Double degree offered

BY BERL SCHMARTZ

Beginning in the fall, the University will offer an innovative four-year program that provides undergraduates to earn a joint law degree and a master’s degree in city planning.

The program, similar to a plan already in effect at the University of California at Berkeley, will allow students to complete both programs off the time it typically takes a student to earn degrees in the two fields separately.

Students who complete the program in the upper part of their class will receive advanced credits toward a Ph.D. in city planning.

In announcing the program, Law Professor Jan Z. Krasnowski said it is timed to address "interferences between the two disciplines because of many things in the planning field involving legal problems and related systems.

Krasnowski is in use of the program's four administrators. The others are Associate Law Professor Stephen Goldstein and Drs. Paul L. Kantor and John C. Thomas, associate professors of city planning.

Their committee will consider applications for admission to the program. They will also help to develop courses suitable for students in the program.

For Prerequisites for the new program include a B.A. or its equivalent, basic college mathematics beyond algebra and trigonometry, one semester of introductory physics, one semester of introductory chemistry, one semester of introductory biology, and one semester of introductory economics.

Students in the program will be enrolled in the Law School for the first and third years and in the Graduate School of Urban Planning for the second and fourth years.

A typical course of study in the four-year program would require 40 semester credits in city planning and law, or some combination of these.

Open expression guidelines accepted by Univ. Council

BY PHILIP KAMOS

A report establishing guidelines on demonstrations within the University was accepted unanimously Wednesday by the University Council.

The report was the result of the establishment a Committee on Open Expression, which will consist of faculty members, student representatives, and student representatives from the Graduate Students Association. The committee was formed to develop guidelines and review disputed incidents and decisions by administrators under the guidelines.

The council stated that the committee "has not yet determined a disciplinary body to try charges against individual students and impose punishment, but its interpretation of the guidelines will be conclusive in any disciplinary proceeding that may arise.

Under the provisions of the guidelines, demonstrations are restricted from conduct activities which would bring damage to persons or property, or which would create a hazardous situation, including activities such as blocking facilities or classroom doors, or in a place where a fire hazard.

All demonstrations which would interfere with the security of the University will be prohibited. The guidelines also require that demonstrations should not be "part of a program of open expression, or any other activities that would interfere with the operation of hospitals or communications.

The guidelines assign the task of supervising demonstrations to the provost for student affairs, with the committee on Open Expression in the role of advisor. The guidelines were taken mostly from the report of the Commission on Open Expression and Demonstration Committee, chaired by Dr. Robert Madushin.

The Committee on Open Expression, which will consist of faculty members, student representatives, and student representatives from the Graduate Students Association, will develop guidelines and review disputed incidents and decisions by administrators under the guidelines.

Superblock housing may cost more than luxury apartments

BY DEBBIE JAMISON

If rents for student housing now under construction in the "superblock" reach the projected $1000 per year per person in 1970, tenants may be able to afford living in luxurious apartments at cheaper rates.

The "superblock" apartment will include three bedrooms, a living area, a kitchenette, and a bathroom. If rents should reach the $1500-$2000 range, the total cost of this University residence could be as high as $2000 per year.

"Superblock" apartments are estimated to be available in June, 1970. The actual rent will be determined by the University president.

"Superblock" apartments will be located on the land between Walnut and Spruce Streets, and three streets west of Chestnut Street.

The Mundheim Commission was appointed in the wake of a student housing demonstration in November of 1969. The report was completed in April, 1970.

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Another view

Agenda of waste

By DAVID N. KAYE

It was recently suggested in this paper that disorganized and rule-bound faculty meetings would be dangerously dysproductive. The elimination of discipline would make it possible for faculty to pursue a different manner from that which is customary. Hence, allowing professors to control their own decisions, with a more systematic and friendly atmosphere, would reduce the waste of time by making it possible to arrive at sound and rational decisions, and they do not have the time or willingness to get all the pertinent information.

It is ironic, therefore that when students do express an interest in attending faculty meetings, they are turned away. The Wharton faculty is running a rope around the students. It bars students from Wharton committees because they do not have the facts, and then it forbids students who have the facts to attend faculty meetings.

It is time for the students to stop over the rope. They are increasingly willing to take the time to be accurately informed because they know the decisions being made concern them directly. Therefore, we find no excuse for barring students from faculty meetings.

Strikingly apparent is the blindness with which the question of allowing students to attend faculty meetings was presented. The resolution stated that up to 10 students observers be allowed to attend faculty meetings. Many Wharton faculty members said they felt the resolution was too vague. Dr. Morris Mendelson, who sponsored the proposal, said he thought the proposal was defeated because it made no provision for ever closing a meeting to students. Why should students be denied access to the decisions being made when they pay $10 per annum to the university? And what kind of society does an

Letters to the editor

To the editor

We feel this was an outdated and misguided action.

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Reflections on DOT....

football, frisbee and Peter Conn

Three of us followed Peter Conn into the outlaw Cheeseball Inn early Saturday morning to watch the cal in over the Fullop mansion.

Two minutes later Peter turned and delicately announced that "the situation had become rather theoretical here, literally, at least. Only later did I realize it was the actual corner and our position at the bottom of the hill which had brought about the unexpected occasion.

We ten enthusiasts had gathered late Friday afternoon in Houston Hall, sitting in a circle of chairs, each one large alone—contemplating, encircling the walls. We searched Peter, Dr. Peter J. Conn, director of English at the University of Pennsylvania, for any sign of the group preconceived notion, namely, that we were in the midst of The Great Gatsby, and that the crux of the weekend was attacking middle class values, and of course, the question should have been what should be the primary goal of education.

We had been there physically into the weekend. The Great Gatsby, and a small group immediately began developing middle class values, and hypocrisy, its false sense of security, and talking, shouting, shaking their fists, laughter, and primary importance, it was the first time we had ever experienced. This type of interaction occurs in The Great Gatsby, seems almost natural, it is not unimportant in an intellectual climate, but I didn't trust his refereeing." Why throw's wasn't enough to lead, however, it isn't that we thought the right. The team finally ended up at an odd time, a long, tortured but didn't look.

"Ideas are merely a mechanism... the opportunity of opening yourself...."

I don't know what the others did Friday night, but I can't remember the others spent the evening with Peter, and we found him at the top of his game. We talked about the crux of the weekend, collectively, not unimportant in an intellectual climate, but I didn't trust his refereeing." Why throw's wasn't enough to lead, however, it isn't that we thought the right. The team finally ended up at an odd time, a long, tortured but didn't look.

Jaime was indeed Mrs. Conn. We all looked upwards, awaited our visionary gleam and sang, "I am a Britopher."

