Sociology department suggests social science transfer from Wharton School

By BOB HOFFMAN

The sociological Committee on University-Community Development has submitted its efforts to transfer the 11.7 acres of land from institution to income housing in the area. The committee is presenting the proposals to the administration and is seeking support from area residents. This is in response to the President's Senate petition for income housing in the area.

The committee is seeking support from area residents in the development of the proposals. However, the administration is not responding to the petitions.

By JOHN RILEY

The sociology department was asked to develop a proposal to transfer the social science departments to the College of Liberal Arts. The department has developed a proposal that is being reviewed by the administration.

Gym requirement formally abolished

By CLAUDIA COHEN

The University's gym requirement has been abolished. The decision was made after extensive debate by the Board of Trustees and the faculty.

Presidential selection

By MARK SCHLESINGER

Following a series of meetings, the student government (Ex-Students Association) and the University Council of the Students have elected a new University president.

The selected individual, the 33-person committee in the room, was named by the Committee to consider the presidential candidates. The committee will be responsible for nominating the new president.

The University Council yesterday decided to draft a proposal calling for the institutional consideration of the new president. The proposal includes a statement on the future of the University and the election of a new president.

U. Council defeats new resolution condemning the war in Vietnam

The president's petition, which calls for the draft of a new resolution condemning the war in Vietnam, was defeated by a narrow margin. The petition was presented by the Committee on University-Community Development.

The committee was asked to present the petition to the administration. However, the administration did not respond to the petition.

By RONA ZEVIN

The president's petition, which calls for the drafting of a new resolution condemning the war in Vietnam, was defeated by a vote of 20 to 5.

The defeated resolution called for the drafting of a new resolution condemning the war in Vietnam. The resolution was introduced by the Committee on University-Community Development.

The Committee on University-Community Development was asked to present the resolution to the administration. However, the administration did not respond to the resolution.

The resolution was defeated by a vote of 20 to 5.
functions of the University cannot参谋 views the public protest to boycott their movies on Nov. 13."

"We’ve seen the futility of in-terest, it is meekly stated and fuzzy."

university education. "If we are mature people, Nixon has said he will ignore the proposal, saying that the Council is not the "silent majority. Our silence is important in available."

"The study concluded that "the potential threat to man’s health, primarily because its toxicity takes so long to dissipate."

69 responds to the challenge."

4 spacecraft, being checked out at Cape Kennedy, will be launched in August.

"DDT, one of the most common uses were released, Finch said he banned within two years."

"This report, prepared by a bi-annual mission commander Conrad and his mission control center in Florida."

stratified populations of several wild animals and plants."

"America to help restore order."

"The commission noted that most useable in available."

"We, too, are compelled to do something and coerced into something."

"Weakened tank threatens landing of the Apollo mission commander Conrad and his 22 spacecraft, being checked out at Cape Kennedy, will be launched in August.

"Weakened tank threatens landing of the Apollo mission commander Conrad and his 22 spacecraft, being checked out at Cape Kennedy, will be launched in August."

"The trouble was discovered in the Apollo landing site area which he heads."

"While calling DDT “the most commonly used chemical pesticide, has become the primary in available."

"Dr. Murray Gerstenhaber, pro-vision study to the White House. There were no incidents."

"There will be no violence. But the testing of prototypes to parade down Pennsylvania Avenue, used for such occasions as the Saturday parade alone."

"The troops in the Saturday parade alone."

"U.S. MARINE CORPS
Office Selection Team
ON CAMPUS 14 NOV
PLACEMENT OFFICE
4025 CHESTNUT ST.

Spring Semester at Tallevay University: July 27 - December 26, 1970

COURSES IN ENGLISH

Sociology of Israel, etc.

Modern Bible Literature

Archaeological Expedition...

WEH head declares DDT ban in 2 years

By United Press International

WASHINGTON — President Richard M. Nixon and Secretary of State William P. Rogers announced Monday that the United States will seek to ban the sale and use of the most widely used long-life pesticides such as DDT and DDD."

"An all round hit... "An all round hit..."

"Organ: Dr. Paul Evans
Director: Lenard Athertoo

AquaruiT

BOUTIQUE

A NICE PLACE TO VISIT
THEY HAVE CLOTHES TOO!
3728 WALNUT STREET

ST. MARY’S CHURCH 39th and LOCUST FREE AND OPEN TO THE PUBLIC
Organ: Paul Evans

Spring Semester at Tallevay University: July 27 - December 26, 1970

COURSES IN ENGLISH

Sociology of Israel, etc.

Modern Bible Literature

Archaeological Expedition...

U.S. MARINE CORPS
Office Selection Team
ON CAMPUS 14 NOV
PLACEMENT OFFICE
4025 CHESTNUT ST.

Aquarium

A NICE PLACE TO VISIT
THEY HAVE CLOTHES TOO!
3728 WALNUT STREET

ST. MARY’S CHURCH 39th and LOCUST FREE AND OPEN TO THE PUBLIC
Organ: Paul Evans

Spring Semester at Tallevay University: July 27 - December 26, 1970

COURSES IN ENGLISH

Sociology of Israel, etc.

Modern Bible Literature

Archaeological Expedition...

U.S. MARINE CORPS
Office Selection Team
ON CAMPUS 14 NOV
PLACEMENT OFFICE
4025 CHESTNUT ST.

Aquarium

A NICE PLACE TO VISIT
THEY HAVE CLOTHES TOO!
3728 WALNUT STREET

ST. MARY’S CHURCH 39th and LOCUST FREE AND OPEN TO THE PUBLIC
Organ: Paul Evans

Spring Semester at Tallevay University: July 27 - December 26, 1970

COURSES IN ENGLISH

Sociology of Israel, etc.

Modern Bible Literature

Archaeological Expedition...
The Daily Pennsylvanian

Penn-Central adds cars for Nov. 15

By ROB HOPFMAN

The Penn-Central Railroad announced today that it would add 8 additional coaches to Washington-bound trains. This will accommodate the thousands of people expected to travel to Washington for the Vietnam War to the capital. Penn-Central's statement came on the heels of a letter written by the Philadelphia Branch of the American Civil Liberties Union (ACLU) to the Pennsylvania Railroad. The letter charged that the railroad was discriminating against the peace marchers.

In the letter, dated Nov. 13, ACLU Executive Director Spencer Case noted that the railroad had previously turned down a request of the Philadelphia National Committee, the group which is sponsoring the weekend's activities. The letter further noted that Penn-Central has in the past provided extra equipment for peace marchers. The ACLU letter.

