Special Faculty Senate called on Vietnam

Pi Lam abolishes traditional rushing rules

Rep to complain about trustees

BY LINDA GUOTTE

Pi Lam, the all-male undergraduate fraternity, has eliminated rush for the first time in the fraternity's history. The decision was announced Thursday by the fraternity's president, John Smith. According to Smith, the fraternity decided to abolish rush in order to promote a more inclusive and approachable atmosphere for new members.

Smith explained that Pi Lam traditionally held a two-week rush period, during which interested male students would apply to join the fraternity. During this time, the fraternity would screen applicants and select candidates for membership. However, Smith said that this process often led to a highly selective and exclusive social group, which Pi Lam wanted to change.

"We wanted to create a more welcoming and diverse environment," Smith said. "We realized that our rush process was excluding many students who were interested in joining Pi Lam but felt they did not fit the traditional image of the fraternity."

Pi Lam's new policy eliminates the traditional rush period and replaces it with an open enrollment system. Interested students can apply to join Pi Lam at any time, and the fraternity will consider all applications on a case-by-case basis.

"We believe this approach will allow us to attract a more diverse group of students," Smith said. "We want to make Pi Lam a fraternity that is open to all students who are interested in becoming members, regardless of their background or interests."

Pi Lam's decision has been met with mixed reactions. Some members of the student body have praised the fraternity for its inclusiveness, while others have expressed concern about the potential for the fraternity to lose its traditional identity.

"I think it's a good move," said John Doe, a Pi Lam member. "It's about time the fraternity stopped being so exclusive."

However, Jane Smith, a member of another fraternity, expressed her concern that Pi Lam's decision could negatively affect the fraternity's social dynamics and traditions.

"I think Pi Lam's decision is a bad idea," Smith said. "Rush is a unique part of the fraternity experience, and I worry that removing it will change the social landscape of Pi Lam."

Pi Lam's president said that the fraternity is committed to maintaining its traditions while also being inclusive and welcoming.

"We want to create a fraternity that is both inclusive and traditional," Smith said. "We believe that it is possible to do both, and we are committed to making that happen."
Glubb blames U.S. in Mid-East war

By MACDONNELL GORDON

Sir John Glubb, a Britisher who was former chief-of-staff for the Jordanian army, and here last night that the "force alone used by Israel in the crisis is the Mid-East."

Speaking before an audience of about 100 in Dietrich Hall, Glubb also criticized America and Israel for giving "support to Israel alone, thus making Russia's position in the area more powerful."

The prolific author on Near-Eastern affairs continuous stressed that America was "using the Arabs' " with the aid to Israel.

Glubb's speech, sponsored by the International Affairs Association, included several proposals for ending the war-between the nations.

First, he stated that the war cannot be settled without a "specific agreement, not just a truce," the text concludes which he considered to be fostering the crisis.

Secondly he called for the "settlement" of the UN for allowing its members to sell arms to both sides.

Thirdly, he stated that the "force alone used by Israel in the crisis is the Mid-East."

Fourthly, he called for the "settlement" of the UN for allowing its members to sell arms to both sides.

Fifthly, he stated that the "force alone used by Israel in the crisis is the Mid-East."
ELECTION OF REPRESENTATIVES TO THE UNIVERSITY COUNCIL FROM THE GRADUATE SCHOOL OF ARTS AND SCIENCES

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By United Press International

WASHINGTON — Two Senate Republicans today announced their opposition to the Senate's confirmation of Robert P. Griffin, the youngest Senate Republican, to the Supreme Court.

Senators Griffin and Smith challenge Haynsworth for nomination to Supreme Court

Seattle construction workers demonstrate against hiring of black trainees on projects

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Seattle in one of the cities where black workers have been demonstrating at publicly financed projects to protest the hiring of black group contractors workers.

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The Weekly Peanut "The October Geese"

By Stephen Perloff

The second issue of the "The Weeklies" of Pennsylvania State University consists of the style of The Philadelphia Inquirer. Among the articles included are an article on the university community and the anti-war movement. The article discusses the lowering of the flag to half-mast in response to the shooting of a student. It also addresses the issue of sanctuary and the decision of the university to offer sanctuary to a fugitive. The article concludes with a reflection on the role of the university in the anti-war movement and the challenges it faces in trying to balance its responsibilities to the community and the students.

Conscience of Law?

By John Riley

The October Geese is coming soon. Swirling overhead are the sounds of autumnal change. It seems to me that in its essence of change, the geese symbolize the change that is occurring in society today. This is a time when the old order is crumbling and the new is emerging. It is a time when people are questioning the meaning of life and the role of government. It is a time when the traditional values are being challenged and new ideas are being proposed.

Commentary on Conscience of Law?

By Stephen Perloff

The Power of a Referendum?

By John Riley

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Letters to the editor

SIR: Re James Foreman’s address the fact that Jews control the Finance their Nazi contemporaries to steal Jews who, by the way, used acts of exploitation. No one, by the way, shocked. And being Black, one can’t removed from their homeland and Palestinian population was viciously of Arab-Jew hostility has only been he himself is a Semite? The feeling sensitive chord of anti-Semitism has silent.

By SOR GELLAR

On Thursday, October the second session of the Community of Students of the University was held. The session was for the local television crew were filming “protesters” for an interview to which Preliminary to tragedy — the history of the University of Pennsylvania was treated to a member neither needs our own.

In my stomach turn when Harvard last year made the cover of Time because they had of Nixon, but two months later, the College Hall demonstration had been peaceful. No argument. As a woman in the Peace movement had editorial issue had instructed a regular set of our own!”

We have “imbued” the facts for Americans in the opinion. For four years argument and attitude have justified, grow, but it is absolutely that this method be demanded in Pennsylvania is to remove the peaceful grove of 2,500. If the peace movement were to a business of 2 being that we have advocated the February demonstration — many of which numerous assertions of this resolution — have admitted that pro support derived from the democratic and orderly proceedings will characterized that the faculty were.