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NET Mon. program shows sit-in and Day of Conscience

It was pretty scary when the NET Mon. program showed sit-ins and the Day of Conscience. The tension was almost palpable as the audience witnessed events that took place at the University. Here are some highlights from the program:

**Sit-Ins**: The sit-ins were a form of protest that took place on the campus at the University. The students were protesting against certain policies and conditions on campus, and the sit-ins were a way for them to make their voices heard.

**Day of Conscience**: The Day of Conscience was a day dedicated to reflection and introspection. It was a time for students to consider their actions and the impact they had on others.

The program was produced by the University's Media Center and was directed by a students' group. The footage showed various scenes from the sit-ins and the Day of Conscience, giving the audience a glimpse into the events that took place.

The program also featured interviews with some of the students who were involved in the sit-ins and the Day of Conscience. They shared their thoughts on the events and what they felt they accomplished.

The overall message of the program was one of reflection and the importance of standing up for what you believe in. It was a powerful reminder of the events that took place and the impact they had on the University and its community.

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**Penn Students Workshop**

**Play and operetta on campus**

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**Penn Students Workshop**

**Play and operetta on campus**

---

**by Barbara Slopek**

**Since a relatively fine hand developing a dramatic production as they have for University undergraduates, working with Pennsylvania students, has proved against modern stage techniques in two plays of different kinds.**

Edward Dunn and Edmund Tober, both college seniors, have devised talents to produce Sam Shepard's Red Cross and Gilbert and Sullivan's The Pirates of Penzance as directed by Jerry, to appear April 10-11 at 8:10 P.M. in the University's auditoriums.

Red Cross is an "absurd play with a sense of humor," said director Gaul, who directed the Players' production of Dalesbian in the fall.

"The play contains long, awkward speeches and no traditional structure," Gaul aid. "It starts and finishes and is fitted with notes in between," he added, noting that the set was designed all in white so the playwrights could direct.

Gaul directed with the presence of an unrelated couple confronted with the terror of owning, asking, and insects.

"We've abandoned logic and exploration and have written a pattern of motifs which repeat themselves with slight variations throughout all our plays," Gaul continued.

George Dover, Gary Farley and Paul Smith, all freshmen, will occupy the lead roles in the nineteenth century themes, pieces.

by Jerry at a musical opera and the French and Dutch aspects of the Pirates of Penzance." A crazy math effect of the River of the put down of Student for showing a "The sado-masochistic and abandoned "the traditional presentational methods of a program which repeats itself in a number of music and spoken words, until the end suffers eternal loss. Even the most sophisticated person is worth it. Its joys surpass its sorrows. Try it.

What if I wake up after all this and rows. Try it.

"WHICH SAVES?"

"But how do I come to Christ?" you ask. "Where is He?" Let me tell you about the way you can meet Him. Christianity is a religion of a critical moment in f

...makes...Christianity is a religion of , men who drive away with the idea of hell and says, "If any man will come after Me, let him deny himself, and take up his cross daily, and follow Me, let him deny himself, and take up his cross daily, and follow Me, he must be willing to go on to full salvation, and it will be worth it. Its joys surpass its sorrows. Try it.

But how do I come to Christ?" you ask. "Where is He?" Let me tell you about the way you can meet Him. Christianity is a religion of...
Thursday, April 10, 1969

Will man thus fear the power of the thinking machine?

Arnold Shelby
Latin American Studies
Tulane

Dear Mr. Galvin:

I speak of the future—the vacuum invisibility of the coming times. The future has one certainty: the total acceptance by big business of the computer as a replacement for the office worker. Business has followed the times, even concocted the times. Therefore, the speed, accuracy, and future creativity of developing computers cannot be denied by future business.

The clerk, the bureaucratic non-entity of business, will be replaced by the complexity, yet practical simplicity of the computer. A computer gathers and analyzes information faster and more accurately than man. The memory lock of any computer offers the most logical answer to any given problem and theoretically possesses an unlimited memory. And if science can duplicate in the machine the DNA code of the human, the creative thoughts of the human could be synthesized in the machine.

The computer's primary code could essentially simulate man's life controlling function regulated by the mysterious DNA code. When research, as at the University of Chicago, refines its DNA investigation and applies it to cybernetics, man could achieve the creative function it now lacks. Thus, it is conceivable the machine could invent an item or develop a thought well beyond man's creative limits.

The final determining force unfortunately is man's selective programming into the machine. Will man thus fear the power of the machine? Will computers be developed to their fullest potential and allowed to function? More important, will business accept the apparent philosophical implications of a machine having better talents than man?

Yours sincerely,

Arnold Shelby
Latin American Studies
Tulane

Dear Mr. Shelby:

Why should man fear the machine? It's a tool for the elimination of drudgery for freeing people from limiting routines. Each more sophisticated application opens another door to exciting new functions for the individual.

As to business' acceptance of the apparent philosophical implications of a machine being better talented than man, let's expand your question to include society as a whole. Your suggested potential of the machine's inventiveness, after all, would not only affect the structure of business and its practices but the role of the individual in every institution of the community—education, government, the professions, in fact, man's day to day living environment. Already many of these changes have been manifested.

Think of the brigades of bookkeepers trapped through the years into peering from under their green eyeshades at mounting columns of figures. With perfection of the adding machine and computers, the working world assumed a whole new dimension. No more scratching out monthly statements with a steel-tipped pen. Instead, many have assumed functionally more interesting responsibilities by applying the skills and wider knowledge, needed to use these tools. As a result, the individual gained more capabilities, and industry, more capacity.

The computer has broadened the horizon much further. With its characteristic abilities for sorting, indexing, and self-adjustment—the determination of changing requirements without human intervention—masses of data can be digested and analyzed, and complex calculations made to meet the needs for which it is programmed. Its applications already have had a profound effect on almost every phase of our daily lives. Look, for example, at its employment in teaching: programmed lesson plans in a dozen subjects that permit student responses, and instant correction of errors, which enable uninterrupted progress to the extent of each individual's capacity. And the day is not far off when many university libraries will be linked together in a vast information retrieval system. A question fed into a machine by you at Tulane may elicit needed data from memory locks at Cornell, or Northwestern, or Stanford.

Its uses in long-range economic policy planning by government and business are infinite. A projection of population growth for the next ten years, or twenty, will make possible realistic plans for food requirements, or housing starts, or highway construction programs, or the thousands upon thousands of goods and services requisite for further up-grading our living standards.

And what about the computerized services touching all of us that already are taken for granted: programming traffic lights to cope with rush-hour congestion . . . reconciliation of monthly bank statements . . . processing individual income tax returns . . . even notifications from insurance companies when premiums are due.