With some astonishment, we read last week that not all Penn Coeds are interested in "status dates" or "quick - s". We can't do anything but take the annual Army-Navy football game as an example. The spokesman also refused to say if there was a danger of publishing a small list of names. Cathy Riegelman, a student member of the selection committee, pledged that he would bring the list would scare off prospective candidates. The danger of publishing a small list of names. Cathy Riegelman, a student member of the selection committee, pledged that he would bring the list would scare off prospective candidates.

In the letter, dated Nov. 10, ACLU Executive Director Spencer Case noted that the railroad's announcement and estimated that nearly half of the journey to Washington Saturday Sat., Nov. 15. "I can't see any reason why any group should be against the land-use concept at Central City Toyota.

Presidential selection

Ongoing

By JOAN REDER

Local News Coordinator

Two national black leaders, Floyd McKissick and Jesse Jackson, will be in Philadelphia this weekend to participate in a symposium presented by Business Practice Service Inc., a Wharton student organization. Senior member of the selection committee, he would try to secure a list of 30 names from the group.

The rest of the day's program will consist of panel discussions. It offers a free consulting service to businessmen who are interested in present and future black entrepreneurs. Mr. Jackson, national director of the Southern Christian Leadership Conference, the Nation Community Planners, the Marcus Garvey Community, the Young Marx Society, and city high school students, teachers and counselors will be invited for panels on education and political events.

The Theatre Lab of the Annenberg School of Communications will present a weeklong "Black Leadership" series in the Annenberg Auditorium. (Continued from page 1)

Best Buy For Students **

A GOOD PICTURE IS NOT EXPENSIVE

BUT IT CAN BE PRICELESS !

SATURDAY - NOV. 15th - 2:30 P.M.
FRIDAY - NOV. 14th - 8:30 P.M.

BLOOD DONORS WANTED

PUBLIC SERVICE

Let the sunshine in "HANDEL WITH HAIR" DEC. 5

Let the Sunshine in "HANDEL WITH HAIR" DEC. 5

Central City Toyota

Thanks the University of Pennsylvania for making us and Toyota #1

TELEGRAM

MAX PAUL, VICE PRESIDENT CENTRAL CITY TOYOTA
820 CHESTNUT 6-1200

PARKING PROBLEMS

Get it off your chest!

2 WAY RADIO - WCAU 121

MO 7-0500 - TE 6-7970 - TE 9-7000

The Daily Pennsylvanian

Thursday, November 13, 1969

Page 3
My comments in no way were intended to damn the action of the "Ivy League" as an academic league. As a man who used to agree with you, I must say that I tend to agree with your comments regarding a league considered in terms of its background.

But, whether you like it or not, the "Ivy League" as an athletic conference, does exist. At the time of its formation, the eight schools joined together for a purpose within the broader educational system. It is in distinguishability and nothing else that I refer when I refer to the Ivy League.

I am the last person to want the spirits. Universities that make the grade and that somehow in the courses they pay for, and the members all weigh heavy on our soaring difficulties that make that exploration of Sarah Lawrence College, and another service to the University-as-sovereign, die the eight schools of its formation, the eight schools that if they went they have been led to believe that this is a viable method.

I would urge that Penn play Yale, and I would seriously consider that if Penn won the Ivy title, our team that is still as much as a year ahead of Yale, and Blackshale and take the floor for no other reason than that the Ivy League is formed. I have heard Mr. Shabel say, "I am unconcerned, your going in your decisions, and we are prepared to defend your right to make this choice for yourselves.

If this is, in fact, what Mr. Shabel said, it would be, I have been led to believe that this is the way it was undertaken, and with the crucial times, it was indicated in the moment that if they were expected to be prevented from participating in the very basketball program (and thereby lost an opportunity as a member of Penn) the ball is not quite as free as I had thought.

Penn Point
LEE KIMMEL

RUMOR HAS IT

Penn Point
P.O. Box 1929
Philadelphia, PA 19101

AN OPEN LECTURE

Speaker—Sir Charles Good- 
ave, Founder President of 
he British Operational Re- 
sarch Society.

Topic—"Participatory Dem- 
ocracy, a Challenge to So- 
cial Scientists."

Date—Friday, November 
15, 1969

Time—1:30 P.M.

Place—Room 26-A, Stabler 
Hall, 3700 Locust St.

All interested are invited to 
attend.

NOV. 13

2969

FAIRLESS HILLS, PA.

RICH PEROZICH

Your campus Grow

MAN ON CAMPUS

AND OURS

American Airlines

let lee kimmel

arrange your thanksgiving and christmas dinner at

substantial savings on services on

American Airlines

Lee, a wharton sophomore, is your American Airlines

CAMPUS REPRESENTATIVE.

He can be contacted at

ZBT 235 SO. 39TH STREET
EV 2-7699 OR BA 2-9972

Lee is anxious to provide you with American Airlines Youth cards, re-

servations, and all the the assistance you'll need in getting home for the holidays.

American Airlines invites you to

make yourself at home

aboard our astronaut

the magazine of the daily pennsylvania

this week

R.R. OF THE CRUISE

5860 34th street

probing the philly art bag

your campus Grow

American Airlines
If your home country is listed here and you're going back after graduation, IBM would like to talk with you December 3rd.

IBM's World Trade Corporation has immediate openings for citizens of these countries in two career areas: Marketing and Computer Applications.

We're looking for bright, ambitious graduates to fill these positions. If you're getting a degree and want to return to your home country, we'd like to talk with you.

A career with IBM puts you in the world's fastest growing major industry: information handling and control. You can help our customers put computers to work solving problems in such areas as government, business, medicine and education.

What to do next
Sound interesting? Then sign up for an interview at your placement office even if you're headed for graduate school.

If you can't arrange a campus interview, send an outline of your interests and educational background to E. K. Empie, IBM World Trade Corporation, 621 United Nations Plaza, New York, New York 10017.

If you're a graduate student, send your resume to: IBM WORLD TRADE CORPORATION, 621 UNITED NATIONS PLAZA, NEW YORK, NEW YORK 10017.
Ruggers to play on Astro Turf

**By SARA KLIEPPIN**

Organized stephen by the Pacific Rugby Club and the Philadelphia Lions Club will be featured Saturday afternoon at 2 P.M. on the Franklin Field Astro Turf.

For those fans dissatisfied with what some rugger describes as the "messy" atmosphere of football games, the rugby match, which consists of two-man-on-two-man playing with no substitutions, could well be the best alternative to the spectacle at Franklin Field.

The hard-branding and running game negotiated only by numerous injuries and more penalty calls, resembles a North Philadelphia grid game. That is just right in good of no image.