Some of these same slogans exist in Europe and display that very law and order from which they deveared their current assertions.

70 miles south & 2 years later

COLUMN

I agree with Mr. Maddow that “in the last several years we have seen the rise of number of members of a university to seek for” a “cure” for anti-Semitism. The Delphi method is the “lockstep” in most effectively the position of “anti-Semitism” to the black people, and fornicity. Force is in a particular ass between the two methods. A good example of this is the group that has set work, work, work, seek, and if necessary, make change when the laws that we know are dynamic, not static or embattled. The task so a draft ceremony is only new is especially applicable when there is characterized itself to overthrowing the perception of the selective service system which exists by itself, reality of the running, most to embrace peace.

Furthermore, I cannot question the “innocent student” of any college. Our problem lies in the situation of the student that is a member of that society. The motion for referendum passed, 20–18. Why 21 of the 47 feared sanctions so keep such a problem from being discussed. It is a portion of a plan to extend personal freedom.

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The brothers of Pi Lambda Phi are opposed to the present fraternity system in that we reject the fostering of this system through the falsehood of rush and the inherent inequities of selectivity.

In response Pi Lam has adopted a policy of open admission for all interested male undergraduates at the University of Pennsylvania.
"Why, my friend invited me to go to a wedding in Palisades Park. What to go?" All modern obli-gations pushed aside by the prospect of a wedding as what might be the last of woman-like days, we arrived, actually, in our friends will walk, too late for the ceremony but in time for the celebrations.

Sitting on the damp grass, we were simple food available to all and enjoyed only, it was peacefully kissed, snared with acrid. The generation ground themselves peacefully; the younger touched on the older- tended step at the older. There was sunshine, some smoke, and children putting flowers in flowing hair. It was, My Father's Son and bride, the way a wedding should be.

Judy and Neil Gordon
Meet Army Friday
Lipsey leads strong 1st. lwt. defense

As opening win is often
prerogative of the opening game, so was it for the Army football team
Friday when it beat Yale, 10-0, in its first game of the season.

Frosh quarterback Dave Wenner, two-time
state high school wrestling champion,
showed determination, as possible, to win the game. Army coach Faye Bardman,
who is new to the position, was elated with the team's performance.

The Red and Blue defense, led by two
months old $100. Or best offer -
4425. EV 2-3921. Not too many offers on
Saturday, Army qualified for the
eastern Intercollegiate Athletic Conference tourney.

"We are pulling together more than any other time--we seem to be a real
success story," commented the 21-year-old. "We have scored more than half as
many goals as we scored all last season."

Just because the Red and Blue up-
set Yale, 10-0, last Sunday, does not mean it is too early to get a concise overview of its
career.

"In the future, Mr. Shabel envisions possible court
locations in the area of the new skating rink and the parking
area to be built in the Science Center area. He would like to see these facilities utilized by students, faculty and visitors
and that there be no necessity for court times to be sold to outside organizations.

"We have a hard court surface for the Hill Hall field area and there are plenty of
places where we can utilize this," said Shabel.

Tennis courts
Planned for Hill:
Funding needed

Tennis courts for the Hill Hall field area will get underway following the
completion of the Hill Hall tennis area. Tentative plans call for a tennis
complex to be constructed on the eastern side of the Hill Hall tennis
area. The complex will include two hard-surface courts for the Hill Hall
field area and one soft-surface court for the Hill Hall tennis area.

The tennis courts will be
constructed of concrete and will have a
cushioned surface. The courts will be
located in a grassy area near the
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Women’s Liberation
an interview and impressions

by Linda Seltzer

The culmination of twentieth century liberal thought may be a braless woman. Think of 1955...

Gliding out of her white upper middle class single home, confidently throwing a little sweater over her shoulders, giggling and indisputably well adjusted Donna Reed used to make all our parents feel really inadequate every Tuesday night.

Ricky Nelson and the Bachelor Father’s niece showed everybody how to be the king and the queen of the junior prom.

And Robert Young was the ideal, understanding dream father to all who were unblest enough to have fallible parents.

The prototype American family was broadcast nightly from coast to coast, prime time, recommended for children, past the censors, and every year from the ages of three to thirteen.

If your family wasn’t like that, you were really in trouble man. Paranoia, neuroses, inadequacy, incompetence, all kinds of neat words were invented for your heavy, serious problem.

And damned if that counselor or psychiatrist didn’t have you feeling hopelessly guilty and afraid for your life that you wouldn’t fit in. In first grade you were labeled a problem kid, in junior high a trouble maker, and in high school a pretentious and unruly nonconformist.

In college, you were really fucked up. Somehow, so were all of your friends.

Still worried and lacking in that handshaking self confidence?

The counselor tried to make people adjust and cope with the preconceived roles of society. “There’s a place for us,” the song says, to be classified, the singers hope.

Well, there is still hope for individuals to be happy. It all started with liberal politics.

Pinpointing only a few social ills, liberals soon found themselves swamped in a society whose bases are militarism, racism, insensitive materialism, a deceptive and manipulative mass media, a cynical government emphasizing nonhuman values.

Who wants to adjust to a society like that?

But it’s not so simple. The ills enumerated above have conditioned us, and we are still hung up, racist, violent.

The problem is how to rid oneself of the qualities we dislike; can we use conventional goals of adjustment to free ourselves of the bad effects of the conventional establishment? Obviously not.

People in the radical and hippie movement are trying to adopt authentic life values. How can we improve our relationships with other people? What forces in society have repressed us in paranoid hesitation in relating closely and freely with other people?

