Students vote today on U. Council seats

By DON MORRIS

University undergraduates will vote today in the first of two elections that will put up 54 of their classmates on the University Council.

A total of 56 students, appear on today's ballot for the right to become the first undergraduates to serve on the Council, the main decision-making body in the University.

The first undergraduate University Council members, who are to be elected from the three elections, must include at least one student from each of the College, the College for Women, Wharton, and the School of Engineering & Applied Science. In addition, at least one member of the group of 54 will hold at least one of the nine officer positions on the Council. The remainder of the 14 seats, called associate members, will be filled by the present student body.

Most of the 88 candidates submitted a 200-word position paper, which was the only form of literature permitted in the campaign. The statements were published in yesterday's issue of the Daily Pennsylvanian and the University faculty was permitted to vote. Voting will be conducted between the hours of 9 A.M. and 7 P.M., presentation of a matriculation card is required in order to vote.

Today's elections will be followed by a runoff election on Sept. 23 among the top candidates in each category for membership on the Council. The paperwork is made up of the various schools, plus the Wharton and Moore School of Electrical Engineering, and Duesdienhoffer Hall.

The 18 undergraduate University Council members, who are to be selected from the three elections, must include at least one student from each of the College, the College for Women, Wharton, and the School of Engineering & Applied Science. In addition, at least one member of the group of 54 will hold at least one of the nine officer positions on the Council. The remainder of the 14 seats, called associate members, will be filled by the present student body.

The University Council elections are normally held during the spring, however, because of the omission of a student government to oversee the elections, they were not held in 1968.

University officials in the past week have expressed some concern but believe serious worry over the announced 10 percent cut in medical research grants from the federal government.

Frevert (backed by lane) the cut "will cause nothing approaching a panic at the University."

The 10 percent cut, which affects 15 of the 88 candidates, was the highest in any area of the University's work, she said. University officials in the past week have expressed some concern but little panic at the University.

The "turnkey" lease, as the plan is called, represents a major effort by the University to build the center facilities until the Board of Education owns the building.

The eight-month-old controversy between the Walnut Street Center, the University and the Board of Education over the center's location appears to have been resolved.

The Board of Education agreed over the summer to provide $500,000 for the relocation of the center and to permit a "turnkey" plan that would have the University agree to operate the center facilities until the Board of Education owns the building.

Parents felt the school should maintain its own identity. It was really the parents who got the ball rolling," said Mrs. Becker. The University agreed over the summer to provide $500,000 for the relocation of the school and to permit a "turnkey" plan that would have the University agree to operate the center facilities until the Board of Education owns the building.
Walnut Street Center

Walnut Street Center in Philadelphia area, emphasizes creative experience. Head Start is a federally-awarded program for low-income children, with the proximity of the Center to the Drew School, Mrs. Seilberich said. Parents of children who have enrolled in Head Start have also shown an interest in coming to the center. Parents who have not sent their children to Head Start may continue to send them to the center that is scheduled to begin in February 1969.

Walnut Street Center

NIXON, AGNEW OPPOSE INTEGRATION THROUGH BUSING

WASHINGTON — Vice President Spiro T. Agnew's expressed opposition to school busing was reiterated Wednesday in a hearing of a Senate subcommittee. The subcommittee, the Selective Services Committee, is considering a bill that would provide that federal funds be used to pay for the transportation of students to schools.

Ziegler said the administration would probably support a compromise resolution urging, "restraint and good judgement" in busing to achieve desegregation. He said: "I believe we should get on one of the side of the 3rd Marine division at the demilitarized zone, will result in a reduction of 100 to 1000 deaths. The bill would also provide for the training of 100,000 additional troops.

At present very few children who could go to the University of Pennsylvania are being educated there. The trustees of the university have indicated that the university is too small to accept all the students who could benefit from a higher education.

The house Rules Committee, which has no authority to reconcile a Senate and House bill, has refused to reconcile a Senate bill with a House bill. The committee has indicated that it will continue to work on the bill until a compromise can be reached.

The students who are enrolled in the University for the University of Pennsylvania are expected to have an advantage over other students.

The new warranty policy became effective on November 1, 1965, and applies to all vehicles sold since October 1, 1964.

House rejects Electoral College reform; way is clear for direct election of pros.

The House rejected a resolution calling for direct election of presidents, a vote of 67 to 220 on Tuesday. The measure, which would have eliminated the electoral college, failed to pass because the majority of the speakers opposed it.

By United Press International

WASHINGTON — House Republicans, who had hoped to use the two-thirds majority approval of their resolution to boost their chances of winning the House elections, have decided to hold a special session of the House to vote on the direct election plan.

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WASHINGTON — The House rejected a resolution calling for direct election of presidents, a vote of 67 to 220 on Tuesday. The measure, which would have eliminated the electoral college, failed to pass because the majority of the speakers opposed it.

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Lederman blasts Wharton grad housing

By AL GLOWASKY
The director of student affairs of the Wharton Graduate School charged Wednesday that the new $19 million graduate housing project was "poorly planned" and "will cost little value for Wharton M.B.A. students."

Scott C. Lederman, the director, cited a Friday report from the new housing unit with a number of defects which stated that "as the size of the student body has increased, so has the need for designing social interaction into the total plan of the curriculum. Since the interaction of over 1000 people is impossible to replace by inanimate instruments, it is necessary to expand these efforts."

To cover the last planning of the school's housing complex, it was decided that a new housing complex would be built. This housing complex would include three buildings with sixteen high-rise buildings in the new underwriting committee "that one of the new housing unit." If the new housing unit was designed to provide apartments for 1500 students. The complex is to include these buildings with scores stories and one building of twenty stories. Also included will be dining rooms and retail stores, underground parking for 150 cars, also a tennis court.

Lederman said he would have preferred that the recommendation for the housing complex "out of the high rise buildings the new undergraduate housing complex should be used for use exclusively by M.B.A. students."

"Only a very small number of our applications to the M.B.A. program visit the University before being accepted. " Lederman said, and are therefore not aware of the housing problem. No information concerning the situation is sent to prospective students although there are plans to put housing information in the package."

"However, Thomas Lefler, dean of the Wharton Graduate School, said he believes the student enrollment is not affected by housing.

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Expert refutes claims that pot leads to crime

By United Press International

SAN FRANCISCO, Calif. — University of California psychology professor John R. Politiki said Thursday that the so-called "medical marijuana" generally used among university students "is not a use of more dangerous drugs."

"We're realistic enough to know that there is no evidence of marijuana leading to crime", Politiki said. He added that "we won't until late October or early November".

"First of all, Congress hasn't passed any laws which would outlaw the cultivation of marijuana in states where it is legal," Politiki said. He added that "the United States should accept the fact that marijuana is a benign drug."

"We're inclined to be skeptical of the claim that marijuana leads to crime", Politiki said. He added that "we have no evidence to support this claim."

"The United States has a problem with marijuana use, but it is not a problem that is unique to California."