The sides have decided groups. Without a real coach and no University leads, the club managers are financially responsible. They even have to travel to Franklin Park to place a stake in practice their rights a week.

"It's really worth it," said rugger president, after all, I squirmed my shoulder and got a draft determination.

Although at first glance the front lines of charging forwards might look like a Anglo-Saxon battle, the basic purpose of forward looks and lineout diagrams that one player breaks away from the pack.

Pac West rugby team captain Eric Ellis said that the club had grown in size from this year about 30 to 40 players.

"Some of the guys who play in the spring season (rugby has really become for them playfully playing soccer or football now)," he added.

"It's a real," admitted on football player who wanted to remain anonymous.

---

**By BILL WITTE**

No more than handful of specta-

tors were present at Francis Field Thursday afternoon to watch what most would consider a freshman and varsity luxury football game.

It was an activity which marked the end of the season for the 150-pounders yet both teams and was an honorable mention in the big and small matters.

Opponents put so much on the money line the team was an underdog.

Getting fired up is nothing new for the Bob Murray coached gridiron, who accumulated a 3-3 record for the season, and were left in the face of an unexpected reality.

At one time or another many players were missing from the team, and still numbered in about 30 players, which was the second part of the season.

Quakers' interception covered then in a fourth-place finish in the Eastern Conference, which left Football Lawrence, behind "dominant" that side by Murray. The Red Blue fell to the third place company Navy, 28-13, and was in the face of the team's against Rutgers, Columbia, and the Yellow Jackets.

Perhaps the most satisfying were the injuries, as in the case of the team's return to the New England to face the Tigers 17-16, scoring themselves the victory of a losing team and winning Murray later in the "first really made the money."

Previously, Penn had provided the cover to "default," by Murray, and the Quaker quarterback picked off five passes before succeeding 14.

---

**By MARVIN DASH**

While Saturday's 3-I Hawaii Yale was another offensive battle, the Quakers' defensive performance was against a good one.

In fact, the defense looked even better than it had in previous weeks, a lack of penetration which limited the offense and saw the field at the Yale Bowl, or what was left of it after week-long pruning earned the second gridiron into a huge revenge.

"Overall, the defense did a wonder-

In my bowl, backfield totaled. "And Mike Chwastyk came to the dress with two touchdowns."

"Something must have been a butchery," Oldfield, "he wasn't playing in the safety this game.

"The coaches at the line of scrimmage were starting to play like the days of old, mutual talking and passing the ball around people."

Chwastyk played as well against the Illini as he was named Penn's Offensive Player of the Week for that game.

"The whole defense played well, but you know, it really doesn't make any difference," he theorized. "The final score in the Big House was 21-21 I can't be happy."

"How do you feel when you have to win, you can beat any other team, and the final score was 21-21?"

"The Quakers' wasn't about to change," Oldfield continued. "There were two games left on the schedule, at home against Harvard, and Yale. He wanted nothing to do with the final score.

"If you lose there and have any doubts, you're happy to win but you're happy to lose. There's no room for doubles," he conceded, "and you don't do that in the league."
PLAY THE GAME OF FASHION
AT THE YELLOW UNICORN
1937 CHESTNUT ST.
776 LANCASTER AVE.
THE YELLOW UNICORN

WHY BUY RETAIL.... WHEN YOU CAN GET IT AT

'Wholesale Shop'
Bell Bottoms
3,000 PAIRS WIDE WALE CORDUROY BELLS ARE IN
Stripes
Cords
Twills
Rayons
Corduroy
Basketweave
Checks, Stripes
Permanent press
All Sizes And Colors

Western Shirts
Body Shirts
Transparent Shirts
Buccaneer Shirts
Ruffled Shirts
Floral Shirts

$6.50

NAVY
PEA COATS $17.50
ALL COLORS $19.75

LEATHER VESTS

Navy blue denim bells
5.50

Suede and leather
6.50

ALL COLORS

Tapestry vest
$12.00

6 Foot wool scarf
$4.50

10 Foot wool scarf
$6.50

(ASSORTED STRIPES)

Boots and shoes to reach soul of even the most radical high style dressers

$20

10% OFF WITH PENN MATRIC CARD

1105 Walnut St.
FREE PARKING
307 WALNUT ST.
2 1/2 eea. over 10 copies

PRINTING..
Probing the Philly Art Bag

by Black Tulip

Norman Mailer, literary gymnast and spokesman for the Brooklyn-Northeast Zionist Front, visited Chicago in August of 1968.

Here is what he said: "Chicago is the great American city. New York is one of the capitals of the world and Los Angeles is a constellation of plastic. San Francisco is a lady, Boston has become Urban Renewal, Philadelphia and Baltimore and Washington wink like dull diamonds in the smog of Eastern Megalopolis..."

Okay, Mr. Mailer, I'll buy the bullshit if you'll just allow me to add a little of my own. If Chicago is the heavy throated, flabby chested wife of a Polish meat vendor, and San Francisco, an ascendant piece of chichy wardrobed, powdered glitter, if New Orleans is an unloved whore with dirty fingernails and newly patched-up face, if Washington is an overdressed society matron, then Philadelphia is a squatting Negress, well past middle age, amiable and thoroughly complacent. She is the mother of ripsnortin' South Street soul, the setting of Red Grooms' dual planar comic art adaptation of Benjamin West's famous painting entitled the "The Founding of Philadelphia." She is the city of Brotherly Love, the birthplace of ArtCrump twenty-seven years back, locus of the annual Quaker City Rock Festival. She is comprised of Center City, backlands to the North, South, and West, Camden to the east, Irish and Jewish ghettos of the Northeast, the money infested districts of Lansdowne, Bryn Mawr, etc.

On Market Street hordes of soul black panhandlers, slum-dwellers, and assorted law breakers rub shoulders with Wanamaker bargain hunters. On Chestnut the Sartrian white office machinery of Main Line money-makers noisily thrust their Brill-creamed, Revloned ways past Chestnut Hill shoppers, bored enough to hazard their ways from Bonwit's to Nan Duskin and on to Blum's. William Penn gazes complacently upon this turbulence from his vantage point atop City Hall, and on down past 4th Street upon the entombed architectural masterpieces of William Strickland.

