Russell overturns INA decision after an appeal
by JOAN RIEBER

The present for student affairs Wednesday reversed a previous policy and implemented the demands of a student petition requesting the Insurance Company of North America (INA) to publicly explain its insurance practice before it reinsurance with other insurance companies.

The fee, Jack Russell, head of the campus insurance plan, said the decision was the result of INA'sethystatuated at the Oct. 15 meeting of the University-Council. The original decision had been based on INA's explanation at a Feb. 21 meeting of the Council.

The petition, signed by 145 students, stated that INA's explanation for the insurance practice was not adequate because the practice is not explained to other insurance companies.

When Mr. Russell overturned the decision Monday, he said, "The petitioners have been reprimanded (Feb. 21) and reprimanded for a second time, and it is appropriate for the University to consider the decision of the Council."
At tonight's Plenum, students will consider a resolution endorsing the land use recommendations of the newly proposed redevelopment plan for Renewal Area III. We strongly urge its adoption by the Plenum.

...and procedure

Constitutions, as living, vibrant documents, are amenable to change when their structure becomes an impediment mechanism to serve its functions and the needs of its constituents. Several of the proposed amendments to the Community of Students constitution to be discussed tonight are in this category.

Tonight, we object to any amendment which would lead to a government by referendum. This action would destroy the role of the Plenum as a functioning, powerful mechanism for calling referendums, and one amendment to be discussed tonight will in effect be the end of obtaining a referendum without destroying the Plenum. Thus we urge the defeat of the amendment which would provide for a referendum by petition.

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Plenum III: Issues...

The resolution to be discussed tonight is a beginning in the re-establishment of a mixed residential-institutional community next to the University. As a first step we urge the students to demonstrate their overwhelming support at the plenary meeting tonight.

More importantly, we urge the administration and trustees to take all the steps in their power to ensure the implementability of the recommendations of the newly proposed redevelopment plan for Renewal Area III. We strongly urge the Trustees to accept this responsibility as their own. Through both acts of omission as well as commission, the University had participated in the physical and human de- male presence of the institutions with the area, rationally combining the inevitable destruction of the comic-strip character who achieves the end of his power to insure the plan's implementation.

The potency of University action, and consequently the importance of its support, cannot be overestimated; it can do much to secure the arduousness of the numerous involved city agencies. Moreover, the University, through its involvement in both the Science Center and the University-Presbyterian Medical Center, both of which are large developers in the area, can in large part determine whether these institutions will accept the plan. We ask the University to urge its representatives on these institutions to vote to assist in the reestablishment of the community they helped to destroy.

The redevelopment plan is an opportunity for students to carry through their previously expressed goals and for the administration to make amends for years of neglect and malfeasance.

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Campus events

MARCO POLO CLAIMS HARASSMENT BY U.

By CONNIE REPELLE

A 40th street restaurant with a “festy” atmosphere and off-key late night music has stirred a controversy involving University officials, the landlord, and the restaurant’s proprietor.

Len Schwartz, the owner of the Marco Polo restaurant, charged Thursday that he was being harass by the University landlord and University rent inspectors.

John Seagle, one of the University Renting Inspection, reported that the University student body newsletter was the apartment where the Marco Polo had competed about the local noise. The inspector added that there had been complaints for “two or three times, before,” he decided to go over to the restaurant and advise the management to turn down the noise to half volume at midnight. Schwartz promised to correct the condition, the inspector said.

Schwartz told reporters that he felt Jay Feinman, inspector, had evidence that the restaurant should go to a lighter noise” as a possible noise. Feinman denied that charge saying, “We’re just looking at what we see. I may go to the committee of this same complaint, but as far as existing rounds, I’d rather have the place empty then go all these complaints.”

Schwartz also claimed that he felt his landlord had probably used the University officials as a “scarecrow” to go to a lighter noise.

Brogan’s response to this was: “In no case may we refuse to follow laws and regulations. We have to have our title.”

Schwartz said he felt the physical appearance of the Marco Polo, whose walls are adorned with posters and one huge American flag, plus the clientele who include “trash and blacks and other people whom you would not be surprised to see there.”

Inspectors would be sponsored this weekend by Wharton Chapter, American Federation of Teachers, and U.S. Office of Education.

“I will be the students originate the idea, however,” Stirling re-marked, “and that art as a means of expression.”

For appointment call Office of Fellowship Information and Study Programs Abroad, 18 College

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The White Walls

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AIESEC office, basement of Christian Assoc. All undergrads interested in working abroad should attend.

YOUNG SOCIALIST ALLIANCE: Literature

The Marco Polo, located at 40th and Chestnut, offers free coffee to its patrons and has been open since April. “Business has been good,” Schwartz said, “and there has been no problem — at least not with the customers — it’s a nice place.”

Senate group cancels planned Viet hearings

Night editor: ARNOLDS HOLLAND

Sports copy editor: GARY HOFFMAN

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The Daily Pennsylvania

Wednesday, November 6, 1969

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NOVEMBER 6,7,8,12,13,14,15,
Five Quakers net goals as booters whip crosstown foes

By STEVE LEVENE

Drexel's varsity soccer squad was a big game away from pulling off a major upset as Sudhaus now at halfback

Thursday, November 6, 1969

prominently.

