Scott, Griffin

tabbled by GOP

Senes Republicans championed decades of conservative domination Wednesday by erecting a liberal, high-scoring Griffin, of Pennsylvania, as their leader.

The former Philadelphia congressional defeated Sen. Howard Baker of Tennessee, the conservative backed candidate, 52 to 48 in a secret presidential ballot among 10 Republicans, with 6 delegates abstaining.

The vote was 14 more than the majority required to win the race for the second spot in the GOP hierarchy. His rivals ended the race with evoked no bitterness among Senate Republicans.

Immediately after the vote, President Nixon telephoned him the race had evoked no bitterness among Senate Republicans.

Scott got support from liberals, some moderates and a few conservatives, who were backed by President Nixon himself. The other conservative, William Proxmire, of Wisconsin, was supported by President Johnson.

Immediately after the vote, President Nixon telephoned him congratulating him on winning the race and asking for his help in the Senate. The vote was 14 more than the majority required to win the race for the second spot in the GOP hierarchy.

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Golda Meir, in Philadelphiatalk, asks cooperation in Middle East

By ALBAN SALAMAN

Mrs. Golda Meir, Israeli Prime Minister and Nobel Peace Prize winner, called for a new and meaningful peace negotiations among Middle East states, including the Soviet Union. Mrs. Meir was speaking at a lunch meeting of the Philadelphia Jewish Community Relations Council, held at the Union Club in Philadelphia, Sept. 23rd. She said that she is talking with President Nixon about the peace talks. She said that she feels that the United States is the only nation that can help in the Middle East peace process. She said that she hopes that the United States will be a mediator in the Middle East peace process.

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Return of the Wall

By ELLEN WEBER

The new Fine Arts Building, whose construction was responsible for the creation and the demise of The Wall, the now-legendary display of creative graffiti hung once again provided Penn's art students a place to exhibit their talents.

A tour of the building will conclude the viewer that despite the 1968 auction of the stone-thickened wooden wall that surrounded the construction site at 34th and Walnut, Penn's Fine Arts students have not allowed their creative energies to be hidden in museums and galleries. They are displayed freely and permanently throughout the Fine Arts Building.

Entering the structure through the doors facing Van Fleet Library, you are escorted up the stairwell outside the building, which incidentally is the only part of the Fine Arts Building that exists to this day.

The stairway is flanked on each side by large paintings of Penn's famous alumni figures drawn along the walls and windows; there are even painted forms "lying" on the stair and "hanging" over the handrails. Many of the portraits are extremely realistic, such as the black and white sketch of a female motorcyclist running into the closet of a house of a man backed into the corner. At the top of that set of stairs a girl stands throwing her nose, one leg "resting" on the handrail and one foot actually painted on the floor.

Besides being artistic, the public master of the stairway, like those of The Wall, is a reflection of the social scene. One red and black image contemplates leaping out the window; another character offers a newspaper marked "DIP" on the stairs and "leaning" on the wall.

On the third floor landing, a man sits in a toilet, described as "The only man in this building who knows what he's doing."

If your stair-climbing endurance guesst that you past the fourth floor, you'll discover one of the most memorable productions in the building: illuminated by the light from the window "singing" figure of Christ, outlined in black with a blue skeleton inside. There is more in the Fine Arts building besides this amazing passageway, this closer examination of Penn's Fine Arts Building, which incidentally is the only part of the Fine Arts Building that exists to this day.
To cancel or not to cancel ...

Despite President Nixon's muddled attempts to lessen United States involvement in the Vietnam War, the 20-year conflict continues unabated in Southeast Asia, and is daily claiming the lives of American soldiers drafted to fight an unjustified and unjustifiable war.

Vietnam involvement must end and before it succeeds in destroying an entire generation of American men for a cause which is in no way American.

But if President Nixon is to take action to end the war, he must understand the depth of antiwar feeling in this country. October 15 -- a day of national moratorium on daily activities -- is such an attempt to enlighten President Nixon on the extent of antiwar feeling throughout the country. October 15, on campuses across the nation, will be a day of discussion and a day of action; it will be a day of demonstrations and meetings; it will be a day of reeducation to the antiwar cause.

Yesterday we called on Provost Goddard to cancel classes on October 15 to allow the students, faculty and administration time to discuss the war in all its implications for both the University and the country. Provost Goddard, in an announcement at yesterday's Council meeting, declined to take a definitive stand on calling off classes. Instead he said he would hold his decision until he had heard more of the opinions of the campus community.

Dr. Goddard's hedging maneuvers are regrettable and actually surprising from a provost who knows throughout the University for his strong-willed decision making. Needlessly, we are disappointed in Dr. Goddard's apparent epistemology on this issue.

The provost, of course, did not preclude the possibility that he would call off classes at some future time; he did say that he would not make such a decision without more discussion by members of the University.

We urge every interested party -- students, faculty, and administrators -- to individually or collectively write to the provost asking him to cancel classes to allow for discussion throughout the University. The war in Vietnam cannot be ignored by an educational institution which presides over its relevance to the world at large. We urge Provost Goddard to recognize October 15 as a day of education and enlightenment.

Editor's note: All letters to the editor must be in or to The Daily Pennsylvanian, Union Hall, and should be typewritten, typed, or printed in legible script, to arrive in the post office by 9:30 a.m. The Daily Pennsylvanian will attempt to print all letters that are received.
Postponed law exam is reslated

Bucknell

(Continued from page 6)

Comics are everywhere. Cone Mills, about $22.95 at fine stores.

