Local

MITTENED TO SPEAK IN IOWA SUNDAY

Frances Mittendorf, whose husband is a deputy of President Nixon, was a speaker at the University of Iowa on Sunday. Mittendorf, who is head of the University of Iowa, has been a controversial figure in recent political events. She was asked to speak by students who accused her of being an anti-socialist speaker. The speech was interrupted by a small group of students who shouted down Mittendorf.

Peace and Freedom Candidate to Speak Today

Bill Johnson, vice presidential running mate of Dick Gregory, was in Iowa City Sunday night. He talked about the importance of peace and freedom in today's world. Johnson said that the United States should work towards a peaceful resolution of the Middle East conflict. He also spoke about the need for a stronger role for the United Nations in international affairs.

National

By United Press International

Police Break Up Berkeley Protest

A militant band of 72 demonstrators at Berkeley gave up meekly Thursday as a result of a police and firemen's slowdown and the long teachers strike which was not likely to be solved while the teachers were on strike.

By Ralph Holt

POLICE BREAK UP BERKELEY PROTEST

A militant band of 72 demonstrators at Berkeley gave up meekly Thursday as a result of a police and firemen's slowdown and the long teachers strike which was not likely to be solved while the teachers were on strike.

By Ralph Holt

FIGHTS BREAK OUT AT WALLACE N.Y. RALLY

Wild shots between protesters - both black and white - and police erupted Saturday night when former Louisiana Gov. John H. Davis Sr. threatened to disrupt the rally. The demonstrators were protesting Wallace's appearance at a rally in Syracuse, New York. Six people were injured, including a police officer who was hit by a flying bottle.

By Ralph Holt

LYNDA BIRD ROBB HAS BABY GIRL

Mrs. Lynda Bird Robb, President and Mrs. Johnson's elder daughter, gave birth to a seven pound, seven ounce baby girl early this morning. The Florida Senator from Georgia, married to the former Miss Georgia, has two other children. No name has been announced by the Senator.

By Ralph Holt

STRIKE AND SLOWDOWN COME TO NEW YORK

There was no strike on Thursday for the New York City police and firemen's associations. The New York City police and fire departments are scheduled to go on strike next week.

By Ralph Holt

West German student urges more protests

By Allyn Salaman

Gerta Mandel, a leader of the German Student Union, Thursday night appealed to students to build a stronger peace movement to bring American GI's back from Vietnam. This is the first of a series of demonstrations planned for the week.

By Ralph Holt

Civil rights leader wants socialization to end U.S. poverty

By Julian Gold

Senator Stennis, a civil rights activist, offered resolutions to the Senate for ratification by the U.S. in a speech Thursday at the law school.

By Ralph Holt

International

RUSSIAN LEADER SPEAKS AT CHICAGO CONFERENCE

The Russian leader, who is also the leader of the Communist Party, addressed the Chicago Conference on Soviet-American relations. He spoke about the need for cooperation between the two countries in order to achieve world peace.

By Ralph Holt

(Continued on page 7)
Polisi Sci progress

Political Science has traditionally been the major for students who don't know what to major in, and rightly so. A large number of them are interested in almost anything from scientistic, computerized factoring, to Plato and C.J.ournet philosophy. There was no such, no structure, no direction.

Now, without fanfare, the P.S. department has begun to analyze the Department's current curriculum and make room for new professors holding prominent roles in the processes. More importantly, students have a large role in the process; from scientistic, computerized factoring, to Plato and C.J.

The result of this self-examination, departmental students, promote, will be a radically different, radically better department. And they deserve praise for the end of this school year.

In the meantime, though, the department has this year to make to this year somewhat more manageable for senior P.S. majors is to decennialize the P.S. 200 seminars.

The subject matter of these seminars, and the required reading, is now decided by the seminar leaders. And the students who are a part of comprehensive exams has been abolished.

So far, so good, but in order to replace the comprehensive with individual seminar tests, the department has shown an unexpected conservatism. Most people will admit that tests in a seminar are definitionally invalid: the whole purpose of a seminar is to exchange of personal ideas and discussion, and such an interchange cannot be tested in any meaningful way. The department wants to keep tests "temporarily," until the promised sequencing reforms are instituted.

If they are decentralized, they are made up by the individual seminar leader, can be considered an improvement only within the context of an inerrant concept, but if P.S. 300 should have tests at all. We suggest that more thought be put into this point. There is, we believe, no reason why a department's seminars cannot test the students who do not know what to major in, and rightly so. A large number of them are interested in almost anything from scientistic, computerized factoring, to Plato and C.J.

Letters to the editor

By PHIL ARKOW

พี่(0,6),(998,996)
MBA's in Finance at IBM

"In my job I can't depend on cookbook solutions."

"There are so many variables in a financial decision, a canned approach just won't do," says George Henke. "That's why my graduate work has been such a tremendous help.

George joined IBM after earning his MBA in 1967. He started as an Associate Financial Analyst. Within seven months he was promoted to Financial Analyst. Today, he's involved with the projection and evaluation of financial factors that affect the development, manufacturing and marketing of a product.

As the Financial Analyst on a pricing project, George starts with the basic concept—the engineer's original idea. He continually assesses all the factors that could influence the product's introduction—competitive products, market forecasts, production costs and its probable life expectancy. Ultimately, his analysis will help determine a price for the product that is both competitive and profitable.

Checked IBM carefully

"After studying the company's history and potential growth," says George, "I realized that finance is one of the best routes to management at IBM.

"Then I found that information processing is one of this country's fastest growing major industries. To me, that says exciting work and great opportunities for my own growth."

IBM offers attractive opportunities for MBA's in such areas as Financial Analysis, Accounting, Internal Auditing, Financial Planning and Control, and Information Systems. In addition, IBM needs qualified MBA's for careers in marketing and engineering.

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Sign up at your placement office for an interview with IBM. Or send a letter or resume to Paul Koslow, IBM, Department C, 425 Park Avenue, New York, New York 10022.

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Rumors of halt in bombing help Humphrey's campaign.

Persistent rumors of a bombing halt, the first since the Peace Talks, have generated a strong interest in the possibility that American troops may be withdrawn from Vietnam. The rumors, if true, would be a significant shift in the war's direction and could have far-reaching implications for the presidential race.

Humphrey campaign workers say they believe the halt may be real. They are monitoring the situation closely, as they did when Humphrey announced his intention to end the war in Vietnam.

The halt was rumored to have been in effect since last Friday. It is believed that the halt was made in response to the war's negative impact on American public opinion.

The halt is expected to have a direct effect on the presidential campaign, as both candidates will need to adapt their strategies to the new reality.

Humphrey's campaign is expected to release a statement later today, outlining its position on the halt and its impact on the campaign.

Meanwhile, Nixon is expected to make a major announcement on the war later this week. Sources say he will outline a new strategy that includes a possible peace initiative.

The halt has elicited mixed reactions from the public, with some expressing hope for an end to the war, while others fear that it may be a ruse to deceive the public.

It remains to be seen whether the halt is real or just a tactic to draw attention away from the war. The world will be watching closely to see what happens next.
Chicago students get a weekend look at Penn

BY DON HOROWITZ

A group of 39 "well qualified" high school students from the Greater Chicago area were guests of the University this past weekend to familiarize themselves with Penn's life. The University hopes that students from outside the area will increase to matriculate here.