ID PHOTOS. RESUME PHOTOS, PASSPORTS -

Market Research telephone surveys. P/T assing-

TELEPHONE INTERVIEWERS. . .TO CONDUCT

Sudhaus remarked. "It's not perfect yet, but I'm really

for Brown and on the sidelines for the majority of the Dart-

Haus did not disappoint. In the opener against Bucknell his

Pennsylvania's season and career rushing marks.

Despite the persistent ankle injmy and the Quakers lack

of a stout defense against Harvard, Sudhaus' performance was

not good in light of what we expected, but now we'd be happy.

"If I'm not ready by Wednesday, I don't deserve to play," quips a guy who

"I'll be playing my hardest," com-

this Saturday's contest at Princeton.

Marc and Don consider Navy the

team they lost to last Saturday.

Big Red will sink at the hands of the

offensive-minded Petty, because they've got quite a team,"

commented a bund led-up Yonkers. "But, undoubtedly,

the time to congratulate a few Quakers as they left

the field. We'd like to make sure we can make a run at the

last two home games and see if we can make a run at

the Ivy League title."

Drexel took only one assist against the200 or so enthusiastic fans under the lower
doek cover, you might have mistaken the whole thing

as long as I can help the team pull it out," quips a guy who

the full distance in a game when a

player in there just about every

Big Red will sink at the hands of the

Murray's injury-plagued lightweight

to go both ways on coach Bob

team they lost to last Saturday.

had nothing but praise for the Navy

with the 0-6 Dragons. And they didn't.

Seniors must pick up pieces

Sudhaus now at halfback

By IRA CARR

"It's been an unusual year to say the least, but we still have three games left. More than any-
other, I fear or even see the reason for the success of the season! - Bob Odell

If the Ice and Blue hope to attract the doors to a winning campaign, coach didl need top performance from his

highly-rated seniors. Bill Sudhaus, as usual, figures prominently.

This week "baby" will probably still shift from his familiar fullback role out to halfback. He'll be fying both

channels with the ball and also in blocking for the two running backs of the Sudhaus-Odell duo.

The results will be interesting. For the past two years, Quaker backs have been known for bringing baby out on the field

at them. The same applies for last year, with your hitting in the solo.

The seniors figure to be just as tough. Sudhaus and Odell had a few goals and assists between them last year, but Sudhaus

is the most decorated of the duo this year. The Blue was coming on a quick and

Heft,Voll want 500 year

By JOHN KOLLENBERG

After playing football every season since your freshman year in high school, what do you mean to be playing in your final game this week? "To me, I don't want to make it seem

like I'm not going to play. As long as I can help the team win it, anyone who

never called Sudhaus heroic.

That's still Sudhaus though, "I don't care if play doesn't, as long as I hit the next one up," says a guy who

never joined in the fun.

Off the field, another side of Sudhaus appears - quite, more positive. "Announcing the remainder of the season, it was this time that again, we're coming out. Football's a

job well done, although this definitely makes it a little

more positive. But still, Sudhaus your senior year's entire effort this fall, it's a job well done. We'd like to see what he

man can do in four years.

The fullback, a third-year senior, had everything - the size that

and the speed that

him, in more ways than one. And the Quakers as a whole

are very well balanced, with a winless Princeton squad, with

the Big Red will sink at the hands of the

bers with three games left, probably will

scored 10 goals so far this year, and,

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"Our defeat and humiliation in South Vietnam would without question promote recklessness in the councils of those great powers who have not yet abandoned their goals of world conquest."

Richard M. Nixon, Nov. 3, 1969

Go to Washington
ANCIENT MUSIC

Winter is icummen,
Freezeth river, turneth liver,
Lhude sing Goddamn.

Sing: Goddamn.

Raineth drop and staineth slop,
Goddamn, 'tis why I am, God-

And how the wind doth ramml
Sing: Goddamn.

So 'gainst the winter's balm.

Skiddeth bus and sloppeth us,
Sing goddamn, damn, sing Goddamn.

An ague hath my ham.

-Ezra Pound

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November 13

At six o'clock in the evening the March against Death will leave Arlington National Cemetery and begin to wind four miles through the streets of Washington to the Capitol. Each of the forty-five thousand expected marchers will carry the name of an American killed in Vietnam. As each passes the White House, he will say the name written on the card he bears and after each name a bell will toll. The march is expected to last forty hours.

The single file line of marchers will be four miles long and will extend from the banks of the Potomac to the steps on the east side of the Capitol. There the placards bearing the names of the dead will be placed into coffins. These coffins will be carried to the mass rally on Saturday.

November 15

At nine o'clock in the morning a religious ceremony for the war dead will be held on the Capitol steps, after which a march to the Mass Rally will begin. The mass march on Saturday will leave the Capitol and proceed on Constitution Avenue, past the White House, to the Washington Monument area where the rally will be held.

New Mobilization expects more than half a million people. Both singers and speakers will participate in the rally, which will conclude at 5 o'clock.