To the north, a growling black soul community vies with Puerto Rican sharks, Connie Mack stadium fans, and scrapple packing plants for a limited supply of oxygen. To the south Italian and Negro vendors lustily hock their pig's feet and eggplant amid the local TB bacillus and gonococcus breeding grounds. This, the Italian Market. Philadelphia west of the Schuykill and east of 69th Street boasts of a black population that minds its own business, of a university that usually does, and of a Powelton Village that never did. The area between 30th and 40th, east to west, bounded by Lancaster Avenue to the south and Mantua to the north, is controlled by roaches, big black bellied, intrepid roaches. It boasts of no political structure other than the Mafia and a windfall organization known as HELP which purports to infiltrate, subvert and ultimately overthrow the roach machine.

One Friday night last spring around the first of June, HELP, John Osborne, a sculptor here at Penn, and our ever-lovin', famed, pop artist Phil Simkin sponsored a block party at 35th and Powelton. The featured attraction was a gigantic black polyethylene bag which when pumped up with air had a diameter of some twenty feet. Anyone who paid the one dollar admission fee was promised the happening of his life inside this, the biggest pussy every fashioned by human hand. I couldn't resist. Into the sack I crawled. And behind me were a dozen little black boys and a crowd of the local villagers.

We all of us stumbled around in utter blackness. After five minutes the place became patriated with sweat. People made foul noises. I felt a hand move up my bare leg and another and another. Howling in alarm, I escaped through a slash in the plastic. Out on the street, there was a jeep bearing a loud speaker system and lots of music. Inside the HELP Office was a structural labyrinth and several pieces of plaster casted by Osborne.
The pace is slower, renting a studio cheaper, the traffic
flavor than that of New York City. New York is an easy
to that Philadelphia is generally a cozy place to live.
Sources, museums, schools and galleries. In addition
to that Philadelphia is generally a cozy place to live.
The pace is slower, renting a studio cheaper, the traffic
less dense, and the smog of a slightly more palatable
flavor than that of New York City. New York is an easy

Pace, the search for this underground movement out of constipa-

Village. The kid said that begging a dime he could make
as much as fifteen dollars a day.

Last but not least were a series of movies by a group of
amateur Philadelphia filmmakers. They were good as
well as instructive. One of them details the panhandling
existence of a fourteen year old hipster from the east
Village. The kid said that begging a dime he could make
as much as fifteen dollars a day.

At 2 in the a.m. it was time to go, but not without one
last quizzical glance at the polyethylene bag, marine
metaphor for the Soul City Negress. Art was where it
was at on a spring night some five months back at 5th
and Powelton. That Powelton Village is a center of
creative endeavor, renowned throughout the nation as a
gathering place for mature and highly developed artists,
however, is not what I meant to say at all.

New York is the only place in the country that fits
that description. In the past thirty years New York has
assumed Paris' role as the cultural mecca of the world.
Of it, Henry Geldzahler, curator of Contemporary Arts
at the Metropolitan Museum of Arts has said:

"Artists, both American and foreign, have looked to
New York for much the same reasons that have al-
ways caused ambitious artists to gravitate towards
temporary cultural centers. The climate of dis-

Kesey, the cultural mysto who has gone beyond in my
search for this underground movement out of constipa-

Steigelman, a 20 year old art student at the Philadelphia
Academy of Fine Arts.

Glen paints pictures without using a canvas. The idea
is to lay some sort of latex base paint atop a sheet of
plastic, and when it dries to peel off the paint. The re-
sult according to Steigelman is a more pure art form.
Steigelman told me that he had just received a Creason
Scholarship to Yale. I was impressed. So then I asked
him whether or not he could cite any trends in the art
of the sixties, or whether or not he agreed with me that
in some highly subversive manner a small coterie of
creative minds was gaining a spiritual following among
the young people of the country and thereby snobbing
into a nationwide cultural revolution. Like most
people to whom I have posed this question, Glen was
non-committal. Well, I don't think you can say that... But
have you read Electric Kool-aid Acid Test? Ken
Kesey, the cultural myato who has gone beyond in my
search for this underground movement out of constipa-
tion, Kesey's name has cropped up again and again.
When I asked him whether or not he could cite any trends in the art
of the sixties, or whether or not he agreed with me that
in some highly subversive manner a small coterie of
creative minds was gaining a spiritual following among
the young people of the country and thereby snobbing
into a nationwide cultural revolution. Like most
people to whom I have posed this question, Glen was
non-committal. Well, I don't think you can say that... But
have you read Electric Kool-aid Acid Test? Ken
Kesey, the cultural myato who has gone beyond in my
search for this underground movement out of constipa-
tion, Kesey's name has cropped up again and again.

Well then, I asked him, if some kind of movement is
indeed underfoot, a kind of harlequin movement of the
bowels, doesn't drugs function as some sort of laxative?
Steigelman replied, "Well there's some truth to the
saying, art is drug, drug is art."

Derrick Woodham, a teacher at the Philadelphia
College of Art and a graduate of the Royal School of
Art in Britain, feels that drugs have overviewed the
subject matter of artistic expression. It's all very
gandeviral. During a trip one tends to focus one's attention
on different sorts of phenomena. What is ordinarily only
of passing interest outside the trip, say a billboard
advertisement, assumes monumental proportions. But
the need for food, or the urgency of time minimizes.
What one appreciates tends to switch about as well. So
Welliver's paintings are in an, way lacking in vitality painted by Neil Welliver, instructor of painting here at come obsolete. Indeed almost all of the work of the mature artists that I have viewed here in Philadelphia presentational forms into painting and sculpture. trends will be slow to reincorporate the purely re- tional fine arts, one can be sure that future artistic a drug induced form of visual happening, or whether the expressionists, the comix artists, or progress into pop art utilized forms already familiar to us, and more course set by the abstract expressionists of the fifties. But I feel that he has predicted the future too soon. Pop important, these forms were already endowed with function of social commentary. The comix artists not thing the comic art of the late sixties is an outgrowth of the pop art of the late fifties and concept it has chosen to expostulate, but its difficulty in maintaining itself as a completely professional, non- academic institution.

The purpose of the Academy is to train dedicated, highly professional young artists. It does not want to produce art historians, or casually trained draftsmen for the advertising agencies or fashion design world. In accordance with this idea the Academy has insti- tuted a highly flexible four year training program which permits the young artist to learn as much as he can without the aid of formal instruction. If a student

that an earthwork comprised of bits and pieces of un- aesthetic looking rock fragments and information reaches levels of aesthetic significance far beyond the natural state.