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ROOMMATE WANTED FOR TOWNHOUSE 3 bedrooms, large living room, TV room, kitchen, bath, 15 minutes from campus. $55/Mo. Edm. 3 room apartment. EV 2-2598. University dorm. — that the Dean would refer the student committee on instruction seats to the Law School Faculty last week, to submit its recommendations concerning the program. — that after faculty action upon the Summer Reading program to a definite suspension of the exam. The examination Monday must comply with those requirements.

The law exam is reslated.

Every student who wished to take the exam Monday, a student must fill out a form and deliver it to the office of the vice-dean of law, in order that it is our responsibility that a "flock" of students have chosen not to take the exam as far. In order to get the summer reading program to a definite suspension of the exam. The examination Monday must comply with those requirements. Further human element in an objective format it concerned superfluous knowledge rather than an individual's prowess in legal matters.

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74 freshmen vie for starting spots on football team

BY JOHN KERSTHENER

Last year’s freshman football team was in the first game, 6-0, with the chance to win the opening game over New York City. The 1969 team started out at the same time, but with the two teams scheduled, the offensive line has looked good with four veterans back. Lew Roney is the only experienced player, and the team quickly gained control of the game. A 2-0 game on Nov. 21 against the Quakers’ offensive spread, led by co-captain John Kell, and end Jim Gallagher provide experience. Kurt Ketchey and Ben Gifford in this past season of plays opening Oct. 31. Simply present your ID, choose your series at the box office -- and see MONTEREY POP and CHIEFS as our guest!

DEFENSIVE BACKFIELD COACH LARRY GLICKSCREW sheds off his cap and Bill Denkenberg, forward line, led by co-captain John Kell, and end Jim Gallagher provide experience. Kurt Ketchey and Ben Gifford in this past season of plays opening Oct. 31. Simply present your ID, choose your series at the box office -- and see MONTEREY POP and CHIEFS as our guest!
Mark Twain pointed out about eighty years ago that two things in life were unavoidable—death and taxes. Were Mr. Clemens alive today, he'd expand that duo to a trio—death, taxes, and the draft.

The American system of involuntary conscription has moulded a great deal of your life. Today, some of the time honored draft shelters are being torn down, exposing graduate students, married men and fathers to a two-year hitch in the Army, while the Selective Service System itself has come under heavy attack from the public, and in Congress.

Being a draftee is a very dangerous career. Inductees account for only 15.7% of total armed forces strength, but 36% of Army fatalities in Vietnam. Below the surface, the draft is working major damage on the fabric of American life. A drafted man is pulled out of the business world for two years at the very dawn of his advancement potential; he either leaves a young, unproven marriage behind, or puts off marriage entirely until after he has served.

With the elimination of fatherhood deferments (III-A) for college graduates, men must now take Uncle Sam into consultation before having children. Most male college students plan their post-graduate careers around the draft's requirements.

Below these life-disfiguring consequences, the draft imposes other burdens on its chosen: a man about 24 can expect a pay cut of 85 percent from his civilian salary. Young men who do not attend college because of economic, social or intellectual circumstances are flagrantly discriminated against by the present draft system—so much so that black representation on the front lines in Vietnam is three times the proportion of blacks in American society.

Divided national opinion over the Vietnam war has revealed the glaring inequities and inequities of the selective service as never before; in earlier wars, Americans were too concerned with the righteousness of their cause to worry about fair conscription procedures. But regardless of the moral correctness of the draft and its system, most national leaders see the need for a standing armed force large enough to meet national commitments. Barring the unlikely possibility that enrollments will increase dramatically in the near future—given the current quality of life offered to volunteers—they say a draft seems the only way to guarantee such a standing force.

Given the dissatisfaction that does exist with the selective service system and the (contradictory) need to maintain a large permanent force, the logical courses of action are to reform the draft system, or establish a new method for raising forces. To these ends, a number of bills have been introduced in Congress to provide for the overhaul of the draft system, or for the abolition of the present system entirely.

**REFORM**

With minor exceptions, draft reform bills introduced since the Vietnam buildup four years ago have paralleled one another astonishingly. The flurry of such bills abated somewhat after Lyndon Johnson's swansong in March, 1968, but the continuing deadlock at the Paris peace talks has killed early hopes that the draft would atrophy by itself after the anticipated outbreak of peace. In recent months, though, reform bills have proliferated once again. All of them contain—in some form or another—provisions dealing with the following areas:

*Youngest first* Operating under the Selective Training and Service Act of 1967, the Selective Service System (SSS) drafts the oldest eligible men first. Before the Vietnam war put enormous strains on the draft-eligible pool, the average age of an inductee was 23.7 years; today, the average age is 20.5 years. The period of uncertainty (Continued inside)
WOODSHOCKED REVISITED

Sirs: I was delighted to note your outstanding coverage of our Aquarian Exploitation (to be held in Ariz. from August 17-22, 1970) and wish to further enlighten your audience on several matters untouched by your reporters' human hands.

Most important is the real reason we cannot get rich from this festival. In order to get a permit, we had to agree to split the proceeds with a prominent citizen, whose name I can't mention. Let it suffice to note that your reporters used "conservative estimates of the size of the crowd" and alluded to the "gold water" which abounded at the campsite. Enough said!