All of this is part of the increasingly fast-paced tempo of our times. Man now demands "more", and he demands it "faster." This poses requirements best met by wider usages of computers, and in turn prompts the need for computers with increasingly sophisticated characteristics to keep pace.

The point is that the philosophic implications arising from the economic and societal consequences of computer complexes already have been accepted by society. Paradoxically, as computerized functions broaden, job losses don't necessarily follow. To the contrary, new fields of employment open, and people directly affected acquire new skills and abilities which improve their earning capacities—to the extent that each utilizes the opportunities provided. Isn't this a capitated instance of the force-drive for progress, and man's growth?

No one really knows to what extent computer limits computers can be developed. The day may well come when "creative thoughts" is a characteristic. But I am confident that during the intermediate evolutionary steps, man's own intellectual sophistication will continue to outpace the machine, and assure control over a product of his own making. Certainly there's no real cause for worry, however, until the machine learns how to plug itself out.

Sincerely,

Robert W. Galvin
Chairman, Motorola Inc.
Six faculty named Guggenheim fellows

Six University faculty members have been awarded Guggenheim fellowships for research during the 1969-70 academic year.

They are Dr. tadley von Gröncz, Dr. Richard C. Jeffrey, Dr. Herbert V. Kallio, Dr. Robert J. Kretch, Dr. Willy Kuhn, and Mr. Philip Staff.

Dr. von Gröncz, professor and chairman of Germanic languages and literature, will do research under the Guggenheim fellowship for his second dissertation, which will be published in 1971. His focus is on the work of Franz Kafka, among others, in the 1930s.

Dr. Jeffrey, professor of philosophy, plans to conduct research in the history of the Philosophy of Science in the 18th century. He will also examine the psychological and philosophical implications of the work of Friedrich Nietzsche.

Dr. Kallio, professor of English, will do research under the fellowship for his second dissertation, which will be published in 1971. His focus is on the work of Franz Kafka, among others, in the 1930s.

Dr. Kretch, professor of history, plans to conduct research in the history of the philosophy of science in the 18th century. He will also examine the psychological and philosophical implications of the work of Friedrich Nietzsche.

Dr. Kuhn, professor of philosophy, plans to conduct research in the history of the philosophy of science in the 18th century. He will also examine the psychological and philosophical implications of the work of Friedrich Nietzsche.

Dr. Staff, professor of psychology, plans to conduct research in the history of the philosophy of science in the 18th century. He will also examine the psychological and philosophical implications of the work of Friedrich Nietzsche.

The Guggenheim fellowships are competitive awards given to highly qualified scholars, scientists, and artists, and are intended to enable them to pursue their creative and scholarly work.

Baseball game halted

At the end of the third inning, the baseball game was halted due to rain. The audience was asked to leave the stadium.

The game was scheduled to continue at 6:30 PM, but the weather conditions made it impossible to continue.

The players and spectators were disappointed, but they understood the need to ensure the safety of everyone.

The game was rescheduled for the next day at the same time and place.

Frosh track wins, 89-56

The frosh track team won the meet against the sophomores, scoring 89 points to 56.

The sophomores put up a good fight, but the frosh team was too strong for them.

The meet was held at the university track stadium, and the spectators were thrilled to see such a competitive event.

The team members were proud of their performance, and they were looking forward to the next meet.

Touring Europe in '69

Remember CZECHOSLOVAKIA! It's easy to go there!

The Czechoslovakian government and the Czechoslovakian Tourist Board are promoting the country as a destination for American tourists.

The government is offering attractive packages, including round-trip flights, hotel accommodations, and guided tours.

The country is known for its picturesque landscapes, rich history, and friendly locals.

The government is encouraging tourists to explore the country, and they are offering special discounts to those who book their trips through official agencies.

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Chattanooga, when his opponent slammed a Cohen lob and he certainly was a legend in his time. He was as well known without exhausting the material.

"He was a champion when his parents handed him a tennis racquet while seven when his parents handed him a tennis racquet while seven..."

...Richie Cohen is but five-foot-seven-inches tall, but at..."

...Richard, 6-0, 6-0."

...He was a champion when his parents handed him a tennis racquet while seven when his parents handed him a tennis racquet while seven."

...Richie Cohen is but five-foot-seven-inches tall, but at..."
**REFERENDUM**

**Who killed UPSG?**

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E. None of the above
Sir:  
Dear Thirty-Fourth Street,  
Or rather "Dear Andy Fischer," since this letter is directed at you and whoever else is doing reviews of rock lately.

There has been a trend in reviews of late that has been most disconcerting to me. Reviews have become more and more intellectual exercises in a medium that is aimed primarily at the gut. It is all well and possibly good to try to intellectualize to an extent, but it most certainly is not good to sterilize out all of the sensuousness of the music. Granted that in transforming feelings or reactions or impressions to the printed page you have to lose something, but there certainly is no need to lose it all. I think that it really is your responsibility as a listener and critic to take the time and space to try to dope out your own criteria for criticism. The introspection involved has to be a healthy thing.

Michael Tearson  
WXPN  

Editor, Tom Appelquist; Associate-Editors, Linda Seltzer, Andrew Fischer; Contributing Editors, Jon Conat, Arnold Meshkov, Gary Fine, Don Walters, Ernie d'Angelo, Steven Morris, Harry Ringel, George Sheps, Donai Broker.

Photo Editors, Martin Smith, Bill Vitka; Business Managers, Jon Schieman, Ken Ernstoff; Office Manager, Barbara Steinhard.

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Joe Cooper is hoping for a better spring. As well he might.

He would probably be happy with a spring like last year's, when everything seemed to be going his way. When he was elected president of the University of Pennsylvania Student Government (UPSG). And when, for a brief two months, he was allowed to enjoy the pleasures of being a big man on campus.

Cooper's election last March was the highpoint of his term. He did not expect to win, and he was not alone in his pessimism. But, like Humphrey vs. Nixon, it was one of those years in which somebody -- even though nobody wanted him -- had to win.

Cooper's campaign, to say the least, was low-keyed. It consisted largely of letters to The Daily Pennsylvanian. But, since his only real opponent, Arthur F. (Buddy) Hirsch, the Red & Blue Party candidate, was home in Texas during most of the campaign attending his ailing father, there was no reason to run too hard. (His other opponent, Robert Paul, took the New University Party label. That is not to say NUP tendered it to him. Shortly before the election, NUP folded, unable to find suitable candidates, so Paul appropriated the name. NUP did not contest it, but the party chief, Tom Knox, made it clear he was not supporting Paul when he compared the candidate to "soggy hamburget.")

Cooper had been involved in UPSG since his freshman year, when he worked for Red & Blue and when he won himself a seat in the Assembly. It was clear to those who knew him four years ago that Cooper was after the student government presidency from the first day he came to Penn.

