By Dean Surkin

For about eight years now, John Mayall's blues bands have been regarded as the training grounds for English blues musicians. The first and most famous apprentice was Eric Clapton, who under Mayall's guidance grew from an undistinguished rock guitarist to a derivative bluesman. Quartet after quartet earned for Mayall bands the reputation of transience. "I change personnel to keep from falling into a rut." Somewhere along the way came The Turning Point. "Nothing is new," John Mayall said. "Bands without drums have been tried before." The change in roles of the instruments in that group prompted some to call it Mayall's first major contribution to the blues, as opposed to rehashing Black America's music. "It's not the instrumentation, it's the musicians. The side effect of such a change, though, is that people credit it to just the instruments."

There was the concert Friday night. Crazy Horse opened the show, utilizing the finest sound system I have ever heard in Irvine, even though it was too loud at first. They played country rock - almost completely unadorned, with chords so simple they hurt. The drummer holds his sticks like most rock drummers, that is, incorrectly. That overhand grasp forces usage of the whole arm in playing rather than just the wrists. Granted, it is easier to play louder at first (before wrist muscles are developed) but speed especially subtlety are impossible. I could see why Mayall did without drummers, if this is what he had available. Very little subtlety was displayed by any member of the group, as unimaginative guitar solos came and went without creating any themes, developments, or climaxes. The pianist was ignorable, as were the songs. The intonation in the harmony vocals was good, even though the lead singing was unexpressive. However the audience seemed to like the group; one girl sitting in the aisle said she liked Crazy Horse, especially the drummer.

Then John Mayall unveiled a new band: Fred Robinson hunched over his big Gibson guitar, Larry Taylor with his Fender bass resting low on his hips, Ron Selico holding his drum sticks (correctly), Cliff Solomon on the alto and tenor saxophones and Blue Mitchell contribing trumpet and flugelhorn. Once again exploring low volume music, Mayall has put together the best blues band I have heard in a long time. Only he and Taylor are from the whites blues scene— the others are originals. This new band is not derivative blues, it is the real thing.

Mayall showed off his harmonica playing, at times lyrically puffing as he picked the same notes on his guitar, at times doing the "chicka-chicka" of "Room to Move" fame. His face showed the ecstacy of music as he listened to his sidemen. Ron Selico was funny as Billy Cobham with the lightness of Bobby Colomby, while Larry Taylor completed the rhythm section with his punched out lines and soloed with an orchestra of textures, including quad-ripple-stop phrasing. The horn section improvised their arrangements, trading off riffs and contributing superbly melodic, well constructed solos. Fred Robinson was of particular note on guitar, an instrument so often the domain of the untrained amateur. His tone was rich, comping was creative, and the technique was on a par with any jazz guitarist I could think of (I pointed this all out to the above-mentioned Crazy Horse fan and was rewarded with agreement).

"The blues was the only thing I had heard that I thought was me." We sat backstage between shows; Mayall was accompanied by an extremely attractive girl and seemed tired and impatient. "I started off listening to classical records-Sequoyia, Reinhardt, "Bolero" by Ravel—that has nice rnmms. Then I heard some boogie woogie pianist...there was no one artist that did it; the whole spectrum of blues was what interested me.

"I can't remember what my first instrument was—it was either piano or guitar...twelve bar blues is all I know, I've always played the blues. When R and B became popular, I moved to London. The end of '62 to '63 were the pioneer club dates, when blues began to break through. Most guys didn't survive; I don't know how I did, it was against the norm. At first the blues bands were imitating Muddy Waters, Chicago or Chuck Berry. But each person is different, and learns to assimilate influences into a personal style (rationalizing his own music). The songs will come from my experiences, and I prefer to keep the meaning obvious."
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The continuing legend

By Steven Winn

WONDERLAND by Joyce Carol Oates, Vanguard Press, 521 Pages, $7.95.

With the publication of them in 1969, The Wheel of Love in 1970 and now Wonderland in 1971 Joyce Carol Oates has grown as a force in American literature as regular as the seasons, yet as mysterious and troubled as an exotic flower. At the age of thirty-three, Miss Oates now has ten books behind her, and she simply writes a better one each time she tries, them, winner of the National Book Award two years ago, was a heavy overpopulated novel which, like Wonderland, spanned several decades and a sea of characters. Like much of her fiction, the events of them were laid against a particular historical fabric, in this case the Detroit riots of 1967. The energy of her books, however, does not spring from any artificial cohesion but from the personal and the actual. Rather there was in the earlier novel a certain sensibility to the structure of external terrains and internal conflict. In Wonderland this sensibility grows to the form of an idea which possesses and consumes the characters and bizarre events of this novel. As the stories in The Wheel of Love demonstrate, Joyce Carol Oates is a novelist with a unique and urgent style, suited in some cases to creating near perfect miniatures of absolute intensity. What remains, and what she has begun to do in Wonderland, is to lend the sudden energy of her prose to the development of a novel and the complexity of ideas that spring from it.