A more pleasant event which I wish to point out is that the census takers (1970 is a census year, remember?) finally got around to Arizona—from August 17-22. As a result, the Grand Canyon State will be sending 189 congressmen to Washington in January. (New York, Pennsylvania, and California suffered corresponding losses in representation.)

Thirdly, your reporters forgot to mention the Exploitation Sweepstakes, won by the children of Mr. and Mrs. Irene (that's his name) Schwartz of Buz and Balch, Montana (incorrectly reported by your people as Buz and Dulch, Minnesota). The little darlings won a year-long, all expenses paid vacation in a North Korean prison camp. Upon receiving word of their children's good fortune, Mr. and Mrs. (her name is Hermine) Schwartz began singing, dancing, and attempting to leap across the Grand Canyon.

As for the historical, political, aesthetic, psychological, religious, and sociological significance of the whole thing, who says there's any?

Sincerely, Lawrence Norman

SOCK IT TO NORMAN LAWRENCE

Sirs: This is to acknowledge Norman Lawrence's article Young Americans for Freedom Convene SOCK IT TO THE LEFT. Having attended the national convention in St. Louis too, I must say that his coverage of those four days was, although a good outline of what happened, lacking an important point.

Although there were dissenting elements in attendance, the aftermath shows that YAF is still a responsible, united factor in our getting out and doing our job more effectively. In the end, YAF always winds up being a united body. Mr. Lawrence did not place undo emphasis on the part that YAF will play in countering campus disorder this year. We here at Pennsylvania hope that there will be no need to take action. We hope that those on the Left will take their arguments through the many channels open to them. However, if they decide to do otherwise, they may be assured that Young Americans for Freedom will be there, in strength, united against any impending disruption.

Anyone wishing more information on YAF may contact me at the above address.

Conservatively yours,

C. Diane Lyness
Hill Hall, Box 615

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1970 is a census year, remember?
Mandel
The Draft, continued

between registration for the draft at 18 and final knowledge of your fate makes planning a career or a family a chance business. Draft reform bills unanimously call for the drafting of youngest men first to eliminate eternal insecurity about the future. Defense officials heartily applaud this suggestion, pointing out that young men (optimum age 19) are more amenable to military training and discipline, and thus make better soldiers.

Several reforms would reorient the eligibility period to one year (between the 19th and 20th birthdays) to further reduce the span of uncertainty. If a man reached his 20th birthday without being drafted, he could plan for the future without the Army looking over his shoulder. President Nixon recently moved toward drafting all men by executive order, but told Congress to take permanent action.

Centralization As the United States prepared for World War I, President Woodrow Wilson doomed a blindfold-only he couldn't peek-and reached into a glass fishbowl to pick the first draftee of the modern era. Franklin Roosevelt did the same at the start of World War II. Although neither blindfolds nor fishbowls are now evident at Selective Service headquarters in Washington, critics of the present system contend the same operational philosophy is at work.

The SSS is comprised of 4,084 local boards staffed by volunteer members -- residents of the areas the boards serve -- and paid clerical workers. The local boards make all decisions on registrants, including deferments, classifications, and calls to duty. Originally, the intention of staffing the boards with local volunteers was to insure the registrant fair treatment. The board members would be familiar with regional conditions that national headquarters could never learn; they would also know the registrant personally, and judge each case on its individual worth. Somehow, over the course of 40 years, this system has broken down. Each of New York City's 68 local boards, for example, handles over 20,000 registrants; gigantism has afflicted other local boards. In New York City, for example, elementary school teachers are given occupational deferments (II-A) while in Minneapolis they are not. Hardship cases are decided not but final action has not been forthcoming.

Massachusetts Senator Edward Kennedy says, "We have abided by the fiction that local boards are 'little groups of neighbors' too long. The registrants are strangers to the board members, and the board members are strangers to the registrants." The original ideal of geographic identity between board members and registrants has not been fulfilled. Although members of the boards all live in the cities they serve, ghetto area boards have less than 1% minority group representation; members are all from "better" sections of the city.

Reformers propose a national headquarters with ultimate authority, and a sub-system of 400 regional offices equipped to provide registrants with information and guidance about the draft. The regional offices would be staffed by trained professionals, not the volunteer amateurs now running the system. Every reform bill also calls for the use of modern electronic data processing equipment to update the working of the draft, and the replacement of SSS director General Louis B. Hershey. Recent news reports say President Nixon plans to "retire" Hershey, but final action has not been forthcoming.

Standards The 4,084 local boards make their decisions based on directives issued from SSS headquarters, but in very few cases are binding national criteria available. Deferments for education, hardship or occupation are granted almost by whim -- cases with identical circumstances may be treated differently by different boards. In New York City, for example, elementary school teachers are given occupational deferments (II-A) while in Minneapolis they are not. Hardship cases are decided not on statistical guidelines, but again on the caprice of the board members. Only four-year college deferments (II-S) are required for more deferments for other educational pursuits are available with the indulgence of the board, not by legislation. Reform measures provide for the listing of national-priority occupations on which to base occupational deferments, standardization of hardship deferments by the use of statistically accurate economic guidelines, and extension of educational deferments to include students enrolled in two-year (junior) colleges, community colleges, trade schools, and apprentice programs.

The recent abolition of graduate school deferments (II-S) to equalize the burden of the draft on educated students was met with predictions of graduate school decimation. Wholesale drafting of graduate students has not materialized, although the percentage of college graduates among draftees rose from 38% to 51% in the last 18 months. Registrants who have received educational deferments are now eligible for the draft until their 25th birthday (everyone else is subject to be drafted until their 26th birthday), Reformers argue continuation of these policies.