(Continued on page 4)
The city of Washington will certainly be strained for living space, and for this problem the New Mobilization has established Hospitality Centers. The centers will provide information about accommodations, late developments in the plans of the demonstrations, and general information. In addition to the Hospitality Centers, several Movement Centers will sponsor round the clock workshops, panels, and discussions. These were established to make the weekend a forum for the exchange of ideas as well as a protest against the Vietnam war.

Churches and other large public buildings will be used for sleeping quarters in addition to private homes. There will be some food stations as a convenience measure, but the New Mobilization can not plan to attempt to feed all who come to Washington.

Due to the huge size of the march, many people will be needed to coordinate the marches. Every major city on the East Coast has a New Mobilization office where volunteers are desperately needed all the time. At Washington, people will be needed to marshal, to assist at the several centers, and to do the general labor that is inevitable in a large demonstration. Anyone who desires to help should get in touch with the New Mobilization office at 1001 Chestnut St., where your help will be gratefully accepted.

The New Mobilization is coordinating bus arrangements to and from Washington. Tickets are available on campus from the Student Mobilization Committee or the Moratorium Coalition. These buses will take passengers to Hospitality Centers upon arrival in Washington. Buses will leave Philadelphia Thursday at 6 P.M. and will return Saturday night. For those who find it impossible to come to the March Against Death, there will be buses leaving Saturday morning and returning that night.

In order to insure a peaceful, legal demonstration, there will be teams of doctors, lawyers, and marshals placed in strategic areas. There are marshal training sessions set up on campus for those who wish to help. Those who desire should sign the sheets at the tables on College Hall Green.

By Chris Meyer
Songs for a Tailor

by Ellis Weiner

Jack Bruce is very much alive and well. While Creammates Clapton and Baker have, in an act of blind faith, joined forces with family refugee Rick Grech and Traffic controller Steve Winwood, Bruce has been jamming with British musicians and generally staying free of group snags. The result is "Songs for a Tailor," a collection of numbers which distinguishes Bruce as a dynamic creative musician and gives new validity to the term "prolific." Bruce's arrangements for "Songs" reflects the trend which Clapton has called the "great coming together." The former Manfred Mann man, has drawn from blues, soul, jazz, folk, and rock (whatever that means) and has, with the help of Pete Brown's bizarre lyrics, produced ten songs that he is fast inking as his own. "Never Tell Your Mother She's Out of Tune" features, among others, Bruce on his customary bass, piano, and drums, vocals, with guitar backing by L'Angelo MisteAnimo (read George Harrison). A soul-like horn section provides volume and drive and as the song deftly jingles 4/4 and 3/4, a bass and a bass is amazing: Casady's rock growl, more percussive than string. And towards the end of the song they treat us to a good ol' rock and roll sax riff.

An trio consisting of Bruce, Chris Spedding on guitar, and Jon Hiseman of Colosseum on drums does four of the cuts on the album, one of which is the dreamily melancholy "Theme for an Imaginary Western." The organ and piano lend depth and richness to this number as they complement Bruce's particularly good vocal work. Next is "Ticket to Waterfalls," one of the two best cuts, full of vocal swoops and canny tempo shifts. Spedding takes a few solos nicely, and drummer Hisemsan has letter-perfect control over the rather-complex shifting of rock and blues sections.

Despite its pleasant cascading intro, "Weird of Hermiston" alternately grids and skips along, but somehow doesn't succeed. However, notable on this cut is the Ramsey Lewis-esque ending. And then there's "Rope Ladder to the Moon," the other great song. Bruce provides solos on guitar, piano, and bass and, assisted by producer Felix Pappalardi, the vocals. The instrumentation is superb: dark string backings contrast nicely with John Marshall's precise drums, the entire affair kept on course smoothly by Bruce's excellent rhythm guitar. The chorus, half-stepping up the scale, is terrific.

The lyrics of "Ministry of Bag" are interesting: "It's all blues and no dinner/At the Ministry of Bag...It's all trip and no liver/At the cafe of the Next! The cooks jumped in the river/the menu smelled of feet..." These couplets are set to a bluesy melody backed by solid horns in a brand new electric guitar. A sort of John Lennon lyric set to Motown. "He the Richmond" (What's in a name?) skims along on Bruce's rhythm guitar and bass and Marshall's drums; the chorus is a strange nether-wort worst chant spiced with Pappalardi's "percussio." All in all, a tight, smart number, with Bruce's vocals sounding like, of all people, Dean Martin. Sometimes. "Boston Ball Game 1967" is a waste. It's jumbled and annoying, but mercifully only 1:44.

For the most part, "To Isengard" is a dreamy lament. Bruce sings it in his "Strange Brew" falsetto aided by Pappalardi. The song threatens to bog down in repetition, but a nicely harmonized chorus saves it. But it shifts to a frenzied staccato delivery, and then follows a minute or so of meaningless wah-wah pedal gymnastics. If this is "third stream" rock, I can live without it. "The Clearout" ends the disc, a violent cut sounding not unlike the work of Led Zeppelin. Marching drums, full of rolls and snare, drive mercilessly, while the organ and guitar hit sharp, punctuating chords. I especially like the lines: "You say you can't stand it/Well why don't you let it sit..."

