The Future of Education at Penn
Sister George
Sir:
Mr. Harry B. Ringle:
I must say that I agreed with your critique on the motion picture "Killing of Sister George." What seems to shock me is how you can see an entire movie and not remember the name of the second lead. All throughout your article you referred to her as Charly. I beg to differ. Her name was CHILDY. I would appreciate you correcting this error in tomorrow's paper.
Respectfully yours,
A reader

Sir:
The filth and slime of 34th Street has reached a new low. Not even that disgusting picture of that naked woman with the bare breast was as offensive to this reader as was that review of the MC 5. With that horrid picture of the five bare chested men (and I use the term very loosely), you have once again proved that the taste of 34th Street lies not in art or culture but in sensationalism and base obscenity.
As a junior in a big city university, I would like to think that I can bear the crudity of poor taste. However that terribly lascivious picture of those hairy breasts with those funny buttons on their nipples was an insult to me, as a lady.
Once the illustrious Mr. Mandel had departed, I let myself fall under the false hope that perhaps the level of taste in your magazine would improve, but you immature perverts, you have again proved your lascivious and base taste. Next week you'll probably feature that grotesque picture of the hairy fellow sitting on the toilet that Temple Free Press ran last week.
What's more, in addition to devoting an entire page to those base Hippies, you had the audacity to treat them as musicians. Right opposite the one good review in your magazine, with the picture of the Lenox String Quartet. I wonder if your critic, Mr. Vitka, can really differentiate between noises or whether he is tone deaf. Imagine musicians grinding your head into electric meat balls. How uncouth.

Phoebe Huffman
CW '70
Paraphernalia
1631 Chestnut Street

Coming next year: 34th Street WEEKLY!

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Our new paratrooper display was created by
Frank Rost with the assistance of Joe Kutter
and model Frances device.
The Future of Education at Penn

by Dr. Paul J. Korshin

Elaborate plans for future growth and expansion have become so common in corporate America that most educational observers almost automatically assume that every large corporate entity is deeply involved with projections of its existence in five, ten, twenty, even thirty years. One may chart the growth of Megalopolis by 1990 (staggering), of General Motors, of governmental agencies, of the educational system of the United States; and all of these ambitious, sometimes glossy plans have one thing in common -- they are centered mainly with physical growth, with billions of cubic feet of dirt, debt financing, parking spaces, buildings, and hundreds of other equally vital statistics of growth. We have such plans at the University of Pennsylvania; they are, like others of the same kind, nicely printed, illustrated with graphs and artistic renderings, and distributed available free at the Development Office. Physical surroundings, then, can be planned, often with a degree of precision and concern for minute details that would astonish innocent future users of these facilities. But intellectual milieu, it is commonly assumed, are less susceptible to prediction. After all, they deal with variables called ideas and concepts which, subject to constant revision and doubt, have less solidity than macadam or bricks. Predictions concerning the state of contemporary music in 1980, say, or the effect of oral contraceptives upon consumption of erotic literature within the next decade must be rather suppositions, based upon hypotheses, uncertain, and perhaps ultimately ridiculous. I think that this must also be the case with predictions about the nature of college education in the next decade for, though there is some evidence of what it may be like, one must frame hypotheses.

We now have a reasonably clear idea of what education at Penn will be like next year for the Class of 1973. The faculties of the two major undergraduate colleges, excluding the Wharton School, have recently decided to eliminate some requirements. This is one of several ambitious reforms that would astonish innocent future users of these facilities. But intellectual milieu, it is commonly assumed, are less susceptible to prediction.

The attrition of teaching, whether one speaks of its decline as an act of reduction in quality, can lead to a sense of defeat, to the belief that this is perfectly reasonable and proper and, in fact, even beneficial. For example, a competent teacher-administrator is quoted on the subject in a recent issue of the Penn Comment (Winter 1969, Vol. V, No. 2): "The major university is not set up for teaching as its primary concern. It is set up for research, preferably with the best people in their fields doing this research. And then we say that students can come here and be at the cutting edge of whatever discipline they study. In a small school where the teaching function is primary, the student is not exposed to the cutting edge, so that the price you have to pay in order to be at cutting edge universities is large classes. That seems to be a simple problem of economics." Not everybody on the Penn faculty would agree with this statement which, though obviously well-meaning, fosters the attitude that research is somehow separate from teaching, that teaching is somehow general enough to be teachable and interesting to the average undergraduate, and that, since the teaching function is not primary at a large university, there is no special reason why we ought to strive to make it primary. Nor are large classes (in which, presumably, teaching is slighted) the only answer at large universities, many of which have implemented programs of seminars or tutorials which have much less to do with the vast body of students. It is, simply enough, that, if our students are willingly to embrace courses and fields formerly required, the general level of undergraduate teaching must improve substantially. One may believe in undergraduate responsibility without too much coercion young people today have demonstrated a degree of maturity and social responsibility vastly in excess of what the bulk of this faculty showed during their college years anywhere from five to fifty years ago. But can one as easily believe in the improvement of teaching, a concept so evanescent and variable that its effectiveness cannot even be measured? I have no intention of quoting educational theorists, of whom there are many in print, and many more no doubt meditating new symphonies and concerts. Indeed, every college teacher is an educational theorist at last, giving his ideas form through the practice of his teaching. Yet every book on educational theory in our colleges and universities that I have read in the past five years at some point laments the decline of teaching. Not only do students complain about it, but many teachers admit privately that the level of teaching in their departments leaves much to be desired. Sometimes perhaps individuals are less to blame than inflexible courses and reading material, but the combination of a system in which teaching brings few rewards with an old-fashioned or badly planned course is a knockout punch to the art of pedagogy.