He followed the Red & Blue line, even to the point of joining of AEPI fraternity, a favorite Party hangout. And in his sophomore year the Party awarded him the prized job of finance committee chairman.

Up until that point, everything was fine. The talk was that Cooper would probably get the Red & Blue nomination for president the next year, providing it did not go to Robert Anyon, vice president for men's affairs. And if it did go to Anyon, then Cooper would certainly be Assembly speaker.

Then, abruptly, everything was not fine. Cooper said he did not think the finance committee chairman should also be an Assemblyman, since it was not fair to set up the budget and then also vote on it. It was a sound argument, but Cooper did not argue it soundly, for instead of resigning one or the other, he resigned both.

This led persons to look around for another motive. The one which eventually emerged was provided by James Rosenberg, Assembly speaker at the time of Cooper's resignation. Rosenberg, a Red & Blue member, said Cooper knew he was not going to get the Party's nomination for president, so he decided to pull out. But Rosenberg, and no one else, ever explained why Cooper was not going to get the nomination.

With Cooper out of the way, Anyon seemed the natural choice. The natural choice, that is, to everyone except Red & Blue. For unexplained reasons (there was just a hint that Anyon did a poor job handling finances as VP for men's affairs), Anyon announced in spring, 1968, that he was retiring from UPSG. In his statement, he said he was fed up with the Party's partiality to fraternities.

It was more likely that, like Cooper, Anyon also knew he was not going to be Red & Blue's candidate. Anyon, Red & Blue feared, really meant some of the things he said about the importance of student power. And no doubt Rosenberg kept in mind an incident that occurred in the UPSG office one night. It was during the Maddin Committee farce in the early part of 1968. The Maddin committee was established to try 12 persons who violated conduct rules during anti-Dow sitins in Logan Hall in November, 1967. The committee's power completely usurped the UPSG constitution, which said that student judiciary was responsible for trying these persons.

UPSG was upset, Anyon included. So upset, in fact, that, in a private meeting with Rosenberg and a few others, Anyon backed a proposal that UPSG resign en masse if the administration did not put an end to the Maddin committee and turn the 12 students over to student judiciary.

This proposal no doubt made an impression on Rosenberg. It was not the sort of thing Rosenberg liked. It was not the way to deal with the administration. But, all too late, it was realized that Cooper, once having done what he promised, needed to deliver no more. He had carried out his entire platform in a month. By the end of spring semester, 1968, it was apparent that Cooper had delivered us from Red & Blue, but he was not going to deliver us into a new land.

And alone he ran, right up to the last day. Then the DP moved in.

The DP in those days of spring, 1968, -- right after the new senior board took over -- had mixed feelings about UPSG. The compulsion to destroy UPSG had not set in yet. So, in an unprecedented effort to find out something about candidates before endorsing them, the paper's senior board met with Student Party candidates, which at many points did not attempt so much to find out what the candidates believed as to tell them what the DP believed.

Cooper was one of those sought an interview. He got two. The board was singularly unimpressed by Cooper. At first Cooper was not too hot, but the senior board wanted to endorse somebody for president. Paul was out because, as Knox said, he really was comparable to "soggy hamburget." Hirsch was out largely because no one knew what he stood for -- he was still in Texas. More importantly, however, Hirsch was out because the board knew he did stand for Red & Blue, and the DP, above anything else at that point, wanted to stop him. Harold Kay, Red & Blue chairman, came to the DP to represent the absent Hirsch, and in doing so killed any possibility of Hirsch getting the endorsement. Nobody on the board could tolerate Kay, who was Red & Blue incarnate.

So, without a candidate to support, the DP, on the day before the election, turned once more to Cooper. His second interview was no more impressive than the first. But one thing finally struck home. Cooper, whose platform consisted, almost entirely of one plank -- getting rid of parties -- was the only way to stop Red & Blue. Thus, Cooper, who only a few months earlier was part of the Red & Blue clique, the DP designed, became the DP candidate. His endorsement was even supported by editor-in-chief Charles Krause, who came to be Cooper's most fervent detractor on the senior board.

Cooper won, and Red & Blue soundly lost. Within a month, Cooper carried out his promise to get rid of parties.

For a while, Cooper seemed very promising. He had done what he promised. But, all too late, it was realized that Cooper, once having done what he promised, needed to deliver no more. He had carried out his entire platform in a month. By the end of spring semester, 1968, it was apparent that Cooper had delivered us from Red & Blue, but he was not going to deliver us into a new land.

There, then, is one of the reasons for whatever happened to UPSG. Student government was without a leader, Cooper was more political than Red & Blue. He had fulfilled his promise, and he was not about to
make any new waves.

Student power was another reason. Student power, by DP editorials and petitions, somehow won the Rev. Jack Russell the job of vice provost for student affairs.

Mr. Russell, who had been executive director of the Christian Association, was to be the savior of the students in the administration. He was to be the radical in the midst of moderate old men.

His first order of business was not to reform the administration, to tell them what the hell was wrong, but to reform UPSG. Reform is not the right word. Destroy is.

But to reform UPSG. Reform is not the right word. Destroy is. The student leaders never really accepted the magic of computers, but they did accept the need to reform UPSG. So, they met with the vice provost several more times.

At the Christian Association, however, in Mr. Russell’s Lombard Street townhouse, the vice provost decided he had better pull out of the reform business. His argument was that his official capacity called for him to be neutral in student affairs. With overtones of “I’ve started it, you better carry the ball,” Mr. Russell retired to his College Hall office, never, even to this day, willing to make public comments on the affairs of UPSG.

Some will say the vice provost realized he had made a mistake in getting involved with a student leader group. Rather, it was the student leaders who met with him in secret, the magic of computers, but they did accept the need to reform UPSG. So, they met with the vice provost several more times.

As it turned out, the vice provost did plant the seed, but it was not the student leaders who met with him in the autumn who did the harvesting. Rather, it was the chairman of the apolitical International Affairs Association, Jay Steptoe, who stepped in.

Steptoe’s group increased to about 60 or so, who met secretly, every week, UPSG died alone. No more than a handful of people cared. So, Joe Cooper is hoping for a better spring. Most people did not even know it had been a very bad year.

Jay Steptoe was president of the apolitical International Affairs Association. His committee of student leaders met secretly, finally releasing a proposal for a new student government.