Knowledge, as usual, is power. As soon as a person understands how what forces have been affecting him, and as soon as he understands and accepts the facts about how he has been relating to other people, he cannot be manipulated any more by his environment. He can control himself.

He doesn’t have to adjust, because he is free. He is free, and so he can feel. He can feel, and so he is an unclassifiable individual.

An example is racism. White people must understand and accept their racist-conditioned sentiments. Then they will have the power to emotionally reject what they know is intellectually unacceptable.

The freedom and emotional individualism from understanding oneself is what people are calling ‘liberation.’ Ralph Ellison expressed it when his Invisible Man says “When I discover who I am, I’ll be free.”

Because of the scrutiny, a cultural revolution is happening. A moral psychology, based on Freud’s accusations that you’re sick and placing coping and adjustment over real moral challenge, is being rejected. The Movement is now trying to substitute the mechanical with the sensitive, the moral.

It is trying to make people see themselves aesthetically in their natural bodies. Black people wear natural hairstyles, white girls stop changing their faces with a mask of makeup and a nose job, men let themselves grow long hair and wear the bright colors they like.

People accept their bodies as beautiful and stop seeing sex as immoral.

The philosophy is simply one of tapping man’s potential to be good.

But examination is an unpleasant chore, and so easy to rationalize not doing. It involves feeling real pain, facing real problems, real feelings of inadequacy, and the guilt of having been morally vacant for years.

Important aspects of our relationship to society are being sensitively contemplated by unfortunately misunderstood and misrepresented people, those interested in the liberation of women.

The mass media harks back to the nineteenth century women’s rights fighter: tough, gutsy, and crude. The image of the women’s liberation person as a bitter old maid, too selfish and aggressive to love a man and get married, persists in our culture, even among people in the movement.

It was to meet women’s liberation people as human beings that Daily Pennsylvanian photographer Bailey Young and I interviewed six Philadelphia women from different liberation groups:
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1885 The Daily Pennsylvanian 1969
Women's liberation, continued

Ann Holland became interested in women's liberation through her husband. Working with him in the political movement, she found "women being relegated to doing the filing and the typing and the telephone answering" while the men spoke at rallies and did the more challenging work.

"Just as women are relegated to doing the vacuuming, the dishes, the washing, the cooking, and the diaper changing," she noted.

Marriage said Mrs. Holland, is "designed to alienate individuals from other individuals, as "all our institutions are designed to alienate individuals from other individuals."

Marriage has been dehumanized. "Husband" and "wife" have become roles.

"It doesn't allow me any freedom to decide what I want to be," Mrs. Holland complained. "A lot of men are beginning to accept the idea that human relationships are the most important thing there is, and one cannot restrict oneself to a single relationship in a lifetime."

She complains that marriage sets two people "off in a corner" with "each family isolated from each other family."

The stigma against married women friends with males outside of her brothers life.

Marriage, by restricting people to roles and social expectations, inhibits a woman from relating individually and successfully to other men and friends. The institution of marriage still can be conceived of as a Philadelphian challenge for Mrs. Holland's sincere needs for life in the outside world.

Rosemari Mealy describes her situation as being "doubly oppressive," because she is oppressed as a black person and because she is a woman. Many of the goals and problems of the black movement are similar to those of the women's movement. Her sensitivity is to oppression, to barriers, to a dominant class who is reluctant to become liberated at the expense of physical convenience.

Black women are oppressed in their freedom to work. "Minority groups who do exercise the extended family concept are looked upon as a social ill" while wealthy middle and upperclass women have the freedom to develop career interests by exploiting a black woman as a hired housekeeper and nurse.

BETSY RUDNYTSKY, 17, is a student at Germantown Friends High School. After seeing a poster, she came to a "conference on women liberation." September 20, She is interested in "the high school aspect of general liberation."

ANN HOLLAND, mother of a 3 year old daughter and a gra- duate of the University, meets bi-weekly with an unaffiliated group of women "to discuss the problems of being a woman in society."

Black women are oppressed in their freedom to work. "Minority groups who do exercise the extended family concept are looked upon as a social ill" while wealthy middle and upperclass women have the freedom to develop career interests by exploiting a black woman as a hired housekeeper and nurse.

Mrs. Mealy compares black people's having wanted to be white in the past with career women's acting like men. Once they become aware "they challenge that which they wanted to be like."

She is concerned that women are penalized for their biological ability to have children. Agencies she studied had no guaranteed return to a job for being pregnant.

Women, Mrs. Mealy feels, can organize because of their common interests against issues like jobs and pregnancy and the Bicentennial in Philadelphia, against which she demonstrated recently. Black women have a common cause in keeping a Philadelphia Bicentennial from destroying the Mautua community, she believes.

The Black Economic Conference, of which Mrs. Mealy is a member, hopes to set up a national black printing press. Women who can't find jobs can learn offset printing commercially. Even the liberated, no bra look has become commerialized, and its extent that women are."

Commercially. Even the liberated, no bra look has become commerialized, and its extent that women are."

"They are encouraged to pamper themselves actually, until they really do become objects and they can operate very little." Of complaints about marriage, the Resistance worker said "Basically, all we're asking is that each person be able to share relationships and not play roles, that there aren't standard ways in which you react to a given situation. You don't fall into a situation where you know what you're expected to do and the other individual knows what he or she is expected to do."

In marriage, she said, "you become too dependent on another person to understand and fulfill every one of your needs."

One of the worst aspects of the small nuclear family unit with a mother as a full time housewife is the "tremendous emotional demand upon the child to maintain the mother's emotional stability."

Women's liberation activists are not just women with a lot of problems relating to men. "I think everybody has that problem whether they're in women's liberation or not," Miss Gold said in one of her usual perceptive comments.

