Dear Editor,

In the October 21, 1971 issue of 34th Street you presented an article by Robert Wemischner entitled, "Portrait of a Lady". There it was stated that Pearl Buck "Happens to be the early woman to have won the Nobel Prize for Literature". This is not true. More research would have uncovered that in 1915 Gabriela Mistral of Chile won that coveted award.

Respectfully,

Joseph Semo

January 17, 1972

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Jean-Pierre Rampal
Accompanied by
Robert Veyron - Lacroix
A Flute And
Harpischord
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AUDITORIUM
Tickets at Houston Hall
Sponsored by PUC

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And
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FERB. 4th
8 & 10:30 P.M.
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AT HOUSTON HALL
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Woolworth's dream - not need:

Woolworth brought the joyous

monuments to love

Woolworth's most honest

Woolworth opened a five-storey, office

Woolworth's dream - not need:

Woolworth Sr. fairly described

The store cases

The store windows

The gospel of banality

By Barbara Flanagan

"Franky's" is the art of supplies

"Franky's" is the art of supplies

"Franky's" is the art of supplies

"Franky's" is the art of supplies
Gospel (Continued from page 3)

attention and importance according to the variety store code that gives all wares a price, repeating that the odds of buying a pair of socks becomes as sacred as sitting down to a meal in the advertising of the Five and Ten paradigm. Eating a quick meal at the counter is no more sacred than sitting down in a hot dog from the snack bar.

All is accomplished speedily and all materials that remain to be gained from the process are the rewards of speed, hankering, and the gross potential to make a single choice from the baffling multiplicity of objects available in the store's pattern. Oldenburg's aim in inventing his version of the store was to avoid the type of beauty of practical activity, the suggestion of the serious— not the escape from them.

The store also showed the popular appeal of the psychological unity between the natural functions of commerce and the fantastically devised sense of guilt that an artist inevitably suffers from whether he is creating something simply not being "insulted" with enough money-making potential. The store can suffer as a friendly parody by exhibiting each object cheaply, stacked, stored, displayed, and packaged piece of merchandising being valued.

In the early sixties, Pop Art innovations (or borrowings) may have been based on searching on the part of dealers and critics who had been a victim of the natural replacements of abstract-expressionism. Seldom before had the problems of artistic and commercial integrity become so entangled in otherwise self-conscious practices.

Art consumers were held in suspense while critics pondered the sinister motives of the Pop phenomenon, its duplicity, and durability of the style. Some critics saw duty and daring (heroic and subversive cultural) in turning new products such as pop art into readily available commodities. The dealer had a chance to rise from art broker to perception artist of taste, an art-buying public thrilled to the concoction of an art that handily combined the decorative with a statement implicit in the surreality of its illusory.

The art consumer himself as a charitable figure who provided more for less and more of less, by reproducing his work at projects for cheaper and quicker consumption. Some artists and critics have found that Pop Art was understandable for the way in which it brought American art into the space of mass media, and that they have gained through more and more means, just as Woolf embraced his women's roles, the mass of Americans what they could not normally have afforded or even dreamt of.

But in the effort of American artists to produce a highly available art, they did not easily covet the Pop-developers found that they had underestimated and yet had proved H. L. Mencken to be correct.

Oldenburg's prime concern in his art has been the placement of the object: "When our vision is clouded by bourgeois values...the power of the object, simultaneously functioning object, becomes suspended" Museum civilization has trained us for the appearance of bad art and artificial artificialities that are the lowest and easiest of creations ac-

items in desperate competition for attention. While they recommend themselves through a stylishly designed superficial beauty or basic homely-but-honest usefulness, Oldenburg's creations communicate laughable yet grotesque uselessness.

Robert Rauschenberg, the art historian's model transition example between the worlds of abstract-expressionism and the Pop, approximated the same kind of confused visual excitement that his 1956 painting "Rebus" did. Dripping red paint is slashed into the canvas; paint samples are lined in more rigid horizontal orderliness in spite of the splattered clutter of comics, art reproductions and posters above. Botticelli's Venus is pasted beside Al Capp's Li'l Abner, but does not pretend to be blaringly ironic, since both represent widely distributed visual entertainment.

In the same spirit of clutter, the Woolworth window is bursting with objects that all bear the same proud distinction of being mass-produced on a heroic scale—work boots and lingerie, chopped meat dinners and chocolate pretzels.