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Superblock rents

By United Press International

SPRINGFIELD, Ill. — Illinois senator John G. Stossel, sponsor of the proposal to build a superblock, announced today that the superblock project is "definitely faster reading speed and probably triple your reading speed."

"In one hour's time we'll have triple your reading speed and probably triple your reading speed."

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Medical cuts

(Continued from page 1)

"Terry was invited to be skeptical about all the recent charges regarding the size of the city, saying, "First of all, Congress hasn't passed any laws which would outlaw the cultivation of marijuana in states where it is legal.""

"We're inclined to be skeptical of the claim that marijuana leads to crime," Politiki said. He added that "we have no evidence to support this claim."

"The United States has a problem with marijuana use, but it is not a problem that is unique to California."
Council elections: vote

Undergraduates will take ballot in hand to vote in primary elections for their representatives to the University Council, the body that sets official University policy.

The 14 who eventually will be selected have a difficult and hopefully rewarding job in front of them: they must present the views of 7,000 undergraduates to the rest of the University; they must lobby for increased student participation in University affairs; they must continually watch to ensure that the University is acting in a manner acceptable to all of its constituent parts; but the election of students to the Council has a significance broader than that of simply increasing student membership on the Council will be re-elected to the Center will be responsible to the Plenum of the Committee to select students for key positions.

Student membership on the Council presumably means that the internal affairs of the University are now governed by all of the University’s constituents parts — not only by the faculty and the administration, but the graduates and undergraduates who number nearly 20,000.

This membership imposes a duty on the students to raise issues and problems before the University; they must lobby for increased student participation in University affairs; they must continually watch to ensure that the University is acting in a manner acceptable to all of its constituent parts; but the election of students to the Council has a significance broader than that of simply increasing student membership on the Council.

We ask every eligible student to go to the polls today to vote for the candidates of his choice. — we ask that the voters make their decision intelligently, that they read the candidates’ position papers before selecting Council representatives.

Letters to the editor

We would not pretend that membership on the Council is the panacea for the problems facing this campus; we would be foolish to pretend that elections to the Council are unimportant.

We would like to take the opportunity to express our thoughts on Dr. Sebold’s (Continued from page 2) the Romance language courses are now pinned at the elementary and intermediate level. Dr. Sebold gave us to our horror, this year, instead of upgrading these courses, the departments considered the number of courses 3½ into one year’s work.

Modern language departments must follow the lead of the foreign language department in providing specialized courses, such as Arabic, the department in question is in the process of coming in that field as well.

We agree with Dr. Sebold that interest is growing and that the University, however, students had problems with the course being taught by a poor quality instructor to satisfy their interests. Language enrollments will increase if only if language offerings are upgraded and diversified at the elementary and intermediate levels.

WALNUT STREET CENTER

The cramped facilities at 40th and Walnut are the best environment for providing day care to the children. Two parallel pedagogical programs are offered. Elementary day care and regular public school groups. Children whose parents wish to stay in school work at the Walnut Street Center are placed in first grade-child care centers according to age. In addition to the day-care group at the three levels of pre-kindergarten, kindergarten, and first grade, many children do not attend these centers.

Because of our small urban environment on the individual child. We are in a position to encourage parents to involve themselves in the school district. But we must make a beginning — to really involve parents in the children’s education. We agree with Dr. Sebold that interest is growing and that the University, however, students had problems with the course being taught by a poor quality instructor to satisfy their interests. Language enrollments will increase if only if language offerings are upgraded and diversified at the elementary and intermediate levels.

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RUSH: Opening rush parties today on this campus. Academic parties will be held Thursday, Sept. 18 at 5 P.M. in Stiteler Hall B-22. Parties will be held on Thursday, Sept. 18 at 5 P.M. 11 W. Houston Hall. Alpha Kappa Psi. Important meeting Thursday, Sept. 18, 5:30 P.M. in Dierker Hall E-15. Announcements will be made.

BOWLING TEAM TRYOUTS: Earn research credits. Arrangements have been made for a limited number of members to visit the Department of Surgery at the Hospital of the University of Pennsylvania, to watch surgical operations in progress, and to meet research laboratories. These students who are sincerely interested should apply in the Pre-Medical Advisory Board office.

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Soccer hopes hinge on sophomore offense

By JEFF KOHRMANDL

The development of youth is one problem that has plagued college coaches for a century, since they have only three years to best utilize each player's talents.

Big Red, coach of the Quaker basketball, will attempt to solve this in the 1969 season. Graduation has depleted the soccer squad of almost their entire offense, except for senior center Brian Vroman and Tom Handlin on defense and veteran David King. Handlin was a first team All-Ivy selection last year and the leading receiving scorer. To fill this void, Robbins will have to rely on sophomore Mark Fuglister, Tom Luria, and Bob Flowers. This second trio won the leading scoring in the Ivy's last year's frontman race.

The defense will remain intact except for the falloff. Senior Doug Dangel, the team's top scorer last year, is not back, however, with 6'-10 Bill Taylor.

Unbeaten Louisville, annually recognized as a championship court contender, is the leading returning scorer. To fill this void, Robbins will have to rely on sophomore Mark Fuglister, Tom Luria, and Bob Flowers. This second trio won the leading scoring in the Ivy's last year's frontman race. Robbins announced the opening of his roster to all freshmen team, (in the Ivy's last year's frontman race. Robbins announced the opening of his roster to all freshmen team, (in the Ivy's last year's frontman race. Robbins announced the opening of his roster to all freshmen team, (in the Ivy's last year's frontman race. Robbins announced the opening of his roster to all freshmen team, (in the Ivy's last year's frontman race. Robbins announced the opening of his roster to

Coeds to crash sex barrier as Columbia cheerleaders

Another bastion of male domination has fallen. After 99 years of having male coed cheerleaders, the first women will soon make their appearance at Columbia.

The first reaction she received in the Crimsons' sports information department concerning cheerleaders. Others had tried in the past, but the spring disturbances of last year caused the Columbia administration to wake up to the realization that a coeducational athletic program had to be established.

In the fall of 1968, Miss Guterman had served as captain of the Barnard girls' cheer leading. But in the spring the idea began to become a reality. One of the early years of having male coed cheerleaders, the first women will soon make their appearance at Columbia.

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YAF Socks it to the Left
“34th Street” is a weekly magazine supplement to the D.P. It provides coverage of theatre, cinema, art, music, restaurants, and in general, what there is to do in Philadelphia. Specifically, it is concerned with and directed toward the Penn campus population. Each week “34th Street” publishes a feature article about something going on here as seen by a particular author. The magazine is not restricted by Daily Pennsylvania editorial policy. It can be as literary, as radical, or as funny as its contributors. As we present the ideas and views of various individuals, it is hoped that over a period of time, the magazine will catch the mood of the place, reflecting some of its attitudes and insights.

We invite anyone to contribute. We invite anyone to respond to articles we have published. There is obviously no dearth of material, only of time to seek it out. Please consider “34th Street” a vehicle of expression for your ideas.

