

Warner, meanwhile, is now looking to this week's contest: "You want to win when you're playing away. You want to be able to walk off the field with your head high and not be booed. We really want to beat Princeton. Although Penn's traditional rival is Cornell, Princeton is the one we really want, for two reasons. First, they're so close to us and second--we hate them."

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TRAIN LEAVES 30th Street Station 11:30  
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TRAIN LEAVES PRINCETON 4:45  
ARRIVES 30th Street Station 5:45

**God Leads a Pretty Sheltered Life**

At the end of time, billions of people were scattered on a great plain before God's throne. Some of the groups near the front talked heatedly -- not with cringing shame, but with belligerence.

"How can God judge us?" "How can He know about suffering?" snapped a joking brunette. She jerked back a sleeve to reveal a tattooed number from a Nazi concentration camp. "We endured terror, beatings, torture, death!"

In another group, a black man lowered his collar. "What about this?" he demanded, showing an ugly rope burn. "Lynched for no crime but being black!" "We have suffocated in slave ships, been wrenched from loved ones, toiled till only death gave release."

Far out across the plain were hundreds of such groups. Each had a complaint against God for the evil and suffering He permitted in His world. How lucky God was to live in heaven where all was sweetness and light, where there was no weeping, no fear, no hunger, no hatred. Indeed, what did God know about what man had been forced to endure in this world? "After all, God leads a pretty sheltered life," they said.

So each group sent out a leader, chosen because he had suffered the most. There was a Jew, a black, an untouchable from India, an illegitimate, a person from Hiroshima, and one from a Siberian slave camp. In the center of the plain they consulted with each other. At last they were ready to present their case. It was rather simple: Before God would be qualified to be their judge, He must endure what they had endured. Their decision was that God "should be sentenced to live on earth -- as a man!"

But, because He was God, they set certain safeguards to be sure He could not use His divine powers to help Himself.

Let Him be born a Jew.  
Let the legitimacy of His birth be doubted, so that none will know who is really His father.

Let Him champion a cause so just; but so radical that it brings down upon Him the hate, condemnation and eliminating efforts of every major traditional and established religious authority.

Let Him try to describe what no man has ever seen, tasted, heard, or smelled -- let Him try to communicate God to men.

Let Him be betrayed by His dearest friends.  
Let Him be indicted on false charges, tried before a prejudiced jury, and convicted by a cowardly judge.

Let Him see what it is to be terribly alone and completely abandoned by every living thing.

Let Him be tortured and let Him die! Let Him die the most humiliating death -- with common thieves.

As each leader announced his portion of the sentence, loud murmurs of approval went up from the great throng of people. When the last had finished pronouncing sentence, there was a long silence. No one uttered another word. No one moved. For suddenly all knew. . . God had already served His sentence.

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# Campus sororities: what the presidents say of the system

By LINDA GUYOTTE

Most sorority presidents interviewed last week said they believe the sorority system has a future on the University campus despite the extremely small number of women who pledged sororities during fall rush.

However, few of the presidents said they expected the system to continue to exist in its present form. Most of the Greek women agree with Janice Bellace, president of Kappa Delta sorority, that "the system has to change to survive." Arlene Fickler, president of Phi Sigma Sigma sorority, last semester's winner of the Alumni Interfraternity Council Award for Social Service said, "The sorority system has to offer an intellectual experience."

Penny Benbassat, president of Sigma Delta Tau sorority, said, "The sorority living unit is the best on campus for a friendly group relationship." As a former housekeeping-unit resident, she claimed, "People in Berkshire didn't even know who was living next door." She also cited "security reason" as a motivating force in her decision to join a sorority.

"Sororities have a definite place on this campus," said Pamela Petre, president of Kappa Alpha Tau sorority. "The University contains such a diversified group of students. Everyone lives in a different place. There's no constant contact. Your friendships break up. In sorority you see the growth of a certain group." Miss Benbassat also said that sororities offered "a way to become active and to work on philanthropic projects." SDT is stressing philanthropy this year, she said. Gracia Goade, president of Delta Delta Delta sorority, said that eight seniors of her house were tutoring reading and arithmetic at the Mantua-Powelton mini-school.

Only one sorority president, Onna Sophocles of Kappa Kappa Gamma, said she feared that sororities are a "dying system at the University." Not enough people work to make it continue, she said. People shouldn't worry so much about the survival of their own houses, she commented.

Kappa's president said we must combine tradition and progress. "We should bring traditions up to date, not do away with them. . . even

if that means just changing the language," Miss Sophocles suggested.

She also mentioned that a female alumna has less money to donate to her sorority.

Some presidents commented on the difficulties arising from the rushing system. "Rush is too early and too short," said Miss Petre, adding that "You only superficially know people when you join." Miss Fickler cited other problems. "Pan-Hel isn't fulfilling its function in making sororities relevant," she said. The president of Phi Sigma Sigma said, "Pan-Hel needs to advertise." Miss Bellace said that "bad publicity" is the biggest problem sororities face.

However, Miss Bellace was not pessimistic about sororities' future. "The way the sophomores worked this year during rush shows a future," she said, stating that "lunch dates were very open and objective." Miss Bellace said the number of people in her house had increased and that no one had deactivated since she'd been there.

However, girls who had depledged from a sorority offered a different viewpoint.

Carol Friend, who this fall depledged a sorority said that she "could not see myself following a system of friends rather than a natural set of friends. I'm the type of person who would feel obligation and responsibility." As a freshman, she said, she is not ready to assume such an obligation.

Patti Samons, who depledged a sorority in the fall of 1968, agreed that joining a sorority before getting

to know the members was "very prohibitive." "Joining a group of girls you don't really know and paying an exorbitant amount of money for the privilege of being called a member is absurd," she said, adding that there are "plenty of opportunities in an environment like this without having a club to back you up."

Gail Cooper, a CW sophomore who joined a sorority when she was a commuter, said that when she got a room in a University residence she found that she was making enough friends in the dormitory. Judy Ashbes, a CW sophomore who deactivated after one year, said that when she came to the University she did not know a single person and wanted to meet people. She said she was pessimistic about the future of sororities. "A lot of freshman girls I've talked to are just not interested. The new feeling of independence is a trend."

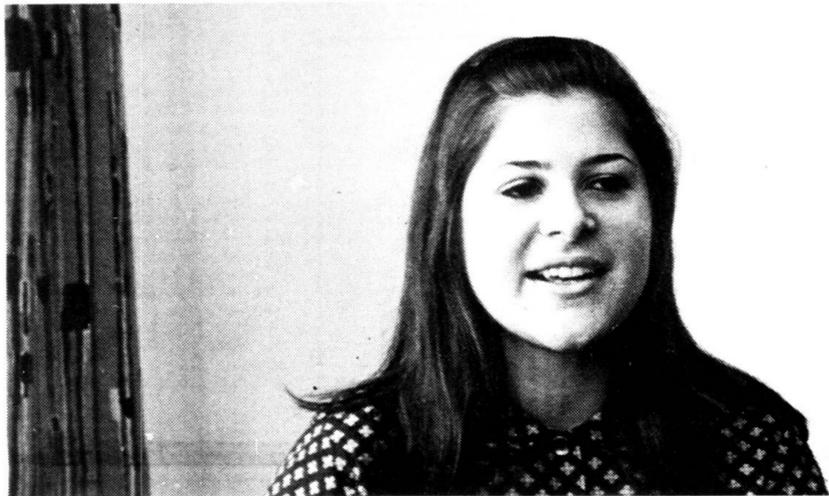
## Cagers

(Continued from page 8)

Before that, the Quakers will play in two frosh-varsity encounters. Also, on Nov. 22 after the Penn-Cornell football battle the cagers will engage in an intrasquad game which will be open to the public.



ARLENE FICKLER



JANICE BELLACE

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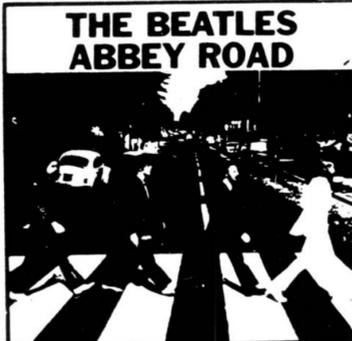
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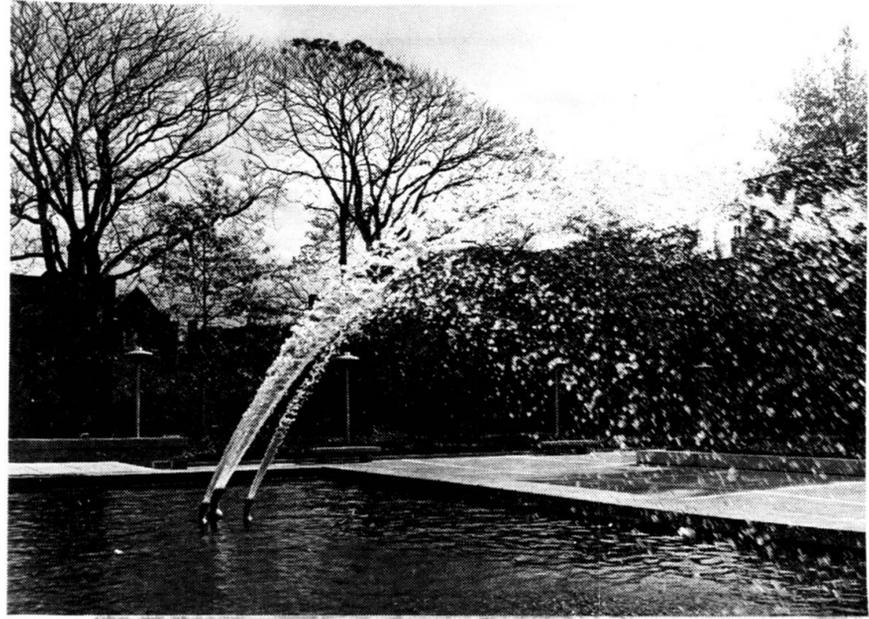
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## Turn around, and what do you see?

photos by P.J. Krape



### CAMPUS BUS SCHEDULE Route 1

## UNIVERSITY OF PENNSYLVANIA DEPARTMENT OF BUILDINGS & GROUNDS

EFFECTIVE: Oct. 20, 1969

|      | Hill Hall | Walnut Hall | Spruce Hall | Evans House | Men's Dorms | Hill Hall | PRR Sta.<br>30th St. | Roosevelt Hotel | Hill Hall |
|------|-----------|-------------|-------------|-------------|-------------|-----------|----------------------|-----------------|-----------|
|      | 6:20      | 6:24        | 6:25        | 6:27        | 6:32        | 6:35      |                      | 6:45            | 6:50      |
|      | 7:00      | 7:04        | 7:05        | 7:07        | 7:12        | 7:15      |                      | 7:25            | 7:30      |
| P.M. | 7:40      | 7:44        | 7:45        | 7:47        | 7:52        | 7:55      | 7:16                 | 8:05            | 8:10      |
|      | 8:20      | 8:24        | 8:25        | 8:27        | 8:32        | 8:35      |                      | 8:45            | LUNCH     |
|      | LUNCH     |             |             |             |             |           |                      |                 |           |
|      | 9:20      | 9:24        | 9:25        | 9:27        | 9:32        | 9:35      | 9:36                 | 9:45            | 9:50      |
|      | 10:00     | 10:04       | 10:05       | 10:07       | 10:12       | 10:15     | 10:16                | 10:25           | 10:30     |
|      | 10:40     | 10:44       | 10:45       | 10:47       | 10:52       | 10:55     |                      | 11:05           | 11:10     |
|      | 11:20     | 11:24       | 11:25       | 11:27       | 11:32       | 11:35     |                      | 11:45           | 11:50     |
| A.M. | 12:00     | 12:04       | 12:05       | 12:07       | 12:12       | 12:15     | 12:16                | 12:25           | 12:30     |
|      | 12:40     | 12:44       | 12:45       | 12:47       | 12:52       | 12:55     |                      | 1:05            | 1:10      |
|      | 1:20      | 1:24        | 1:25        | 1:27        | 1:32        | 1:35      |                      | 1:45            | 1:50      |
|      | 2:00      | 2:04        | 2:05        | 2:07        | 2:12        | 2:15      | 2:16                 | 2:25            | 2:30      |

The Route for this bus is as follows: From Hill Hall to Walnut Hall, Dental School, Berkshire, Spruce Hall, Evans House, Veterinary School, Men's Dorms, Hill Hall, (33rd & Wal), Penn RR, Roosevelt Hotel, Hill Hall.

### Route 2

|      | Hill Hall | 33rd & Powl | 40th & Powl | Walnut Hall | Spruce Hall | 47th & Balt | 47th & Spruce | Spruce Hall | Chestnut Apts. | Harr. Hall | Hill Hall |
|------|-----------|-------------|-------------|-------------|-------------|-------------|---------------|-------------|----------------|------------|-----------|
| P.M. | 5:00      | 5:07        | 5:11        | 5:14        | 5:16        | 5:22        | 5:26          | 5:26        | 5:32           | 5:34       | 5:38      |
|      | 5:45      | 5:52        | 5:56        | 5:59        | 6:01        | 6:07        | 6:09          | 6:11        | 6:17           | 6:19       | 6:23      |
|      | 6:30      | 6:37        | 6:41        | 6:44        | 6:46        | 6:52        | 6:54          | 6:56        | 7:02           | 7:04       | 7:08      |
|      | 7:15      | 7:22        | 7:26        | 7:29        | 7:31        | 7:37        | 7:39          | 7:41        | 7:47           | 7:49       | 7:53      |
|      | 8:00      | 8:07        | 8:11        | 8:14        | 8:16        | 8:22        | 8:24          | 8:26        | 8:32           | 8:34       | 8:38      |
|      | 8:45      | 8:52        | 8:56        | 8:59        | 9:01        | 9:07        | 9:09          | 9:11        | 9:17           | 9:19       | 9:23      |
|      | LUNCH     |             |             |             |             |             |               |             |                |            |           |
|      | 10:00     | 10:07       | 10:11       | 10:14       | 10:16       | 10:22       | 10:24         | 10:26       | 10:32          | 10:34      | 10:38     |
|      | 10:45     | 10:52       | 10:56       | 10:59       | 11:01       | 11:07       | 11:09         | 11:11       | 11:17          | 11:19      | 11:23     |
|      | 11:30     | 11:37       | 11:41       | 11:44       | 11:46       | 11:52       | 11:54         | 11:56       | 12:02          | 12:04      | 12:08     |
| A.M. | 12:15     | 12:22       | 12:26       | 12:29       | 12:31       | 12:37       | 12:39         | 12:41       | 12:47          | 12:49      | 12:53     |
|      | 1:00      | 1:07        | 1:11        | 1:14        | 1:16        | 1:22        | 1:24          | 1:26        | 1:32           | 1:34       | 1:38      |

The Route for this bus is as follows: From Hill Hall to Ravdin, 33rd & Powelton, 40th Powelton, Walnut Hall, Berkshire Apts., Spruce Hall, 42nd & Balt., 47th & Spruce, Spruce Hall, 42nd Loc., 40th Loc. Woodland to 40th, Univ. Av., 39th & Univ., 39th & Spr., 39th & Ches., Harr., Kingscourt. Sgt. Hall, 33rd & Chest. to Hill Hall. End of Line.