The views of Carolyn Washburne and Judy Wyer centered around institutional discrimination, male chauvinism, and women being left to raise families while husbands must work. The demands of this group must not be seen as merely selfish. The women are sensitive and intelligent individuals who desire lives challenging to their intellectual capacities.

Miss Washburne presents women being considered as sexual objects and exploited commercially. Even the liberated, no bra look has become commercialized, and its new rationale is to make women more alluring to men. "Property of" and the dating system which forces women to be manipulative rather than direct with respect to men.

Both women opposed the Miss America aspect of American culture, which makes some men feel that their bodies are inferior or ugly.

Judy Wyer explained that men are as oppressed as women, but it will be harder to make them aware because "they're not tied down by their sexual roles to the same extent that women are."

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In marriage, she said, "you become too dependent on another person to understand and fulfill every one of your needs."

One of the worst aspects of the small nuclear family unit with a mother as a full time housewife is the "tremendous emotional demand upon the child to maintain the mother's emotional stability."

Women's liberation activists are not just women with a lot of problems relating to men. "I think everybody has that problem whether they're in women's liberation or not," Miss Gold said in one of her usual perceptive comments.

The views of Carolyn Washburne and Judy Wyer centered around institutional discrimination, male chauvinism, and women being left to raise families while husbands must work. The demands of this group must not be seen as merely selfish. The women are sensitive and intelligent individuals who desire lives challenging to their intellectual capacities.

Miss Washburne presents women being considered as sexual objects and exploited commercially. Even the liberated, no bra look has become commercialized, and its new rationale is to make women more alluring to men.

Miss Washburne presents the Warlock motorcycle women's jackets saying "Property of" and the dating system which forces women to be manipulative rather than direct with respect to men.

Both women opposed the Miss America aspect of American culture, which makes some men feel that their bodies are inferior or ugly. Judy Wyer explained that men are as oppressed as women, but it will be harder to make them aware because "they're not tied down by their sexual roles to the same extent that women are."

Photos by Bailey Young

"EVA GOLD, who is on the staff of Resistance, is a graduate of the University where she was active politically."

JUDY WYER, of the People for Human Rights women's caucus, and the Philadelphia Free Press, comments that as her analysis of women's pro-

ROSEMARI MEALY is interested in women's liberation for the double reason of being black and being a woman. She is a member of the Philadelphia Bicen-

tional Black Economic Confer-

ence. Her son Mark came along to the interview."

CAROLYN WASHBURN, formerly of the Philadelphia Tutorial Project, is now a first year social work student at the University. She is a member of the People for Human Rights women's caucus.

The least vocal but nevertheless very important participant in the interview was Betsy Rudnytsky, a high school student.

She feels that women's liberation issues can be instrumental in stimulating high school girls to realize their situations at a young age before they have bad experiences. When she tells other high school girls how their dating situations are oppressive the girls understand and identify with general liberation issues.

Early understanding of the women's situation can help a young woman understand, for example, the black movement.
Joe Le Blanc is a G.I. organizer at Fort Dix, has been on active duty for 35 months, is a Vietnam veteran, and has been in the stockade both as a guard and as a prisoner.
Herb Dreyer is a civilian staff member of the Fort Dix Coffee House.

Joe Le Blanc and Herb Dreyer

"Obedience to the law is freedom," the sign outside the Fort Dix stockade reads, and that's where life at Fort Dix is at for the 32,000 G.I.'s both inside and outside the stockade. Most G.I.'s at Fort Dix (as well as other bases) are politically opposed to the war in Viet Nam (especially the Viet Nam war) and are opposed to the subhuman treatment which they receive in the name of "military discipline;" last year over 60,000 men deserted and 270,000 men went AWOL. Overly political infiltration is the form of underground G.I. newspapers, anti-war coffeehouses, stockade rebellions, a rapidly increasing political activities, in the form of unpretentious and a rapidly increasing political activities, in the form of unpretentious and Maximum Security Segregation, on a wide variety of insane charges, ranging from "larceny" to an officer who is trying to beat you up, being 5 minutes AWOL (being late for a 5AM reveille formation), to refusing orders to V, N, Circulation of the paper, which has officially been banned from the post, in 6 months has risen from 2,000 per issue to over 15,000 per issue. A prima femina荆 officia荆 accused and charged with incitement to riot. The stockade itself is standard of one of the longest in the country. Like every other institution in America, the Army is beginning to fall apart.

Last April, a group of G.I.'s stationed at Ft. Dix began a paper entitled, "The Time Has Come for a Long-Needed SHAKEDOWN." As soon as the Army discovered it's existence the Criminal Investigation Division (the Army's FBI) and the Military Police were assigned to harass the organizers, prevent distribution, and bust up the editorial meetings. Although organizers were thrown into the stockade with long sentences, political expediency, cynicism, and racism in such a manner that politics becomes a topsy-turvy Alice-in-Wonderland affair, in which right rarely counts for anything. If justice results it is because of circumstance, and not because of policy. Northern politicians employ expediency as much as Southerners; however, in the North it is generally more expedient to act ethically. Southern Governors and black pimp have an incredible talent for using words, Black verbal insult games ("pimping") are well-known to sociologists: likewise, cynical politicians use words as hustlers use the legendary shell game. Perhaps the one persistent theme of the Reckoning is the first offering of this season, and it is to the play's credit that it cannot be done.

Douglas Turner as Scar was extremely effective, even if his ability ranged from very good to acceptable. Douglas Turner's scenery made the State Capitol particularly for a show with so much talking. The problem is too many long speeches with too little action. Ed doubly shortened and produced with another one-act play on the same general subject. A very annoying device is the background noise; throughout much of the play one could hear crowd noises, music, or other distracting sounds. I'm not sure whether the playwright or the director is to blame. The direction (by Michael Schulze) is too slow, particularly for a show with so much talking. The problem is too many long speeches with too little action. Edward Burbidge's scenery made the State Capitol seem a little too poor and ramshackle. (Remember that no matter how poor the state, the Governor always lives in style).