The Rev. Jack Russell, vice provost for student affairs, made it clear that his eventual goal was to set up an entirely new student government, which meant the old had to be destroyed.
Love is a violent chase around France

"Pierrot Le Fou" (made in 1965) is a rambling, inchoate scrawl of a film shot in the most dazzling Eastman color Raoul Coutard can supply. This is not intended as a recommendation, but Jean-Luc Godard’s cinematic nihilism is, for some, its own justification and "Pierrot Le Fou's" embodiment of it makes epicene the most disdainful adjective; after all, Jean Luc himself said that his intentions, among others, were to make a film "where there has been no writing, no editing and no sound-mixing." Well put.

The "plot," or rather, the excuse, for the movie is a sordid little crime novel by Lionel White. From this, Godard has extracted the adventures of Jean-Paul Belmondo and Anna Karina as each pursues his romantic abstractions to their end point: death. This is a recurrent theme in Godard, but it's stated here, rather than shown, and the characters are mere stand-ins for Jean Luc's half-baked ideas. Jean-Paul Belmondo and Karina are attractive people, and the movie would be unbearable without them (and Coutard's color camera), but that, need I add, is a French variant on the old Hollywood "star system," and no substitute for characterization.

Ferdinand (Belmondo) is sick of his life, his wife, and his friends. He meets an old girlfriend Marianne Renoir (Karina), and they decide to run off together. End of linear "plot."

The rest of the movie is a series of disjunctions - intentional, of course, which we should have been prepared for by the appearance of the American director Samuel Fuller (whose films resemble the novel on which "Pierrot" is based) who defines cinema for us: "like a battleground, love, hate, action, violence, death - in one word: 'emotions.'

Marianne (who insists in calling Ferdinand "Pierrot") inexplicably commits a murder, and the couple in on the run - to the south of France, Ferdinand attempts to write; Marianne is bored, so she kills a dwarf with a pair of scissors (oblique reference to "Dial M for Murder").

Ferdinand wants Marianne, but he also wants to write; he cannot have both. Marianne betrays him, he kills her, and commits suicide. The End.

Interspersed in this violent pastiche (cooly contemplated, however) are songs ("Ma Ligne de Chance," "Jamais je ne t'ai dit que je t'aimerai toujours"), an imitation of Belmondo at Michael Simon, jokes, puns, sight gags (poorly timed), and a little guerrilla theater: a mini-Vietnam playlet with Karina as a helpless South Vietnamese and Belmondo as an American soldier bellowing "Yahhh! Yahhh!" and brandishing a pistol as Karina jabbers away in mock Vietnamese.

The two earn their money this way, this time from an appreciative American sailor who says "Hey man, yeah! That's really just like it is!" Funny enough, until you see "La Chinoise" and find out what Godard is serious.

Well, "Pierrot Le Fou" is not, thank God, Godard at his best. It's never interesting, however, and half-likeable for the way it violates all cinematic conventions. Godard's cinema is a dead end, but he has produced some remarkable films (for example, "Masculine Feminine," or "Band of Outsiders"), and, unlike most directors, he thinks in film, which may be a virtue in itself. That said, on "Pierrot Le Fou": caveat emptor.

George Shkips

Anna Karina and Jean-Paul Belmondo bask in the sun as the police close in on them in Jean-Luc Godard's "Pierrot Le Fou," at the Bandbox.

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Houston Hall
In 1963, Tony Richardson placed himself, temporarily at least, among the film elite with his "Tom Jones." Since then, however, he has been only too accessible. Opinions of "The Loved One," "Made-in-Gibraltar," and "Sailor, Beware!" anticipated disappointment to outright disdain, and rightfully so. Only the first, a tastelessly unsuccessful re-iteration of the Los Angeles "scene," achieved any notoriety whatever, and this of a backpage "Realist" magazine nature. It became painfully evident that Richardson, the once promising director of "A Taste of Honey," "Loneliness of the Long Distance Runner," and even "Tom Jones," had lost sight of what he was doing—both thematically and stylistically.

The most appropriate comment one may make on "The Charge of the Light Brigade," Richardson's newest film (currently playing at the Lane theater), is that the director has convincingly found himself. Much of his success, however, lies in his collaboration with Charles Wood, who scripted Richard Lester's "How I Won the War," a surreallyistically bitter satire on war and man's attitude towards war. Imagine what would happen if the director of "Tom Jones" ever met up with the scriptwriter for "How I Won the War," and you have "The Charge of the Light Brigade"—one of the most peculiar, and fascinating, films of the year.

What Richardson and Wood have done so well is to depict in nativist detail the colossal stupidity which lay behind the film elite with his "Tom" military blunders—the defeat at Balaclava by the Russians of Tennyson's "noble 600." In fact, the film might best be described as a conscious dénouement to Tennyson's poem. The latter's romantic reflection of the charge is stumped into the ground, replaced by a striking direction of the actual reasons that the whole thing was doomed to fail from the beginning. Richardson's 600 are not noble and glorious, but rather uneducated louts who do not know their left foot from their right. Richardson's military leaders—Lord Cardigan (Trevor Howard), Lord Raglan (Sir John Gielgud), et al—are merely educated louts, whose high birth alone has placed them in a position of authority. The film is a classic case of the blind leading the blind: petty arguments among officers over the social acceptability of having "black bottles" at a general's table are juxtaposed with shots of supposedly trained soldiers sliding unceremoniously off their horses. The same officers stand behind the lines after the battle and exclaim at each other, "You, sir, have lost the light brigade!" while horribly maimed soldiers struggle back from the disastrous encounter. This negative, sneering spirit pervades the picture. Wood's script has uncompromisingly supplied the "reason why" Tennyson's romanticism (and, may one add, the romanticism of us all?) chose to conceal.

But the script, or Richardson's interpretation of it, is not without its flaws. First of all, Richardson chooses to supply his audience with a hero (a young officer in the light brigade, played by David Hemmings) towards whom the director's own attitude is ambivalent. On occasion, Hemmings is the perfect "Golden Boy." But at other times, he is naïve, extremely overstated, almost self-caricatured. Richardson's problem here is that he has chosen to keep his distance from his other characters; they are all caricatures, and the audience keeps its distance as well. With Hemmings, however, Richardson runs into a conflict. He wants to provide his audience with a key, while at the same time preserving his aura of caricature. As a result, the Hemmings character is neither fish nor fowl. Lying somewhere between the two-dimensional qualities of the figures in the film and the three-dimensional flashes of character, he ultimately serves only to throw the audience off balance.