## UNIVERSITY OF PENNSYLVANIA LIPPINCOTT-CAMPUS BUS SCHEDULE

Day Schedule 8:00 A.M. to 6:00 P.M.  
Monday to Friday Only

Effective: October, 1969

Operator: Mr. Andrew Waller

|    | Phipps Inst. | Veterinary School | Spruce 36th | ICRU  | Children's Hospital | Graduate Hospital | ICRU  | Roosevelt Hotel | Faculty Club | Veterinary School | Dental Sch. | Phipps Inst. |
|----|--------------|-------------------|-------------|-------|---------------------|-------------------|-------|-----------------|--------------|-------------------|-------------|--------------|
| AM | 8:00         | 8:05              | 8:10        | 8:15  |                     |                   |       | 8:17            | 8:25         | 8:26              | 8:27        | 8:30         |
|    | 8:30         | 8:35              | 8:40        | 8:45  |                     |                   |       | 8:47            | 8:55         | 8:56              | 8:57        | 9:00         |
|    | 9:00         | 9:05              | 9:10        | 9:15  |                     |                   |       | 9:47            | 9:55         | 9:56              | 9:57        | 10:00        |
|    | 10:00        | 10:05             | 10:10       | 10:15 | 9:23                | 9:26              | 9:36  | 10:47           | 10:55        | 10:56             | 10:57       | 11:00        |
|    | 11:00        | 11:05             | 11:10       | 11:15 | 10:23               | 10:26             | 10:36 | 11:17           | 11:25        | 11:26             | 11:27       | 11:30        |
|    | 11:30        | 11:35             | 11:40       | 11:45 |                     |                   |       | 11:47           | 11:55        | 11:56             | 11:57       | 12:00        |
|    | LUNCH        |                   |             |       |                     |                   |       |                 |              |                   |             |              |
| PM | 1:00         | 1:05              | 1:10        | 1:15  |                     |                   |       | 1:17            | 1:25         | 1:26              | 1:27        | 1:30         |
|    | 1:30         | 1:35              | 1:40        | 1:45  |                     |                   |       | 1:47            | 1:55         | 1:56              | 1:57        | 2:00         |
|    | 2:00         | 2:05              | 2:10        | 2:15  |                     |                   |       | 2:32            | 2:40         | 2:42              | 2:43        | 2:45         |
|    | 3:00         | 3:05              | 3:10        | 3:15  | 2:23                | 2:26              | 2:30  | 3:32            | 3:40         | 3:42              | 3:43        | 3:45         |
|    | 4:00         | 4:05              | 4:10        | 4:15  | 3:23                | 3:26              | 3:30  | 4:17            | 4:25         | 4:26              | 4:27        | 4:30         |
|    | 4:30         | 4:35              | 4:40        | 4:45  |                     |                   |       | 4:47            | 4:55         | 4:56              | 4:57        | 5:00         |
|    | 5:00         | 5:05              | 5:10        | 5:15  |                     |                   |       | 5:17            | 5:25         | 5:26              | 5:27        | 5:30         |
|    | 5:30         | 5:35              | 5:40        | 5:45  |                     |                   |       | 5:47            | 5:55         | 5:56              | 5:57        | 6:00         |

The route for the Lippincott Campus bus is as follows: From Phipps Inst. (43rd & Chester Ave.) north on 43rd to Pine, east to 39th St. (Vet. Sch.) to Spruce, east on Spruce & South Sts. to 25th, north to Locust (Lippincott Bldg., ICRU). To the campus: east on Locust to 22nd, north to Walnut, west to Roosevelt Hotel, west to 36th St. (Faculty Club) west to 39th, south to Spruce (Vet. Sch.) then west to 42nd, south to Chester Ave. and west to 43rd (Phipps Inst.).

## Political self-castration

By DAVID TIVE

On Monday afternoon, the people staging a sit-in in College Hall decided to leave. By doing so, they left the final decision as to the height of the flag up to the University Council. By that action, the students and faculty performed an act of political self-castration without equal in recent memory.

They came to protest the fact that the demand of Student plenum, and the mass assembly of the entire University community, on October 15, that the flag be lowered to half-mast until a similar mass meeting of students and faculty voted to raise it again, had been rejected. The lowering of the flag was said to be an act of tribute to those who died in Vietnam. The flag was lowered, but only for one day. Early Monday it was announced that it would stay raised to the top. The students then took up temporary residence outside President Harnwell's office, and remained there until they had discussed the situation and decided to leave.

During the discussion in College Hall, an issue was raised which is more important than the question of flag height. That is, who really has the power in the university.

When the protestors arrived in College Hall they believed final power rested in the hands of the mass assembly of October 15. When they left, they had decided they would rely on the representatives of that assembly, the University Council, to enforce its decision.

Consider this analogy: The people of a given state vote in general election to abolish the income tax. This resolution is then sent to the governor. After careful consideration, he announces he is going to ignore

the resolution and continue the income tax. At this point, instead of protesting for their rights and power, and thereby forcing the governor to end the income tax, the people go to Assembly and say, "Please dear Assembly won't you override the decision of the governor?"

The unfortunate similarity between that situation and the one faced by the protestors in College Hall is that in both cases the people have given up power.

The idea that a representative body, be it Assembly or the University Council, should have the power to force the administrators to put into effect the decision of the people as a whole, is patently absurd and antithetical to the philosophy of self-determination. The people voting in an election are the highest power in the land, and the students, faculty and employees in mass assembly are the highest power in the University.

The charge has been made that the 2,500 people in the Palestra on October 15 do not represent the entire University community. The fact is that anyone who wanted to come, could. Absence from that assembly is taken to mean the same thing that failing to vote represents—a willingness to accept the decision of the others. And even if the entire University community had been there, the decision to lower the flag would have been made anyway.

So now the protestors have left College Hall. What has the effect been?

First of all, we have had created for us a strange breed of nine-to-five radicals. They are willing to protest, but only during working hours. Apparently, they are not willing to sacrifice for what they believe in.

One wonders if they will take out an hour for lunch. Lenin must be turning over in his grave.

Secondly, they have lost all basis for further protest on the flag issue. Final power has been put in the hands of the University Council. The assembly has in effect said that it cannot put its resolutions into effect without the reply of the Council. If the Council decides not to lower the flag, students and faculty cannot protest that decision further, since they have already said the Council is more valid than they are.

Third, and worst, the University Council has now been established as being superior to any mass assembly of the University community, no matter how large it is.

Some might say the Council has always been superior to any mass assembly, since only the Council has the legitimate power to make decisions. This is true, but we have never had a mass assembly of all sections of the university before. They are the people who make up the university, and they should have the power, in the rare cases in which they meet.

Going through the procedures of changing the by-laws of the university is too time-consuming a process. The best way to have the decision of the October 15 assembly accepted, which was the original intention of those in College Hall, was to get the administration to recognize the power of the assembly by sitting-in in College Hall. In that way, the assembly of the University would have the power. As a result of the actions of those in College Hall on Monday, it has lost it permanently.

## Commentary

## Lindsay and peace (of mind)

By GARY ALAN FINE

This year has seen the spread of a very dangerous disease in the American system. That disease is the polar of society. We have already seen it this year in Los Angeles, in Minneapolis, and in Pittsburgh. Perhaps the archetype of this phenomenon was at the Democratic National Convention in Chicago last year.

I was at Chicago last year as a part-time press reporter and part-time McCarthy campaigner. To say that either the police or the demonstrators were solely in the wrong seems to me to be simplistic. Each group was afraid of the other, and each was convinced that the other side was the enemy—an enemy to be hated. The result was tragic and inevitable. When people stop viewing other people as peers, violence can easily occur.

The police in Chicago (as in all America) are materialistic idealists. That is, they believe that America should provide them with happiness in the form of the luxuries of life (a house, a car, etc.) When these goals are threatened (as they presumably were by the demonstrators), they become scared; and when people become scared, reason is lost. Likewise the demonstrators on the whole are idealists, who believe in peace, equality, and love. Yet when the police place themselves between the demonstrators and their goals, the "street people" become hostile and full of hatred. The scenario tends to read like a Greek tragedy.

This polarization between left and right could be considered America's greatest problem. After all our society cannot solve the problems of Vietnam and race, if there is no society. Emotions need to be cooled—immediately.

That brings us to the political crisis of the present. New York City has always been a haven for liberal politicians. This is where many of America's greatest reformers came

from—Theodore Roosevelt, Franklin Roosevelt, Fiorello LaGuardia, Hebert Lehman, and Paul O'Dwyer—to name a few. This year, however, it seems that New York may not be so receptive.

Mario Procaccino may very well become the next mayor of New York City. A fact which is somewhat horrifying because of what it will do to divide the city. New York has become increasingly polar despite all efforts by John Lindsay to halt this trend. This growing fear may very well end New York's tradition of political reform and rationality.

The election of John Lindsay is urgent in order to attempt to stop this hatred and suspicion. Democrat Mario Procaccino, while perhaps not a racist himself, certainly has no power to bring all the people of New York together. Likewise Lindsay's Republican opponent, John Marchi, although an intelligent, likeable, and honest man, has neither the personality nor the advisers to unify the city.

Mayor Lindsay has made his share of mistakes—certainly he has not been a perfect mayor. Still he has made a major effort at meeting problems head-on. Police have been used more effectively (and rationally) the last four years. Racial problems have been significantly reduced by the Lindsay administration. Parks have been made more enjoyable and safer. Economically the city is no longer in a crisis situation. There have been problems, but for once there have also been solutions.

Most important is that John Lindsay is concerned about helping to bridge the fear that pervades all of our society. We must help his attempt to bring people together. Just sitting and hoping is not enough, because, if we do that, we'll still be sitting when Mario becomes mayor. New York is not so far away that it is impossible to get to; time is not that scarce that one weekend can't be spared. We owe at least that much to the preservation of America.

should be pleased to learn that fighting ceased there some time ago, and the government is now in full control of the situation. To my personal knowledge, Egyptian forces were out of Yemen more than two years ago, a fact which was duly publicized in the American press.

3. It also pleases me to inform Mr. Lemberger that the unfortunate legacies of imperialism in Sudan are being gradually eradicated. Needless to say, the exploitations of centuries of foreign rule cannot be corrected over night.

4. Mr. Lemberger's allegations of Saudi slavery and Iraqi genocide against assorted Assyrian, Kurdish and other minorities are so distorted as to defy comment. Suffice it to say that such hallucinations are unworthy of the pursuit of honest knowledge of an institution of the caliber of Penn.

Farid Wissa

## ON ZIONIST TACTICS

M.N. Al-Jadir

Sir: Mr. Brecher, in his letter of October 16, made various irrelevant and contradictory statements with regard to the Palestinians' rights to their homes; he warned us about racism and group stereotypes, yet he spent a good part of his letter questioning whether Mr. OluHassan-Ali (October 9) is an Arab or one who thinks he is; he warned us about manipulation, yet he used intimidation as a way to prove his own claims; he warned us about false information, yet the truth, according to him, is

not what is, but that which has been made known to the public, evading the fact that money, blood, and slogans had been poured for many decades through advertisements, books, articles, preachings and political power games in order to drench the American public in the sick, stale, sticky platitudes of Zionist proclamations.

Extracting all these manipulatory tactics from his letter, Mr. Brecher's stand is thus reduced to the following: that the Palestinians have no right to Palestine on the basis of "having left their homes despite the Zionists' urgings for them to stay."

Today, when reason is overturned. . . today, when principles are armed with bombs and when rights are determined by military superiority, it is no wonder that man cannot find a way to rational communication. And if it is so that the public holds the views of Mr. Brecher, then, in performing a fundamental task, your press must free the public from these conceptual hallucinations.

All letters to the editors should be typed, double space and at 66 spaces to the line, and sent to: Editor, The Daily Pennsylvanian, Sergeant Hall. The Daily Pennsylvanian will attempt to publish all letters that are received.

(R) evolutions  
Transmutations

(on 34th and Walnut Streets, to L, in genesis)

By OLU HASSAN-ALI

- Monday sunlight filters down, Permeating haze and illuminating the holes in our existence. Breathe. Air smells of red & yellow & black & brown incinerated bodies that also once believed in universal brotherhood.
- Euro-Semitic faces impale me. Eyes are blind and reduced by pain to the element itself. I am a poet who will either live off corn flakes and images or Else become an Ivy League Negro intellectual again, Which is infinitely more lucrative & cool.
- Leaves fall on soil, giving it new life. My own is rejuvenated. (Look up. Touch the sun with your hands or drift through a cloud bank & feel the Creator. It becomes easier then to return to the deadness.
- From ourselves come new self-concepts. (We are earth-gods and natural guardians of the universe, which also is black. We turn eastward in love/submission, and the blue-eyed grayness cannot pervade us.
- Dark sister, drifting by with Yacub's children, you see neither me nor yourself and do not show your radiance. But I will love you always and play you melodies upon the Sitar of my mind.
- The day ends. Scarred minds retract into their shells, Wondering who devils are. Conclusions reached will bring us all to hipper truths on love and life and the nation we will create from ashes, which after all is what we are and will be about

## Letters to the editor

## THE WILF PROPOSALS

Sir: The faculty debate on Senate endorsement of the Wilf proposals has already begun. The opponents of endorsement include many severe critics of the war. They have, however, adopted an image of the university which precludes Senate action on an issue of external politics. They describe the university as an organization fostering the search for knowledge. The searchers are free individuals moving where their interests and judgments take them. This movement may have both political intent and political implications but these are characteristics of individual action. The organization itself retains a deliberate impartiality on all issues save those of open discourse and the unfettered pursuit of knowledge.

This is a very compelling image of the university and serves a great many useful purposes. It inhibits what we take to be frequently short-sighted external examination of our operations. It protects us internally from the excesses of authority. I think we would be wrong, however, to accept this image as a satisfactory or honest guide to our own behavior. The university as an organization is constantly making collective decisions with direct implications for the allocation of social resources. Most of these decisions are made at the scale of individual departments or schools. The department of city planning, for example, weighs a traditional emphasis upon the organization and physical development of urban space against newer claims for programmatic emphasis in which both space and physical structures play a lesser role. Medicine similarly chooses between an emphasis upon individual therapeutics or upon positive health care and new delivery systems. Law, engineering, physics, sociology, engineering, physics, sociology, business -- each in its way deals with and decides political orientations. Even history -- as the black studies issue has revealed -- debates the inclusion of centuries, continents and phenomena with an eye to national and international politics. All of these decisions, it should be obvious, go beyond the options of individual professors designing courses or research projects. They are made by departments in structuring total curricula, in hiring new faculty members and in rewarding one line of inquiry more than another.

All of these decisions are ratified by the higher levels of the university-wide administration. There is considerable internal discussion within faculty ranks as to whether this ratification should be perfunctory or should reflect some consideration of the logic, priorities and moral purposes of individual departments. This

discussion, to my knowledge, never includes allusions to academic freedom or the "nature of the university." Indeed, many of the staunchest critics of Senate endorsement of the Wilf proposals would be advocates of a strong central administration evaluating departmental strategies, opening the university to new activities and inhibiting "inbreeding."

There is one very good reason why the faculty as a whole rarely debates the political implications and purposes of its official departmental activities. Most such debates would be terribly divisive and, for the most part, terribly incompetent. Organizational morale and self-protection -- rather than academic freedom -- warns out to keep our noses out of each others departmental pots, at least at large meetings.

The issues raised by the war in Vietnam and the alteration of national priorities are not, as many of the members of the liberal majority at Harvard seemed to think, unusual. There are a host of issues in which the university is already involved which might be articulated at the level of the Senate and the University Council. These include the balance between our national and international interests and between public and private needs in the training of high-level manpower; our devotion not only to peace but to the prevention of an environmental apocalypse. Each one of these discussions and the resolutions which proceeded from them might be prefaced by a statement about the way the world should be -- a "political statement" -- and then a description of what the university proposes to do.