The program was arranged by the Greater Chicago Alumni Association and coordinated by Daniel Mackevich, assistant dean of admissions, who described the trip as "well planned," and commented that "it was a great experience for them by their respective hosts.

Among the things that the students did was to take a personal tour of downtown Philadelphia. They discussed the City of Brotherly Love as "dull." Klich and Steve Rempas of Lane Technical High School in Chicago, attended various activities, ranging from the four plays produced by Penn Players, to a finance committee meeting, and "unplanned happenings" on the College Hall Green Friday night.

The group ended their activities on Saturday night and returned to Chicago Sunday morning.

The program was arranged by the Greater Chicago Alumni Association to interest students from outside the area in attending classes here.

The trip was organized by the Alumni Association, and was paid for by the University, except travel costs. All expenses were paid for by the Alumni Association.

The group of Chicago area students were described by Rempas as "middle to upper class," "mostly boys," and "all white." The program was arranged by the Greater Chicago Alumni Association to interest students from outside the area in attending classes here.

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Admissions department gets new office and a new dean

By BARBARA SLOPAN

The new office at a university administra-
tion office, and things have changed since
the old days of Lippo Hall.

Located on the first floor, the new office,
fortified with a sign announcing changes
in the course of Lippini's job, has been a
bustle of young, energetic folks-

the vast resources of the under-

bodies," Mandelbaum maintains,

in the faculty-

saying was irrefutable" says Associate

the remarks of urban designer Con-

stantine Doxiadis two weeks ago be-

sently at the university level to come

His interview was a forceful,

manded to consider taking a job like

ich he was ever before the presi-

ured to the political

many to resist that growth. But no,

able resistance of the neighboring

sidered to solve this problem in part

the actual election.

m in high tax areas

there to consider solving a job like

...to express our condolences

Wednesday, Dick Gregory, the

of financial aid here six years ago.

in touch with both admissions candi-

sions Office, but says he wants to keep

complex administration of the Admis-

Dean said.

ne financial grant which they do not have

scores in admissions and financial

a wonderful and exciting time. Just let me mention but a few - dinner

has been confiscated in

of the handbills had been distributed,

definitely dangerous to the political

machine," Gregory said. He added

"...do not publish the

aid decisions."

would be a very simple matter, that he knew the royal family personally.

known to me that he was a member of the Monarchist Society of the Uni-

or other worthwhile causes."

him a wonderful and exciting time. Just let me mention but a few - dinner

England.

my job here. He says, "This is where

just bring a Tiger home

are young and pretty.

It's happening in education."

we close off access to the so-called

youths.

action line

ACTION: Dear Miss Foley, the entire staff of Action Line (especially our

male upstairs executives) would like to extend our sympathy to you and to

encourage anyone else who shares a similar feeling about your situation

are sending you a copy of this edition of the Daily Pennsylvania. We also

is TR 8-6555. We truly feel sorry for you, and to express our condolences

love.

in the free public lecture.

The Christian Science Board of

of Pennsylvania. He was lonely and had no friends, no place to go, knew

of our friends are most
certainly invited to attend.

Christian Science lecture

Four Court of Chancery,

Montgomery County, Pennsylvania,

September 10, 1968

FRIDAY, OCTOBER 25, 1968

SUNDAY, OCTOBER 27, 1968


d the SUNDAY, OCTOBER 27, 1968

FRANCOIS MITTERRAND

Challenger to De Gaulle and
leader of the Non-Communist
Left in France

SUNDAY, OCTOBER 27, 1968

8 P.M.

IRVINE AUD. 34th & SPRUCE

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INTERNATIONAL AFFAIRS ASSOCIATION
Wharton Schools reveals dean's list for 1967-1968

The Daily Pennsylvania

CLASS OF 1968


CLASS OF 1969


CLASS OF 1970

Robert H. Anthony, James W. Hanlon, Edward H. Harvey, Wilma B. Hersh, Ronald S. J. Hoofman, Lawrence B. Stevens, Jeffrey P. Sukenick, Mary C. Wellman, and Eric J. Wittman.

CLASS OF 1971

H. Louis, Frederick J. Man, A. Siegal, Leslie N. Silverman, Howard A. Silverstein, Steven Simkin, Kenneth I. Steinberg, Jerry D. Steiner, and John G. Wright.

Open from 10 AM. to 10 PM.

The Daily Pennsylvania


TO SIR, WITH LOVE
7:30 P.M. 9
SIDNEY POITIER

The veteran, a former member of the Air Force, said-conditions of Vietnam in \"ulterior\" terms will not be given. He warned that the spread of Communism in the Orient is a threat to the West. He said that the West has taken too many steps in the wrong direction to solve the problems of the Orient.

On June 5, Humphrey gave a speech at the Wharton School of Business in Philadelphia. The civil rights leader strongly urged protests of Vietnam on the campus. He said that perhaps the time is right for a protest on the campus. He said that perhaps the time is right for a protest on the campus.

Socialist candidate speaks here

\"Our present economic system can be changed only if people are prepared to risk a little danger of a undertaking. The means of change are in the hands of the working people. A socialist is someone who can make a difference.\" The socialist candidate is Betty Friedan. She said that she is interested in change, and that she is ready to make a difference.

Betty Friedan, author of \"The Feminine Mystique,\" has been a leader in the women's rights movement. She has written several books on women's issues, including \"The Second Stage.\"

Friedan believes that women should have the right to choose their own careers and should not be forced into traditional roles. She also believes that women should have equal pay and should be treated with respect.

Friedan is a member of the National Organization for Women (NOW), an organization that advocates for women's rights. She has been an active member of NOW since it was founded in 1966.

Let's begin by looking at some of the reasons why Friedan believes that women should have the right to choose their own careers.

First, Friedan argues that women should have the right to choose their own careers because they have the same abilities as men. She says that women are just as capable as men and that they should not be denied the opportunity to pursue the careers of their choice.

Second, Friedan believes that women should have the right to choose their own careers because they have a right to live their own lives. She says that women should be free to make their own decisions about their lives and that they should not be forced into traditional roles.

Third, Friedan argues that women should have the right to choose their own careers because it is necessary for the economy. She says that women make a significant contribution to the economy and that they should be treated with the same respect as men.

Finally, Friedan believes that women should have the right to choose their own careers because it is necessary for the family. She says that women have a right to be involved in family decisions and that they should not be forced into traditional roles.

In conclusion, Friedan believes that women should have the right to choose their own careers. She believes that women have the same abilities as men and that they should be free to make their own decisions about their lives. She also believes that women make a significant contribution to the economy and that they should be treated with the same respect as men. Friedan believes that it is necessary for women to be involved in family decisions and that they should not be forced into traditional roles.
Quakers host Tigers in Homecoming games

Undeveloped gridders to seek revenge

By AL BADEN

Two weeks ago, Ickybaden cost us $150,000. This week, we're likely to lose $500,000. Our leading receiver, who will miss the entire post-season, will provide a similar opportunity for the Tigers' defense. Saturday's game will be a study in the art of scoring touchdowns. Our opponents can score at any time, and we have no time to waste. In the first half of the season, we scored three touchdowns, while our opponents scored five. In the second half, we scored only one, while our opponents scored four. Our defense is not as strong as it was last year, and our offense is not as weak. We have to play our best to have a chance. The Tigers are a strong team, and we have to be at our best to have a chance. We have to be prepared for anything. We have to be ready to score. We have to be ready to defend. We have to be ready to win.

