Local

SDS TO PRESENT UCSC DEMANDS TO HARNWELL TODAY

Mr. Russell, in a statement issued yesterday, said he expects between 10 and 15 tra...
The band bit

Sherry Parker's dismissal from her position as a Quakerette was most unfortunate: for Miss Parker, it was a surprise. Although Miss Parker felt she was dismissed because the executive committee of ORETA did not accept "religious convictions" as a valid excuse for missing band performance, the band did not intimate Miss Parker that its reasons for dismissal were different.

The band did not dismiss Miss Parker because it did not accept "religious convictions" as a valid excuse for missing band performance; it did not dismiss Miss Parker because it was not willing to consider her religious convictions; it dismissed Miss Parker because it was not willing to consider her religious convictions.

Miss Parker had taken a week before the Thanksgiving performance that her religious songs would be included in the program; the band felt that this request was Infeasible. Miss Parker had suggested once or twice, for her activity, her religious convictions came first.

The band's executive committee is more interested in efficiency than in edification, it was decided. In this case: at no time, however, has the course of events that Miss Parker did not object to the band's decision then, rather, was failures, simply arbitrary.

Because of the attention which the case received, the Rev. Jack Russell, vice provost for student affairs, felt that the dismissal deserved another look. His decision to reinstate Miss Parker was the result of an hour long meeting, in which Russell heard both sides of the story.

"The decision was essentially, this isn't really the answer. Because even if the procedures were clear, one's convictions do not apply a priori to music. It was decided to meet the band's executive committee meeting.

The band was convinced of its conviction, and no further procedures were necessary. They were, in that case, course in which the band was, and the University was, not to be rehabilitated.

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Our annual awards

This is actually a nice award award

The Daily Pennsylvanianreceives, to the 450 valiant honkies who singularly

The Annual Progress of the Year award goes to Gerry Kitterson, who also get the

The Reuben H. Donnelly Trophy goes to Steven Schatz Who.

The Alches Chimney of the Year award goes to Eldridge Cleaver

The John Paul Mather, head of

The Fred B. Jordan award

The Doug Cox Who award goes
to Provost Goddard.

The Whoo Cares award.

The Stupidity Of The Year award

The Stupidity Of The Year award

The Stupidity Of The Year award

The Stupidity Of The Year award

The Stupidity Of The Year award

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The Stupidity Of The Year award

The Stupidity Of The Year award

The Stupidity Of The Year award
Alice F. Emerson and Dean Gerald L. Robinson request the pleasure of your company in interviewing for the position of Representative in Houston Hall, Wed., Dec. 11, 11 A.M. to 1 P.M., Room 10, Houston Hall, West Lounge.

Campus events

**Campus AGENDA**

ANTI-RACISM PARTY for GLORIOUS BALES with GLORIOUS BALES, Houston Hill West Lounge, December 11, 6:30 P.M.

CHRISTMAS RECEPTION: Dean Cornelius H. Meier, representative will be interviewing in Houston Hall, Dec. 13, 11:30 A.M., Room 10, Houston Hall.

**Letters**

**ROTC**

(Continued from page 11)

If it is found that the contract has been violated, the University, through its legal representatives, will forthwith petition the court to cancel the agreement. The University's action will be predicated upon the assumption that, if the contract has been violated, the unit may be withdrawn from the Army's "track B" program. Under these circumstances, the number of students in the unit would decrease, and the action of the College faculty: (1) would enable the University to determine whether the unit is meritorious, rather than non-meritorious, and (2) would enable the University to see whether the unit would benefit from this decision.

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'And Back Again' shows promise

Critic's view

A promising new play is now being presented by the drama group of the University Council of Residence Operations (CRO). The play, "And Back Again," is a modern version of the classical Greek myth, and is directed by Edwin Ledwell Jr., director of student life.

The myth is retold in a modern setting, with the action taking place in an office building. The play is divided into two acts, with the first act focusing on the office workers and the second on the gods.

A central theme of the play is the importance of balance in one's life. The characters are faced with difficult decisions, and the play explores the consequences of their choices.

The acting is strong, with performances by a talented cast. The set design is simple but effective, and the costumes are well-chosen.

Overall, "And Back Again" is a well-crafted modern retelling of a classic tale. It is recommended for anyone interested in contemporary drama.
An Equal Opportunity Employer in the Place of Program Progress

BETHLEHEM STEEL

January 24

What is the Bethlehem Loop Course? It is our management development program for graduates with bachelor's or advanced degrees. The course starts early in July with four weeks of orientation at our home offices in Bethlehem, Pa. Loopers then move to the front-line market place of the corporation's activities, and make almost daily visits to a steel plant.

Steel Plant Loopers, who comprise a majority of the average class of 150 to 200 graduates, spend various periods in plant leadership roles before assuming plant-supervisory assignments. Within a short time after assuming these roles, loopers are assigned to executive assistant positions, which may be assigned to management assistants toward higher levels of management.

Mechanical Engineering - Steel plant. Fabricating, operations, and maintenance. Technical and supervisory positions in plant and mill departments and rolling mills. Also: Research or Sales.

Chemical Engineering - Technical and supervisory positions in order works, including production of by-products chemicals. Fuel plant and combustion department, including responsibility for operation and maintenance of air and water pollution control equipment. Engineering and metallurgical department. Shipping operations. Also: Research or Sales.

MECHANICAL ENGINEERING - Metallurgical department of steel plants and manufacturing operations. Engineering and service divisions. Technical and supervisory positions in plant departments and rolling mills. Also: Research or Sales.

ELECTRICAL ENGINEERING - Steel plant. Fabricating, operations, and maintenance. Technical and supervisory positions in plant, order works and operations, and maintenance. Technical and supervisory positions in manufacturing operations, sales department, and shipping operations. Also: Research or Sales.

MINING ENGINEERING - Our Mining Department operates coal mines and coal mining operations and maintenance support, including labor and personnel control. Engineering and mining department. Shipping operations. Also: Research.

MINING ENGINEERING - Our Mining Department operates coal mines and coal mining operations and maintenance support, including labor and personnel control. Engineering and mining department. Shipping operations. Also: Research.

LIMITED ARCHITECTURAL ENGINEERS - Students are assigned to positions in our architectural department, including positions in our project management and design departments. Also: Engineering and maintenance departments. Engineering and shipping operations. Also: Research or Sales.

INDUSTRIAL ENGINEERING - Positions in steel plants, fabrication works, shipyards and mines. Engineering and maintenance departments, including responsibility for operation and maintenance of air and water pollution control equipment. Engineering and metallurgical departments. Shipping operations. Also: Research or Sales.

ELECTRICAL ENGINEERING - Steel plant. Fabricating, operations, and maintenance. Technical and supervisory positions in plant, order works and operations, and maintenance. Technical and supervisory positions in manufacturing operations, sales department, and shipping operations. Also: Engineering and mining department.

NAVAL ARCHITECTS AND MARINE ENGINEERS - Graduates are assigned to positions in our Building Department, including the Central Technical Design Center, design, and engineering and marketing organizations. Also: Traffic.