In a class by itself is the conscientious objector (I-O) deferment. Due to a recent Supreme Court ruling, registrars who oppose war on moral grounds that do not stem from religious belief are now eligible for I-O deferment if they can prove their beliefs are "parallel" to those of a conscientious objector who believes in God. Reform bills continue the present provisions, and extend the practice of allowing I-O registrants to perform alternative, non-military service such as hospital work.

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Lottery Under the present law, the Defense Department predicts its manpower needs for a certain month, deducts from that figure the number of anticipated enlistments, and comes up with the "draft call" -- the number of names to be called for the quota. The glamorous Navy and Air Force always meet their manpower requirements with volunteers; the Marine Corps takes about 25% of the draft crop, and the Army takes the rest. National SSS headquarters then divides the draft call among the local boards, and assigns each board a number of men to be drafted. Enlistees who are called in thus a matter for the boards to decide, with little outside interference.

Several of the reform bills provide for a random process of selection, called a lottery. Under a lottery system, the names of eligible registrants would be placed in a common pool -- either nationally or by region -- and a sub-system of 400 regional offices running the lottery system, says its advocates, would completely eliminate the human element for the draft, thus making the system as fair as possible.

Summary Draft reform bills which provide for the retention of the present conscription matrix, but call for major revision within the system contain the following points: the draft the youngest eligible men first, centralize the administration of the selective service; standardize criteria used for deferment, classification and call-up, and provide a fair (perhaps random) method of selecting draftees. Other bills have been introduced which include other provisions while not including these -- for example, a bill sponsored by Congressman Kastenmeier of New York which would require written permission from drafted soldiers before they could be sent into combat in an undeclared war (such as Vietnam) -- but congressional observers cite the above points as those likely to be enacted.

"Today, some of the time honored draft shelters are being torn down, exposing graduate students, married men and fathers to a two-year hitch in the Army, while the Selective Service System itself, has come under heavy attack from the public!"

Bruce Dichter

ABOLITION

"Conscription is involuntary servitude, plain and simple," charges Oregon Senator Mark Hatfield. "It is the complete usurpation by the government of an individual's freedom of choice."

Many critics of the draft maintain that involuntary induction violates a basic, traditional American ideal. They argue that no man should be taken forcibly from his career, his home, and his family and placed in the armed forces against his will. At the same time, they recognize the need for a permanent armed force large enough to maintain a strong American military posture. Enlistments now account for 83% of total defense manpower needs, but only 67% of the Army's. Moreover, enlistments would decline if the threat of the draft did not force young men into volunteering -- in order to have choice of service before being drafted. To offer an alternative to the present system while assuring the services of the manpower required, several bills have been introduced in Congress to abolish the draft entirely, and substitute which would attract enough volunteers to fill the Defense Department's personal needs without resort of draftees. In short a
completely volunteer army. These bills -- like the reform bills are extremely similar in the measures they propose to provide for a slimmer draft system for the Army that would act as back-up mechanism should the required number of volunteers not. All young men would be required to rejoin every two years, and a Presidental order could institute the draft at any time.

To attract young men to volunteer for the Army, the following inducements have been suggested: pay scales that compete with equivalent civilian jobs (some enlisted men now support their families on welfare payments), improved housing facilities for soldiers and their families, recreational facilities, fringe benefits (vacations, retirement plan, group insurance, sick pay, free travel, etc.), faster promotions and an upgrade in the military image, which would range from better public relations to snappier uniforms.

Opponents of the volunteer army raise objections to this proposal, among which are the cost, the possibility of the army becoming “an Army,” and the threat of increased military influence on everyday American life. Defenders of the volunteer army believe that even if these charges proved true, the disruptive and regressive nature of the present draft system justifies an all-volunteer army. They argue, however, that the charges can be disproven.

Cost The cost of implementing the proposed improvements has been estimated at between $4 and $17 billion a year. Each draftee (there were 296,400 last year) now costs $6,000 to train, and 91% leave the Army after their two year tour of duty. By requiring volunteers to serve longer terms under the new system -- various bills call for terms ranging from five to ten years -- a large saving would be realized as the time-in-training to time-in-service ratio increased. Additionally, the cost of operating the SSS would be eliminated as that organization was mothballed. The greatest economy, though, is hidden. Young men who would have been drafted under the old system would be making better salaries in civilian jobs than they would have made in the Army, thus producing an indirect subsidy.

All Black Advocates of the volunteer army recognize that blacks and other non-white minority groups in America are economically depressed, thus raising the possibility of a black rush to enlist in a volunteer army which offered higher pay and increased monetary security. They dismiss this danger as light though, pointing to figures which show present enlistments mirroring the black-white ratio in society as a whole. There is no reason to assume that whites would not also be attracted to the new army, thus maintaining a fairly even balance.

Military influence Nearly all of today’s officer corps are career men. The volunteer army would replace temporary (draped) and non-commissioned officers with career soldiers. While this would cause a rise in the esprit and morale of the Army, the threat to civilian life would not increase. It is inconceivable to imagine an uprising of career privates. The present professional soldiers will remain, only the sub-structure will be changed, and perhaps strengthened.

