Local

MEDICAL SCHOOL ANNOUNCES INCREASED BLACK ENROLLMENT

The dean of the University School of Medicine acknowledged that increased in the number of black applicants and acceptances in the medical school and faced several challenges. Dr. Adolf A. Gelbried, the dean,及 as of last week, 65 black applicants had been admitted for enrollment in the 1969 class. This represents an increase of approximately 30 black students accepted. About 45 more blacks applied this year, Gelbried said. The increase is due in part to an effort by the medical school to send out pamphlets informing them of the fact that they are accepted. However, Gelbried added, "we can't do this to the number of black students who will be accepted at the University." The University School of Medicine, during the 1968-69 academic year, had a total of 158 black students, and 30 of them were women. The bill, which would cover all types of educational institutions, basic and secondary schools, has been referred to the appropriate committees in both houses. The bill would cover all types of educational institutions, basic and secondary schools, and public state-aided, state-related or private institutions.

HARRISON HALL AND SPRUCE HALL FILLED FOR NEXT SEMESTER

As junior and senior roommates decide the residence halls for winter quarters, the following winter quarter's residence halls were announced in the first day of room draw Wednesday, the dean of women's office announced that two of the four available residence halls were filled. Harrison Hall (311) and Hall (311) have been closed, Barbara Mark, assistant dean of women's, said. Two residence halls in the Bakerly Bulet, with 400 students each, have been closed, Hall and Hill Halls, sources confirmed. Residence halls will be closed Friday evening at 18:00 in the Lagen Hall.

BLACK TALENT DISCOURAGED IN CINEMA

With the advent of the 1960s, the American cinema has witnessed a wide range of black directors, producers and actors. The film industry has become more conscious of the need for black representation, and the number of black films produced has increased significantly. However, the industry still faces challenges in promoting black talent. The industry has made some progress in recent years, but much work remains to be done to address these issues.

RALLY TO BE HELD IN SUPPORT OF APRIL 5 MARCH

A debates tonight on student activism between Paul Goodman, author of 'Growing Up Absurd,' and Hacker, professor of sociology at Columbia University, will keynote the debate. Goodman, a member of the Students for a Democratic Society, has been critical of the government's role in the student movement. Hacker, on the other hand, is a member of the Student Nonviolent Coordinating Committee (SNCC), which has been supportive of the movement.

TRESPPASING BILL INTRODUCED IN STATE HOUSE

The General Assembly of the Pennsylvania State Senate, under the leadership of Senator John F. Sweeney, Thursday introduced a bill into the state legislature which would make it a crime for anyone to enter the buildings of any educational institution without permission. Any trespasser, under the bill, could be punished by a fine of $100 or 90 days in jail. The proposed legislation would make it a crime to trespass on the grounds of any educational institution. The bill was introduced by Senator John F. Sweeney, who is a member of the Pennsylvania State Senate. The bill was introduced to prevent people from trespassing on the grounds of educational institutions without permission.

TRY TO BE HELD IN SUPPORT OF APRIL 5 MARCH

A rally will be held today in the Bellefonte Hall green in support of the forthcoming April 5 protest coordinated in New York. Clinics and members of the student body will march on April 5 to protest violence against students and members of the University community.

REPORT CITES HOMOSEXUAL RAPE IN PHILADELPHIA PRISONS

A court-appointed investigator reported last week to the courts that prisoners in Philadelphia, and some other cities, are involved in homosexual activities. The investigation found that prisoners in the city's prisons are involved in homosexual activities, and that the city's prisons have a problem with homosexuality.

INTERNATIONAL

By Daily Pennsylvanian Staff

MARTIAL LAW ENFORCED IN PAKISTAN

KARACHI - Pakistani troops enforcing martial law today carried out the arrest of a number of leading dissidents in the city. The arrest of the dissidents, who include the leaders of the Pakistan People's Party, is the latest development in the ongoing political turmoil in Pakistan. The arrest of the dissidents has been condemned by the United Nations and other international organizations.

Men's dorms

House plan grows

By DEBBIE ZEVIN

Barbara Morris, assistant dean of women said. Double rooms in the Berkshire Hall complex are filled, residents said Wednesday. Cripps, himself, a white middle-aged scholar, will keynote the debate. Goodman, a member of the Students for a Democratic Society, has been critical of the government's role in the student movement. Hacker, on the other hand, is a member of the Student Nonviolent Coordinating Committee (SNCC), which has been supportive of the movement.

Changes do not fix no. of units

By JOHN RILEY

Another federal court, the Tax Court, rejected the third proposal which would convert all federal tax code. The decision was a setback for the government in its efforts to simplify the tax code.

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Vol. LXXXV No. 8 Philadelphia, Pennsylvania Copyright 1969 The Daily Pennsylvanian, Thursday, March 27, 1969

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Vol. LXXXV No. 8 Philadelphia, Pennsylvania Copyright 1969 The Daily Pennsylvanian, Thursday, March 27, 1969
Act now-- to end war

Last summer, while still on the campaign trail, Richard Nixon promised a plan to end the Vietnam War. He would not, however, reveal it at that time for he was reluctant to criticise or to waste his "写字楼, peace efforts being made in Paris by Lyndon Johnson.

In February, Nixon promised substantive progress in the next week. But he emphasized that any solution was likely to come from clandestine talks and not full negotiating sessions.

It has been over two months since Nixon took over the presidency, and the American public still has little hint of how he intends to resolve the war.

While the nation waits for the White House decision, between 300 and 400 Americans are tied in Vietnam each week. Almost 600,000 Americans in Vietnam may surpass the 33,000 of the Korean War total. Vietnam casualties have long since become those of Korea, with no setup in sight. The 1965 TET offensive, while less intense than last year's, could last considerably longer.

Inpatient disregard of Nixon's lack of direction, congressional doves have remained surprisingly silent. Last week, however, George McGovern finally took the Senate floor and accused Nixon of lacking "the strength and direction" to end the war. President Nixon's platform with Congress has perhaps come to an end.

A demonstration in protest of the continuing deadlock, on the battlefield and at the peace table, has been organized for Easter Sunday, April 5. The April 5 Coalition, in cooperation with groups from across the country, chose Easter Sunday in order that members of the armed services who are opposed to the war may join in the march. The demonstration is currently planned for seven cities throughout the nation, from New York to San Francisco.

A rally will be held this morning at 11 a.m., College Hall, South Campus.

The rally is being held in order to challenge the interest and active support of those who have not decided what part they will be in the march in New York City.

The Daily Pennsylvanian urges the University community to support the GI's anti-war action.

ROOM DRAW

Set Every spring an overwhelming majority of the seniors of the University of Pennsylvania prepare to move house. It would seem logical to expect that they would have to select their rooms and sign a lease. This year, however, the Vice-President of the Student Assembly, Mr. John Murray, has made a considerable effort to avoid room drawings and to set up a more convenient time for a large number of people involved.

However, this may be the case in some cases, notably in the case of the prime class time.

This means that either you may have to come to our office to be able to select your room, or that the office will have to come to see you. In other words, something is working overtime, but the University does not have room drawings proceed so that one is not forced to cut class in order to participate.

I think that the Dean of Women's Office should consider the disadvantages of their present scheduling, and make appropriate changes, so that one may go to class and still be able to personally select a room.

John Murray


er at 12, 1965

PLAYERS THANKS

Yes, the actual fact of the situation. I would like to thank you for the fine coverage by the University of "The Importance of Being Earnest." We have very much appreciated the coverage by the University. We hope that you will be able to cover the show the day after we open, as we feel that the review of the review is not vital since the show will give you an accurate view of our production in full range, and that one of the smaller productions which play only one week end will immediately be very important. I will be happy to discuss in fact if it is a help in that respect but that is not the reason I am writing. It is true that I feel a certain discussion of a show can be very important to the theater, especially in a university theater. It is important that the theater receive its due respect.

Richard Gottlieb

N. STUART WADDEN, JR. 
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NANCY MARIEK 
Business manager

SUSAN GROBER 
Features editor

JOAN RIEDER and JOHN WERTHEIMER

ALAN GLITZENBERG 
Assistant, Artistic Director

ALICE IN WONDERLAND

Nite Once again some troops supposedly underdressed with undersized uniforms. The Assistant Office and the Dean of Men's have decided to hold a special appearance party in room 205 at 8 p.m. on April 5.

This is in spite of the fact that the Class of '70 has been depending on this policy for two years, the Class of '71 for any. In spite of the fact that there would be the same number of spaces available whether any junior and sophomore remained in his present room drawings.

In spite of the fact that even if person freshmen are forced into apartments their sophomore year, they will have the opportunity in two years to make accommodations in the superblock their junior and senior year. The freshmen who have such an opportunity.

In spite of the fact that the new policy is a sad precaution, that if this policy remains in effect the Class of '72 as well as later classes may suffer because of it as we are now, if anything it is the freshmen who have such an opportunity.

I urge all to personally select a room. The University of Pennsylvania participates in many excellent programs but this is one where I am forced to cut class in order to participate.

SUSAN GROBER

The Evening Pennsylvanian

Nitty The Terrible

PT. 1, 6:00 P.M., PT. 2, 6:00 P.M.

Annex 31

THE IMPOSSIBILITY OF BEING EARNEST

Directed by Henry Gleitman

W. B. SHAKESPEARE

B. F. BEARDSLEY

SUSAN GROBER

THE IMPORTANCE OF BEING EARNEST

PT. 1, 6:00 P.M., PT. 2, 6:00 P.M.