OTHER TECHNICAL DEGREES - Year-round we recruit loopers with technical degrees other than those listed above. Loopers assigned in such curricula are encouraged to sign up for the program.

ACCOUNTANTS - Graduates in accounting or business administration are trained in our accounting department. If they are interested in the supervisory assignments in our division, the opportunities are unlimited. We offer unlimited opportunities to mining engineers. Also: Research.

BETHLEHEM STEEL

Basketball

JANUARY 24

Central Valley's Milburn, baron of defense, has many talents that are useful when the teams he faces are trying to score. He was a star quarterback at Wake Forest and a star running back at Central Valley. But he has never been a center for a basketball team.

What would YOU do? (Check your degree or the one most similar to it.)

MECHANICAL ENGINEERING - Engineering or mechanical maintenance departments of steel plants, fabricating works, mining operations, and shipyards. Fuel and combustion department. Supervision of production operations. Marine engineering assignments in Steelyard Department. Also: Sales or Research.

METALLURGICAL ENGINEERING - Metallurgical department of steel plants and manufacturing operations. Engineering and service divisions. Technical and supervisory positions in production departments and rolling mills. Also: Research or Sales.

CHEMICAL ENGINEERING - Technical and supervisory positions in order works, including production of by-product chemicals. Fuel plant and combustion department, including responsibility for operation and maintenance of air and water pollution control equipment. Engineering and metallurgical department. Shipping operations. Also: Research or Sales.

INDUSTRIAL ENGINEERING - Positions in steel plants, fabrication works, shipyards and mines. Engineering and maintenance departments. Supervision of maintenance, shipping and labor operations. Also: Research or Sales.

CIVIL ENGINEERING - Fabricated Steel Construction - Plant, machine, and shipyard assignments in fabricating. Steel plant, shipyard, or shipyard assignments in engineering and construction. Engineering, maintenance, and supervisory positions in production operations, sales department, and engineering assignments. Also: Research or Sales.

NON-TECHNICAL DEGREES - Graduates with degrees in liberal arts, business administration, and technical and non-engineering curricula are invited to discuss opportunities in the Sales Department. Some non-technical graduates may be chosen to fill openings in steel plant operations and other departments.

NOW'S THE TIME TO SIGN UP FOR AN INTERVIEW. And when you register at the plant interview, you will also be offered a job on our equipment. Please register at the plant interview.

Univ. receives grant to study cholesterol

Why do cholesterol and other fat cells insulate the walls of arteries, eventually creating various types of atherosclerotic lesions that cause familial hypercholesterolemia? And why do the fat cells that produce cholesterol and cholesterol esters in the walls of the arteries contribute to the formation of atherosclerotic lesions? These are the questions that have been posed by Dr. Ralph W. Burger, of the University of California, San Francisco, and Dr. Luther Terry, the University's vice president for medical affairs.

Dr. Burger, a member of the Department of Research, is director of the research department's research laboratory, at the corner of 35th and Spruce Streets. Construction is planned to take place in the next two years.

The grant to the University of the Federal Research Foundation, Inc., of New York City, is the grant's purpose is to examine the role of cholesterol in the development of atherosclerotic lesions.

Dr. Burger's theory is that cholesterol buildup in the arterial lining is caused by two factors: (1) the insulation of the artery by cholesterol esters and (2) the partitioning of the artery into several layers. In an artery, a cholesterol ester layer is formed by the partitioning of the artery into several layers. The partitioning of the artery into several layers is caused by the formation of atherosclerotic plaques, which are composed of cholesterol esters and other fat cells.

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Single bullet (Continued from page 1)

Spencer claimed that the question concerning the location of the wound would be clarified by the photograph and a x-ray taken of Ramon Espinosa's skull.

He said, "These pictures will make all our doubts disappear."

"The only hope is that we can rule out the possibility that this was the bullet that caused the injury to Thropes's head," he continued. "But we can give all of the evidence that is presented to us by the people of the school and the people of the town.

This then resulted in another interchange between the two men. As the last word was spoken, the number of rounds fired was recorded as 63. The number of rounds used in the school was also noted as 62.

The final round was fired and then the men from the police department tried to push the bullet out of the hole. It was not successful. The bullet was then removed by the police and the men from the school were informed of the situation.

Spencer, using slides of bullets, was able to explain to the police that the bullet was not the same as the one found in the hole. Spencer also stated that the remaining bullet assented that it was possible for the hole to be made by a bullet.

The final question concerned itself with the story and photography which had been taken up by the police department. Spencer, using his slides, commented that 'it is not too small and unethical' (referring to the受到影响), 'but I will not change my mind.'" (The pictures and slide show that the pictures confirmed their belief.

"Actually what happened may never be known," concluded Musgrove, "but it will still be believed.

Winter concerts set

Musicians

Chorus to sing Monday

Opinion

2:15 Virgins

By Barbara Lofak

When Friday evening curfews were rounded last year until 2:15 those students who have the urge to make music must have pinned with pride to the administration concern. Oddly enough the University gaussian has added the privilege of living for 45 more minutes before they packed for the long weekend and crossed the borders flow.

The extension was just a minor change in a curfew system that better serves the needs of a majority of the students.

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Field service gets director

A correspondence with special training in animal care and reproduction has been named the first director for the Field service conducted by the School of Veterinary Medicine from its large animal hospital at New Bolton Center, near Kennett Square.

The appointment of Dr. Richard C. Mohock, formerly director of the veterinary medical service to nearby animal owners, was announced by Dr. Robert R. Marshall, chairman, department of clinical studies.

The Field Service has three principal functions -- providing veterinary services on a round-the-clock basis for hores and farm animals; conducting private veterinary practices with an expert consulting service and affording veterinary students the practical experience of veterinary medicine.

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9:40 p.m. Bandbox Express

Runs tonight. Leaves 34th and

The Anderson Platoon

Presented by students of the Wharton School and the School of Business.

SUNDAY, DECEMBER 8th, 1968

University students interested in archaeology may be selected for internships in England this summer. The Association for Cultural Exchange is once again sponsoring programs in England for 50 college students. Students will be given training in archeology during a three-week seminar at Harrow College, Oxford, and then go on field work in small groups at one of various sites throughout England.

Additional information about the project may be obtained from Dr. Ian Lowry, Association for Cultural Exchange, 539 West 112 St., New York, N.Y. 10025. Closing application date for the project is expected to be early February, 1969.

THE DORMITORY CONCERTS COMMITTEE

PRESLTS

AN EVENING OF BAROQUE CHAMBER MUSIC

ON SUNDAY,

DECEMBER 8th, 1968

AT 8 P.M.

SPRUCE HALL LOUNGE

ADMISSION FREE
Rhoads, who is also John Rhea Department of Surgical Research, has been named national vice-president and group's annual dinner in New York City.

Dr. Jonathan Rhoads (left), director of the School of Medicine's Harrison

A story of introspection and self-exploration, "The Happiness Bench" is a poignant tale that delves into the complexities of the human mind. Written in a reflective and introspective manner, the play invites audiences to contemplate their own thoughts and emotions. The characters, each facing their own internal battles, are brought to life through a series of intense and intimate scenes. The setting is a park bench, a symbol of tranquility and solitude, where the characters find moments of respite and reflection.