The rest of the discussion will be the annunciation of the teaching function. It was a simple reform, and the only answer at large universities is large classes. That seems to be a simple problem of economics.
with success in the last decade. But it is possible, unfortunately, to talk perfectly rationally about our major concern at Penn as being research rather than teaching because the strong tradition of excellent undergraduate teaching by junior and senior faculty alike which exists at Princeton, Yale, Harvard, and many smaller non-university colleges is less evident, perhaps altogether lacking at Penn. However, if such a tradition is weaker here than at other universities or colleges, it should not lead us to conclude that our existence should be oriented more toward research than teaching. It ought to cause us to try to create a tradition of great undergraduate teaching across the board, not just in scattered departments or in the courses of a few conscientious or gifted instructors. It will be said by some that our present emphasis on research prevents this possibility. I think not. A given instructor can increase the amount of time he spends on his teaching and with his students without in the least reducing his attention to his scholarship quite easily—by teaching fewer courses. Most college teachers teach three or four courses a term. At Penn, the normal load for all but the most senior scholars is the three courses, but this has already been lowered in many departments by at least one course a year, often by one course each term. The new lower requirements and the reduction in the number of courses required for the bachelor's degree makes such a reduction feasible on a general scale for the first time. More smaller classes, too, are not impossible. One large department at Penn has recently promised to inaugurate a tutorial program, but this is still the exception. It will be some time before the majority of departments will have such individualized programs and, perhaps, it may never happen. The reduction of requirements, however, gives a number of departments the unique opportunity to replace their old required courses with programs which may attract fewer students but which will permit a smaller teacher-student ratio. One more very interesting factor will, in the next few years, have a decided influence upon the quality of teaching here and at other similar schools. That is, students have discovered that rational demands for improvement in university policies will often be heard with close attention. These demands have not, except in the case of black studies programs, been focused in a concerted way upon academic studies, but the time when they will be cannot be far off. At Harvard, recently, this kind of demand took two forms: in one case, a course was cancelled after students disrupted class proceedings by claiming that it was alien to the purpose of the university; in another, a large Sociology course was regularly visited by unruly outsiders who protested the ideas and methods of the instructor. I do not know what form such protest may take at Penn, or whether it may ever come at all, but if it does, I very much hope that an enlightened faculty and administration are able to work as closely with the student body as they did during the recent sit-in. I think it inevitable that students at major universities will demand an escalation in teaching. Another aspect of this factor is one which many university teachers, myself included, have not talked about very much. It is that within the next two to five years members of the post-1966 undergraduate generation, the generation of protest, as some have called them, will leave graduate schools with degrees and start to become full-time members of college and university faculties. By the academic year 1979-80, only ten years from this fall, some of this group will start to receive tenure. Even if we agree that the post-college years, with their growth of responsibility and increasing maturity, may have a conservative effect upon young people, it should still be obvious that the composition of college faculties will continue to become progressively more liberal, less entrepreneurial, and more interested in the interpretation of faculty responsibility toward students. This does not mean that younger faculties will quickly radicalize the university, but it does mean that the tendency toward liberalization will continue, perhaps in the three-year cycles which we have seen recently, or at an accelerated rate. One might write many apocalyptic scenarios on the state of education at Penn in the academic year 1979-80, but since this is an old and familiar device among writers on education, the expected epilogue to every treatise I have ever read on the subject, it is unnecessary for me to provide that sort of entertainment. Let me, instead, try to raise some of the academic problems which may confront us in the decade between the present and academic year 1979-80."

"If undergraduate teaching is to survive at Penn, there will have to be more contact on a one-to-one basis between more students and more faculty."

Within the next decade, then, we may expect that undergraduate involvement in academic policy will continue to increase. More and more in the last year or two, individual departments have appointed students to curriculum committees; there are still a few holdouts, but we may reasonably foresee a time when such committees, perhaps some of them solely composed of students and graduate students, will be asked to make advisory reports on increasable matters. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom observation of college teachers is repugnant to many members of the academic community, and it is almost surely the exception to talk about the ability of a given instructor to influence the student. Actual classroom obse...
"The B.A. has already degenerated far toward being little more than an equivalent to the "U.S.D.A. choice" stamp on meat leaving the Chicago stock-yards." 

(Continued from page 4)

It is completely possible for us to sit tight and do nothing, for neither students nor faculty to tinker with the B.A. machine which, after all, has been working smoothly enough for years. But if university education is to mean anything, that is, anything more than certification by trade schools for a role in the intellectual proletariat, toward which we have made unfortunate progress, there must be a shift away from qualifying to study. We cannot require courses without some logical reason for demanding that all, or some, take them, but nor can students continue to treat their higher education as so much required time spent on an academic line before emerging into the market with a B.A. label on them. College education has become necessary in this country — but not necessarily for what job or that graduate or professional school, for, in one word, qualification. But for what do we approach a modern system when we seek the importance of studies for their own sake rather than for the sake of the "U.S.D.A. choice," B.A. has already degenerated far toward being little more than an equivalent to the "U.S.D.A. choice" stamp on meat leaving the Chicago stockyards.

The university probably has changed less than most American social institutions in the twentieth century its procedures for admission, appointment, tenure, and the performance of faculty, certification for the degree, and so on, have not changed very much since the century began. One hears talk about abolishing the "university" this, but surely this will not happen in the next decade or so, if it did, I doubt that anybody would know what to do without it. But it would be nice if students and faculty paused, amid their shouting statements about liberal education, to consider that professionalism should be the role of the graduate schools and the graduate schools alone. Undergraduate education, particularly, in this new world of big business, ought to profit more from the vast general knowledge of the faculty than from their narrow specialties. Most tend to recognize this and are modernizing the cutting edge of their research into teaching, as if it is far too specialized to be really ger- 

Previously, the recent reduction in requirements within the university, while maintaining entrance requirements if not raising them, may reduce the spreading disease of humanism and allow our students more time this and do not incorporate simi-lar areas of knowledge. Some of us hope so. Others doubt it.

I will try to avoid the usual concluding metaphors. Education today is different from what it was when Shakespeare was writing in speaking his native Dutch rather than Latins, but it is not set to make higher. Education once prepared young people for life, whereas now it prepares them for jobs. The shift is emphasized has not been completely beneficial.

I approach the Allen's Lane production with the "Who's Afraid of Virginia Woolf?" of the company of the theatre. Should we leave and go catch a flick? Well, we were already there. So we walked up the stairs. We entered a small room containing about fifteen tables for four, each covered with a red-checkered tablecloth, and illuminated by candlelight. Thank God there were other people, mostly students, in attendance. Truly, the place was charming, a ballroom, and the audience blew out the candles as the play began.

"Who's Afraid of Virginia Woolf?" is the fantastic creation of Edward Albee, the mastermind of the theatre of the absurd. He refuses to comment on the work, and anyone familiar with it can understand that possibly Albee himself does not understand all of what he wrote. All of this ambiguity enables the director and the players to become more all-important in the effective quality of the production, and must be selective, and orient themselves toward a particular theme. The movie version, for example, stressed the very extreme bitterness between George and Martha. At Allen's Lane, the stress is upon the true love between the fighting couple, and it works.

Briefly, "Who's Afraid of Virginia Woolf?" is the story of George and Martha, the history professor and daughter of the college president respectively, and the games they play to torment each other and for, in order to satiate their intense frustration with their lives, into this violent web enter a young, ambitious, virile Biology instructor, Nick, and his fragile, virginal, "slim-hipped" wife, Honey. Martha, much to George's displeasure, had invited them back to their house at 1 A.M., after a raucous faculty party. The four play games all night long, during which each character's faults are brought to the foreground and assailed by one of the others.

Allen's Lane and its brilliant amateur company have succeeded in bringing into focus the characters. The characters of George and Martha are very well, bringing out all of his quick wit and intelligence, and yet his deep-seeded internal turmoil. Instead of looking like the handsome woman-killer Richard Burton, the Allen's Lane George looks part — a funny, slightly-pansied, middle-aged man. George has a huge part in this production; he is the dominant "player" of the games, and directs the final outcome — the destruction of George and Martha's involved child.

