Penn Players Workshop Will Offer Three Plays In Show Thursday Night
Huber, Zimmerman, Halpem Will Take Leads; Mystery, Comedy, Tragedy Will Be Given

Pennsylvania Playhouse, first workshop production this year, consisting of a thriller, a comedy, and a tragedy, will be presented Thursday at 8 p.m. in the Houston Hall Auditorium.

The initial workshop play will be directed by Miss Alya Wriggins, the assistant director of the Pennsylvania Players. The three productions produced are: "In the Zone," by Lucile Fletcher, "Comin' Round the Mountain" by Theodore & Zora D. DeLay, and "In the Zone" by Ruben Salazar.

Mystery Thriller
"In the Zone" is a mystery thriller written for radio, but because of its length and complexity, it will be adapted. Lucile Fletcher, director, will direct the production. Ruben Salazar, the author who died last year, is the author of the production. Mr. Ruben Salazar's one act play will be directed by Robert Robert, the author of the play. Robert Salazar's one act play will be directed by Ruben Salazar.

Comedy-Mystery
"Comin' Round the Mountain," a comic mystery play written by Kenneth O. Brown, will be presented Thursday night by the new team of Kenneth O. Brown and Lucile Fletcher. Ruben Salazar, director, will direct the production. Ruben Salazar's one act play will be directed by Ruben Salazar.

Romantic Comedy-Musical
"In the Zone" is a romantic comedy-musical play written by Eugene O'Neill, one of a group of four plays produced by the Pennsylvania Playhouse. Eugene O'Neill is the author of the play. Eugene O'Neill's one act play will be directed by Eugene O'Neill.

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Editorial

one of the problems in all of the freshman classes—and indeed, in most of the classes in the College of Liberal Arts—is the fact that no instructor can depend on a common fund of general information being shared by the members of the class.

There are certain obvious difficulties in assigning Milton to undergraduates who have not even seen some good English translation of the Bible, and who do not have at least a modest familiarity with the Roman, Renaissance, and Middle Ages, and these difficulties become magnified with the more unenlightened matriculants, particularly in the field of history, where myriad freshmen make Pericles corporal with Christ, and solemnly plant the Verant Virgin in a medieval French context.

This lack of a common intellectual background is certainly, we are sure, partly responsible for the incredibly insipid topics assigned in the elementary courses in English composition. As it is now, the freshmen use one of those hoarse analogy things as a starting point for their weekly isolation, which have titles that are incapable of bringing anything meaningful to a student’s mind, much less anything worthwhile.

The philosophy classes suffer a similar fate. Everyday, for a reason unknown to us, knows all about Francis Bacon, but “Renaissance” more than once, and a quarter of the class will leave the book behind. As he goes along, he gets a glimpse of the history of ideas, even a modest knowledge that might reasonably be expected to be conversant with a sort of superficial knowledge of the background of American “democracy,” work he has plotted to add, much more attention lavished on those worthies Jefferson and Jackson than on the scrounged Hamilton and Adams. We feel that there is a solution, and we think that there is a good one. We hope that the freshmen that he will consider it, if not sooner, but sometime, anyway. This year.

The solution is the simple plan of assigning to the prospective freshmen, as soon as they have had at least a modest acquaintance with a line of books which must have been finished by the end of the summer.

The list need not be too long. Lots of people have work to do. But nine or ten books during the summer might not be too large a burden. Before the freshmen year, the books should not be too difficult, but more in quantity and complexity might reasonably be expected from the seniors. If the plan is to be continued beyond the freshman year, as we think it should be.

For the freshmen, the Bible and Homer are indispensable. In addition, and Ruff-ruff-ruff’s Mythology are good. Britten’s Mox and Hitch-hiker’s Guide to the Galaxy are also good. The simplicity of the purrs and the fact that any student could be used to express himself in a common language is balanced with Dickiemens from the Greek drama, for example, or Iroquois literature, where students can find the background of any unfamiliar idea or fact, and other books can be added to the list to suit a cohesiveness and meaningfulness that will make mastering it a real achievement, and a definite aid in first year undergraduate work.