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1885 The Daily Pennsylvania 1969

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Young Americans for Freedom Convene

"SOCK IT TO THE LEFT"

by Norman Lawrence

Snake tongue whipping in and out from side to side, bulk-shot pen clenched in his right hand, jabbing at the air, William F. Buckley, Jr. leaned forward, bracing himself with his left hand against the podium. With the slightest whisper, he gasped into the micro-
at the air, William F. Buckley, Jr. leaned forward, bracing himself with his left hand against the podium. With the slightest whisper, he gasped into the micro-
phone.

"What we have in the United States is worth de-
defending, yes, even unto the consummation of the world.

Those of us in the press area were stunned. Anthony Ripley from the New York Times, turned and asked,

"Does consummation mean what I think it means?"

But the audience of 1,000 were not stunned. They were up and applauding even before they could have
groped the least understanding of what Buckley had passed down to them.

And there, my friends, are the Young Americans for Freedom.

They came to St. Louis on the last four days of August to meet at Stouffer's; Riverview Inn, a lux-
urious hotel along the Mississippi River. One of the
reasons for choosing it was that Stouffer's is non-
uniorized.

And there, amidst national television and newspaper
coverage, they told the world that there are still some
decent, apple-pie-and-mother, keep-em-in-their-place
youngsters left in America.

Buckley was the keynote speaker on Thursday night, a
natural choice since it was Buckley who had hosted,
at his Sharon, N.Y. estate, the weekend meeting in
1960 at which YAF was founded.

The adulation for Buckley was surpassed only by the
adulation for Barry Goldwater, who was not even
there. (Goldwater's son, Barry Goldwater, Jr., an
Arizona congressman, was scheduled to appear but
never showed.)

Many of the delegates wore badges which looked like
the Goldwater-for-President campaign buttons of 1964,
but which, on closer look, had the words encribed
on them: "Now You Know He's Right.

Every time a speaker would mention Goldwater's
name, delegates would rise, cheer, applaud and begin
chanting, "We Want Goldwater." One wonders if
McCarthyites will be so heairy five years from now
to take a second look before one saw the screw.

A black button with what appeared to be a white peace
symbol on it, or in other words, a peace button. But,
.on closer look, the peace button revealed itself to be a
war button. The peace symbol was actually a jet bomber;
above the bomber, in miniscule print, were the words
"Drop it."

But war and nuclear bombs were not the major
concern of most delegates. The convention's slogan told
what they were about:

"Sock It To The Left.""

The Left was Students for a Democratic Society, SDS
was a fascist organization that, to YAF, presented as
clear a danger as the Nazis did in Germany. As an anti-
SDS resolution passed during the convention said, "It
happened in Russia in 1917; it happened in Germany in
1932; it happened in Cuba in 1959. We will not allow it
to happen here."

Not all YAF members were in agreement on what to

SDS is

revolting

We want
Goldwater

Drop it

--- or even five months from now.

Buttons, of course, were the thing. Besides the
Goldwater buttons, there were many which denounced
SDS ("SDS=SS" and "SDS is Revolting" were preva-
lent.) Probably the cleverest buttons were these:
A gold button with the letters SDE on it, and above
the letters was a drawing of a screw. It was necessary
to take a second look before one saw the screw.

The libertarians decided to fight back, however, and,
under Ernsberger's direction, they put up a full state of
candidates for election to the national board. Despite
the fact that about 20 percent of the delegates at the con-
vention were libertarians, not one libertarian was elect-
ed to the national board.

The Pennsylvania libertarians, fully disgusted with
their lack of power despite their numbers, have since
split with Jay Parker. Parker is left at the helm of the
state YAF whose membership is largely drifting into
the libertarian camp.

The libertarian argument, of course, went beyond
its attitude toward SDS. The libertarians handed out a
pamphlet that included this description:

"A libertarian is one who affirms that man is a ra-
tional being, who survives by the use of his mind.
Because man is a rational creature, he can only sur-
vive and prosper in an atmosphere free from coercion;
and that will not function at the point of a gun.

"Because of our affirmation of man, we are working
to create a Free Society, A Free Society is one in which
every individual can make use of all of his faculties
of mind and body for the maximization of his own wel-
fare, free of coercion."

None of which sounds too bad until you see that li-
bertarians are wearing some of the same buttons that
traditionalists are wearing. Probably the most irksome
was the button which simply said "Laissez Faire." Or
the pennant that displayed nothing but a dollar sign.

It was libertarians who organized a march to the
nearby arch—the gateway of the West—at 2 P.M.
Sunday, where they burned a Vietcong flag and chanted,
"Ho, Ho, Ho Chi Minh, H-52's are Going to Win."

The arch is on federal property and is off-limits af-
fter visiting hours without a special permit.

On the night before the convention opened, a group
of "anarchists" marched to the arch. Anarchists are a
handful of YAF members who wear black buttons and
believe that any government is too much government.
They also have the ragged, bearded look that is gen-

eralized with the Left. The St. Louis police broke up
their meeting under the arch, at which the anarch-
ists were being addressed by Karl Heinz, a Goldwater
speech writer in 1964.

On Sunday morning, however, the flag- burners,
generally neatly dressed but also loudly drunk, were
not disturbed as they gathered under the arch. A St.
Louis policeman, sitting nearby on his motorcycle,
said, "I don't care what they burn, as long as it isn't
an American flag."

(Continued on page 4)
William Buckley was the convention’s keynote speaker, a natural choice since he had hosted the weekend meeting at which YAF was founded.

(Continued from page 3)

Burning a Vietcong flag in darkness next to the Mississippi River on a Sunday morning—"it could be described only as an exorcism." On Saturday afternoon, delegates had watched as another exorcism was carried forth. At 22, Lee Houghman was in search of a political organization which matched his own philosophy of total freedom. He had been a member of YAF in California before going to Princeton University. He graduated from Princeton in June and had rejoined YAF at the University of Virginia, where he was accepted for law school.

Houghman had made the trip to St. Louis not as a voting delegate but just as a YAF member. When he left, he was no longer a member.

On Saturday afternoon, Houghman walked onto the floor of the general assembly, where delegates had been debating resolutions for several hours. Houghman tried to be recognized at the microphone, but he was unsuccessful.

Standing in the middle of the hall, Houghman lifted his left hand and set on fire a small piece of paper. No one ever identified what Houghman burned, nor would he ever say. YAF’s national treasurer, James A. Linnen IV, hurriedly told the press Houghman had burned a facsimile of his draft card. It was not his real draft card, Linnen said, implying in his voice that Houghman was a fraud.

When the press was able to talk to Houghman, he would only say that it was not a facsimile of his draft card. He made several anti-draft statements, calling it the “Selective Slavery System”. But he would not admit or deny he had burned his card. The penitenti being what they are, he said, he would be a fool to make an admission.

Within an hour of the act, the delegates had a resolution condemning Houghman’s action. The next day, the national board voted Houghman out of YAF for burning a facsimile of his draft card. Things had indeed been exercised.