Just as George is so Richard Burton, Martha is not Liz Taylor. Allen's Lane accomplishes this; Martha is Martha. She has an earthy sexuality, and she is aging, but she is real. She loves George, and she loves her son, and she loves his friends. She is not an epic, and her husband is not head of the history department. Her life has been a failure on one level; yet when George destroys the child he does it out of love. Martha reached the stage of her life some time ago. Allen's Lane has succeeded in bringing out this beautiful love theme in "Virginia Woolf?"

The three characters, save George, all do very fine jobs. But George is the dominant personality of the play; his functions are precisely defined. He sees the truth of reality, and directs Martha toward it.

Allen's Lane's production is a real treat; the play is fascinating in itself and the players are excellent. In addition to the primary comedians, the play, free coffee and cake are served between acts, and an informal discussion is held with the company at the end of the performance. It is a real treat of the season when one is not to say that "Promises" is not a good musical, for it is extremely entertaining. But in actu-ality, this musical is just a harbinger of what shall come in the development to the American musical.

Don Walters
HANNIBAL BROOKS
Man and elephant triumph over nature

Now that every possible variation of sexual relations is displayed graphically on screen, it is surprising that director Michael Winner didn't even hint at sodomy in his love story of Man and Elephant.

But that isn't all that makes ''Hannibal Brooks'' boring. As an attempt to be a comedy, a war adventure, a family movie, and a love story ''Hannibal's'' success is only spotty.

Hannibal Brooks is a British POW assigned to take care of an elephant (Lucy) at a German zoo. The zoo is bombed, and Brooks takes Lucy, for whom he has developed great affection, all through Europe and over the Alps (hence the name Hannibal; Brooks and his adventures would have been summed up and dismissed as above spotty dialog in places (e.g. — ''Since when does the blond British POW do incredibly well in a war movie?'')

The best performance was without doubt Herman Osterneck as Azdek. He was properly cynical, intelligent, and satiric; and it was a hilarious and excellent portrayal. The other performers ranged from just parodies of themselves. There were too many parts (94), and too many of these were filled by mediocre actors. Again SBP hit off more than it could chew, and the inevitable result occurred, basically the problem was that the acting was unnatural and most actors lacked proper involvement in their roles.

The direction appeared to be mediocre. The action never flowed and was unnatural; part of which was probably due to over-direction. The slides (by Igor Reitnikoff) when used reasonably as scenery were imaginative and added to the total play; however, too often they were just distractions.

The virtue of the Society Hill Playhouse is that they produce good plays; its dilemma is that they do not produce them well. This is a theater company which I think can be artistically successful, if only they would keep to the script. Remember there is no such thing as a bad theater company only misdirected ones.

"The Caucaison Chalk Circle" is a good play, not a great play, nor even one of Brecht's best plays. But a play worth producing. It is very simply a modern version of the tale of Solomon. (He threatens to chop the baby in half to determine who is its real mother.) The difference being, and here is where Brecht's own theorizing come in, that the technical mother is known, but the judge gives the boy to the other claimant, who indeed loves the child. Part of the decision, and part of the theme, concerns the knowledge that the real mother needs the child to claim her property. The Judge, Azdek, and through him the playwright, side with the proletarian against the upper-class, and this class struggle runs throughout much of the work. Despite the play's true and sappy dialog in places (e.g. "'Since when does the house belong to the bedbugs.'"), its occasional chumminess of motion, and its loose plot; it is worth seeing once.

Gary Allen Fine
This concerns the treatment of sex in "I am Curious (Yellow)". The implications effect the elimination, or at least subordination, of undesirable elements. If not permitted to pursue his aims with unlimited resources, even though complete freedom is underestimated, since, as we will see, they may have far-reaching effects on the public welfare. The basic flaw in Sjoman's film lies in its intentions. Sjoman tries to do too much. Instead of concentrating on one motif or theme, and developing it to its fullest, film gives us a patchwork view of contemporary sociology. The result is a lack of the cohesion necessary for effective cinematic expression. A little bit of everything can often mean a lot of nothing.

The film "I am Curious (Yellow)" is a film-within-a-film. The story concerns director Sjoman and a young actress friend. The two agree to make a film, acknowledging that each is "using" each other. Sjoman wants the film she wants a new bedmate. Although she conducts endless interviews for Sjoman, asking questions about the labor movement and class consciousness, she admits her ignorance and indifference on political matters. Basically, what follows then is the actual film Sjoman is making, with frequent interruptions of "reality" to provide what he feels to be effective contrast and confusion. After the film has been shot, the actress, Lena Nyman, leaves Sjoman in the film, her lover in the film. The film Sjoman shoots is the story of Lena Nyman, an intensely inquisitive yet basically immature flower child who is annoyed by her father's past failure in revolution and tendency to change the world by herself. Her ideals are pitifully ineffective, ranging from posters on telephone poles to love-making on a bathalastrade in front of the royal palace. She soon learns that she must reject her idol, Martin Luthur King. Her constant violence is an integral part of human relationships, whether political or sexual.

Between literal statements, Sjoman casually raises such issues as Vietnam, racial on film production and film censorship, issues which are worthy of much deeper consideration than momentary recognition. Sjoman's camera style reflects the point of view of the spectator, shifts from cinema verite interview views to "real life" to film action with nervous abandon which can be effective but also annoyingly shallow.

Throughout the film there is the conflict between Lena Nyman the actress and Lena Nyman the actress. One feels the separation of a basically stupid actress from her highly perceptive role. Sjoman himself is aware of this discrepancy, and uses it to his advantage in such scenes as the one where Lena and Borje simulate love-making in "the oldest tree in Europe." Sjoman has projected his aesthetic concern and enthusiasm into an actress who often cannot reflect them with his degree of intensity. It is at once disturbing and enabling to realize that reality of "acting" film and the theatre are very close to each other.

There are some memorable moments in this ambitious little film the initial bed-romantic scene and the sequence on Borje's prison comedy to relieve the tense, overinterested audience. The schedule-like, futile retreat of Lena Nyman as effective as the romantic sequences, is almost like a somewhat flabby bundle of energy who, as Vincent Canby says, "someshow suggests every girl who says she will go on a diet tomorrow." In addition to some good moments, there is also a plausible and well-developed theme Lena's exponential and then rejection of non-violence as a philosophy of life. It is unfortunate that Sjoman could not be satisfied with these specialized achievements.