Wonderland opens on a December day in 1939 in the upstate town of Yevville, New York. Uneasiness, fear and terror develop in the mind of Jesse, a nine-year-old, whose family is moving. Jesse's father is closing breakfast; his father is closing the door, he is grateful to Jesse, his only surviving child. Only Jesse remains.

Surgently, astringently, Oates reveals the scene:

When he opens the door, he is grateful for the warm air. His face burns with it. And a smell of something sweet: some kind of food. The house is quiet except for a noise like arguing, almost inaudible. Jesse stands in the kitchen and his fingers instinctively grope for the zipper of his jacket. Then he sees a smear of blood on the floor.

Suddenly his father is upon him with a shotgun, firing at him, firing at his son in the livingroom of his house. Jesse escapes, is injured, but he escapes and he remains the survivor of this book.

Joyce Carol Oates

By Valerie Wacks

WHERE'S THE REVOLUTION? by Jean-Francois Revel; Double- day & Company, N.Y.; 289 pages; $6.95.

The United States as the cradle of the new revolution? Some Americans be delighted and flattered at the suggestion; others will shudder and withdraw into their apartments. Jean-Francois Revel, a Frenchman and political thinker, writer, and speaker who has written about Marx or Jesus (or Ni Marx, Ni Jesus), methodically deconstructs his theory of why the United States is the only nation in which the occurrence of a revolution is not only feasible, but is in progress right now.

Revel begins by explaining the five conditions prerequisite for revolution, which (to paraphrase briefly) are: a critique of the institutional economic, social and racial relations; a critique of management, directed at the waste of material and human resources; a critique of political culture; a critique of the old civilization-as-sanction, or a vindication of individual freedom.

He goes on to negate the possibility of revolution in Western Europe and in Third World nations and maintains that it has not and cannot take place in the Communist countries. A revolution is only worth of that name if it successfully effects a change in political and social institutions, in science and technology, in cultural values and standards, and in international and interracial relations. If one of these aspects should be missing, the others are incomplete and the revolution is wrong. The only revolution experienced by the world thus far has been the industrial revolution, which has never been a revolution that Revolution predicts for the United States and eventually the world will be the Second Revolution.

As Revel sees it, twentieth-century human survival depends on the elimination of the threat of atomic suicide, the enforcement of disarmament and the end of war, the stabilization of population, equalization of the standard of living, and the protection and correct usage of the earth's resources. These problems can only be solved by a world government, and a world government can only be realized through the combination of nationalism and foreign policy. "Beyond guaranteeing survival and security, however, the world government will have intrinsic revolutionary momentum, for it will obliges a renunciation of the right to free speech and must focus its attention on qualitative problems rather than on quantitative power relations. Revel believes may be accurate in his criticisms of nationalism and foreign relations, but in his conclusion that it will be wise to leave international stability to the non-violence of Martin Luther King as a highly potent and successful form of violence. If an insurrection, it is always advisable to begin legally. The prevalence of dissent, and
Revolution

the freedom of information, i.e., the media, enable America to produce the model of the Second Revolution. Revel points out that despite all the talk of the United States becoming a police state, in reality, it enjoys more freedoms than any other nation. Not only are Americans able to dissent openly about such issues as morals, Black rights, women's rights, economic and technical social goals, educational methods, poverty, and American power abroad and foreign policy, but often their protestations cause a change to be made, or at least draw further attention to the contested area. This phenomenon of mass dissent concerning various topics exists nowhere else in the world. And it is only possible because of the free and pervasive flow of information throughout the country.

Revolutionary project can succeed; it has technological competence and a high level of basic research; cultural it is oriented toward the future rather than toward the past, and it is undergoing a revolution in behavioral standards, and in the affirmation of individual freedom and equality; it rejects authoritarian control, and multiplies creative initiative in all domains—especially in art, life style, and sense experience—and allows the co-existence of a diversity of mutually complementary alternative subcultures.

In the last chapter, Revel further discusses the issues of dissent and the birth of the counterculture in America. Through these factors, a social revolution in the United States has largely been achieved. According to Revel, a revolutionary force has emerged through the existence of two conflicting societies whose views on the future cannot be reconciled. Unfortunately at this point Revel digresses and never does tell us what path this revolutionary force should follow, but merely warns us to avoid repeating the patterned pitfalls of the past.