Critic's view

Knowing "The Happiness Bench," a satiric look at our fast-paced society, has an endearing quality to it. The play is well-paced, and the performances are commendable. The cast, consisting of five actors, does an admirable job in portraying the struggles of the characters. The dialogue is witty and thought-provoking, making it a must-see for theater lovers.

In conclusion, "The Happiness Bench" is a heartwarming and thought-provoking play that explores the depths of the human psyche. It is a testament to the power of theater to bring us together and remind us of the importance of introspection and self-awareness.
Acme holds out on grapes boycott

The grape growers of Pennsylvania are holding out on grapes boycott.

In a recent announcement the Pennsylvania growers, who have been on an extended boycott, made the following statement: 

"We are holding out on grapes boycott.

'The Pennsylvania growers have been on an extended boycott for the past few weeks. We are holding out to get a better price for our grapes.' 

The statement was made by the Pennsylvania growers association, who have been holding out on grapes boycott for the past few weeks.

The association said that they are holding out to get a better price for their grapes.

'Our grapes are of high quality and we are holding out to get a better price for our product.'

The association said that they will continue to hold out on grapes boycott until they get a better price for their grapes.

The Pennsylvania growers association represents the grape growers of Pennsylvania and has been holding out on grapes boycott for several weeks.

For more information, please contact the Pennsylvania growers association at 555-5555.
Skaters trounce St. Nick's, prep for Yale

BY MARK PEARLMAN and AL NADEND

Last Wednesday, Dec. 14, Penn's ice hockey team began its final game of the season against St. Nick's. The game was a seesaw battle, with both teams scoring goals back and forth. However, Penn ultimately emerged victorious, scoring 9 goals to St. Nick's 3.

The game started off with a bang, as Penn scored the first goal only 10 seconds into the game. St. Nick's quickly responded, tying the game back up. The two teams continued to battle, with each scoring goals throughout the game. Penn, however, was able to maintain their lead, scoring 5 more goals in the second half of the game.

The victory was significant for Penn, as it improved their record to 9-1 for the season. This season, Penn has been playing strong, and this victory against St. Nick's only adds to their momentum.

With the victory, Penn is now second in the Ivy League standings, just behind Harvard. The team is looking forward to their next game, which is scheduled for tomorrow. It will be a tough match, but Penn is confident in their abilities.

The game was played at the St. Nick's rink, and the crowd was filled with anticipation. The players were focused, and the game was a testament to their hard work and dedication.

Overall, the victory against St. Nick's was a significant one for Penn. It proved their abilities and kept them in the running for the Ivy League championship. The team is looking forward to their next match, and they are confident in their abilities to continue their winning streak.
This week's article adds another to the growing list of writers concerned with the quality and direction of education in the United States. It seems as though the humanist tradition which emerged from the Renaissance has progressed and mutated until it has become the faltering, malignant anachronism that is education today. Modern schools seem bent on turning out pre-stamped die casts destined to fill molds at business and government desks. But even with this stifling pre-determination, the graduate educated in this way finds the tools given him in college to be totally useless. Without liberal arts base and without relevant trade school education, the specialized graduate is no better off than when he left high school.

The restrictive curricula perpetuated by a tenure-happy faculty continue to stifle students to the extent that education soon becomes a game of cat and mouse: feed the teacher what he wants, and you'll get the cheese (an A). Inverted priorities give large, awesome lecture courses to already awed freshmen, thus in many cases smothering any spark of inquiry already alive in the student. By senior year, the student comes to the first truely exciting educational matrix he will encounter in college -- the seminar -- with absolutely no questing left, just the reflexive need to pass.

****

With this issue, 34th Street closes down for finals and the Christmas vacation. With five issues under our belts, we feel we have gotten the hang of the magazine field, so we are planning to publish weekly starting with the first issue of next semester on January 24, 1969. In the meanwhile, thank you to our readers, contributors and advertisers for making our inaugural semester a success. Good luck on finals.

THE DAILY PENNSYLVIAN.
THE SISYPHUSIAN WORLD OF C I G

Traditional rules of tutor and tutee are abandoned at one of the Community Involvement Council's orientation weekends. Al Webster, a community leader, discusses CIC's function with a brace of altruistic university coeds. Self-confrontation at weekends like this one has helped CIC Volunteers come to grips with modern realities.

By Andrew Wolk

John Bartram High School, 67th and Elmwood, Philadelphia, Pa. Though in the midst of the power plants of Southwest Philly, Bartram imposes its presence on you immediately. Inside the school, it bangs in the air, weighted and sad. A magnet school, there is no feeling of unity within, and the student's hassled faces say, "I've got to split from here quick." And they do. The school is crowded into split sessions, shutting Group A out by 12:30, and Group B, by 4:30. It is a city high school and the problems of the city are evident, if not always visible. Anger. Poverty. Despair. Confusion. Paul Adorno, a graduate student at Penn, teaches English there. He tries to be experimental in his approach, but he runs up against two major walls in his attempts to turn kids on to education. He has had difficulty breaking out his "role" as teacher in relating to students; and the students find it difficult to assume the responsibility offered them in the classroom. After class one day, a student asked Paul if he ever smoked marijuana. A simple question, yet it threatened the very deepest role of the teacher, for teachers traditionally have been cast as a moral example. Their world has been defined as one of Dick and Jane, or of American history books that ignore the oppression of black people. Like the U.S. Government, teachers must always be right. Teachers, however, are human, and it is the very struggle to be honest and to live with confusion that can draw students toward them. And this particular question was embarrassingly brushed away. The problem is not whether he did or did not smoke grass, but why a teacher and a student are unable to communicate like two people.

The experience of communicating should become more important than the actual data communicate. But in this instance, we find one frustrated teacher and one equally frustrated student. Unless the struggle to be honest can win in the classroom (and it rarely does), and unless there is an effort to relate the life-experience of the student to what's happening in the classroom, that classroom and teacher will either break the student by assimilating him whole, or he will break it, most likely by leaving it.

Where do you experiment at Bartram or West Catholic or West Philly? For that matter, where do you experiment at Penn? After all, Penn students have been on the assembly line for years longer, they're in college showing a marked willingness to accept the system, and have become rather proficient at accepting their programming with a modicum of protest. Still, if that artificial environment can be recognized, something can be done. If you become aware of what's happening to you, you then become obligated to do something about it. And at first, you make mistakes. Putting its shoulder to the wheel, Community Involvement Council started a program of seminars for high school students in specialized subjects, such as psychology, art, and rocketry, with college students teaching them. The program was called New Concepts Seminars, and received a fairly large response from high school students. Nevertheless, the program ultimately failed. The reason—no "new concepts" were utilized. The framework was the same as in the high schools except now the authoritarian role was taken by a college student who, God knows, did not have the knowledge or experience to teach anything specialized. He was another person above the student, except in isolated instances, unwilling to strive with him. The subjects taught were narrow and specific, not allowing the students the freedom to explore. It even seemed as if the same trivial facts were lined on the blackboards of Stetler Hall as on those at Bartram.