There are clearly somethings the university cannot or should not do. These are covered by the idea of academic freedom. It cannot block either free inquiry or free speech and remain true to its essential functions. It can legitimately, however, revise its priorities, establish new working areas, or faculty with a new set of interests. The costs of these actions are sometimes painful. Professors may find their work described as "uninteresting" or "irrelevant" by new colleagues. Graduate students who have started one line of research discover that all the professors are looking in another direction.

As painful as they may be, these costs of organizational change are not blows to academic freedom. It is appropriate and acceptability for sub-units of the university to adopt the assumption that American policy is a sustaining element in an international system of coercion and conflict and that knowledge should be directed towards an alteration of that policy and system. If it does not create deep internal rifts, it will be useful to develop this preference at the all-university scale. The Wilf proposals

are not very explicit in regard to our own behavior. I hope that when they emerge from the Senate meeting they will serve as a preamble to a thorough look at ourselves, rather than a gesture towards Mr. Nixon.

It is certainly possible to disagree with the Wilf proposals. Some members of the faculty may think that they are based on false premises. Others may not share the preferences they express for a shift in national priorities. Some, finally, may not want an all-university meeting and subsequent study and evaluation group to look at the activities of individual department or to divide limited resources in a new way. No one should argue, however, that it is inappropriate to act as a university on matters of politics. We do it all the time.

Seymour Mandelbaum  
Assoc. Pro. of History

## ANTI-SEMITIC MYTH

Sir: The increasing number of letters published in the Daily Pennsylvanian in reaction to Mr. Foreman's brief statement on Israel, encourages me to make the following comments:

1. Instead of challenging Mr. Foreman, your correspondents used his statement on Israel as an excuse to level accusation (false or irrelevant) against the Arabs. In fact, this is a continuation of an Israeli policy which endeavors to create hatred against the Arabs in order to cover Israel's criminal acts.

2. The myth of antisemitism has been raised again. It is elementary to know that antisemitism is a European phenomenon with which Arabs have not been associated and which they consistently condemned. But when 1.5 million Palestinians are dispossessed of their homes and country by people who happen to be Jews, it is not necessary for Arabs to be silent about this atrocity in order to avoid smears of antisemitism. Blind support for Israel is no answer to European antisemitism, but encourages a neo-antisemitism the victims of which are the Arabs.

3. I realize that little fruitful dialogue can take place in the Daily Pennsylvanian letters column. But the letters column could serve as mediator to set up such a dialogue. As an Arab student at Penn, I would be happy to meet with students or faculty who would like to discuss the Palestine question in more depth.

Charles I. Massaud

## ISRAELI MINORITIES

Sir: In response to Mr. John Lemberger's missive in the Oct. 15 D.P., I wish to offer several comments:

The Arab World has traditionally been a haven for the world's persecuted minorities. In my own country (Egypt), the Christian and Jewish minorities enjoy the same political, social and religious rights as the rest of the population. (As a Copt myself, I know whereof I speak.)

The same claim cannot by any stretch of the imagination be made by Israel. Even that section of the Foreign Office (sic!) which deals with internal Arab affairs is headed by a Jew. Israel has not been content with evicting the major portion of the Palestinian population through intimidation and terror. It subjects its small remaining Arab minority to economic, educational and political discrimination. Apparently Israel's harassment of Arabs in territories occupied since 1967 is so vicious that even an Israel government must be ashamed to let the U.N. Human Relations Commission investigate.

As to the various irrelevancies with which Mr. Lemberger seeks to obfuscate the issue:

1. Mercenary pilots from all over the world (not excluding Israel) are flying missions in Nigeria. That tragic situation is not any nearer solution by dragging it in here in an attempt to smirch Egypt.

2. A much happier situation obtains in Yemen. Mr. Lemberger

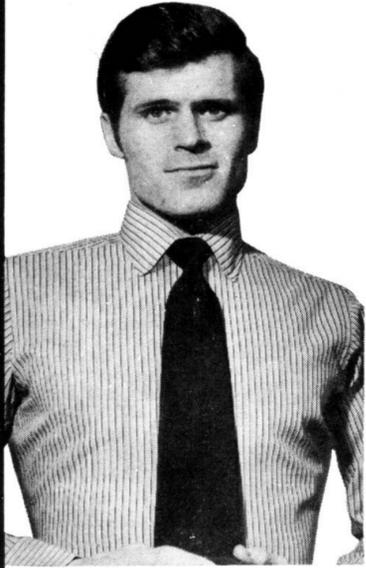
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# Campus events

## OFFICIAL NOTICES

**DICKINSON - SCHOOL OF LAW:** Professor Travis Boggs will be interviewing on Mon. Oct. 27, in Houston Hall Rm. 10 from 2 P.M. to 4:30 P.M. Make appointments at Pre - Law Advisory Board, Rm. 16E, College Hall.

**RUTGERS UNIVERSITY-SCHOOL OF LAW:** Professor Barbara A. Kulzer will be interviewing on Fri., Oct. 24, from 10 A.M. to 5 P.M. in Room 10, Houston Hall. Make appointments at Pre - Law Advisory Office, Rm 16E College Hall.

## CAMPUS AGENDA

**CAMPUS CHEST:** Campus Queen applications can be picked up at Dean of Students Office, 117 Logan Hall.

**CAMPUS PERFORMANCE SOCIETY:** Weekly Coffee Concert, Heidi Castleman, Viola, Antoinette Filanowski, piano, works of Eccles, Marais, Schubert, Chopin. Thursday, Oct. 23, 4:30 P.M. Christian Association Auditorium.

**FREE UNIVERSITY:** Girls wanted to attend - "The Role of Nudity in the American Society." No

Stripping involved! Tuesday 7:30 P.M. Room 224 Bennett Hall.

**GRADUATE FELLOWSHIP:** For qualified Grad. woman working in rehabilitation. Call L. Larson EV 2-2767.

**HILLEL FACULTY - STUDENT COFFEE HOUR:** Want informal opportunities to meet the "distant" professor? Join us when Dr. Kraft and Dr. Abraham will be the guest of the students at the first coffee hour of the year at 4 P.M. Tue., Oct. 28.

**PENN PLAYERS:** See our first set of Workshop players tonight at 8:30 in Houston Hall Auditorium. Join us for an evening of Ionesco, Yeats, and Genet.

**PRE - LAW SOCIETY:** District Attorney Arlen Specter will speak. Open to the entire University. New members invited. Today, 3:45 P.M. B-26 Stiteler.

**RALPH:** Your chance to be 1969 Miss University. Ralph will hold interviews for anyone interested in representing RALPH in the Miss University contest. Interviews 2-4 College Hall Green (weather permitting). If not, at Drug.

**ROMANTIC MUSIC CONCERT:** Music Dept. and Houston Hall sponsor the first of three Romantic Chamber Music Concerts. Sun., Oct. 26, 8:30 P.M. in the Fine Arts Gallery. Works of Spohr, Weber, Schumann, and Onslow. Free.

## ACTIVITY NOTICES

**AIIESEC - WHARTON:** Meeting tonight, 6:30 - 7:30, in basement of Christian Association. All undergrads of Christian Association. All undergrads interested in working abroad should attend.

**ARMENIAN CLUB UNGERS:** Organizational meeting Oct. 28 at 11 A.M. Room 3 Houston Hall. Attendance-mandatory.

**BAHA'I WORLD FAITH MEETING:** Monday 8:30 P.M. Houston Hall Rm. 11 Come and Investigate.

**CAMPUS CHEST:** Sophomores, Juniors, and Seniors: Organizational meeting on Sunday Oct., 26 at 7:30 P.M. at Houston Hall.

**COMMITTEE FOR A MORE DEMOCRATIC AND RESPONSIVE STUDENT GOVERNMENT:** Meeting open to all University Students amendment proposed to be discussed. Meeting at 8 P.M. Today BH323.

**FOLK DANCE CLUB:** Folk dancing tonight, from 7-10 P.M. in the C.A. Dancing is open to everyone. Requests honored.

**FREE UNIVERSITY:** Students registered in Seth Kane's Keyboard Harmony Course. Course meets tonight at 8:15 in Music Bldg. Rm. 302. Use front door and bring Music paper.

**INTERNATIONAL STUDENTS ASSOCIATION:** Come to our Pizza party! Free Beer, Free music. This Sat., Oct. 25 at 8 P.M. Inter Mingle at St. Anthony Hall, 3637 Locust Walk.

**INTERVARSITY CHRISTIAN FELLOWSHIP:** Meeting with the Chinese Bible Study. For dinner meet at the C.A. at 5:45 P.M. - For Bible Study only meet at the C.A. at 6:45 P.M. Saturday Oct. 25.

**KITE AND KEY SOCIETY:** There will be a meeting this Sun., evening in the Franklin Room of Houston Hall, members 6:30; Associates 7:30.

**PENN SDS:** Open meeting tonight, Oct. 23, 7:30 P.M. To discuss political activity: Bicentennial, ROTC, \$100 Minimum Wage and Wage Tax Campaign, etc. Open Steering Comm. Meets 7 P.M. Stiteler Hall E 8.

**PENNSYLVANIA PUNCHBOWL:** Meeting tonight at 8 for all editors and staff members 405 Potter Hall.

**PHILOSOPHY MAJORS:** Important meeting Thursday night 9:30 at the Catacombs.

**RIPCORD CLUB:** Meeting tonight 7:30 P.M. in Stiteler Hall C-21 to make plans for weekend jumps.

**SMC - MARSHALLS:** Meeting Thurs. Stiteler B-6 at 7 P.M.

**WXPN:** Attention all heelers: The final meeting before the exam will be tonight at 7 P.M. in C-10 of Stiteler Hall.

**YSA - WOMEN'S LIBERATION:** Forum with Susan Lamont, Nat'l Committee of Young Socialist Alliance. Fri., at 8:30 P.M., 686 North Broad (at Fairmount).

**REDEVELOPMENT AND HOUSING COMMITTEE:** Meeting to discuss superblock and shopping in University City. Franklin Room, Fri. Oct. 24, 2 P.M. All invited.

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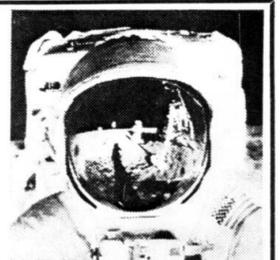
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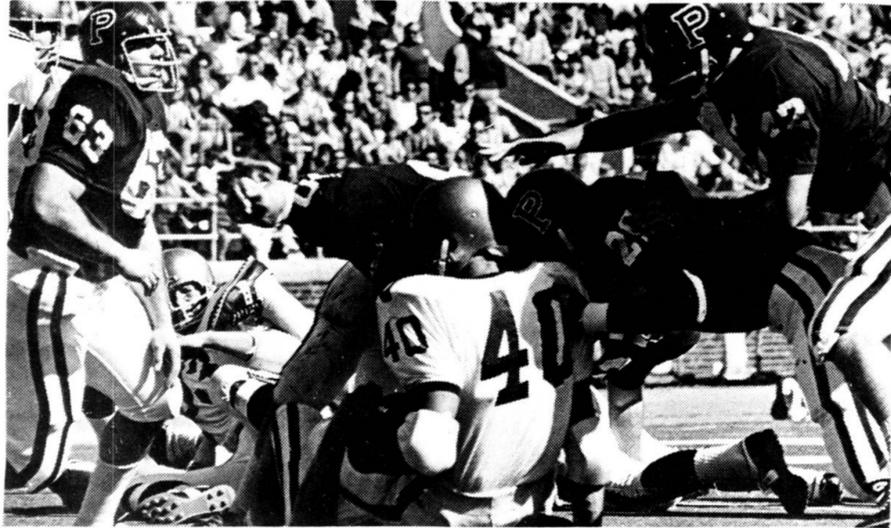
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MARK WARNER (63) WATCHES his defensive teammates make a gang tackle on a defense he called during the Brown game. Halfback Tom Spotts (40) is being hauled down by Charlie Ketchey (86), Steve Kenoyer (29), Mike Brumbach (42) and Jim Fuddy (hidden).

# Warner thinks hunting on the gridiron is fun

By MARK SCHLESINGER

Sitting on the bench outside Hollenback Center, a proud, massive football player commented that he bought a VW bus "to clean up my act."

Mark Warner, the Quaker's defensive captain, joked, "I used to have a big bike with the high handlebars but I decided that a black, red and yellow VW bus would be more concs conservative to ride around in."

On the gridiron, the "Hog Ryder" doesn't have to worry about appearing conservative. The 5-11, 224-pound linebacker has pulled down 20 men on his own in four games. He also calls the defensive signals, a job

he has had for three years.

"I felt kind of funny in the huddle during my sophomore year," he said. "Standing across from me in the huddle was the team captain, Wes Scovanner, and he was probably thinking, 'What's this sophomore doing, telling the team what to do.'"

Warner hasn't always been a defensive player. As a freshman, he went both ways, playing fullback and linebacker. During his sophomore year, with Penn's all-time rushing leader Gerry Santini nailing down the fullback slot, coach Bob Odell switched Warner to defense permanently; the senior from North Tarrytown, N.Y. likes the change.

"There are two kinds of football players. The defensive players are the hunters while the running backs are the lovers. I like being a hunter," Warner quipped.

The hunting role seems to agree with Warner; last year, he led the team in tackles.

But hunting on the gridiron alone doesn't satisfy Warner. "I feel my id has been suppressed during my four years here. When I get out of here, I want to travel and sublimate my sex and aggression drives," the big linebacker said with a smile.

Warner has already gotten a taste of travel and he enjoys it. Last summer, he hitched to California with last year's football captain, Tom Hamlin. The two of them, who carry around 450 pounds between them, almost got mugged by a gang of Mexicans in Tijuana.

In high school, Warner was all-league and all-county for Sleepy Hollow (N.Y.) High School. "I got the treatment from all the Ivies, but the coaching staff here was really great. Coach Odell was really personable and I liked the way the football program was set up. He told me I'd probably start my sophomore year, and he was right."

"At the time, my primary interest was football, but during my years at Penn, I guess I've evolved into one of the new breed of athletes, the scholar-athlete," he continued,



MARK WARNER

a touch of humor in his voice. "Besides, how else could I have gotten to meet my roommate, (Joe) Armao?" he asked with a laugh.

Warner has a great amount of respect for the coaching staff. "My coach, coach Wrabley, is a real professor of the game. He does a great job of diagnosing offenses and he really gets us ready."

"We're all good friends on the defensive unit. We know that we've got to come across when the pressure is on, like we did last Saturday against Lehigh in the second half," he said, proud that his team held the Engineers to one first down in the entire half.

The defense really pulled the Brown and Lehigh games out of the fire, commented a likewise-pleased Odell, who asserts that "in this upsetting year, Mark's attitude and desire has had a real stabilizing effect."

(Continued on page 3)

## Harriers in grudge battle against Princeton today

By RICK FURLONG

Recipe: take two strong, well-balanced teams, throw in a quartet of championship-calibre runners, spice with what politely can be termed "mutual dislike," and voila: Penn vs. Princeton.

Today's cross-country meeting between these two teams at Van-Courtland Park in New York, is definitely a grudge match. Their animosity is heightened by the fact that they are literally trying to "settle a score."