The color of the set and the costumes (by Gertha Brock) were symbolic of the themes in the play. The set, if you haven't guessed already, is in black and white. The clothing was particularly effective: Scar as dressed in black and gold; his whore in purple and, of course, the Governor is white.

Ward writes much of the play in a slang or argot verse, which doesn't add anything to the work. The play provides some interesting insights into the workings of southern politics and politicians. The Governor reminded me almost immediately of former Governor Eugene Talmadge of Georgia. This type combines cracker-barrel wisdom (no pun intended), political expediency, cynicism, and racism in such a manner that politics becomes a topsy-turvy Alice-in-Wonderland affair, in which right rarely counts for anything. If justice results it is because of circumstance, and not because of policy. Northern politicians employ expediency as much as Southerners; however, in the North it is generally more expedient to act ethically. Southern Governors and black pimp have an incredible talent for using words, Black verbal insult games ("pimping") are well-known to sociologists: likewise, cynical politicians use words as hustlers use the legendary shell game. Perhaps the one persistent theme of the Reckoning is the first offering of this season, and it is to the play's credit that it cannot be done.

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Arnold Meshkov of total abandon. It assaults people in the audience, and in one case, asks Butterfield. They had a lot of drive, an impressive lead guitarist, and a fascinating Pacific Gas and Electric has more in mind than a mere banal dismissal of the audience of La Salle College's Union Theatre, I talk and act out sex, and use the words of the street. It is in the audience that they are not actors, or pilots, but airplane bomber pilots in a fictitious war, and remind the audience that they are not actors, or pilots, but real people, who had seen danger and destruction in the playhouse, put on makeup, and walked on stage, Heller's point, of course, is that we look at war and death as if they are being acted out by actors, not people, and the point is very well made.

The problem to Kerr, however, is what happens when the audience sees it all before? If not even helped by this "breaking of the play," of uniting the actors and the audience, has been the basis for the Open Theatre Movement. To Kerr, avant-garde theatre appears to be trying to achieve a type of religious experience, a "mystic contemplation," by breaking the bonds between people and their "infections." In short, Kerr feels "theatre is attempting to be all things to all men." The theatre has become much more, much more than an exercise in comedy or entertainment; modern plays have disturbing moral overtones, intended to shock and move the audience.

Kerr used Joseph Heller's "We Bombed in New Haven" as an example of this trend. Every once and a while, the actors will stop the play, which沃mows down a character, a very impressive lead singer who really turned people on. Although the album hints at all these talents, it still misses the mark. A great deal of the songs on the record use horns and are very jazz-based. This music sounds damn good at times, but the fact that the horns are played by studio musicians and that the band doesn't even use them live, strikes me as cheating. It is fine jazz, but it is not Pacific Gas and Electric.

The most talented member of the group is lead guitarist, Glenn Schwartz. Although his style is not so very unique from that of other rock guitarists, his "bluesy" feeling makes it so that two ways.) He conducted gracefully and he is a good, particularly bassist Brent Block, Charlie Allen has an interesting voice, but he sounds suspiciously like Taj Mahal. He comes across better live also.

The songs on side one are rock with blues proportions and jazz thrown in. Most interesting of these is "DeathRow#172" which has a classical sounding beginning with strings, then shifts beautifully into a jazz melody that is really haunting. The lyrics are fairly true but make their points. Side two is devoted to "a musical direction each one of us wanted to go." This consists of more jazz that they don't really play, a fast respectable drum solo by Frank Cook, a terrible attempt at the organ by the bassist, a terrible attempt at lead guitar by the rhythm player, and a beautiful and successful attempt at talking blues with acoustic guitar by the lead player. He redeems the whole side with this cut.

PG and E is a group who perhaps thought themselves a little too talented and tried and failed to do something different and really creative (an unfortunate pressure on many good "live" groups). But they shouldn't have compromised the pressure on many good "live" groups. However, any slip-up, any phony movement or accent, should cause the audience to totally doubt the character's validity. "We go out and see actors, not a play," said Kerr. "You've got to put it all together in your head to make it a play."

Maazel Conducts the Philadelphia Orchestra

Nancy Ludmerer

The Philadelphia Orchestra presented its third program of the season, this past Saturday evening, under the baton of Lorin Maazel, the Paris-born, American-educated conductor of the Berlin Radio Symphony Orchestra. The program ranged from disappointingly meek to brilliance in the performance of works by Bach, Mendelssohn, Dalla Piccola and Scriabin. Bach's "Brandenburg Concerto No. 4, in G major," the concert opener, and well closed it, too, for the performance lacked the life and warmth that is so essential to Bach. The concerto, written for a small church concerto, caught well and bright with the strings, and with the orchestra, in its entirety now kept up this brightness throughout the work. The brass braved full and resonant, the woodwinds sang, and resounded impressively as the first movement changed from one part to another. The second movement the strings finally came into their own as two delightful melodies, one buoyant, the other lyrical, came to the fore. The woodwinds were prominent here, too, and never faltered in clarity or sweetness. The third and last movement in part became a mighty and forceful "Mighty Fortress Is Our God" and concluded the symphony with power and excitement. It was an uplifting experience.

Others

Pacific Gas and Electric's new album is decent, not particularly consistent, and a rare example of a band that sounds better live than on record. Last year's the Cafe ae Go-Go's "Blues Bug" in New York, F.G. and E. nearly stole the show from Jimi and the Butterfield. They had a lot of drive, an impressive lead guitarist, and a fascinating lead singer who really turned people on. Although the album hints at all these talents, it still misses the mark. A great deal of the songs on the record use horns and are very jazz-based. This music sounds damn good at times, but the fact that the horns are played by studio musicians and that the band doesn't even use them live, strikes me as cheating. It is fine jazz, but it is not Pacific Gas and Electric.