An argument that volunteer army proponents cannot refute is the possibility of attracting marginal personnel. Past attempts at phasing out draftees in favor of volunteers (for example, between World War II and Korea) have shown that personnel of poor quality enlist when there is no real compulsion to do so. People who couldn’t or wouldn’t make a success in the civilian world, and turned to the Army for a steady job and three meals a day. Sponsors of a volunteer army hope that increased incentives will attract the technically sophisticated personnel the Army needs.

All of these proposals -- both those for reform and abolition -- are awaiting action before the Senate and House Armed Services Committees. There seems some prospect for fast action because the committees are finished with appropriations bills and, more importantly, because both the President and party leadership have requested revisions in the draft as soon as the war trickles to a close. There are several congressional figures pushing for immediate action -- among them Senators Kennedy and McGovern, Congressmen Koch and Brown -- but the resistance to “premature” change seems strong. The President promised to make a decision on a volunteer army during his election campaign and has sent Congress a message recommending such a plan, but not until the sixties. So, in the meantime, draft calls are drifting towards the highest peak in six years (Nixon revoked Lard’s call from purgatory last month). Dissent and its concomitant repression are on the rise, Congress is waiting for the other shoe to drop in Paris (or Hanoi, or Moscow, or Peking), young men are planning their lives around the draft’s demands, and the SSS -- General Hershey, old, old General Hershey -- is going mad, creating way, sticking its finger in your pie, and the pie of every American young man now alive.

"Conscription is involuntary servitude, plain and simple," charges Oregon Senator M安排 Hatfield. "It is the complete usurpation by the government of an individual's freedom of choice."

William K. Mandel, celebrated wit of 34th Street, has matriculated to The Daily很漂亮ian for the Evening Bulletin.

Mach has been written parodying every aspect of American life and culture. Still, there are individuals who maintain that certain areas of our morals have not been exhausted by the merchants of humor. "The American Hamburger League" by Norman Kania has, I fear, diminished the hope of these souls.

The play unfortunately is almost totally lacking in humor. For example, one character says: "I had one chance to make it with a beautiful girl, but I got an appendix attack as I was taking off my shoes." Other equally funny lines abound. The only comedy occurs when the audience laughs at the total silliness of the dialogue. Also, Kania seems to feel that a curtain line is any line which happens by chance to occur at the end of a scene.

"The American Hamburger League" consists of twenty-six short skits, which have little or no relationship to each other, except that they deal with some aspect of American life that is presented with a multitude of characters -- most of them using some form of Freudian defense mechanisms. There are: 1) the ones who love; 2) the ones who are loved; 3) the ones who defect; 4) the paranoid; and 5) the aggressive types.

The actors, aside from an amazing lack of timing, generally do an acceptable job with the sparse material. Particularly noticeable is Richard B. Shull, The roles that he plays are absurdly silly, yet Shull manages to give them a certain deadpan apathy of Feiffer's hero in "Little Murders."

"George Lascombe's direction seems too slow and stilted, especially for a comedy which lacks life, as this one does. Nancy Jowsey's costume and Paul Sullivan's lighting were too bright, contrasting with the black, white, and gray stage."

"The American Hamburger League" should be a lot better than it is to succeed -- all it is now is bush.

After seeing "Jimmy" which shall be reviewed fully next issue), the latest pre-Broadway disaster to preview in Philly. I have decided to take a very bold step. That step being the formation of a committee to Give Ur' Kelly back in 1970 (GUKA '70), "Kelly" as some of you must remember, was a musical production by David Suskind and Company in around 1965. It just barely lasted one performance. Naturally many of us have heard that Kelly will be played in the Abbey Stage Door through December. The cast rotates so completely different performances may be given on consecutive nights. If the amateurishness can be overlooked, "Don't Drink the Water" is an amusing diversion.

Gold and Cinnamon
American Hamburger League

By Gery Alan Fine

theatre
Abbey Stage Door
Don't Drink the Water
by Goil Gordon

Besides being an often-repeated warning to Penn freshman who, until September, had the good fortune not to sample Philadelphia's chlorine substitute for water, "You Don't Drink the Water", is the name of an hilarious two-act comedy by Woody Allen which is being presented at the Abbey Stage Door.

Walter Halinder (Paul Siegel), a New Jersey caterer, his wife Marion (Glady Brosky), and his 23-year-old daughter Susan (Peggy McGintigan), sacrifice a restful three-week vacation at Atlantic Beach for one that takes them traipsing all over Europe and behind the Iron Curtain. There is a possibility that more than a friendly exchange of words will take place between them. But, when Walter innocently snaps pictures of a Communist missile base and must face accusations of spying, and when he and Susan are blackmailed by a Soviet Jew, (played by a somewhat wacky Catholic Priest who has in an asylum for six years), the play's joke over with any ease. Peggy McGintigan (as Amy Jordan), and her sister Marie (played by a somewhat wacky Negro who plays Kiley, an assistant to Axel's father) seemed to be uncomfortable in their parts. Despite the occasional butchery by them and the remaining members of the cast, the play is salage for the group's, and humor.

The poor delivery of lines can be partially blamed on the faulty direction of How-

The American Hamburger League is an amusing diversion.
by Michael Mitnick

Common complaints to be heard today are that our society is compartmentalized, marooned, laden with archaic social conventions, and generally caught in a quagmire of mediocrity. A play that depicts these aspects in a manner that is neither artistically subtle nor novel to those familiar with avantgarde theatre might be termed a cliche. But then, it was written in 1926...

With an accurate insight into American society of the Twenties, Elmer Rice's prophetic "The Adding Machine" provides a remarkably clear description of most of society today.