Last year when these two teams met, both counted it as a victory. The Quakers believed the contest was a triangular affair (Columbia was the third entrant) which had them beating the Tigers 28-31. On the other hand, Princeton viewed it as a double-dual meet, thus giving them a 28-29 victory—both squads walloped Colum-

bia. The ensuing confusion resulted in a new Ivy League policy: all meets, involving either 2 or 3 teams, will be scored on a double-dual meet basis.

Princeton's squad has returned this year intact. So far they are undefeated (six straight wins) and appear to be in contention for the Ivy crown. The Tigers are led by two outstanding harriers, Rich Stafford and Eamon Downey, who have regularly taken turns beating one another.

The men from Old Nassau have faced two of Penn's opponents this year: Rutgers, whom they defeated 15-47 (the Quakers also shut them out) and St. Joseph's, who fell 17-44 (Penn downed the Hawks by 16-46). It is obvious that, if these comparisons are at all valid, the two teams are quite evenly matched.

When questioned earlier this

week, Penn coach Jim Tuppenny remarked, "This is definitely a big one for us. It starts the Penn-Princeton weekend, and we'd like to get things off to a good start."

Speaking of Princeton, Tuppenny remarked, "Their top five are as good if not better than Harvard's, but I don't think their backup men are as good."

"We're about as ready as we'll ever be," Tuppenny added, "although Karl Thornton may not run due to a cold and sore throat he's had this week."

The Red and Blue are fortunate to have captain George Lokken back again after an absence of three weeks. Lokken, along with super-soph Julio Piazza, provide the Quakers with a tandem that can run with anyone in the league.

Lokken, in reference to his pre-



GEORGE LOKKEN

viously weak condition, said Monday, "I feel pretty strong. Although I missed all that time, I was able to get in some training. Against Yale last week I felt I could have run much faster if I had to."

Lokken then spoke of the team: (Continued on page 3)

## Fourteen cagers open practice under Harter

By MARVIN DASH

There were 9,200 empty seats at the Palestra, Wednesday afternoon, but down on the floor 14 players showed up as varsity basketball practice got underway for Penn.

On hand as well were head coach Dick Harter and his triumverate of assistants: freshman mentor Dick Phelps, varsity aide Ray Edelman, and JV coach Ray Carazzo, as the Quaker cagers ran through a brisk two-hour workout.

Actually, it was like any other opening day practice. Spirit was high and everyone had something good to say.

"It wasn't too hard," 6-7 sophomore forward Corky Calhoun, who averaged 15.3 points per game for the undefeated Penn frosh last year, related. "It was a good practice for the first day. I'm sure it will get tougher, though."

"Not too bad," intoned guard Jim Haney, a junior.

"No problem," according to 6-8 junior Jim Wolf. "There's a lot better spirit this year. Everybody's loose."

Harter, too, was pleased. The former Rider College skipper placed more stress on ball handling and running Wednesday than he did last year. It's the way most of the practice sessions will be this season, according to the coach.

"It was a good practice," he commented after sending his forces to the showers. "I like the way they run."

One area is the slowdown days of Penn basketball. The Quakers have the material to run and Harter plans to use it.

"They're really stressing running and handling the ball," senior Jimmy Murphy, a

guard, noted. "The main difference between this year and last is the increased tempo."

"At least three quarters of our practice today was basic stuff," Harter explained. "We've got to stay healthy. We've got a lot of learning to do, and we need a little momentum, that's all."

"It's after two to three weeks that you find out what kind of a team you have."

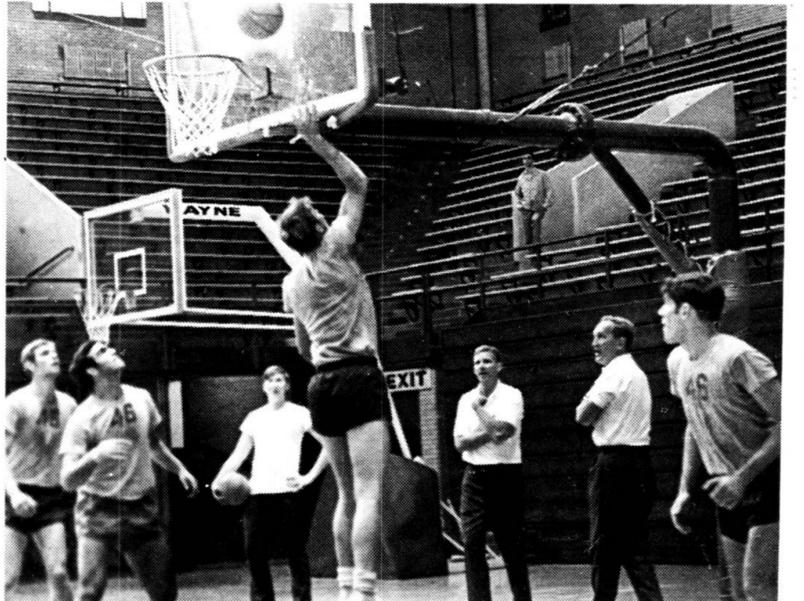
Most experts see the Quaker cagers as one of the East's best this winter. The Red and Blue should battle it out with Columbia and defending champ Princeton for Ivy laurels. The Villanova clash should be the highlight of the season's Big Five contests.

The 26-game schedule is tougher than a year ago even though Kentucky is no longer on the schedule. The Quakers face new opponents Muhlenberg, Virginia, and Massachusetts in addition to an appearance in the Holiday Festival at Madison Square Garden in New York.

The Quakers drew Boston College, N.J.T. runnerup last season, in their first round Christmas tourney game. The Festival field also includes NCAA runnerup Purdue, and perennial powerhouses Cincinnati and St. Bonaventure.

Harter, who just returned from a trip to Kentucky where he picked up a few new drills for the Quakers, plans to keep all 14 players on the squad. There are eight returning lettermen (three seniors and five juniors) and top six members of last year's freshman unit.

Tentatively, Wolf, 6-8 senior Carl Robbins, and 6-9 sophomore Dave Tritton will play the pivot.



HENRY POPKIN

SOPHOMORE FORWARD BOB MORSE puts up layup in Wednesday's opening basketball drills at the Palestra. Looking on are head coach Dick Harter and Assistant Ray Edelman, and players (left to right) Al Cotler, Ken Cohen, and Jim Haney.

Calhoun, sophs Bob Morse who led the frosh with a 17.4 point average last winter, and Ron Billingslea (6-3), junior John Koller (6-4), and 6-2 senior Ken Cohen will see action at forward.

In the backcourt starters Dave Wohl, the varsity's leading scorer averaging 16.1 points per game, and Steve Bilsky, both of whom are juniors return, along with Murphy, Haney, and sophs Al Cotler and Billy Walters.

"There's not enough playing time to keep

14 guys happy," Harter moaned. "I don't think we can set a number as to how many will play each game, but we'll try to get everyone in as much as possible."

"I don't think you can talk about wins yet," he continued. "The goals never change -- hustle in practice and play well every game. Our goal now is to practice well. On Dec. 1 it will be to beat Muhlenberg."

(Continued on page 4)



HENRY POPKIN

JIM WOLF

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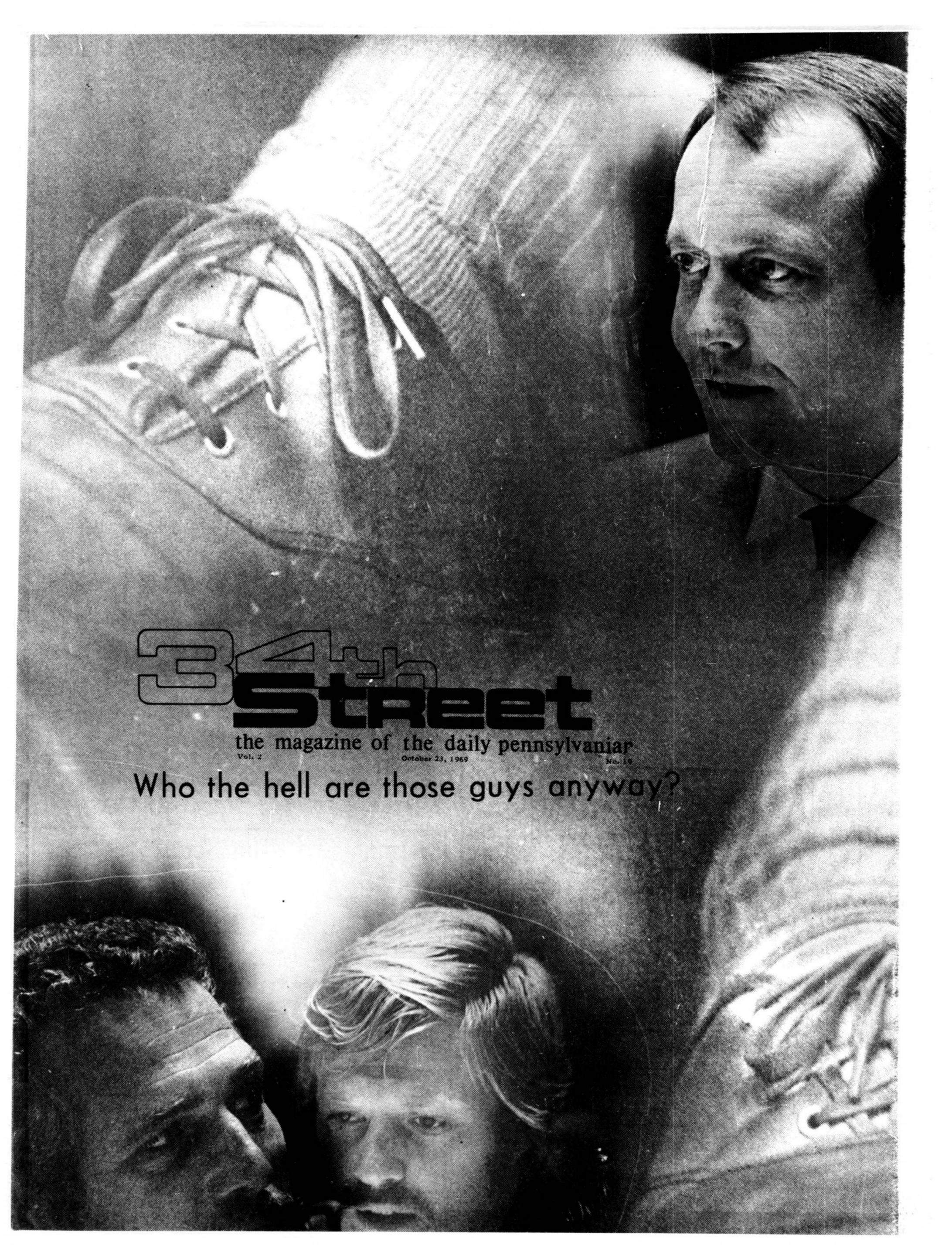
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the magazine of the daily pennsylvanian

Vol. 2

October 23, 1969

No. 10

Who the hell are those guys anyway?

# Street letters

## Women's Liberation

Twelve liberated women met to put their heads together last Wednesday evening, October 8 in B-2 in the Fine Arts Building. The outcome of the gathering was the formation of the Penn chapter of Women's Liberation.

Women's Liberations is a loosely knit, national organization of women's groups throughout the country who are striving for the recognition of women as equals to men and who also work on issues important to the welfare of women such as the repeal of abortion laws, the establishment of day care centers, and the availability of birth control information. Women's Liberation is not an organization of women who hate men. Rather, its goal is to have men and women relate to each other as equals on a very human level.

Connie Finnerty, CW '68, and Stevie Rose, CW '71, organized the meeting to provide a forum on campus for girls to get together to discuss the problems confronting women today in the world and more specifically here on campus.

The group hopes to pressure the university to establish a co-ed dormitory.

"The dating system is awful," Connie remarked. "A boy spends money on a girl and then she feels she has to give him something in return. Boys and girls should be equals. The boys shouldn't formally have to ask the girl out. They

should be able to get to know each other in a friendly atmosphere such as a co-ed dorm."

In another move toward equality of the sexes the girls intend to pressure the university to abolish all curfews and parietals and to permit sophomore girls to live off campus with their parents' permission. The group will also investigate faculty hiring practices along with Dr. Helen Davies, an assistant professor in the medical school, who is also studying the possibility of establishing a day care center for women students and faculty members with children.

Educating the campus is another part of the Liberation plan. The organization intends to sponsor a series of programs at the Catacombs on such topics as birth control and abortion and to have well known women in the community talk about the various aspects of a women's role today in society.

However, a more important function of the group is just to provide a place where girls can get together to rap about the problems of being a woman today.

If you are interested in just rapping with a group of concerned girls or if you want to get up and do something about the position of women on campus and in the larger society call Connie Finnerty at EV 6-0694 or look for an announcement in the DP of the next meeting.

Barbara Bry

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1885 **The Daily Pennsylvanian** 1969

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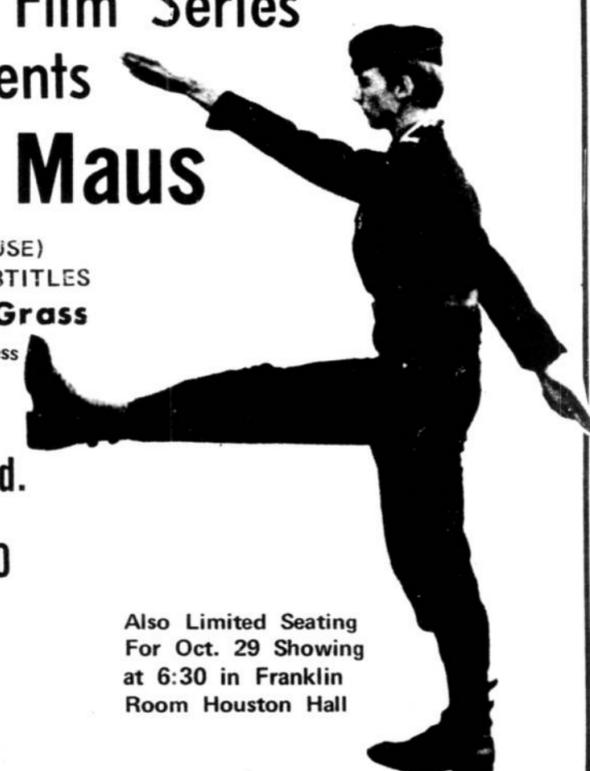
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# Psychological Salesmanship and Pure Bullshit

Two Penn men paint their way across the country



photos by Jim Cutler

by Steve Michealson

When Jim and I first decided to go cross country in June, we didn't think that we were doing anything novel. Thousands of people do it every summer, but few have spent as little as we did, and seen so much.

When we left from Wilkes-Barre, Pa., at the end of June in Jim's Sunbeam, our possessions consisted of: two small dufflebags, which completely filled the trunk, a tent, which we strapped on to the luggage rack, a circular grille with charcoal that fit into the spare tire, two sleeping bags, a canteen, a chess set and a gallon of white exterior high gloss latex paint which filled the entire jump seat.

We made it to Washington, D.C. the first day. Our plan was to paint house numbers on the curb in front of a house, and leave a card in each mailbox explaining that we were part of a group of college students painting house numbers on curbs and we would appreciate a donation. Then later, we would return to collect.

In Washington, D.C., we were saved the trouble of casing neighborhoods by Jim's uncle, a realtor. We told him that we were interested in a middle-to-upper-middleclass, keep up with the Jones' Jewish neighborhoods where the houses are close together. "Kenwoods the place" he said without hesitation, and we were there at nine the next morning.