"Songs for a Tailor" proves rather conclusively that Jack Bruce is one hell of a talented guy. The album is all his; he plays a total of five different instruments, sings, and does the composing and arranging. To complement Bruce's diverse musical abilities, Pete Brown has written lyrics which fluctuate between the provocative and the incomprehensible. As a whole, the album is refreshing. I hated it when I first heard it, but a second and third listening convinced me that "Songs for a Tailor" suits Jack Bruce quite well, and is an album all rock fans should try on for size.

Jefferson Airplane Volunteers

by William Vitka

Volunteers (RCA) Jefferson Airplane. I want to prefix this review by saying that I'm an Airplane freak and that if you're not, I pity you. Now that you understand my prejudices, this is a GREAT album. Jorma has simply become one of the best rock guitarists on the planet. Perhaps the best. His lines are sharp and clean, borrowing from jazz, blues, and a myriad of other sources. There is a sense of movement, of direction, and a sense of control, of mastery. A Hendrix solo sometimes leaves you with the feeling the guitar started playing itself. The opposite is true with Jorma's lines. And Casady! Few will deny he is the best bassist in rock. And always a sense of control, of mastery. A Hendrix solo sometimes leaves you with the volume all the way up. But if you've ever listened, you stand in awe of how he pushes the songs forward, pressing the rest of the group to keep up. His style is inhumanly fast and driving. Casady can pick a rhythm out of almost nothing.

Enough eulogizing. The album begins with We Can Be Together written by Kantner, who has either authored or co-penned six of the cuts. The reason for his awe of how he pushes the songs forward, pressing the rest of the group to keep up. His style is inhumanly fast and driving. Casady can pick a rhythm out of almost nothing.

The Farm is country funk with Jerry Garcia doing very well with pedal steel guitar. Grace said that this cut sounded close enough to country, so that, if she heard it on the radio, she would turn it off. Casady sounds bored.

Hey Fredrick follows almost like a reaction to the Farm. Very hard rock that stings. The words and music are Slick's and the lyrics are a surreal tablecloth a classic. There's a great tension created in We Can Be Together that generates almost a dreamy mood. Grace's lines are set to a bluesy melody backed by solid horns in a brand new electric guitar. A sort of John Lennon lyric set to Motown. "He the Richmond" (What's in a name?) skims along on Bruce's rhythm guitar and bass and Marshall's drums; the chorus is a strange nether-wort worst chant spiced with Pappalardi's "percussio." All in all, a tight, smart number, with Bruce's vocals sounding like, of all people, Dean Martin. Sometimes. "Boston Ball Game 1967" is a waste. It's jumbled and annoying, but mercifully only 1:44.

For the most part, "To Isengard" is a dreamy lament. Bruce sings it in his "Strange Brew" falsetto aided by Pappalardi. The song threatens to bog down in repetition, but a nicely harmonized chorus saves it. But it shifts to a frenzied staccato delivery, and then follows a minute or so of meaningless wah-wah pedal gymnastics. If this is "third stream" rock, I can live without it. "The Clearout" ends the disc, a violent cut sounding not unlike the work of Led Zeppelin. Marching drums, full of rolls and snare, drive mercilessly, while the organ and guitar hit sharp, punctuating chords. I especially like the lines: "You say you can't stand it/Well why don't you let it sit..."

"Songs for a Tailor" proves rather conclusively that Jack Bruce is one hell of a talented guy. The album is all his: he plays a total of five different instruments, sings, and does the composing and arranging. To complement Bruce's diverse musical abilities, Pete Brown has written lyrics which fluctuate between the provocative and the incomprehensible. As a whole, the album is refreshing. I hated it when I first heard it, but a second and third listening convinced me that "Songs for a Tailor" suits Jack Bruce quite well, and is an album all rock fans should try on for size.
Laura Nyro

by Nancy Douglass

Laura Nyro sings in dimension, perspective, and variation. Her music maneuvers the listener like a movie camera, zooming in from a wide angle lens shot focusing on structure, lyric, and sound to a close-up of the purity of a single tone. Not only are various genres of music balanced within an album, but also each song is a careful synthesis of color and sound. By listening, one perceives constant change in mood, shading, and texture. As she manipulates her voice from the gentle to the passionate, she maintains control and clarity at all times. In creating a profound and almost mystic bond between herself and her music and by establishing a unique rapport with her audience, she enables the listener likewise to merge with the music.

Her newest album, New York Tendaberry, is an incredible manifestation of Laura Nyro's talents as a writer, singer, and musician. The album itself is never static nor does it ever simply become a repetition of former accomplishments. Refinement abounds in her arrangements and through thoughtful blending each evokes an immediate response from the listener. Her lyrics are a combination of spiritualism and sensualism with constant attention paid to concrete imagery which relates directly to her audience. In "Gibson Street," she writes:

"Don't go to Gibson cross the river
the devil is hungry
the devil is sweet
If you're soft then you will shiver
they hang the ally cats on Gibson Street"

From this slow bluesy mood she immediately swings into "Time and Love":

So Jesus was an angel
and mankind broke his wing
and mankind broke his lifeline
and sacred bells could sing

now a woman is a fighter
gathered white or african
a woman
is a woman inside
has miracles for her man

Time and love."