What of significance came out of YAF’s four-day meeting? Probably just one act—a resolution called "YAF Response to the Student Crisis."

YAF has strong feelings about what should be done to members of the New Left. But YAF is also hamstrung by its basic principle, which is to work within the system, meaning that what they would like is to get the dirty, bearded, hippie communists who would require breaking laws, which is outside the system. Thus, their response to the New Left is not to break the law.

The response was the following:

"Whereas, members of the Students for a Democratic Society and other Totalitarians of the so-called ‘New Left’ have overt the past few years consistently used force and violence to seize buildings, destroy private and public propertly, deny military and industrial recruiters access to the campus, deny free speech, intimidate instructors, students, and administrators, and deny students their rights to an education, and

"Whereas, it is the avowed goal of groups such as SDS not to reform the university but to destroy it and to use the rules as a revolutionary base from which then can subvert our society and build the slave state they yearn for, and

"Whereas, college administrators have too often in the past sacrificed the contractual rights of their students through fear of the New Left,

"Therefore, be it resolved that the Young Americans for Freedom urges the enforcement of laws which prevent the initiation of force against students and adopts a policy of active resistance to the efforts of radical groups to disrupt and destroy our nation’s educational institutions, which resistance may take the form of law suits, injunctions, or physical confrontations with student extremists. Let college administrators understand that unless they provide protection for enrolled students and qualified recruiters the Young Americans for Freedom will henceforth provide that protection."

YAF has 54,000 members throughout the country, many of whom lean toward becoming lawyers, would it appear from the delegates who attended the convention. This could be the year of the law suit, the year in which the student movement was halted by other students.

One more, personal item stands out from the convention. As I was walking through the hotel, I ran into a friend of mine from high school who was a YAF member. We chatted and I asked him how he could get himself mixed up in such an organization.

"It’s the coming thing," he said. "You’d be a fool not to."

Norman Laurence, mild-mannered reporter for a large metropolitan newspaper was formerly associated with The Daily Pennsylvanian. Recently, he attended the YAF Convention in St. Louis.

Calcutta

Oh Bleep it All

By Gary Alan Fine

Every comment that you have heard about "Oh! Calcutta!" unquestionably less descriptive of the play than it is about the speaker. Criticism of this show is perhaps the largest on obscenity charges largely on the basis of the advertising used to sell the product. For the public who hasn’t seen the object under discussion, all judgments must be made on the basis of hearsay, and a large element of this hearsay is based upon advertising.

In certain ways "Oh! Calcutta!" is valuable. Firstly it does push forward the limits of acceptability of subject matter for the playwright. Secondly it makes the sophisticated audience more aware of the possible value of nudity on the stage, and that sex is something which should not necessarily be shied away from. And third, it is an educational experience for twelve year olds, and possibly for nuns.

As a theatrical show there are many problems with "Oh! Calcutta!". One major problem is that there is no correlation exists between the fourteen skits, songs, dances, etc. Most shows which are based upon skits at least have the same style throughout, and that sex is something which should not necessarily be shied away from. And to ask numerous writers to contribute their own favorite sexual fantasy in order to insure an evening of diverse erotic entertainment. The only factor holding the scenes together at all is the rather singular emphasis on the genitals.

The variety of skits in "Oh! Calcutta!" are far too all-embracing -- at least artistically. The production is a multi-media show -- paintings, dancing, theater, movies, and music. It’s all just too much for one evening, and is the type of entertainment with something to bore everyone.

This brings us to the quality of the various pieces, which varies from hilarious to horrendous. My favorite pieces are two rather absurd skits: one burlesquing movies, and music. It’s all just too much for one evening, and is the type of entertainment with something to bore everyone.

Unfortunately much of the humor is juvenile and generally consists of the type of jokes at which one snorts. What is perhaps worse is that most of the characters
are sexual cliches. The problem is that in the area of sexual personality, more than in any other area of the psyche, we should have understanding rather than a series of stereotypes. "Oh! Calcutta!" is the type of play that one finds oneself laughing at inside the theater, but as the lights go up one wonders whether it was worth the cost (which is considerable). The answer is invariably no.

For a supposedly erotic show, "Oh! Calcutta!" is about as non-erotic, although spectacularly American in form and practice. For an object to be erotic there must be at least an implied interaction with the object. If there is no involvement, it is more an aspect of voyeurism (which in itself is in no way harmful, but is simply for most people not really erotic). The advertising belies the show's content.

Suprisingly the acting rises considerably above the material. Particularly noticeable (although I suppose all of them are particularly noticeable, albeit not in the same sense) are Bill Macy, Mark Dempsey, and Boni Enten. It is interesting to note that throughout the entire play none of the actors become sexually aroused. Almost never do actors get sexually aroused on stage, despite all jokes to the contrary.

Music is provided by the Open Window, a group which is notable primarily because Peter Schickele (P.D.Q. Bach) is a member (which must be somewhat like having Horowitz playing piano in a cat house).

The effectiveness of Jacques Levy's direction varies with the scene. Levy is magnificent with absurd comedy (be directed "America Hurrah!" but is somewhat less successful with non-avant-garde material.

"Oh! Calcutta!" bills itself as "an epic production"; I doubt that I would go that far. Sty rather that it is a misguided rainbow with a crutch of gold at its end (rear, of course).

**Gold and Cinnamon**

**Boys Will Be Boys**

by Gary Alan Fine

Remember as a kid when you wanted to cut some nemesis really badly—you called him a "faggot". But as William Buckley recently acidly pointed out (as is his wont) it is now fashionable to be gay, although it is not permissible to call someone a "faggot" (just guess to what that comment referred). One of the indications of this new attitude is in the realm of theater -- both Broadway and off-Broadway. The New York stage is, if nothing else (and frequently it is nothing else), always fashionable, and the production of The Boys in the Band is a manifestation of this -- and as it happens quite an excellent manifestation.

Mart Crowley has written a play which is both entertaining and didactic. It is a play to be seen by heterosexual audiences as well as by homosexuals. This play portrays the homosexual community as it is, or, if not as it is, as it certainly could be. It is eminently believable, which in the case of didactic theater is of the highest importance.

The theme is, as with Albee, the cruelty and the love of human beings towards each other, and the destruction of a loved one by his lover. In essence, human beings are the theme; the destruction of interpersonal relationships is the plot. This is cathartic brutal theater; theater in which seeing and hearing are just not enough -- one must feel; one must care. The ideal situation would be one in which a member of the audience could get so involved that he would be emotionally forced to yell: "Stop it, you're killing him" to the protagonist. But I suppose that will be a long time in the future, and will signal the beginning of the personalized theater of involvement which has been sought after, rather unsuccessfully, recently.

This is playwright Mart Crowley's first drama, and, although it could be more polished, is remarkably good. The dialogue is generally successful, and, while I think I would have preferred less of a sharp break between comedy and drama, it is excellently conceived.