Mr. Zero (Charles Reed) has worked for years as a totaler of figures in a large department store in New York City. He is a cog in a huge, machine-like organization, both impersonal and degrading, and, on his twenty-fifth anniversary of work with the firm, expects the Boss to promote him, to a manager, to a... position. After Walter Middy-type illusions of grandeur, Mr. Zero, when at the end of the day is confronted by Boss, reverses to a groveling, stuttering puppy dog. Boss in forms Zero that, although ("What's your name?").

Zero has been good, automation has provided an adding machine that is ten million times better than he is, and although he hate to have to...

in an announcement of independence, Zero kills the Boss, and in a scene which has to be seen to be fully appreciated, is found guilty of his crime in a Court of Numbers.

From this point on, Rice philosophizes to us about the decadence of Civilization, and any attempt on my part to spoon feed the moral to readers would be simply ludicrous. Let is suffice to say that Rice's ultimate message is one which is neither outlaid nor passe.

Hedgerow Theatre was a pleasant experience. Charles Reed seemed to fit the central role of Mr. Zero comfortably; his entire performance was extremely professional and immensely entertaining. Robert Sim's portrayal of a fanatically self-righteous matricide, named Shrdlu (Could he be mixed up?) provides a well-done backdrop to straight Zero.

The character of Mrs. Zero (Hilda Bernstein) is so typical of what one expects of a Brooklyn-born wife of a clerk-to-be that even a mediocre performance doesn't destroy too much. The same can be said of Janet Kelley's job with Daisy, Zero's associate, and one of the four characters (of around 20) with proper names. Daisy acts, at the same time, both as a complement and a foil to Zero. Much credit is to be given to director Dolores Tanner, whose ingenuity keeps a 1926 play from showing its years too badly. Sudden bursts of electronic music (particularly in the scene in which Boss is killed) arouse the viewer and supplement the action on stage.

As I said before, Hedgerow is a pleasant experience. Apparently a converted carriage house near Swarthmore (around a half-hour's cruise from here south on U.S. #1), Hedgerow has a relaxed aura about it that is apparent from the first, as a crew of cute and pleasant young ladies helps you to your seats. In addition to a generous student discount, coffee, tea, and cookies are offered gratis at intermission. The atmosphere was a welcome relief from the crowded center city mobs, and the audience seemed more interested and intelligent than is usually the case. I highly recommend that if you can get out to Hedgerow, go; it will be well worth the trip.

Hedgerow Theatre
The Adding Machine
by Michael Mitnick

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Street
Jerry Jeff Walker
Five Years Gone
by Bruce Kehr

Jerry Jeff Walker is a unique force on the contemporary folk-rock scene. His musical style reflects his life style: Free, ever-moving, and dynamic. His most recent album, ' Five Years Gone,' is an attempt to synthesize the past and present thoughts of a contemporary poet.

The first song, "Help Me Now," is, according to Walker, "a new song stating where I'm at right now at this point in time." It is a song of strength, telling of a man whose desire for a life of freedom causes him to throw away the securities and entangling bonds of a woman's love. The song is impressive, not only for feelings of empathy its lyrics generate, but also for the innovations in musical style that are used to supplement the lead guitar.

"Blues In Your Mind" is a 'psychoanalytic alibi as to why some people just can't get on in the world." The song, however, is not lost in the rhetoric and arcane symbolism of Freudian interpretation. Both the lyrics and the music are written in a style similar to Dylan's Nashville metamorphosis. The lyrics are simple, pronounced in a colloquial drawl, while the music is played in a heavy and straightforward style drawing largely from bass and organ.

"Janet Says" continues the love and freedom theme, lamenting the memories of past friends and the feelings of belonging. It is a simple melody, played in a quiet manner, that creates genuine feelings of nostalgia.

"Tracks Run Through The City" catches Walker's longing to always be in motion, allowing the listener to inspect and enjoy Piston's various elements. The drums are played in a style that creates images of a locomotive in perpetual motion, assuring an ever-changing landscape for a gypsy minstrel.

For Walker, love must be a moving force, not a static obsession that strangles. "Mr. Bojangles" is already a classic, and its lyrics are perhaps the best of all Walker's efforts. While listening to the song, one almost feels as if he himself is watching Bojangles' dance. Utilizing only two steel string guitars, the song is a celebration of human perserverance, of something deep and sacred, tied to an ideal of freedom.

"Born To Sing A Dancin' Song" is a honky tonk melody that closes the album. It is a song of happiness and optimism and it summarizes the impressions of a man who has spent the past five years in an odyssey of self-discovery. Jerry Jeff Walker is a human anachronism: he does not quite fit in the complexities of this society. And because of this, not in spite of it, one must admire his courage, his rejection of convention, and his affirmation of life and music.

Ormandy's 34th season begins
by Steven Winn

The Philadelphia Orchestra under Eugene Ormandy, Music Director and Conductor has long been heralded for the lush sound of its string section. Mr. Ormandy, who last weekend began his thirty-fourth season at that post, brought forth an even greater aspect in the year's opening concerts. Four twentieth century pieces served as show cases for the orchestra's complete musical fabric. It is in this sense that the city's orchestra truly glitters.

Unfortunately the contemporary program is a rarity on the schedule. There are fewer works of twentieth century composers than have appeared in past season. It is con jected that subscription ticket holders are more attracted to the traditional eighteenth and nineteenth composers.

