Napalm: "Moral decision" by Dow

BY CHARLES A. KRUSE

Dana Wohlfahrt, a representative of the Dow Chemical Co., sat in his seat at the center of a roundtable discussion held on the campus of the University of Virginia. With Wohlfahrt at the platform (left to right) were the students representing the Dow Chemical Co., the union of Dow workers and the University of Virginia, and the Dow Chemical Co. employees. The students were asked to provide feedback on the Dow Chemical Co.'s proposed legal decision at the meeting.

In the background, the students were seated at the roundtable discussing a proposed legal decision at the meeting.

Elis experiment with females at Yale Coeducation Week

By BARRI SLOUP

At Yale University, the tradition of coeducation has been a source of pride for many years. The university's commitment to providing equal opportunities for both men and women has been evident in its policies and practices. In recent years, the university has taken steps to further promote gender equity and inclusivity, including the establishment of the Yale Center for Coeducation and Gender Equity.

The annual Yale Coeducation Week is an important event that celebrates the university's commitment to coeducation and gender equity. During this week, students, faculty, and staff come together to participate in a series of events and activities that highlight the university's commitment to providing a supportive and inclusive environment for all students.

The week is filled with a variety of events, including lectures, workshops, and social events. These events are designed to promote understanding and awareness of issues related to gender equity and coeducation. The week also provides an opportunity for students to engage with one another and learn from each other's perspectives.

The Yale Coeducation Week is a testament to the university's commitment to providing a supportive and inclusive environment for all students. The week is a celebration of the university's commitment to coeducation and gender equity, and a reminder of the important role that education plays in promoting social justice and equality.

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"Quiet, Children — Daddy Is Still A Little Shaky"

By MARIE LEIBERMAN

The one word that best describes the feeling at the end of the fall term is: 
"tired."

"Tired, that is," said one student, "after all the work and study and sleepless nights.

But the end of the fall term is not the end of the year, nor is it necessarily the end of the


Cocky and affluent

By J. L. TELLER

Director of Alcohol Studies

"The overall (economic) philosophy
to which we are exposed is..."

"Avery nice place...especially since the


LOOK FOR YOURSELF

Fraternity Open Houses

Sunday, November 10

Delta Tau Delta

9 p.m. Friday

Alpha Sigma Phi

9 a.m. to 9 p.m. Saturday

Pi Kappa Alpha

9 a.m. to 9 p.m. Saturday

The Daily Pennsylvanian

Monday, November 4

For more information or an appointment phone: 9 p.m. Friday and Saturday—9 a.m. to 9 p.m. through Thursday—9 a.m. to 5 p.m. MA 7-7440, Ext. 246.

Delta Tau Delta—Ann Arbor, Michigan, to hold a poster to anyone who will come to their experience. The new meetings being held this fall are: (1) that the Quad can't be improved; (5) that there is a student hunger for food, and (6) that a group of students at the moment don't see why they can't make a better life for themselves and for the future. Of course, as always, the question is, what are they going to do about it?

We wish that the Daily Pennsylvanian had a more effective influence on our young people, but sometimes it seems that the whole world is against us.

It is true that the current communications gap has been made by a group of students who have been trying to make a difference. They have been working very hard to make sure that their voices are heard.

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To join the club.

Du Pont Company
Room 668
Wilmington, DE 19898

I'd like your latest information on opportunities at Du Pont for graduates with degrees in:

Name:
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Graduation Date:
Address:
City:
State:
Zip:

Du Pont wants engineers who want to grow professionally. And we have great respect for you. If you're one of those engineers who think the best way to work is to work, fore he marries a specific kind of job. We even have a plan to help him.

It's called "planned mobility"—a sort of intramural job shop. You don't get into it, you get into it. If it doesn't fit you, or you get into a second job or a third job today, you can find the one you want to grow with. It gives you time to decide while you're broadening professionally.

Ask the Du Pont interviewer about it. Ask him anything. He was in your shoes very recently.

Du Pont Engineering Employee Relations (DEP)
Crumb wins second award for his orchestral piece

Dr. George H. Crumb, associate professor of music, has been named recipient of an award by the American Society of Composers, Authors, and Publishers (ASCAP). The ASCAP award comes under the ASCAP award list includes more than 150 writers and composers, and is considered the highest ASCAP award.

Classifieds

Happy birthday Abby!

In a couple of months, you've got a date with the big, wide world.

What are you doing next Friday, November 15?

TRANSCENDENTAL MEDITATION

As taught by Maharishi Mahesh Yogi

First ever introductory lecture

By JERRY JARVIS

National Director, International Meditation Society

Thursday, November 14 at 8:00 p.m.

New Fine Arts Lecture Hall

Sponsored by Women's Affairs Council

UNIVERSITY OF SAN DIEGO

LAW SCHOOL

Prof. Herbert Lazerow will discuss

CALIFORNIA LAW SCHOOLS

prelaw programs, and legal opportunities

Tuesday, November 12 at 10:00 a.m.