Following the last chapter is an afterward by Mary McCarthy in which she pays homage to Revel the man, but attacks some of his premises. Subsequently there is an author's note in which Revel suggests that Mary is an example of the classical "Continental" Left, which is unable to disassociate itself from the past. We are left to speculate on how Mary would react to his accusation, as the author's word remains the last.
Room to move...where?

Beatis made people look to Europe, so the blues revival was noticed there first. I later on dropped piano because it's too hard to modify, or the organ for that matter, is another instrument. An organ is hard to move around—the space is big and heavy, and they break down easily. When you're on the road, you must be a workable unit—sometimes you have another gig to another, if you take a plane, you have to get on and off in one piece. The bigger groups need a whole organization just to move. No drums in the group was good for that."

The WFXN people asked him for an interview, but Mayall had to refuse. "I can't do that sort of thing except when I have a day off. I'm not the place to have a chat off."

I asked Mayall if he ever found 12 bar blues restrictive. "Yes, I would like to get an album out of this group. This time I would like to call albums, but you never know in advance what a gig will be like. I'm sort of a sloppy character and I don't rely on material; we just improvise on stage. For records, I have to be more disciplined because of the length of the songs for example."

"My lyrics are usually not improvised, they are set in advance, like a piece of music or, as in this situation, and on bad nights I'll sometimes just make sounds, not real words. On good nights, like this one, I'll improvise lyrics... The songs will come from my experiences, and I prefer to keep the meaning obvious. Bob Dylan is the one for levels of meaning in the lyrics."

"What makes a good gig?" I asked. "It doesn't have as much to do with the players as it does with the sound. The worst places are sports stadiums, because there is no backdrop to throw your energy into. For the best sound, you need a dead stage, that is, no echo back—we must hear each other. Since we have mikes on all the amps, if the sound is right on stage, then it will be good outside. The audiences are usually tolerant of what I do. Sometimes they'll cheer even if the sound is bad. I never feel embarrassed up there—why do they applaud? The thing is, every group has their own place, because the band and they've learned to overlook that. Sure, the name helps get the gig, but then it leaves more room for a let down.

I asked the band members what it is like to work with him. Ron Selico said "sometimes you take a job because there's so a one else to work with. But John Mayall is the best representative of his sidemen's music, because he lets you express yourself. You get accepted for what you are. He presents music in its truest form...Some guys get around by the electric power and they've learned to overlook that. Sure, the name helps get the gig, but then it leaves more room for a let down."

"I was doing the same thing almost 30 years ago, when I played jazz and also with Ray Charles."

"...Blue Mitchell was also with Charles."

"He's totally dedicated and beautiful. Our new band is like the sax players, but he's original, and that's harder."

"Playing with Mayall is really beautiful. He's totally dedicated and beautiful. He really loves music. In just a few minutes, I saw that. Whoever he gets to play with him feels that respect for him was evident in every word."

But perhaps a band leader is Mayall's only skill. His guitar playing consists of the usual blues notes in the usual blues progressions with the usual moody technique. The string is a thin and strained tenor with a countryish nasality, not the richness of B.B. King or Jimmy Rushing; the harmonica playing is rhythmic, but lacks melodic lyricism and creativity. Surrounding himself by good musicians (and his taste has constantly been improving) would serve to point up his own inadequacies were it not for the fact that he provides such a favorable environmental effect for the music. Because of this, he shines in the light of his sidemen.

I will call the 12 bar blues restrictive, though. (In some moods I call any chords restrictive.) Chord substitutions may be utilized (as with mid-Jimmy Smith), different keys may be juxtaposed (mid-Dave Brubeck) and melodies can be created using all the "wrong" notes (Thelonius Monk). In all ways, though, a blues still sounds like a blues. Differing emotions are portrayed as much in the lyrics as in the chord changes—imagine the inappropriateness of singing "Sister, Judy blue-eyes" as a blues. Cedric Davis and Tina Turner have realized his musical portrayals of life if he were always playing the blues? While such jazz greats as Charles Mingus play the blues, they also write music of constantly changing moods and textures. What does Mayall stand in relation to the jazz world?"

Why is Mayall so restricted? A case could be made for the untrained, unfeeling approach. But perhaps being a band leader is Mayall's only skill. His guitar playing consists of the usual blues notes in the usual blues progressions with the usual moody technique. The string is a thin and strained tenor with a countryish nasality, not the richness of B.B. King or Jimmy Rushing; the harmonica playing is rhythmic, but lacks melodic lyricism and creativity. Surrounding himself by good musicians (and his taste has constantly been improving) would serve to point up his own inadequacies were it not for the fact that he provides such a favorable environmental effect for the music. Because of this, he shines in the light of his sidemen.