There is another, much more important topic that I wish to enlarge upon now. This concerns the treatment of sex in "I am Curious (Yellow)". The implications and consequences of oral sex and complete nudity on the screen should not be underestimated, since, as we will see, they may have far-reaching effects on the acceptability of film. The first question is one of censorship. "I am Curious (Yellow)" is a landmark in the history of the country under the cause of artistic freedom. The artist must be permitted to pursue his aims with unlimited resources, even though complete freedom may (and will) be injured by persons with unesthetic goals. Censorship is not only unrealistic, but the very act of censoring art must have a laissez-faire type of existence. Hopefully, the audience, those involved in the film, even the artist, will get to like it. It is almost like a somewhat flabby bundle of energy who, as Vincent Canby says, "someshow suggests every girl who says she will go on a diet tomorrow." In addition to some good moments, there is also a plausible and well-developed theme Lena's exponential and then rejection of non-violence as a philosophy of life. It is unfortunate that Sjoman could not be satisfied with these specialized achievements.

The acceptance of genitalia on the screen may lead to a development in film similar to that in literature, where all grades of the artistic and unartistic exist side by side. Already, the unartistic element of Hollywood has taken advantage of this and is advancing in the release of "I am Curious (Yellow)". "I Can Hear Every Woman Ever Forget Mercy Humppe and Find True Happiness!", under-water cumulating included. Of course, pornography, a completely different category of film, need not be included here. But in the release of "I am Curious (Yellow)" the unartistic element of Hollywood has taken advantage of this and is advancing in the release of "I am Curious (Yellow)". "I Can Hear Every Woman Ever Forget Mercy Humppe and Find True Happiness!", under-water cumulating included. Of course, pornography, a completely different category of film, need not be included here. But in the release of "I am Curious (Yellow)" the unartistic element of Hollywood has taken advantage of this and is advancing in the release of "I am Curious (Yellow)".
Chris Smither on wet ducks, etc.

"Chris, do wet ducks really fly at night? Jackie — she's studying biology — says that they get waterlogged when they're wet and can't fly at night or at day."

"Well, I don't know. I used to have a bird-bath in front of my house and the birds would get all wet and fly away after the bath, --but then, that wasn't at night...

"Yeah, but wet ducks fly at night, because they have oily feathers, so when they go in the water they don't get their wings wet."

From this esoteric dialogue, based upon an Eric Von Schmidt song that contains the meaning of life — that wet ducks do fly at night, Chris Smither got into other things, like the blues and other music, like the music Chris is writing now, like state of long hair on Atlantic, like whether New Orleans is a hip town

Harum is an honest performing group, and on its increasingly frequent good nights "Shine On Brightly". A netherworldish organ introduction leads into "Quite Rightly..."

The crowd called out for more

The multicolored lights of the Electric Factory dim and five young Englishmen walk onstage. Calm and confident, they take their places to spin an exhilarating musical web around searching, agnostic, sometimes even disturbingly negative lyrics. There is no pretentiousness in their playing, none of the showy superficialities, which veiled the musical ineptitude of many an earlier English export. Procol Harum is an honest performing group, and in its increasingly frequent good nights are "other guys adding their ideas." He continued that even though the original song material "it's not as bad as the rest of the month — you know, it's a port town and that brings a heavy outside influence." But, even though there's still much traditional music there, mostly in the form of Dixieland bands, there's really no place for someone like Chris to work.

He started talking about other southern towns — he had just finished playing a stand in Atlanta, where he said he was really surprised about the people there, "It was very friendly there, I didn't even have to get my hair cut. In many ways, it was less troublesome there than in Cambridge." I asked him if Atlanta was really that hip, and he answered no, that Atlanta was just still two years behind the North, and that they were still looking at long hair as an odd curiosity there.

We started talking about music again and Chris mentioned that he started playing blues mostly for the guitar style, but he added that "the blues are just inescapable." He mentioned "Another play to Finders differences between the songs he wrote that he had just done in his last set, and said that although the lyrics that he wrote were very contemporary, the guitar line was straight Robert Johnson.

Not all his songs are like that, however. He mentioned "Humuculus" and "Time to Go Home."

"It's much softer, much more folk," but even these songs retain a blues influence, with the being still primarily a blues rhythm.

Chris went on that he'd like to do more blues writing, if he can, but that even though he intends to include more of his own material, he will continue to play traditional material.

He said that there's a great satisfac tion to be had from playing your own material. He said it's a lot more personal, a lot more involved, and just a lot more fun. But he said that it can be very hard to write, that it is something you have to sit down and work at and work. He said he heard about some novelist who gets up at nine a.m., and works until five every day, and said that he doesn't have that sort of discipline yet.

We then started talking about playing with a group and Chris said that he didn't ever want to NEED a group," that he always wants to be able to do it on his own. He said that playing with a group always makes a song different, just because there are "other guys adding their ideas." He continued that even though the original song always stays the same, the interpretation sometimes changes. And he concluded that you have to "decide whether the change is bad or good."

And Fischer

Procol Harum

The Crowd Called Out for More

stands behind the engineers to make sure the balance of instruments and voice is correct. For most spots in the room, Gary Brooker's expressive vocals are coming through. Perhaps a few more people listening tonight will perceive the depth of the words as well as the richness and emotional range of the group's powerful music.

For the eclectic command of these five musicians, and on its increasingly frequent good nights, are "other guys adding their ideas." He continued that even though the original song always stays the same, the interpretation sometimes changes. And he concluded that you have to "decide whether the change is bad or good."

(Continued on page 9)
Light to the seventh power

An unusual exhibition of eighty-five images linked by an uncommon theme comprise Light, a contemporary photography essay now on view until May 11, at the Philadelphia Museum of Art. Light? depicts seven successive powers of light that shape and reflect the experience of man, intellectually and emotionally.

The selected works on display were chosen by Minor White, Professor of Photography, and Recentex's twenty-five contemporary photographers including Philadelphia Thomas, Hennig, and Dorothy Norman.

The geometric progression of Light, Light?, Light?, etc., is used to examine the dialogue between light and the subject of the illustration. The dialogue, however, is seldom a simple equation of one to one. Each, I believe, tries to convey a psychological reality that evokes a biological response, rather than simply an intellectual or emotional one. It is this subterranean labyrinth of the mind that the pictures explore with acute and lyrical perception. The relationship between light and form often reveals a poetic mysticism that eludes concrete description. There are microscopic invasions of wood, rock, and ice that reflect the macrocosm of the mind. The human form is translated into wisps of light, candle flames, that lose linear clarity, or it becomes an abstract blue examined in rivers of motion. Conventional shapes and forms are transfigured into different levels of meaning and interpretation. The polarization between light and dark are exploited with precision and expertise. Shadows compound the interweave of form and light, boring the obscure with focus, or fixing the ordinary into a superstitious realm of discovery.

Each is a unique visual experience of style and intent. There are abstractions, double, triple, and quadruple exposures, all fugitives from conventional exhibitions which invest this display with an extraordinary flavor that is very satisfying.