Annex 31

I.F. Introductory Heeling Meeting

LOGAN HALL 17

TODAY

8:30

F.I. Introductory Heeling Meeting

FRESHMAN - AVOID YOURSELF OF THE OPPORTUNITY TO BE INVOLVED IN THE UNIVERSITY COMMUNITY!
Letters to the editor

Dear Editor,

In her letter about the evils of national service (1969) Miss Davis mentioned her very able sentiments. Mr. Kunkel is a very talented writer. The issue of national service is very complex and requires thoughtful consideration. National service can have both positive and negative effects on individuals and society.

We are at a critical juncture in determining the future of national service programs. It is crucial that we consider the potential benefits and drawbacks of such programs to ensure that they serve the best interests of the nation. We must engage in a thoughtful and inclusive dialogue to make informed decisions about the role of national service in our society.

Sincerely,

[Signature]

[Date]

[University and College, if applicable]

---

T.G.I.F. MIXER,
FRIDAY 3-6 P.M., WEST LOUNGE, HOUSTON HALL
Refreshments, Good Music, Good Company!
Sponsored by Commuters Activity Board
All Commuters and Residents invited!

FREE COFFEE CONCERT
PIANO WORKS OF
USSZ, DUBBYS AND PROKOFIEF
RICHARD BELLACK AND ERWIN MORDEN, PIANISTS

SAINT-SAENS: SONATA FOR OBOE AND PIANO
MARTIN KEEFER, OBOE; GEORGE LEVISON, PIANO

4:30 PM CHRISTIAN ASSOCIATION
TODAY - 36th ST. AT LUCAS WALK
Admission & Coffee Free

TOMORROW EVENING FRIDAY, MARCH 28 - IRVINE AUD.
8:30 P.M.
The HARKNESS BALLET is one of the foremost ballet companies in America. By combining the great traditions of classical ballet with new frontiers of the dance, the company is able to bring forth fresh approaches to dance techniques, choreography, musical composition and design.

Reports of the Critics:
Clive Barnes of The New York Times: "The dancers of the HARKNESS BALLET are a pure delight and can shine with the best of them."
Walter Terry of The New York World Journal Tribune: "It's a wonderful company with a style of its own and a high quota of dancing talent."

TICKETS IN H.H.-INFO. DESK
$1.50

---

TODAY

MARTIN YAFFEE, OBOE; GERALD LEVINSON,
WORKS OF LISZT, DEBUSSY AND CHOPIN
Admission & Coffee Free

8:30 PM CHRISTIAN ASSOCIATION
TODAY - 36th ST. AT LUCAS WALK
Admission & Coffee Free

---

NOW OPEN! GOLF
45 TREES GOLF DRIVING RANGE
PROFESSIONAL LESSONS
18 HOLE MINIATURE GOLF COURSE
NEW MODERN EQUIPMENT REFRESHMENTS FREE PARKING
GR 7-3055 OPEN EVERY DAY AND EVENING
PARKSIDE GOLF RANGE
52nd and PARKSIDE AVENUE

---

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House plan (Continued from page 1)

of house programs would have any effect on the membership of fraternities. He said fraternity men are not the same as they were a generation ago and college students are increasingly interested in professional careers. He said John H. Schwenker, assistant house master of the Memorial Towers project and a Wharton senior, predicted "the program has not been wholly successful due to what he described as the atmosphere, Paul Oxenburg, a junior and Carrith dormitories, was initiated (Continued from page 1)

"Initially, students joined the program to live in a more collegial atmosphere, said Paul Oxenburg, a junior and Carrith dormitories, was initiated (Continued from page 1)

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Curriculum
(Continued from page 1)
"Some individual faculty members may assign more work. We hope, however, for a push in the other direction. We would like to see more flexibility in the classroom, so the students will have an opportunity to do extra work on their own."

Some additional feedback is the question of the reaction of major departments to the possible acceptance of all of the proposals. He said, "The hope always was starting making any changes in terms of the requirements rather than number of courses in a classroom.

The College senior continued, "I believe that any proposals to the instruction committee and the College faculty. "But," he added, "we don't eventually want to set up some kind of a basketball game at the Palestra. Quakerettes perform at 3:30 P.M. in Irvine.

A correction
One of a previous week's description of a talk by the Rev. David Gracie which appeared in Wednesday's issue of The Daily Pennsylvanian may have misrepresented Dr. Gracie's speech. The report of the speech was not entirely accurate. The Daily Pennsylvanian can not vouch for its accuracy. Nor did the paper receive comments in the news story about the opinions of Sen. Richard Russell or Police Commissioner Austin Healey, MGB, Austin America.

BE A QUAKERETTE TRYOUTS
Today And Tomorrow
3:30 P.M.
Houston Hall Auditorium

Final Selection
Monday
3:30 P.M.
Irving Auditorium

ORDER YOUR INDIVIDUAL RING NOW

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A correction
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Dear Mr. Klebanoff:

A newspaper that ran stories such as "120 Million People Committed No Murders Yesterday" and "Fifty Makes of Autos Pass Safety Tests. "Fifty Makes of Autos is Found Unsafe" is of greater importance and unusual happenings, and are thus reported in our newspapers. Crimes, wars, and corruption, are unusual happenings, and are thus reported in our news media.

A report that a "New Drivemobile Sedan Found Unsafe." A few centuries importance to the motoring public than, say, a study of how the efficiency of the lumber industry makes use of the forests of California, the strip mines of Kentucky, and the oil fields of Oklahoma while preserving their malicious advantage with a peculiar and depressingly traditional brand of legislative log-rolling. We see the regulators co-opted by the regulated, and the many college students business appears interested. Only the most positive actions of a campus Dagger Dialogue Program.

Three chief executive officers—the Goodyear Tire & Rubber Company's Chairman, Russell H. Doan, and Motorola's Chairman, Robert W. Galvin—are responding to serious questions and viewpoints posed by leading student spokesmen about business and its role in our changing society through means of a campus corporate Dialogue Program.

Here, Arthur M. Klebanoff, a senior at Yale, who plans graduate study and a career in government, is exchanging views with Mr. Galvin.

In the course of the Dialogue Program, Arnold Shelby, a Latin American Studies major at Tulane, also will explore issues with Mr. Galvin, as will David M. Butler, Electrical Engineering, Michigan State, and Stan Chess, Journalism, Cornell, with Mr. Doan; similarly, Mark Brokspan, Pre-Med, Ohio State, and David D. Clark, Political Science, MIT, his candidate at Stanford, with Mr. Leffingwell.

These Dialogues will appear in this publication, and other campus newspapers across the country, throughout this academic year. Campus communities are invited, and should be forwarded to Mr. Doan, Goodfellow, Akron, Ohio; Mr. Doan, Dow Chemical, Midland, Michigan; or Mr. Galvin, Motorola, Franklin Park, Illinois, as appropriate.

Dear Mr. Galvin:

Student reaction to business is conditioned by what appears in newspapers and magazines. And what appears concerns investigations more frequently than innovations.

We read of industries with across-the-board product unreliability, and watch the nation's largest corporations attack Ralph Nader for defending the public against such frauds. Many of us have had our own bad experiences with mix-filled orders or short-lived products more expensive to repair than to replace.

We read of industries raping the countryside in the Redwood forests of California, the strip mines of Kentucky, and the oil fields of Oklahoma while preserving their malicious advantage with a peculiar and depressingly traditional brand of legislative log-rolling. We see the regulations co-opted by the regulated, and the future of an industry sacrificed to the short-run advantage of a single firm.

And we read of concerts of industries defining their own public interest, and calling it progress. Some of us have trouble in deciding whether the smokestacks of the supersonic airplanes and the congested airports from which they are meant to fly.

This is a college generation deeply concerned with personal honesty. To many college students business appears unreliable and destructively self-interested. Only the most positive actions of the business community can change this reaction, and create any significant degree of interest on the campus.

My question Mr. Galvin is what will business do to police itself?

Sincerely yours,

Arthur M. Klebanoff

Government, Yale

Robert W. Galvin

Chairman, Motorola Inc.
The effect an individual's actions can have on his community will be the topic explored by Ira Einhorn at the second of two American Civil Liberties Union (ACLU) colloquiums, held in Philadelphia. Einhorn, an attorney, is a member of the Philadelphia-based ACLU chapter and is described as a "worker for the planet earth." He spoke at the American University-organized event in the Imperial Hotel auditorium. Einhorn is a highly critical of students who join leftist or radical politics, and who seek personal frustrations. He stressed that students must find a more productive occupation, and not pursue, if meaningful change is to occur, an "endless drive toward some future, utopian society that cannot exist."

"It is, in fact, a fact," he continued, "that there is something we can do today." Einhorn urged students to go to the school that the students become members of a group, and that by attacking the group, rather than the separate individual, "their main concern is to change the society."

Med. admissions

(Continued from page 1)

The 55-year-old Golfinos, somewhat famous for an incident in New York City, is the subject of a new film, "The Golden Years," now being released in its fifth week.

The film was made by the New York City Board of Education, and is currently on display in the medical school Faculty Club.

In 1964, Golfinos was selected to demonstrate his extraordinary surgical skills in a new television series. The series brought him widespread acclaim, and he was awarded the "Sword of Honor" for his contributions to the medical profession.