Following the "Star Billing Banner," Walter Piston's "Toccata for Orchestra" opened the concert. It is a pleasant and simple piece yet routing enough to start things off. The orchestra played it airy and transparently, thus allowing the listener to inspect and enjoy Piston's various elements.

Paul Hindemith's "Symphony, Mathis der Maler" was next. The symphony consists of three operative scenes inspired by the paintings of a fifteenth century German master. This work has a dense texture, some fascinating techniques such as high ringing violin tremolos to implement its stately melodies. The final scene, "The Temptation of St. Anthony," is emotionally charged and very convincing. Ormandy steered the exchanges between woodwind and string instruments and clarified Hindemith's excellent contrapuntal writing. The piece towers to a brassy climax. The applause seemed to be directed to Ormandy, who handled a difficult work with not only the necessary in tensity but with astringency.

Samuel Mayes, principal cellist, takes the banners for his solo in the area premiere of Aram Khachaturian's "Concert-Rhapsody for Violincello and Orchestra." There is no doubt that Mayes is a first rate cellist: excellent intonation, technical ease, and that sweet-sad sound. In this piece he stood alone in more ways than one. The solo instrument and the orchestra don't merge aside from a few thematic exchanges. The orchestral writing is dry, whereas the solo part is incongruously brilliant. The program closed with one of the real contemporary masterpieces, Bela Bartok's "Concerto for Orchestra." Ormandy capitalized on opportunities here to explore the colors of the orchestra. Bartok made percussion respectable, and he uses the battery extensively and masterfully. There is a rapid movement through sections of the orchestra using strings, woodwinds, and brasses melodically and rhythmically. From a lightly lingering tempo with a rasqueon smer at Shostakovich, the orchestra handles this piece beautifully. Even an occasional missed note did not smear this most interesting performance.
medium cool
By Linda Seltzer

The past few months have brought a wave of serious films dealing with sociological and political aspects of American society. It is a pleasure for the audiences, who for the first time are presented with other pictures of their world than teenage parties, over-glamorous love affairs, grotesque murders, espionage agents, and asinine children's movies.

But the pleasure is at best a mixed one. The films are not very optimistic. "Easy Rider"’s young men find neither freedom nor fulfillment in the United States. The poor and perverted of "Midnight Cowboy" live more than frustrating lives. And honest citizens, trying to make the best of their lives, are the victims of a cynical, unsympathetic political establishment in "Medium Cool."

"Medium Cool" is the best of the new films, since its author and cinematographer, Haskell Wexler, filmed his fictional plot against the background of Resurrection City, the Appalachian ghetto of Chicago, and the floor and riots of the Democratic Convention.

The story is that of a cameraman (played by Robert Forster) for a television station who visits civil rights marches, a national guard anti-riot training session, a women’s class in self defense, Resurrection city in the mud, and the Chicago poverty areas. Following a story more deeply than he is assigned to, the cameraman is fired, learning that the FBI has been viewing and censoring his station’s newsreels.

Out of a job and disenchanted, he develops a friendship with a young widow in Chicago's Appalachian ghetto and helps raise her son. While he is on a special job as a cameraman at the 1968 Democratic Convention, the boy is lost, and the poor, innocent young mother must search for him among the crowds of convention goers, and police beating hippies.

The Chicago scenes are real, close, and in color. The fiction is one of love, between man and woman, between mother and child. The fiction, emotional and understandable, makes the real look believable. The reality behind “Medium Cool”'s plot of warmth and compassion is harsh poverty, propagandizing and unsympathetic government. Individuals in the audience who identify with the love and feel alienated from the mainstream of the violent society are shocked at the contrast between the fictional individuals and the real society.

The film will stir these people to activity against violence and cynical deterioration of ideals in government.

Those who sympathize with the cops and hate the hippies, and who feel that the cameraman is wrong for his anger at the FBI and his employers will only be confused. They will feel sorry for the poor, young mother, but will complain about the violence of the police riot being shown on screen. They will try to avoid the reality.

A great deal of praise goes to Harold Blakenship, a child from the Appalachian slum, who plays Miss Bloom’s son. Attending a Chicago public school where the teachers do nothing but turn on the television, Harold is 11 years old and can’t read or write. His acting is very natural, smooth.

34th Street magazine wants you!
John Sandlin
Desolation Fascination

By Wayne Kim

Peale House Galleries opened up the fall season last week with a collection of recent graphics by John Sandlin, a young artist showing for the second time in Philadelphia. Working near Wichita, Kansas, Sandlin has been influenced most by the American prairies, which contrary to popular belief, did not get canceled along with Wagon Train. To this artist the plains are a very real environment, and his thirty-five prints hanging at the Peale House reveal their inspiration.

Most notable is his Prairie series, a group of trees whose desolation remains unmarred by any hint of leaf or life. Sandlin has said that a plains tree is an event, not a ground cover; each of these prints shows loneliness that is more lonely than the Redwood’s bigness is big. For Sandlin, a tree alone, not beside a house, behind a lake, or over a sleeping barefoot boy is subject enough for a print. He has proven his point with technical talent, and a great deal of imagination.

Sandlin’s next series, the Prairie birds, shows symptoms of a developing case of desolation-fascination. Great round eyeballs give every subject here an almost un-birdlike aspect. Each of these creatures appears to be quite capable of setting up a happy home in one the Sandlin’s trees. Collectively, the birds might make a pretty good glee club, chanting a chorus of “nevermore”.