An Andy Warhol pop art ensemble of Campbell's soup absorbs one's interest for the first time as much as a nineteenth century representational portrait by Ingres. Comic books are no longer sources of casual entertainment, no longer cheap thrills, but probing intellec- tual achievements. At this point I'd like to say that whether one is tripping or not, the R. Crumb scene is far more serious experience than Prince Valiant, Peanuts, or even Lil Abner. The fact that his indictment against the kind of constipation so much a part of our lives and against the road deceptions of self that suck us into the vortex of this constipation, the fact that this naives appears to us in comic book form strikes me as the heaviest of ironies. The cartoon format makes such a caricature of our daily lives, from the sofa we sit onto our hapless search for a fuck, that irony turns into a sick, sick joke. When one begins to connect R. Crumb with drugs the sense of significance get deeper. It has been true in my ex- perience that tripping tends to make me more conscious than usual of controllable behavioral patterns. When I trip it's much more vital to me that I express myself and my needs as succinctly as possible. The little verbal dishonesty that function as social lubrications in ordi- nary experience become unwarranted. At times any deviation from directness so disturbs me that everything turns suddenly rotten in my head, from palatable fantasy to sick, sick delusion. Everything is a joke.

At this point, R. Crumb's sick humor, which is quite capable of being appreciated outside the drug experi- ence, assumes monumental proportions. But having successfully recovered from a borrowing experience such as this the drug freak can then look at R. Crumb, the spirit of Comix artists, and pop art in an entirely new light, a much less frivolous light.

No doubt the drug experience has acted as a stimulus or theme for much of the work shown by the Institute of Contemporary Art at the Spirit of Comics exhibition. The most striking example of this idea at the exhibition is the gigantic wall painting by William Wiley (1967) enti- tled "Columbus Tripped Out." The black and grey acrylic stroke pattern simulates a map of the U.S. At one location on the map there's a box on which we find painted the following epitaph: 'Columbus tripped out near Niagara and five years later is to be behind the times when you were out front waiting.' The stream of consciousness or whatever you want to call it means something to me, but just how illegible it is, I wouldn't want to hazard in print. I also think it's per- tinent to mention that the comic art of the late sixties is an outgrowth of the pop art of the late fifties and early sixties. It is purified pop art in the sense that it uses only one contemporary commercial form, the comic book format, from which to evolve.

Unlike pop art which can be appreciated on purely aesthetic grounds as representational of that which America is, comix art can also serve the more vital function of social commentary. The comix artists not only use, as did the pop artists, what we are, but they tell us in blunt terms that we are sick. My theory that comic art is a viable and significant outgrowth of pop art, is stated in opposition to Henry Geldzahler who has said:

'It seems today that pop art was an episode, an interesting one that has left its mark on the decade, and will continue to affect the future, but not a major modern movement which continues to spawn new artists. In fact, just about everything new and original in pop art was stated by a few artists in the first years of its existence. Since then no artists of first importance have been recruited and no second generation has come along.

Geldzahler feels that contemporary art will take the course set by the abstract expressionists of the fifties. But I feel that he has predicted the future too soon. Pop art caught the fancy of the American public much faster than did abstract expressionism. The reason was that pop art utilized forms as easily familiar to us and more important, those forms were already endowed with meaning. The aesthetic compositions which are com- posed of these basic forms are already visually more intelligible to the public and for this reason more easily appreciated. But whether future art will reflect the expressionists, the comix artists, or progress into a drug induced form of visual happening, or whether kinetic art and mixed media will surpass the tradi- tional fine arts, one can be sure that future artistic trends will be slow to reincorporate the purely re- presentational forms into painting and sculpture.

This is not to say that representationalism has be- come obsolete. Indeed almost all of the work of the mature artists that I have viewed here in Philadelphia is representational, including the collection of modes painted by Neil Welliver, instructor of painting here at the Graduate School of Fine Arts. This is not to say that Welliver's paintings are in an, way lacking in vitality or raunchiness. His big breasted nudes, Claudia and

Above - sculpture by Karl Karhumaa, at Gallery 252. Below - "Floating" by Neil Welliver, of the faculty of the University's school of fine arts. Paintings by Welliver are on exhibit at the Marlin McLeaf Gallery.
It was a high degree of proficiency in his particular major he may acquire the use of private studio space with no formal classes and only occasional criticisms from the instructor. At the end of a four-year period or less the Academy will grant the student a certificate of recognition, but it does not grant degrees of accreditation. The artist, according to the Academy's way of thinking, does not become legitimate upon the reception of a piece of paper. And the lack of a degree should induce the young artist to create rather than to vulgarize his talents in the commercial world.

The only flaw in the argument is the question of how the young artist is to stave off starvation until the big wheels of the art world give his work their stamp of approval. Several years ago the Academy instituted a coordinated degree granting program with Penn which would alleviate this program. For some unstated reason this program is in the final stages of being dissolved, and much I think to the detriment of Academy students.

To my way of thinking, an institution which purports to train contemporary artists should be sympathetic with and constantly open to the current trends. A work of art is the solution of a problem conceived of by the artist and solved by him through a series of highly personal decisions. The problem and its solution are highly dependent upon the artist's environment, and the more reflective the problem and its solutions are of the artist's environment, the better the work of art.

It is probably safe to say that the nineteenth-century horizon was radically different from that of the twentieth century. Not only has the landscape itself altered, but our conceptualization of that landscape as well. We see new things made from recently invented materials in different ways. We've experienced the first mass freak-outs in the history of western man. The work of even the most introverted of artists cannot honestly disregard the ever-changing landscape. And indeed it most often doesn't. But that the conservatism of institutions has altered or stifled the development of many young artists is probably a very valid criticism.

Certainly the Victorianism of the late 19th century frustrated the work of many young artists who were trying to break out of the exhumed artistic forms that had generated since the Renaissance into a body of meaningless representational symbols, no longer capable of expressing men's thoughts about their environments. I think that this criticism applies more to the
Academy's studios I saw that students were completely absorbed with the problem of the human figure. I saw no experimentation with inorganic design or even abstractions of the figure. The students, it is true, are using the figure as the easiest method of mastering sculpting and casting techniques. But this method is easiest precisely because the problem has already been stated. I saw the human figure in clay. The learning process would be more difficult, and yet more challenging were the student required to seek out his own problem, or at least given a less specific problem.

At Penn a first year grad student often knows less about sculpting, painting or graphics than a freshman at P.C.A. Yet he is given the freedom to state his own problem and solve it in any haphazard, freaked-out way he can manage. I've spent a lot of time around the basement of the Furness Building, and the results of my own haphazard investigations have usually been very interesting. On one occasion I discovered a beautiful piece of sculpture done in ceramics by Peter Hart, a second year grad student who also studied at the Academy. I have discovered, as well, almost every imaginable type of material being utilized in the mastery of sculptural technique. I'm using the figure as the easiest method of mastering the human figure. The students, it is true, are absorbed with the problem of the human figure and casting techniques. But this method is used by the students in an haphazard way.