The campaign hopes to encourage future medical students to consider careers in medicine. It is expected to raise $1 million in the next year.

(Continued from page 1)

The prison administration did not prepare a defensive statement," Davis said. "The fact of the matter appears to be that the entire prison was involved in the incident and the officers, who are in the position of public servants, failed in their duty to protect the inmates." 

"Of course," Davis said, "the report of the incident was thoroughly investigated by 35 experienced police investigators. The report was carefully studied and the conclusions of all supervisory personnel were approved by both the district attorney and the police investigators. The report was then submitted to the Philadelphia Police Department and performed by 35 experienced police investigators." 

"The fact of the matter appears to be that the entire prison was involved in the incident and the officers, who are in the position of public servants, failed in their duty to protect the inmates." 

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March 27 Thru 30 Today
Three lightweight crews aiming for perfect records and Sweep sprint

By STEVE LEVENE

For many years now, people have been under the misapprehension that the country's top lightweight teams were a mere fragment of a collegiate sport. The Daily Pennsylvanian has since asserted the contrary by interviewing the captain of the lightweight crew who won the Ivy League championship last year. The crew, comprised of four members, has since been practicing under the guidance of coach Bob Murray. The team's primary focus is on winning the upcoming Ivy League championship, as they seek to repeat their success from last year.

The Daily Pennsylvanian: Congratulations on your victory last year. How has your team been preparing for this season?

Coach Bob Murray: Our team has been working hard to prepare for this season. We have been focusing on improving our stroke rate and enhancing our team dynamics. We have been training in the Poconos Mountains this summer to get a head start on our competitive season. Our goal this year is to win the Ivy League championship once again.

The Daily Pennsylvanian: What are your expectations for the upcoming season?

Coach Bob Murray: We aim to defend our championship title and continue our winning streak. Our team has set a high standard for itself, and we expect to meet that standard this year. We are confident in our abilities and have made significant improvements since last season.

The Daily Pennsylvanian: What challenges are you facing this season?

Coach Bob Murray: The biggest challenge we face this season is the pressure to maintain our success. We have high expectations from our fans and ourselves, and we need to remain focused and dedicated to our training.

The Daily Pennsylvanian: How do you stay motivated throughout the season?

Coach Bob Murray: Motivation comes from within. Each crew member has a personal goal they are working towards, whether it's improving their stroke rate or breaking a personal record. We support each other and encourage each other to achieve our goals.

The Daily Pennsylvanian: What is your team's philosophy?

Coach Bob Murray: Our team philosophy is simple: teamwork, dedication, and determination. We believe that success is achieved through hard work and persistence. We value our relationships and the bonds we have formed through our shared experiences.

The Daily Pennsylvanian: Are there any specific techniques or strategies you use to prepare for competitions?

Coach Bob Murray: We focus on mental preparation, understanding the course layout, and improving our stroke rate. We practice our start and finish techniques, and we work on our race plan. We also analyze our performances and adjust our strategies accordingly.

The Daily Pennsylvanian: What are your thoughts on the upcoming season?

Coach Bob Murray: I am excited for the upcoming season. We have a strong team, and I believe we have what it takes to win. We will face challenges, but I am confident in our ability to overcome them.

The Daily Pennsylvanian: Is there anything else you would like to add?

Coach Bob Murray: I would like to thank our fans for their support and encourage them to come out and support us throughout the season. We are grateful for their support, and we look forward to representing them on the water.

The Daily Pennsylvanian: Thank you for your time, Coach Murray.

Coach Bob Murray: You're welcome. Good luck to you as well.

The Daily Pennsylvanian: Thank you for your time, Coach Murray.

Coach Bob Murray: You're welcome. Good luck to you as well.

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Frosh stickmen trip JV's, 5-2

Chuck Matthew and Tom Robinson of Pennsylvania"s freshman crew have been a key part of their team's success this season. Under the guidance of coach Bob Murray, the frosh crew has been working hard to improve their skills and prepare for upcoming competitions.

The Daily Pennsylvanian: Congratulations on your victory over the JV's. How did you feel the game went?

Chuck Matthew: The game was challenging, but we were able to maintain our focus and execute our strategies. We were happy to gain the victory and build our confidence.

The Daily Pennsylvanian: What are your expectations for the upcoming season?

Chuck Matthew: We aim to continue our success and improve our team dynamics. We are confident in our abilities and have high expectations for the season.

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The Daily Pennsylvanian: Thank you for your time, Chuck.

Chuck Matthew: You're welcome. Good luck to you as well.
SALVAGING THE UNIVERSITY
Sir:

Allow me, if you will, to write you a review of your past few issues of 34th Street, in the manner of Mr. Schwartz—recent DP column eviscerating the valiant, yes, even noble efforts of our beloved leader, Mr. Robert Simon Baiter, editor and publisher emeritus and star editor and publisher and a humble worshiper of Mr. Baiter.

Hold. Once again, I offer my talents to whom our inadequacies are as obvious as they are to us will not run you off campus. Your controversial articles (best movie of the year; worst movie of the year) are a treat to be held. Just the same, I hope Mr. Baiter does not run you off campus. Your controversial articles (best movie of the year; worst movie of the year) are a treat to be held. Once again, I offer my talents as an experienced writer, an instrument of force in Columns magazine, and as a humble worshipper of Mr. Baiter.

Sincerely,

Scotty Reston
Alabama "Bummer"

Excedrin Headache No. 34

With this issue, 34th Street magazine inaugurates a new look and a new set of editors. The new group met recently to consider what directions the magazine might take (see below). It was observed that springtime weather, skateboards, and frisbies militate rather effectively against meeting deadlines, especially on an already understaffed publication. Nonetheless, the new editors rejected the proposed new name for the magazine, "Excedrin Headache Number 34." The group noted that while the magazine was conceived as a forum for intelligent university opinion combined with a fairly comprehensive and sophisticated entertainment guide, it had been neither as sophisticated nor as intelligent as its founders had hoped. Deciding on a policy of feverish recruitment of new personnel, the staff hopes that those to whom our inadequacies are as obvious as they are to us will consider it a duty to volunteer themselves.

Editor, Tom Appelquist; Associate Editors, Linda Seltzer, Andrew Fischer; Contributing Editors, Jan Corsch, Arnold Meshkow, Gary Fine, Don Walters, Ernesto d'Angelo, Steven Morris, Harry Ringel, George Shelps, Donha Broker; Photo Editors, Martin Smith, Bill Vitka; Business Managers, Jon Shekman, Ken Ernstoff; Office Manager, Barbara Steinhardt.

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From left: Barbara Slopek, Deborah Kravetz, Linda Seltzer, Tom Appelquist, Martin Smith, Ken Souser, Gary Fine, Andy Fisher, Bill Vitka, Barbara Steinhardt.

The Daily Pennsylvania
Salvaging the University

by ANDREW CLEARFIELD

There is a dangerous myth prevalent today—the myth that colleges should be run for some other purpose than the welfare of the students. The myth is that colleges should be and always have been structured as hierarchies, with the students at the bottom and the alumni or the government officials at the top. This is neither true nor dangerous to the university.

If there is one thing which is obvious in the wake of several years of student activism culminating in the Columbia rebellion, it is that many students are very discontented with the educational process as it stands today. The complaints vary in their wording. Some cry that higher education is irrelevant to real life—that learning is for reasons other than training and education. They feel that curriculum reform is needed, or that the living situation at American universities should be changed, or that advising should be enlarged. Such observations, possibly valid, are not the cause of the problem. The problem is far more sentimental than those who are active in radical organizations, many more than will ever become actively involved in a protest movement.

Students’ responses to the causes of these sentiments vary. Some feel that curriculum reform is needed, or that the living situation at American universities should be changed, or that advising should be enlarged. Such observations, possibly valid, are not the cause of the problem. The problem is far more basic, and mere reform of the curriculum would not ameliorate it; mere re-structuring of the housing would not remove it.

The problem is that education has become sidetracked from its original purpose. Too much attention is now focused on what is, in fact, outside the realm of education. Despite advances in the cause of academic freedom, something in education has changed for the worse; something vital has been lost.

There are only two essential participants in the educational process: the pupil and the teacher. The best possible learning process is that of the give-and-take between one teacher and one student, each of whom regards the other as a social and intellectual equal.

The academies of Athens and Syracuse were founded upon just such democratic principles. And while the pupil-teacher ratio must vary, the academies were very small, perhaps consisting of a Pythagoras or a Plato, several lesser scholars, and ten or fifteen students. Such an institution was never allied with the State, and was of ten in direct opposition to it. Anathema to the State, its very nature was abureaucratic, anarchic, super-national, a place where nothing was sacred and everything was open to question. The more hierarchical and xenophobic the State became, the less the academy was tolerated. At many times, the academy was driven out of a town or city-state, and its teachers were persecuted. Yet the same academy (or another like it) always started somewhere else, picking up where its predecessor had left off. With the advent of the Roman nation-state, education became subsidized. The academy became secure and prosperous, but freedom of thought was limited. Education, for the first time, was conceived of as an ally of the State.

For 500 years after the fall of the Roman Empire there were no established centers of learning in Europe. Elsewhere, in the Mohammedan Empire, India, China, and Sub-Saharan Africa, the same model, independently arrived at, continued. (It has lasted in some places to the present day.) When centers of learning did begin again, first at Bologna and Salamanca, later at Paris, Oxford, Salamanca, the same pattern arose. Students either found teachers (Bologna) or teachers acquired students (Paris). The students organized into study groups, the university again became conceived of as an ideological tool, subsidized by the State. At the same time, at first imperceptibly, and then with every growing speed, the technology of work, and education began to replace the job training. Formerly an intellectual playground for those who could afford not to work and those who didn’t care if they ate infrequently, the University became a stepping-stone to first a few, and then many careers.