The direction (by Robert Moore) is unobtrusive and smooth (Q.E.D. -- good). The set design (by Peter Harvey) is all that could be asked for -- attractive and believable, with the black and white motif setting the tone of the play. The effectiveness of Jacques Levy's direction varies with the scene. Levy is magnificent with absurd comedy (be directed "America Hurrah!" but is somewhat less successful with non-avant-garde material.

The cast of "The Boys in the Band". A moving and cathartic drama that avoids the exploitative.

Penn Players Workshop Auditions

Tonight Sept. 18

8 P.M. Houston Hall

Music is provided by the Open Window, a group which is notable primarily because Peter Schickele (P.D.Q. Bach) is a member (which must be somewhat like having Horowitz playing piano in a cat house).

The effectiveness of Jacques Levy's direction varies with the scene. Levy is magnificent with absurd comedy (be directed "America Hurrah!" but is somewhat less successful with non-avant-garde material.

"Oh! Calcutta!" bills itself as "an epic production"; I doubt that I would go that far. Sty rather that it is a misguided rainbow with a crutch of gold at its end (rear, of course).
Summer Clearance

by Michael Halberstad

From the staggering brilliance of "Midnight Cowboy" (which, by now, I can only heap more praise upon the praise it's already earned) to the admirable but disappointing "Easy Rider:" (a film whose parts were far better than the whole, and which made his arbitrary points rather self-consciously — though the restaurant scene and Jack Nicholson's all-too-brief performance gave it some class), this was certainly a summer for film buffs.

In the past, the warm weather succeeded in keeping large audiences away from the flicks, and accordingly, theatres would be content (or obligated) to show second-rate material. Just so you could watch something in air-conditioned comfort, it didn't matter what it was.

But as though they foresaw the rainy weather that would engulf the Philadelphia area this summer, producers very graciously gave us some fine specimens that traditionally are saved for year's end in time to make the Academy Award deadline and still remain fresh in the voters' minds.

"Me, Natalie," is a film for any season and is firmly imprinted on my memory. So is "Popi," for which Alan Arkin unquestionably deserves, but won't win an Academy Award. No, John Wayne is being touted for the statuette for his buffonery ("a magnificent, insightful, moving, skilled and rare piece of acting, so unlike his other varied and emotional performances" — and that's as much bull as if I called his a dove) in "True Grit," a piece of true shit.

All the eye patches and Time covers in the world won't convince me that this man can act. Nor can I accept the fact that Wayne, in his three decades as a star, has done more for American movies than say Arkin or Dustin Hoffman, with only a handful of movies between them.

John Wayne is John Wayne. Benjamin Braddock is not Ratso Rizzo. Harry Road is not Mr. Singer is not "Popi" is not Yossarian. It's quality not quantity that counts, and those are examples of what acting is all about. Let the Duke have an Irving G. Thalberg, not an "Oscar." It's heartening to know that the youth market, especially college students, are influencing film trends and playing a crucial role in determining what makes it at the box-office and what flops. Hard-ticket movies are out; independently-made, modestly-budgeted films often sans "stars" are in.

I can only heap more praise upon the praise it's already earned) to the admirable organization. Go see it for them. As for the rest, it gradually becomes tiring and I can't envision 'Putney Swope' making killing in the midwest. but the 3rd Ave.- E. 60th St. audiences are digging it. It hasn't opened in Philly yet, and when it does it'll probably play the Lane or World. If you fancy yourself a liberal, with-it, sophisticated moviegoer (a bit of film snobbery helps), it's your cup of tea. Be- sides, as Dr. Peter Conn used to say in English 184 and 185, it's ideal for your cocktail party hootenanny.

The underground has virtually surfaced by now (just as off-Broadway has gone commercial), but this is as close to it as you're likely to find in "respectable" movie houses. Directed by Robert Downey ("No More Excuses"), who bills himself as "a prince," it's an almost arbitrarily assembled satire on the Madison Ave. advertising world, which is disrupted when the gravel-voiced title character ascends to the top of an ad agency (which he renames 'Truth and Soul'), and proceeds to run it with his black militant hand and similar staff, plus some token whites.

Sound funny? Well, it actually is on occasion, but not enough to sustain its length, which, ironically, is rather short as films go (less than 90 minutes). The body of Downey's picture is refreshingly black-and-white, but its best bits are the ridiculous gross "revolutionary" color tv commercials that are the heart and soul of the organization. Go see it for them. As for the rest, it gradually becomes tiring and I have to agree with the critic who said that you have to bend over backwards to laugh at it. "Putney Swope" is very funny, but in it taste and true wit are lacking, being replaced by a coarse cynicism.

"Me, Natalie" (at the Theater 1812) gives us Patty Duke looking alternatively ugly and pretty, depending on the camera angle and the make-up man's skill on the day of a given take. Miss Duke becomes her own miracle worker by ascending from the "Valley of the Dolls" to offer a really good performance (as the homely and unhappy Brooklyn girl) that is believable and even moving, without becoming sentimental.

Under Fred Coe's ("A Thousand Clowns") direction, the film decreases in believability and thus quality as the story progresses. Perhaps so because the best scenes are those early ones with Natalie and her sympathetic mother, the latter well-played by Nancy Marchand.

Henry Mancini's score and Rod McKuen's voice over the sound track are nice, but I'm weary of watching lyrical montages in movies every time somebody falls in love (exception: "Elvira Madigan"). I'm sincerely happy that Natalie finally finds happiness without resorting to a nose job or suicide, but I don't buy her action at all. It was certainly a summer for film buffs.
(Continued from page 6)

And your inclination to laugh at the film will be proportional to how amusing you find the antics of the particular breed of 'men' whose little community Danny (Kevin Coughlin, a former child actor) and Elliot (Larry Casey) join to carry on the guises. I was able to suspend some of my rational sense, and thus found the film hilarious. In its own little way, it is one of the year's surprise delights.

As in another film with this delicate subject in a light vein, there is an underlying sadness to the plight of the homosexual that is there for all but the naive and insensitive to see. The legacy of the story is that despite the boys' being tailed by a suspicious Army Officer (and thus the reason for their scheme attaining grand proportions), they are so successful with the masquerade that their lives are nearly ruined as a result.

Danny, particularly, stands to lose, because while his buddy is a swinging, unattached lifeguard, Danny is about to enter Stanford Law School and comes from one of those California country club families. He touchingly cries to his by now doubting girlfriend (Brooke Bundy) that all he wants to be is a lawyer, marry her and have children, but she leaves him.

Watch for Casey's mistakingly taking a transvestite to bed with him, and for Michael Greer's scene-stealing performance as the highly-sensitive gumshoe queen of the quaint little hamlet whose homes have addresses like 47-1/4 and 124-7/8.

It's just too cute.

Mark Robson's (he, too, salvaging his career after "V. of the D.") "Daddy's Gone A-Hunting" starts out innocently enough as England's pretty Carol White ("Poor Cow," "The Fixer") comes to live in San Francisco and takes up with a havy, racing autounion photographer (newcomer Scott Hylands) who impersonates her, kicks her out of her own apartment and happens to be a psychopath.