You change things. You rip down the blackboards scribbled over with facts and begin to build on something the college and high school students have in common—their life-experience and their desire to express it. What the students felt and feared and
Education innovation has been sought for in many ways. A community related public school, the "mini-school", opened in Montau this fall, and immediately ran into money and support difficulty. Here, "mini-school" urban studies teacher Bob Brand (Col. '67) discusses his work with two reporters.

I feel but I can't write now because I feel this anguish in the left side of my chest. It's all knotted up and it won't release itself. It seems that if it all came out at once I'll explode. This music, this picture put me into one of my moods, my thoughtful mood, my mood which makes me want to cry, my uncertainty mood, my naivete mood. Whatever mood there is, it's all going to come out. Because this picture hurts. Its mean, its disgusting. Don't feel this is a lot of bullshit, because this picture is a lot of bullshit. It's all knotted up and it won't release itself. I've been stimulated to think, feel and the stimulus was John Coltrane's music.

Winter's a goner and fashion is empty. Femininity is at low cost headers are high while mild crispness of soft bites and balance dress into my mouth.

Don't give me any of your underprivileged kid jive I don't want to buy it.
It's stale
And it stinks
Don't TELL me what you must do
Just DO it
And get your scavenged mind mouth out of my body.

Irma Gonzales

Life to me is like a gate. Near the gate is a guard. You can't just walk right through. And to think... how much damage are we going to let our schools do to her?

Andrew Walk is a junior in the College, a project coordinator for C.I.C., and an associate editor of penn comment. Walk describes this article as a practical application of ideas developed in an article he wrote for penn comment.
Al Held, whose recent paintings are on display at the Institute of Contemporary Art in the Fine Arts Building.

Al Held

A striking contrast to Christo’s wrapped bales of hay, Al Held’s paintings now on display at the Institute of Contemporary Art are clean, hard-edged, geometric configurations austerely executed in black and white. Varied arrangements of geometric shapes. Held’s paintings play with the observer’s eye by appearing sometimes three-dimensional, sometimes flat. Moving ambiguously in and out, the forms are distributed evenly over the canvas, not focusing at a particular spot and thus discouraging search for an image in the paintings.

“There is such complex visual activity necessary to grasp these paintings that it is almost impossible to take them in at once,” explains John W. McCoubrey who wrote the catalogue notes for the exhibit. “The eye must proceed from point to point and then re-read following a different set of directions both on the surface and in depth.”

While Held’s interest in the ambiguity of a system of shifting planes was a concern of the pre-1912 analytic Cubists, his attention to the edges of the canvas is strictly contemporary. McCoubrey notes, “Some of the black enclosing lines are contiguous to the edge and emphasize the limits of the canvas. Others converge toward the edge but do not meet to enclose a shape and suggest rather a continuity of space beyond the actual edge of the canvas. This duality maintains at the perimeter that ambiguity of illusionistic space and flat tangible surface that is evident everywhere else.”

Commenting on the works shown, which date from the latter half of 1967 and from 1968, Steven S. Prokopoff, director of the Institute of Contemporary Art says, “Not only are these paintings extraordinarily interesting in themselves, but as a regrouping of some of the fundamental stylistic components of his art, they permit us to see in a new way the monumental and bodily-colored work that preceded them.”

Held is not sure that abstract painting can be anything more than decoration, McCoubrey suggests, but “in these pictures he may be in the process of discovering a way to temper the severity of geometry with his own intuitive humane adjustments and bend it to the slow movement or ecstatic cadences which once in figurative art could tell of human aspirations.”

Tom Appelquist
VERNON WATTENBERGER attempts to console Ruth Burrison during a rehearsal of Ron Cowen's award-winning drama "Summertree." The two seasoned actors play the roles of Father and Mother in the play, which ends its Philadelphia run with performances Friday and Saturday at 8:30 p.m. and Sunday at 3:00 p.m. in the Annenberg School Auditorium, 3620 Walnut Street.

TODAY'S SPECIAL

**Just one low price — No Exceptions**

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The Living Theatre
Paradise Now

"Paradise Now", the newest play in the Living Theatre's repertoire, is also the most difficult to assess. Since its purpose is to change our unnatural thought and action patterns, we must in all fairness judge its success in its own terms. Unfortunately, the Living Theatre gives us only vague new standards, standards that only exist on a personal, individual level. While all reviews are to a certain extent subjective, this one must be completely so. This review is not only an evaluation of my own reactions but also of my own experience, and perceptions of the total experience.

To begin, a description of the evening is necessary. In the overstuffed YMHA auditorium, all kinds of people ranging from matrons to hippies await the play. All at least vaguely know this play will be different, that's why we're all here. We know we'll be asked to participate, but we don't know how. The audience is nervously reading the charts on the eight stages of the spiritual revolution we would help stage. Some are a little surprised to find out that the troupe acts out of a deep commitment to peaceful anarchy and devotion to complete freedom, a belief the evening will try to foster in us; many only expected to find some bizarre nudes here, not philosophy. Suddenly, we begin our revolutionary voyage to total spiritual unity. Debarking from reality, we are first confronted with its lack of freedom. The actors either vehemently, beseeching or indignantly (according to their individual feelings) deplore our restrictions. Roaming through the audience they tell individuals, "I'm not allowed to travel without a passport". Snide remarks are heard. The troupe won't answer them; but instead increase the emotional and then relieve it by shrieking. A series of obvious restrictions are treated in this way until they finally decry our society's ban of nudity and strip to meagre covering. Reality starts to cave-in as we are bombarded with the inhibitions and hang-ups socially enforced and individually endorsed. Amidst the shouts, catcalls and jeers, the troupe climbs on stage to begin enacting various scenes of man's gradual rebirth through revolt. The crowd surges on to the stage. Those remaining seated can't see. So what? It's confusing as you soon begin to realize that there is nothing to see, but no one really accepts this. The youth on stage hiss at the people in the $5.00 seats to give up their precious seats while they themselves desperately hold on to their desirable spots on the stage.

The troupe is quiet. People are yelling at each other. Some leave. Others talk quietly among their friends. Still others are busy saying hello to friends or folding chairs. The first scene is presented as we all strain to watch and await its resolution. There is none — instead the actors dissolve into the audience. We soon learn that it is we who will provide the climaxes of the evening. Quiet discussions are held throughout the auditorium. One black member of the troupe is arguing loudly with some people. One man calls the Living Theatre a bunch of phonies; Julian Beck shouts back. Enraged, the man keeps yelling; laughing. Beck leans over the seats to reach him. He hugs him. They clasp, kiss, and fall laughing onto the seats. To me, this is the most beautiful event of the evening.
Paradise Now, cont.

The experience the Living Theatre offers soon becomes boring because of its redundancy. There are scenes of the revolution amid long pauses filled with long alterations between various people, hugs-ins, line dances, and harangues, all participated in by audience and cast. It is a straining evening because the audience is constantly searching for something to focus on. While the revolution theoretically goes in one direction, it leads nowhere in actuality. The enacted scenes bring us closer to permanent revolution, but our participation which comprises the highlights of the evening and the steps of the revolution simply repeats itself in form and purpose. The experience begins to be boring as new levels of awareness are revealed. We're not ready for the complete revolution, for we still react in only several conventional ways such as anger, hugs-ins, or dancing.