Jim set out with his gallon of latex and a piece of cardboard with a rectangle cut out of it. He then went down the street stenciling the box on the curb in front of every house. I followed in close pursuit with two sets of clip-together stencils from 0-9, and a can of black spray paint, stenciling the number of the house within the box. We then recruited one of the local 10 year olds to follow us on his bike and place a card in every mailbox explaining the nature of our service.



We were finished at 11:00 and we spent the rest of the day exploring the Capitol.

At 5:00 it was back to work for the most important part of our enterprise, the collecting phase.

During the collecting phase we employ a delicate balance of psychological salesmanship and pure bullshit. We choose the time between the hours of 5 and 7 when most people are home and will gladly give a dollar just to get back to their dinner.

We realized how important our physical appearance would be so we cut our hair, put on clean cut college outfits and wore penny loafers. Jim refused to shave his mustache, but, by wearing large tortoise shell eyeglasses he looked more like an intellectual than a college hippie.

Jim and I split up, and we each went down one side of the street ringing door bells with the cards clearly visible in our hands. When the people came to the door asking "who's there" we answered with our standard line "Hello, I'm with

a group of college students, we painted the number on your curb this morning." This throws the burden of response over to the home owner who, from experience, answers in one of several ways, all of which we are prepared to answer.

Most often, the people have read the card, realize the importance of the number, have seen how nice the sparkling white number on the curb really is and don't think that a dollar is an exorbitant price. They then reply with a thank you, it's a very pleasant idea and fork over a dollar.

Frequently, we get people who have just come home from work and have no idea what we're talking about. To these people we reply, "Oh, we left a card (which we hand them at the door) this morning; perhaps you haven't had a chance to read it." As they read it we point to a number across the street and start elaborating on their importance of the numbers. These people are usually so tired from a hard day at work and

(Continued on page 4)

## A NEW HOUSE NUMBER ON YOUR CURB LOOK AND SEE!!!

### 1. You call a doctor

If at night: 2. Fire or another emergency they can now find your house quickly and easily without a mistake.

This service is being sponsored throughout this area by college students who finance part of their education in this way. We believe the numbers are of service to everyone -- don't you? . . . Please save a smile and a small donation for the student who will soon call at your door.

Thank you,  
THE STUDENTS

Average donation \$1.00

(Continued from page 3)

bucking rush hour traffic that it's worth a dollar to them to get rid of us.

The many people who made it to middle class America by being tight with a buck and who question our legality in the first place confront us with a "why wasn't I asked about this first, or does the county know about this, or who gave you permission to do this."

Maintaining your cool under fire from an angry home owner is the most important part of an answer to these people. First we point to the average donation statement on our card and assure the owner that there is no charge for our service. It is strictly on a donation basis. If he's still not satisfied we tell that we are working in conjunction with the commissioner of streets or some other fictitious group and that the reason he wasn't asked is that we are told to do all the homes regardless of whether or not anyone is home at the time. The police have trouble reading house numbers at night and we are working to improve police protection.

Then, after one more penetrating look from an eye that has seen though many a bamboozle we get a "Well, if it's for your education I guess so, but next time ask before you do it" and we smile inwardly as the hand slowly dips into the till.

Painting and collecting, Jim and I worked a total of four hours and made

75 dollars. Besides the money we had talked with many of the residents on a friendly level, and met a lot of college kids whose parents send them to the door.

From later experience we found out that it was impossible to paint for a day and not have something amazing happen to us. In Washington, a man who spoke mostly Spanish and some fractured English gave me a ten dollar bill. As I reached to give him change he closed the door and went back into the house. I went to the next house waving the ten at Jim, who couldn't believe his eyes. It wasn't until several houses later that the man who had given me the ten came out of his house, (with a shotgun in his hand). He marched up to me and said "I gave you ten dollars, I meant to give you one." His ten was back in his hand instantly and he gave me a one in exchange.

We camped in the Shenandoah Valley for a few days then made our way through the mid west living entirely on the money we earned in Washington. For the most part we found that people are very hospitable across the country, and with our class of '71 freshman directory we found that it was easy to crash for a night or a meal anywhere.

It wasn't until Denver that we ran out of money, and began to paint again. It wasn't until we started collecting that we realized we had chosen the wrong

neighborhood. It was a neighborhood of predominantly old people who were retired and living off savings or pensions. They were, understandably, tight with money, unwilling to open the doors, very crabby and had seen one too many door-to-door solicitors.

Jim had gone to one door and said he was working for the city. The man replied "Listen son, I work for the city and I know that we don't allow people to do this type of thing." Moments later we were sitting in the back of a police car. It took the police 15 minutes to run our names through the computer to see if we were wanted for any other crimes and 5 minutes of talking to convince them that we were doing a beneficial thing. We got off.

We spent the next week and a half roaming around the west, Salt Lake City, The Grand Canyon, Las Vegas. The money went quickly even though we were lucky in Las Vegas. We were down to our last twenty by the time we hit Las Angeles.

We had expected to paint in LA, but we were in for a surprise. Every private house we saw from Beverly Hills to the San Fernando Valley had its address painted by the city.

After a week of camping and staying with friends, we were back on the job in Oakland. We had gone about twenty houses when a city official swooped down

on us. "I've received a few complaints about you people" he said as he flashed his badge. "First of all you don't have a permit and second of all you aren't using the right color."

We got a permit from city hall for three dollars and fifty cents, got the official number specifications from the city engineer, bought a quart of traffic yellow paint, and we were back in business. The money we made in Oakland lasted us to Seattle.

Most of Seattle is dependent upon the Boeing Corp. in one way or another and there are several large suburban communities surrounding the plant. One man was so impressed by our activity that he asked if we painted trucks and boats also. Moments later we became itinerant boat, and truck painters as we put two sets of serial numbers on the bow of his outboard and two 8000s on the sides of his trailer to indicate the weight capacity. Five minutes later and five dollars richer he asked us if we would like to work as craftsmen in his foundry making fueslages for Boeing.

We made it to New York in a week after 11,000 miles of traveling. We painted for a day on Long Island to pay for the gas that we charged on Jim's credit card and our goal was met, we broke even.



Rich Burt

## Who is Ralph?



Bruce Hirsch



Bruce Dichter



Bruce Hirsch

# Some Poems

by MacDonnell Gordon

## Harsh and Private Vespers

These are harsh and private vespers  
That you and I play, While we  
Have sought life, we found only ritual.

Perhaps there is something penitential  
In the way your knees are scarred  
And our voices are forced prayers.

With this sacrament of need  
I command your bowed head  
To bend and sway.

Far too simple for ordinary movement,  
The circles roll outwards  
In the expanding geometry of longing.

We have chanted to each other  
Of our efforts at peace, and we tried  
To slap each other out of our daze.

We were convinced that the soil here  
Was fine for the shaping of souls.  
"Couple with this ground gone mad."

There is no delirium torn  
From this moment: only the mountain  
Stone that buried all save silent urgency.

Now the hawks whip and fall  
Upon the hills. They seek our life  
Lined with reason. Organic now, it is easy prey.

## The Lake for Blair Torrey

Led by the road ringed in haze,  
the lake calls in a slow, dark sound.  
Chrysalis of ice is shunned,  
sinking into the belly of the wave.  
A flimsy new virgin,  
the waters are pale and firming,  
and desires shiver and flap against the air.  
Implacable in the fleck-eyed stare,  
but yielding upwards,  
clenched vision unknots to the image  
of the sun forever burnt across the eye.  
Like fists unrolling, the waters flatten  
and mute. All heat now, and deep within  
the darkness, the fibres begin to erupt.

## Love Poem

If I am a blind man to you,  
groping for your breast,  
know that the darkness is not a lie,  
but my careful, slow plot  
to show the light of my thoughts  
while you are sleeping.  
The silence; your head lies  
hidden in my side,  
slow breathing, your hand twitches  
in a dream. The light from the street  
catches your pale face,  
a transient flesh borne to me  
in an unknown simile of my need.  
If all my senses atrophy,  
know that the inner sense singles you out  
as my act of faith.

## Nights of Cain

I

The transient days move from flesh to flesh,  
like the beads of water torn from two intermingled bodies.  
Alone as any black pebble on a beach,  
he turns for an answer, only to have it lost in his reality.  
Putting his head to the white belly of Astarte,  
he listens for the movement of the sea.  
He rises, letting the shadow slip from his hands.  
The fiery fibres of evening  
etch lines of thin leaves flapping  
dryly on the ground.  
Early albatross sail in,  
and land on the water.  
And they stare at him as he waves.  
Shadows lengthen; his mind wanders back to the sound of  
locusts.

II

Sunset sounds of locusts and porch doors slamming.  
Sitting on the edge of the geranium pot  
watching the last red of sun obscure the dates of the head-  
stones.  
Anxious birds flying for the old water tower.  
Climbing its rusty ladder, hands becoming red.  
Filling the bucket, and watching the plants,  
then the road back, crickets slowly gathering in sound.  
Ambient touch of grass beneath bare feet,  
chasing a golden cat into the dark garage.  
Lying on his back raising a pair of binoculars  
to see the moon's ephemeral color shift.  
Turning on his side, burying his face,  
smelling the earth.  
Wondering of the smells of other earths, and of water-  
falls at night.

III

The mountain delivers up its winter  
to the rocky, ill-formed river bed.  
Gathering strength, the river fills the air  
with the sound of insatiate storms.  
Staring from above, the ledge of russet granite  
yields a view of the immense fall of space.  
Crescendo in waterfall,  
quick stream of incandescent particles  
burning momentarily in the sun.  
Three images of depth and clarity,  
the three falls elusively lead downward  
to numb the thighs at their base pools of crystal.  
A field by the river, sand and old cans,  
the footprints of previous hunters.

IV

Ring of fog around the morning top of mountain.  
Early gulls crying,  
child waking him with a hand on the shoulder.  
Boat moving across the mirror,  
throwing the bait behind into the interrupted reflection.  
He watches the sail-fish move upward, sun catching the red/  
gullet torn.  
Turning and looking out ahead, the mountains a mere illusion.  
Nights of crumpled white sheets,  
walking along the beach,  
imploping the moon for help.  
Hoping that some illusion  
could serve as the act of faith.  
Hoping that someone might come to touch  
his face and make it smile again.

V

The anagram of his past  
brought him to his senses again.  
He lay back, in these last days of his Pompeii,  
letting the new cold of evening enter him.  
The water was black now,  
the apogee of perception and desire,  
clung to his face like a dying animal.  
The moon cast a white pipe across the water,  
the tattered leaves brushed by,  
he felt the beads of water once more, the separation.  
He listened to the wind,  
realizing that it too is memory.  
He surrendered to Astarte, fixing his fingers  
in the tendrils of her hair.

## Who the hell are those guys anyway? Yale premier of "Butch Cassidy and the Sundance Kid"

by Jill Mesirov and Ken Souser

"Who the hell are those guys anyway?" This is the question constantly posed throughout the 1/2 hour chase sequence of 20th Century Fox's new motion picture - "Butch Cassidy and the Sundance Kid." The movie was presented to the world at a benefit premier for the newly formed Yale Film Associates in New Haven in September.

As we rounded the corner of Chapel and College we began to feel the excitement in the air. People leaned out of the windows of the Taft Hotel, and lined the street. Menopause Mollys sighed with anticipation. Everyone waited for the ecstatic moment when the paragon of virility Paul Newman--would appear.

In our seats at the theater we waited for the "beautiful people" to arrive. The first to arrive were co-star Robert Redford, and Director George Roy Hill. They dutifully sat in the VIP rows. Their entrance went relatively unnoticed-- there was only room for one person in everyone's mind.

It wasn't long before shrieks and applause heralded Newman's approach. He entered--the masses rose to worship, the photographers surrounded him with their flashing strobes. A hoarse low voice, vaguely reminiscent of the one we expected to hear directed "In here Joanna." The Lord and his Lady sat among the

commonfolk. No amount of coaxing would make them join the rest of the dignitaries up front. Ushers strove to keep everyone in their seats, but one lone greyhaired woman refused to leave the idol of her vicarious passions.

After a short welcome by Spencer M. Berger, President of the Yale Film Associates, the film began. "Butch Cassidy" is the result of William Goldman's writing skill, Hill's expert direction, and the combined efforts of two very talented actors - Paul Newman and Robert Redford.

The film tells the story of two outlaws at the turn of the century who try to outrun their fate and a posse by fleeing to South America.

The opening sequences of the movie are done in a sepia tone parodying the films of that era. The color portions are done in washed out shades, achieved through the use of overexposure, smoke pots, and dust clouds kicked up before each shot.

These and other technical innovations are due to the film's director George Roy Hill. Hill is an individualist in technique and dress. Throughout the two day proceedings, we never saw him without those tennis sneakers. In reply to a question about his use of faded colors Hill said, "Did you ever see a technicolor blue sky?"



Butch, Etta, and the Kid pose for a family portrait.



New Haven greets bearded Newman with enthusiasm at the premier of "Butch Cassidy and the Sundance Kid".

## Jean-Luc Godard's "Weekend"

by Carl Guarneri

"Weekend" is Jean-Luc Godard's Das Kapital. Undoubtedly one of the prolific French director's most unified films, "Weekend" is nothing less than the Decline of the Western World in capsule form, warning us like a traffic sign that we are all on the road to cannibalism. However, the film is not as ponderous as the subject matter implies. Godard employs everything from visual and verbal puns to Laurel and Hardy to Mozart in an incredible piece of cinematic virtuosity.

The content of the film is episodic: a young couple involved in some kind of intrigue surrounding the killing of the girl's parents start out for Marseille, but various incidents soon put an end to their hope to reach that destination. Their trip evolves from a Sunday afternoon traffic jam to the wanderings of the time of the night-errant to the savagery of the tribal hunt, as they become lost in a world Godard has created for them.

Each episode is remarkable in some way or another. There is the "Ana-lyse" scene, a modification of the type of interviewing done in "La Chinoise". Using silhouette photography to heighten the effect of what is essentially an erotic narrative, Godard recalls similar narratives in "Persona" and "Greetings". There is the Sunday afternoon traffic jam, with its long, long, long tracking shot which shows so well what is implied throughout the film: that the Occident is ending like an accident. There is the tractor-Triumph collision, which Godard playfully elevates into a Class Struggle, in which the supreme insult consists of saying bad things about one's motor vehicle, and in which the spectators and combatants pose for a Family of Man picture. There is the confrontation with Miss Bronte, with its effective plays on reality, and the quiz game provided by passing motorists for hitchhikers. Throughout, there is the loss of man's humanity and humaneness, and the acceptance of violent and ritualistic death.

No one had.

Goldman's writing skill, his dry glib humor, and the unpredictability of his use of the unexpected, keep the film going, and prevent it from becoming oppressive or depressing. Throughout the film is the everpresent spectre of Butch and Sundance's violent demise in the form of Lafors and his posse. Their humor, and the incongruous situations in which Goldman puts them help the viewer, Butch, and Sundance all to temporarily forget.

Robert Redford asserts himself quickly in the film. In a short gambling sequence that introduces us to Butch and the Kid, Redford shows his remarkable ability to create mood and tension entirely through facial expression, with a bare minimum of dialogue.

At a breakfast held the morning following the premier we spoke with Redford. He feels that behavior is the essence of the cinema, while dialogue is the basic element of the drama. He told us of the struggle between 20th Century, Fox and Hill. It seems the studio did not want to risk the use of an unknown in their production. Hill, out of respect for Redford's ability, fought until he won. There is no question that Hill was correct. Redford steals the show.