As the technology boomed, the universities began to increase in size and importance. For American universities, admittedly already paternalistic (there is a curious American tendency to regard anyone who is not earning his own way as a child and for the “children” to accept this prejudice), the real change came after World War II, when ex-GIs, the hard lessons of the Depression fresh in their minds, flocked to the universities to get ahead. Established institutions tripled and quadrupled in size. Others were driven to become selective and screen applicants competitively; before this time, colleges were not competitive. The model of the studium generale, the medieval university of perhaps a hundred students, receded into the infinite past as the university became “the place where it is possible to get a course in anything.” The increase in size of the modern university necessitated more management than the traditional rector or president, with his several secretaries and faculty members assistants. A new breed, the college Administrator, was born.

The idea was borrowed from the State, and its twentieth century counterpart and companion, the Corporation. In such large groupings, the job of one group was solely to supervise the others and to manage the larger group. In the State, the primary goal of the management is protection, both civil and military. In the Corporation it is profit. Both goals, while they may be perverted or unequally distributed, are also the goals of the group as a whole. The goal of the University is learning and the exchange of ideas. What is the goal of the administration?

Administrators (and this includes faculty members acting in administrative capacities) are typically concerned with efficiency. They are, at the lower levels, generally career bureaucrats and have a business or managerial background. Regardless, the growth of the administrative mentality is encouraged by the nature of the job. Their functions and concept of their jobs is such that they are almost never involved in the actual educational process. As many of them will put it: “We are employees of the university,” which would put them on an equal footing with librarians and janitors. However, they allocate money, set educational policy, determine who shall be hired and tenured, who shall be admitted, what sort of work shall be done. Under the aegis of the university, and what sort of graduates shall be turned out. They sign contracts, set student
regulations, and preside over the expansion of the physical plant. Their decisions are rarely subjected to the formal approval of the faculty, and the student body is never consulted unless it demands to be. In such cases, the public complains that students do not know their place. In short, the university has become hierarchalized, with the workers (faculty) becoming the employees of the management (administration), the whole being run for the profit of the board (trustees of regents) and the stockholders (the State). The students, once co-equals in the educational process, are now either products, or when the institution is enlightened, apprentices.

In order to justify such a radical change it must be shown that the present result is better than formerly. It may be plausible argued that the present set-up is more efficient, more widely, more responsive to the demands of society, better organized, more productive, more comfortable, and less redundant (affording a greater variety of subject matter) than the anarchic former system, and that it more nearly follows the organization of the Corporation and the State (two organizations in which may men will spend all of their lives). All of these benefits are obviously trivial or irrelevant to education except as claims of greater efficiency, more social responsiveness, and greater course variety.

Efficiency is attractive, especially to the management-oriented mind. However, one must demand that such efficiency not be detrimental to the actual learning process. Getting more students into more classrooms more hours per week at fewer dollars per student is attractive only if the students are getting as good an education as they were before. If they are not, but are merely receiving degrees more efficiently, the educational process is failing them, and ultimately will fail society.

Unfortunately, the wants and needs of society do not necessarily coincide. Societies, and in particular, their leadership, want things to continue pretty much as they are. Parents, administrators, business, and government, the major socializing influences, all voice their desires and demands in terms of established concepts. Established concepts imply established social roles and jobs. The student is especially vulnerable to all of these demands being made upon him, since he frequently has an incomplete self-image and little or no financial independence. He is likely to submit to the pressure, select an established role, and pursue a course of study designed to optimize his chances of success in that role. The result, for education, has been that society dictates the models, students are poured in, young and malleable, and the finished product parades out, with the Good Housekeeping seal of approval, hopefully as rigid and as much like others of the same mold as possible. (This is what is known in industry as "Quality control." It should be no stranger to "prestige" universities.)

This is what society wants: it is not what society needs. A society of such personae (Greek: "masks") is clumsy and non-adaptive. It cannot respond to the requirements for change with its snowballing technology. Such a society is on a one-day road to self-immolation. The situation of the individual is no better. Pre-programmed to achieve in a society where achievement per se is less and less necessary, as well as more and more unobtrusive, the molded product finds himself without options his specialized, career-oriented, rigid education does not help him find gratification from other sources, in fact it compels him to remain in the meritocracy. He cannot even find satisfaction in leading the machine; the size, complexity, and anonymity of contemporary society is such that the members of any "power elite" could not even recognize their own status. The machine has begun to run itself.

Onward it continues, remorselessly, judging its component parts by ever more abstract criteria, and internalizing these abstractions in the psyche of individuals through their education. As Marcuse observes society has become a surrogate parent, in many ways far more despotic (because it is more ubiquitous and all-pervasive) than the authoritarian father could ever be. Moreover, this surrogate is more elusive and insidious than the real one, and may never be confronted directly. In short, cybernetic society is a locomotive running out of control. Those "revolutionaries" who focus their attention only upon relieving the engineer, or changing the direction of travel, ignore the fundamental problem; getting the goddamned thing under control.

The present, "upward-looking" university is unable and unwilling to help the student and society; instead it is only concerned with not being left behind in the heedless race. The
university should be concerned about the society and immune to
direct pressure from it; instead it is unconcerned about the
society as a whole and completely susceptible to external
pressure.

All of the blame cannot be laid on the doorstep of the admini-
stration. Universities are expensive. They have always been a
lost proposition financially. And money is not given without
strings. Many of the constraints under which the university
labors are imposed by its financial sources. Academicians,
more concerned with their research or the status of their
department than with the relevance of the education they are
giving (and receiving), are as much to blame as the Grayson
Kirk's. What must be changed, in the society as well as in
the university, is the administrative mentality, the obsession
with efficiency, order, utility, and progress for progress' sake.
Only when such inherently inhuman and de-humanizing goals
become relegated to their proper place--means, not ends--can
man enjoy freedom and peace.

The changes set forth in this paper are long-range, but not
necessarily Utopian. In fact, it may be impossible to survive the
nineteenth century without them. It is impossible to survive the
nineteenth century without them. It is possible to approach the
ideal by freeing the university from its role as handmaiden
to society, and freeing society in the process by freeing the
university's graduates. New priorities can be established, with
increased emphasis upon humane (and humanizing) values. The
financing of the structure can be shifted so that pressure is less
easily applied from without. The behemoth multiversity can be
broken down into something of human scale, with each student
learning something of universal scope, rather than thoughtlessly
studying a small corner of the universe. What should be
emphasized here is that, contrary to the orthodox radical position,
the university should be the starting-point, rather than the final
beneficiary, of sweeping social change, because (1) it is be-
coming a universal experience--more and more people go to
college, (2) it is necessary for the maintenance of the technology
and society, and (3) believe it or not, it is more susceptible to
and interested in reform than any other social institution.

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Students should have far more control over their educational
institutions because (1) they are the primary purpose for the
institutions continued existence, (2) because, being somewhat
outside society, they are in the best position to observe its
faults and press for changes, and (3) since no one else seems
to be trying to change, and humanize, the university or society.
The faculty (and by this is meant the teaching faculty) should
have the balance of the power since they are (1) also necessary
for the educational process, (2) often (but far from always)
wiser than their students, and (3) represent continuity within
the institution. Whatever powers the faculty will not assume for
themselves and use properly should be taken by the students in
addition to the power which should already be theirs. The vast
concession of powers from faculty to administration which
occurred in the late 1940's and early 50's must not be allowed
to recur. Such a situation sounds overly concerned with
questions of power, but it is exactly in such situations that the
best solutions emerge. The university should be dynamic, in
its decision-making as much as in purely academic functions
in fact, the dichotomy between the two areas should be destroyed.
Administration is not mentioned in the above discussion be-
cause the higher levels it should cease to exist as a separate
entity. In no way is it necessary to have leadership at all (and it
should be re-emphasized that the educational process is
inherently antithetical to leadership) such leadership should be
part of the educational process, responsible to the students and
faculty, and not to external forces.

Several possibilities are available in order to facilitate such
changes. One is a return to the studium generale, a small
group of scholars and students, democratically self-governed,
loosely associated with other study to share expensive facilities
and provide a larger cultural reserve, a community of scholars.
There are other possible solutions. But whatever the means
employed, the goal should be the same: learning and inquiry
in complete freedom, with a maximum of personal interaction,
and personal growth. The means are not important, the ends
are essential if man and his civilization are to survive.

When Dwight Eisenhower was the president of Columbia
University he once opened the first faculty meeting of the
academic year, "Welcome back to Columbia." At this one
faculty member stood up, "Mr. President, we are Columbia." If
this Nobel laureate had been speaking the truth the student
revolt of 1968 would probably not have happened, nor would
it have been necessary.