Also, the audience itself is annoying because their reactions often seem to be false exhibitions of love. The Living Theatre doesn't seem to be saying much either. Arguments are composed of denunciations and curses. Discussions with members of the cast seem to generate trite, philosophical statements. I am disappointed until I think that the Becks' purpose is an emotional, spiritual attack, not an intellectual one. They want to hit the emotions beneath the attitudes in an attempt to illustrate how unnatural the beliefs are. The Living Theatre wants a living audience, and to get it they must provide an emotional catharsis for our over-regulated souls. Once we Rediscover our natural feelings, we can discard the suppressive laws our society enforces.

Thus, logical proof is not necessary to their purpose. Development is not either, but development would assuage the boredom. In considering the value of the evening, it is necessary to recognize that this is an incipient theatrical form and purpose. Can an evening produce a complete intellectual and emotional revolution? On stage, yes... In life, no. This is our first battle with our real desires and potential.

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As the cast changes, the performances vary — from poor to wonderfully amusing. A fine cast helps make this a must. Evenings at 8:30.

Jean Claude Van Itallie's biting satires on contemporary American life. Actually three short plays, "America Hurrah" specializes in outlandish humor and a thoroughly reprehensible production that destroys the play's message. A thoroughly worth missing. See review in this issue. Evenings at 8:30. Matinees Wednesdays and Saturdays at 2:00.

"Summertree", the award-winning play by Ron Cowen who studied at Annenberg. At 8:30. 00 S. & Sun from 1:30.

"Forty Carats". The comedy involves the faltering magazine of some young rebels and "The Odd Couple" fame. Play involves the faltering magazine of some young rebels who are destroyed, providing an interesting comment on the recent Chicago situation. Thursday through Saturday evenings at 8:40.

"The Lion in Winter" - Hate and love in this exciting study of human nature. Shows Fri. 8:30, Sat., 2, 8:30, Sun. 2, 8. Starts Dec. 17. "Ice Station Zebra." Shows Fri. 5:50, 8:00, 10. Sat. 6:55, 9:00, 11:10.


"The Star-Spangled Girl", a comedy by Neil Simon of, among others, "Plaza Suite" and "Barefoot in the Park" fame. Play involves the faltering magazine of some young rebels and "The Odd Couple" fame. Play involves the faltering magazine of some young rebels who are destroyed, providing an interesting comment on the recent Chicago situation. Thursday through Saturday evenings at 8:40.

"2001: A Space Odyssey" - Don't miss out on this movie or the neat discussions you can have afterwards. Shows Fri., 8:30, Sat. 2 & 8:30, Sun. 2, 8. Starts Dec. 17. "Ice Station Zebra." Shows Fri. 5:50, 8:00, 10. Sat. 6:55, 9:00, 11:10.

"I Love You Alice B. Toklas" - Peter Sellers is funny this time. Shows Sat. 5:50, 7:38, 9:24, 11:03; Sat., 2, 8:30, Sun. 2, 8. Starts Dec. 17. "Ice Station Zebra." Shows Fri. 5:50, 8:00, 10. Sat. 6:55, 9:00, 11:10.

"Funny Girl" - Barbara Streisand, Omar Shariff. Reserved seats. Shows Fri. 8:30, Sat. 2, 8:30, Sun. 8.


"Secret Ceremony" - Joseph Losey's picture is better than "Accident", but retains the hangup for wired ritualistic interpersonal relationships. Shows Fri. 8:30, 9:00, 10, Sat. 6:35, 9:00, 11:10.


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Charly

The idea of making Daniel Keyes' "Flowers for Algernon" into a movie is a challenging one, as Cliff Robertson said. The result of the movie starring Robertson and directed by Ralph Nelson is only partially successful.

The successes of the movie are Robertson's acting and the effective and necessary social commentary. The first of these is a result of careful study by Robertson. He first did the part on television in "The Two Worlds of Charly Gordon" seven years ago and became intrigued with the idea of using the story into a movie. Robertson said. The result of the movie starring Robertson and directed by Ralph Nelson is only partially successful.

The two lines of direction form Ralph Nelson, as he said in a dinner/interview at the Warwick. Nelson had been busily making a fool of itself for an unconventional movie. Playing the part of a retarded man is a challenge to any actor, and to Robertson, who is executive director of the National Association for Retarded Children, playing 'Charly' for the larger movie audience had special attractiveness. After buying the motion picture rights to the story, the actor visited numerous institutions to learn not to imitate the mentally retarded, but to know what it is like "from the inside," as he described it. The result of study and sincerity was so effective that Robertson got only two lines of direction from Ralph Nelson, as he said in a dinner/interview at the Warwick. Robertson had created Charly as a haunting and unforgettable individual. His meticulous, sensitive movements made the transition from a retarded man to a genius via operation a devastating experience for the audience.

The social commentary is on how crude our attitudes are towards the retarded. Themes of the "brave new world" fears in scientific research are also present. Of course Robertson's effective performance was the main reason for the successful communication of these comments. But despite the success of "Charly" as a learning experience, the success as a film goes little further than successful acting. The structure of the film was placing Charly against the background of stereotype America and showing him he is neglected and crudely treated. The stereotype rush hour crowds, psychologist, sympathetic teacher, etc. provide a fine contrast for the social comments but as far as art and originality, they make for a laud effective film.

The original parts of the presentation, the confrontations between Charly and the specter of his old self, are the most effective parts of the movie. Fortunately, Robertson and Claire Bloom (who plays Charly's teacher and lover) and the other actors avoid over-sentimentality. Arousing thought rather than tears, they make "Charly" an effective and unforgettable study.

Linda Selzer

Magical Mystery Tour

The British "establishment" press had been busily making a fool of itself over a silly little TV film by The Beatles called "The Magical Mystery Tour" for only a few hours when Paul McCart-

The Beatles have every right in the world to assume the mantle of film maker as yet another extension of their collective genius. "Magical Mystery Tour" was so badly received in England that it's ap-

propriate to ask whether the movie shown there was the same one screened under that title in Irvine Auditorium two Saturday night ago. What could there possibly be about this delightful musical which could have irked the critics so? Most of them dumped on it for what they termed "technical incompetence." Now, the usual connotation of "technical incompetence" is badly composed photography with random camera movement, or editing which exhibits little sense of how to match (or intentionally unmatched)cuts and trim shots precisely. And so the critics struggled to get at when they accused "Magical Mystery Tour" of looking like a home movie in its lack of linear plotting. It's true that the film doesn't fit into any of the neat categories derived from the several "drawer" cinematics serving top drawer Beatles antics. Most happily, the boys enlisted the skills of professional camera men and editors to give the movie the polish and coherence which many beginning film makers seem to consider superfluous. Not that it's not their picture. Ringo is credited as director of photography, and The Beatles' individualism is stamped on every frame.