A first-rate thriller such as this deserves to tell itself, so I'll let a few bare essentials suffice.

When our girl decides she doesn't love her American host (It sure took her long enough) she has an abortion, thereby setting off a chain of frightening occurrences.

It seems that the photographer feels that she has murdered his baby, by obtaining the abortion. After she marries a respected politician (Paul Burke) and has a baby, the psychopath concocts his own plan of revenge; the new baby has to die, but, he decides, the mother has to do the killing herself... The suspense is heightened by the gimmick of having two innocents being stalked: Micks White and her baby.

This stuff is worthy of Hitchcock.

In closing, I have just a few words regarding "Last Summer," which has already been reviewed (unfavorably) in the D.P. I liked the film. It was weird. It was shocking. It was a highly symbolic allegory about the last summer of innocence of four affluent teenagers on Fire Island.

The Perry's fascinating film invites comparison with "Midnight Cowboy." Joe and Ratu live in object poverty, are from the wrong side of the tracks and yet have basic human qualities of compassion and tenderness. Furthermore, they have definite, if unrealistic goals: Joe to become a super stud, Ratu to make it to his beloved Miami.

But these kids - or 3-1/2 of them to be precise - are virtually without any admirable qualities. They're inhuman. Particularly the Barbara Hershey (a long way from "The Monroes") bitch-manipulator. Furthermore they are headed nowhere but toward those very qualities in their unseen (a la 'Peanuts') parents who they so easily condemn.

It's a horrifying movie in its depiction of the violence inherent in the non-directed, aimless and spoiled members of society. The Sandy-Danny-Peter trio is no better than the toughs who beat up the nice girl, Rhoda's Puerto Rican date.

Many people are dissatisfied with the ending, probably because they have mistakenly accepted all that has come before as the gospel truth, rather than what it is: explicit symbolism (the guilt, for example) that illustrates the abstract themes in what is basically a plotless film.

I think of the movie ending with an exclamation mark followed by three dots, which I won't elaborate on for the benefit of those who have not yet seen it. "Last Summer" is a powerful film that improves in retrospect and is going to bother a hell of a lot of parents...

Chicago Transit Authority

by Glen Fang

Chicago. A city - a band composed of seven musicians with a long line of experience. Take Peter Cetera, bass player - 10 years of band work has brought him to the point of being able to use that instrument to drive and create a sound that is distinctive and capable. Terry Kath, lead guitarist - 11 years in the business, manufactures music that has guts, movement and originality. Add Danny Seraphine as drummer to complete an utterly tight rhythm section and mix with Rob Lamm's vocals, writing and piano - a dash of horns (Jim Pankow - trombone, Lee Loughnane - trumpet, and Walt Parazaider - tenor sax) and the final result is one of the most musically together groups in this country.

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Outlaw Blues

by Andy Fischer

Rock music is a relatively new experience and as such has drawn much attention from an assortment of social, literary, music and art critics.

Yet for all that has been written about rock, there has been very little good rock criticism, with almost everything written falling into one of two traps. Either the critic refuses to accept rock as a valid art form, and deals with rock as some sort of fad or strange youth phenomenon (it's odd that with all that was written about Woodstock and summer rock festivals, there was virtually nothing written about the music that was played at these festivals). Or, if the critic deals with rock as an art form, he reduces his essays to crusading attempts to justify rock in terms of traditional art forms (be they musical or literary).

But Rock is neither music nor poetry -- it is a hybrid offspring of the two that represents perhaps the only valid artistic creation of the generation of the sixties. And Paul Williams, author of "Outlaw Blues," is perhaps the first critic to recognize this.

His first book is a collection of essays, taken, for the most part, from "Crawdaddy!" magazine, which he formed, published and edited in January '66. And his approach throughout the essays is basically that rock is a new art form, and as such deserves a new form of criticism, which he proceeds to offer.

Williams states in his preface that "What I have written is expression, not explanation," and perhaps that is the best way to describe his form. It certainly defies any traditional form in that he refuses to set up any standards, conventions or justifications that rock must adhere to. He does deal extensively with such things as form, ideas and content. In the first chapter he devotes much space to an explanation of the well structured compositions of the Rolling Stones and Jefferson Airplane. And he does get involved with such things as the influence of science fiction on the Stones, and "Satanic Majesties Request," in an excellent review, in the same chapter.

But he comes right back with a line like "If we found out tomorrow that Dylan was a 64-year-old woman who'd changed her sex, and a proven communist agent, we might be surprised, but the words to "Mr. Tambourine Man" wouldn't change in the slightest." For all the irrelevant incidental facts and biographical anecdotes are quite immaterial to what Williams is looking for in rock music.

Thus Williams can say, after elaborately describing a line from Dylan's "Visions of Johanna," that he can offer no explanation of the line, "There is no explanation, because the line is what it is." He goes on to say that you can't understand Dylan by trying to explain him, but only by "being receptive" -- by listening to him again and again, trying to feel rather than understand what Dylan is trying to express. "Understanding is feeling... the ability to explain means nothing at all.

Williams never tries to explain, or tell you such and such is good/bad for the following authoritarian reasons. In the preface he states that "Outlaw Blues" is "an attempt to convey what I feel from the music, an exploration of what rock does to me. Reading the book will not 'explain' the music to you, but it might bring you closer to the music."

It is this attitude that makes Williams worthwhile not only as a critic but as a fine creative writer. For example, as part of an explanation of "The Byrds' Greatest Hits," he says:

"The relationship within any series of well expressed concepts may be so complex in their implications as to multiply endlessly the concepts involved; which is to say that as you read and re-read this sentence in order to make it make sense, you will continually discover new and different ideas it might contain. Which doesn't mean it does contain them, but rather that it generates them; without the sentence you never would have created those ideas... Any confusion as to which sentence I'm referring to is one of the ambiguities that makes this statement valid."

This is part of an explanation of how the Byrds effectively use the spaces between the songs (by the manner in which the songs end and begin).

This is how Williams writes, although for the most part he is much clearer and easier to read. He deals with the Stones, the Airplane, the Doors, the Byrds, the Beachboys, Dylan, Donovan, Van Dyke Parks, the Who, Buffalo Springfield among others in essays which are all timely, though some are several years old.

More important than the permanence of Williams' essays is the new style he has established, the new form he has created. With this he has succeeded in bringing the standard of rock criticism up to the same high level of achievement that so many of the rock artists of the sixties have attained.

Jefferson Airplane, whose well-structured compositions are discussed by Paul Williams in Outlaw Blues.
NEW YORK-March 15, 1970 (AP). John Roberts and Michael Lang, the production team of the Woodstock Festival, 1969, announced plans this morning to rent the state of Arizona for a weekend late in August for the Second Annual Aquarian Exposition. They disclosed that arrangements have been concluded between the Arizona State government and the National Park Commission to convert the Grand Canyon into a giant amplifier or part of an elaborate sound system to be constructed across the state. The Third Division of the U.S. Marine Corps has been contracted to act as the security police for the three day music event. The festival producers stated further that this Second Aquarian Exposition would be promoted as "Three Days of Dope & Sex."