In a Civil War series John Sandlin parallels (quite intentionally) the eventual disintegration of energy and morale experienced by both armies. A large woodland on a sand plain, “Uncle Dudley Rode to the Little Big Horn,” is almost hushed in Uncle’s crisp uniform and jaunty stature. Yet “Citizen From Fort Riley”, completed four years later (1869) is the portrait of a nameless sergeant who bears remarkable likeness to Peter Lorre. His hollow eyes are undeniably those of a prairie bird, and his rank is barely discernable by three faded stripes on his sleeve. Other Civil War etchings, including somewhat overcome subjects as the drummer boy, are nevertheless worthwhile studies executed in a humane rather than glorious vein.

Sandlin has explained his interest in the human gesture, and these expressionistic bird, and his rank is barely discernable by three faded stripes on his sleeve. Other Civil War etchings, including somewhat overcome subjects as the drummer boy, are nevertheless worthwhile studies executed in a humane rather than glorious vein.

Sandlin has explained his interest in the human gesture, and these expressionistic bird and being a feature of the Great American Frontier in an exhibit at Peale House.
Cinema

Arcadia
1529 Chestnut St.  LO-8-0928
Bandbox
30th & Armat, Germantown  VI-4,3511
Boyd
1908 Chestnut St.  LO-4-3754
"Plucked" - Call theatres for show times.

Cinema 20
19th & Chestnut Sts.  LO-9-4175
"Easy Rider" - Two young men look for freedom and fulfillment by motorcycling cross country. They don't find it. Shows Fri., Sat., 8:05, 9:50, 11:30.
Fox
16th & Market Sts.  LO-7-5007
Goldman
30 S. 15th  LO-7-4413
"Funny Girl" - Barbara Streisand, Omar Sharif. Shows daily 8:30 P.M., Sun., M., Tues., Weds., Sat., Sun., 2 P.M.

Lancaster
67th & Broad St.  11-9-3888
"Take Your Money & Run" - Woody Allen. Call theater for show times.
Midtown
1412 Chestnut St.  LO-7-7201
"Oliver!" - Has a "G" rating. Shows Fri., Sat., 8:30.
Randolph
1116 Chestnut St.  WA-2-3404
"On My Way to the Crusades, I Met a Girl Who..." - Tony Curtis. Continuation of "Staircase." Call theater for show times.

Regency
16th & Chestnut St.  LO-7-2310
"Medium Cool" - Fictional plot against the background of the 1968 Democratic Convention's riots. The scheme is a hit in Philadelphia this week. Call theater for show times.

Stanley
1902 Market St.  LO-4-1200
"Sweden, Heaven or Hell!" - Shows Fri., Sat., 7:10, 9:10, 11:00.
Theatre 1812
1812 Chestnut St.  LO-3-7100

Trans-lux
1515 Chestnut St.  LO-5-0350
"Goodbye, Columbus" - Satire, Jewish humor. Fri., Sat., 8:30, 10:30, 9:40, Sat., 6:20, 8:30, 10:40.

Twin Eric
1907 Walnut St.  LO-7-0320
"Midnight Cowboy" - Dustin Hoffman, John Voight through the sexual underworld of New York City. Shows Fri., Sat., 6, 7:20, 8, 9:50, 10, 11:15.

World
1830 Market St.  LO-3-1236
"Last Summer" - Two teenage boys follow a cool teenage girl in psychologically torturing an innocent, naive girl. Interesting interaction. Great for those who hate wild teenagers.

The Drama Guild will open its season October 16 with Eugene Ionesco's "Jack-or the Submission" and Max Frisch's "The Firebugs" at Playa and Players, 1714 Delancey St.

Theatre News

Last year's Manning Street Theater Company will be based at 1520 Lombard St. this season. The company is organizing a church that site into two theaters; one will be a second floor 150-seater, with around half that number being seated on foam rubber cushions. The first floor will house a small theatre-cave.

Art

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


Pennsylvania Academy of the Fine Arts
Broad and Cherry  (LO 5-3837)


Peale House Galleries
1832 Chestnut St.  (LO 3-2837)

One man show by John Sandlin, powerful graphic artist and Leon Karp, noted Philadelphia artist. Thru Oct. 15. Tues.-Fri. 10-5; Sat., Sun. 1-5.

Barnes Foundation
Latch's Lane, Merion. (MO 7-0390)

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

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


Civic Center Museum
34th and Civic Center Blvd.  (MU 6-9700)


Galleries

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


Kenmore
122 S. 18th  (LO 5-6511)


Philadelphia College of Art
33rd and Spruce  (EV 6-7400)

Painting, sculpture by such masters as Renoir, Cezanne and Picasso. Fri., Sat. 9-30, 8:40.

UNIVERSITY OF PENNSYLVANIA MUSEUMS
2017 Locust  (LO 4-3645)

Opening Sept. 24. Each exhibit from Germany, Mon.-Thurs. 9-4, Fri. 9-4, Sat. till 9.

Print Club
1614 Latimer  (PE 5-5909)


The Works
2017 Locust  (LO 4-2545)

Polish crafts, rugs, weavings, etc. Refreshments at opening. Sunday, Oct. 5, 3-6, Mon.-Sat. 11-6.

Newman
1625 Walnut  (LO 3-1779)


THE ARTISTS'ALE
2017 Locust  (LO 4-2545)


THEセンターMUSEUMS
2017 Locust  (LO 4-2545)


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