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Performing simple music, even honestly, is still performing simple music. To improvise a set without prepared material is to my mind, much less sloppy and more intricate (at least, potentially) than is a tightly arranged and well rehearsed blues concert. Just as there is Muzak in doing another version of "More," there is lateness or perhaps lack of true vitality in playing the blues exclusively for an entire lifetime. For example, Dave Brubeck started as a blues pianist but grew and matured, pioneering experiences in rhythms.

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By Andrew Solkin

The Oxford Dictionary defines "art" as "skill, especially human skill as opposed to nature; skillful execution as an object in itself." By these terms, the works of John Caldwell are indeed art, for they are carefully designed and painstakingly crafted with great skill, a working knowledge of complex processes, and a wondrous imagination and eye for color.

Basiclly, the artworks consist of rectangular or cubic acrylic boxes with squares of fluorescent light placed behind them or fluorescent light sources within them. These boxes (or sometimes flat acrylic squares) reflect or refract light depending on the angle from which they are viewed and the direction of the source of light. From the side, that is, at a perpendicular angle to the light source, no color can be seen at all, just a dark transparent box. However from any other angle, the colors miraculously appear and blend into each other as the viewer shifts his position or the position of the piece (where the light source is external and the boxes are suspended on a nylon line so that they can be moved with a touch of a finger). This effect of combining and changing light is achieved through a number of complicated processes such as acetate dip, iodine treatments, and various forms of foiling around with light, color, and chemicals. The artist explained to me in his own words that his lens, I didn't understand many of his explanations. However, I gleaned these facts: Special colored tapes are arranged in tasteful designs on clear acrylic boards, which are then glued into cubes or rectangular boxes, or sometimes left alone. When a fluorescent light is shot through these tapes, they show a different color from each angle at which they are viewed. From the side, the tapes cannot be seen and so no color can be observed. What results is a fascinating series of multitudes. But the quality of the production is generally absorbing enough (except in a tedious first act) to hold one's interest for the play's full three hour duration.

But Hedgerow is located about a mile from the Penn Central Mofay Station, which makes it a long haul for those who do not have cars. And it's a fair ride for those who do. The Hedgerow players may be capable of good work, and some of this capability shines through in "Bullfight!"

But better to sit this one out and wait until Hedgerow has something better to work with than to explore the wonders of suburban Delaware County for the sake of "Bullfight!"

By Mark J. Hosenball

There is something about the Hedgerow Theatre's current production, a play called "Bullfight!" by Leslie Stevens, which made me feel as if I had seen it all before. Nothing particularly Freudian about "Bullfight!" except that there is, evidently due to the fact that he was too scared to deliver the news, Esteban evidently was a pure-bred nobility. Esteban is married to Pilar, and is the son of what Domingo, played by Guil (it's an American-made Mexican western), and features the great Media, Pa. multitudes rather than the great Spanish multitudes. But the quality of the story-line of "Bullfight!" would seem as much a travesty of the stage-as "Five Guys from Texas" was of the cinematic art. Under a facade of meaningful drama and tragedy, "Bullfight!" actually presents a ridiculously sordid melodrama, fraught unfortunately with many of the cliches common to cinematic endeavors of this genre.

"Bullfight!" is about a good guy, named surprisingly Esteban, who is the son of what evidently was a pure-bred member of the Spanish-Mexican nobility. Esteban is married to Josephina, of Indian (Mexican) lineage, and this fact is to prove a point of contention when Esteban's side brother, Domingo, returns from the big, bad city (New York) to re-enter the marriage as heir to his father's name and nobility.

Domingo, played by Guy Fisher (who also directed the play), is one of those big, strong, handsome, and extremely aristocratic individuals who women (in this case Josephina's sister, Florinda) feel they shall take to bed with them. Unfortunately, it also turns out that Domingo is very much a chicken at heart, and much less a bull than the bull that gored Esteban, and the rest of the great Media, Pa. multitudes in ersatz sorrow. So Domingo was on his way to becoming one of the greatest in the history of Mexican bullfighting when he was gored in the side during a big fight, evidently due to the fact that he was too scared to deliver the news.

So, thus humiliated, Domingo went off to the big city to seek his fortune and get away from the past. On his return, he tells his brother he was a big prigfighter, and was forced to leave the states because he refused to fix a fight. But Pedro, a friendly neighborhood townsperson and Stereotyped hilt, were proving himself by killing the bull that gored Esteban, and the side brother, and he pushes Esteban about "Bullfight!" except that generally, the Hedgerow company did manage to make the best of a rotten play. Characterisations, though played to a stereotyped hilt, were moderately convincing, and staging, especially in the climactic bullfight scene where Esteban croaks and Domingo is redeemed, is effective. There is little other merit to the play.