One of the more interesting examples of kineticized art was done by an under-grad, Donald Heres more than a year ago. It stimulates a real pussy. Stick your hand into the rubber glove inserted into the hole at the top of the box, and I guarantee you a pornographic if not aesthetic experience. Painting at Penn lays less stress on innovative technique, but some of it I really dig, like the group of students who also studied at the Academy painters, are not so bad either. The Peale House is currently exhibiting paintings and sculptures done by its Cresson Scholarship winners. Some of them really gratify my appreciation; the three-dimensional painting by Marcus Lampert entitled "Power", and an untitled triptych by Tim Jank. The Broad and Pine YM/YWHA is currently exhibiting the works of three young artists, Bill Omwake, Virginia Maitland, and Hank Widmaier. Omwake's painting of burnt toast preserved in plastic and applied to a pink canvas is visually appetizing and orally unpalatable. He says the idea occurred to him while tripping. Virginia Maitland does big acrylics. I like her painting entitled "Eruption". I am in mid-air, however, about the clouds and airplanes painted on huge canvases by Hank Widmaier. Maybe the secret to them is their poppiness, take-offs so to speak, on Trans World Airlines.

Then there is a gallery called I Know What I Like, just opened up at 2033 Walnut. Less avant garde than the Spirit of the Comix, this new addition to the Philadelphia art scene already has a goodly collection of pop art pieces and objet d'art. I could go on forever probing the Philly art bag, but there certainly exists a large enough body of material. But my general impression is this: that a lot of good ideas are floating around the institutions, galleries, and minds of Quaker City. Using the Spirit of the Comix as my criterion of where art should be at in 1969, I would say that Philadelphians are a bit behind the times. We could all do with a little more oomph and a few trips to New York or the Yukatan via acid or any other available means of transportation.

Black Tulip is an art student in the College for Women.
"Through The Morning, Through The Night"

by Jamie Miller

For all of you "Where Are They Now" fans, Dillard and Clark are Dough of the Dillards and Gene of the Byrds. Their new album includes guest spots from ex-Byrd-Burrito Brother Chris Hillman and Sneaky Pete, also of the Burritos. These 'pickers' haven't joined a super group yet but really put out some excellent country-bluegrass numbers.

Like number 3 on side two ("Polly"). This Gene Clark song has beautiful harmony and the fiddle riffs (yes! Fiddle Riffs! There's even Banjo here!) are superb. This is possibly the best of the more unhurried cuts. Probably the best thing here is the last cut, "Don't Let Me Down", another Lennon-McCartney favorite. It has a more personal appealing ring than the Beatles' version of their own song. There's even something here for all the Rudy Vallee fans out there in the peanut gallery."

Corner Street Bar". A real winner. The title cut ("Through The Morning, Through The Night"), is unfortunately of the lethargic and soporific variety which really drags after the livelier cuts.

A major flaw if it can indeed be called major, is the arrangement of the cuts on the album. A pleasing song like "Rocky Top" will be followed by a melancholic bummer.--"So Sad". The styles yo-yo back and forth from mediocrity to excellence throughout the album and it does destroy the possibility of establishing any definite mood. To really enjoy this album fully requires the patience of a disc-jockey which is the secret dream of every true music lover. But if you like to skip around ........

The music is sweet, straight forward and, for the most part, just plain satisfying. It's nice to hear them old hot-damn country tunes played by contemporary artists.

The album sounds great when interspersed with cuts from Nashville Skyline, Holy Modal Rounders I and II, and Sweetheart of the Rodeo. It has everything a bluegrass-country-western-gospel (don't miss "I Bowed My Head and Cried Holy") fan is looking for--great banjo, fiddle, harmony, and lots and lots of twang.

FOR FURTHER INFORMATION ABOUT THE NEIL YOUNG FAN CLUB CALL PE-5-9808.

"Doug Dillard and Gene Clark wait their turns at the outhouse at Pooenil Corner."

The Laundry

The Laundry by David Guerdon opens tomorrow night at the Annenberg School's Auditorium at 3620 Walnut Street. The play is the fall production of the School's Theater Lab, the director is Ilona Gerbner, who teaches the Lab, and the cast includes students at the University and members of the local community.

The Laundry was first produced in Paris under the title La Buanderie. Set in a petty-bourgeois cleaning establishment, the play, according to Mrs. Gerbner, is "a tragic-comedy about the freaks and monsters in the attic of conventional morality." The play deals with a confrontation between deceit and hypocrisy and an innocence they can neither corrupt nor exploit.

Curtain time for all performances is 8:30 P.M. Performance dates are November 14, 15, 21, 22 and December 5 and 6. Special group rates are available. Any group of ten students may purchase tickets at $1.00 each; for ten non-students the price is $2.00 per seat. The regular price is $3.00, students $2.00.

Picture: Laurent (Raymond Gillespie), left confronts Daniel (Martin Mayer-Wolf), right as Mme. Yvonne (Sylvia Kauders) looks on.

Far Out

WE ARE ALL "A BLOODY GOOD BUNCH OF KILLERS"...

IN THE YEAR OF THE PIG

Sun—Tues. 7 & 9
Wed—Sat. 7–9–11
Bandrah presentation at
UNDERGROUND
Cinema 16
2021 Sansom St.
LO 3-5121
An Interview With Carl Reiner

by Michael Halberstadt

When you talk with someone like Emile de Antonio, you take notes. Carl Reiner, however, is such an ingratiable and funny fellow that when you get a dozen or so other college reporters, are present in his Barclay suite for an interview, you just listen and enjoy.

Having known Reiner's brother and sister-in-law when I was a little kid (it's a small world包容isles, Lift-towers), I felt close to Reiner from the start. Still his versatile accomplishments touched my mind, Witness actor, producer, director, comedy writer, novelist, tv panel moderator, cartoon voice and recording star. I hope I didn't omit anything.

Reiner was in town on behalf of his new picture, "The Comic," which opens this month in area theatres. For this poignant-funny story of an early-day film comic of the two-road, silent era, he not only co-authored and co-produced (with Aaron Ruben), but directed and even took a bit part. As if that weren't enough, he informed us that it is his own script which was used to make a bad film, and that the picture appear old and spotty, to resemble a silent. Dick Van Dyke, with whom Reiner has worked on numerous projects, plays the title role in "The Comic," which features Mickey Rooney and Mischa Auer. The son of a Bronx watchmaker, Reiner once yearned to play major-league baseball. The game was all-consuming interest when he attended Evander Childs High School. "I was a big fan," he says. "I wanted to be a baseball player," he explains. "I could belt a ball three rows over, and the fans would applaud."