William Vitka
Socrates Perakis
The Print Club
April 18 - May 10.
Mon. - Fri. 11-5.
Broad and Cherry, (LO 3-2837), Tues. - Sat. 10-5, Sun. 1-5, Spring Sale of Students
Pennsylvania Academy of the Fine Arts
"Light to the Seventh Power", an unusual exhibition of photographs, the first pre-
Makler Gallery
Special Auction of fine arts, May 9, 8:30 P.M., (Dinner at 6:30) $25 for auction
Peale House Galleries
April 26, 11 AM. West Foyer; Film: "The Blue Angel", Joseph von Sternberg
Van Pelt Aud.; "Claude Monet, Moments and Mists", by Henry Augustine Tate,
Curator of American Art, The Detroit Institute of Art, April 28, 2 p.m.,
"Aperture, the Quarterly of Photography. On view until May 11.
S specifically designed galleries adjacent to the Print Department. The photographs
primarily composed of his own personal collection of photographs. Saris has ap-
organized in a way that allows for easy browsing. Here is a list of the galleries that
Sarris opens his book with a needed re-
shaking of his muddled and mis-
understood "auteur" theory. He re-
serted: "The director holds his own in his films, but the director is also some-
thing like a stage director in a theater, and the stage director is also some-
thing like a football coach in a stadium." Therefore, not all directors are "auteurs"; but the gifted
ones, according to Saris, are. And as a result, the present book can be seen as a
self-appointed task to categorize, to evaluate these directors.

But what about films like "Bonnie and Clyde", in which neither the com-
monalty of its "good" director, producer, scriptwriters, nor performers really domi-
In fact, it is Saris's theory that his "auteur" theory was meant to in-
vite such queries. It is not the final word; other voices are not only welcome, but
necessary.

Sarris puts his theories into action in the main body of the book — an ex-
tensive categorization and criticism of some two hundred directors who have
made movies in America. Each evaluation is accompanied by a complete list of
the figure's pictures, with his more important contributions in Italics. It is
in this section that Saris's subjec-
tivity wears a bit thin. How could he
be group, for example, John Ford and An-
other. W. Griffith together as "Pantheon Di-
rectors" or John Huston and Elia Kazan in "Less than Meets the Eye?" Or how
could he call "Torn Curtain an im-
portant Hitchcock film, and not give similar credit to "Lifeboat"?
One could go on forever, and perhaps
time, this is Saris's purpose. In relinquishing
fact for the less steady ground of opinion
the film historian must inevitably sacri-
fice much of his authoritarian security.
He must slip into the traps of vacu-
ness and incompleteness a fate to which
most of the unsupported assertions of Saris fall prey. Again, maybe Saris was aware of this risk. For in his ef-
effort to achieve critical as well as his-
torical completeness, he has sacrificed the convincing force of detailed, analyti-
cal proof.

In reality, Saris's work disappointing-
ly flat in the most objective section of his study: a listing of over 6,000 American pictures, dated with dates and directors. To be sure, such a compilation was quite an ambitious
project. But if 6,000, why not 8,000? Why include a "Foolish Fools" and not a
"Bonnie Parker's Story"? Saris appears
to have drawn the line between minor
and irrelevant films somewhat indi-
criminately. It was very nice of him
to put together such a list. But nice
isn't definitive. It is at best a gestare
in the right direction, at worst frustrat-
ing in its incompleteness. But his list
will do until something better comes a-
long.

In fact, the most appropriate comment
one might make about "The American
Cinema" is that it will do -- and quite
handily -- until something better does
come along. On one level, the book is
both educational and fun to browse
through. More significantly, though, it is
invaluable as a provocative entry point even a mild interest in the study of the
movies as art, rather than solely as some
sordid form of entertainment which
beats TV or reading James Bond books.
Sarris is to be admired for openly in-
quiring such questions. He is evidently
aware that his book is a "first," which
must ultimately suffer the fate of having
no standard of reference -- outside of
isolated, equally opinionated and per-
sonally biased attacks -- against which
it might be judged. Still, "The American
Cinema" is a hopeful contribution, one
which will ideally serve as a corner-
stone in the construction of a more ade-
quate body of study of the American
film than the virtual vacuum which exists
now. Only in the appearance of similar
volumes with which it might be compared
will the vindication of Saris's experi-
mental subjectivity. If "The American
Cinema" is left to stand alone, however,
this base will crumble from sheer neglect.
Primitive though it may be, the ground-
work has been established; and it cries
out for completion.

Sarris fall prey. Again, maybe Sarris
work has been established; and it cries
out for completion.

Harry Ringel
Latin Casino
Showmen Liberace, and the Trinidad Steel Band, through May 11, nightly shows at 7:45 and 10:45.

5 Join Point
April 24 - 27 - Singing newscaster Len Chandler and flamenco guitarist Chip Bond: May 1 - 4 - Bluegrass show with Doc Watson and Philadelphia's own Tanner Brothers; May 6 - in a special one night affair, guitarist John Fidler; May 8 - 11 - Insect Trust and Philadelphia's finest folk singer-guitarist, John Pillar; shows are at 8:00, 10:00 (and 11:30 on Saturdays).

Second Fret
April 24 - 27 - The new Mandrake Memorial; May 1 - 4 - Folk-rock group Elizabeth, shows at 8:15, 10:15 (and 11:30 on weekends).

Spectrum
April 25 - The Rascals, Booker T., and the MG's, and Pacific Gas and Electric rock the Spectrum at 8:00; May 11 - Ray Charles and his show, Miles Davis and Young Talent Unlimited, in an UIC concert at 8:00.

Town Hall
May 9 - Pseudo folk group the Irish Rovers in concert at 8:30.

Electric Factory
April 26 -- The American Dream, Sweet Nothing and Valentine, in a concert of local talent; May 2 - 3 West Coast blues band Pacific Gas and Electric make their third Philadelphia appearance in as many weeks -- last chance to see Glenn Schwartz on guitar. With them, Raven shows are at 8 and 11.

Convention Hall
May 28 - Music from Big Pink, with the Band doing Dylanish country and western.

Temple University
April 25 - Judy Collins in concert with her country ensemble.

Houston Hall Coffee Shop
April 25 - The Committee presents: Revolution in Black (Richard Hogen, Peter Connor and John Seabrook), offering a "musical lift with two hours of death-rock" starting at 9:15.

Irvin Auditorium
May 11 - The MC 5 bring revolution rock to Philadelphia (see review last issue).

THEATRE

Manning Street Theatre
1201 Manning Street (KI 5-9771)
Three plays by Samuel Beckett: "Play", "Act Without Words II", and "Come and Go". Performances Thurs., Fri., Sat. at 8:30 and Monday, Manning Street has one of the finest acting companies in the city; besides its a cafe, and a great place to take a date.