Here is the essence of the mixture of message through sound, by her voice and by the instrumentation, and through lyric. With "Save the Country," she enters her plea "save the people, save the children, save the country" adding scope and magnitude to the importance of her message. Her music could be described as blues and jazz with folk and classical influence, but one cannot neglect to acknowledge the poetry and depth of emotion intrinsic to an exposure to such music.

Laura Nyro performs through a phenomenally versatile voice and perceptively played piano to produce a unique style of music which can neither be classified nor should it be compared. She is engaged with her audience in a sensual exploration of the potential of various sounds and in trying to reach the ultimate in each. There is no flat sterility to be found here, but a ripe kaleidoscopic unity.
Perelman was great. From the moment he began to play, the sounds that came from the instrument, his music was expressive, meaningful, sweet, Eventing the Friday afternoon concert, when Perelman smashed his bow about six measures before the first movement, he was great. Haunting repeated figures in the lower strings and some effective work in the woodwinds were highlights of an excellent, unobtrusive accompaniment. The form of this movement adheres on the whole to the tradition of the nineteenth-century concerto. The slow movement was prominent in the accompaniment, particularly by the clarinet, with some interesting interplay among the woodwinds. This movement, was interpreted in a subtle, understated way by Perlman. The movement features prominent sonority in the orchestra and soloist and was, in this respect, an effective contrast to what followed.

The third movement, in the repetitive rondo form, becomes at times almost martial-sounding, with its charades of brass and snare drum rolls. Perlman had a field day in this one, with some exciting rhythmic and melodic parts, as the concerto came to its fast and furious end. As the polio-stricken Perlman limped on and off the stage before the applause of an insistently adoring audience, I could not help but remember, as much as I tried to avoid it, the somewhat pathetic cliché of the crippled performer who is able to produce music that is spent is time well spent and useful problems, artistically. One reason for this is? Is Pennsylvania a very difficult place to get people interested in theater of this kind?

GARY: Do you have any specific productions planned for this year?
DAVID: There’ll be another bill of student-directed one-acts in early December. Next semester there’ll be one or two bills of student-directed one-acts. There’ll also be another program of improvisational jazz, and also some productions from the improvisational workshops.

GARY: In the past, I believe the Penn Players have been somewhat less active than perhaps other theater groups on other campuses, even on smaller campuses. What do you think the reason for this is? Is Pennsylvania a very difficult place to get people interested in theater of this kind?
DAVID: I guess we’ve probably been too much too short a time to say that. It seems to me that the number, the amount of productions that they have put on, and the sources that they had, was, was, anything, over-inclusive. If there were a large group of people who were interested in it, it would be possible to do more productions. But it’s really hard to say. It’s hard to say that our strategy this year with the Players in general is to do less than last year. We are still capable of turning out more productions than we have in the past. Our main concern is the number of activities that they’re engaging in is...
of secondary importance to the quality of the work, the quality of the experience.

GARY: I don't know if you've ever been here long enough yet... Do you think that the Penn English and Communications Departments have enough courses in drama? I think the English Department has four courses in drama which to my mind doesn't strike me as enough. Do you have any comments?

TOM: It appears to me that right now the general attitude students have is to relax with. We'd be interested in hearing about it by making the University changing the attitude students have towards drama as a serious thing and consequently most of the people around here... there isn't a great deal of drama activity going on. Again, it's hard to evaluate the amount of activity. We've been heard about a great deal of waste in the amount of activity. We've seen and through student pressure and Mrs. Quinn wasn't valuable, and through student pressure and Mrs. Quinn's reaction to student pressure, she decided to retire. Then the Pennsylvania Players Board, that became the artistic director for the Penn Players, decided... they knew they were in a period of transition and they wanted, but they wanted some kind of artistic direction. They looked around the campus and saw that Henry Gleitman was interested and available to direct, so they asked him if he would come last year and function as the director of the Penn Players.

TOM: They asked him to be an artistic director. And Dick Gottlieb was hired as the assistant artistic director. Anyway, Gleitman is the chairman of the Psychology Department and had a lot of responsibilities over there and was only able to function part-time here. For personal reasons, Dick Gottlieb decided to go back to England and study for his master's degree. So Penn Players still needed somebody and they begin to send out requests all over the country for people who would be interested in the job. We got one of these requests at Yale, responded, and were asked to come. That's about all we know of the progress of the director.

GARY: Do you feel this somewhat of a permanent job? What do you consider your futures to be?