Andrew Clearfield, a sophomore in the College, is on Dr. Herbert Wilf's committee on the goals of
higher education as well as being a member of the
Student Committee on Undergraduate Education. The
opinions expressed in this article represent neither
organization.
Mark Conti, The Man in the Pocket

Waiting inside the dimly lit theatre, I was chilly. Money was obviously too precious to spend on heat and light. The place was messy -- coffee cups from last night's intermission were still strewn over the tables. The scattered cups reminded me of the newness of this theatre group, their earnest concern with good and only good theatre, and their desire to progress. Suddenly, my waiting was interrupted by footsteps as I walked Mark Conti, the artistic director and partner in the business. He is responsible for what they produce. He has directed almost every production, acted in many, and teaches all the acting classes the Playhouse sponsors. His effort is great and his rewards good artistically but poor monetarily. The playhouse is not doing as well as they would like. They still have the craft down but only goes with him so far.

"We know psychological drama. We have the craft down but we still don't feel we're saying enough. Yet we can't condemn it because we don't have anything to replace it but a desert of desire." This is why he can do Horovitz, a conventional playwright who is only unique in his blunt violence. "Horovitz is a bridge. We must evolve to new forms. We can't because we only know we must go forward. Horovitz has all the flaws of a young playwright which gives us more freedom. We can push the material to see how much it will hold. But his flaws also can work against that freedom like when we come to places where we have to justify the writing."

"I only know where I am being drawn. The answer lies somewhere in a presentation that has all the characteristics of theatre. We won't be dependent on text; instead the text will be written around the group. There'll be a tight structure of events, and you'll develop through them to an expression of what your theatre wants to say. It's an individual statement of a particular group. Theatre will be multi-media within its own form by the inclusion of such things as dance."

He goes on to talk about specific changes in the theatre today. Against the theatre of confrontation, he feels it's trying to get back to the cathartic audience experience by the wrong techniques. It hasn't realized that the audience has the perspective to analyze the actors' offer. He finds that it usually repulses the audience and thus defeats its purpose. For the public is turned off before it even gets the chance to be affected. He is also dubious about the experience: The audience is supposed to be subjective experience of the play speaking directly to you, he was disapponted to find himself objectively analyzing the whole spectacle.

What does he want? Exactly what, he isn't sure but he does have certain notions about solving the problem or rather, beginning to solve it. He wants to move from the building on Sansom Street to one with a bigger stage so that it can be 3/4ths in the round. He doesn't want a bigger place because the theatre must be intimate if it's to provide a personal relationship for its audience. Also, he wants to work towards forming an ensemble with everyone living in a big house. Although his is far from this ideal, he does feel the beginning of a theatre commune. Thinking highly of the people he works with, he says, "Our people are more valid, more loyal to the art form. Just on it's Called The Sugar Plums may have worked up to 10-12 hours. One thousand hours for a one act play. No one does that. There are all sorts of talented people around not doing much, but they're willing to work for a stimulating person. Everyone around here works hard -- they wouldn't be with us if they didn't."

His tone immediately changes as he leans back in his chair and begins to list his work at the Hedgerow Theatre and in New York. He is vague, obviously uninterested, and speaking only perfunctorily. I realize my mistake almost immediately and manage to get back into the theatre again. This time, he talks about the Playhouse's immediate future. Wanting to use the building to its fullest, he plans to show films between productions and even after weekend performances. It is clearly not an artistic motivation for he feels that theatre and film are not as compatible as people tend to think.

"Film is realistic; it's factual. It can reproduce Mount Rushmore. I can't and I don't want to. My business is illusion. Also, it establishes a relation with a live thing communicating to me. Film is just talking. It's always the same. Film can't draw you in unless you put yourself entirely into the film; it doesn't reach out like theatre does. Theatre is a different experience every performance because the actors do no two performances alike and the audience shifts change. Theatre should draw you in or it doesn't; it's failed. We must bring back those things that draw us in. There's been a lot of them since time began hunger, all senses, spiritual things, things grander than man himself--then mysteries. All these are greater than psychological problems."

"One thing to show and tell the audience is "take your impulses." People are so conditioned they can't do it. In the theatre, we want to break it and show them their potential. You know that man only uses 1/8th of his brain, and spiritually he knows nothing. Fright is debatable. No one is sure he's right. He says, 'Excuse me, I want to get rid of the head.' It's analysis that keeps us from functioning organically the way we should. We have to get down to the built-in intelligent animals that we are. In the theatre, we can lock the streets out. We can play 'I Love You' and leave the defenses out. That way, we can work on it and say, 'I Love You' beautifully."

We're interrupted. He has another appointment, and the person is waiting. We get up exchange "thank you's," and a handshake is the last vibration of sincerity that I get before I go back out into the streets.
In today's theatre with its many anti-American themes, it is rare even to find a patriotic show, but "1776" is just that. This new musical is the most imaginative one in years, and easily this season's best entry.

"1776" describes the three months prior to the signing of the Declaration of Independence by the Second Continental Congress. Conflict arises over whether the colonies should sever their ties with Britain, and declare their freedom, or continue in their sub-servient position. Benjamin Franklin and John Adams, fighting for independence, must contend with the Conservative opposition headed by John Dickinson.

Peter Stone's witty book explores American history rather factually, but with a flair for historicals. (Dr. Davies please take note.) But Mr. Stone does not treat this musical as a grand musical but and cheer for America rally. The great men who gathered in Philadelphia are presented as real human beings, not as demi-gods as so often described in academic texts. And this is where the humor lies, in the common sort of men who founded this country and their unusual difficulties in their arduous task, and not in any spoo or satire of our American heritage.

For example, did you realize that Thomas Jefferson, pining for his newly-wed bride, could not even begin to write the Declaration until his wife, Martha, arrived in Philadelphia. There are also brilliant scenes of repartee between the easy-going, lecherous Ben Franklin and his new wife, in which nicely contrasts with Adams gruff nature.

Director Peter Hunt in his Broadway debut late staged this show with so much zest and ingenuity that the musical sparkles like a gigantic fourth of July firework display.

Adding to the luminous effect, is Jo Mielziner's realistic single set, which is one of the most functional ever used for a musical. However, Mr. Mielziner's raked stage curtails Mr. White's choreographic kicks, but again Miss White proves she can arguelook graceful in the art of dance. Patricia Zipprodt's costumes are assuredly authentic and definitely fun to watch.

Really, all of "1776" is fun, but there is something more to this enjoyment. Without an intermission, this musical reminds me of "Man of La Mancha." The resemblance can be carried further because both musicals are new in style and staging, and both have a certain magic and emotional intensity. You may not want to belt out "God Bless America," but this musical goes against the grain to spark a little patriotism even in the darkest of American conscience.

So ring the Liberty Bell again, for this distinctive musical should win a handful of prizes, the Pulitzer included. A twenty-one gun salute to "1776."

Don Walters

coming soon in 34th Street:

"Whatever happened to UPSG?"
I can't really say that I will miss Boris Karloff because I grow up with his films. This claim may only be made by my parents' generation, as they actu appealed to me when they were in their thirties and having trouble finding a producer model for the old moldy films. The films that are over twenty years old, and I have no doubt that the average audience today is not too impressed with them. But the title role in "Frankenstein" is an example of the type of film that can be enjoyed by people of all ages.

"Frankenstein" was the first film in which Boris Karloff played the role of the monster. The character was a symbol of the horror genre, and Karloff became a household name. However, it was not until the late 1930s that he began to appear in more mainstream films, such as "The Maltese Falcon" and "Casablanca.

Karloff was born in London in 1887 and grew up in a middle-class family. He began his career as an extra in silent films and eventually landed the role of the title character in the iconic horror film "Frankenstein." He went on to star in many other classic horror films, including "The Mummy," "Frankenstein's Monster," and "The Wolf Man."

Karloff was known for his distinctive voice and facial expressions, which he used to great effect in his performances. He was also a respected film director, having directed several films in his later years.

In conclusion, Boris Karloff was a talented and versatile actor who made a lasting contribution to the horror genre. His performances continue to be enjoyed by audiences around the world, and "Frankenstein" remains a classic film that continues to be studied and appreciated by film scholars and enthusiasts alike.

Boris Karloff: 1887-1969

Boris Karloff in the 1931 production of "Frankenstein."
wood quickly pushed Karloff (in the credits of these early films, he was referred to either as "K" or simply as "KARLOFF") into a series of inexpensive, though quite effective, horror films. Leads in such films as "The Mummy," "The Old Dark House," "The Mask of Fu Manchu," and "The Black Cat" followed, and Karloff lent to all of these early works the same brooding cold-bloodedness which had made "Frankenstein" such a success. The days of bit parts were over. By 1932, Karloff was a defined, and marketable, commodity.

In 1935, Whale reassembled much of the original "Frankenstein" cast for a sequel, "The Bride of Frankenstein." The film did Karloff as much harm as good. On one level, it was one of the best—if not the best—of the fantasy films of this first horror cycle. Direction, sets, lighting, and acting were all impeccable and the overall mood of the film was one of unbridled imagination. On another level, though, it was the first in a series of exploitation films which were to pull the horror film down into the artistic mire in which it rests today. Sons, brothers, cousins, and great aunts were to follow the bride, and pretty soon horror films were more like a boring family reunion than the thoughtful expression of imagination they had started out to be.

Karloff participated, not without reluctance, in many of these reunions. He was to play the Frankenstein monster with some degree of respectability only once more, in "The Son of Frankenstein," (1939). Aside from this, however, his films after "Bride" were to range from average programmers ("The Man They Could Not Hang," "Black Friday,") to downright embarrassing quickies ("The Ape," "The House of Frankenstein,").