"Bullfight!" could be seen as a evening of escapism entertainment, one that loves westerns, any kind of westerns. And the Hedgerow production is generally absorbing enough (except in a tedious first act) to hold one's interest for the play's full three hour duration.

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"Bullfight!" is about a good guy, named surprisingly Esteban, who is the son of what evidently was a pure-bred member of the Spanish-Mexican nobility. Esteban is married to Josephina, of Indian (Mexican) lineage, and this fact is to prove a point of contention when Esteban's side brother, Domingo, returns from the big, bad city (New York) to re-enter the marriage as heir to his father's name and nobility.

Domingo, played by Guy Fisher (who also directed the play), is one of those big, strong, handsome, and extremely aristocratic individuals who women (in this case Josephina's sister, Florinda) feel they shall take to bed with them. Unfortunately, it also turns out that Domingo is very much a chicken at heart, and much less a bull than the bull that gored Esteban, and the rest of the great Media, Pa. multitudes in ersatz sorrow. So Domingo was on his way to becoming one of the greatest in the history of Mexican bullfighting when he was gored in the side during a big fight, evidently due to the fact that he was too scared to deliver the news.

So, thus humiliated, Domingo went off to the big city to seek his fortune and get away from the past. On his return, he tells his brother he was a big prigfighter, and was forced to leave the states because he refused to fix a fight. But Pedro, a friendly neighborhood townsperson and Stereotyped hilt, were proving himself by killing the bull that gored Esteban, and the side brother, and he pushes Esteban about "Bullfight!" except that generally, the Hedgerow company did manage to make the best of a rotten play. Characterisations, though played to a stereotyped hilt, were moderately convincing, and staging, especially in the climactic bullfight scene where Esteban croaks and Domingo is redeemed, is effective. There is little other merit to the play.

"Bullfight!" could be seen as a evening of escapism entertainment, one that loves westerns, any kind of westerns. And the Hedgerow production is generally absorbing enough (except in a tedious first act) to hold one's interest for the play's full three hour duration.

But Hedgerow is located about a mile from the Penn Central Mofay Station, which makes it a long haul for those who do not have cars. And it's a fair ride for those who do. The Hedgerow players may be capable of good work, and some of this capability shines through in "Bullfight!"

But better to sit this one out and wait until Hedgerow has something better to work with than to explore the wonders of suburban Delaware County for the sake of "Bullfight!"
By Rachelle Sclan

Arthur Mitchell's Dance Theatre of Harlem, now in residence at the newly-renovated Walnut Street Theatre, is the first all-black ballet dance company; and probably the fastest growing ballet company of any country in any time. Since its inception, the dance theatre and its school have developed into a leading and highly respected group that gathers its dancers and many of its supporters from Harlem.

In an interview with Dance Magazine, Arthur Mitchell said, "In the Dance Theatre of Harlem we prove that there is no difference, except color, between a black ballet dancer and a white ballet dancer."

In both his own choreographies and his staging of George Balanchine's, Mitchell has proved that a black ballet dancer is not inferior, but surpass many white dance companies. They present a program that is both encharming and communicative-the dancers genuinely appreciate what they're doing and like the audience for watching it.

The four ballets presented are all lyrical, with no story line and no definite emotional base. Watching them is like viewing a series of pictures that disappear as soon as the paint leaves the brush. Because they are so rapid and apparently unconnected, they leave the feeling as though I had missed something, but is more a compliment to their brief poetry than a criticism.

One ballerina, Lydia Abbara, was special as an acrade. In her first appearance she leapt like some long-legged bird and her desserts de dieux were executed with such precision that any apprehension caused by her seemingly inhuman flexibility was neutralic and unnecessary.

This type of expertise reached its peak in Mitchell's Rhythm metronome, the most electric and emotionally involving dance on the program. It began with the presentation of a priestess draped in a red sea of cloth. This cloth rose above her to provide a suitable roof for her temple. Soon the worshippers descended, first dancing to themselves, then permeated by her spirit. Eventually the priestess led her communications into a frenzied loss of self, all dancers merging into one moving mass of energy. Mitchell utilised a natural spirit emanating from the dancers that especially manifested itself in the strong rhythms established by the sounds of the dancers' feet.

The reviewer provided a fine contrast to the other dances which, though they possessed the same spirit, were much simpler, both conceptually and technically. If this is what modern ballets are to produce it will maintain itself as a viable art form, equal in power to both classical ballet and modern dance.