Furthermore, the film contains several elements in plot and theme which are extraneous, if not downright detrimental to Richardson's overall purpose. For example, Hemmings' brief affair with his best friend's wife remains unfulfilled, and serves to nullify the purpose of working Vanessa Redgrave into the picture. Richardson also injects some topical Vietnam patter: Soldiers are shown routing nineteenth-century pacificans, and a British creditability gap is halfheartedly intimated. True, the situations are basically parallel, Tennyson makes imperialistic moves on Turkey, and other European countries cast a worried eye towards the West (in this case, England). But these parallels do not transcend the basic; and in attempting to unite two complex situations, they fall in their inevitable superficiality. Furthermore, these parallels are implicit in the history of the Crimean War itself. In calling attention to them, Richardson merely turns fact into sermon, moralizes needlessly when a statement of fact would have been far more effective.

Technically, The Charge of the Light Brigade more than matches the imagination of its script. Through-out much of the film, Richardson cuts from tableau to tableau, rather than sequentially. An immaculately detailed welding scene, for example, is followed by the question of killing and the reciprocality of that deed. It is important that relatively unknown playwrights have their first acts on Broadway, and, if for no other reason, TCB deserves our praise. The first play, "Laughs, Etc.," is an excellent

Harry Ringe
Then, perhaps, the only concrete thing that can be said about rock is a throwaway of Frank Zappa's "Ten points if it has a good beat." Optimistically, must be vigorous, or become simple affectation. Said simultaneously. Primitive in its appeal, and driven into modern man. Violence is another curiosity, dissatisfaction, and eloquent disappointment. The frustration of a generation that has witnessed too much war, poverty, racism, and restriction. Thus, the underpinnings of rock, from Chuck Berry to Mick Jagger, have always been sexual themes. It is in this appeal to sexuality that rock has tried to reverse the densification of society. Thus, the underpinnings of rock, from Chuck Berry to Mick Jagger, have always been sexual themes. It is in this appeal to sexuality that rock has tried to reverse the densification of society.

Rock is a bastard interwoven of many roots that must always stay in motion, and must always move, always bite, or forfeit its legitimacy. Rock is predicated, in its lyric wrapper and discipline of sound, on invading the senses. The impetus for this hybrid of music that we arbitrarily label rock is frustration; the ambition not only to speak those lines that have never been said, but also to hear those same things, and subsequently to defile the restrictions of society. Thus, the underpinnings of rock, from Chuck Berry to Mick Jagger, have always been sexual themes. It is in this appeal to sexuality that rock has tried to reverse the densification of society.

There are several ways to review this album. One is to hang the square peg into its little cultural-phenomenon, round hole and then forget it. But this would be to commit an obvious injustice against any group, and especially the S. Or, one can offer up to the audience the fact that the word motherfucker is written on the inside jacket, and that if you want an authoritative spelling, you should go buy it. And that word motherfucker says more about the group and what they are trying to do than any other single noun.

In terms of lyric, the album is a simple political and social manifesto about the revolution (whether you believe it's coming or not is irrelevant), change and what must be done to effect it. And their overall vision, though perhaps crude and fragmentary, is really a very beautiful one of "coming together in the darkness." And, the only adjective that describes the music is heavy, very heavy.

Few groups inaugurate their debut with a "live" album for obvious reasons, but the fact that the S is exploding with the pulse beat electricity with such verberate back in your stomach cavity. The sound is exploding with the pulse beat electricity with such violence that it borders on the obscenity. Perhaps their performance is a fantastic exaggeration, but the audience, everyone, is already part of that motion. Wayne Kramer, with his bass guitar slung behind his back, drives the audience to the stage, like an iron filings drawn to a magnet, where Kramer embraces her till the end of the cut.

"The singer was taking off on a galactic flight of song, halfway between the space music of Sun-Ra and 'The Flight of the Bumble Bee',...an electric caterwauling of power...burning it, flashing it, whirling it down some arc of consciousness, the sound screaming up to a climax of vibrations like one rocket blasting out of itself...it was the roar of the beast in all nihilism, electric bass and drum driving behind out of their own non-stop to the end of mind...as if the electro-mechanical climax of the age." American flags drape the amplifiers; the group, with the exception of Dennis Thompson, the drummer, who always plays naked from the belt up, are dressed in tinsel that glitters like aluminum foil. When they begin to move, the bass licks reverberate back in your stomach cavity. The sound is exploding with the pulse beat electricity with such violence that it borders on the obscenity. Perhaps their performance is a fantastic exaggeration, but the audience, everyone, is already part of that motion. Wayne Kramer, with his bass guitar slung behind his back, drives the audience to the stage, like an iron filings drawn to a magnet, where Kramer embraces her till the end of the cut.

From the opening words of "Brothers and Sisters" to the final banzhee-like guitar feedback of Starship, the S generate energy, sensations, and motion. They are a reckless dynamic, firing electric bullets into body and mind. And that's what rock is all about.

Bill Vitka
Choo's 1824 Ludlow Street, LO 7-9679

This small Japanese restaurant has none of the exotic charm one might expect from an oriental establishment, but the quality of the food is in no way affected by the lack of atmosphere. The specialties of the house are Sukiyaki, slices of meat with tasty Japanese vegetables cooked in a Teflon electric skillet right at your table (whichever and Tempo, French-fried (Japanese style) jumbo shrimp which are absolutely scrumptious. These dishes are enough in themselves to make dinner here an enjoyable experience. Oh yes, a word to the wise: although the waitress appears to be an adorable and agreeable Japanese doll, don't mistake the amiable appearance for a thorough understanding of English!

Prices are in the $3.00 range. Dress is casual.

Mitchells 207 South Juniper Street, KI 5-5111, PE 5-1299

This is just the place for that co7y dinner for two. Your hosts, Ed and Bob Mitchell, have set up three lush, beautifully decorated rooms each with a different decor, yet each maintaining the same congenial atmosphere. The newest of the three is the Gold Room, an off-the-side niche perfect for heightening an already romantic atmosphere. The magnificent bar, the focal point of the main dining room, is trimmed with soft leather to cushion the elbows of those who loo; the good, and strong, drinks. The enticing menu covers a full range of steaks and seafood. Notable are the roast brisket of beef that really adds to the flavor. The brisket is plentiful and delectable; the lobster tails are yummy to look at and better to eat. Try the onion soup — it's made with a delicious beef broth that really adds to the flavor.

On Sunday, April 13, at 6:30 P.M., The Dormitory Concerts Committee in conjunction with the Houston Hall and Bennett Union Boards is presenting the world-renowned Lenox String Quartet in concert at Houston Hall Auditorium.

The Quartet has won acclaim throughout the United States and Europe. The New York Times has called them "one of the finest quartet this country has yet produced" and the San Francisco Chronicle has said they are the "most dynamic on the American scene." The Quartet has given concerts in Town Hall in New York and has participated in Festivals at Lincoln Center, Tanglewood, Spoleto (Italy), Aspen, Ravinia, and Stanford.