TOM: Well, I really don't put more than one foot ahead at a time; you come into a situation, in flux — anything could happen. It's just chaos right now as far as the role of the theatre and what's going to be happening theatrically. It's kind of a nice place to be, just because of that; because the theatre's attitude toward change -- the undergraduates are open to change, and I think the Administration is open, at this point, to some kind of direction, coming from whoever comes here in terms of what the theatre is. So it's an opportunity to try to implement it, it's an opportunity for someone who has a vision that doesn't necessarily coincide with anything that exists now. Or it's an opportunity for a young whippersnapper straight out of drama school to come and try out any kind of new ideas that he has and see if they're going to work or not. It's hard to do that in an already established theatre program where you're immediately, if you're in an educational theatre, saddled with "you're going to teach this course and that course." You're already dealing with an established structure, or unless you're going to go to New York and have enough money to independently pursue your own project, in your own way, and be able to have enough money to attract people to you. Not being in that situation, I find this good — this kind of situation (at Penn). It provides a certain amount of flexibility, and room for growth and expansion, mistakes and discoveries on my part as director. And also I like working with, while I think it's another advantage, it's not directly related to Penn, I do enjoy working with people at this point relative to my own age, with similar kinds of experiences and backgrounds. As far as the liabilities go, I've just discovered a park in Philadelphia. So far, I haven't been overly impressed with the beauty of the city, or public transportation, or the markets, or the clothing stores, or the food, or movie theatres, or even Bookbinder's. You know, it's not a place, a city that's really exciting; there are no great drama directors... we've always been saddled with "you're going to teach this and that"... it's the theatre and what's going to be happen...
Rooms at the Allens Lane Cafe Theatre
by Duke Kelly

What Philadelphia lacks in big time theatre is ably compensated by numerous small theatres and cafes. The Cafe Theatre of the Allens Lane Art Center in Mt. Airy is a fine example of an enjoyable production by a group of non-professionals. The atmosphere, the production and the material all fit in to offer great promise for the remainder of Allens Lane's season.

The theatre itself provides a unique experience. A rather bland auditorium is converted into an intimate cafe by the use of small tables, covered with red and white checkered tablecloths. The sole illumination is provided by candlelight. At the sound of the bell signaling the beginning of each play, the audience extinguishes the candles, blanketin[g the cafe in complete darkness. As each scene ends, the cafe reverts to this darkness, lending an aura of either meditation or intimacy, depending on one's mood or company. At intermission, free coffee and danish are served. At the conclusion of the show, the director and the cast lead a discussion concerning the audience's response to their production.

This entire atmosphere adds to the experience of the student who finds himself surrounded by a majority of middle-aged couples. Most of the people appear to be familiar with one another and this leads to a friendly environment. During the discussion period, there was a definite divergence of opinion, much of it centering along the generation gap. On the whole, the student is given a rare opportunity to meet and mix with a community alien to their campus life. Student reductions are offered on Fridays, but this might detract from the experience encountered on Saturdays, when the "over-30's" dominate.

The acting in general is very good. Of exceptional distinction was the work of Priscilla Maliff. The production, although handicapped by the limits of a small stage, is very effective. The greatest disappointment of the evening was the material. "Rooms"; two one-act plays by Stanley Mann, is not very impressive. The first one, "A Walk in Dark Places" appears as an excessively overworked psychological study and as a result tends to drag on. In contrast, "Better Luck Next Time", a bright romantic comedy concerning marriage and man's search for happiness, is more successful.

The actors' ability combined with the unique atmosphere offered by the Cafe Theatre promises better evenings when the productions include the works of the slightly more well-known artist William Shakespeare and Tennessee Williams. Future plays, performed each Friday and Saturday evenings, include "The Merchant of Venice" (Nov. 21-Dec. 15), "A Streetcar Named Desire" (Jan. 9-31), and "Viet Rock" (April 3-25). Yes, small theatre is alive and doing very well in Philadelphia.

New Releases, continued

note from the noise...Yes he can- and he is a holl of a guy." The last I heard of Von Schmidt was that he was growing marajuana with Chris Smithers up on a little farm in Vermont. It is good to have him back, even though the album doesn't meet up to expectations. The album is funky blues sung in Von Schmidt's unique, rusty, gravel voice. The lyrics, by themselves, are beautiful, poignant, and in Who Knocked the Brains Out of the Sky, genuinely funny. But the arrangements always seem to be working against the songs. On Three Mules, Von Schmidt sings alone, without any accompaniment, and it's very simple and very good. On Dusty Acres Wood, everything is toned down to run with Von Schmidt. This would have probably been a better approach to recording this album. If it disappoints you, though, pick up one of his old albums on Prestige. That is, if you can.

A Night At Santa Rita (Flying Dutchman) Robert Scheer. Nat Hentoff wrote, "I cannot conceive of a more important album than this being released this year and for the years ahead." Roseko (a WNEW DJ in New York) narrates Scheer's (Editor of Ramparts) nightmare experiences in a California concentration camp for 16 hours during the Berkeley Riots in early 1969. Scheer was incarcerated, denied access to a lawyer, humiliated and beaten along with about 200 other people in a small prison called Santa Rita. The album is a powerful indictment of repression and prejudice in contemporary America. The question that Santa Rita raises, as Hentoff puts it, is whether "freedom can survive her" in the United States. Call up a radio station and have them play it. This thing should stick in your head like the death of a close friend.