Tango

by Gary Allan Fine

Philadelphia's favorite prepubescent theater has finally found a play worthy of its talents. For years people have said that Society Hill Playhouse tries hard but always seems "to bite off more than it can chew." For years I've said I wish they would get someone with more maturity, or put on such difficult material. This year Society Hill Playhouse has, perhaps not changing dramatically, chosen a work suited to their abilities.

The play which Artistic Director Jay Kogan picked to celebrate the theater's tenth anniversary is a new Polish comedy (Continued on page 10)
of the ex-senator from Minnesota, de Antonio says, "He was our last best hope of operating within the system. We need a revolution, because like the convention, the selection of the President is in the hands of the bosses.

Emile de Antonio has taught at the college level, and I instantly sensed his ability to arouse his audience, in person as well as through his films. I want to convey to you a sense of the variety of images and thoughts that emerge from this man's head, and so I am going to try something of the remainder of this piece will be merely a series of "free associations" (a.a.Leonard Lyons), based on my notes of what occurred and what was said. (Get used to the dots.)

"Surely your film has been . . . of course, I don't believe in objectivity - it's impossible. With controversial topics, you must take sides and have an opinion." . . . "The President will wessled out of Vietnam tonight (Nov. 5), Nixon has committed himself to the cold war, He said in '58 that we can't negotiate peace in China."

I am going to try something: the remainder of this article is going to convey to you a sense of the variety of images and thoughts that emerge from this man's head, and so I am going to try something of the remainder of this piece will be merely a series of free associations" (a.a.Leonard Lyons), based on my notes of what occurred and what was said . . . (Get used to the dots.)

"Surely your film has been . . . of course, I don't believe in objectivity - it's impossible. With controversial topics, you must take sides and have an opinion." . . . "The President will wessled out of Vietnam tonight (Nov. 5), Nixon has committed himself to the cold war, He said in '58 that we can't negotiate peace in China."

An Interview With Emile de Antonio

by Michael Halbertadt

Talking with documentary filmmaker Emile de Antonio, whose latest effort is the zani-Vietnam War "In the Year of the Pig," (now at the Underground Cinema 16), is like obtaining a combination politics-history-philosophy lecture so pleasantly that you never know what hit you. I was furiously taking notes, often prompted by the self-aware director himself. Yes, we talked a bit about films, too.

My fellow staff members were hounding me, wanting to know "If I would really be interviewing Michelangelo Antonioni" or "what Antonioni was like." As much as I would like to meet the director of "Blow-Up" and "Zabriskie Point," I'm certain that a conversation with the reticent and nervous Italian would not be nearly as fascinating as the one I had with the Harvard and Columbia-educated Mr. de Antonio.

Garishly-dressed Art Carduner, who owns German-town's Bandbox Theatre, introduced us outside of Bennet Hall. (The Bandbox is sponsoring the local run of "In the Year of the Pig"). Perhaps appropriately, we spent the next ninety minutes in Hill Hall's Red Room.

de Antonio's conservative appearance betrayed his radical philosophy. He became a communist at 16 while a freshman at Harvard, and organized a "worker movement" the following year. After a hitch in the Army he became a political in grad school, where he majored in literature. (His undergraduate major was philosophy.) "I became more political as I worked in films," said the ex-communist who now describes himself as a "Libertarian Marxist."

"In the Year of the Pig" is de Antonio's fourth film. I wanted to know how he became involved in the medium, but he said it was too long story to relate. His initial venture was the highly-acclaimed "Point of Order" in 1964. This was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)

flower during his years with Caesar. A press release notes that "as one of the merry-answrels on the several Caesar productions he was regularly involved in the daily round-table debacles from which emerged the material to be used on camera.

My own favorite skit (due to the fact that it's the only one I can remember to one that involved Caesar, Reiner, Morris, Imogene Coca and the whole gang of eight in a kitchen that could only hold seven. Believe me, it was funnier long ago on the tube than it is here on paper."

In 1955, Reiner's autobiographical novel, Enter Laughing was published. It quickly became a best-seller. Mr. de Antonio appeared in the play, which played at the New York City's theatre. In 1964, this was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)

flower during his years with Caesar. A press release notes that "as one of the merry-answrels on the several Caesar productions he was regularly involved in the daily round-table debacles from which emerged the material to be used on camera."

My own favorite skit (due to the fact that it's the only one I can remember to one that involved Caesar, Reiner, Morris, Imogene Coca and the whole gang of eight in a kitchen that could only hold seven. Believe me, it was funnier long ago on the tube than it is here on paper."

In 1955, Reiner's autobiographical novel, Enter Laughing was published. It quickly became a best-seller. Mr. de Antonio appeared in the play, which played at the New York City's theatre. In 1964, this was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)

flower during his years with Caesar. A press release notes that "as one of the merry-answrels on the several Caesar productions he was regularly involved in the daily round-table debacles from which emerged the material to be used on camera."

My own favorite skit (due to the fact that it's the only one I can remember to one that involved Caesar, Reiner, Morris, Imogene Coca and the whole gang of eight in a kitchen that could only hold seven. Believe me, it was funnier long ago on the tube than it is here on paper."

In 1955, Reiner's autobiographical novel, Enter Laughing was published. It quickly became a best-seller. Mr. de Antonio appeared in the play, which played at the New York City's theatre. In 1964, this was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)

flower during his years with Caesar. A press release notes that "as one of the merry-answrels on the several Caesar productions he was regularly involved in the daily round-table debacles from which emerged the material to be used on camera."

My own favorite skit (due to the fact that it's the only one I can remember to one that involved Caesar, Reiner, Morris, Imogene Coca and the whole gang of eight in a kitchen that could only hold seven. Believe me, it was funnier long ago on the tube than it is here on paper."

In 1955, Reiner's autobiographical novel, Enter Laughing was published. It quickly became a best-seller. Mr. de Antonio appeared in the play, which played at the New York City's theatre. In 1964, this was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)

flower during his years with Caesar. A press release notes that "as one of the merry-answrels on the several Caesar productions he was regularly involved in the daily round-table debacles from which emerged the material to be used on camera."

My own favorite skit (due to the fact that it's the only one I can remember to one that involved Caesar, Reiner, Morris, Imogene Coca and the whole gang of eight in a kitchen that could only hold seven. Believe me, it was funnier long ago on the tube than it is here on paper."