Booters to challenge for Ivy League lead

By STEVE NICHOLSON

"Tigers are the best team in the Ivy League, and we're the second best team." That's the attitude of the Princeton Tigers, who are ranked second in the Ivy League standings. Both the Tigers and the Quakers have identical season records of 6-1, and both are 2-1 in Ivy League play. The upper of tomorrow's game will not be easy, as the Tigers are the better team. The Quakers have to be at their best to have a chance. The Tigers are a tough team, and they have a strong defense. The Quakers have to be ready to score. They have to be ready to defend. They have to be ready to win.

Question over tally clouds harrier meet

By MARY CHLENDN

"For the first time in Ivy League history, we are going to the league to remeasure the official tally in the ever-tightening race against Penn and Columbia." The Quaker defense already led the league in scoring two weeks ago, but they will need to keep it up to have a chance. The Quaker offense is not as strong as it was last year, and they have to be at their best to have a chance. They have to be prepared for anything. They have to be ready to score. They have to be ready to defend. They have to be ready to win.

Sports log

By STEVE MICHELSON

This Saturday marks the final game of the season. The Quakers are ready, and they will be at their best to have a chance. The Tigers are a tough team, and they have a strong defense. The Quakers have to be ready to score. They have to be ready to defend. They have to be ready to win. The game will be a good one, and it will be a game that will decide the league championship.

The GRADUATE ENGLISH CLUB presents

AND

BRIDGE ON THE KIWAI RIVER

SUNDAY - Museum Auditorium

All the King's Men 7 P.M. (both films) Admission $1

Bridge 9 P.M. Bridge only 75¢
The dance

Sir: 34th Street does indeed “fill a void” as a University publication for resident Philadelphians and showed a home of undiscovered lively arts. With appreciation to the Staff of 34th Street, and in admiration of your attempt to kaleidoscope the University and Philadelphia with articles from “any person”...especially “members of the community who have had little...outlet in print...” may I submit that there is yet another art form whose very existence has traditionally been censored.

Perhaps now THE DANCE can stretch its print-shorn limbs and spring from its Procrustean Bed...into the light of the stage and merit its right to applause.

In the beginning there was Dance. Prior to sound there is an impulse of breath, a nod of the head, an upraised arm...prior to presence on stage there is the rhythm of steps and the characterization of body...through work and in play, there is socialization through synchronization, product through patterning...concomitant to all communication and compensating for any incomprehensibility, there is “the primacy of movement.” Fear. Flirtation. Friendship. Anger. Anxiety. Aspiration. “Words can conceal; movement will reveal.” There can be no art without movement, and there is no more refined movement than in the wisdom of the terpsichore.

To participate in THE DANCE:

1) U. of P. Dance Dept. - open to all male and female undergraduates and graduates - accredited courses in Modern Dance and Folk Dance, per semester - Beginning, Intermediate and Advanced Dance with Malvena Taiz, Weightman Gym.
2) History of the Dance - full credit semester course, open to any undergraduate.
3) Folk Dance Club - activities announced in the DP.
4) Free University - Monday, 6:00 P.M. - Irene Eskin, who operates the Irene Eskin School of Dance and has a dance company, has taught in the Free University since its inception...new ways of expressing through movement and process of getting to it."
6) Pennsylvania Ballet Company - 1924 Chestnut
7) Philadelphia Civic Ballet...Arthur Hall Dance Co.
8) November 3 and 4 - Mazowsze Dance Co. - Academy of Music, Broad and Locust (3:00; 8:30).
9) November 29 - Pennsylvania Ballet Company - Tchaikovsky’s “Nutcracker” - 1924 Chestnut - LO 3-8461 (8:30 P.M.)

Loreen Goldenscn C.W. *70

Kudos

Sir: I have just read your opening article and found it very worthwhile. I applaud it highly.

When one calls another member of the community “Pig,” one is rejecting the responsibility to relate with him as a human being and even more, one is relieving him of the responsibility to behave like a human. What is created is a situation in which a man like George Wallace can come within inches of the Presidency. This is an indictment not only of those of us who would support his presidency but also of those of us who, by using LOVE as a four-letter word, have forced our neighbors into that position.

C.S. Kocher
Wallace Country.

The fever starts where the original spirit always starts, on the farm. With little to change or disturb life, the only variety comes with Sunday church services or the weekly trip to town to bring the crops to market. The small farming communities across the American plains remain basically unchanged as the young ones leave, emigrating to the big cities, or going off to war. In small town after small town, in country and minefield and forest, the old men can be seen sitting on country store steps, on benches in front of service stations, waiting to die.

The women still hang up their laundry on backyard clotheslines and look middle-aged by the time they are 30. Plain dresses, dry hair, and childbearing’s ravages do not sap the physical energy of them as much as they take away the inspirational desire. The life, as it is everywhere, is hard, but the grandparents are always around to help out with the cherry pies and advice on how to raise Junior.

Junior, of course, is out dragging on the new stretch of virgin Interstate or is writing to Mary Lou from Khe Sanh. He started driving a tractor when he was 12, greased his hair down at the age of 14, and has spent more time inside the hood of his ’58 Dodge than most cityfolk ever spend in a gas station. He’s never really talked to anyone from the Big City, and really has no reason, let alone incentive, to question his parents’ value system.

***

The small towns of America are not all that bleak. Some are dying, like Blue Earth, Minn., where the owner of the only remaining store fears that absolutely no new people will come to town when Interstate 90 is completed. Some are already “dead,” having been erased by the Post Office department’s RFD consolidation; only on the most ancient of road maps will you find Waddle, Pa., and Aladdin, Wyo. These are not pure “ghost towns,” such as South Jersey and the Old West can claim. Inhabited by a few families, the only overt mentions of the former existence of a mining town or a crossroads are the scars of paint over what used to be a post office, or an occasional road sign a mile out of town.

Most of the small towns, however, conservative with people and local problems, have tried to modernize. The streets are paved, the Dairy Queens flourish, some clothes are new, the new car dealers somehow manage to survive, and sometimes the Bell system links the villages with the outside world. Cable TV gives the people a somewhat detached connection with the New York and Hollywood scenes, even if the time zones and Daylight Saving Time put Ironwood, Mich. and Newcastle, Wyo. two or three hours behind everyone else in the United States. A Dodge pick-up for Dad and maybe a ’61 Valiant for Mom, some kind of a school bus system, a state highway commission to pave the road into town, and what more could a community of 30,000 people ask for?
Demographers and sociologists tend to take careful note of exactly when the urban population surpassed the number of rural inhabitants of this country that was founded and moved by farmers, settlers, ranchers and agrarian laborers. Their statistics do not tell the whole story. A generation of youth, concentrated at a East Coast metropolitan Ivy League university, has rarely seen a city smaller than, say, Camden. Most suburbs of Philadelphia, D.C., Boston and the Connecticut-Long Island-Jersey complex are larger than the small towns of Rhode Island, Maine and North Dakota. Those students who do care about civic affairs and American crises think of urban ghettos, corrupt city politicians, antiwar demonstrations in huge courthouses and the pains of industrialization. It is all too easy to blame everything on the South, and call that part of the country the only agrarian problem in America. If, that is, you consider the South part of America.

But the almost primitive movement to "law and order," be it Wallace's fiery honesty, Nixon's uncommitted appeal to emotions, or Humphrey's confused me-too-ism, cannot be written off as merely a Southern panic.