The Philadelphia premier of The Death and Life of Sneaky Fitch by James L. Rosenberg opens Friday, November 14th at the Pocket Playhouse, 2601 Lombard Street.

This bright and lively farce takes place in a town called Gopher Gulch, which is the epitome of the west and, yes, they do not only have the quintessence of the Old West, it is a rompin', stompin' spoof of all the cliches surrounding the proverbial "Code of the West", and although it is a parody, it clearly shows that all things simple, rarely are.

The play will run four weeks, playing Thursday, Friday, Saturday, and Sunday. Tickets are $2.00 and $3.00 on Thursday and Sunday, and $2.00, $3.00 and $4.00 on Friday and Saturday, and may be obtained by calling the Box Office, PE 5-6051.
Paint Your Wagon
by Michael Halberstadt.

"Paint Your Wagon," which recently began a reserved seat engagement at the Randolph Theatre, is as poor an excuse for the spending of twenty million dollars (or some figure therabouts) as I've ever run across. It surely will be one of the last of the ilk of super movie musicals—a trend which was largely the result of "The Sound of Music's" enormous success.

What was never a Broadway hit to begin with has been converted into an extremely annoying (and long; three hours with intermission) Hollywood-mill project, every frame of which is so obviously calculated to produce a particular audience reaction and so painfully phonny.

Granted that if you've time to kill and upwards of three bucks to spend on a ticket, "Paint Your Wagon" might be your kind of ride. You may even be intermittently entertained. But you are just simply not a discriminating filmgoer if you fail to see the overblown hack-job for what it is. And, to put it mildly, "Paint Your Wagon" is not a great film musical in the tradition of "West Side Story," "My Fair Lady" and countless others. It lacks theclass and tasteful treatment accorded "Oliver!" or a great performance of the kind that makes "Funny Girl" such a pleasurable experience.

The story is set in the 1849-50 goldrush days, centering particularly on a mining town known as No Name City—a dwelling whose chief problem is a dearth of women. In fact, until a number of French prostitutes are imported, the distaff population consists of one very conspicuously nubile blond bride (Jean Seberg).

The second wife of a Mormon, she had been put up for auction and purchased by a drunken Ben Rumson (Lee Marvin). After their marriage, the woman, Elizabeth, also falls in love with Ben's loyal partner, Partner (Clint Eastwood, looking like a wide-eyed boy scout and acting not a whit). She reasons that if her first husband could have two wives, surely she could have two husbands. Thus the trio enters into marital bliss, proving that three's not a crowd. All of this, incidentally, occurs during the film's first half.

After stepping out for some fresh air or patronizing the snack bar and restrooms, we can return to our seats and watch Marvin indoctrinate a pious young man into the sinful pleasures of No Name City. In which we thrill to the total destruction of No Name City. This is meant to show the result of Man's greed, but instead reminds us of the total ineptness of the sets and process shots.

Director Joshua Logan, in his frantic efforts to see that everyone has a swell time, has failed to take advantage of the film's beautiful locale (mountains, isolated Baker, Oregon). Instead through the ensemble numbers he attempts to create the kind of male revelry that worked so much better in his "South Pacific.

Logan is a master in the art of the superfluous shot. Mounds of footage could have been cut, and even then the necessary remainder would show its pedestrianism. Oh, yes: As in his "Cameo!," there are plenty of close-ups of the actors singing (or voice-synching). This may be of interest to you if you have a fetish for tonsils.

Some of the numbers are good, but they all begin to sound alike thanks to a booming male chorus. The only singer among the leads is Harve Presnell, who has a much better opportunity to express his talents as Leadville Johnny Brown in "The Unsinkable Molly Brown," both for stage and screen. Here he is relegated to a minor role, the only purpose of which, I'm convinced, is to afford him the opportunity of singing "They Call the Wind Maria."

Other semi-memorable Lerner-Loewe tunes like "I Still See Elisa" and "I Talk to the Trees" are watered down to accommodate the timid, pleasant singing voice of Eastwood.

The best number is Marvin's talking, gulping, baso-profoundo rendition of "Wand'rin' Star," though its impact is weakened by that booming men's chorus again.

Presnell, Eastwood and busty Miss Segerg give at best workmanlike performances, but Ray Walston is obnoxious as a miner. He should stick to playing Martians and Devils.

Marvin at times is genuinely hilarious, notably in the extremely lacking-in-faith prayer to God early in the picture. If any interest is held throughout, it is invariably due to Marvin's drunken charm.

Bit I think the man is getting himself into a rut. Each of his performances in recent years seems to be a throwback to his Oscar-winning "Cat Ballou" role. This just won't work. As an actor, I'm afraid he will become stagnated unless he does something different, but quick. The early seventies will be his proving ground as far as I'm concerned.

Yes, perhaps I'm a bit prejudiced, because I felt that Rod Steiger deserved the statuette in '65 for his Sol Nazerman in "The Pawnbroker." Marvin's role in 'Ballou' was of supporting length. Maybe that's where the problem lies. Marvin was always best when taken in small doses, whether early in his career with Brando in "The Wild One," or up to "Ship of Fools"—his last featured role.