See Bulletin Board, 16-E College Hall
There were three girls in the house at the Delta Upsilon house Thursday. There was nothing surprising about that, since girls are often found at fraternity houses, for dinner, parties, or other fun. Friday, the Delta Upsilon, known as the "Blue Devils" and the "Blueberry," received the highest grade of any group at the university in their recent fraternity rush. The girls were from the local, nationally known Alpha Delta Pi sorority, which is located in the same building as the fraternity. They were the only girls to have been accepted into the fraternity and were chosen based on their academic performance and social activities. The girls were welcomed into the fraternity and were given the opportunity to join the many other activities available to the members. They were also given the chance to become part of the many traditions that are a part of the fraternity's history. The girls were shown around the house and were introduced to the many members of the fraternity, who were all very welcoming and friendly. The girls were also given the opportunity to meet the brothers and learn about their lives. The girls were very excited to be a part of the fraternity and were looking forward to all the fun and activities that come with it.
Art world

A modern old master

By JOHN OMAE

Jack Levine, one of America's finest 20th-century artists, was buried in a New York cemetery today. His life and work spanned the entire 20th century, and he was known for his abstract, non-objective, modernist paintings. Levine was also a prominent figure in the abstract art movement, and his work has been exhibited in numerous galleries and museums around the world.

Levine was born in New York City in 1915 and attended the Art Students League, where he studied under the tutelage of important Abstract Expressionist artists such as Mark Rothko and Jacob Lawrence. In the 1940s, Levine began to explore the possibilities of abstraction, and his work became increasingly experimental and innovative.

Levine's paintings were shown in major exhibitions and collections, including the Museum of Modern Art in New York, the Tate Gallery in London, and the Solomon R. Guggenheim Museum in New York. He was a member of the artists' collective known as the “Ten” in the 1950s and later became a founding member of the Artists Equity Association in the 1960s.

Levine's work was characterized by its bold use of color and form, and it has been influential in the development of modern art. Despite the challenges and controversies of his career, Levine remained a dedicated artist, and his work continues to inspire and influence new generations of art students and professionals.

Soccer

(Continued from page 8)

Today, there is a new collection of love poems and lyrics by America's most interesting young poet.

LONESOME CITIES

Rod McKuen

$3.95 — Now, at your bookstore.
135,000 first printing.
Penn debate team captures ten first place trophies

By BELLE SHEPPARD

Assistant Dean of Men Tom Miller of Pennsylvania was elected as the 1967 national champion debater of the American debate team. Miller, who was the University debate team coach from January 1967 until the end of the season, is the only member of the team that has won the championship trophy.

Miller was presented with the trophy at the annual national tournament held in Washington, D.C., by the American Debate Association. The national championship trophy is awarded to the team that wins the most first place trophies.

The University debate team won the national championship against Harvard, 5-0, in the final round of the tournament. The University team consisted of: Dave Schwiesow, Blaine Gibson, John Miller, and Barbara Kurtz.

The University team won the national championship for the first time in its history. The team had previously won the regional championship in 1966.

The University debate team has been practicing for the national tournament since January. The team has won a number of tournaments in the past year, including the Pennsylvania state championship.

The University debate team is currently ranked first in the nation by the National Debate Council. The team has won a number of tournaments in the past year, including the Pennsylvania state championship.

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Yale invades Philadelphia for key Ivy games

BY ROBERT LAVET

Yale has the nation’s longest winning streak among Ivy institutions, but Harvard has been a formidable opponent in the Ivy League. Yale faces tough competition in the Heps, as coach Jim Tuppeny said, "We’re aiming to go for the Ivy League title and the Harvard Cup this year." The Bulldogs are looking to maintain their momentum after a recent victory over the Red and Blue.

The band and cheerleaders will conduct a pep rally today on River Field at noon, and as yet unbeaten Ivy champs will be appearing on the gridiron. The Bulldogs, generally well-conceived, will be able to do a good job on the roster. Bill Caldwell and Bob Darif are both excel-

Cheerleaders hold afternoon pep rally at Franklin statue

"Today is the day of my life," said a man who attended the event. "Our school is celebrating its 100th anniversary, and we want to make it memorable for everyone.

Harriers face tough competition in Heps

BY MARK SCHLEIDEN

"We have never finished higher than fifth in the Ivy League," said the coach. "But our team is improving, and we believe we can make it to the top this year." The coach had arrived at the course around 1:30 in the afternoon, having driven from the city. He was pleased with the conditions, and he predicted a good performance.

Frosh football

The freshmen football team played well against a strong opponent. "They gave us a real run for our money," said the coach. "But we were able to maintain our lead and win the game." The team is looking forward to their next game, which will be against a rival school.