In Pennsylvania, New England, and the West—those areas commonly included in The North—there are millions who have never seen a subway, never ridden an airplane, never missed church on Sunday morning. Their needs and wants are few, their occasional encounters with cityfolk are as much a novelty to them as are "hillbillies" to most University students. They understand cattle prices, grain surpluses, and the American heritage. Linked by "Country Power"—WWVA, WSM, WBMP—their electric guitars drown out what feeble echoes of hippies, liberalism and youth might penetrate the dust.

Like ancient talismans the pictures of Our Blessed Lord Jesus-with-the-eyes-that-follow-you-around-the-room ward off such evil demons as Indian music, pollution and rent. CBS News earlier this year began a survey of America's small towns. What they found, and anyone with a car and an ear for dialect, can confirm, was an American people with diverse, local problems and a strong will against change. Despite the urban social workers' files and the demographers' statistics, small town America is alive and well in America.

What are the pressing civic issues in small-town U.S.A.? To Mayor Joseph Hetrick, of Roaring Spring, Pa., preventing robberies is the most demanding problem. The town, near Altoona, has 3,000 residents and fears transients who occasionally stop and burglarize local families. But Roaring Spring residents are contented. Hetrick feels his constituents, who elected him in 1962 to an eight-year term, like their way of life. "We're glad we don't have the troubles of the big city," he says.

The acting mayor of nearby Martinsburg (pop. 2,000), Harold Wineland, agrees. Small-town living is nice "because you know all the people." Martinsburg boasts a shoe factory, but its main source of income comes from the dairy farms.

The problems of towns of this size seem different from metropolitan problems only in scale. But when the towns become actual villages, just barely existing on the Post Office map, even the municipal government may vanish. In Warrior’s Mark, Pa. (pop. 30; proud residents), there is not even a town council. There is a justice of the peace, and a spokesman for the ladies’ auxiliary of the volunteer fire department felt there was a constable around, but otherwise "the people who want to work just get together and do it." The fire company and the church serve as focal points for the community nestled in the Allegheny foothills. Halfway between Bald Eagle and Seven Stars, Warrior’s Mark was founded in 1768. A one-story white frame house serves as the barber shop. At the main crossroads of town is the post office, a house, the fire company and a Chevrolet dealer.
William Clark is a Democratic Assembly candidate from the town in Huntingdon County. The county traditionally goes 2-to-1 for the GOP; his district is 5-to-1. Far-sighted and extremely interested in rehabilitation work, he runs for office, despite impossible odds to spread some new ideas around.

Clark does not feel that rural areas are being overlooked in federal subsidies to large cities. "The money should be diverted to priority areas, and the city needs it more right now," he says. Like the ghetto workers, according to Clark, rural reformers also stress self-help. "It's as true here—on an individual basis—as it is in New York City."

But Clark, like other community leaders, realizes there is little to keep the youth home on the farms, or in the village. Mayor Hetrick though 50 percent of the local high school and college graduates stayed in Roaring Spring; a lot were in the service, and there are "a lot of casualties" from the area. Clark believes Warrior's Mark is not growing, though he has no statistics to back up his belief that most of the town's youth leave for good. "A number of our teachers come back, but most go to New York or New Jersey," he believes.

Any sociology textbook will tell you that as the population of any group increases, the potential for conflict among its members also increases. One can also learn this in a brief trip to Tyrone, Pa., which boasts a Chamber of Commerce, an Elks group, 8,000 people and a foul-smelling paper mill which employs 700.

Dr. Earl Collins is president of the Tyrone Council Borough and is the only elected black in Blair County. He feels the 80 blacks who comprise one percent of Tyrone's population "have a good relationship" with the rest of the city's inhabitants, and notes with pride that the blacks do not live in only one part of town. He also feels that the most pressing problem for Tyrone is an urgent need to add another industry. "If we could get a new mill in here that would hire 300 or 400 people, Tyrone would be a booming town," Collins says.

But Mayor Eugene Johnson feels "we have enough industry here, although there's always the hope of getting more." He fears a new factory would necessitate bringing in employees from out-of-town. "There's not enough people to hire."

***

70,000 people live in Altoona, Pa. Despite a name that recalls the Toonerville Trolley, a reputation for being one of the dullest and dirtiest cities in the Keystone State, and a location that makes it almost inaccessible to anybody going anywhere of any importance, Altoona might well be one of America's most "typical" towns. Boasting a regional campus of Penn State, there is some influx of youth from such nearby towns as Warrior's Mark, Roaring Spring, Bald Eagle, and, of course, what remains of Waddle.

If such a thing as the typical American house exists, it may be found in the Juniata suburb. Sandwiched between the railroad yards and some incredibly beautiful hills that leave no room for a flat surface even as large as a softball field, restless people moved "to the suburbs." The father is a Methodist minister; the mother has taught fourth grade for 20 years.
This is the country that Wallace, and Nixon, and Humphrey want to represent. This is the America where a sign in Wallace campaign headquarters in downtown Altoona boasts that 30 percent of western Pennsylvania will vote for the former Alabama governor. This is the America where only 500 people showed up at a Wallace rally in north-east West Virginia.

If the labor vote is disappointed in November, if the black is disenfranchised, if the college liberal is disgusted, it is not all in vain. For beneath all the colorful old names and the odd-colored license plates lies a dormant, decreasing population that quietly is as much "America" as the white-collar worker and the suburb housewife.

Perhaps Simon and Garfunkel took the wrong Greyhound bus from Pittsburgh. Or maybe even from Saginaw, Manhattan, the Island of Dreams at the far end of the New Jersey Turnpike, is the Great American Fantasy, Reality is to be found in Jackman, Maine, and Ida, Va., and Joplin, Mo., and Tucumcari, N. Mex. These are the small towns where many (though now a minority) of Americans live. And whoever accedes to the Presidency on Jan. 20 will be elected of, and by, if not for, the people of America.

Phil Arkow, a senior in the College, was an instructor in the Free University on the ponderous topic of Classic Children's Literature. More recently, Arkow accompanied Mrs. Hubert Humphrey on a tour of small-town Pennsylvania. It was on that trip and summer drives through rural America that Arkow gathered material for this article.

The shrinking farm profits force modern attempts at public relations to use stone-age methods.

Mrs. Hubert Humphrey acknowledged the strength of the small town vote by campaigning for three days in backwater villages in Western Pennsylvania.
Pocket Playhouse

The two original one-act plays at the Pocket Playhouse are interesting in their honesty and simplicity. Noble. Not perfect creations by far, they deal with theatrical problems quite successfully and open new horizons. Furthermore, they are performed by vigorous actors striving to enliven the plays as best as possible. In this small playhouse with its crude stage and simple lighting, the pervasive feeling of devotion to theatre greatly adds to the evening’s competence.

The first play, "The Betrayal" by John Fiamiglietti, is concerned with the true identity of Jesus, what he really was. Set in a hideout the day after Christmas, the scene is a lone white man against three supposedly faithful disciples. While James tries to kill Judas for betraying Jesus, Jesus gets off scot-free with what really happened. The play, through a conflation of questions and revelations, leads us from accusing Judas to condemning Peter, then John, until finally we must blame Jesus himself. The tempo of this hide and seek game with its quick insinuating and at first repulsion disturbing the mythical alliances is hindered in its total effect by the almost constant changing. Although it destroys the potential of the high points, the play manages to retain interest because of its depth and interest in new problems constantly arising. What was Christ, anyway? What was he all about?