Paul Newman calls "Butch Cassidy & the Sundance Kid" a "Verifiable Adult Fairy Tale". We call it a great flick, and a good evening's entertainment.

Is there any hope for man? Some critics claim to have found a portrait of intimacy and warmth in the "Mozart" scene, where the camera encloses the actors (and itself) with a 360-degree pan shot, and this beautiful music is proclaimed as too difficult for those marred by experience. But it seems that this scene, with its charming anachronisms (like the truck whose doors open like ears to listen to the music) is primarily a satire on the French government's program to bring culture to the people. Still others claim to have found that warmth and simplicity in the ritualistic prayer to the ocean, with its similarly symmetrical camera-work. But this seems to be an attempt to take this single shot out of context completely. If there is any hope, it is in the method of presentation; indeed, in the very fact that this material can be, and is, presented at all. Recognition must precede any corrective action.

"Weekend" is by no means faultless. The "garbagemen" scene, using analytic interview and what can be called "cataloging of experience" techniques, which were effective in Godard's "La Chinoise" and "Les Carabiniers," seems completely out of place in the middle of a narrative film like "Weekend." Even more annoying is Godard's inconsistency in image-depicting. He shows us a pig being slaughtered (he says) because he cannot show real human death; the murders that are depicted are obviously artificial; all credibility is lost for the sake of "honesty". Similarly, when the girl is bathing, he shows the viewer no flesh, but a picture of a nude woman hangs on the wall, teasing the audience.

The overall dramatic effect of "Weekend", however, cannot be denied. Nor can one deny that the wildly imaginative Godard is in control all the way, supervising man's degeneration as he records it. The "end of cinema"? Obviously not, but still very important, and hopefully the beginning of something better than what we have.

## The Sterile Cuckoo

by Micheal Halberstadt

Judy Garland, legend, died on June 22. For months later, her oldest daughter Lisa Minnelli is about to become a movie star via her performance in "The Sterile Cuckoo." Lisa, whose father is director Vincente Minnelli ("Meet Me in St. Louis," "Gigi"), is nobody's daughter anymore.

You know Liza. In addition to her recordings and numerous television and concert appearances, the lanky singer-actress is the youngest to win Broadway's Tony award. At 19, she was named best musical actress of the 1964-65 season for "Flora, the Red Menace."

Miss Minnelli actually made her film debut a couple of years ago, co-starring as Albert Finney's secretary-mistress in "Charlie Bubbles." She recently completed her third film, "Tell Me That You Love Me, Junie Moon," for Otto Preminger. You may have heard about the "scandal" that film caused near Boston last summer, when Miss Minnelli did a nude scene in a cemetery.

Coincidentally, "The Sterile Cuckoo" (and your guess as to what the title means is as good as mine - perhaps it holds a literary reference, like "The 400 Blows") also contains a cemetery scene involving Miss Minnelli and her newcomer co-star, Wendell Burton. The film, now showing at the Midtown, is rather good, though it's a curious mixture of "The Graduate," "Me, Natalie" and several other previous works of the youth genre. It's distinguished by Miss Minnelli's superbly realized performance.

She plays the "Pookie" Adams of John Nichols' novel. Pookie is a lonely, sensitive college freshman who chooses to isolate herself from all the "weirdos" of the world. She only exhibits her refreshingly uninhibited personality to shy Jerry Payne (Burton), who is also a freshman at a nearby college in upstate New York (an area which provides some nice background for the film.) Pookie wastes no time in winning his friendship.

Very gradually the two appealing innocents develop a love affair. At this point the film becomes rather maudlin, and a good song, "Come Saturday Morning" (performed by a group called The Sandpipers), is overused in those wistful, montages that I think are soon going to make films like this appear dated.

The young couple is quite winning, however, engaging our interest throughout. Burton possesses an understanding of the character he portrays and has, I think, a promising future in films. Also fine in the cast of unknowns Tim MacIntire who plays Burton's virgin jock

roommate.

But it is Liza's picture every step of the way. Whether clowning before her boyfriend's camera, or inducing him to strip her in an extended and beautifully directed scene that is one of the year's funniest, Miss Minnelli lavishes life and total believability into her unforgettable character. Many of us know someone like Pookie, and thus Miss Minnelli's creation is all the more painful to watch.

Toward the end of the film, Miss Minnelli is alone on the screen for a full five minutes. Calling Jerry from a telephone booth, she manages to convey (and in a single take!) the full range of young feminine emotions. This stunning scene should help her next year to win

an Academy Award. (Bell's invention appears to be a successful means in eliciting strong emoting from actresses. Luise Rainer won her first Oscar this way in 1936 for "The Great Ziegfeld" and in 1948, Barbara Stanwyck was nominated for the same, via "Sorry Wrong Number.")

The color photography was fair, the story bitter-sweet, the film Liza's. It marks, incidentally, the directorial debut of producer Alan J. Pakula. A Yale, his previous ventures (usually with director Robert Mulligan) include "To Kill a Mockingbird," "Love With the Proper Stranger," "Inside Daisy Clover" and "Up the Down Staircase."



Wendell Burton and Liza Minnelli share an intimate moment, but getting there wasn't easy.

## Street theatre

### The Boys in the Band

by Linda Rosencrantz

With the opening of "The Boys in the Band" at the Forrest Theatre last week, Philadelphia earned its title of "The City of Brotherly Love." The national touring company of the Mart Crowley comedy-drama offers an excellent production which should not be missed.

"The Boys in the Band" is a study of the homosexual life style. Rather than merely concern itself with characters who happen to be homosexuals, the play deals with the social life and personal habits of the men, and demonstrates how they feel about the kind of existence they lead. The nine men represent all types --- black, white, Catholic, Jew; they have the same problems as "normal" people -- love, insecurity, infidelity, jealousy -- but the homosexual twist puts everything in a new light.

The central character is Michael, who immediately makes everyone aware of his status by liberally sprinkling the stage with slang, referring to himself and his friends as queers and faggots. As the play progresses the audience realizes that the expressions are a front, behind which trembles an insecure man, not knowing what he wants to do with his life but definitely ashamed of his current existence.

The other types include Emory, the exaggerated fairy; Larry and Hank, the lovers, one wanting faithfulness and the other freedom; Cowboy, the hustler who "tries to show some affection"; and Alan, Michael's "straight" friend. The interaction among the men provides the basis for the drama.

The play gets off to a slow start with the dialogue between Michael and his friend Donald, but quickens as more characters enter and the bitter jokes start flying. The first act is very funny. The men have assembled for a birthday party, and trade insults and anecdotes while awaiting Harold, the guest of honor. Through both language and actions, Mr. Crowley paints his picture of the homosexual's life. Complications ensue when Michael's old college roommate drops in unexpectedly, and the attempts of the men to act masculine and not embarrass Michael are great bits of comedy.

The second act is more serious in tone, as personalities clash and the psychological breakdown of Michael is completed. Alan confronts Hank, not understanding how Hank could leave his wife for another man. Male-female and male-male relationships are contrasted, especially when Michael tries to make all men homosexual.

Harold confronts Michael, pushing away insults with the poise and self-assurance which Michael lacks. The tension among the characters mounts and is climaxed by Michael's game of telephone, in which he tries to destroy the dignity of the others. Perhaps the only fault of the play is that Michael's destruction is spelled out for the audience. Harold's final speech systematically analyzes Michael and verbally tears him apart, leaving the viewers to ponder the consequences.

The acting, under the direction of Robert Moore (who directed the original New York production) is excellent. Especially notable are the performances of George Pentecost as Michael and Bill Moor as the confident Harold, and the comic antics of Page Johnson as Emory. Peter Harvey's set uses black and white photo murals to depict the New York apartment. They effectively blended in with the evening clothes of Harold, while setting him apart from the other men.

"The Boys in the Band" will be in Philadelphia through Nov. 1. For a humorous and frank treatment of the homosexual and his way of life, go see it.

### The Subject Wasn't Roses

by Gary Alan Fine

Just a short note -- a post mortem, I expect, on "A Scent of Flowers" play which is somewhere in the process of opening and closing somewhere in New York City.

It is, in brief, a play about a girl, who has just committed suicide, and her relationships (not particularly sexual in most cases). There are three acts: one in which the coffin is in the family's livingroom; the second with the coffin in a Catholic Church; and the third in a graveyard. The odd thing is that the dead girl walks around stage--half in flashbacks and half in the present. It can be quite unnerving.

Oh, one more thing--there is no plot. By this I don't mean a small plot or a weak plot, but literally there is no plot. People just talk with and at each other--without particular insight or interest to the audience. The talk is about death and love and life and truth--the usual crap. I've heard more things eavesdropping on two winos.

The author, James Saunders, has three children, and for six months in 1960 he lived "in some isolation." Sort of a Damon Runyon of the Forgotten Men. I fear, despite these credentials, Saunders will never become much of a playwright, at least if this play is any indication.

The actors tend to rise above the material that they are enmeshed in. Katharine Houghton does her best with a meagre part as the dead Zoe. Roderick Cook as the mortician and Sydney Walker (as her Uncle Edgar) also are very commendable.

Brian Murray's direction made a long evening seem even longer. Instead of a flowing play, Murray decided upon a series of interminable scenes, which tends to make the play seem longer than it is.

"A Scent of Flowers" is a work which has absolutely no right to be produced in three acts, and very probably does not have the material for even one act. There is certainly enough to be said about death to allow for a major work. This play gives the audience catharsis with the dead--which is fine if you happen to like rigor mortis.

## Give My Regards to Broadway

by Steven Migdal

Where is Broadway today? How many people have asked this question recently and how many have been sadly brought to the realization that the "Great White Way" just ain't what it used to be. Nevertheless producers and theatergoers return year after year to salvage some of the old glory of this distinctly American landmark, and are met with failure and dismay.

It is a shame that Broadway is suffering so in this day of affluence and leisure. At least it is not alone in this respect for all of the arts are experiencing difficulties, especially financial. The New York Metropolitan Opera is one example. Several years ago there were thirty-five theaters booked with plays and musicals. Last season only twenty-two theaters were being occupied, while this year due to closings and the failure to substitute new plays, only fifteen theaters will have their billboards lit and their stages aglow. The ax has found its mark and the public as usual is left to be the victim.

Many things have happened to the Broadway scene since the early days of the Ziegfeld Follies and George White's Scandals. Originally musicals were huge, massive, colorful productions lacking cohesion but sparkling in brilliance and grandeur. Elaborate sets would host scores of beautiful girls singing and dancing behind such great stars as Al Jolson and Fanny Brice. Then with the creation of "Showboat" by Jerome Kern, Edna Ferber, and Oscar Hammerstein II in the late twenties a plot was introduced and the songs revolved around the central theme. Sweeping changes followed until the stage was set for the conception of the modern American musical.

The show that kicked off the new tradition was "Oklahoma," written by a newly formed team of old pros. Richard Rodgers and Oscar Hammerstein II in 1941. For the first time the drama and the music were completely integrated to form a continuous moving masterpiece. Later on this same team was to produce such gems as "Carousel," "South Pacific," "The King and I," and ultimately "The Sound of Music". Others followed in this style and Broadway attracted more of the greatest crowds, stars, and publicity than any other

branch of entertainment. Themes for the musicals were taken from many diverse sources: from George Bernard Shaw ("My Fair Lady") to Damon Runyon ("Guys and Dolls") and from Sholom Alechem ("Fiddler on the Roof") to Fellini ("Sweet Charity") a work that was originally a movie.

Some productions experimented using dance extensively throughout the show ("West Side Story") or creating an operetta based on a modern theme ("Most Happy Fella"). Basically the shows of the forties, fifties, and sixties stuck to the format that was introduced back in 1941. The formula worked during the forties and fifties but in the sixties the old style began to lose popularity and few shows became really big successes.

There are many reasons why these musicals of the sixties failed to become box office smashes. Adhering to a formula created a quarter of a century earlier, these shows had failed to come up with a refreshing originality to make them different from past shows. The new love songs were poor carbon copies of those of past years. Comedy numbers were just too hackneyed. These shows had one or two outstanding songs that became popular recordings but otherwise they were rather ordinary. During the previous decades the most popular music was the type found in Broadway shows. Show tunes would appear on the Hit Parade week after week and become standards for bands and vocalists. In the sixties the huge number of people under 21 and a growing following of those older favored rock, soul, folk, or jazz, music which was alien to the Broadway stage. An entire musical revolution was taking place and Broadway was maintaining the status quo rather than changing with the time. True the majority of theater-goers were the middle aged upper middle class, but by refusing to adapt its style Broadway producers were alienating potentially large younger audiences.

In addition to its failure to adjust to the present, Broadway's cost has risen sky high. Today the cost of producing a new show runs into the millions, and based on chances of success in recent years it is a risky investment. Because of the high cost of production the public is forced to pay outrageous prices, sometimes

up to \$15 for the best orchestra seats. At these prices only a small segment of the population can afford to see a show, and producers are faced with the choice of either closing or reducing the prices.

Therefore, to be assured peace of mind a suburbanite must be extremely lucky and find a parking space near the theater, or must pay up to \$5.00 to park his car in one of the nearby lots. City residents who avoid the subway must take a taxi - if they are fortunate enough to get one - and then pay exorbitant fares to reach their destination. Furthermore, the motorist is faced with endless traffic jams created by reckless drivers who will give an arm and a leg to get out of New York City as quickly as possible. What started out as a pleasant evening of entertainment can turn into a horrible nightmare that drags on seemingly forever. The frustrated motorist wishes he had stayed home by the boob tube after all.

This is not to say that there haven't been bright spots in the current Broadway scene. "Fiddler on the Roof", "Mame", and "Cabaret" are traditional shows that have become classics and box office bonanzas. "Hello Dolly" is about to break "My Fair Lady's" record as the longest running musical, now in its seventh year. "Promises, Promises" plays to sell-outs every performance utilizing the popularity and creative talents of America's number one songwriting team, Burt Bacharach and Hal David. Last but not least "Hair", the tribal rock musical, has turned on adults to the here and now, and has broken all rules of conformity in the process.

If Broadway does not change its entire structure it soon will be unable to compete with the large number of off-Broadway shows which are increasingly growing in popularity. Something clearly must be done or this great tradition will be permanently left in the past. Perhaps shows like "Promises, Promises" and "Hair" will revive Broadway and set it on a new course to make it once again a leading entertainment capital of the world.

## Penn Players

### Yeats, Ionesco, and Genet

by Micheal Mitnick

A sensitive and perceptive audience familiar with the authors' works, coupled with a talented and imaginative troupe with team-like precision and artistry, are the ingredients of a worthwhile theatrical production anywhere. Our campus has only to provide the former this weekend, for the Penn Players have, in their performances of three one-act plays by Yeats, Ionesco, and Genet, supplied the latter in an extremely creditable manner.

The first work presented is William Butler Yeats' "Cathleen ni Houlihan," a play in which Yeats expounds his fierce Irish patriotism. The audience should be equipped with the knowledge that Yeats was, as a young man, in love with Maud Goone, an Irish revolutionary, and that, allegorically, Cathleen, the daughter of Houlihan, was the traditional symbol of Ireland. This compounded with the fact that Maud Goone played the title role of Cathleen in his first production of the play, give meaning to the effort by director Tom Brooks and his cast. Bonnie Rabinowitch portrays the Irish mother quite well, supplying the moving force of continuity to the work. Mary Offerman's handling of Cathleen's vibrant spirit is striking, and her personal setting of Yeats' poetry-in-a-play to music is both interesting and effective.