270 hooters challenge West Chester eleven

"We’ve been preparing for this game all season," said the coach. "Our team is ready to take on the challenges that lie ahead." The hooters are looking forward to the game, and they hope to come out on top.

University of Pennsylvania Baptist Church

(Affiliated With Southern Baptist Convention)

Chapel, 2207 Chestnut St.

11A.M. Sunday Worship
PRIME RIBS, STEAKS
Cut and served to your order in our STOCKYARD ROOM
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Tues, Thurs, Sat - 8 - 7
315 S. 13TH STREET PHILA.

KOHRS FARMS
BEef HOUSE
1425 CHESTNUT PHILA.

YELLOW UNICORN
1937 CHESTNUT STREET
Unity and apple pie

Sir:

I am writing in reply to the article “RFD,” (34th Street, Oct. 25) a story about small-town America. I come from Clinton, Iowa (Iowa not to be confused with Idaho or Ohio, since all knowledgeable big city residents know that all western states are the same). Like the town mentioned in the article, mine has a population of 30,000. Before I object to ill-informed generalizations in your article, I must first state that I am joined by many other Clintonian youths who don’t happen to attend the more prestigious Eastern colleges. My opinions are not exceptions.

The women in Clinton do not hang their laundry on backyard clotheslines. Automatic dryers are common. They have been taught how to use table utensils; they know about starving Biafrans; they go to hospitals when they are to bear children.

Ninety-five percent of the homes in Clinton are equipped with telephones. Two cars, at least one of them new, are found in most garages.

Perhaps Clinton, Iowa doesn’t have a seven-story department store. Ours have only two floors. Perhaps Clinton, Iowa, doesn’t have touring groups of Broadway shows. We have green grass and spacious parks. Perhaps Clinton, Iowa, doesn’t have specialized restaurants. We have home cooking.

What Clinton, Iowa, does have is a sense of unity – a type of interaction among all residents. What Clinton, Iowa does have is clean air and water. What Clinton, Iowa, does have is friendly people. Clinton is small-town America.

Jeff Lehman
Wh. ’72

Pristine idyllicism

Sir:

Please forgive me, Mr. Arkow.

After reading the first paragraph setting of your article on small towns, (RFD), I thought, “here we go again, a la DP style.” Soon to follow, I figured, would be a sarcastic disparagement on the retarded world view of the bumpkins, written with the usual telephone – lo – God insolence. Delightfully I was wrong.

Instead of my finishing the article with contempt for the feeble author, my thoughts were on the small town and its meaning in and for our society. The pristine, idyllic presentation was moving, not in spite of, but perhaps because of its tolerance, its “telling it like it is.”

Mr. Phil Arkow, it was a deep pleasure to read RFD.

D. W. Silby
Wh. ’70

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William H. Backoff

BUSINESS MANAGER
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Linda Harvey

547 MAIN ST.
Manayunk, Pa.
WA 5-6081
NOTES OF A NATURAL

for the deceased Otis Malcolm Dawg

The real thing: A heavy soul bag

ACT I

Scene I

New Orleans (Home)
Monday, March 5, 1968
College Night Club 77, 6th Ward

11:30 P.M.
Clement Smith (the next Otis Redding) waltz
"You made a man out of me"
T: Where, where have you been?
S: School man, Philby.

1:30 A.M.
Smoke Clouds
P: I lemmie hold a quarter man.
T: Here, Where's S?
P: You want some smoke?
T: Yeah.
P: A bean a joint, it's some mean shit.

3:30 A.M.
Fat Man's, 7th Ward
T: Traze, where the f— have you been?
S: School man, Philby.
T: How do you do?
S: Half a chicken to go, yeah, potato salad and french fries. Do you dig it?
T: F— no, the food's funky. Baked beans instead of bulleted rice and red beans. Gumbo soup instead of humbo. French chicken instead of Southern fried, Potatoes instead of rice, Italian bread instead of French, Scuppernong instead of Sweet Vino, Tiger Rose instead of Gypsy Rose, Uncle Thomas and Mr. Boy instead of Tom and boy.

S: Smoke is really cheap. Red devils and Christmas trees are hard to come by.
T: You bear bout Shallow?
S: No, what happened?
T: Took an O.D., found him in the park, dig, he was naked except for his pants. He had been there so long ants had eaten his eyes out.

T: Damn! When did it happen?

T: Last December, man of fact, man fort long after your man Otis.
S: 5:30 A.M.
White Street, 5th Ward
Six dogs profusely sniff the neighborhood bitch, into their alley, they go. Empty street, only footsteps are audible. Lights, a car. Oh shit, a blue car!

Pig: Come here boy. What the f— are you doing on the street at 5:30 in the morning?
T: Going to school.

Pig: Welcome in the neighborhood, son. Don't you know you can't run around here at night with that kind of stuff.