Guide

THURSDAY, NOVEMBER 4

The War of the Worlds (1953) Gene Barry, 3 P.M. (17) (C)

Strategy of Terror (1967) Barbara Rush, Hugh O'Brian, 8:30 P.M. (17) (C)

Berserk! (1968) Joan Crawford, Ty Hardin, 6:30 P.M. (17) (C)

Monkey Business (1952) Cary Grant, Ginger Rogers, 11:30 P.M. (17)

Detective Story (1955) Kirk Douglas, 1 A.M. (10) (C)

FRIDAY, NOVEMBER 5

Red Day at Black Rock (1954), Spencer Tracy, 4:30 P.M. (10) (C)

The Proud Rebel (1958), Alan Ladd, 1 A.M. (10)

JOURNEY TO SHILOH (1968) James Coburn, Tony Curtis, 2:30 A.M. (10) (C)

MORNING SHOWS

TUESDAY, NOVEMBER 9

Love Where Has Gone (1956) Beti Davis, Susan Hayward, 8:30 P.M. (17)

The Big Tree (1952) Kirk Douglas, Eva Miller, 11:30 P.M. (17) (C)

Night Passage (1957) James Stewart, 1 A.M. (10) (C)

WEDNESDAY, NOVEMBER 10

Psycho (1960) Janet Leigh, Anthony Perkins, 8:30 P.M. (17)

Journey to Shiloh (1956) Michael Surrin, 11:30 P.M. (17) (C)

The Great Imposter (1960) Tony Curtis, 1 A.M. (10)

Parking In Parking Lot Parked Roncevile.

PRESTIGE Record

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JAKI BYARD

Unit with J. R. Mitchell

PRESTIGE Record artist.
Available at Sam Goody's
Radio Station.
MUSEUMS/INSTITUTIONS
Art Alliance 35 1, 18th St. 713-4302
Thru Nov. 24: Lovitz, Orentsen, Satmaw, photographs. Tues., Sat.
Thru Nov. 24: Benjamin Einstein & "Downstairs: Mixed Media." Thurs.
Thru Nov. 30: Demetrios; paintings. Tues.
Thru Nov. 78: Dance in Sculpture. Tues., Thurs., Sat., 1-4 P.M.
Di Acrylics. Tues.
Loeb College of Art 20th & Race Sts. LOE-015
Pennsylvania Academy of the Fine Arts 19th & Spruce Sts. 712-3500
Thru Jan. 15.
Pennsylvania Academy of the Fine Arts, Andrew Mellon Auditorium 19th & Spruce Sts. 712-3500
The Wallnuts 3914 Locust St. 712-1200
Proceeds go to artists. 12-4 P.M.
Polarized Light Sources. Mon-Sat, 11-2018 Locust St. The Wallnuts 3914 Locust St.

1710 Walnut St. 466-8189

Newman Gallery 1629 Walnut St. LOE-1779
Ross Gallery 1611 Chestnut St. LOE-0219
Thru Nov. 28: Paintings and etchings by Israeli artist Shalom of Safed plus graphics by painter-muralist Karen Aspect of Holland. Tues., Sat., 10-5:30; Sun., 11-4.

Philathena Art Gallery
College Hall, 4th floor, 34th & Walnut University of Pennsylvania 832-4409
Thru Nov. 18: "Art Works" by Isabelle Seminar. Mon., Fri., 2-4 P.M.
Print Club 2410 Latimer St. PES-4900
St. Mary's Church 316 Locust St. To Nov. 7: The Other Side of the Eyes: Exhibition of artwork by Maxim Hennonheis & Grailernd Pribion. Proceeds go to artists, 15-3 P.M.
The Wallnuts 3126 Locust St. 712-8660
Thru Nov. 26: Tyler Faculty & Students. Mon.-Fri., 10-4: Wed., 11-6; Sat., 11-5.
Ross Gallery 1611 Chestnut St. LOE-0342
To Nov. 27: John Caudwell. Polarized Light Sources, Mon.-Sat., 11-5.
To see article this page.

McClain Gallery
FALL GALLERIES
Narragansett, RI 02882 E. 545-5453
Charles and Margaret Fox 1324 Walnut St. 469-0327
Thru Nov. 30: "Arrested Development: Mixed Media" by Claymore. Tues.-Sun., 1-4-11.
Thru Nov. 30: "Arrested Development: Mixed Media" by Claymore. Tues.-Sun., 1-4-11.