The reserved-seat, big-budgeted, large-scale musical film is a financial risk these days. Because of the millions being lost, it is also a dying breed. I, for one, am not compelled to dress in mourning. Not when the genre produces things like "Paint Your Wagon," which is—well, gee...it's practically terrible.
Lee Marvin leads a group of minors in a dubious prayer that will lead them to gold.

**Shame**
by Carl Guarneri

"Shame", at the Randrox Theatre from November 5 to 11, is Ingmar Bergman's thirty-first major film. It is both a synthesis of many previous Bergman motifs into a complex and very human narrative, and a turning point, an elaboration of a metaphor which, for once, is quite direct and relevant.

"Shame" is about man's helplessness and cowardice, his willingness to be controlled by events and by other men. Man's shame is in his apathy.

"Shame" is almost about war. War humiliates and perverts man, but most of all, it involves him. Bergman may very well be telling Sweden that one day it will pay for its neutrality in two World Wars. One day, it may not have the choice of remaining uninvolved.

The story of the film concerns Jan and Eva Rosenberg, both former musicians in a Philharmonic Orchestra, the husband (Max von Sydow), weak and sensitive, his wife (Liv Ullmann), comforting and motherly. They live on an island farm, a faulty radio being their only contact with current events. They soon find themselves in the midst of a war which is inexplicable and makes them do inexplicable things. Gone is their apolitical security; the world is taking revenge upon the "sacred slackness of art". Life has become torture for them, but they cling to it and to each other like frightened animals.

The film constantly reminds one of Bergman's own "Seventh Seal", with its bleak landscapes and even bleaker determinism. But the Rosenbergs are much less aware of the problem at hand than is the tormented knight. It is as if Mary and Joseph, who escape from the Angel of Death in "Seventh Seal", were themselves forced into a direct meeting with Death, in which their simple-mindedness and naiveties would not be assets at all, but fatal liabilities.

Von Sydow, Miss Ullmann, and Cunnar Bjornstrand, regular members of the Bergman troupe, are all excellent in their roles. Bergman himself has never been better, combining his usual attention to detail with a new directness that makes psychological analysis less ideological and more human.

**Marry me, marry me**

"Marry Me, Marry Me", the second film by Claude Berri ("The Two of Us") opened last Wednesday at the Baederwood, Community, and Suburban Theaters, all outside Philadelphia.

It is an anecdotal, low-keyed film, the story of a charming and humble French Jew (Berri himself plays the lead role), son of a furrier, who finally marries his already pregnant fiancée, daughter of a diamond merchant from Antwerp. The better scenes of the film include the groom's visit to his prospective grandmother-in-law, and the final scene, the wedding, full of little moments of warmth. At his best, Berri is reminiscent of Truffaut or of the films of the "Czech wave", which came to an abrupt end with the Soviet occupation. Even when he is off target, he is never pretentious, only harmless.

Unfortunately, when a good foreign film comes to Philadelphia, it is often booked only in suburban theaters ("Spirits of the Dead" is another recent example). The result of this situation is that the downtown area does not offer nearly enough European films to its audiences.

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"Midtown" LO 7-7021

"The Sterile Cuckoo" Lisa Minnelli as a college freshman in love (for a change). Call theatre for show time.

Regency LO 7-2310

16th and Chestnut Streets

"The Beat House in London" - What kind of house? Well, it has red lights, W.F. David Hemmings and Joanna Pettet. Call theatre for times.

Metro LO 4-1200

1912 Market Street.

"Funny Hill" - Another op from Sweden, call theatre for times.

Theatre 1812 LO 3-7100

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16th and Market St.

"Buch Cassidy and the Sundance Kid" Tragi-comedy about the Old West and New Bolsheviks. Great photography and special techniques, but it gives the impression of trying too hard to be spontaneous. Fri. and Sat. 8:30 and 10:35.

Geldman LO 7-2607

30th South 15th St.

"Funny Girl!" Barbra Streisand sings her way into your heart. Omri Sharif serves as scenery, Sat. 8:30, Sun. 8:00.

LIT 9-3888

Broad St. and 67th

"Take the Money and Run" Woody Allen stars as the great bank robber, Fri. and Sat. 8, 10.

Midtown LO 7-7021

"The Sterile Cuckoo" Lisa Minnelli as a college freshman in love (for a change). Call theatre for show time.

Mingram LO 4-5868

16th and Market Streets.

"The good guys and the bad guys" a western, supposed to be funny, starring Robert Marshall versus a bad guy.

Rendolph WA 3-3494

1116 Chestnut Street

"Paint Your Wagon" - Lerower and Looew gold rush musical film with Lie Marvin, Clint Eastwood, and Jean Sebron. Reserved seat showings, 8:30 nightly, except Sat. and Sundays. (Call this week in 34th Street.)

Regency LO 7-2310

16th and Chestnut Streets

"14 Looking Glass Trees" a sentimental film with William Holden, Virna Lisi, and Bourvill, also unseen by us. Call theatre for times.

Stanley LO 4-1200

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