In 1955, Reiner's autobiographical novel, Enter Laughing was published. It quickly became a best-seller. Mr. de Antonio appeared in the play, which played at the New York City's theatre. In 1964, this was a study of the Army-McCarthy hearings of the early 50's. Then came a 1965 public-relations tool for the Federal Police, the press and other "authorities," such as "In the Year of the Pig." "In the Year of the Pig." (Continued from page 9)
รูปภาพของหน้าหนึ่งของเอกสาร รวมถึงข้อความที่ถูกรวบรวมแล้ว ซึ่งถูกแปลเป็นภาษาอังกฤษได้ดังนี้:

In my review of "The Year of the Pig," I mentioned having particularly impressed with Frenchman Paul Mus, Professor of Buddhism at Yale, de Antonio said that he loved the now-deceased Mus for his "independence of spirit." Mus, nevertheless, was not a leftist... was a French intelligence officer... parachuted into China at age 43... I informed him of the flag controversy besetting our campus and community. I liked his response "Flags are political symbols..."

We talked against the Joseph McCarthy era and the black-listing days. When I mentioned the excellent play "I'm the Master of J. Robert Oppenheimer," de Antonio stated that he felt that it... and similar documents like Peter Weiss' "The Investigation," are imitations, reflecting from the success of his own "Path of Order..."
The film was made between 1964 and 1963, and was the first treatment, the director claims, of those nightmarish days.

Candid and knowledgeable on many subjects, pleased with his own work, a veracious reader... he's Emilie de Antonio. He finds film more exciting than theatre,... "whose conventions are limited and boring." His opinions are naturally subjective, but are nevertheless worthwhile to hear... de Antonio seems to be directing his concluding remarks to her.

"Are you from Annenberg?" she asked as we rose. Not knowing her myself, I made some introductions and gave her a brochure on the film. The director of "In the Year of the Pig" was present... with a mixture of admiration and envy, I reflected on the accomplishments of this man learning, travelling, meeting people, making his own kind of movies."

"You must really enjoy your life's work," I said. He breathed deeply to exclaim: "I like fuckin', but better than I like fuckin'" and emerged with a grin on his face.

Kinetic Art Film Series

Let me share with you part of a letter I received recently from Kevin McKeigue, who, along with Robert Finke and Dayton Duncan, is movie chairman of the Houston Art Commission. McKeigue was one of the film-makers represented at the Kinetic Art Film festival in New York City to help Mr. Lindsay.

Lindsay was to make his statement later in the evening.

The Kinetic Art is a festival of 26 films gathered from nine countries, varying from 55 seconds to 55 minutes in length. This festival is divided into three programs which offer a variety of cinematic material, ranging from the latest in animation to poignant drama. Among the film-makers represented are Bert Lamerisse (who made "The Red Balloon") and Jordan Belson of San Francisco. The 26 films were chosen from more than 1,000 viewings at festivals, laboratories, and screening rooms from Paris to Bratislava, Tokyo to Mannheim, and Venice to San Francisco.

"In the Matter of J. Robert Oppenheimer," de Antonio seemed to be directing his concluding remarks to her. Mr. de Antonio seemed to be directing his concluding remarks to her... "Are you from Annenberg?" she asked as we rose. Not knowing her myself, I made some introductions and gave her a brochure on the film. The director of "In the Year of the Pig" was present... with a mixture of admiration and envy, I reflected on the accomplishments of this man learning, travelling, meeting people, making his own kind of movies.

"You must really enjoy your life's work," I said. He breathed deeply to exclaim: "I like fuckin', but better than I like fuckin'" and emerged with a grin on his face.

Election night at Lindsay headquarters

By Mike Leviie

At 11 p.m. Monday evening two friends and I left the University and headed for New York City to help Mr. Lindsay get elected. At 3:00 a.m. we walked into his Manhattan headquarters (a large building which previously housed a department store) and asked if help was needed. Immediately we were put to work moving tables, desks, file cabinets, and chairs from upstairs (which was the nerve center). It was 4:15 before we got downstairs to where we were already hundreds of people around. Coffee and donuts were provided and everyone seemed optimistic. We were told only people with buttons would be allowed in and get back upstairs to the phones. We were put on a bus bound for Forest Hills and told we would be poll watchers. We remained there for the rest of the day observing the room become more and more crowded. We heard reports, starting at about 7 p.m. that no one was allowed in the downtown room. There were already hundreds of people outside and many more expected. We also found out that only people with orange buttons would be admitted once people were allowed in. None of us had these buttons since we had not left the building all day but we didn't worry about it. The buttons only go ... to get in and we were already inside the building. At 9:00 when the polls closed an announcement was made upstairs requiring all people without either a silver button or gold button to go downstairs. We were disappointed since a campaign reception was planned for upstairs. However, we went downstairs (a better decision) and the3rd Armory and made our way inside the Armory... Thus, we wound up being the first to congratulate the mayor on his re-election.

"You must really enjoy your life's work," I said. He breathed deeply to exclaim: "I like fuckin', but better than I like fuckin'" and emerged with a grin on his face.
guide

Theater

- Abby Stage Door PE 2-8324
  6615 Haring Avenue
  "The Death of a Salesman"
  Stern, Assinowitz, Benker, others.
  Call HO 3-5835 for information.

- Theatre of the Living Arts ES 9-4077
  334 South Street
  Curtain time is 8 P.M. on Thursdays,
  Fridays, Saturdays, and Sundays.

- Theatre of the Living Arts
  6615 Rising Sun Avenue
  Pocket Playhouse PE 5-6051
  WA 2-6010
  334 South Street
  Cheltenham Playhouse ES 9-4027
  334 South Street

- 401 S. Broad Street
  YMCA Arts Council KI 5-4400
  F 150 E 10:30.
  "The Good Guys and the Bad Guys"
  "The Best of the B❗非凡" Call for show times.

- 1614 Latimer Street
  "The Good Guys and the Bad Guys"
  "The Best of the B❗非凡" Call for show times.

- 122 S. ISth Street
  "For the Love of Money" - unsuc-
  1811 Chestnut Street
  "For the Love of Money" - unsuc-

- Philadelphia Museum of Art
  26th St.
  2021 Sansom St.

- Philadelphia Art Alliance KI 5-4302
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Philadelphia Museum of Art
  26th St.
  2021 Sansom St.

- Philadelphia Art Alliance KI 5-4302
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.

- Pennsylvania Academy of the Fine Arts
  1116 Chestnut St.
  116 S. 20th Street
  Philadelphia College of Art
  1822 Chestnut Street.