ARIZONA-August 17 (AP). Michael Lang, one half of the production team of Woodstock 1970, was sitting in the corner of a small trailer in the southwestern portion of the state. For the last three weeks, Lang had traveled several thousand miles and had spoken to over hundreds of people, polishing the human engine that was to produce the Second Aquarian Exposition.

"This thing isn't going to be a hassle," he said. "We have food, camping, and bathroom facilities for 25 million people, give or take a few hundred thousand. We don't expect to have a hard time just gettin' to the bathroom."

"We're going to make money. This is not going to be a free concert. Even if we have to shoot to kill."

"What are we doing this for again? Money! Fuck this love shit. We've still got to get out of debt from last year's disaster at White Lake. Tickets for this thing are $18 dollars for the weekend. We're going to be rich, man! Rich! That's where it's at!"

ARIZONA-August 16 (AP). Arizona, the scene of the Second Annual Woodstock Festival, was declared a national disaster today. President Nixon, appearing on nationwide television stated "I want this to be made absolutely clear. Everyone headed for the Aquarian Exposition who has not yet reached the Mississippi, turn back!"

Traffic for the festival was reportedly to be backed up to Altoona, Pennsylvania. An emergency airlift of food and medical supplies had already begun early this morning. Conservative estimates of the size of the crowd vary between 95 and 100 million kids. A typical reaction from the audience was "Oooh, I expected more people."

The human tidal wave began swamping the state late Friday afternoon, making Arizona the third or fourth most heavily populated state in the union.

Dress for the festival goer was simple - skin. Music was the magnet that pulled the kids from every corner of the country. And it was music that prevailed Friday night. Folk-rock, acid-rock, jazz-rock, blues-rock, classical-rock, and polka-rock. Highlights of the evening included a battle of the bands between the Mormon Tabernacle Choir versus the MC5. The Iron Butterfly performed a 48-hour version of In-A-Gadda-Da-Vida. Jim Morrison, of the rock group "The Doors," brought the audience of a hundred million to its feet when he sang "It's My Party and I'll Cry If I Want To." The evening ended with Sue Creamcheese reading a list of books she has read this summer. One of the acts, England's Rolling Stones, refused to come on stage when, just prior to their scheduled appearance, an army of teenage admirers, called groupies, caught the lead singer, Mick Jagger, stuffing newspaper into his crotch before the set.

In spite of the large crowds, and the general absence of adequate water, food, and toilet facilities, there were no reported acts of violence. Augustus Stanley Owsley, master of ceremonies for the weekend festival, attributed this to the foresight of the producers.

"We distributed a new drug through the crowd tonight called TNT. It's a chemical synthesis of LSD, psilociban, Teenter's Airplane Glue, and watermelion rinds. You're spaced for the rest of your life. You come down and do reality trips. Violence? Riot? No, man. They're gonna see the show."

One youth reported that the drug indeed was potent. "Dynamite," he said.

ARIZONA-August 22, (AP). The Sunday concert of the Second Woodstock Aquarian Exposition ended finally this Thursday morning. A British rock group called "The Who" eliminated the six day weekend festival by detonating a small hydrogen bomb at the end of their act. Producer Michael Lang, when questioned about the explosion and the danger to health from the subsequent fallout, explained "It was only a small-yield nuclear device."

While Lang guaranteed that the radioactive poisonous would be at a minimum, he denied rumors linking the nuclear blast with the collapse of the San Andreas Fault, which led to the catastrophic disappearance of California into the Pacific Ocean.

Lang was also asked to evaluate the success of the Woodstock 1970. "We proved, I think, that a couple of million of us could get together, get halled, smoke dope, and make one helluva mess."

John Roberts, the financial backbone of the Aquarian Exposition added that "in spite of the excellence of the security force, the overpricing of food and admission, the 19 million advance ticket sales, and the quarter million we expect to make on the movie, record album, T-shirts, and day-glo bumper stickers - we're still going to lose money."

The Woodstock Corporation will be going into debt. About 230 million dollars worth. Most of which was lost even before the festival begins, when Lang attempted to put the state on a revolving stage "so the everybody could see."

Overall, however, except for a few hundred thousand cranks, the millions that attended the festival really enjoyed themselves. One festival-goer summed up the sentiments of the crowd when he said "Nothing is as together as Woodstock."

Field marshal Mayor Daley, Commander-in-Chief of the security police, quoted as saying "These are the nicest bunch of kids I've ever dealt with."

One parent, Mrs. Irene Schwartz, of Buzzard Gulch, Minnesota, declared it was a wonderful, exciting experience for her children. "They haven't had such fun since they stopped hanging from the inside of manhole covers."

During the 6-day weekend festival, there were no acts of violence. Not one murder, not a single rape. Unfortunately, there were 168,000 accidental deaths and 238,000 maimed for life. But as one of the wounded explained as he hobbled off the festival field on leg, "It was worth it. I bet World War II was twice as much fun."

Only once did the crowd appear restless. That was late Tuesday night when the 1910 Frutigum Company appeared on stage to tumultuous applause. Bombarded from the stage by the lachivous, pulsating rhythms of "1, 2, 3, Red Light!" the crowd worked itself into a diisomnian fury until the audience could no longer contain either their emotions or their kidneys. "It got pretty wet on the hill that night," one spectator offered later. The greatest fear of the festival authorities was that an epidemic of the black plague might break out. However, the medical team of the Aquarian Exposition, one Dr. Rudolph Swatski, stated later "We know we had that. It was simply a matter of burning the bodies of those infected with the virus."

It is difficult to evaluate the historical, political, aesthetic, psychological, religious, and sociological significance of Woodstock 1970. Suffice it to say that out of the mud, the rain, the hunger, and the complete absence of toilet paper came a lot of muddy, wet, hungry people with dirty underwear.
Stephen Spender has not disappointed us with his new book. His intense, perceptible mind is still producing wonders.

"1968: The Year of the Young Rebels" contains the 60-year-old poet’s raucous and subversive ideas on campus revolts. Spender’s suggestion and opinions are valuable not because of any factual political revelations or predictions, but because of his brilliant mind. The striking sincerity of his former works has not been lost. With his characteristic metaphors and neat descriptions, his sincerity is already apparent in his new book’s second page, where the poet reports on the Columbia revolt:

"I walked over to Low Library, from the second floor window of which an array of black students read their demands. On the sill, students were standing, or seated dangling their legs. They were dark scurvy figures, bearded men, women with hair like seaweed. Below the sill there was another window reaching almost to the ground and covered with a grate which looked as easy to climb as ladders glued together."