Director Chris Alden's rendition of Ionesco's "Jack- or the Submission" is deceptively entertaining. Deceptively entertaining because the superficial hilarity and absurdity are tempered by the extremely allegorical mental machinations of Ionesco, which, to me, required a quick ear and a clear mind to perceive. The largest cast of the night is equal to its task of characterizing the satirical author's psychological commentary on society. An Oedipal-Mother, a rationalizing Father, and a delightfully

adolescent Sister (Vicki Kramer) stand in sharp contrast to the suffering, tormented Jack (Peter Roth). Roth grows in the role (while reading Joyce's "Portrait of an Artist"), and together with his three-nosed bride (Alice Micci) provide an exciting close to Ionesco's play. Miss Micci's was especially effective in her ability to create an atmosphere of changing personality. Director Alden's ingenious lighting effects add much to the mystical quality of Ionesco, whose final comment on the Individual in society might be offered by Grandmother Judy Goldsmith's astute "advice."

The third presentation is Genet's "The Maids." Under Steve Caton's direction Sarah Wright (Solange) and Judy Jurgaitis (Claire) take the veritably insurmountable task of being almost exclusively alone with each other on stage for an hour and admirably turn in excellent portrayals.

The fanciful and psychologically-insightful tirades of sisters, with their plot of murder their mistress, at times drags. This is the nature of the beast-Genet. In their characterizations, the two actresses must, and do successfully, scan the entire spectrum of moods. I believe that the ability of Miss Wright and Miss Jurgaitis under director Caton saves what is potentially the least appealing component of the trilogy, from failing to entertain.

John VerStandig is the coordinating force behind Penn Players and his handling of these three plays shows in the precision teamwork and intense effort toward perfection that is apparent in every scene. From VerStandig to the crew, Penn Players' production of Yeats, Ionesco, and Genet indicates professionalism, imagination, and what I consider to be a worthwhile evening of theatre.



Emily Kramer

## Maazel Ignites Stravinsky

by Steven Winn

After the riot which occurred in Paris at the first performance of Igor Stravinsky's "The Rite of Spring" sixty years ago, no one would have ever said that his music lacked fire. His violent rhythms and intricate effects, however, require a capable interpreter to keep his music from fading into the class of radical and disposable material. Lorin Maazel closed out his three week stay with the Philadelphia Orchestra last weekend in a blazing reading of Stravinsky's ballet suite, "Petrouchka." This piece is full of sudden blurring

string attacks, snarling brasses, tinkling woodwinds, and unexpected percussion effects. The only thing wrong with Maazel's leading of the orchestra was the fact that there were a few places in which a sharper sound was needed. These instances were rare. Generally the music raced or hopped through the musicians, and the transitions were handled with the necessary and novel facility. The technical difficulties of this work are great. The orchestra handled them almost flawlessly, and they usually played with the kind of cute but artistic humor that this ballet calls for.

The first half of the program was somewhat less pleasing. Joseph de Pasquale, principal violist, soloed in

Berlioz's "Harold in Italy." Berlioz was a brilliant orchestrator, and this piece shows no exception, although I don't think it is one of his best works. The writing for the soloist is not demanding or virtuosic, and Pasquale played as if he felt nothing was at stake. He missed some notes, and generally his performance - and the orchestra's - lacked the feeling of immediacy that I have heard this orchestra give to Berlioz's "Symphonie Fantastique." It is a rather difficult piece to grasp as a listener, but even the uninitiated member of the audience could tell that the orchestra had flubbed a shot at the mystic sensualness of the second movement.

## The Band

by Andrew Fischer

Dave Van Ronk once said that the real America lies in that three thousand miles between New York and San Francisco. When Jaime Robertson said that the New Band album (entitled "The Band") could have been called "America", that was the America he was talking about, the America of trucking stops, small towns, country music from the Grand Old Opry, midwestern farms, and honky bars.

The Band album is about the rural South -- the simple life of ole' Virginia depicted in "Rockin' Chair", the roaring whoring drunken Louisiana of "Cripple Creek", the fallen but still proud rebel South of "The Night They Drove Old Dixie Down."

The overall impression of the album is of a return to the old, slower, simple life; musically, an even stronger return to the elemental roots of country music than the first Band album. But beneath this cover of pleasant simplicity, the album keeps getting deeper and deeper. Like the few really outstanding rock albums (Baxters or Peppers, for example), the more you listen to the album, the more you discover. About the tenth listening you notice Robertson's guitar coming in at the end of the vocal lines in "Jemmima Surrender", and at the end of "Cripple Creek." A few listenings later you become aware of Garth Hudson's organ backdrop to the choruses of the same two songs.

And the veneer of simplicity becomes more and more complex. Yet it's still the simplicity of the album that draws you in. "Rockin' Chair", a simple ballad about going back home, back to the good old days with the good old friends, is the song I enjoy most, basically because it's a simple song about an enticingly simple dream. Yet you can pick out so many subtleties within the song -- Rick Danko's fiddling, or Robertson's acoustic guitar and Levon Helm's mandolin weaving in and out around the vocals. But once you've discovered all the intricacies behind the basic structure of the song, you tend to let them fade back into the distance and just accept the ever so pleasant surface of a simple country ballad.

However, it's not the lolling ballads like "Rockin' Chair" (and "When You Awake", "Jawbone" and "Unfaithful Servant") but the harder rock (almost rockabilly) numbers that strike first. "Rag Mama Rag", with Richard Manuel's driving almost Jerry Lee Lewis piano, Danko's earthy country fiddlin, and Helm's constantly pushing drumwork, is one of the first songs to stand out on the album. It's country and western dance music that's got all the jive of the early fifties rockabilly, but it has the timeless sexual themes that would fit into America of any age -- "We could be relaxing inside my sleeping bag, but all you wanta do for me, Mama, is rag, Mama, rag", accented by Helm's pulsating drum rolls.

"Jemima Surrender" is more of the same -- "Jemima surrender, that's all you have to do, I'll bring over my Fender, and play all night for you" (statement concluded by Robertson's electric guitar). And "Cripple Creek". "Look out Cleveland" is the one hard rock number that's not sexual lyrically, - more the tone of an evangelical prophecy -- yet the music hits just as forcefully. Intro piano by Manuel, with Danko's bass (perhaps the freest bass playing I've heard) and Robertson's guitar vaguely in the background. As the song progresses, Robertson's guitar gets louder and faster, until he takes over as the prime driving force of the song. Then Manuel's piano comes back. The interplay is fantastic -- never reduced to the conflict of egos that so often happens when two outstanding musicians (like Clapton and Bruce) both try to solo together -- but a beautiful intertwining of instruments that results in a togetherness that always accentuates the song rather than the soloist.

The instrumental work on the album -- most especially the solos -- keeps bringing back this ideal of togetherness. There's not much soloing on the album -- somehow the individual members of the Band don't feel obliged to prove their musical competence -- but the few solos always fit -- so well that's it's not hard to miss them completely. Robertson's guitar lines, particularly the two extended solos in "Jaw-



bone" and "King Harvest", Helm's mandolin solo in "Unfaithful Servant", Manuel's piano rips in "Jemima Surrender" and "Lookout Cleveland," they're all dynamic instrumentals, yet they all fit into the songs so inconspicuously.

Togetherness; it is ability of five outstanding musicians to play as a musical group (a Band) rather than as five individuals that makes "THE BAND" such an enjoyable experience. It's all summed up in "Cripple Creek", the best cut on the album, perhaps the best cut the Band has ever done.

"Cripple Creek" is an old American folk tune with an even older theme -- that same sexual theme that the Band keeps bringing out from the folklore of the fifties or the twenties. But the Band always communicates that message in the present, regardless of the age the message may have originated in. "She told me just to come on by, if there's anything she could do. Up on Cripple Creek she sends me, if I spring a leak she mends me..." Hudson's organ backdrop with Manuel's piano lines breaking forth, Robertson's guitar emerging occasionally, and then forcefully in the fading measures of the song, and an indescribably sensual vocal (with Helm singing lead) -- earthy -- too soulful to be called just funky -- But it's the simple little jew's harp line twanged out at the end of the verses that adds the final touch of downright nasty sexual suggestion.

I don't think I'd be going out on a limb to call "The Band" the best album of the year. There's not a weak spot on it -- each song is put together perfectly without a note out of place -- and most of the songs are better than good. And it's the incredible togetherness of the five members of the Band that brings this about. It's hard to believe that five musicians of such ability have been able to play together for so long with so little conflict.

## Cat and Mouse

When CAT AND MOUSE was released in Germany it caused a furor. Its caustic references to the Nazi regime did not go well in many quarters. As the protests from contemporary right-wingers would seem to prove, the Nazi "Knight's Cross" so ironically treated in the story is still a holy symbol of heroism in Gunter Grass' native land -- and it didn't help much that Pohland had cast Willy Brandt's sons Lars and Peter in two of the movie's roles.

Written in 1961 by the 40-year-old novelist and playwright whose THE TIN DRUM and THE DOG YEARS have brought him international fame, CAT AND MOUSE reveals the same penchant for the grotesque as the former novels. The story, develops the coming of age during World War II of Mahlke, a spindly and precocious adolescent with an enormous adam's apple, who gets into all kinds of scrapes as he attempts to achieve manhood. During his school and later army career, Mahlke forces himself to excel in everything. He sees the Nazi "Knight's Cross" as the symbol of virility obtained and so he obtains it by stealing it from an officer who is visiting their school. Years later he is awarded the cross after behaving heroically.

But Grass and Pohland probe beyond Mahlke's simple pranks. The film poignantly studies the essential tragedy of Mahlke's sensitivity and hardships as he attains maturity under the Nazis. Mahlke is persistently hunted -- at first by the fact of his physical deformities, later by the results of his comical stunts, and finally by the Gestapo when he deserts from the Army.

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# 34th Street restaurants

## West Philadelphia Parisienne?

by Sarah K. Stanbury

Cinnamon - stick coffee and red - checked tablecloths drew me beneath the French Tricolor on Thirty-fourth and Sansom Street a year ago. Like a street urchin, I pressed my face to the big front window, steamy from the wet Philadelphia winter, and took in the imagined smells of rich, dark coffee and hot strawberry tarts. For a moment, I forgot my Sunday morning desolation and the rank ammonia of the Drug; inside the Cafe de la terrasse Moravian a bright young waitress was laughing with an after-church couple as she offered them more coffee and pastry.

I soon forgot about the tiny cafe hidden on Sansom Street, for dirty self-service delis seemed more in keeping with the hurry of university life. The little restaurant, with its cozy friendliness and hint of France, had no place in its West Philadelphia world, and if I remembered its haven against the winter, I placed it with childhood fantasies or with dreams of non-existent pleasures. Yet while I dreamed, the cafe grew.

I went back to the Moravian recently, under the promptings of a connoisseur friend. The French flag still hung over Sansom Street and in the large bay window a green slate still showed the menu to passers-by, but the wrought iron tables had been replaced by a cigarette machine and the front room stood nearly empty. We were greeted at the door by a very French Maitre d'hotel, who ushered us upstairs with proper formality to a small, candlelit dining room. A large kettle of coffee simmered on a hot-plate, and the sideboard held a salad bowl overflowing with fruit and a platter piled with wedges of French cheeses. Dinner was served by the same slim waitresses, but

instead of French pastry and coffee, it comprised a bowl of thick vegetable soup, an appetizer of cold marinated mushrooms, and a main course of roast duck smothered with sweet cherries. The efficient Maitre d' poured the wine with a skilled flourish of his wrist, nodded once at my companion's approval, and then disappeared to unknown corners of his establishment. My friend and I asked ourselves what had happened to the little Moravian, now with a wine cellar and peach melba. What was this province of France doing on 34th and Sansom, and who was that darkly impeccable Maitre d'?

I came back one afternoon, during the lull between the lunch and dinner hours, to try to piece together the story. M. Szumacher, the head waiter, met me at the door and led me to a little table near the bar. Dressed in slacks and a shirt, he presented quite a different figure from the aloofly respectful Maitre of the dining hours. He responded to my questions, sometimes with a quizzical twist of his eyebrows, and sometimes with a bright smile which melted any air of formality. A little girl sat coquettishly on a stool next to her father, sipping quietly from a tall pink drink with a slice of orange perched on the rim of the glass. She smiled when M. kissed her on the brow and listened intently to our conversation.

"This is my little girl. Her mother, Nicole, is the chef...you will see her in a minute. We have come here a year now, in America two years. Nicole was a cook in France before we have come. Her mother taught her how, and she cooked also for the Lyon d'Ors. She is not the only chef, but she is responsible for everything..." He smiled brightly and

pointed to the other side of the room, where a young woman was carrying on a light conversation with the bartender. She wore her red-brown hair pulled back with a ribbon, and her Aquiline features were more interesting than conventionally pretty. Her manner was brisk and efficient, like her husband's, but she moved with an ease that had nothing of the Maitre's stiffness in it.

"Eliot Cook, he is the owner, has started here two years ago," M. Szumacher continued. "It's more like France now that we have come, because my wife can only cook French. She prepares everything, but the bread and pastry she buys from a patisserie. The ice cream, too, we buy, but it is the best." I thought of the crisp crusts of French bread and the creamy Basset's ice cream, served by scoops in pewter cups.

The Maitre told me the history of the cafe, and his daughter nodded in assent, interjecting corrections and additions to her father's story. The cafe was established two years ago by the very brilliant, young Mr. Cook, a university student, and since then it has been expanding continually. A room upstairs has been appropriated and the terrace has been covered for winter dining. I remembered that the plastic roof leaked ominously, but M. assured me that such a thing was impossible, and the roof would not be boarded over.

Great changes have taken place within the cafe itself. Instead of bringing their own wine, customers are served 'a table' by the Maitre himself. "Since January we have the license to serve alcohol, and the customers like it very much. Of course the wine is mostly French, but we have two or three California wines for those who can't pay so much." The wine list certainly does cater to both rich and poor, ranging from a white Bordeaux Chateau Iquem, Ginester, at \$25 a bottle to a Cru Maison at \$2.50. M. Szumacher takes pride in his wines and remarked, "It is more like France now that we can serve the wine."

Many of the changes at the Moravian, however, have placed it out of the

reach of the impoverished student who is seeking a release from the delicatessen routine. A few months ago, a dinner of a juicy mushroom omelette, french fries, salad, and bread, finished off with a huge scoop of black walnut ice cream and coffee, could be had for \$2.15. Dinner now at the Moravian is a cold platter at \$2.00 and the other two choices increase the price. The Maitre rattled off possible choices in his best French style. "Sometimes it's Coq au Vin, or Canard a l'Orange ou au Cerises, ou bien Veau Provençal, Poulet Nicoise.. this is at \$3.00 during the week, and on the weekend we make it with the appetizer for \$4.00. And always we have Filet Mignon, but that is with appetizer always for \$5.50.

Although the dinner menu of the Moravian is limited in choice and does not cater to everyone's pocket, lunch, (from 12 to 2 pm) offers a large variety within anyone's budget. Nicole Szumacher prepares the best omelettes I have tasted outside of France, and they range in price from \$1.30 to \$1.60. A plate of Escargots de Bourgogne, for appetizer or main course, runs at \$1.75, and a light lunch of fresh fruit and cheese chosen from Gruyere, Port Salut, Roquefort, Emmentaler, and a variety of others, is only 60¢. But no matter what one orders at the cafe, the atmosphere of France pervades. A huge plate of French bread appears as soon as you are seated, and the smiling student waitresses will bring more with no extra charge. The coffee should be considered the "specialite de la maison," and the waitresses will fill your cup as many times as you wish, with continuing efficiency and grace.