T: I'm an student. An obstetrical student.
Pig: That figure. Where do you go to school at?
T: The University of Pennsylvania. That's one of those Ivy League schools. Harvard and Princeton are good, too. This University is not so bad. I'm not interested in Ivy League schools. This University is just right for me.

Pig: Kiss my ass, a smart nigger.
T: Smart, natural, from the Sixth Ward.
Pig: Where's S?
T: He's gone.
RAL NIGGER

by Michael Trazé Williams

Scene II

5:30 A.M. Tuesday, March 6, 1968, 6th Ward, St. Philip Street, the crib, frost steps, joint in hand, pipe, smoke, matches at side. A light drizzle.

Mediation: Damn but the street has changed

Wm: Traze, what’s happening?

T: (slaps hand) Wm, you are f-ed up.

Wm: Damn right, the shit was mean tonight. You shoot shit?

T: No, man, I’m trying to stay away from it.

(Wm goes into a deep nod)

Wm: -f that m-f-, I don’t give. (car stops in front of steps. Two pigs intently gaze, laugh, then drive off)

T: I’m diggin’, f-man, I don’t f with you.

F Means that I go to school and don’t let me catch you writing one

That school where he’s at

Wm: That’s ok., I really don’t care.

(T walks over to car, smiling, March 6, 1968. 800 block of N. White Street, Car #105, badge #56794!)

I’m a nigger from the sixxx

Brown nigger son of a bitch

(T goes into a deep nod)

R: Car #105?

T: Dig this . . .

R: Me too . . .

T: I wonder what happened.

R: Yeah. (hums a ne’er to be forgotten anthem-)

R: There was

T: I hear there was action on

R: There was

T: I wonder what happened.

R: Me too . . .

En route to Philadelphia

Meditation Deuce: The sixth is like a high, so far away. What the hell am I doing on a plane? (Hums a ne’er to be forgotten anthem-)

I’m a nigger from the sixxx and I don’t take no shit.
On the white students

God knows the hang-ups of the white students before they arrive at Penn. Once here, only God, it seems, can help them. Their home is probably an enclave of good intentions, a place where all the world's wrongs are foreign, a place where reality is a dream. A plane trip or bus ride later and they find themselves in a university (hers which does not care that a war is going on in Vietnam and does not recognize the war in the streets, which she played a hand in provoking). The safety of the family is no longer present, the social milieu has expanded, interactions are changed, and a genuine degree of existential objectivity is the result.

Now they begin to see for themselves. They begin to understand about the war. They assess the situation, and Resolve. The result can be termed a "crusader do-good mentality." One way this is manifested is by the readiness of the white student to go into the ghetto and help the Black man help himself. When told "f--- you" by the receptive dwellers of the hole, the crusader mentality receives its first near fatal shock. The next step is to establish a solid personal relationship with a Black roommate, classmate . . . especially if natural hair, is present. Shit, start a fad, bring your friend Nigger home and everyone on your dormitory floor and in your vintage old room eyes. Leg is offered to seduce those masculinized Black Power boys. Dates (to symphonies) are offered to insure a kiss from that haunting figure of Black Womanhood.

Wake up! When will you learn that the solution to the race problems is not found in bed, or by a kiss or by one Black friend out of some 25 million? What is needed is a mass consciousness program in which a class of people must be directed along a solid line where they can see Black people's needs and their own class flaws. Those into a one-on-one thing should stick to basketball, for you are a couple of decades ahead of the real race world. Whites must understand Blacks, not E.M., Erwin understanding G. Crawly, Dig?

What, then, can the white students do? Last May a number of students began talking about educating Penn's white students. Over the summer the idea became the Liberation School, a project to be jointly sponsored by the Society of African and Afro American Students and the Community Involvement Council. The Liberation School was to include informal seminars on Afro American History, race relations, campus problems, police terror tactics. The seminars would be conducted by specially trained members of SAAS and CIC. The entire Liberation School would meet in Irvine about every two weeks and hear a lecture by Movement people, such as Playbill Benjamin, Bill Mathis and Fr. Gracie.

After a seminar's completion, a number of these received would be drawn up, published, and circulated on campus. The result of the Liberation School would ideally be a real understanding of the race problem and a program to correct campus and community wrongs. Since my split with SAAS, I have no idea where the Liberation School now stands. If pressure were put on SAAS and CIC by the D.P. and other student groups, the Liberation School could possibly be started by mid-November.

Dialogue between SAAS members and the student body has never been realized. It is now time for that dialogue to begin. Questions which must bother whites which are not answered in the Liberation School should be posed to responsible Black people. If SAAS is ready to move, the group should OK a dialogue program which could include nothing more than individual members answering questions asked by sincere (am I dreaming) white students. It could be a very informal type of thing. Time is much needed once a month by a panel of SAAS leaders and/or aware reactionary whites answering questions posed in a group session.