The play is based on the life of Jack Johnson, the first black heavyweight champion of the world. Through Johnson, playwright Howard Sackler is able to bring to the audience the real impact of being a black American, with more insight than a thousand of the world. Through Johnson, playwright Howard Sackler is able to bring to the audience the real impact of being a black American, with more insight than a thousand

Were the disciples just ordinary men, better than others? Was Judas really evil? What did it mean for Judas to be the only one to "be a fool"? The Messianic? In contrast to the serious tone of "The Betrayal!" is the lercious satire in "The Storyteller From Flea Street" which also questions truths we hold dear. The play rushes so in its implications, and the shadow cast the plot gambling would be "a play illustrating man's ability to believe anything and everything in the horror of his existence." The unwieldy flow of ideas, however, is contained in a construction which pits the storyteller against the people. The author inns problems keeping this structure dramatic, and the uppers he creates for climaxes lose their effect as the purpose becomes more nebulous. Consequently, the leader to the creation is not satirically, but dangerously dramatically; it is too difficult to move anywhere quickly enough to say something and not be boring. The frequent witty lines, the storyteller's command over the total audience, and the earnest acting of the audience, and the earnest acting of the protagonist, the potential of the high points, the play manages to retain interest because of its depth and interest in new problems constantly arising. What was Christ, anyway? What was he all about?

NYC: The White Hope

I suspect that this year's best play has already opened. It is called The Great White Hope, and it can only be described as a magnificent theatrical experience. The play is based on the life of Jack Johnson, the first black heavyweight champion of the world. Through Johnson, playwright Howard Sackler is able to bring to the audience the real impact of being a black American, with more insight than a thousand sociology books can provide. Johnson (in the play called Jack Jefferson, for reasons unknown to me) was easily the greatest fighter of his generation, and the play opens with promenaders lurking the defending champion out of retirement to fight Johnson, inasmuch as he has beaten everyone else in the division. After ensuring the white people of America that he is incapable of being defeated by a colored man, the ex-champ proceeds to lose ignominiously to Johnson. America is stuck with a stereotyped "coon" as his champion (a matter which most people took very seriously inasmuch as he has beaten everyone else in the division. After assuring the white audience the real impact of being a black American, with more insight then a thousand

Needless to say, this brief summary does no justice to the play. The drama is not about boxing, but about one man's struggle to maintain respect in the face of a prejudice so fierce it denies recognition to a man indisputably the best in his field. Magnify this man's agony for an entire race unable to even have the opportunity to prove its equality and you have an idea of the force of the play. Of course, the play is not totally accurate in its portrayal of Johnson. He had several wives of both races, not just one white one. He had no friendly stock-still figure Jewish managers to help support him.

Playwright Sackler's script is excellent, and Edwin Sherin's direction provides very good visual accomplishment. James Earl Jones is superb as Johnson, reading every one of his soul and touching his character for a performance of unusual scope and power. The rest of the cast is adequate in rather one-dimensional parts. The show could cut one ten-minute scene somewhere without any loss of impact.

—David Selset
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The Conspiracy

COMES ON STRONG

Mon. Wed. Fri. – 8:30
Tues., Thurs., Sat. – 7
232 S. 13TH ST. PHILA.

The Show Off

Helen Hayes has been among the

Page 8

greatest actresses around for over 60

years; in "The Show-Off", George

Kelly's comedy, she certainly shows

why her talents are regarded as among

the world's finest. To believe that an

actress could be so natural, and so

convincing in her role, is quite amazing.

"The Show-Off" is not a great comedy;

Miss Hayes, however, makes the even-
ing a real treat.

Centering around the Fisher family

of North Philadelphia in 1924, the plot

involves the love and marriage of Amy

Mrs. Fisher's (Helen Hayes) daughter,

to Aubrey Piper (Clayton Corsar), the

loudest, obnoxious braggart who "signs on

the dotted line," and earns $32.50 a

week at the Pennsylvania Railroad. Ob-

viously Amy is in love with this clown,

who dominates. She is Mrs. Fisher, and

only an actress of her ability could alter

the emphasis of the play, which nor-
mally falls upon the character of Aubrey.

She plays a worried mother, and can't

understand why in the world her daugh-
ter, who loves new dresses, would want

to fall in love with this poor, bumbling

idiot Aubrey. Her exasperation comes

across beautifully, as she desperately
tries to embarrass Aubrey in Amy's

eyes. Amy, of course, will have none of

it.

Clara, Amy's devoted high-society

sister, is well played by Suzanne Gross-

man. Initially totally scornful of Aubrey,

as the play progresses Clara becomes

more aware of the love between Aubrey

and Amy, and wishes that she could draw

the same response from her dull-brained

husband, Frank Hyland (Alan Fudge).

Even Frank, however, shows his real-

ization of the young couple's love, by

constantly lending Aubrey money.

If the show has a serious fault, aside

from the fact that the lines are just not

hysterically funny, it shows up in the last

act, when Mr. Fisher takes a stroke at

work and dies. The scene begins with

laughter is constant throughout, and the

players return to their previous ve-
ned; yet, as the show progresses, the sub-

tlety of the play becomes more appar-

ent, and the laughter is more subdued as

the audience realizes that, in spite of his

shortcomings, Aubrey is magnificent, the

rest of the cast worked towards that end.

The necessary tripling of roles, the de-

vice of a coolie killed because he

laid down a suitcase full of fun toys, and the

opening, the chorus between scenes,

theatrical tactics possible. The musical

numbers were the expression of the agony

of a very minor point in the play and

forced by fate to be famous. The acting

was very good on the whole, but the actors

were certainly effective in amusing the

audience. The necessary tripling of roles

was evident, and the chorus gave the play

the necessary exposition and background

that was needed, for we could see the
direction clearly didn't expect non-

spectators. The production of "The Show-

Off" is presented by the APA Repertory

Company of Off-Broadway, and is at the

Walnest Street Theatre, evenings at 8:30, mat-

thees Thursday and Saturday at 2:30. Don't

miss the opportunity to see this light

tale, and a great performance by

Helen Hayes.

— Arnold Meshkow

Penny Players
**Festival of Shorts**

Short films are an art form without a home. These irrepressible littlestripes of celluloid frequentlyflaunt convention, advance film technology, train future directors, and are never heard from again. The extent of the loss, just ask yourself how many of the great short films you can name as compared to the great features.

One compromise still keeps shorts in the theatre rather than in the home, but at least puts them among friends. The Second International Festival of Short Films, which finishes up at the Art Museum this weekend, would be highly recommended for no other reason than that it permits these films to be seen in an intentional and legitimate manner. But there are other reasons. One is the high priority of the particular selections, which more than live up to the standards set by the First International Short Film Festival, held in Philadelphia two summers ago. The last of the three programs which comprise the festival can be seen today at 3:00 p.m., 6:00 p.m., and 9:00 p.m., and Saturday at 6:00 p.m. and 9:30 p.m. The United States dominates this program with four offerings, 'French Lunch,* "Headcracker Suite," "The Game," and "The Street Dancers." Canada contributes "Angel" and "Toy." "Rail" is from England. "The Play" is from Yugoslavia, "Seven Arts" is from Romania, and "Capriccio" is from Denmark.

Short film festivals still aren’t the final answer. They tend to be bad for the digestion. Seeing one exciting short after another, without breaks to reflect on each one individually, is like eating a dinner which consists of nothing but desserts. Some of these shorts which can be so moving. Cartoons, on the other hand, tend to be content with cleverness, and probably haven't touched the emotional core of film since Disney's "Lambi."