"If (Spender) said 'Why don't you join them?' I hesitated, flesh-like thoughts flitting in my head. I knew little or nothing of the political background of those there, so should not join them on an impulse of sympathy, just to please. To support there might immensely irritate professors I knew at Columbia, who would rightly think this no business of mine. On the other hand I wanted to know, to see and hear them. I was a writer intending to write about this and if I was restrained by scruples from seeing the scene, I had better give up all thought of doing so. I climbed the grate, was helped up by students on the sill, and I found myself standing in President King’s office."

Spender’s style is largely anecdotal. In the first four chapters, the poet reports on his visits to Columbia, the Sorbonne, Czechoslovakia, and Berlin. Perceptions, analysis, and opinion are combined. Later chapters deal with the political and ideological situation of the student. Finally, Spender offers his criticisms of the students’ movement and offers his own ideas of what a University should be.

It should be mentioned that the students and philosophers Spender deals with are the most radical. He discusses those totally outside of and opposed to the system to point out the major complaints and goals of the young against society.

Spender’s picture of the student mind is revealing to students themselves as well as adults. "That the students want to relate intimate personal values of living with the public values in one of the most serious aspects of their movement," he writes. He continues with an analysis of students’ intentions to attempt the attempt by students at personal spontaneity, radicalization (believing that there might instantly irritate professors I knew at Columbia, who would rightly think this no business of mine."

"The view of the author is not totally in support of a student revolution, and he does express his reservations about student power."

"In practice," he comments, "there is the danger that participation will result in encouraging a busy-body type of student, like a school prefect, a seeker after office, who will make a career of sitting on committees and boozing other people. . . . students who rebel against bureaucracy often appear to be frustrated bureaucrats. The first thing they set up is a committee, the next, an office with telephones, typewriters, etc."

"The most legitimate demand that the young can make on the old is that doors should be opened to them, that they should grasp problems in order to be able to face them in their real amplitude to the machinery of their own making of some sort and get the best of the opportunities and ideals." Spender urges students to deal immediately with problems that affect them the most—mass media conditioning their consciousness, the population explosion, and the destruction of nature and animal life.

The poet urges the young to cultivate the awareness of values of living which are revealed to them in their youth. They should not "wreck" the university, he believes, but should use it as a library and as a place from which to launch their attack. The university should be a place where studies and activism to flourish together.

Music

Academy of Music
Sept. 18, 19, 20 - Samuel Metzger, Violinist; Piston - Toccata for Orchestra; Hindemith - Symphony "Mathis der Maler"; Khatchaturian - Concerto - Rhapsody for Violin and Orchestra; Bartok - Concerto for Orchestra. Eugene Ormandy conducts. Sept. 25-27 - Shirley Verrett, mezzo soprano and the Temple University Chorus.

Electric Factory
Friday and Saturday, September 19 and 20. Junior Wells and Mandrake Memorial. Shows are at 8:00 and 11:00 p.m.

Houston Hall Board
At the Palestrina on October 4th, 8:30 P.M., Blood, Sweat and Tears.

Latin Casino
September 18-24, The Fifth Dimension and Ronnie Martin. Two shows nightly: Monday-Friday, 9:00 and 11:00 P.M.; Saturday 7:45 and 11:15 P.M.; Sunday 6:45 and 8:15 P.M. Call WA 3-4343 for reservations. The Aquarian Age hits the only true nightclub in the Philadelphia Area.

Main Point
September 17 - 21. The all-new Rick Nelson - Claims to have split from the Osmonds. Heretici stereotype. Shows are at 8:00 and 10:00 P.M. with an 11:30 P.M. show on Saturday.

Spectrum
O.C. Smith on Wednesday, October 15 at 8:30 P.M.
Philadelphia Folk Song Society
7113 Emlen Street (CH 7-4100)

Bob White, who sings and plays guitar, banjo and auto harp, will open the 1969-
70 series of monthly concerts of the Philadelphia Folk Song Society, Sunday, October
12th at 8:30 P.M., at the International House, 15th and Cherry. Admission free to
Society members, $1.00 to students, and $1.50 to adults.

The Second Fret
1902 Sansom St. (LO 7-9690)

Chris Smither, a musical offering, September 18 through 21. Shows at 8 and 10
P.M., with a midnight show Friday and Saturday. Admission is $2.00 nightly and $2.50
Friday and Saturday unless otherwise noted.

Art

Museums

Philadelphia Museum of Art
Parkway at 26th (PO 5-0500)

Sculpture by late Russian artist Constantin Brancusi, including over seventy

Pennsylvania Academy of the Fine Arts
Broad and Cherry (LO 3-2837)

Selections from Permanem Collection of American art: portraits by C.W. Peale,

Peale House Gallery
1511 Chestnut St. (LO 3-2857)

One man show by John Sandlin, powerful graphic artist and Leon Karp, noted

Barnes Foundation
Larch's Lane, Merion (MO 7-0900)

Painting, sculpture by such masters as Renoir, Cezanne and Picasso. Fri., Sat.
9:30-4:30. Admission limited to 100 by reservation (call) and 100 without reserva-
tion. Admission $1.

University Museum
33rd and Spruce (LV 6-7400)


Rodin Museum
Parkway at 22nd (PO 5-0500)

Civic Center Museum
34th and Civic Center Blvd. (MU 6-9000)


Galleries

The Little Gallery
211 S. 17th St. (KI 5-7562)

Show of Hal Grant's recent oil painting, semi-abstract. thru Sept. 25. Mon.-
Sat. 10-5, Wed. till 9.

Kenmore
122 S. 18th (LO 3-6181)

Master prints by Ernst Miegriete, Piccaso, Miro, Chagall, Calder, Vasarelye,
Wunderlich, Dine, Dine, Francis, Rombert, Berto, Durr, Dine, Francis.
Scultpie by Bab, Bierlefeld, Abeles, Schatz. Mon.-Sat. 9:30-5:30. Sat. till 9.

Fontana
307 Iona Avenue, Norberth (MO 3-307)

Two man show of paintings by David Holman and Virginia Tarnoski, plus gallery
group. Daily 10-4, Wed. evenings 6-9, closed Mon.

Philadelphia College of Art
Broad and Pine (KI 6-0545)

Opens Oct. 24 with first exhibit from Germany. Mon.-Thurs. 9-6, Fri. 9-4,
Sat. 9-12.

Print Club
1614 Latimer (PE 5-0900)

Openinig Sept. 18. Prints by local artist Bormer, Chapman, Collier, Spanderder,
Tanabe, Zerk, Zern. 10-5 Daily.

The Works 2017 Locust (LO 4-2454)

Florida crafts, rugs, weaving, etc. Refashions at opening. Sunday, Oct, 5,
2-6, Mon.-Sat. 11-6.

Newman 1625 Walnut (LO 3-1779)

Watercolors by Cecile Ryden- Johnson, Sept. 25 thru Oct. 18, Mon.-Sat. 10-5:30,
Wed. till 9.

Note: Piper player works position with the right blue's band. Call EV 2606.

Vote in the University Council Election
“Heel the DP and 34th Street,”
says Senta Berger

(see Esquire, September ’69)