Rallies should be called, after the Liberation school and the dialogue program are initiated, to try and involve more and strengthen the unity of those already involved. If this campus ever becomes even near united, the potential is unbelievable. I can't be sure, but I think if the Ivy League University of Pennsylvania (the third largest employer in Philadelphia) demanded police clear-out of ghettos, they would be heard. Black administrators, faculty members, and students, and the recruitment of as many Black students as possible in the class of '73, would ideally be a real understanding of the race problem and a program to correct campus and community wrongs. Since my split with SAAS, I have no idea where the Liberation School now stands.

Mike Williams is by his own description, a "misplaced marginal nigger at the University." A sophomore in the College, Williams is devoting a great deal of time to black identity movements.

A message to the "Black" students

It is now time for each of us to stop bull shitting and start digging ourselves. No longer can we hide behind a non-representative public image. We get ourselves together. Face the facts. The expediency of now dictates that each of us be responsible, independent Black people. People are moving with a will and a purpose. When we face the heat we thought intended for others, Catawba Jane, Mary Pink, and the Gentlemen will quietly laugh. Make no mistake, their allegiance is to the same honky that made them, not the nigger fool who now posesakes them.

Note that the assertion of a campus identity, Black week, Black courses, more faculty members, administrators and students, "community" aid (or in-the-way-ness) and other typical college Afro group programs are mere shells hiding the most important thing we can do, construct and maintain mass power bases. Secure Penn's campus so that when the fire breezes of the revolution begins, we will be ready.

If he does not, then we will still have a place where more and more of our brothers and sisters can come and acquire some of the skills necessary for the construction of the future; the Republic of New Africa.

The responsibilities that each of us have to the Black Revolution often seem forgotten in the artificial world of good white folk, large scholarships, leg and dates, and security at the University of Pennsylvania. Part of the reason each of us is at Penn, and most of the reason why it's so nice, is because of our Blackness. And while all that leg and those friends and Catawba Jane make life at Penn such a snap, the gap between us and our real world widens.

Mike Williams is by his own description, a "misplaced marginal nigger at the University." A sophomore in the College, Williams is devoting a great deal of time to black identity movements.
Jacques Brel i.e.

"Jacques Brel is Alive and Well and Living in Paris" is amazingly successful in transcribing Brel into a musical revue format. The musical comedy type of choreography and acting would seem to destroy Brel, but it actually adds more to the facetious tone of many of his lyrics. The stylized actions common to the musical comedy genre enhance the travesty of a song like "Madelaine" in which a young man's love stands him up cruelly. Also, it is a perfect form for a transcription of Brel into American-sounding because of its popularity. Musicals, an institutional expression of our dreams, are the most popular American theatre. Brel, trying to tell us how flimsy our ideals are, works most effectively ridiculing from within. The musical comedy technique, used also with "Carousel", a song not even superficially amusing, though lyrical, are stinging in their bluntness. The false world of the stage is blacked out as the spotlighted actor intimately conveys Jacques Brel's very real fears of false love and happiness. By the best singer in the company, Fleury Dautone, sings most of these soliloquies in a superbly sad, yet powerful voice perfect for Brel's lyrics. The words, his movements are quite stiff and uneasy. Neither of these soliloquies in a superbly sad, yet powerful voice perfect for Brel's lyrics. She is the only one to act and sing well. Stan Porter has a good voice, especially effective in "Amsterdam", but his movements are quite stiff and uneasy. Neither John C. Attle nor Amelia Haas have excellent voices. The director, obviously recognizing this but also realizing their acting capabilities, has placed them primarily in the lighter numbers which they render effectively.

While the sufficiency of the cast need not be disputed, it does not bridge the gap between the show as is the rave reviews of the New York critics for the original cast's production. Another factor to this dissipation is the stage at the Theatre of the Living Arts. The total intimacy and unity achieved in cabaret theatre (the show first appeared at the Village Gate) is lost on the proscenium stage.

Considered all, it is a spontaneous theatrical experience for our audience. We hope to involve our audience, from some printed page and saying them with suitable emotion or lack of it, always remembering to allow for few impressive pauses between some of the words. This, I am firmly convinced, is not acting and is not theater—at least it is not theater today. The first thing I did was to refuse to give my cast scripts to force them to use their bodies and minds. Ultimately, of course, there was a danger in this. "Electra" is not an improvisational show, though it does contain certain pieces which were created through improvisation. The actors could and did develop certain conceptions which might hinder them when they finally did turn to a script under specific direction.

Lastly, these tricks and devices of the modern theatre are extremely relevant to the problem at hand, the production of a two-thousand year-old play. Euripides' theater was a very sophisticated outgrowth of a theater of ritual, in which improvisation of a very strict sort was the means of creation. Thus, our methods of communica- tion are similar, in that the basic goal of our production of "Electra" is to provide a spontaneous theatrical experience for our audience. We hope to involve our audience, as I have tried to involve my actors, in a personal re-evaluation of the theater; at any rate, "Electra" promises to be an interesting new road for the Penn Players, and the university community as a whole.