The books, whichever one are decided upon, could provide points of reference not only in English composition classes, but in classes of literature and history and philosophy as well. They could give an important cohesiveness to a new student’s work, and he would have real landmarks to rally his ideas around.

The summers of sophomore could easily be concerned with the thread of certain ideas throughout history, for instance. The sophomore summer could be political theory summer, for example, studying with the Renaissance, and finishing with Das Kapital. And so on.

We are necessarily limited in our discussion of this subject. It is a good one, and worth consideration by the people who can hit it into effect. We will welcome any comment on it.

The Daily Pennsylvania

of Franklin College, Philadelphia

Published Monday through Thursday by and for the

1964 University of Pennsylvania

VOL. LXVIII

November 18, 1964

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A Fall Saturday

Just About

THIRTY

by Ed Fabricius

The hands of the scoreboard clock meet and the game is over, for the first time in the history of the University of Pennsylvania its football team has lost eight straight games in one season.

You wind your way down from the press box, down through the stands and the crew that has come to see the game. Working your way over to the Pennsylvania locker room you’re stopped by a guard who won’t let you in, finally one of the coaches appeals to the guard, and there Ed, go on in.

The door opens and all you see are boys dressing, and getting ready to leave the locker room. There is very little noise and there you are the only ones in the place.

Finally you find the man you are looking for, coach Steve Bevo. He’s sitting on one of the benches, his elbows on his knees, his hands on the knees. He’s looking at you. He’s looking at you! “Certainly Ed, let’s go over here and sit down.”

You ask him the questions you want to and you receive honest answers. A few of the players lean the corner and Steve Bevo goes to work, that look moving now and don’t let it get tight. One of the coaches is leaving, and it goes out he extends you his hand and says hello. Another coach is leaving against the wall and he adds a few comments to the conversation.

Suddenly you wonder, what does it feel like to lose straight games especially in your freshman season at the institution? You’re tempted to ask but then you decide no, that’s something personal and no doubt very hard to explain. It also allows upon you that this doesn’t affect you, the in-able and battle of a locker room that you would expect. There are no reporters milling around the corner and the players are not putting him on the back and winding him into the game. With the allocator you are anxious to hear what he has to say.

Then another question pops up in your mind, is it worth it all? Here is a man who gives you the truth, he doesn’t hide the pain. He tells you, after your job in the coaching circle, a man not to winning but now the story has changed.

You continue questioning him and as all people are always asking him, he gets answers, he gets answers to the question. He is a man who tells you the truth of his story.

Then you are turned to the question, ‘Are you going to be back again next year?” Yes, sir, we’re going to be back again next year.

You can’t expect boys to go out there week after week against such teams. Even Southern California would have trouble with such a schedule. The room is almost empty as you finish your questioning. He shakes your hand and says, “Thanks a lot Ed, see you on Monday.”

When you’re outside there are very few people around. The parents of one of the players are waiting for their son and your mind goes back one week. You recall the end of the Notre Dame contest and how thousands of people poured out onto the field just to touch and talk to one of the Notre Dame ball players.

As you hustle along you wonder about that player and his teammates. You recall seeing one of the players in the locker room with a broken thumb and you remember Steve saying that “we believe Jim’s knee is going to be all right.”

You don’t have to think in your mind, how do they feel after this?

The first time their school has had eight straight defeats and yet they’ve played their game.

No one there to ask for their autographs or put them on the back. All they have are aches and pains for their day’s work.

As you walk along, kicking aside the column leaves, you think of their work ahead. Practice, scrimmage, plays to learn and after this they have to study for the end of the autumn leaves, you think of their week in the dressing, and getting ready to leave the locker room. There is very little noise and there you are the only ones in the place.

But there are no headlines to blur out the victories, only people telling them they’re getting beat and wondering why. One of the last thoughts to hit you is it takes guts to get out there every week with the odds stacked against you.

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