"Arsenic" ran for three years; Karloff returned to Hollywood with his reputation restored. As he soon found himself starring in three of the finest films of his career: "The Body Snatcher," "Isle of the Dead," and "Bedlam," all produced by Val Lewton.

In 1943, Lewton had been handed a script for a film to be titled "The Cat People." His budget was so small that the script was a true, hypnotic supernatural thriller, be followed by other films ("I Walked with a Zombie," "Curse of the Cat People," or of the same excellent quality. Coming back to Hollywood in 1944, Karloff soon got together with Lewton; the resulting films restored a seriousness and literacy necessary to the horror film, which "Bride" had unwittingly taken away.

In all three of his Lewton films, Karloff is allowed to act. He is not forced into the mold of the Mad Scientist or the Monster, which had been his fate for over ten years. Still showing at film festivals, the Lewton films transcend both the genre which spawned them and the high camp category into which they have been placed. "The Body Snatcher," alone stands as one of the best horror films ever made. In it, Karloff plays a ruthless body snatcher Grey with dynamic flair, with incisive interpretation of the facets of the role. This work alone stands as a testimonial both to the possibilities inherent within the genre of the fantasy film, as well as to the often overlooked range of Karloff's acting ability. Viewed today, "The Body Snatcher" indeed remains not simply a good horror film, but a good film.

It is a shame that neither Karloff nor the horror film were to reach these heights again. After "Bedlam," Karloff was quickly returned to the drudgery of "Dick Tracy Meets Gruesome," and "Abbott and Costello Meet the Killer, Boris Karloff,". The fifties brought such potboilers as "Voodoo Island" and "Frankenstein 1970," while the sixties found him working mainly for American International (remember those amazing colossal men movies I was talking about? Well . . .). To his credit, Karloff created through these films with the same enthusiasm he had brought to "Frankenstein" and "The Body Snatcher." Unfortunately, where the body, old though it was, was willing, the spirit was usually dead.

Harry Ringel
Angelo Savelli: Purity at the Peale House

Those color-blind individuals who fear that their visual disadvantage hinders their appreciation of art may rest easy about the exhibit now showing at the Peale House Galleries of the Pennsylvania Academy. Titled "Inner Space-Works by Angelo Savelli," the exhibit includes reliefs, relief prints, lithographs, and constructions, all of which are entirely white.

One immediately wonders what advantages Savelli sees in exploring formal possibilities without considering the element of color. James Harithas, director of the Corcoran Gallery in Washington, D.C., feels that Savelli's work is part of the "minimalization of surface which characterized much of the most advanced art of the period, (containing) a hint of the harsh abstract expressionist style which preceded it through the use of elements of college."

Savelli speaks of his work along the same lines, in terms of eliminating "complicated dimensions in color and illusory space, which are sources of our deformed images of reality and truth. Limiting himself to whiteness, Savelli's innovative ability has been directed to experimentation with and variation of aspects of his work other than color. Harithas notes that Savelli "pioneered in the process of white relief lithography. He has investigated the shaped canvas, before it became an accepted convention, and introduced pieces of rope as a basic form."

Occupying a major part of the Peale House exhibition is a configuration of long, vertical box-like constructions called "Dante's Inferno." Each box contains a text, heavy rope within it and each symbolizes, allegedly, a character in Dante. "There is the quality and content of a surrealist landscape in Savelli's white boxes to which the rope adds an element of reality," Harithas maintains, "providing each space with a concrete symbol which, like the symbolic ladder, has profound metaphysical meaning."

The rest of the items exhibited are relief lithographs and shaped canvases (which also involve the use of ropes). All the pieces reflect Savelli's belief that "Geometry is the expression of the eternal," and are striking in their clarity and austerity.

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A Most Peculiar Man

Camden is not a very entertaining spot on a Thursday afternoon. The Rickshaw Inn wouldn't let feature writer Phil Arkow and me into the bar-restaurant because he didn't have a tie and I was wearing slacks. (They offered us a room, however. Camden bars card you, even on Thursdays, so after wandering around the lobby and tinkerering with the gift shop's toys, we finally sat down in utter boredom, my colleague admonished by the hotel clerk to act like a gentleman and by a drunk businessman to "get out, you dirty hippie."

We discussed Tiny Tim with the hotel workers. "He's sick," said the lady manning the registration desk. We got into an argument about how idols are selected and she espoused that "only children could like him." We were being carded again. The young man at the desk said the hotel workers had been fighting every two months. It was like a graph chart. When she got smart she left." Tiny Tim's female interests now center around a trophy which the rope adds an element of reality," Harithas maintains, "providing each space with a concrete symbol which, like the symbolic ladder, has profound metaphysical meaning."

The rest of the items exhibited are relief lithographs and shaped canvases (which also involve the use of ropes). All the pieces reflect Savelli's belief that "Geometry is the expression of the eternal," and are striking in their clarity and austerity.

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It is important to have a clean soul and a clean body to go with it. I know people with very clean bodies, but if their souls are rotten... a clean body has to go together with the soul. I have wonderful friends who are hippies, though. They're all wonderful. They have their own beliefs. It's improper to scorn them, but it's always preferable to keep clean. It's more presentable."

"Suppose he was smoking and she was drinking - can you imagine them kissing?"

Which brought up the topic of girls...

"Marriage is one thing I could never go for. You have to look at yourself. I look in the mirror at myself (he did show us a few compact). . . . Maybe that's why I carry mirrors all the time . . . . I find myself not made for it. I am very hard to live with (I thought of the food and cosmetics scattered across the room). I have to be adventurous. I love to look at pretty girls, and their faces and then look at the mirror."

"I did go with someone. We were fighting every two months. It was like a graph chart. When she got smart, she left."

Tiny Tim's female interests now center around a trophy he gives at the end of each year for the most beautiful girl. Inclusive January 1 through December 31 at 11:59 P.M., the contest is open to any girl he has never met before. She has to be "classic angel."

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involved romantically, not in a manner," he said. "I'd like to live in the 1890's, the singer yearned. I would love to be there in the Vaudeville halls of New York when they introduced "Daisy, Daisy" for the first time.

His theory of music: "You have to hit the audience with spirit. You appeal to the basic mother, home, country, love."

"The critics make or break you. I was fortunate to get two good reviews in Philadelphia. They have a right to criticize. The only time it is bad is if the critic wants to get something and doesn't get it. Then he writes a bad review. But nine out of ten critics will write the way they see it."

The manager reminded his ward about the fans. "Oh the public! God bless my public!" he said, and then continued a stress to us the importance of the critics.

Linda Saltzer

Procol Harum at Fillmore East

Integration. Seeing music and hearing a light show, The Fillmore East experience is a blend of music, words, and images none detracting from the others. Everything has been done to make the conditions perfect for the musicians. The sound system is so powerful that it never strains, even when deafening the audience overly loud being a mandatory element of Rock. The lights by the Pablo community are never too dim; they stay with the music, keeping its time, mood, and motion films, slides, colors, and togetherness help the single, back-projected screen help the music.

And the music, Bill Graham's Fillmores, East and West, attract and present an unqualified succession of excellent Rock groups, who know that to be accepted at the Fillmore is to be magic to have arrived and to be in a position where people will listen. The groups obviously respond to this in their sets.

The Collectors, the Pacific Gas and Electric, and the Procul Harem played the Fillmore, literally, two weeks ago. The Collectors set consisted mainly of an extended piece which grew continually louder and feedback growing on instruments turned all the way up, higher screams torn from guitars, words fading, unable to match the raw power of the music. The audience, its sufficiently decimated, applauded the exhausted group.

Politics were not beyond his comment. Draft dodging, he said, "is bad for your school record and the public's view of you. It's good to live by your word, but to burn the card - I don't know. The penalty for draft dodgers is a disgrace. But it's bad for your record."

Of course, Tiny Tim is basically a singer, imitating old Victorola records from the turn of the century. The former singer of the New York subways did play some songs for us. He has a beautiful voice which ranges from the lowest baritone to the highest soprano. He is full of nostalgia for the old, tear-jerking ballads of the nineties.

"I was going to change my image again in 1967 if I hadn't been discovered," he said.

So Tiny Tim is not the pathetic soul so many people think he is. He is interested in everything, always vibrant and spirited.
Burrito Bros.

Most people don’t consider Country and Western music very esoteric. Sure, there’s the new Judd Collins and Kit and Sylvia albums, 2nd Music from Big Pink. But that’s not real country music — and besides, that’s Judd Collins or Bob Dylan.

The Flying Burrito Brothers are real country — as country as WCRF, the Grand Ole Opry or the Everly Brothers. But while they may look and sound like the Everly Brothers, and their lyrics may at first sound like “What Makes Milwaukee Famoso Made a Loser Out of Me,” there’s much more behind that surface.

The Burrito Brothers have plunged further into the roots of country than any other rock group to date (with the possible exception of Dylan, who has just finished a recording session with Johnny Cash). They sound like something in between David Houston, the Everly Brothers and very early Roy Orbison. But despite the fundamental simplicity of their music, they are not a Ruben and the Jets or a We're a Kwazi Jug Band. They are very consciously trying to re-establish something that many people feel has been lost in rock music.

The songs on their first album, “The Gilded Palace of Sin,” most definitely have something to say. There is a strong theme of escape in the album — a search for new places, for something to replace the world that has forsaken us all. If on the surface, the return to country music is an escape from the superficial impersonality or “psychedelic” electric rock, then on the second level, the music parallels the lyrics, which are pleading for an escape from the society which created the world of psychedelic people and plastic rock.