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Before and After - Charley Jordon is changed from a mentally retarded man to a genius by an operation.
eyes of the critics. "Magical Mystery Tour" really belongs to that sporadic and rather special class of film making called surrealism. Its true roots are those exciting experiments of the silent era which grappled with the medium's unique aptitude for fantasy and dream effects. The film has all the speed of Rene Clair's "Entr'acte" and all the strangeness of Dali and Bunuel's "Un Chien Andalou." In fact, "Magical Mystery Tour" is probably the world's first color surrealist film to receive wide

Another important influence on the film, of course, is the work of Richard Lester, whose two films starring The Beatles also contained touches which were frequently identified as surrealistic. Lester's surrealism, however, seems pretty tame next to the free flowing fantasamagoria of "Magical Mystery Tour." From Lester The Beatles borrow ultra wide angle lenses, quick cuts, and the original notion that musical films don't have to entail people dropping everything they're doing in order to sing songs to each other. With all this talk about surrealism and razzle dazzle technique, it seems futile to try to outline exactly what happens in the film. Great moments remain in the mind: Ringo arguing with his colossal aunt, Sergeant Victor Spinetti snarling at his new recruits, a Mystery Tour ticket salesman right out of Mack Sennett, John entreating little Nicola to "have a guess" with an enthusiasm that quickly becomes fury. All the songs are highlights. Paul appears as "The Fool on the Hill" in an overly literal but visually superb interpretation. For "I Am the Walrus" the boys costume themselves as animals with an appropriate sense of Alice in Wonderland madness. "Flying" features tinted tracking shots that anticipate the psychedelic sequences in "2001: A Space Odyssey." "Blue Jay Way" kaleidoscopes George Harrison all over the screen. Best of all is "Your Mother Should know." In one wonderful shot they come down a grand staircase singing the song in white tails and red carnations. It's a memorable image that somehow captures everything that's great about The Beatles; it's fun, it's funny, it's put-on, and yet it communicates all their style and love of what they're doing.

"The Magical Mystery Tour," like The Beatles themselves, busts out all over with joy, and that's not an easy commodity to come by. Goo Goo Groo Groo josh!

Jim Morrow
The first time I had the opportunity of meeting John Browning was about seven years ago, in the Hofstra Symphony Orchestra. I remember him nervously performing "jumping jacks" in the left wing of the stage, while his mother (at that time, a constant companion) watched from behind. When told to move on stage, he touched his toes once, zipped up his fly, strode to the piano, and proceeded to play a most magnificent rendition of Ravel's Left Hand Piano Concerto. Many concerts later, and with a great deal of fame accrued to his name, Browning returns to Philadelphia to perform the Prokofiev Piano Concerto Number 3, under the direction of Eugene Ormandy. The most significant aspect of this performance will be its contribution to the modern, giving such works the same respect and attention to detail that he would give to a more standard piece. Unquestionably, his attitude represents a supreme achievement of 20th Century music - the fusion of sound and emotion that inextricably envelopes the listener in an intercourse with creativity.

The pianist is no stranger to the diversified realm of contemporary music. Unlike Van Cliburn, and the host of "traditionalist" pianists, Browning experiments with the modern, giving such works the same respect and attention to detail that would give to a more standard piece. Unquestionably, his attitude represents a supreme achievement of 20th Century music - the fusion of sound and emotion that inextricably envelopes the listener in an intercourse with creativity.

The composition itself demands of the listener the total involvement of mind and body; one is exhausted at its conclusion. The opening notes clutch the imagination of the listener, and expand its awareness through the delicate laboratory of sound. It is a trip that has been at our disposal for over thirty years--and Prokofiev never heard of LSD. No pianist is more accredited to perform such a work, to master its technical imposibilities, its turbulent facade of chicanery, than John Browning. And no orchestra has more talented musicians at its disposal to work with him. It remains to be seen how the conductor utilizes these incredible potentialities.

A few weeks ago, I had the pleasure of reviewing the opening concert of the Franklin Concert Series. I was rather surprised to see the auditorium so sparcely filled, and I can imagine the depression the performers might have felt. However, I was most awed by the general incompetance of the pianist, in contrast with the brilliant singing of the Demitasse Opera Company in a performance of "The Telephone". Given such limitations, it would have been much more appropriate to have had each performer do a work written for piano and voice, rather than a very empty performance of a full scale opera.

The second concert in this series (December 10) will present an extremely talented pianist, Lambert Orkis, performing (among others) the Pictures at an Exhibition. It will be a rare opportunity to hear these "Pictures" in the original, rather than the usual transcriptions of Ravel, so commonly ascribed to Mussorgsky. Interested students should contact the Civic Center Museum.

Finally, the Christmas Season approaches, and, as usual, a great deal of good music comes with it. Aside from the usual (Carols, and the Messiah), a few works of outstanding quality will be performed—the Christmas Cantata, and Amal and the Night Visitors. All the events are listed by date, rather than place, as will be the design from here on in.

Like,

MONDAY DECEMBER 9
7:30 University Choral Society at Irvine Auditorium.

TUESDAY DECEMBER 10
8:15 Armado String Quartet, with Lewis Kaze, piano, at the Gomper's School 57th and Winfield.

WEDNESDAY DECEMBER 11
8:30 University Choral Society performing Britten's Ceremony of Carols, at the Church of New Jerusalem, 22nd and Chestnut.

THURSDAY DECEMBER 12
8:30 Philadelphia Orchestra and John Browning (see text)

FRIDAY DECEMBER 13
8:30 Repeat of Thursday, December 12

SATURDAY DECEMBER 14
8:00 Girl's High School Choir performing Britten's Ceremony of Carols, at the Church of New Jerusalem, 22nd and Chestnut.

SUNDAY DECEMBER 15
1:30 Philadelphia Music Academy Boy's Choir at the Univ. Museum.
3:00 Olinda Sings Festival of Illus (dance) at the Academy.
3:00 Jungor Maseiercher sings Beethoven, Schumann, at the German Society Hall, 511 Spring Garden.
3:30 Pradoson, pianist, at the Phila. Art Museum.
6:00 Carols at the Free Library, performed by the Germantown Friends School Choir.
8:00 Philadelphia Oratorio Choir sings Menotti's Amal and the Night Visitors at the First Baptist Church, 17th and Sansom.
8:00 St. Joseph's Glee Club sings carols at St. Joseph's College, 54th and City Line Avenue.

MONDAY DECEMBER 16
8:30 Repeat of Thursday, December 12

TUESDAY, DECEMBER 17
4:30 Yehudi and Hephzibah Menuhin in an All Star Program at the Academy.

THURSDAY, DECEMBER 19
8:30 Singing City Youth Choir, Sonya Garfinkle Conducting, at the YWCA, 2026 Chestnut.

FRIDAY, DECEMBER 20
8:30 Elsa Higginbotham Collo, and the Philadelphia Orchestra, performing Corelli's Christmas Concerto, Sibelius Symphony Number 4, and the Tchaikovsky Variations on a Rococo Theme, at the Academy.

SATURDAY, DECEMBER 21
8:30 Repeat of Friday's program at the Academy.