Another selling point of this year’s festival is the weekend film study seminars, an extension of the joyously fanatical screen education movement which is currently sweeping many of the country’s secondary schools. Teachers and students wishing to part with five dollars can participate in the final seminar, which will run this Saturday from 9:00 a.m. to 4:00 p.m. Methods of teaching and film appreciation will be explored under the auspices of David Mallery, the nationally known screen educator and author of the book, "The School and the Art of the Motion Picture." This seminar should be of particular interest to University students who plan teaching careers.

Festivals like this one are to be supported as a vital intermediary stage in the evolution of what may very well be the purest and most forward looking dimension of the film medium yet devised. But the drawbacks of this kind of presentation must also be dealt with, lest future attempts to rescue the forms degenerate into a Society for the Prevention of Cruelty to Animation.

—James Morrow
Tangiers beaches and bellydancers wear a pop-art, gadget-filled pad for the sort of thing everyone wishes he were cooler-than-hippie who grooves on the "Yeah, and I guess I love ya" and the Duffy blows his cool only once to say course, the sharpest chicks to see. the Arcadia audience. does the brothers' dirty work and pro-
yby James Coburn, is an ex-sailor who of daddy's million pounds. Duffy, played millionaire go overbroad to rob a ship in if he had the money, the time, and the cool.

Despite the enjoyment, one can't help hurting from the painfully bad dialogue "Paper Lion" now at the Regency. In general, the modernistic attempt at the power of bare simplicity fails to achieve its impact, so the threads of morbidity, lesbianism, and the sensuousness of love-making are thrown in to give the viewer a show for his money.

ACHIEVES HEEL
1141 P9NE 5G.
WA 2-1522

THE SPANISH CHUNKY HAS ARRIVED

This reviewer was struck by Juliet's delighted laugh whenever Romeo kissed her, because it contrasted so sharply with her temper tantrums. Romeo had a simple, childish belief that his being in love would bring peace between Mercutio and Tybalt, but when it didn't work and Mercutio was killed, he impulsively ran after Tybalt to take revenge.

Another technique that makes this version so good is the closeseness the viewer feels toward the movie that can never be established in a stage produc-
tion. With a camera focused in a close-up of Juliet's face when Romeo first speaks to her at the Capulet's party, extreme expression becomes unnecessary and the viewer is put on an intimate basis with a teenage girl reacting to her lover's words with shining eyes, a twitched eyebrow and a soft gasp. Microphones eliminate unnatural declamations when whispering is most appropriate, as when Romeo and Juliet's nurse exchange messages in the church. Perhaps the only drawback to the realism of the screen is evident in the fight scenes, for which a "fight arranger" received credit. Being close in for a bloody ghast is not the most thrill-
ing place to be in an age when advanced make-up technology makes it look very real.

On the whole it seems as if there is almost too much violence in Romeo and Juliet; there is more, certainly, than in a comparable amount of present day television time. All of the fights are ex-
tended to a realistic length -- the adver-
saries have time to get tired, sweaty and dirty -- and they all have a realistic development, from the first West Side Story-like taunt and repartee, to the gang's disbelief when it is all over, that someone who had been alive and laughing a few minutes before could actually die. Most of it seems so senseless to a mem-
er of our generation. Tempers flare over such little things and one wants to say, "Can't we talk this over?" The agony of watching the fights is made doubly intense if the viewer knows who is going to lose.

Zeffirelli has a talent for detail which was poorly demonstrated in his produc-
tion of The Taming of the Shrew. The gold filter which contributed to making the Burton-Taylor movie a hazy fiasco has just the right delicate effect in Romeo and Juliet. The costumes are just as sumptuous, if a bit dull -- only the principals are allowed to wear bright colors -- and Romeo is restricted to wearing blue. The music is appropriate to the time of the story and blends in very easily.

Romeo and Juliet leaves the viewer with the impression of a perfectly put together whole. Everything about it is beautiful, Leonard Whiting's blue eyes and Olivia Hussey's husky voice and mesmerizing eyes, as well as her fresh innocence. As a guest at the press pre-
view said, "It's one time the movie is better than the book."

—Deborah Krawetz

DRIVE FOR FIVE

Alan Alda stars as parapetetic George Pimpton in a Film version of G.P.'s "Paper Lion" now at the Regency.
Triumph of the Whale, 1967, at the Art Museum, was executed in color and is less representational than Spruance’s earlier works.

**Benton Spruance: 1904-1967**

That lithography was the passion of Benton Spruance is clearly demonstrated in two exhibits of the late artist’s work presently on display in Philadelphia: The Benton Spruance Memorial 1928-1967 at the Pennsylvania Academy of the Fine Arts, and “The Passion of Ahab,” a series of lithographs based on “Moby Dick,” at the Philadelphia Museum of Art.

“Irish’s philosophy was that art is for people,” commented Mrs. Ann McNulty, sales agent at the Pennsylvania Academy, and wife of Kenneth McNulty, curator of prints and drawings at the Art Museum. Intense concentration on the development and perfection of his technique as a lithographer, in favor of pursuing, for example, a career as a painter in evidence of that conviction. A lithographer can print many copies of a particular work, making them less costly than if only one were produced. Fine lithographs, therefore, are within the reach of more people than are fine oil paintings.

Lithography is a complex and time-consuming process demanding meticulous craftsmanship. The stone is treated, based on the adherence of ink to a greasy substance called touche, and its repellence to water. Lithographs are made on a particular type of limestone, which varies in thickness with the size of the lithograph. The artist makes his design on the stone, either by drawing with the greasy touche in a crayon-like form, or by brushing it on in a liquid form. The stone is then soaked in water, which is absorbed by all areas except those covered by the touche. Ink is applied to the stone and it adheres to the crayoned or brushed design, and is repelled by the water-soaked surface. Then the print is made. For colored lithographs, a different stone must be used for each color. Several difficulties are inherent. The registry of each stone must be exact and correspond to each of the other stones. It is possible to ruin a lithograph on the fourth color and have to do it again from the beginning. Managing the stones is cumbersome and, particularly in the case of large lithographs, backbreaking. Spruance, unlike European lithographers who generally make a design and send it to a printer, did the printing himself, on his own stones, with ink he mixed himself, particularly notable since he was the victim of emphysema and a heart condition.

The extensive exhibit at the Pennsylvania Academy, occupies four rooms, one for each decade from 1928 to 1967. Spruance’s first lithograph was made in Paris in 1928, while he was studying on a Cresson fellowship. Intrigued with the process, he worked at it for the next forty years, during which time he was amazingly prolific while also fulfilling teaching obligations at Beaver College and the Philadelphia College of Art. His work during the first two decades is largely in black and white, suggesting the many years of work required for the mastery of the labor technique. Described by Carl Zigrosser, Curator Emeritus of Prints and Drawings at the Art Museum, as a “socially-minded citizen who showed an idealistic yet practical concern for the welfare of the community,” Spruance reveals his social-mindedness most clearly at the Civic Center. The 200 works in painting, graphics, sculpture, and tapestry, will at least provide you with a few moments of enjoyment, if not convince you that a pile of empty oil cans is still only a pile of empty oil cans. However, I must warn that this show contains few works of any profound originality. Apparently the European artists are suffering from the same confusion that we have been seeing in American annuals over the past few years concerning a definite direction in which contemporary art is moving. For the poor connoisseur, I can only suggest that he accept that the philosophy in art, for the time being anyway, follows that of the fashion world: “anything goes.”