Walnut Theatre
901 Walnut St. (VA 3-1515)
Right from Broadway, "Big Time Black White" continues to present its refreshingly different combination of black thought and humor. This is a 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. Matinees Saturday at 2, Sunday at 3. It closed Sunday.

Hedgerow Theatre
Rose Valley Rd., Meridian, Pa. (LO 6-2462)
Eugene O'Neill's "Touch of the Poet" will be presented through April 19, Thursdays through Saturday at 8:30.

Abbey Stage Door
6615 Rising Sun Ave. (PI 2-5242)
This fine amateur theatre presents new comedy by Howard Poll, "Fort Knox, My Love". This little theatre has been doing some fair comedy all year long, and this play appears to be a continuation of this trend. The place gets pretty crowded, so if you're going, call ahead. It won't be an intellectual night - just some fun.

Friday and Saturdays at 8:30.

Allen's Lane Cafe Theatre
Allen's Lane and McCullum St. (CH 8-0546)
This place is a real experience. This weekend they will again be presenting "Who's Afraid of Virginia Woolf?", the fascinating creation of Edward Albee. The production is absolutely electrifying, and the atmosphere superb. Little tables with checked table cloths, candlelight, and free coffee and cake between acts. If you've seen the movie and are still interested in the play, go to see this version. You'll be surprised and delighted. The price is ridiculously cheap for students on Friday night - $1. Fridays and Saturdays at 8:00.

Society Hill Playhouse
507 S. 8th St. (VA 3-2010)
Gershon Brichta's "The Caucasian Chalk Circle" will conclude this season at Society Hill. The play itself is fairly meaty - there is a great deal to think about, Society Hill in fact may have the tragic fault of attempting to tackle too much with not enough resources. Once again, Society Hill will use a projector as an audio-visual aid for the production, displaying thirty-five watercolors by set designer Igor Belinkoff. Performances are Wednesday through Saturday nights at 8:30.

Theatre of the Living Arts
334 South Street, WA 2-6010
Starting Thursday, April 24, TLA presents Brendan Behan's "The Hostage." See it, because, since this is our last issue of the year, we won't be able to review for you. Generous student discounts offered. Opening night is 7:30, Wed., thru Sat. at 8:30; Sun. eve. at 7:30; Wed. and Sun. matinees at 2:30.

CINEMA

Arcadia
1529 Chestnut St. LO 9-0928
Before Winter Comes** - Israeli film star Topol and Anna Karina in a World War II movie, Fri., Sat., Sun., 8:30, 10:15, Sun. 6:30, 8:30, 10:15.

Bundox
30th & Armatt, Germantown, VI-4-3531
"Martyrs of Love" at 8:30 & 10:35, "Joseph Kilian" at 7:25 and 9:55, "Martyrs" is a Czech film about three young people - a junior clerk with sex problems, Anasasia with love dreams, and a 40-year-old orphan trying to pick up the threads of his family.

Bayd
1908 Chestnut St. LO 4-3751
"Hannah and Brooks" - A POW takes an elephant across the Alps. The driver from Bonny & Clyde reappears. Shows Fri., Sat., Sun., 6:45, 9:15, 10:45.

Cinema II
19th & Chestnut Sts. LO 9-4175
"I am Curious (Yellow)" Sex and journalism mix in a young girl's searching. Shows Fri., Sat., 6:45, 8:55, 10:55, Sun. 7:45, 9:55.

F6x
15th & Chestnut St. LO 7-6007

Goldman
30 S. 15th St. LO 4-4413
"Funny Girl" - Barbra Streisand as Fanny Brice, comedienne and chanteuse of the 1930's, with Omar Sharif as her gambler-husband. Shows daily 6:30, Sun. 8 p.m.

Time
1412 Chestnut St. LO 7-7021
"Oliver!" Dickson has never been adapted like this. From Oliver Twist with songs by Lionel Bart. Particularly effective is the cheapside London setting. Shows daily 6:30, Sun. 8:00.

Milgram
1614 Market St. LO 4-5663
"100 Rifles" - Jim Brown and Raquel Welch in a playful, bloody version of what used to be called an action picture. "Shoot-em-up" comedy. Directed by Tom Gries who used to take Westerns seriously in "Will Penny." Call theatre for show times.

Rao
1116 Chestnut St. W. 2-3404
"Finders Keepers, Losers Weepers" - Advertised as a flesh fantasy, this movie can be fun, in living color. Does Charity find happiness in the big city? Is she charitable? Shows Fri., Sat., Sun. 8:30.

Regency
16th & Chestnut St. LO 7-3440

Stanley
1902 Market St. LO 3-3170

Theatre 1012
1512 Chestnut St. LO 3-7100
"The Lion in Winter" - Peter O'Toole, Katherine Hepburn exchange love and bitter words in the screen adaptation of the royal drama. Shows 8:30 except Sun. 8 P.M.

Trans-lux
1519 Chestnut St. LO 3-0586
"Charly" - Cliff Robertson dominates the movie with brilliant acting in his role as a retarded man who becomes a genius after an operation. Shows Fri. 4:58, 7:57, 10:45, Sat. 4:55, 7:55, 10:45, Sun. 7:55, 10:35.

World
907 Walnut St. LO 7-0320
"Heavenly Body" - Directed by Mike ("loves of a Blonde") Forman, this film accelerates a fireman's holiday into a satiric (also satyric) look at middle-class mindlessness. Made before the invasion, the movie is not uncritical of Czech society. Forman's first color film.

Goldman
1902 Market St. LO 3-3170
"Charg of the Light Brigade" - the absurdity of war. Call theatre for times.

Randolph
1116 Chestnut St. W. 2-3404
"Finders Keepers, Losers Weepers" - Advertised as a flesh fantasy, this movie can be fun, in living color. Does Charity find happiness in the big city? Is she charitable? Shows Fri., Sat., Sun. 8:30.

Fox
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YELLOW UNICORN the FOREMOST in NEW DIRECTION CLOTHING BRINGS YOU
the STORY of DUKE VON CORN and ROBO CHING

Duke Von Corn &
Robo Ching discuss bringing the Fashion Revolution to East
Czechoslovakia.

Robo Ching Knights
Duke Von Corn for
good luck.

Von Corn gleefully prepares for flight to
East Czechoslovakia. Then ....

Von Corn discovers plot of Robo Ching
to divert ALL YELLOW UNICORN New Direction
clothing to West
Czechoslovakia.

Robo Ching comforts the Duke by declaring that the YELLOW UNICORN can supply Revolutionary Clothes to the whole world.

Duke Von Corn gives spring smile to happy YELLOW UNICORN patrons.

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ALL KINDS OF BOOTS, SHOES & SNEAKS, BUSH COATS
SAFARI JACKETS, BELL BOTTOMS, CAMPING & BOAT-
ING STUFF, COME IN AND LOOK AROUND.