Whether the lyrics are about heading “for the nearest foreign border,” to escape the draft, as in “My Uncle,” or about being stuck in the wicked city, as in “Sin City,” or about returning to a lost love of the past, as in “Juanita,” the theme is always escape from this plastic world of technology and bureaucracy.

The other theme that dominates is communication — relating to other people, “De Right Woman,” “Juanita,” “Dark End of the Street,” both “Hot Burrito” cuts and the strange “Hippie Boy” (I still haven’t decided whether it’s a put-on or not) are all intensely concerned with a return to relating to other people.

Again, that’s the point of playing funky country music — for funky country has much more soul — much more personal commitment — than does hard rock. That’s what the Burrito Brothers are ultimately about — returning to the simple world of people understanding each other.

Andy Fischer

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SNEAKY PETE, Chris Ethridge, Graham Parsons, and Chris Hillman — the Fabulous Flying Burrito Brothers.

People said the next time Joni Mitchell returned to Philly, it would be at the Academy — she’ll be there April 20, with Jerry Jeff Walker.

Sokoloff

During the incredible reign of William Kincaid as undisputed master of the flute, a series of records (produced under his direction) made their way to the record shelves. It was Kincaid’s idea to record the standard flute and piano works, and preserve them on plastic for reference (as well as enjoyment). They have since become classics, and virtually unobtainable. Out of those recording sessions arose another virtue — the accompanist of Mr. Kincaid, Vladimir Sokoloff. Mr. Sokoloff, despite his slavic name, graced the streets of Chicago as a youth. Despite his rapid progress as a pianist, he chose to withstand the pressure to concertize as a soloist, and rather, to devote his genius to the hitherto neglected field of the accompanist. With Mr. Kincaid, Sokoloff gave new dimensions to the chamber soloist, an entirely new concept of performance. He elevated the status of the accompanist to that of an equal in the performance of a duet.

Recently, Vladimir Sokoloff and his wife, Eleanor, arose from the quiescence of Curtis Institute where they are both performers and teachers, to present piano duets of Weber, Schubert, Schumann, Barber and Brahms on Friday evening, March 21, at the Wagner Junior High School. Perhaps marriage soothed the savage soul — but the general complacency of the ensemble, the flawless sense of timing and delicate texture — all contributed to an incredibly warm atmosphere in the otherwise barren walls of the auditorium.

The music came from the nineteenth century period. The most characteristic of that style — its gargantuan major chords, itsullen depressions into minor fugues, as well as its technical demands — the Schubert Fantasy, opus 103, came over exceptionally well, and received its due applause.

The Barber work, short and cherubic, comprised of a set of “Souvenirs” or rather, dance pieces written for the ballet, afforded this listener a much needed release from the repetition of the program. For some reason, as Leinsdoff once said — Brahms is good to sleep by. For those of you steeped in Romanticism, the program will be repeated (see listings).

Looking over the listing, the Evening of Computer Music promises to be the most interesting. I’ve met two of the composers whose works will be performed, and heard one of the pieces at a Happening in Central Park some years ago. To say the least, all your romantic visions of traditionally harmony shall be shattered.

Steve Morris
Sansom Village
The Rebels' Answer to Cedarbrook Mall

Once dingy, forbidden Sansom Street near 20th is becoming the rebels' retreat to Cedarbrook and Cherry Hill. A psychedelic "Sansom Village" banner is spread across the street now lined with head shops, leather stores, and other commercial exercises of entrepreneurs' private neuroses.

The proprietors of the new mall held an open house March 5 for the press and passers-by. The Wednesday evening mixer featured the stores and free alcoholic refreshment. Hippie entrepreneurs sat on the floors of their unfinished shops, drinking or toying with their beads or wire-rimmed glasses. Hurried owners worked to get their decorations done. Pottery, Asian ornaments, and other folk art waited for anxious customers in the new shops.

There were about 100 people at any given time just milling around. Straight look-advertised, teeny-boppers, hardened heads, and Meano-boppers admired the shopping relief of young Philadelphia. KYW-TV even decided to come after 6.

The Sansom Village hippie haven was conceived by a handsome and stocky fair-skinned young man named Eddie Tepper. He owns the mall, which used to be a parking garage. Six months ago, he said, he got the idea. Walls were torn down, now ones arranged. The dirty garage was turned into a clean array of stores with sliding glass windows. Tepper watched his animated mall with humor and general satisfaction.

Awaiting customers as you enter the mall from the middle of the block is a gallery of Saba paintings dealing in modern ways with Jewish or Israeli themes. The most striking picture was an ethnic black and white portrait of a refugee woman with a longing face.

Hanging from the ceiling are two large black statues (for your living room) and other objects d'art. Portrait artists will do your thing at moderate prices, depending on whether you want a full face, a profile, or a drawing in pastel colors. The artists sit on a balcony overlooking the entrance ramp.

On the entrance's right is "The Horse You Rode In On," which sells accessories, jewelry, pottery, and other novelty items. Much of the merchandise is handmade, most of it interesting looking. Next door is "Mirage," which sells unusually cut woman's clothing. The owner, a pretty blonde with a maroon cloth wrapped around her forehead, claims his eating is "balanced in order with the universe." His moustached, crew-cut partner said his diet is "right in tune with Tao."

"Essene Macrobiotic Supply" was serving brown bread and apple butter. It is Philadelphia's first catering to those whose tastes run into rice, grains, flowers, seeds, nuts, beans, or seaweed.

Bare wooden shelves await the stocks of macrobiotic supply for those who want to follow the style of eating originated in Japan in 4000 B.C. Dinny, one of the owners, claims his eating is "balanced in order with the universe." His mustached, crew-cut partner said his diet is "right in tune with Tao."

The center of the mall is HAYADDPOR II (have a dip or two), Ltd., the feeding ground for hungry customers, an alternative to the seeds. Under a red and white striped canopy, a man in a ruffled shirt sells the traditional hot dogs, hamburgers, and ice cream. Lacy white tables and chairs provide the atmosphere of an old-fashioned ice cream parlors.

Some weirder food will be found at "Foot & Belly," a duet of the logical combinations of shoes and food. You can eat while you try on Swedish clogs or Italian sandals. If you're lucky enough to come to double jointed's first opening, you will be served food in the shoes. I hope the chef wasn't putting his foot in his mouth when he said you would have to step in the food filled shoe.

But you are expected to go head over heels for the exotic edibles. And you will eat within a decor of antiques.

A record store, "The Hassle," joins the crowd. "Yeah, it's really a hassle," muttered the owner. But the hassles are for him and not the customer who sees brightly colored albums displayed on the walls.

An antique shop, "Eighteen Century Plus," is in the black left corner of the mall. It features a mod blue square talier. Plus-remember those seats whose backs were stuck to the desk behind in elementary school? The kind with an inkwell and pencil groove? - they have one! Painted yellow. The desk sits in front of an old Victrola, which really works.

"J. Camp Designs" sells richly varnished valuing slab tables shaped like logs plus other tables, pottery, and craftwork. Camp said he designed the floor plan of the mall.

More clothing boutiques include: "The Pants Pub," a branch of the women's shop on the NYU campus; "Frudence and Stricker" original garments in leather; "Narcissus" selling Afro garb; "Gofa Dips Ltd.," a two-room store named after Yosepha and Digs; and a shop encouraging "clothes for the mind."

"The Warped Little Fabric Shop." The assorted stores were not finished yet at the open house. Shiny new board still waited on the floors to trip visitors, and brown paper failed to hide the vacant rooms that looked like a carpenter's workshop.

But now that the stores are open, their importance cannot be ignored the fad for arty clothes and novelties has achieved independence from department stores and "Establishment" establishments. The center will give department stores noticable competition, especially in clothing. Local department stores have consistently ignored the demands of young customers for new designers. There is now a central group of stores, along with new shops spread all over town, to fit the tastes of young shoppers. It will be interesting to see if the traditional stores will be hurt.

Linda Seitzer
art

Museums


Pennsylvania Academy of Fine Arts Broad and Cherry, (L03-2387), Tues-Sat. 10-5, Sun. 1-5, "Fellowship Annual Exhibition of Oil Paintings, Sculpture, Watercolors, and Graphics", Concert Last in the series of four chamber music concerts, March 28, 8:30 P.M., admission free.

Peale House Galleries 1811 Chestnut (L03-2387), Tues. - Sat. 10-5, Sun. 1-5, "Inner Space - Works by Angelo Savelli", reliefs, relief prints, lithographs, and constructions, all white, (see article)

Rodin Museum Parkway at 22nd, (P05-0500) Daily 9-5

Barnes Foundation Latch's Lane, Marion, (MO7-0290), Fri.,Sat.9-5, Admission $1.00 admission.

University Museum 33rd and Spruce, (EV6-7400), Tues-Sat. 10-5 Sun. 1-5, "Fellowship Annual Exhibition of Oil Paintings, Sculpture, Watercolors, and Graphics", Concert Last in the series of four chamber music concerts, March 28, 8:30 P.M., admission free.

Galleries

Institute of Contemporary Art University of Pennsylvania, (594-7180) 9-5 Daily "Between Object and Sculpture", and exhibit of sculpture in extended format including among others Will Insley, Robert Smithson, John Stevenson, Thomas Barry, Anthony Caro, Sol Le Wiette, and Kenneth Suenclon, opening April 2, Lecture Richard Sharpe, Connecticut architect, "Research in Chemical Bonding", March 31, 8 P.M., Concert University Choir, program of works by Bruckner, Purcell, Schub., K.A. Gallery, 8:30 P.M.