Art Galleries
Theatre

34th Street Magazine presents the film of Peter Weiss' brilliant play:

The Royal Shakespeare Co. in

THE PERSECUTION AND ASSASSINATION OF MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF

THE MARQUIS DE SADE

Directed by Peter Brook

Wednesday, November 10
Irving Auditorium
34th & Spruce Sts.
789-30 P.M.
Tickets $1

FRANCIS TRUFFAUT FILM FESTIVAL
Christian Association Auditorium
"THE BRAZE WORK BLACK" 7:30, 10:00 & 11:30 P.M.
Nov. 5: "STOLEN KISSES" 7:30, 11:15 & 11:45 P.M.
Nov. 6: "STOLEN KISSES" 7:30, 9:15 & 11:00 P.M.
$1 each film or $5.00 festival ticket

Misc

Group Motion's Media Workshop: Every Saturday at 8 P.M. Movement...deconstruction, ex-periments with live/electronic sounds and light, film showings. Audience participation. Donation: $1.00. 240 South Street, PA 19147.

Gay Activist Alliance Meeting Christian Association, each Tuesday at 8 P.M. For info. write Gay Liberation Front, Box 88, Temple University, Student Activities Center.

Alice in Wonderland Sunday, November 7th at 7:30 P.M. Andre Gregory, "The Mad Hatter of Theater" at the "Y" Gymnasium at the YM/YAWMA, 401 Broad St. Call 834-450 for further information.

ENCOUNTER/SEMINAR: "Ac-
ualizing the Creative Process Through Art". The Council for Social Development, 415 S. 11th St.; Mon. Nov. 8, 10:00 A.M.

ENCOUNTER/SEMINAR: "Ac-
ualizing the Creative Process Through Music". The Council For Social Development, 415 S. 11th St.; Mon. Nov. 6, 8:30 P.M.

ENCOUNTER/SEMINAR: "Ac-
ualizing the Creative Process Through Film". The Council for Social Development, 415 S. 11th St.; Mon. Nov. 6, 8:30 P.M.
Rizzo Blitzed by Unified Black Vote as New Voting Patterns Emerge in City

by SCOTT GIBSON

Recovering from a bitter and highly emotional campaign which disfranchised Philadelphia's black population, the city Wednesday witnessed a relatively smooth one.

Mayor Rizzo was defeated by Unified Black, Black, and Liberal, captivating the city's black vote for the first time in its history. The Democratic Party, led by popular Governor William Scranton, campaigned throughout the city with an activist message that resonated with the black electorate.

The incident occurred early Tuesday evening. In Harrisburg, there have been sleepless nights since the upset. The New York Times announced that the beginning of a new political era in Philadelphia began with a bang.

As Rizzo only carried one black ward in the city, Phillips added, "There's nothing to respond to student needs. There is a strong need for the city to address student needs. The findings of the 12 member committee will be available in all departmental offices and at the information booths on College Green and Locust Walk in front of Franklin Hall. All undergraduate students are invited to participate."

Superblock Coeds Nab Unregistered Bat

by JULES SCHTICK

Supporters of Mayor-Elect Frank Rizzo have won, retaining the unregistered bat in a bitter battle for control of the city.

The incident occurred in front of the ballroom of the City Hall building. The bat was removed by police immediately after the incident, and a police report was filed.

Rizzo to Encounter Uncertain Future

by BEN GINSBERG

Frank Rizzo's victory in Tuesday's mayoral election will bring a new era to Philadelphia. The Democratic Party, led by Governor William Scranton, campaigned throughout the city with an activist message that resonated with the black electorate.

Although the new mayor will be a Democrat, the primary difference will be that funds for the city. And at the same time, Rizzo had to juggle the departure of a prominent Pennsylvania legislator in the beginning of a new political era in Pennsylvania began with a bang.

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By UNITED PRESS INTERNATIONAL

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Nelson proposes drug changes

Washington-As in previous years, Nelson, a chunk of the Pentagon papers last spring to provide for the public housing bill, enacts a new law to aid in the coming season. The white house, controversial social housing has not reached the

NOMINEE BEFORE COMMITTEE

Washington-The Senate on the Foreign Relations Committee, chaired by Sen. William Proxmire, has authorized the suspension of foreign aid to a socialist country unless it is determined that the aid is benefiting the country's economic and cultural welfare.

FOREIGN AID UNDECEIVED

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LAIRD EXPECTS AID RESTORATION

Washington, April 16 (AP) - Laird, the Secretary of Defense, said today that the United States will restore the foreign aid that it recently cut. Laird said that the aid suspension was necessary to protect the United States' interests abroad.

ALIO TO BE ELECTED FIRST WOMAN MAYOR

Washington, April 15 (AP) - Alioto, the first woman to be elected mayor of a major American city, said today that she will restore the foreign aid that she recently cut. Alioto said that the aid suspension was necessary to protect the United States' interests abroad.