ABBEY PLAYHOUSE 6615 Rising Sun Ave, PA 2-8224
Presenting "The Star-Spangled Girl," a comedy by Neil Simon, of, among others, "The Odd Couple" fame. Play involves the fallowing magazine of some young rebels who run into trouble in the form of a beautiful young maiden. Fridays and Saturdays at 8:30 until at least December.

ANNENBERG SCHOOL OF COMMUNICATION 5630 Walnut St. 594-8721
Presenting "Summerette," award-winning play by Ron Cowen, graduate of Annenberg. Story involves a boy whose destiny is a soldier's death in Viet Nam, and portrays his development from a boy to young man to soldier. "Summerette" has been selected for a movie, and a book by Random House. Performances on weekends of November 15-17, 22-24, and December 6-8, Fridays and Saturdays at 8:30, Sunday matinees at 3:00, all in Annenberg auditorium.

Annenberg will also present "By George!" for only one evening, November 12 at 8:30. Comparable to Hal Holbrook's conversations as Mark Twain, the play is simply an evening with the famous playwright, portraying him at different stages of his career, stars British actor Max Adrian.

HOUSTON HALL AUDITORIUM
Penn Players presents an adaptation of Euripides' "Electra" by the director, Richard Gottlieb. A highly choreographed production with music by the Edison Electric. Tickets now on sale at Houston Hall. November 15-17, 22-24.

POCKET PLAYHOUSE 2021 Sansom St. 561-5800
Running through this weekend will be two plays by young playwrights. "The Betrayal" by Philadelphia John Famiglietti involves the events surrounding the crucifixion of Christ. Also, "The Storyteller from Flea Street" by Dennis Jasnowicz, a black humor attempt at explaining Humanity's relationship to Man. Wednesdays through Saturdays at 8:30.

SOCIETY HILL PLAYHOUSE 507 South 8th St. WA 2-0210
Through December 14, T. S. Elliot's verse play "Murder in the Cathedral". An updated version that seeks to compare Thomas Beckett to the Kennedy's and Martin Luther King's of our time. Thursdays through Saturdays at 8:30.

THEATRE OF THE LIVING ARTS 334 South St. WA 2-5612
Through December 7, the hit rock musical "Your Own Thing", an adaptation of Shakespeare's "Twelfth Night" that transfers the scene to the hip 60's via multimedia. Voted The Best Musical 1967-68 by the New York Drama Critics Circle, it is definitely the most fun available in Philadelphia.

NEW LOCUST THEATRE Broad & Locust Sts. PE 5-5074
If you missed the beautiful season's opener, "The Concept", don't fear. Now until November 17, T. L. A. presents "Jacques Brel is Alive and Well and Living in Farts", a popurrli of music, comedy, tragedy, all with a Gallic flavor, and all Brel! See review in this issue. Wednesday through Saturday evenings at 8:30, Sunday at 7:30, matinees Wednesdays and Sundays at 2:30.

FOREST THEATRE 1114 Walnut St. WA 2-1517
Until November 11, "There's A Girl In My Soup". Don Ameche and Betzy Von Furstenberg enact the cliche battle of the mature bachelor vs. the young, blonde thing. Quite fresh. Evenings at 8:30.

November beginning 11, "Follies Burlesque 69". Supposedly treating the audience's pleasure glands to the most glorious theatrical evening in years, this musical revue is also billed as "almost a family show." A rare feat! Evenings at 8:30.

WALNUT THEATRE 9th & Walnut Sts. WA 2-1515
Through December 7, the hit rock musical "Your Own Thing", an adaptation of Shakespeare's "Twelfth Night" that transfers the scene to the hip 60's via multimedia. Voted The Best Musical 1967-68 by the New York Drama Critics Circle, it is definitely the most fun available in Philadelphia.

LEEDS CULTURAL CENTRE 6th & Haverford, one block north of Market BA 2-9941
November 7-10, a play by Mitt McGriev, "And Then We Heard the Thunder." Produced by the Black Art Spectrum Theatre, this play is adapted from the novel by John O. Killens. Suggested for mature audiences. Sunday at 3:30. All other performances at 8:30.

PARAPHERNALIA FOR PRECEDENT
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Wharton Esherick: Forms in Wood

An affinity for wood, it is obvious, is the central fact in the creative achievement of Wharton Esherick, whose work is being shown in a retrospective exhibit at the Peale House Galleries through December eighth. Esherick’s sensitivity to the textural and sculptural possibilities of wood is apparent in the various items on display, including woodcut prints, pieces of furniture, and abstract sculptural forms.