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WHOLESALE SHOP
MARKET 704 STREET

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WHOLESALE SHOP

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BELLOUTS

$6.75

American Dream
Sweet Nothing Valentine
2 SHOWS 8 AND 11
MAY 2 AND 3
Pacific Gas and Electric
Raven
2 SHOWS 8 AND 11

Two Shows Each Night:
Young Adults, Under 17, Admitted Only To First Show. Parents Free.

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259 S. 21st St.

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Old World Atmosphere
For Lovers of Fine Italian Food & Pizza
BEFORE & AFTER THE SHOWS
21st & Chestnut Streets
B.Y.O.B.
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UPSG abolished; Cohen proposal wins in landslide; demonstration policy ok'd

Cooper to ask Russell for invalidation of election

by DON HORBITS

University undergraduates voted overwhelmingly Wednesday to abolish UPSG and adopt the University of Pennsylvania Community of Students as the new form of student government. The vote came in response to an April 7 letter from Russell, an electronics engineering graduate student, in which he described UPSG as an abomination and a hindrance to the university's progress. Russell, who is running for a seat on the board of directors of the University of Pennsylvania Community of Students, said the vote was a clear mandate for change.

The vote was 8,141 to 1,085 in favor of the resolution, with 2,840 votes cast for a third option that would have allowed UPSG to continue with modifications. The resolution was introduced by Cohen, a member of the organizing committee for the Vietnam Commencement, and was supported by a majority of students who were eligible to vote.

The vote was a significant victory for Cohen, who has been a vocal critic of UPSG and its leaders. Cohen said he was pleased with the outcome and said he would work with the new student government to ensure that it is responsive to the needs of students.

Cohen said the vote was a clear mandate for change and that he would work with the new student government to ensure that it is responsive to the needs of students. He said he was pleased with the outcome and that he would work with the new student government to ensure that it is responsive to the needs of students.

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Commentary

Death and Brethren

By-eliot totten

The necessity of the saving influ-
ence presents itself thus: without
clarifying what the need is to have
and what you need in me. This is why
the hand of the faculty on their own
education and the benefits of teaching
they enjoy put them in a uniquely
privileged position to make those
capabilities known. This is why
what is this? There are two things that the
faculties degree must include: duties and
touchstones. One must provide a
presence in one traditional area of
scholarship and a broad one in
another, with the other degree's subject,
how these are used, and the nature of
the distribution requirement
for the necessary cultural needs.
To do this balanced did you
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street.

Letters

THANKS TO CF FACULTY

If I would like to take this opportu-
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College for Women Committee on
Instruction Dr. Mary Coleman, Dr.
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The editorial policy of The Daily Pennsylvania
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of the Senior Editorial Board.

*All have new modern kitchens with garbage disposals
All have one bedroom to four bedrooms, two bath-
some with laundry

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We're putting our money where they do the most good

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that they happen a little more
other air line.

And you students are going to help make
sure we put the money in the right pockets.
When you fly TWA, you'll get a ballot.
Write in one name for each prize
you gave you super service.
Drop your ballot into any of the bonus
boxes you'll find at all of our terminals.

And we'll see that those people get
rewarded with some of that money.
Now, for a change, you can have a
chance to grade others on their work.

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some with laundry

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ing room, eat-in kitchen, terrace and marble entranceway.

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iversity community. We are non-profit, non-profit, non-
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ART: A unique opportunity to earning service of our

Page 2


University of Pennsylvania Commencement ceremony tonight. We urge
all members of the university to join us in this sad
representation of the Vietnamese people.

April 1968 Vietnam Commencement

The University of Pennsylvania is holding its second annual Vietnam Commencement ceremony tonight. We urge
all members of the university to join us in this sad
representation of the Vietnamese people.

April 1968

By Elliot Totten

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university community.
Law school students to serve on faculty committee

By JONATHAN TALMADGE

In an attempt to bring students into the policy-making process, the Law School faculty voted unanimously to permit students to attend some faculty meetings and to sit on all faculty committees.

These changes, proposed in the report of the task force on Student-Faculty Relations, were based on a survey of Harvard College students, the law school's Student Academic Committee (SAC), Robert R. Gordon, chairman of the law school faculty, and on surveys of other law schools.

It will be a question of whether or not the student members are then elected to a student-faculty committee, with the exception of the Committee on Admissions, which is composed of the faculty only.

The law school voted in the spring of 1968 to create the other committees, which will also include students.

University dancers explore human relations in recital

By BARBARA SOPAR

The University's Dance Company performs in recital at the Sixth Street Center for the Performing Arts.

Richard Gottlieb and Steve Carman, who created the choreography for the Sixth Street Center's Fourth Annual Dance Concert, will present a scene from the show and will also perform in a jazz concert.

"The dance recital is a chance for the students to express themselves," Gottlieb said. "We have a variety of scenes, ranging from modern to classical to jazz."
You've only heard the Verdi Requiem once?!

The University Choral Society and Orchestra you should you should hear it again. Richard Wernick will conduct.

St. Mary's Church, 3916 Locust St.
Friday, April 25, 8:30 P.M. Admission Free

WHAT?

SECOY change census procedure

WASHINGTON - When students take class, "Do you have a brother or a sister?" It will be up to each student to decide.

In Nixon administration, you may answe no, yes, or no response.

Responding to Congressional critics, Secretary of Commerce Maurice H. Stans said the question about brothers and sisters will be dropped.

Nixon administration has been under criticism for not asking the right questions.

In the past, students have had to answer the question about brothers and sisters.

Stans further pressed that it will be re-

The university's census is planned as an annual survey of student body for various purposes.

The survey is used to determine the number of students in each category.

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Diplomats hope for Russian aid in speeding Paris talks

PARK (M.P.) — Soviet Russia's constructive attitude in the North Korean reconciliation plan brokered by the united front talks is not a one-sided process, diplomatic observers believe.

This opinion was expressed by Mr. John C. Foster, the New York Times correspondent at the peace talks in Paris, in an interview with the Times.

Mr. Foster said the United States would like to see a United Nations peacekeeping force placed on the Korean peninsula, and that the Soviet Union would also like to see a United Nations peacekeeping force placed on the Korean peninsula.

The Soviet Union is also interested in the Chinese role in the talks, and the United States would like to see a United Nations peacekeeping force placed on the Korean peninsula.

Both North Vietnam and the Viet Cong are interested in the Chinese role, and the United States would like to see a United Nations peacekeeping force placed on the Korean peninsula.

The incident over which the Chinese are currently involved in the talks is whether the Chinese are going to accept the United Nations peacekeeping force placement on the Korean peninsula.