The Maitre Szumacher, trim with his slick black hair and brisk professionalism, has brought the glamour of France to Sansom Street with his family. He smiled enigmatically as his lithe daughter ran off to talk to Mama, "Yes, we have made it here like home."

# 34th Street guide

## Theater

### Drama Guild LO 3-3137

1714 Delancey St.  
Max Frisch's "The Firebugs" and Eugene Ionesco's "Jack-Or- the Submission", two contemporary works, will end their run this weekend at oldest continuously playing little theatre in the United States. Nightly at 8, weekends at 8:30, and a matinee at 2:30 on Saturday.

### Forrest Theatre WA 3-1515

1114 Walnut St.  
Homosexuality, a topic in vogue throughout the entertainment field, is treated by Mart Crowley in "Boys in the Band," in its second week in the City of Brotherly Love. The tragic-comedy has a nightly curtain at 7:30, with matinees on Thursday and Saturday at 2, through November 1.

### Pocket Playhouse PE 5-6051

2601 Lombard St.  
Another of Ionesco's works appears at the Pocket Playhouse, and has been so successful that its run has been extended. "Exit the King," Ionesco's probe into Man's realization of mortality and its ramifications, will run until Nov. 1, Fri. and Sat. at 8:30. Marc Conti, backbone of the company, portrays the dying king, Berenger.

### Allen's Lane Cafe Theatre

Allen's Lane and McCallum St.  
CH 8-0546

Next to last weekend production of "Rooms," two one-act plays by Stanley Mann. The quiet Germantown cafe-theatre offers a package of professional performance, atmosphere, and special student rates on Fridays, at 8:30.

### Hedgerow Theatre LO 6-2482

Rose Valley Rd., Moylan, Pa.  
This weekend's performances of "The Adding Machine" will be its last at the converted carriage house in Media. Elmer Rice's interpretation of the Computer Age (written in 1926) will ring down the final curtain beginning at 8:30 Saturday.

### Opening This Week

"We Bombed in New Haven", Joseph ("Catch 22") Heller's successful satire makes its local debut at the Cheltenham Playhouse (ES 9-4027) on Thursday nights. The Playhouse (439 Ashbourne Road, off Old York Road in Cheltenham) has presented excellent works by an exceptional company for many years. Starring in this play is Linda Deangelis, former child protege. Premiers tonight at 7:30, with weekend performances at 8:40.

### Campus Performers

Penn Players will put on "An Evening of Ionesco, Yeats, and Genet" this week (Yesterday through Saturday) at 8:30 nightly in the Houston Hall Auditorium. Admission is free.

### On the Way

Next week is Homecoming, and for those who are still looking for something to do, two good choices might be \* (1) Theatre of the Living Arts, 334 South Street, premeers "The Recruiting Officer" by Farquhar, on October 31. TLA's new Director promises to introduce innovations (such as cushions on the floor instead of seats) and new twists in productions to make this theatre a unique experience whenever one visits. TLA also offers student discounts, and information and reservations can be obtained by calling WA 2-6010 any day after noon.

\* (2) Society Hill Playhouse will open its season on October 29 with "Tango," a contemporary satire by Slawomer Mrozek. Society Hill, at 507 South 8th St., usually provides interesting (maybe) and different (always) productions for theater-goers who look for something other than the usual ho-hum works. Info and reservations at WA 3-0210.

## Art

### Museums

#### Philadelphia Museum of Art

Parkway at 26th PO 4-0500

Sculpture by late Rumanian artist Constantin Brancusi, including over seventy pieces in marble, bronze and wood. Thru Nov. 2. Fashion Wing; recent acquisition. Thru Dec. 31.

### Pennsylvania Academy of the Fine Arts

Broad & Cherry LO 3-2837  
Cresson Winners: A Second Look; works by recent winners of the Academy's Cresson Memorial Traveling Scholarships. Thru Nov. 30.

### Barnes Foundation MO 7-0290

Latch's Lane, Merion  
Painting, sculpture by such masters as Renior, Cezanne, and Picasso. Fri. Sat., 9:30-4:30. Admission limited to 100 by reservation (call) and 100 without reservation. Admission \$1.

### Rodin Museum PC 5-0500

Parkway at 22nd  
Permanent display of the great master's sculpture and drawings.

## Galleries

### Art Alliance KI 5-4302

251 S. 18th St.  
Amarotic, Drucker, Formicola "Geometrics"; Judith A. Vassallo "homage to Varese"—Kinetic Projections; Stephen Greene, Oils and Drawings; Michael Lactman, Gold & Silver; Katja Protassowsky Oxman, Prints.

### Fontana Gallery MO 4-3087

307 Iona Ave., Narberth  
Paintings by Tucker Bobst, and Stone Collage by Richard Lee. Tues. thru Sat. 11-4; Wed. eves. 6-9.

### Gallery by the Hill CH-7-0476

881 Germantown Ave.  
Exhibition on the Nude; there will be public voting for the best work. Thru Oct. 25; Weekdays 11-6; Sunday 1-5.

(Continued on page 11)

(Continued from page 10)

**Kelly Gallery** LO3-2996  
16 S. 20th St.  
Zodiac arts and crafts, and metal sculpture. Daily 11-7.

**Kenmore**  
122 S. 18th St.  
Master prints by Ernst Matritte, Picasso, Miro, Chagall, Calder, Vaserele, Wunderlich; paintings by Dinnerstein, Silverman, Wong, Leffel, Dauer, Francis; sculpture by Abeles, Schatz, Mon. thru Sat. 9:30-5:30.

**Marion Locks Gallery** 563-5633  
1822 Chestnut St.  
Recent works by James Harvard. Thru Oct. 31. Daily 12-6, Wed. and Fri. until 8.

**Philadelphia College of Art**  
Broad & Pine KI 6-0545  
Opens October 27 with advertising and product design by German firm Braun AG. Mon. thru Thurs. 9-6; Sat. 1-4.

**Print Club** PE 5-6090  
Prints by local artist Bortner, Chapman, Collier, Spandorfer, Tanabe, Zelt, Zenk. Daily 10-5.

**The Works** LO 4-2454  
2017 Locust St.  
Polish crafts, rugs, weavings, Mon. thru Sat. 11-6.

**Y.M.H.A. Gallery**  
Broad & Pine Sts  
Miatland, Omwake, Widmaier (currently a Penn student) paintings and collage. Thru Oct. 30.

**World Control Studios (Outlet)**  
30 Maplewood Ave., Germantown GE 8-5454  
Paintings, pottery, sculpture, architectural design by five area artists. Daily 11-6; Wed. night.

## Sports

**\* Penn Football**  
This Saturday, October 25th, the Quakers will attempt to get back on the road to an Ivy title without the services of many key players. The job won't be easy: the opponent is traditional rival Princeton. The game will be played at Palmer Stadium at 1:30. The trip to Princeton is enjoyable regardless of the game's outcome, and it only about an hour's drive.

**\* Professional Ice Hockey**  
The Philadelphia Flyers, one of the six new teams in the National Hockey League, will continue their regular season play at the Spectrum, Broad and Pattison Ave. this week with a game Thursday, October 23 against the Detroit Red Wings and their superstar, Gordie Howe. On Sunday, October 26 they tangle with the tough St. Louis Blues (expect a great fight), and on Thursday, October 30 will meet the New York Rangers. Tickets go very fast, and the prices range from \$2.50 to \$5.50. Call HO 5-4500 for information.

**\* Professional Basketball**  
The Philadelphia 76'ers, off to a hot start in pursuit of the league title, will meet the Cincinnati Royals of new head coach Bob Cousy this Saturday night, October 26, at the Spectrum. On Friday night, October 31, Lew Alcindor will make his professional Philadelphia debut when he and the Milwaukee Bucks meet the home team 76'ers. Tickets for that game will be sparse, but they are available at the Sheraton Ticket Office, 18th & JFK Boulevard. Prices are from \$2 to \$6. Call HO 3-1776 for information.

**\* Professional Football**  
The low-flying Philadelphia Eagles, off after a disaster in the Cotton Bowl, will try to bounce back this Sunday, October 26, at 1:15 when they play the winless New Orleans Saints at Franklin Field. Tickets are priced at \$5.50, and they are still on sale. As poor as the Eagles are, they still manage to sellout (or nearly sellout) every single home game.

## Music

**Academy of Music**  
Broad and Locust Streets  
The Band in Concert on Sunday, October 26 at 8 P.M. Tickets at \$3, \$4 and \$5. Country Blues music at its finest - simple songs with complex musical form.

**\* Civic Center**  
33rd and Convention Avenue  
Friday, November 7 at 8:30. Simon and Garfunkle, the folksong duo will appear in concert. From two previous campus appearances at Penn, this show is a must. Tickets from \$3.50 to \$6.50 and they will probably sell quickly.

**Electric Factory**  
22nd and Arch Streets  
October 24-27 The Byrds and Elizabeth will perform. An enjoyable evening is assured with two fine country rock and blues groups.

**\* Fourth Annual Quaker City Jazz Festival**  
Civic Center  
Sunday, November 2 at 7 P.M. The best in contemporary jazz will include in concert Moms Mabley, Miriam Makeba, Mongo Santa Maria, Herbie Mann and Les McCann. Tickets from \$3.50 to \$6.50 - a must for jazz fans.

**Main Point**  
Lancaster Pike in Bryn Mawr  
October 23 to 26, Andy Robinson and Townes Van Zandt. The first is a local folksinger fresh from his first album recording - sings poetic songs. The latter hails from Texas and sings only his own country folk compositions.

**\* Palestra**  
33rd and Walnut Streets  
The Homecoming Spectacular will present Dionne Warwick, well-known for her renditions of Bacharach-David tunes, in concert on Friday October 31 at 8:30 P.M. Tickets are available at \$4, \$5, and \$6 at Houston Hall.

**\* Spectrum**  
Broad Street and Pattison Avenue  
On Friday, October 24 at 8:00 P.M. Herb Alpert and the Tijuana Brass plus O.C. Smith in concert. Tickets from \$3.50 to \$7.50. Mexican Jazz with Little Green Apples.

**Temple University**  
Broad and Norris Streets  
On Saturday October 25 at 8:30 P.M. Mason Williams and Jennifer Warren in concert at Mitten Hall. An evening of "Classical Gas" plus the female star of "Hair" - ticket prices to be announced.

**\* Third Annual Quaker City Rock Festival**

Civic Center  
The competition for HHB's concert on Friday, October 31 will include Janis Joplin, Joe Cocker, B.B. King and Santana. The following night will include Canned Heat, The Youngbloods, Chicago Transit Authority, and a repeat of Santana. This should prove to be the hottest Philly concert of 1969. Tickets \$4 to \$7. Both shows at 7 P.M.

## Cinema

**Arcadia** LO 8-0928  
1529 Chestnut Street  
"Camille 2000" continues. A modern skin version of the Dumas classic starring Daniele Gaubert and Nino Castelnuovo. Fri., Sat. 6, 8, 10 and 11:55.

**Area Theatres**  
(Consult local listings)  
"Young Billy Young": Another western, with Robert Mitchum and Mrs. Burt Bacharach.

**Bandbox** VI 4-3511  
30 Armat St., Germantown  
Through Sat., Oct. 25: John Cassavetes superb, fascinating and incisive "Faces" and Jon Korty's "Crazy Quilt".  
Oct. 26 - Oct. 28: "Oedipus Rex" and "Finnigan's Wake." A mixture of Greek tragedy and James Joyce.  
Oct. 29 - Nov. 4: "Stolen Kisses" Truffaut's delightful sequel to his "400 Blows" - the further misadventures of one Antoine Doinell. Also "Revolution." Call theatre for times.

**Boyd** LO 4-3751  
1908 Chestnut St.  
"Kill and Kill," a Fu Manchuish flick which we've not seen, but it does sound pretty shitty, n'est ce pas? Call theatre for times.

**Cinema 19** LO 9-4175  
19th & Chestnut Sts.  
"Easy Rider": Calculated, boring, pretentious and disappointing, save Jack Nicholson's all-too-brief socko performance. Fri. & Sat. shows at 7:40, 9:20 and 11:05.

**Fox** LO 7-6007  
16th & Market Sts.  
"Butch Cassidy and the Sundance Kid" starring Paul Newman and Robert Redford, is an interesting mixture of the comedy and tragedy of two bank robbers in the dying West. Fri., Sat. at 8:20 and 10:35.

**Goldman** LO 7-4413  
30 South 15th St.  
"Funny Girl." Yes indeed! The Great Barbra (especially on roller-skates) makes this sentimental musical on the life of Fanny Brice come alive. She even upstages Miss Liberty herself. Aches to be seen again. 8:30 nightly, except at 8 on Sundays.

**Lane** LI 9-3888  
Broad St. & 67th Ave.  
Suave, handsome he-man Woody Allen cracks ribs in the year's funniest comedy. Fri., Sat. at 8 & 10.

**Midtown** LO 7-7021  
1412 Chestnut St.  
Liza Minnelli dazzles in a bittersweet comedy of a college love affair. Called, for some reason, "The Sterile Cuckoo." Sounds catchy, but what the hell does it mean? (See review in this issue.) Call theatre for times.

**Milgram** LO4-5868  
16th & Market Sts.  
"Change of Mind" stars Susan Oliver Shows Fri. 6, 8:05. Call theater for Sat. times.

**Randolph** WA 2-3404  
1116 Chestnut St.  
"The Rain People" The actors struggle valiantly, but the film is all wet and a bore to boot. Continuous shows from 11 to 9:45. Coming soon "Paint Your Wagon"

**Regency**  
"Succubus"

**Stanley** LO 4-1200  
1912 Market St.  
"Fanny Hill" Another epic from Sweden. Call theater for times.

**Theater 1812** LO 3-7100  
1812 Chestnut St.  
"Justine" Anouk Aimee, Dirk Bogarde. Shows Fri. 5:50, 7:55, 10:00. Sat. 5:45, 7:50, 10.

**Trans-Lux** LO 3-0320  
1519 Chestnut St.  
"Good-bye Columbus" Rutgers meet Radcliffe, Jewish style. Shows Fri. 5:30, 7:35, 9:40 Sat. 6:20, 8:30 10:40

**Twin Eric** LO 7-0320  
1907 Walnut St.  
"Midnight Cowboy" (No. 2) and "Alice's Restaurant" (No. 1) both pictures worth seeing, in order listed. Shows 7:20, 8, 9:20, 10, 11:15

**World** LO 3-1236  
1830 Market St.  
"Putney Swope" Madison Avenue with soul Shows Fri. and Sat. 6, 7:45, 9:30 and 11

### TICKETS

PHILA. ORCHESTRA - OCT. & NOV. PERFORMANCES  
JOHNNY MATHIS - OCT. 24 & 25.  
THE BAND - OCT. 26  
PETER, PAUL AND MARY - OCT. 30.  
DIONNE WARWICK - OCT. 31  
JANIS JOPLIN - OCT. 31  
QUAKER CITY ROCK - NOV. 1  
QUAKER CITY JAZZ - NOV. 2  
ALSO  
EAGLES, FLYERS, 76er's, LYRIC OPERA, ALL-STAR FORUM, COFFEE CONCERTS CHAMBER ORCHESTRA, PENN FOOTBALL (DATE TICKETS), TICKETRON COMPUTER SALES - NEW YORK SHOWS ETC.  
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\* Houston Hall has tickets for all listings with an asterisk

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Directed by Dennis Cunningham



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