Describing his technique, Mr. Esherick says, “I begin to shape as I go along. The piece just grows beneath my hands.” This notion, suggesting Esherick’s responsiveness to the unique demands of each piece of wood he works with, is evidenced most in such works as “Fun” and “Twin Twist”, which clearly are characterized by simple lines and graceful lightness, such that pieces of wood he has used his sensitive inventive- ness to the unique demands of both their use and esthetic values. He has discovered in shapes and uses and methods of construction that have led the modern American craftsmen and designers.

Mr. Esherick’s skill is such that pieces of wood he has touched are easily identifiable as his. Joseph T. Fraser, director and secretary of the Pennsylvania Academy of Fine Arts, observes, “The creative works of countless men and women are easily identified without signature. This is an unending phenomenon. It is perhaps the mystery of arrival that has been developed, but with it develops the mysterious miracle of creation. Our present disturbed era is not without its quota of such talents. Wharton Esherick is such a one. He has used his sensitive inventiveness to ideally solve problems of everyday usefulness and also to create the most fanciful forms. A firm thread of sound dedication runs thru everything he has accomplished and often with those added ingredients of delight and humor.”

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Sat, - 10:00 to 6:00
The Lion in Winter: Roars like a lion

Raw, honest emotions are almost refined by entertaining landscapes and sharp photography in "The Lion in Winter," now at Theatre 1812, one of the finest films this year. Building a film whose actors and physical aspects would support the sharp, powerful dialogue of James Goldman's play is not an easy task, and Anthony Harvey and the cast are to be praised for their success.

Peter O'Toole plays Henry II of England with weathered authority, uninhibited roars, and fierce sensitivity. Katherine Hepburn, as his wife, Eleanor of Acquitaine, personifies the conflicts involved in power plays with an apparent beloved son and husband. The profound emotions of the royal couple and the beloved sons and husband. The profound

-Biography of Henry II and family. See review.

PHOTO NEWS

"The Lion in Winter" is one of the few films with more than one important theme. Here are the worries of power, the conflicts of love or of hate and re-pulsion, the afferent of ambition, the regrets about aging, and the anger resulting from being lonely.

"The Lion in Winter" is one of the few films with more than one important theme. Here are the worries of power, the conflicts of love or of hate and re-pulsion, the afferent of ambition, the regrets about aging, and the anger resulting from being lonely.

The photography is excellent in colorful and clear shots, although it becomes too stylized at the river. And the music composed and conducted by John Barry is excellent, especially in the chorale parts.

The only faults of the movie are its unnecessary opening scenes and its causing too much guessing by the audience. Trying to guess what will happen next comes too naturally, and it disrupts the perceptions of the unique historical characters and their minds.

"The Lion in Winter" is a modern success and a medieval classic.

Linda Seltzer
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
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<tr>
<td>Nov. 7</td>
<td>Philadelphia Orchestra, Seija Ozawa conducting; Nov. 8, 8:30; Nov. 9, 8:00</td>
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<tr>
<td>Nov. 10</td>
<td>Die Schone Mullerin; Nov. 14 -- Philadelphia Grand Opera performing &quot;Aida&quot;;</td>
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<td>Nov. 15</td>
<td>Philadelphia Orchestra, Seija Ozawa conducting, John de Lancie, oboe; Nov. 16</td>
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<td>Nov. 17</td>
<td>Jeanne-Marie Darre, France's first lady of piano; Nov. 17 at 8:00; Nov. 18</td>
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<td>Nov. 19</td>
<td>Jacqueline Dupre, cellist, and Daniel Barenboim, pianist; Nov. 19 and 22</td>
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<td>Nov. 21</td>
<td>Philadelphia Lyric Opera performing &quot;Lakme&quot;; Nov. 21 at 8:30; Mantovani and</td>
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<td>Nov. 22</td>
<td>his Orchestra.</td>
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<td>Nov. 8</td>
<td>Jimmy Heath, shows hourly.</td>
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<td>Nov. 9</td>
<td>The Moody Blues, Ars Nova and the Egg; Nov. 15 -- the Youngbloods, Woody's</td>
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<td>Nov. 15</td>
<td>The Youngbloods, Woody's Truck Stop, and Sweet Nothing; Nov. 16 -- Steppenwolf;</td>
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<tr>
<td>Nov. 16</td>
<td>shows at 8:30 and 10:45; 4:30 and 8:00 on Sundays.</td>
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<td>Nov. 10</td>
<td>Dan Smith, traditional blues artist, in concert at the November meeting; Nov.</td>
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<td>Nov. 13</td>
<td>Young Tradition in concert at Penn Free Arts Building, 8:00.</td>
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<td>Nov. 15</td>
<td>Esther Haipens sings nightly at 10:00; Nov. 15 at 2:00; open hoot and blues</td>
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<td>Nov. 16</td>
<td>workshop.</td>
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<td>Nov. 7</td>
<td>Four Jacks and a Jill and Good News; Nov. 13 -- Buddy Guy Blase Band and Paul</td>
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<td>Richie Havens in concert; Nov. 17 at 8:00; The Pennsylvania Ballet; Nov. 23</td>
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<td>-- Country Joe and the Fish.</td>
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<td>Nov. 18</td>
<td>Demitasse Opera Company in &quot;The Telephone&quot; and &quot;La Serva Padrona&quot;</td>
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<td>The Checkmate Ltd., The Three Degrees; shows at 7:45 and 11:00.</td>
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<td>Nov. 7</td>
<td>Odessa and the Arthur Hall Afro-American Dancers in concert; Nov. 16 -- Tim</td>
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<td>Nov. 17</td>
<td>Buckley and Earth Opera in concert. Shows at 8:00 and 10:30.</td>
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<td>Sweet Stain Chain and The Main Event; Nov. 12-17 -- American Dream and</td>
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<td>Nov. 16</td>
<td>Basement Blues Band; Nov. 10 -- Scott Fajan and Steve Booker Unit; shows at</td>
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<td>8:45, 10:00 and 11:15.</td>
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<td>Nov. 8</td>
<td>Robert Kynata; Nov. 15-16 -- Stanley Turrentine; shows at 10:00 and 11:00.</td>
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<td>Nov. 15</td>
<td>a concert of South Indian music, featuring V. Rangaswaty.</td>
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After a couple of exciting weeks the Philly rock scene is returning to normal. Two good concerts are coming up at Kaleidoscope: Odetta and Tim Buckley. Odetta, whose classical training shines through in her powerful renditions of contemporary as well as traditional blues and gospel tunes, puts on one of the finest pop-type folk shows around. Tim Buckley is a stone trip. To watch him work out his blues numbers, tensely forcing out the words, sweat pouring off his face, muscles tightened, guitar rocking, voice ranging from pleading moans to roaring shrieks is an experience unlike anything else.