The "Lenox" takes its name from the town of its birth in Massachusetts where the Quartet was on the faculty of the Berkshire Music Center. During four summers they were on the staff of the composition department, and were involved with the Fromm Foundation's contemporary music program. This foundation was crucial in the support of the Quartet in its early years, including concerts featuring first performances of new compositions at the New School of New York and at the University of Chicago. The Fromm Foundation also supported the Quartet's residencies at the Princeton Seminars in Advanced Musical Studies. The Quartet is now in residence at Grinnell College in Grinnell, Iowa.

This concert should be the major musical event of the year at the University. Admission will be free and refreshments will be served following the concert.

next week in 34th Street:

Who killed Berl Schwartz?
art

Museums

Philadelphia Museum of Art
Parkway at 26th, (502-5-0500), Daily 9-5, Wed. to 9

Pennsylvania Academy of the Fine Arts
Broad and Cherry, (LO-3-2837) Tues.-Sat. 10-5, Sun. 1-5, "Fellowship Annual Exhibition of Oil Paintings, Sculpture, Watercolors And Graphics."

Peale House Galleries
1811 Chestnut (LO-3-2387) Tues.-Sat. 10-5, Sun. 1-5, "Inner Space—Works by Angelo Savelli," relief prints, lithographs, and constructions, all in White.

Rodin Museum
Parkway at 22nd, (502-5-0000) Daily 9-5

Barnes Foundation
Latch's Lane, Merion, (MO-7-0920) Fri., Sat. 9:30-5:30. Admission limited to 100 by reservation (call) and 100 without reservation, $1.00 Admission.

University Museum
3rd and Spruce, (EV-4-7400) Tues.-Sat. 10-5, Sun. 1-5, University Field Work on display.

Civic Center Museum
Civic Center Boulevard at 34th Street (581-5100) "Dutch Art Today," a special exhibition sponsored by the Embassy of the Netherlands.

Galleries

Institute of Contemporary Art

Art Alliance
251 S. 18th (KI-5-7562) Virginia B. Green, intaglio prints; Kurt Weils, oils; Hallie Coe Deen, oils and gouaches; Diego Esposito, acrylics; Frances Felton, pewtersmithing; Stella Drabkin, prints; Howard H. Watson, watercolors. Event Contemporary Dance Theatre of Philadelphia presents its local debut performance at 8:30 P.M., April 25, at the Tomlinson Theatre, 13th and Norris, co-sponsored by the Art Alliance and Temple of Temple University, Student Tickets: $1.50.

Socrates Perakis
2116 Locust Street, George Muratori, Transluminated acrylics, thru April 12.

Kenmore
122 S. 18th (LO-3-6181) "Fine Prints by Modern Masters," including prints by Miró, Arp, Calder, Chagall, Braque, Ernst, Picasso, and others, Mon.-Sat. 10-5, Wed. 10-9.

The Print Club
1614 Latimer (PE-5-6090) Prints by Albert Christ-Janer, Socrates Perakis, Kurt Weihs, oils; Hallie Dee Cohen, oils and gouaches; Diego Esposito, intaglio prints; Virginia B. Green, acrylics; Virginia B. Green, metal prints; Betty Eckardt, etchings; Joe Bongiorno, woodcuts.

Moore College of Art
20th and Race, (LO-8-4515) A Logan Square Walking Tour will be held on Sunday, April 20, 1-5 P.M., co-sponsored by the Logan Square Neighborhood Association and the Alumni Association of Moore College, including 22 points of interest, churches, dwellings, and gardens.

Fontana
307 Iona Avenue, Narberth, (MO-4-3087), Tues.-Sat. 11-4, Wed. 6-9, Group Show, thru April.

theatre

Forrest Theatre
1114 Walnut St., (WA-3-1515) The world-famous musical "Mame" continues until April 12. Starring Janet Blair as "Mame," and co-starring Elaine Stritch, this play should be seen by all those who go for musical comedy in the true sense. Every night at 8:30, matinees Wednesday and Saturday at 2.

Walnut Theatre
9th & Walnut Sts., (WA-3-1515) Right from Broadway, "Big Time Buck White" continues to present its refreshingly different combination of black thought and humor. This is your chance to see something directly from The Big City without any changes in cast. Many shows - evenings Tuesday through Saturday at 8:30; Sunday night at 7:30. Matines Saturday at 2, Sunday at 3.

Hedgerow Theatre
4701 North 31st Street, (584-7180) "Inner Space—Works by Angelo Savelli," reliefs, relief prints, lithographs, and constructions, all in White.

Penn Players
Houston Hall Auditorium
This group completes its most active season with two one-act plays, "Trial by Jury" by Gilbert and Sullivan and "Red Cross" by Samuel Shepard. The former is architegical Gilbert & Sullivan, while young playwright Shepard examines some of the horrors of modern life. Thursday, Friday, and Saturday night at 8:40, admission free as usual. Get there early - it gets crowded.

Academy of Music
1402 Chestnut Street, (581-5100) "The Caucasian Chalk Circle," probably the most famous of this brilliant German's plays known to Americans. The play is a takeoff on the Biblical story of Solomon and the two wives fighting over the baby. Performances Wednesday through Saturday at 8:30.

Theatre of the Living Arts
334 South St., (WA-2-6010) Sam Shepard's "La Turista" continues for the last two weeks, and will continue to battle audiences with its unique style and theme. Reviewed in this magazine, Performances Wednesday through Saturday at 8:30, Sunday at 7:30, matinees at 2:30 Wednesday and Sunday.

music

Academy of Music
April 20 - Poem singer Joni Mitchell and gypsy songman Jerry Jeff Walker in concert at 7:30; April 22 - Duke Ellington, with his orchestra and show at 8:30; April 26, 27 - Israeli anniversary concert with Shoshana Damari and others at 8:30; May 4 - The Incredible String Band in concert at 8:00.

Electric Factory
April 11, 12 - Judy Dicrout, Brian Auger and the Trinity - probably the hottest group from Britain outside of the Beatles and the Stones. With them, Grassroots; April 18, 19 - The Crazy World of Arthur Brown brings the world of Fire, with them, English group Aum; Shows at 8 and 11.

Folksong Society
Rosalie Sorel, singer of Mormon Ballads, western heart songs and the contemporary songs of Utah Phillips, at the April meeting, April 15, at 8:30, at the International House on Cherry Streets.

Palumbo's
Ex-greasy South Philadelphia Bobby Rydell from April 19-27.

Main Point
April 10-13 - Rapidly rising Boston blues singer - guitarist Chris Smith, with the abortive popular Young Tradition, from England: April 15 - in a special one-night stand, Savoy Brown Blues Band, one of the big English blues groups; April 17-20 - Rufus Harley combo, with their jazz bugpipes, and Kinky Rankin; shows at 8, 10, and 11:30 on Saturdays.