Mr. Foster said the Chinese are interested in seeing a United Nations peacekeeping force placed on the Korean peninsula, and that the United States would like to see a United Nations peacekeeping force placed on the Korean peninsula.

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Protests at the University of Denver campus were sparked by the Faculty Senate's effort to grant the local black community a communications medium in the University of Denver graduate student newspaper, the Citizen-Times. The proposed constitutional amendment, introduced by Republican Representative Nathan McCulloch of Colorado, would have provided a system for a runoff election in case of a tie between the candidate with the most votes and the candidate with the second largest number of votes. The amendment was defeated, but the fight for equal representation in the University of Denver community continued.

The House Judiciary Committee is considering a constitutional amendment to the presidential election process. The amendment would establish a system for a runoff election in the case of a tie between the candidate with the most votes and the candidate with the second largest number of votes. The amendment was introduced by Republican Representative Nathan McCulloch of Colorado and was defeated. However, the fight for equal representation in the University of Denver community continued.

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The University of Denver graduate student newspaper, the Citizen-Times, is facing a potential shutdown due to lack of funding. The newspaper, which is written, edited, and published by University of Denver students, has been a vital part of the campus community for over 60 years. The newspaper provides a platform for students to express their views, engage in critical thinking, and participate in the democratic process. The shutdown would be a significant loss for the University of Denver community, as the newspaper serves as a vital source of information and a forum for debate.

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Can you justify foreign exploitation?

Dear Mr. DeYoung:

"It is an extraordinary fact, that at a time when affluence is beginning to be the condition, or at least the potential condition of whole countries and regions, which stagger mankind’s wildest dreams of the past, more people in the world are suffering from hunger. As the chief executive officer of a giant multinational corporation, have you ever considered the disparity of the disparity of the disparity between the hungry and the hungrily hungry? As the chief executive officer of a giant multinational corporation, are you really aware of the disparity between the base of operations for your own profit and the base of operations for the world community? Is Goodyear doing anything to help build up that indigenous owned businesses?

Isn’t it possible that several U.S. and other foreign companies operating in emerging nations could become so centered linked to the economic health of the country and hence to its future financial and political stability that it would be to our strong interest to influence and positively support the stability of its government and its corporate leaders? Mr. DeYoung, perhaps the fundamental issue in all these questions relates to the over-grown gap between the prospering and starving nations. Can American firms really justify their position in the emerging countries when even the most conservative population biologists tell us that the world population has doubled in the last 50 years, that the world food supply has increased in the same time period, and that a shortage by 2007? Certain farms investing abroad may expect a normal return on their investment, but when so many of the emerging nations are so desperately in need of resources for development in the broadest sense, are we really justified in moving our own efforts and capital elsewhere, to the developing countries, when even our own corporations’ earnings over the past 19 years has been buttreed further by additional capital investment—both equity capital and long-term loans—in the emerging nations. Even with this continuing investment in additional capital, tied with re-investment, for the past three years, we have re-invested considerably less than half of our foreign earnings over the past ten years. Conversely, more than half of our earnings have been reinvested in the United States.

This disparity is broadened further by the tax factor. Taking in account an overall tax rate of 52.8 per cent, foreign earnings are reduced considerably, which can be as low as 27 per cent. It is an incredible step forward from the tax rates of the in the 19th Century mercantilism. Whether measured by economic or social yardsticks, the direct result of most modern multinational corporate activities is that the host-country’s GNP is increased, fostered by progressive development—net exploitation under the outdated concepts of 19th Century mercantilism. Any accounting of costs reveals that corporate policies, and their implementing operations, are focused toward growth within a country. There is also a realistic understanding that those operations can be the essential motivating force for any viable exchange credits.

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Sincerely,

David G. Clark
Graduate Studies, Stanford

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David G. Clark
Graduate Studies, Stanford
Zappa's 'Mothers' They've come a long way, but not really so far

By Martin Smith

That is Frank Zappa—images of a man gone mad, a master of monster music, a iconoclast composer, a polymath guitarist, a poet of parody. His music is a reflection of his personality: complex, quirky, and often challenging. It is the kind of music that requires multiple listenings to fully appreciate. The Mothers of Invention are the band that has come to define Zappa's sound, and their debut album, "Freak Out!", was released 50 years ago this month.

The Mothers of Invention were a band of experimenters who were always pushing the boundaries of what was possible in music. Zappa himself was a leader in the world of rock and roll, and his influence can be heard in the works of countless artists who have followed in his footsteps.

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Altman to coordinate urban studies

Dr. Martin Altman, director of the University's Institute for Direct Energy Conversion Project, Altman was appointment by Robert E. Mitchell, director of the Center.

This appointment at the Institute of Direct Energy Conversion Project for CURE, the University's Center for Urban Research and Experimentation.

Dr. Altman, assistant professor of mechanical engineering, is an authority of the CURE energy conversion unit and rejoices at professor of mechanical engineering.

His appointment means the center of new studies in urban sociology. George W. Brennan, chairperson of the Department of Urban Studies, said this service will also study the "analysis" of new technologies and priorities of public policy and implementation.

"This is a great opportunity to serve the urban frontier, a great new area of the world, " Brennan said.

Dr. Altman also has been named the new director of the Center for Future Studies.

Altman, who is a graduate of the University of Pennsylvania, will take over the center from Dr. Martin Hoffman, who is retiring this summer.

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Freshman golfer's trip to Brandywine

BY JOHN COON

On Tuesday afternoon, the Perm freshman golf team faced West Chester, Brandywine, and three other teams from Delaware. The Perm varsity team has compiled three wins this season, while their opponents, the other teams, have compiled one win.

The Perm varsity team was not expected to win, as their opponents were stronger. However, the Perm team surprised everyone by winning three matches, beating West Chester, tying Brandywine, and losing to one of their opponents.

The Perm team was led by two players, Bob Burke and Andy Berry. Burke had never played squash before attending Perm, but has now become a top player. He has nearly managed an upset of the varsity team.

Another tennis match to be held

BY JEFF ROYTHAM

The Perm lacrosse team has depended heavily on its four top players. However, due to injuries, the team has been unable to perform as well as expected. Despite this, the team has managed to win six matches, losing seven. The team's navigation has been complicated, and they are not yet ready to go. We need a match!

The Perm lacrosse team has been working hard to improve their performance. They have been practicing every day, and are confident in their ability to win.

The Perm team's next match will be against West Chester, which is expected to be a tough game. However, the Perm team is determined to win.

Penn Relays

Penn Relays is an annual track and field event held at Penn's historic Franklin Field. The event is known for its challenging course and is a popular destination for track and field enthusiasts.

The Penn Relays will be held on April 24, 1969. The event will feature a variety of track and field events, including running, jumping, and throwing.

The Penn Relays is a great opportunity to see some of the best athletes in the country compete at their best. It is a must-see event for anyone interested in track and field.