Janis Joplin and Big Brother were rather disappointing at the Factory last week. They put on a great show and Janis was outstanding, as usual, but the Teenybobs yelling "sock it to 'em Janis" and the Factory, overcrowded and stuffy, with its poor acoustics, upset the Holding Company's performance. Poor back-up men, combined with the noisy teenybobs and stuffy acoustics destroyed what could have been a fine show for John Hammond. Jeff Beck suffered the same fate the week before. Jeff is a phenomenal guitarist, but he never was able to get his guitar volume in proper balance with the rest of the group. However Ten Years After saved the show with a fantastic performance.

Pink Floyd has been replaced by Ars Nova, but the Moody Blues will still be at the Factory this week, and they should make a trip worthwhile. They put on a really nice show at the Fillmore East two weeks ago together with the Mayall Blues Band. Next week the hard rock sound of Steppenwolf together with the Youngbloods. And next Sunday - Gracie Slick and the Jefferson Airplane.

Eric Andersen, who just finished an outstanding set at the Main Point has an apology to make about the Factory. He was billed there together with the Butterfield Blues Band a month or two ago, but he didn't play. Eric said he never signed a contract to play at the Factory and he blame for the mixup rests not with him but with whoever put his name on the Factory billings. However Eric extends an apology to those who came out to see him that weekend. And the evening couldn't have been a total loss, as both Butterfield and the New York Rock and Roll Ensemble, who appeared in place of Eric, put on good shows.

Joni Mitchell and Chris Smith followed Eric at the Main Point last week and both of them brought raves from full house crowds every set for four straight nights. Chris is going to make it really big soon, as he's too good a performer to remain unknown. At the Main Point this week, Four Jacks and a Jill, the South African group that's already had two hits on the top forty charts, and Good News, a local band whose poor material and shallow lead guitar work overshadow the nice instrumental work of Larry Gold, the cellist and bass player. Next week, five days of the Buddy Guy Blues Band, with Buddy, A.J., Reed and some great blues. With Buddy will be Paul Geremia, another of the many fine bluesmen to come out of the Boston area.

The Folk Song Society has some attractive events scheduled. At their November meeting/concert they'll have Dan Smith, a traditional blues man just rediscovered a few years ago, in his first Philadelphia appearance. And the Young Tradition, who appeared in a Folk song Society concert November 11, will be back at the end of the month. The Gilded Cage will be open this Sunday afternoon for an open boot, and, perhaps, a blues workshop.

Dave Van Ronk sat around and exchanged ideas for five enjoyable evenings at the Second Fret. His coarse style, with his rasping voice, gross laugh, horror stories and obscene mutterings has a way of exuding expressive vitality with everything he does. Sweet Stavin' Chain are at the Fret this week.

Andy Robinson will be presented by the Committee at Houston Hall next week. He does some moving songs of his own as well as some excellent renditions of Joni Mitchell material.
"2001: A Space Odyssey," provides the screen with some of the most dazzling visual happenings and technical achievements in the history of the motion picture!"
—Time Magazine