Concerned About Your Advising?
SCUE IS
COME TO HOUSTON HALL
TUES. EVENING 8 P.M.
APRIL 15
REFRESHMENT

4 Miles West of Phila.
LA 5
The Main Point
874 Lancaster Ave.
Bryn Mawr

CHRIS SMITHER
YOUNG TRADITION
1 NITE 8 & 10 PM TUES. APRIL 15
SAVOY BROWN
$1.75 IN ADVANCE & 2.25 AT DOOR
Second Fret
April 10-12 - The new Mandrake Memorial, shows at 7:45, 10:15 and 11:30.

Convention Hall
April 12 - Jerry Lee Lewis heads the bill for WEEZ country concert that also includes Tex Ritter, Bill Anderson and others, at 8:00.

Latin Casino
Ex-groovy South Philadelphian Frankie Avalon is now doing the nightclub thing, at the Latin Casino through April 30, with Phyllis Diller; shows at 7:45 and 11:05.

Spectrum
April 12 - The Jimi Hendrix Experience, with Buddy Miles and the Soft Machines; April 20 - Ponza Clark in a Cancer Society Benefit Concert; April 25 - the Young Rascals in concert with Booker T and the MG's and Pacific Gas and Electric.

Classical
Special Evening Concert
Tuesday, April 15 at 8:30 P.M. in the Gallery of the New Fine Arts Building: the Campus Performance Society will sponsor a special evening concert featuring pianist Eric Stumacher playing the works of Bach, Schubert, Brahms, Chopin, and Rachmaninoff. Refreshments will be served after the concert.

Campus Performance Society Christian Association Auditorium: There is one weekly coffee remaining in the series. It will be given on Thursday, April 17, and will feature the premiere of Permutations, by Gerald Levinson. The time of the performance is 4:30 P.M., and the admission is free.

Philomathean Society Lecture Irvine Auditorium: The Philomathean Society will sponsor a lecture by Dr. Leslie Fiedler, on Monday, April 14, at 8 P.M.; also, Louis Clyde Stoumen's "Image of Love" at 9 P.M. Starting April 16; "Martyrs of Love," a film from Czechoslovakia, and "Joseph Kilian.

Arcadia 1529 Chestnut St. LO 8-0928
"Mayerling" - Omar Sharif and Catherine Deneuve star as the suicidal lovers Crown Prince Rudolph and Baroness Maria Vetsera. Shows Fri. 5:35, 7:40, 9:50, Sat. 6:05, 8:25, 10:30, Sun. 5:30, 7:50, 9:50.

Bandbox 30th & Armat, Germantown VI 4-3511
"Pierrot Le Fou" - Love and violence are meshed in this Godard film starring Jean Paul Belmondo and Anna Karina. Shows 7 & 10:20. Also, Louis Clyde Stoumen's "Image of Love" at 9 P.M. Starting April 16; "Martyrs of Love," a film from Czechoslovakia, and "Joseph Kilian.

Boyd 1908 Chestnut LO 4-3751
"The Prime of Miss Jean Brodie" - the story of a teacher who dominates the personalitics of her students (all girls). Maggie Smith plays "Miss Brodie," whose power remains until she encounters one rebellious student. Shows Fri. 6, 8, 10, Sat. 7, 9, 11, Sun. 6, 7:45, 10 P.M.

Cinema I 19th & Chestnut LO 9-4175
"The Killing Of Sister George" - Shows Fri., Sat. 5:45, 8:10, 10:35, Sun. 5:45, 8:10, 10:30. Coming soon: "I Am Curious, Yellow.

Fox 16th & Market LO 7-6607
"Where Eagles Dare" - Richard Burton stars in the wartime thriller. Shows Fri. 4:58, 7:57, 10:45, Sat. 4:55, 7:55, 10:45, Sun. 7:35, 10:35.

Goldman 30 S. 15 LO 7-4413

Lane 67th & Broad LO 3-3885
"Charge of the Light Brigade" - See Review. Imagine a combination of "Tom Jones" and "How I Won the War." Call theatre for show times.

Midtown 1412 Chestnut LO 7-7001
"Oliver" - Musical version of Dickens' "Oliver Twist." Shows daily 8:30, Sun. 8:00.

Ralph 1116 Chestnut WA 2-5404
"The Shoes of the Fisherman" - Starring Anthony Quinn, Lawrence Olivier, and Omar Werner. Shows Mon.-Sat. 8:30, Sun. 8 P.M.,

Regency 16th & Chestnut LO 7-2310
"Three in the Attic" - Paxton Pugsley, sex, and some kind of punishment. Shows Fri. 8:17, 10:07, Sat. 6:41, 8:34, 10:27, Sun. 6:29, 8:17, 10:05.

Stanley 1902 Market LO 3-3170
"Sweet Charity" - Shirley MacLane in the reserved seat musical. Shows Fri., Sat., Sun. 8:30.

Theatre 1812 1812 Chestnut LO 3-7100
"The Lion in Winter" - Peter O'Toole, Katherine Hepburn in the royal medeival drama. Shows 8:30 except Sun. 8 P.M.

Trans-lux 1519 Chestnut LO 3-3084
"Charly" - One of the most effective movies of the year. The story of a retarded man who becomes a genius by an operation. Shows Fri. 8:30, 10:25, Sat. 5:15, 7:15, 9:15, 11:15, Sun. 7:50, 10:00.

Twin Eric 1907 Walnut LO 7-0320
"Support Your Local Sheriff" - Shows every hour from 7:30. Fri., Sat. nights last show 11:30, Sun. last show 10:30.

World 1830 Market LO 3-1236

Pennysyngers with Washington and Lee - Glee Club
April 12 8 PM
Annenburg $1.00
APRIL 11 AND 12
Julie Driscoll, Brien Auger
And The Trinity
2 SHOWS 8 & 11

APRIL 13
Grassroots
2 SHOWS 4 & 8

SKIMMER WEEKEND
APRIL 18 AND 19
The Crazy World Of Arthur Brown
English Group Aum
* GROUP RATES AVAILABLE *
2 SHOWS 8 AND 11

First Annual
Phineas T. Rowbottom Memorial
SPORTSCAR RALLY

$5.00 entry fee accepted at Houston Hall Information desk. $50 cash prize in 2 classes, experienced and inexperienced, $25 runner up prize in both classes, 50 miles in Valley Forge area, finishing in time for Skimmer Olympics.

Hold on, It's Coming
SKIMMER '69

Martha and the Vandellas,
The Impressions,
Sam and Dave

April 18 8 P.M.
Franklin Field