SUNDAY, DECEMBER 22
4:00 St. Mark's Church in Frankford (a superb organ), with an organ recital by Ronald Schephardt.
7:30 Singing City and the Philadelphia Orchestra under William Smith, performing the Messiah.
8:00 Philadelphia Oratorio Choir, the FMA Boy's Choir all under Earl Ness, a great deal of fame accrued to his name, Browning returns to Philadelphia to perform the Prokofiev Piano Concerto Number 3, under the direction of Eugene Ormandy. The most significant aspect of this performance will be its contribution to the modern, giving such works the same respect and attention to detail that he would give to a more standard piece. Unquestionably, his attitude represents a supreme achievement of 20th Century music - the fusion of sound and emotion that inextricably envelopes the listener in an intercourse with creativ-

The Jewelry of Jonathan Stember. One-of-a-kind things for men and women, from precious gems to plexiglass. Rings, pendants, bracelets, earrings, belt buckles, you name it—from the workbench of Philly's most exciting young jeweler. Prices begin at just $5.00 and what you get for it will turn you on forever. Stember's current one-man show at a Center City gallery says it all.

The Clothing of Dimensions. Men's clothing shaped for Now with an Edwardian bow to Then. Great selection of slacks, suits, coats, ties and accessories—imported with guts and discretion for the man who dresses the same way. And, of course, our little magic tailor makes sure they fit. Suits from $65.00, pants from $10.00.

The Fashions of Cinulla. Women's clothing on its way to becoming a school. Original designs by our two girl-talents, one American, one European, one. They combine influences that swing from mini to maxi to magnificent, for the girl who hates to bump into herself at a party. Custom-made or off the rack—start moving at $15.00.
Ian & Sylvia

A little bit of Dylan to a hard country beat.

Not Music from Big Pink, but "This Wheel's on Fire" in the impeccable style of Ian and Sylvia. Doing songs by Dylan, Burt Bacharach, Jerry Lee Lewis and their own compositions, the Canadian duo pleased SRO audiences at the Main Point with an outstanding demonstration of that new country sound that has so far been dominated by Dylan and the Band.

Doing "Tears of Rage" and "This Wheel's on Fire" as well, if not better than the Band, Ian and Sylvia combined the fine vocal work for which they have been so long known with some tastefully well done instrumental work to emerge with a soothing sound heavily influenced by both Dylan and Nashville but still distinctly Ian and Sylvia.

Ian's voice has just enough touch of wailing despair to contrast to Sylvia's higher piercing voice and combine to produce a tension in the vocal harmonies that is necessary for the fullest expression of the powerful compositions they perform. His tense tight vocal delivery was especially forceful in "Tears of Rage": "Leash", a song he claims he wrote for Roy Orbison; "Twenty-Four Hours in Tulsa", a选 David-Burt Bacharach composition; and "Stories He'd Told", in which he sang solo to his own work.

Sylvia's voice, as beautiful as she is, is present, weaving in and around Ian's stronger tones, in between her powerful leads. In "Southern Comfort" and "Twenty-Four Hours from Tulsa" she is sheer power, but in "Woman's World", her own work, her solo voice moves into all the sensitivities that can be woman.

Added to the fine vocals was some outstanding instrumental work that provided most of the country flavor to a heavily country dominated sound. Amos Garrett, already a travel-worn journeyman at the tender age of eighteen, performed flawlessly on guitar and added extra licks vocally and on piano and mouth harp. Bill Keith, long of banjo fame, did some really nice country stuff on the pedal steel and Ricky Marcus and Kenny Kalmuskey on drums and bass always were able to keep from being too loud or too soft.

Taste was the best word to describe the performance. Even when doing Jerry Lee Lewis' "What Made Milwaukee Famous Made a Loser out of Me", a song Ian appropriately titled a "real shit kicker", the music was always tastefully arranged and flawlessly performed. Perhaps that's what makes Ian and Sylvia or the Band so much better than WRCP's fifty-thousand watts of real country power.

The only flaw in Ian and Sylvia's show was that they overshadowed another fine performance by the Young Tradition, unjustly booked as a second act. Peter Bellamy, who normally sings the high reedy leads had a sore throat. But this turned out to be a blessing in disguise because it brought out some interesting music that the Young Tradition doesn't normally do, as they were forced to work around Peter's leads.

Michael Cooney, the Folksingers Folk Singer, returns to Philadelphia Sunday, with stories and songs from his amazing repertoire of Folk trivia and life.

The Beatles

"The sun is up, the sky is blue/ It's beautiful and so are you." Dear Beatles. After innumerable rumors, hazels, and a year's delay (this was originally scheduled to be the 1967 Christmas album), the new Beatles album has finally been released. For the record, it contains 2 LP's, containing 30 cuts, recorded on 72 tracks; also included are 2 8 x 10 color glossy photos (without circles and arrows etc.) of the Fearsome Foursome at their grubbliest, and a wild collage of Beatle photos and other assorted goodies, with the lyrics to all the songs on the reverse side. So much for trivia - what is vital and beautiful about the album is it's sound.

The album is much like the aforementioned-collage: it contains old and new, bits and snatches of almost everything under the sun. Parody and satire run rampant throughout the album, but it is not bitter - it is a laughing, gay sort of irreverence. This is what
Lothar and the Hand People plugged in at the Electric Factory last weekend, usurping the No. 1 spot from the Buddy Lucky turnabout indeed for the unusually solved earlier in the week. Judging from the guitar, Paul Conly on electric piano and all from Denver: Tom Flye on the drums, more importantly they bear listening and close friend of Lothar.

Guitar, and John Emelin, the lead singer which means, in layman's terms, just talented group themselves, and effuse a sounds imaginable.

ask questions. From Lothar, Emelin can listen to the little brown box and don't ignored. The audience, almost without become foot-stomping and head-ignored. The audience, almost without
ture", to the incisive, frightening work,"
songs ranged from a new twist of
cope of sound, running the gamut from the Tiny Tim Thirties ("Honey Pie") to the Chuck Berry ("Back in the U.S.S.R.") makes the album beautiful: it is basically happy, a something-for-everyone kaleidoscope of sound, running the gamut from the Tiny Tim Thirties ("Honey Pie") to the Maxowin-Lawrence Walk-Walt Disney saccharine strings of the Forties ("Good Night") to the Elvis ("Helter Skelter") or Chuck Berry ("Back in the U.S.S.R.") wall of the Fifties to the Brian Hyland-Frankie Avalon ("I will") or freaked-out ("Revolution 9") Sixties. This is not all, they do Beach boys, blues, Bob Dylan, and Calypso. It's looking through a glass onion, the all American bullet-headed saxon mother's son, the cry of Eric Clapton's guitar, cursing Sir Walter Raleigh (he was such a stupid get), waiting for this moment to arrive, living piggy lives (only to find Gidson's bible), and why don't we do it in the road since half of what i say is Meaningless, and we're gonna have a good time sitting singing songs for everyone, and come on in such a joy however big you think you are: how can I misplace you carrying pictures of Chairman Mac, she's old enough to know better - CREME TANGERINE - on is such a joy however big you think you are: how can I misplace you carrying pictures of Chairman Mac, she's old enough to know better - CREME TANGERINE -

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The Beatles, con't.
Ten Years After, "Undead"

Their first LP, Ten Years After, showed nothing extraordinary about this British blues group. Most of the cuts were competent, but bland. Undead, an in-concert recording, reveals them to be unique artists. (In Philadelphia they outclass Jeff Beck Group who had top-billing in the show at the Factory.)