A large collection of tapestries is included in the exhibit and is the first to be seen upon entering the museum. An attempt is made on the part of these artists to translate into wool various movements in painting, usually unsuccessfully. However, two of the Yugoslavs, Lejzej Spacal and Jogoda Bulj, present particularly fine work, although this is more in the line of craft rather than art. Common today is a lack of interest on the part of artists in developing the same understanding of the medium of painting held by such modern masters as Paul Klee, Hans Hoffman, and Pablo Picasso. Pure abstraction has long since survived the test of time, but the layman still must find it difficult to accept works that are uninteresting, irrelevant, and poorly conceived, despite their presence in a show as prestigious as this. I certainly do not mean to say that all the paintings exhibited here fall into the category. A number of good painters are well represented, notably Marij Pregelj and Janez Bernik.

The graphic artists present the most interesting group of works in the exhibition. These artists utilize primitive, religious, and folk art motifs, and translate them into an abstract idiom, creating works that are enjoyable as well as interesting, and for the collector, inexpensive. Most impressive are the prints of Marjanij Fogacnik, Janez Bernik, and Riko Debenjak.

Although the exhibit in general is quite good, I doubt that any effort was made to present a comprehensive view of all the work being done in the field of visual arts in Yugoslavia. Visitors to American exhibitions are drawn first to the more controversial avant-garde artists such as Frank Stella and Kenneth Noland, etc., but no show would be complete without the “Old Masters”, Jack Levine, Will Barnet, etc. I cannot help but feel that a similar situation exists in Yugoslavia.

—John Chase

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**The People Work, 1937, at the Pennsylvania Academy, illustrates characteristics of the first decade of Spruance’s lithographs.**

**Yugoslav art**

If you are tired of the barren walls of the Houston Hall Bowl Room and unable to make the trip to the Philadelphia Museum, I suggest you go see the exhibit of contemporary Yugoslavian art at the Civic Center. The 200 works in painting, graphics, sculpture, and tapestry, will at least provide you with a few moments of enjoyment, if not convince you that a pile of empty oil cans is still only a pile of empty oil cans. However, I must warn that this show contains few works of any profound originality. Apparently the European artists are suffering from the same confusion that we have been seeing in American annuals over the past few years concerning a definite direction in which contemporary art is moving. For the poor connoisseur, I can only suggest that he accept that the philosophy in art, for the time being anyway, follows that of the fashion world: “anything goes.”

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—John Chase
Museums

Philadelphia Museum of Art  Parkway at 26th
Moby Dick Exhibition, thru Nov. 3. Art of India, Indian painting, sculpture, and
Pennsylvania Academy of the Fine Arts  Broad and Cherry
Benton Spruance Memorial, thru Nov. 24. Tues. to Sat. 10-5, Sun. 1-5, closed Mon.
Peale House Galleries  1811 Chestnut
Art Collecting Philadelphia Style 20th century pieces from a private collec-
tion, thru Oct. 27. Wharton Esherick Retrospective - sculpture, furniture and
graphics, starts Oct. 31, Tues. to Fri. 10-5, Sat. and Sun. 12-5.
Rodin Museum  Parkway at 22nd
Old Favorites. Daily 9-5.
Barnes Foundation  Latchys Lane, Merion
Painting, sculpture by such masters as Renoir, Cezanne, Picasso, Modigliani, and
de Chirico. Fri., Sat. 9:30-6:30. Admission limited to 100 by reservation (MO 7-
0290) and 100 without reservation. $1 admission.
Civic Center Museum  Civic Center Boulevard at 34th
Yugoslavian painting, tapestry, graphics and sculpture, thru Nov. 10. Mon. to Sat.
9-5, Sun. 1-5.
Galleries

Art Alliance  251 S. 18th
Selma Borner, graphics; Allen Koss, oils, tempera and drawings, thru Nov. 3.
Ancient Egyptian Jewelry, thru Nov. 10. Mon. to Fri. 10:30-9.
Kenmore Galleries  122 S. 18th
David Lefeld, paintings, thru Nov. 13.
Makler  1716 Locust
Benton Spruance, lithographs, thru Oct. 31. Bernard Brenner, sculpture, Mon. -
Sat. 11-5.
Newman  1625 Walnut
Newman  815 W. Lancaster, Bryn Mawr
Vanderlip Gallery  1823 Sansom
Bill Walton, minimal steel sculpture; Murray Desner, minimal painting, drawings.
Tues. - Sat. 11:30-5.
Fishman – Weiner Gallery  1715 Spruce
Gabriel Godard, paintings, thru Nov. 2. Tues. - Sat. 10-5.
Print Club  1614 Latimer
Institute of Contemporary Art  University of Pennsylvania
Christo, thru Oct.
Gallery 252  252 S. 16th
Grabar Gallery  1016 Pine
Howard, oils, some on wood and stone, thru Nov. 16. Daily 11-6, Sun. 1-6.
Specifically

**ACADEMY**

October 25 - Philadelphia Lyric Opera performing "I Capuletti et i Montecchi" at 8:00; October 25 - Philadelphia Orchestra with Van Cliburn as piano soloist at 2:00; Oct. 26 - Philadelphia Orchestra with Van Cliburn at 8:00.

**ELETRIC FACTORY**

Oct 25 - Jeff Beck. Ten Years After and American Dream, October 27 - Alice Artzt, classical guitarist, in concert at AQUA LOUNGE.

**GILDED CAGE**

Esther Halpern sings nightly at 10:00.

**H.H.B.**

October 25 - Simon and Garfunkel in concert at the Penn Palace, 8:00.

**KALEIDOSCOPE**

Oct 25 - The James Cotton Blues Band and Josh White, Jr. in concert. Shows at 8:00 and 10:30. James Cotton is one of the last of the great Chicago men.

**LATIN CASINO**

Oct 25-31 - Totie Fields and Aliza Kashi; Nov. 1-7 - the Letterman and the Holding Company; John Hammond and Edison Electric, last Philly appearance for Big Brother together with Janis Joplin's; Nov. 3 - Buddy Rich and Edison Electric, Electric; shows at 8:00 and 10:30, Sundays at 4:00 and 8:00.

**SECOND FRET**

October 26-27 - Woody's Truck Stop and Sue Hamlin; Oct. 29 - Moby Grape, shows at 8:00 and 10:30, Sundays at 4:00 and 8:00.

**TEMPLE UNIVERSITY**

November 2 - Country Shindig with Earnest Tubbs, Kitty Wells, Ferlin Husky and Jimmy Dickens, 8:00.

**TOWN HALL**

Oct 26 - Israeli concert with Yaffa Yarkoni, 8:00.

**WXPX**

November 3 - Skip James and Elizabeth Cotten in concert at Houston Hall Auditorium, 8:00. Postponed from Oct. 26, but still a great blues concert.