Art Alliance 251 S. 16th (K15-7562), Armand Mednick, pottery; Clare Romano and John Ross, collages; E. Belmont III, drawings; G. Noble Wagner, enamel on metal paintings; Celeste McLean, sculpture, drawing, ceramics; Meyer Williams Schuld, oil prints, collage.

Socrates Perakis 2116 Locust Street, GeorgeMuratori, transilluminated acrylics, thru April 12.

The Little Gallery 211 S. 17th, (K15-7562) Oil paintings by Frank Mason, thru April 9.

Kenmore 122 S. 18th, (L03-6181), "Fine Prints by Modern Masters", including prints by Miro, Arp, Calder, Chagall, Breque, Ernst, Picasso, and others, Mon.-Sat. 10-5, Wed. 10-9.

Fontana 307 Iona Avenue, Narberth, (MO4-3087), Recent paintings and sculpture by March Avery, Tues-Sat. 11-4, Wed. 6-9.

The Print Club 1614 Latimer, (PE5-6090), Exhibition of the American Color Print Society, thru March 28.

music

Rock

Academy of Music April 20 - Poem-tuner Joni Mitchell and gypsy songman Jerry Jeff Walker in concert at 7:30; April 25-26 - Israeli anniversrary concert with Shohana Damari and others at 8:30.

Convention Hall April 12 - Jerry Lewis hosts the bill for WEEZ country concert that also includes Tex Ritter and the Bollweevils, Bill Anderson and the Po' Boys and Tompall and Glaser Brothers, at 8:00.

Electric Factory March 28-29 - Taj Mahal the 'Natch'it' blues man, with Danny B. Welsh and Mounting April 1-2 - Hard and heavy Stephens, with the American Dream; April 4-6 - English bluesmen Ten Years After, with one of the best life acts around; shows at 8 and 11.

Latino Concernt March 27 - April 6 - The same old song with the Four Tops, and comedians Rossi and White; April 7-20 - Old time greaser Frankie Avalon, with Phyllis Diller; Shows at 7:45 and 11.

Main Point March 27-30 - Dave Van Ronk, the patriarch of the white traditional folk singers, with Florida trio Leaves of Gold; April 3-6 - Tom Rush and L. A.'s David Ackles; Shows at 8, 10 (and 11:30 on Sat.).

Second Fest March 25-30 - American Dream; March 31 - April 2 - Valentino; April 3-6 - Edison Electric; shows at 7:45, 10:15 and 11:30.

Spectrum April 12 - The Jimi Hendrix Experience, with Buddy Miles and the Soft Machine; April 20 - Petula Clark in a Cancer Society Benefit Concert; April 25 - The Young Rascals in concert with Pacific Gas and Electric, a very hot group from the coast with a phenomenally good lead guitarist.

YM/YWHA "Y" Arts Council March 29 - An evening of electronic music, with Lejaren Hillier and Vladimir Ussachevsky at 401 S. Broad Street.
Society Hill Playhouse
507 s. 8th St., WA3-0210
This group continues its fine production of Oscar Wilde's "The Importance of Being Earnest." Plays and Players' performances Wednesday through Saturday at 8:00, April 9 through May 17.
Society Hill continues its interest in Brecht with this story of a young girl and her love for a deserted child. Society Hill's performances are always interesting. Performances Wednesday through Saturday at 8:00, April 9 through May 17.

Forrest Theatre
1114 Walnut St. WA3-1515
The famous musical "Mame" opens March 24 here for three weeks (until April 12). The famous musical "Mame" opens March 24 here for three weeks (until April 12).

1519 Chestnut  LO-3-3086
Trans-Lux theatre
LO-7-1100
1812 Chestnut
Theatre 1812

March 27 - "The Magnificent Seven"; April 2 - "Grand Prix"; April 8 - "Ipcress File."

"The Lion in Winter" - Peter O'Toole, Katherine Hepburn in a moving medieval drama. Shows 8:30 except Sun. 8 P.M.
"Bunena Sera, Mrs. Campbell" - Gina Lollobrigida stars in a lively comedy about an unwed mother. The Campbell is stolen from the soup and the money from veterans. Shows Fri., Sat., every two hours from 6:30, Sun. every two hours from 1:30.


Abby Stage Door
6615 Rising Sun Ave., PI2-8324
Presenting a new comedy, "Light Up the Sky," this little playhouse continues its successful operation. It's often crowded, so it's advisable to call.

Theatre of the Living Arts
334 South St., WA2-5612
Forester Theatre
"The Light in the Piazza," - O'Toole, Katherine Hepburn in a moving medieval drama. Shows 8:30 except Sun. 8 P.M.

The Characters Are Typically Walking Wit-Machines, Urbane, Wry, Hilariously Detached. In Gleitman's mounting, however, character and situation add a new dimension to viewers are not lacking — shouts of approval are mingled with cries of rape and maltreatment. Nonetheless, the new visual-farcical approach has given new highlights to Wilde's now graying beauty. And, after all, isn't new color exactly what revivals are all about? Schellie Hogan

Arcadia
1529 Chestnut St. LO-4-0928
"Maegling," - Sharif and Catherine Deneuve star as the suicidal lovers. Crown Prince Rudolph and Baroness Maria Vetsera. Call theatre for show times.

Bala
Bala & Highland Aves., Bala Cynwyd TE-9-6874

Bandbox
30th & Armat, Germantown VI-4-3511
"Hour of the Wolf" - Shows 7, 10 P.M., "Flueret le Foi" starts Apr. 2 (a Goddard film).

Boyd
1908 Chestnut LO-4-3751
Cinema 19
19th & Chestnut LO-9-4175
"The Killing of Sister George" - Shows Fri., Sat., 5:45, 8:10, 10:30, Sun. 5:40, 8:05, 10:30.
Fox
16th & Market LO-7-6007
"Where Eagles Dare" - Richard Burton stars in a wartime thriller. Shows Fri., Sat., 9:15, 8:05, 10:30.
Golden
30 S. 15 LO-7-4413
"Funny Girl" - Barbara Streisand, Omar Sharif. Shows 8:30, Sun. 8.

"Stolen Kisses" - Shows Fri., Sat., 6:30, 8:20, 10:20, Sun. 2, 4, 6, 8, 10.
Midtown
1412 Chestnut LO-7-7021
"Oliver!" - Nominated for 'Best Picture of the Year'! Shows Sat. 8:30, Sun. 8 P.M.

Randolph
Theatre of the Living Arts
1110 Chestnut WA-2-3494
"The Shoes of the Fisherman" - Shows daily 8:30, Sun. 8 P.M.

Regency
16th & Chestnut LO-7-2310

Stanley
1902 Marker LO-3-3170
"Sweet Charity" - Shirley MacLaine in the reserved seat musical. Shows Fri., Sat., Sun., 5:30.

Theatre 1812
1812 Chestnut LO-3-7100
"The Lion in Winter" - "Oliver" - Nominated for 'Best Picture of the Year'! Shows Sat. 8:30, Sun. 8 P.M. Randolph
"The Shoes of the Fisherman" - Shows daily 8:30, Sun. 8 P.M.

Trans-Lux
1519 Chestnut LO-3-5086
"Charity!" - Cliff Robertson in a memorable role of a retarded man who becomes a genius. Shows Fri., Sat., 8:10, 10:30, Sat., 7:55, 9:15, 11:15, Sun., 8, 10.

Twin Eric
1807 Walnut LO-7-0320
"Buenas Sera, Mrs. Campbell" - Gina Lollobrigida stars in a lively comedy about an unwed mother. The Campbell is stolen from the soup and the money from veterans. Shows Fri., Sat., every two hours from 6:30, Sun. every two hours from 1:30.

World
1830 Market LO-3-1236
"Quelle Do Jour" - Buneau's "masterpiece of erotica:" Shows Fri., Sat., 5:05, 6:55, 8:40, 10:30, Sun., 6:30, 8:20, 10:10.

Houston Hall Board
March 27 - "The Magnificent Seven"; April 2 - "Grand Prix"; April 8 - "Incess Filer."

Wild Mind-blowing! Tuned-in! Innovative, provocative, unreal! Comments about the latest Godard film? Cafe LaMama? No, not at all! Would you believe on our own campus!?—and at a performance of The Importance of Being Earnest? That old war-horse of a play, Aunt Sadie's favorite remarremble of her '35 London visit, the show always done by the Senior Class Dramatics Club. This over-done piece of Victorian gossip has been arousing controversy on campus in its current reincarnation as presented by the Pennsylvania Players at Annenberg. Directed and revita- lized by Henry Gleitman, it takes a whole new turn in its depiction of the Mod set 1890.

In essence a verbal comedy, the lines read among the funniest in English theater. The characters are typically walking wit-machines, urbane, wry, hilariously detached. In Gleitman's mounting, however, character and situation ad a new dimension to the well-known lines. For once, in the last act, the audience cares about what's happen- ing. Jack's revelations bring bursts of surprise from the audience. Dissenting viewers are not lacking — shouts of approval are mingled with cries of rape and maltreatment. Nonetheless, the new visual-farcical approach has given new high- lights to Wilde's now graying beauty. And, after all, isn't new color exactly what revivals are all about?

Schellie Hogan

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