Buddy Miles Express,
"Expressway to Your Soul"

At their first outing at the Whisky-A-Go-Go, Buddy Miles Express took everyone on a pleasant journey, including Jimi Hendrix and Eric Burdon. When Hendrix and Burdon joined the group in the last set, rumors say Burdon was outclassed. Electricified James Brown is probably the best description for the entire album. The band gives evidence that soul music, long abused by every two-bit group that makes the scene long enough for one record, only to fade into oblivion, has finally come out of its shell to move in new directions.

Buddy Miles himself, former drummer with Mike Bloomfield’s Electric Flag, also does a fine job on vocals. Jim McCarty’s brilliant lead guitar, along with an ample brass section, should keep the Express rolling for quite a while.

"Switched on Bach"

Using Robert Moog’s electronic synthesizer, Walter Carlos has developed modern realizations of Bach’s fugues to an extent that the album has been hailed as "The most stunning breakthrough in electronic music to date." Although it’s still a long way from being a conventional instrument in the orchestra pit, the synthesizer has at last proven its usefulness in the recording studio.

The Who "Magic Bus"

Some people swear by the Who, others swear at them. Peter Townsend and his cohorts have always been an unusual team. Their seemingly pointless songs have nonsensical, often humorous, lyrics. The enjoyable, but trite, melodies are eleven in number; eight are new (including, "Magic Bus" and, "Call Me Lightning"), while the others are from previous LP’s. It’s a disappointing sequel to the radio show format of The Who Sell Out. From the sound of things, permanently damaging their instruments shouldn’t make very many people sad.

"Lothar and the Hand People"

Lothar and the Hand People is a group that used to appear regularly at the now defunct Trauma. They always put on a great show and were a very popular attraction. After cutting a few singles, the group was finally rewarded with this album; unfortunately, it’s a bummer. The best material from the Trauma act is missing except for "Machines" and "Woody Woodpecker." These two cuts, along with "Bye Bye Love" and "Ha(Ho)" are good, but don’t do the group justice. This album was met with great experience, but the recording doesn’t even meet them half way. With the surplus of talent that the Hand people possess, the tracks could have all been much better. Maybe next time.

"Ivy" (including "Laugh"

If you can imagine a combination of The Stooges and Jefferson Airplane, you have Ivy. Christine Chrisman is one of the most exciting female vocalists to hit the scene in quite a long time. You can’t help but classify her in the ranks of Grace Slick and Linda Ronstadt. Kenneth Thomure and Mike McCauley provide more than sufficient harmony for Chris and are excellent vocalists in their own right. Ken and Chris also penned the majority of the album’s ten tracks.

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The Emperor

Here you have true elegance at its peak - from the decor to the service to, most importantly, the food.

As you enter the Emperor you are greeted by a magnificent room in which you are served your drinks before being taken upstairs for your meal. The room is done in a deep, rich blue rug with a matching blue velvet over the white brocade damask curtains which in turn match the beautiful banquettes that run the full length of the walls. Small, grey sculpted tables provide places for an intimate, relaxing seat-a-tete. The drinks are very good, and they are gracefully served.

When your meal is fully prepared you are escorted upstairs to the dining room. This is also a creation of elegance. Here gold brocade damask walls, gold tablecloths, and gold-tux-jacketed waiters build up an atmosphere that only the more sophisticated French could achieve. There is also a charming balcony overlooking the main dining area which is open during the weekends.

The Emperor offers a menu of French classics, in addition to such dishes as lobster bisque, which is tremendous. It is a veritable lobster stew: thick, creamy, and loaded with lobster meat, in short, the mind cries out for more. The portions are not generous, however, and there is a temptation to order an earlier day. Gino, his co-hosts, and the dishes that go with them are served with a tasty clove salad and legumes du jour.

The Emperor is open Tuesday through Saturday. Prices are moderately expensive. The prices, though, are almost funny. It is absurdly impossible to escape the place after having eaten a main dish and dessert for under $10.00 per person. A minute steak on toast, for example, costs $6.00 (but they throw in french fries and cole slaw for nothing). The dishes that are good are served in the surly way in which they are thrown on the table by the waiters. The customer feels like a hog being slopped.

With its pastoral pleasantness, Philadelphia is a welcome respite to New York-type people weary of fast-paced dog-eat-dog- doggeries. There comes a time when they wonder if there is not some other place, somewhere in the world, where one can sit and dine instead of where you are relegated to the "back of the bus." It would be a good idea to avoid the place; a piece of advice that people having eaten at The Emperor should heed. Most of the customers I saw were out for a late movie, and then eating dinner at Gino's, instead of finishing an earlier dinner. The Emperor does its utmost to ruin the breathtaking scenery upon which it builds itself with rude, unfriendly customer relations, mediocre food, and an abysmally bad service policy.

To begin with, the place does not accept reservations, which is a sure sign of a "second-class first dollar you can get policy. Persons arriving for dinner at the first floor lobby of the building are greeted by a grumpy night-watchman, who directs the diners to a special elevator which runs direct to the restaurant. After a stomach-wrenching ascent, the customer leaves the elevator and is immediately face to face with a huge picture window which presents a magnificent view of the city. The euphoria ends there, however. The captain (who acts like, and is easily mistakable for the bouncer) explains that there is no chance of eating a seating, but if you wish, you may stand in line, but don't check your coat.

Whether customers may not use the bar, they may just stand in line.

After being seated at a small table which is crowded into close proximity with every other table in the room, the diner is handed a card which reads, "You are required to spend at least $3.00 per person." The grossness of the laying aside the red carpet, as the card is an insult to the customer, as inasmuch as the every item on the menueneas for one or two of the appetizers costs over three dollars.

There is no need to catalogue the course of the meal step by step. Every- one is familiar with the rude waiter syndrome; the Emperor does its share, though, with their own new twist: the rude busboy syndrome. Every request for a table for more than four is treated like a peasy complaint from a wifey, spoiled child. One gets the impression that he has never seen the place as a hobby, and so really can't be troubled by attempting to help them in their jobs in a professional manner.

I, personally, have never seen a first-class restaurant which required customers ordering wine to file over to the captain's desk and present him with age cards. The scene that this pasta- rade causes ruins any shred of internal quiet the dinner may yet have after the earlier harassment.

The food, as it happens, is not bad. The prices, though, are almost funny. It is absurdly impossible to escape the place after having eaten a main dish and dessert for $10.00 per person. A minute steak on toast, for example, costs $6.00 (but they throw in french fries and cole slaw for nothing). The dishes that are good are served in the surly way in which they are thrown on the table by the waiters. The customer feels like a hog being slopped.

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The menu is varied, and one may choose from either veal, fish, or pasta specialties, all prepared with little fuss, and with a great deal of expertise. The food is served up without drum rolls, and is excellent in every respect.

Gino's, at 1613 Walnut Street, offers all that one could hope for. Open...
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