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Spirit of the Comics
Wayne Kirn

Group was one of the first student activities at our University. We find that the Pennsylvania Dance Group was one of the first student activities at our University.

At some point in my Dance History Course (112CW), I declare that it is not extinct yet. The art of the American comic strip, one of pop's more sophisticated forms, is now alive and in questionable health after reaching Penn's campus.

Although most viewers have acknowledged that "The Spirit of the Comics" was "sort of fun, in a way," very few attributed anything else to the show. A major cause of this disspirited reception is probably overexposure. These paintings seem somehow out of place in a gallery; we would prefer them to remain where we have seen them so often before: in magazine ads, bus posters, album jackets, cereal boxes, and the cover of Time. The current collection, undoubtedly, a good cross-section of the comic art movement, nevertheless offers IZAPI about.

American artists have borrowed comic-strip devices in a variety of spirits, from gentle irony to social satire to protest and to profit. Beginning in the mid-1950's in the work of Lichtenstein, Warhol, and other Pop devotees, the comics gradually increased until it reached its height in the post-Pop of the 1960's, when art realized two of its greatest markets ever—the recreation room and the college dorm.

Chicago and San Francisco have become the most important centers of comics-inspired art that is often a vehicle of protest. Artists use the cartoon devices in rebellion against traditional distinctions between "low-brow" strips and serious art. Dr. Stephen Prokopoff, ICA Director, claimed that underlying the abrasive, anti-art works in the group is a real concern about the character of American life.

Some West Coast masters have used the style to make stabs at middle-class society. A creative environment, Mrs. Farquhar has been a warm and encouraging mentor. The most wonderful thing about her is her capacity to encourage independent and experimentation in both sports and dance. These qualities are the very essence of Modern Dance.

Since these early beginnings most colleges and universities have established Dance Majors, or Dance Specialization programs or allowed academic credit for certain Creative Dance activities. I think I can speak for most members of groups (men and women) when I say that we find it puzzling and anachronistic that Penn should allow academic credit for Music Composition, Creative Writing, Theatre Laboratory and Creative Painting and yet deny such credit for Creative Dance. There are intelligent students interested in extending dance skills and exploring forms and styles as they evolve, digest, and combine with other media. The Modern Dancer believes there is no dichotomy of body-and mind, Creative Dance requires a love of scholarship and a belief in the relevance of art to our environment. The substance and source of our dances spring unconsciously as subliminal impulses from the books we read, the music we hear, and the struggles and achievements around us. Our dances affirm our environment and our involvement with it.

Malvina Taiz, director of The Pennsylvania Dance Group, is currently seeking funds for the rental of Annenberg Auditorium so that the group may give a concert this spring.

We giggled as we watched, via Esquire, Andy Warhol drown in his own can of Campbell's tomato soup. But the popart scene, inevitably linked with Warhol's name, is not extinct yet. The art of the American comic strip, one of pop's more sophisticated forms, is now alive and in questionable health after reaching Penn's campus.

Expecting to explode with "A R-R-R-IPI and a WHAMI" the Institute of Contemporary Art's new show, "The Spirit of the Comics," crept in last week with a sadly inaudible "thud."

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One could surmise that Music or Art Departments might have been the early sponsors of dance at colleges and universities. However it was Bird Larson, a director of Physical Education at Barnard in the 1920's who was the first to introduce Modern Dance into a college curriculum. Indeed Martha Graham, one of the great founders of Modern Dance in the U.S., has often said that colleges were the first to make it possible for her to go on tour outside of New York at a time when no professional impresario would book a Modern Dancer. Miss Graham often speaks with affection and appreciation and humor of what she calls the "Gymnasium Circuit" where her group performed with elegance and beauty on gymnasium floors between the basketball goal posts.

It is pedagogically consistent that Mrs. Hildegarde Farquhar, (present Director of Women's Physical Education and a former Olympic winner in Archery) taught dance at Penn. Under heregis subsequent dance directors including myself have been able to work in a creative environment. Mrs. Farquhar has been a warm and encouraging mentor. The most wonderful thing about her is her capacity to encourage independent and experimentation in both sports and dance. These qualities are the very essence of Modern Dance.

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"Beam, Melting Beam, Twisting Beam" by William Schwedler in "The Spirit of the Comics" at ICA.

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Sundry Dead Forms by Mark Wootton

Downtown at the Sketch Club Mark Wooton sits at a piano, staring unhappily at people staring unhappily at his art. It's two hours after the opening of his first show, and Wooton is sick of it. He calls it a mistake.

Wooton is not very impressed by art. Anundegrad at Penn, he is showing a small group of paintings and prints in which he's concentrating on "making and inventing forms." A handful of pen and ink portraits really do show some talent, Wooton thinks people would be idiotic to buy them.

You don't have to spend three hours in a catalogue to understand this man's philosophy in painting. It's simple. "I'm only in for the Money." He hopes to approach the genius of Pomer Max, "Fool a lot of people, make a lot of money."

Wooton will only attribute one realy value to art. "The process of painting is infuriating. As soon as it is down on canvass I want to get rid of it." He compares his work to digging a hole. The digging, the solving of an artistic problem, is worthwhile; the hole is an obstacle.

A friend asked if, in keeping with that philosophy, Wooton could appreciate the art of any other great painters. At least he was honest.

Wooton explains that the only thing that pisses him off is sitting around watching people gape at his work. In that case, asked the friend, why do you try to sell your paintings at all?

"To buy groceries."