Community of Students Workgroups

The Community of Students Workgroups is a group of at least 10 students who are working on an issue of general campus interest. Examples of topics are campus security, residential life, community service projects, etc. To apply for workgroup status, students must present a clear plan of action, including goals, methods, and anticipated results. Applications may be picked up in the O.S. office, 106 University Hall, during business hours. For information, call 359-8100.
This machine runs on electricity and people

Electricity to move the paper and people to read it. Come down to the DP and turn the switch. Anyone interested in writing news or features come down to our 34th and Chestnut Sts. offices.

In response to the campaign and the subsequent election of a mayor, they consider an open racist, blacks here appeared skeptical of Rizzo's promise.

The Daily Pennsylvanian

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A Chance to Improve

For the past year, the subject of equality in hiring and promotion at the University has been a thorn in everyone's side. The University has concentrated on making a thorough search for qualified blacks and women and given them hiring preferences in an attempt to alleviate the situation. The President's views on the issue of discrimination have been given in his press conferences. Even as a result of the President's views, the University has made some progress in the area of discrimination.

TERROR IN PAKISTAN

By Royko answering Dick Cavett:

After the Election: Dead Leaves and President Rizzo

FRANK REZIN

The New Face of Philly Politics

By MAURICE O'PIELTO

The Daily Pennsylvania

Thursday, November 3, 1971

MAURICE O'PIELTO, Editor-in-chief
CLAUDIA COHEN, Managing editor
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PHILLIP BARNES, Contributing editor

The Daily Pennsylvania

1985

THE DAILY PENNSYLVANIA

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The Newspaper of the University of Pennsylvania

FRANK REZIN

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After the Election: Dead Leaves and President Rizzo

By ELLIS WINER

Thursday, November 3, 1971

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The Daily Pennsylvania

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FRANK REZIN

The Daily Pennsylvania

FRANK REZIN
raccoon. So, with the usually not rabid and no cases of astute enough to learn to say a new wave her hand, and yelled "bat." Jane made popcorn, and all the floor doing his thing. Cathy served beer, taxidermist, Veggo stuffed the bat.

Practiced in most areas of the world is internationally accepted procedures it with a death-inducing dose of was caught.

While the Williamson sophomore was doing this thing. Really agreed her. Jane made popcorn, and all the floor doing his thing. Cathy served beer, taxidermist, Veggo stuffed the bat.

Practiced in most areas of the world is internationally accepted procedures it with a death-inducing dose of was caught.

Whether the boys' methods are 

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It's portable! It's private! It's compact! All headphones

Jeff Reeser, who has been

Memorial, the College for Women (CN) announced that Philadelphia 90, 000-99,000 registration comes to the campus informa- on the Labor Union and "so the students "in the usual fashion," in a tion material this week, W. Cullen said that "since neither part of the reports that where these college courses, the police have now great influence to be, the "no more" and the Council."
Known Only on the Astroturf

girlfriend. "He eats at least two a
sandwiches, and all, the past few
world," interjected Spitz.

pressive physical statistics - 5-8, 168

lifeline's biggest attributes are his

speed and instant acceleration. As he

rangers. "Of course it depends on

emotional tensions that sometimes

provide not only a means of

students with the opportunity to take

in multiple areas of the game.

the last two years.

Our balance showed all the way

to "beat the

4 - 2 MON. - SAT.

impressive, but they really didn't want
to end up in third place. They didn't
worry about putting up a good fight,

accounted for by the quarterback's
eighty - five yard touchdown pass on

his separated shoulder to

waiting for his separated shoulder to

the "contest", but too many passes

in three-on-3 drills and too many

11 graduate teams scheduled in

the Gang foster an "esprit de corps"

Undergraduates are

incredible sense of humor and fun.

Sunday. Yesterday's 9-0 romp was

Satellite television is an eye-

of the competition."

Glascott has been running the

program. He has added a new

football. He has found no escape

from him. He appeared to be

sometimes hard to do. We're not

to minus 24. The Extractors

Bennett's scoring: 117 vs. Kansas

defensive line last season until injured.

played.

an average of 240 lbs., the Extractors

unlimited substitution. Masochism

strictly by the book, refused Quaker

A soggy field failed to dampen

Tony Pritchard. The wet Astroturf did not harm the Quaker attack too much as

unaffected by it. It was a game in

Drexel goalie Otto Loughran leapt to

point spread.

into the start of the 9-0 win.

The Dragons are late coming out

their season's only score. Tony

pass to Watkins, who put in the

fullback Nick Altmeyer, who is still

admitted to his team-leading scoring

because besides incurring the wrath

of the group. Of 25

Intramurals Add Touch of Glory

Every Monday, the Interfraternity

Competition." The tailback says,

"Sure I get worked up before a

in going to-Lehigh. It is hoped that

injury. "It's not that we care. It's not

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