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Janis rocks festival

The 17,000 spectators at the Spectrum were tense and excited. They were there to see Janis Joplin. And Janis Joplin was there, wailing, moaning, screeching, stomping, jumping, crashing, twisting, swinging and tearing herself and 17,000 others to pieces as she belt out the blues like no one else can. The real start of the concert came at 10:15 when the four male members of Big Brother came on stage and hit the first note of "Piece of My Heart". The crowd looked around for Janis and all of a sudden she was there, holding the capacity crowd spellbound as she walked through a half-hour of Big Brother style blues. Ably assisted by the harmonies and background vocals of Sam Andrew, Pete Albin and James Gurley, she pounded out the sheer joy of "Combination of the Two". She mousted through Sam Andrew's tasteful and effective arrangement of Gershwin's "Summertime". Again with the assistance of good male vocal work, she bawled out "Cuckoo", Big Brother's latest single, giving the old folk tune new life. She closed the set by howling out "Down on Me", in response to the screaming requests of the crowd.

The Holding Company left the stage and the crowd screamed for more. Big Brother came back and Janis answered the crowd's request by doing 'Ball and Chain' which may be her biggest and toughest number. Janis and the rest of the Holding Company exited again, after sending the Spectrum swinging like it never swung before and completely stealing the show from four other outstanding acts.

Due credit must be given to the fine back up work of Big Brother, which is always subordinated by the powerful performances of Janis Joplin. The instrumental arrangements were always simple but clear and effective. Big Brother is not complex and overwhelming instrumentally, but their simple but tasteful arrangements are the most effective way of augmenting and accentuating the amazing Miss Joplin.

Buddy Guy was the first of the five festival acts. He did a diverse set ranging from the Chicago blues style which he helped create to soul numbers like 'Knock on Wood' to the Cream's "Sunshine of Your Love", adding bits of James Brown and Jimi Hendrix type guitar work and showmanship. Buddy was at his best when working in his own bag of traditional urban blues. He demonstrated his mastery of traditional blues with his fantastic performance of "Sweet Little Angel", one of the few songs he did that are truly his bag.

After a long delay, which included apologies by several underground deejays and plugs for the Electric Factory, Moby Grape finally came on. Just enough trace of the blues came through in the able lead guitar work and the one good blues number the Grape did at the end of their set. But traces of Buddy Holly, the Everly Brothers and other early country type rock were more indicative of the Grape's pleasing set.

After another long break in which Hy Lit nauseated the audience, Big Brother came on and the Spectrum began to shake. The next break didn't seem so long, but perhaps that was because everyone needed a break after Janis Joplin was through with her solo concert.

Then the Chambers Brothers entered and almost succeeded in stealing the show from Janis and Big Brother. Their set started really slowly, with better than average renditions of the Chambers Brothers' standard soul repertoire. But somewhere (Continued)
Rock festival, con't.

between "People Get Ready" and "Time", the crowd started jumping again. Roaring through "Time", they brought the house down and had to return for an encore. Although they're certainly in a class far above the usual motown sounds, the Chambers Brothers are still basically a soul group. Their gospel and R&B origins are clearly evident. And they're not that good musically. But they've got a fantastic charisma that is brought out in their stage show with their costumes, stage antics and showmanship. And they've got a tight togetherness on stage. Unfortunately, they're sometimes too tight and this causes them to lose the vitality and spontaneity of a Janis Joplin.

By now it was almost one o'clock. This was the last delay but it was also the longest as Vanilla Fudge played building blocks with their sixteen speakers. Vanilla Fudge is an extremely heavy group. And most of the people were tired. Some were already leaving. Others were getting ready to leave. And this was unfortunate as Vanilla Fudge put on a really fine concluding set. Perhaps the one mistake of the festival was scheduling the Fudge for last, for they deserved more attention than they got. They've got a way of taking a simple song and building it and building it until they've got a fantastically grand and forceful musical composition. They did it with the Zombies' "She's not There", The Supremes' "You Keep Me Hanging On," and Donovan's "Season of the Witch". The heavy dominating organ and drum work was highly effective, but Tim Bogert, with his amazing bass work, was the highlight of the Fudge's fine show.

Joni Mitchell, one of the truly great poem-tuners, appears at the Main Point.

FUZZZ Buzzzz

Last week it was Janis Joplin and Big Brother, next week Cream a la Clapton, Baker and Bruce. Maybe Philly isn't so dead after all. But of all places to lead a birth of rock, the Spectrum? Last week's rock festival proved that you can have a good rock concert in a sports arena. And this will be one of the last times Cream will play together. They've all tired of the hassle of concert tours and teeny bop crowds and Clapton wants to go back to the blues and studio work. Sounds like Al Kooper. Last chance to see three of the greatest rock musicians ever to play together.

Other good concerts include: Donovan, as part of rare American tour, Simon and Garfunkel at Penn, Richie Havens at Temple and the two eternal blues greats, Skip James and Libby Cotten, in a concert postponed from last week.

And some important acts at the Factory. This week -- Jeff Beck and Ten Years After -- the two hottest rock acts in the country. Beck, like Eric Clapton, started with the Yardbirds, and earned a reputation as a fine electric blues guitarist. After a stint in "Blow Up," he formed his group and together with the vocal work of Rod Stewart and some good backup work on drums and bass, he's created a unique blues sound that's impressed critics and crowds everywhere. Ten Years After, another British blues group never made it real big in Britain, but that may be due to the fourteen year old teeny bops that now dominate British rock audiences. And they've been as big a smash as the Beck group since reaching the States.

The best news from the Factory, however, is that they're bringing Big Brother back to town for one more appearance with the phenomenal Janis Joplin. And added to the bill -- John Hammond, who rates with Tim Hardin, Chris Smithers, and the early Tom Rush as one of the best of the white traditional bluesman.

Dave Van Ronk, the granddaddy of the great white blues artists, will be back in town at the Second Fret. And some more great folk acts at the Main Point. Eric Anderson this week, Eric's got two fine new albums and enough good new material that he's stopped doing most of his early compositions like "Violets of Dawn" and "Thirteenth Floor." Behind him will be John Pills on guitar, and people say Eric is much better with only John's guitar behind him. This may be true despite the tasteful instrumental work on the Tin Can Alley album.

Next week Joni Mitchell and Chris Smithers. I need say nothing about Joni except she's got some good new songs, and she's finally attained the fame she's long deserved so you'd better get tickets early. Chris Smithers is one of the few people who can go on stage before Joni Mitchell and still capture an aud-

(Continued)
Eric Anderson returns to Philadelphia this weekend at the Main Point. A good vocalist, and fantastic guitarist, Chris is one of the most pleasing blues artists I've heard in a long time.

James Cotten will be bringing an appetizing taste of Chicago blues to Kaleidoscope tonight. And within the next month -- Odessa, Tim Buckley, Blood, Sweat and Tears and Charles Lloyd. And with its comfy seating, Kaleidoscope is a really pleasant place to enjoy a good concert.

Speaking of pleasant places, I'd like to say a word about the Gilded Cage. If you don't have the money, or don't want to hassle with the crowds and noise of the big clubs in the city, and you're looking for a place where you can relax and chat, in a quiet, soothing atmosphere, the Cage is on 21st St., and is open every night. As far as entertainment, Esther Halpern may not match the performers at the big clubs in the city, but none of the big clubs match the homey, quiet atmosphere of the Gilded Cage, Philly's last of the old style coffee houses.

Before closing a word of thanks to Larry Magid and all the others responsible for last week's rock festival, which was a big success despite the long delays between acts in which Hy Lit and assorted other personalities irritated everyone with their unnecessary stage appearances and trite monologues. I'd like to hope that the festival was more indicative of things to come than was Renaissance, which despite a noble attempt to bring a fine rock club to the area, did not receive the support it needed and deserved.

—Andrew Fischer

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