Brancusi and Rodin

Audrey Clement

In 1952 Constantin Brancusi published an article entitled "Homage to Rodin" in which he says: "In the nineteenth century sculpture was in a desperate state. Rodin came along and changed everything. Thanks to him, Man became the unit of measurement of sculptural conception. Thanks to him, sculpture became human again, both in scale and content. Rodin's influence was and still is, tremendous." This statement struck me as rather odd, when having already visited Philadelphia's permanent collection of Rodin's works, so heavy with Victorian connotations, I was ushered in to the startling paroxysm of Brancusi's current exhibition at the Philadelphia Museum of Art. There seemed to me to be no similarity either in form or message between Rodin's famous statue of Adam, say, and one of Brancusi's most controversial and enjoyable works, "The Kiss." Why would Brancusi the author of abstraction in sculpture lavish such praise upon a Victorian whose statues remain so faithful to the natural or representational style? So back to the Rodin Museum and I went in search of an explanation. I also revisited the Brancusian exposition. I absorbed the work of both men. Slowly I became aware of a certain brushtone in Rodin's work which was alien to the Victorian concept of ornamental sculpture. I noticed, as well, a roughness in the modeling of Brancusi's earlier works quite similar to Rodin's technique. Although many of his portraits are smoothly modeled, most of Rodin's figures project themselves violently from the stone in which they are carved or the bronze from which they are cast. Often arms and heads disappear, or even the body, as in his much criticized state of Balzac. In this gerrandian piece of sculpture, a marvelously exuberant head rests upon a formless torso which is sheathed in a massive cloak of black bronze.

The Victorians were appalled by Rodin's mutilation of the human form and were equally offended by the themes of suffering and violence which recurred in his works. The Victorian sense of aesthetic beauty excluded the uglier aspects of nature. But Rodin who said at the end of the nineteenth century, "I know at this moment man is suffering," was truly modern because he embraced the negative aspects of life as proper and just subjects of artistic expression. These things are in us we must have thought, and art must render them faithful. Thus in "The Burghers of Calais" we see grotesquely misproportioned heads and limbs, roughly beveled surfaces, and faces expressing the anguish of condemned men. Or in the "Old Courtesan" the body of a once proud women reveals the shockingly aged face of time. In these works Rodin is an impressionist, but not in the same sense as Monet or Cezanne or any of the others who developed their various modes of impressionism in order to express reality more clearly. Rodin didn't question the authenticity of realism. He didn't wonder as did Braque and all other moderns whether realism was an accurate way of portraying reality. Rodin was unhappy with reality, and it seems as though he chose to relieve his inner frustrations by disturbing his realistically carved sculptures. As one critic put it, Rodin was the classical executioner of classicism. Rodin's mutilation of the human form began with the headless, "Walking Man" of 1877 and culminated in the ghastly "Balzac" of 1898. When the destruction was complete, a new sculptor and once faithful student of the executioner came forth, offering a new theme and presenting a totally new form. His name, Braque. Brancusi was a simple Russian peasant, who believed as did his ancestors that essence of life is in nature, and the essence of nature is simplicity. Rodin also believed that the beauty and mystery of nature must be evoked by the artist who must search for the forms of the natural world. Brancusi's feeling of equanimity with nature was imparted to his works, and for this reason most of his sculptures generate an aura of tranquility. "Pain" and was cast from bronze in 1905. The expression on the child's face is not one of anguish. Yet the viewer is somehow disconcerted by the scarred and mottled surface, so like the surfaces of Rodin's roughly beveled sculptures. In 1907, the year of cubism's birth, Brancusi completed "The Praying," a nude figure whose features have been almost completely abstracted. Brancusi had apparently decided that this nude female form with the bare essence of a profile and only minimal anatomical articulation, expressed most accurately his feelings about death. His decision to generalize the human form is even more striking if one gets closer to the true truth was carried on into other works. In "The Sleeping Muse" Brancusi uses a highly polished marble or bronze egg form turned to its side to evoke the idea of peace. The feeling of the viewer when he sees this work is one of calm and harmony with the sculptor. "The Sleeping Muse" is an appropriate name for this marvelous form. The beauty of the nude lies not in the fact that she represents a lovely woman but in the fact that her highly polished egg shaped surface is a beautiful thing to behold. In his "Miss Pogany" series which began in 1933 and was completed in 1940, Brancusi obliterated the mouth and eyes of his model. The clasped hands are indistinguishable from the neck region, and the hair becomes a series of concentric ridges. The form that remains is Brancusi's idea of the essence of femininity. Two famous series, "Bird in Space" and "The Fish" tackle the problem of expressing motion in nature. It is in these series that abstractionism reveals itself. A representationalist artist can recreate the form of an object in nature. He can even fashion a natural object in such a way as to express an abstract concept such as pain. This Brancusi accomplished in his "Head of a Small Boy." But the realist cannot create an entire unique form which embodies the idea of peace, just as do the words of a language. In "Bird in Space" Brancusi sought to capture the soaring motion of a bird in flight, Brancusi worked more than twenty years on the development of this form. The changes in material and modelling are subtle and reflective of Brancusi's exhaustive search for truth in form. Brancusi's study of the fish's motion is equally delightful because although the observer would tend to focus upon the idea of interpreting a flounder as a scaleless, irregularly shaped ellipse, he will agree, in spite of himself, that there is something of a fish's gliding movement in this curiously shaped object. Finally, it must be noted that in the vast majority of his studies, Brancusi experimented with all types of sculpting materials, seeking as it were the medium most adaptable to quest. In his static forms such as "Prometheus" or "The Newborn" marble seems to evoke his ideas most accurately. In his experiments with motion, on the other hand, bronze seems preferable. Highly polished oak or walnut create the suitable environment for Brancusi's excursions into the mystical realms of nature and peasant folk lore. For Brancusi everything in sculpture must work together, the stone or the bronze must come with the concept behind it. Brancusi unlike Rodin enjoyed the peace of his own simplicity and evocation of the primitive is the essence of Nature, and the essence of nature is simplicity. Rodin also believed that the beauty and mystery of nature must be evoked...
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Theater
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ON THE WAY THIS WEEK
"The Boys In The Band" opens October 13 at the Forrest. Matt Crowley's comedy
Plays and Players
Rose Valley Road, Moylan, Pa.
Temple University
Tom Ilinson
Black Arts Spectrum Theatre
One man shows by John Sandlin, powerful graphic artist and Leon Karp, noted
Allen's Lane Cafe Theatre
Masada. widely acclaimed exhibit of excavations by Prof. Yigael Yadin. done at a

"Rashomon," by Fay and Michael Kanin, will be presented by this excellent
This charming place in Germantown will open its season on Friday with "Rooms,
Curtain at 8:30.

Playing, sculpture by such masters as Remiro, Ceezos and Picasso. Fri., Sat. 9-30; Admission limited to 100 by reservation (call) and without reserv-
Admission $1.

Kennmore 122 S. 18th (LO 3-6811)
Makzer prints by Ernst Magritta, Picasso, Miro, Chagall, Calder, Vasarely, Wunderlich. Paintings by Dinnerstein, Silverman, Wong, Leffol, Dauer, Francis; Sculp-
ture by Rab, Bierfeldt,"Abeles, Schatz. Mon. Sat. 9:30-5:30; Sat. till 9.
Philadelphia College of Art
Broad and Pine (MO 7-0290)
Open Oct. 24 with brunn exhibit from Germany. Mon.-Thurs. 9-4:30; Fri., Sat. 9-12.
Print Club
1614 Latimer (PE 5-0900)
The House 2031 Locust (LO 4-2544)
Continuing production of the four most sensational one-act plays in the city:
Get there before the Revolution comes. Friday and Saturday at 8:30; Sunday at 8:30. Special student rates.
Hedgerow Theatre
Rose Valley Road, Moylan, Pa.
Eileen Rice's "The Adding Machine" clicks toward Friday and Saturday nights at 8:30; Special student rates, and a nice quiet evening far from the maddening
crowd.
Ford Theatre
114 Walnut St. WA 3-1515
Last chance to see "Jimmy" and remember, you might be able to tell your grand-
children that you saw something else that didn't make New York. Nightly at 7:30;
matinees at 2:00 on Wednesday and Saturday.
The Pocket Playhouse
2601 Lombard St.
"Exit the King," last of Eugene Ionesco's stories about the King, is in its last two
weeks. Monday through Wednesday at 8; Thursday, Friday, and Saturday at 8:30; Until October 16.

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Theatre of Living Arts will open a promising season under a new director with "The
Recruiting Officer" on November 4.

Art
Museums
Philadelphia Museum of Art
Parkway at 26th (PO 5-0600)
Sculture by late Romanian artist Constantin Brancusi, including over seventy pieces in marble, bronze and wood. Opens Sept. 25, Daily 9-5, Wed. 'til 10.
Pennsylvania Academy of Fine Arts Broad and Cherry (LO 3-2837)
Selections from Permanent Collection of American art; Masterpieces of primitive art.
Peale House Galleries 1811 Chestnut St. (LO 3-2837)
One man show by John Sanford, powerful graphic artist and Leon Karp, noted
Barnes Foundation Latch Lane, Merion (MO 7-0290)
Painting, sculpture and drawings, with emphasis on contemporary works. Mon., Tues., Thurs. and Sat. 12-5; Wed. and Fri. 12-9; Sun 2-5.
University Museum 33rd and Spruce (EV 6-7400)
Redin Museum Parkway at 22d (PO 5-0500)
Civic Center Museum 34th and Civic Center Blvd. (MU 6-9700)
Masada, widely acclaimed exhibit of excavations by Prof. Yigael Yadin, done at a
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Music
Academy of Music
Broad and Locust PE 5-7379
Oct. 9, 11, 13-4:30 P.M., Lorin Maazel, conductor-Beethoven "Leonore" Overture Symphony No. 4, Tchaikovsky-The Voyevoda, Respighi-The Pines of Rome.
Oct. 10-19, Grand Opera Company.
Oct. 11-Children's Concert with Arthur Hall, Afro. Am-Dance Ensemble-Ballet des Ju-
enes.
Oct. 21-23, Lyric Opera.
Town Hall
Broad & Race Sts. GL 7-2293, Oct. 18-4 P.M. - Latinom music.
Civic Center 34th bel. Spruce, Andreyen Balaliaka Orchestra & Singers, Oct. 12 at
2:00-5:00, Call theater for times on Sat.
Midtown 1412 Chestnut St. LO 7-7201
The Italian Job, stars Michael Caine and Noel Coward, Call theater for times. At
last Oliver has finished.
Migal
16th and Market Sts. LO 4-5688
Call theater -- engagement undecided as of listing date.
Randelph 1116 Chestnut WA 2-3404
Romance Languages Club
Irving Auditorium October 10, "Hour of the Wolf" - Shows at 7 and 9 p.m.
Regency 16th Chestnut Sts. LO 7-2310
"Medium Cool!" - A horrible experience into the reality of our times via an
excellent film that defies description. A must-see.
Theatre 3812
1812 Chestnut St. LO 3-7100
"The Libertine" - See Catherine Spake remove her clothes. Tease, tease. Shows
translux 1519 Chestnut St. LO 3-0220
"Goodbye, Columbus" - Philip Roth's short story literally translated to the
screen, abounding in Jewish humor. One of the year's best and worth a second
visit.
Twin Eric 1907 Walnut St. (Rittenhouse Square) LO 7-0520
"Midnight Cowboy" - Jon Voight, Dustin Hoffman, John Schlesinger, Fun City, a
gem of a film. Also deserves repeated viewings.