"The street is the world of reality; the store is the dream." Yet it all serves one important purpose that transcends all the disputable beauty of practicality. As Oldenburg would offer: "It is the accumulation of the violent and simple in form and color, rather than some imposed design, that stimulates the art of perceiving." For all their attempts at imitation and duplication, the variety stores delight with a wide choice of creative possibilities.

The boxes of pre-fabricated projects, the vast array of spare parts for any occasion, and the countless number of tools to make them work, can install each customer with an irrepressible desire to assemble for the sake of itself. The walls are lined with resources for home-improvement, self-improvement, and even some things for rapid self-satisfaction. The luncheonette counter spanning the length of the store provides the speedometer to any meal, and the stool-less snack bar promises to be twice as fast.

Class Oldenburg remains a true advocate of this do-it-yourself, or at least watch-it-do-it-yourself mode: "I am for an art that is combed down, that is hung from each ear, that is laid on the lips, that is slapped over the face. I am for an art that you can hammer with, stitch with, sew with, paste with, file with..."

The customer is confronted with a variety that borders on the ridiculous. The woman who enters the store with the simple intention of stocking up on some face decoration materials is presented with hundreds of choices that can only intensify her desperation to be lovely.

The brand names divide themselves into dozens of sub-brands; brands maneuver into countless color variations, each of which promises to be more expensive than the next. The would-be beauty may not be certain of her final decision, yet she is reassured by her talent for arriving at any decision at all.

Americans have been trained by Woolworth and his successors for that lightning procedure of choices that seems second nature to this age. The pride in the snap of judgments is reflected in the beaming American who assures her desperation to look lovely. Art demands time for any kind of babbling appreciation, (not to be confused with declarations of its worth). Thus its importance is minimal to many unless it can suggest some example of what to do with it.

The country's best example of easily digestible almost-art is found in the comic strips. There is no doubt about what should be done with the simple, impasto-on-cardboard reproductions of great photographic approximations of our time.

After one work is chosen, one of the displayed frames must be selected, and then a good spot on the home wall must be chosen. Each variety store in the nation remains respectful of the Woolworth preferences that were inspired long ago in the splendor of European galleries.

F. W. Woolworth was making an inspirational voyage to the continent at the same time the American devotees of pop im-

presiousionism were starting on pilgrimages to Paris. Woolworth was rewarded with his share of awe while standing before a painting by Roy Lichtenstein in the Belvidere Picture Gallery.

He thrilled to the wrinkles in the face of the waitress, the cheek tints, the beard stubbles, and the finest particles and pores of the image of a woman which seemed to him to be alive. His love of artistic originals is clearly reflected in his "First Works of Art in Replica" series that his stores carry.

If the reasoning that some art is better than no art can be applied here, perhaps the new rash of mass-produced art objects in serial, should be rationed. As the market for small-scale tokens of Vasariy, Tront, and Lichtenstein grows (and the artist's cooperation grows with it) the cherished work of original artists fingered art may become obsolete. In fact a Pennsylvania tourist brochure would imply that subscribing for this would fulfill the same needs of soul.

SOUVENIRS AND ART OBJECTS. Visitors who desire mementos of their visit to this city can find many, most University pennants, picture postcards, emblems, trays, and souvenirs. Some of these are available in the University Bookstore, 3797 Locust Street.

Oldenburg's authentic reproductions of material excavated by the University Museum, as well as many other ethnographical exhibits, are being displayed in the Museum, The Third and Spruce Streets.

Just as Oldenburg brought a new scene-provoking ugliness to objects that once suffered from hum庶ity and modesty, Wayne Thiebaud painted the same inflected planes and luncheonette delightful with the same beauty that they never possessed.

His sensual and extremely careful use of paint gave a new glow to the modest in modernistic shells of chrome and plastic. They float in a sublime non-involvement on a plane space with invented blue shadows, but remain in the Five and Ten row segmentation.

In many of Thiebaud's

(Continued on page 5)

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January 31, 1972
Gospel (Continued from page 4)

paintings the plastic decor of the soda-fountain, the ultra-streamlined pie-stackers, receive the same loving attention as the confections. For Thiebaud, the trimmings and offerings of a "clean, uncluttered space" compose the realism that compels him to paint.

Oldenburg holds an opposing fascination with the stuff of the store. He sees it as a comforting inside form that welcomes refugees from the cold street and treats them to colorful visual fantasies. The street is the world of reality; the store is the dream.

Still it's possible to bring home souvenirs of that fantasy in the form of merchandise. It plays with idealism in the same way that advertising does. First-hand experience becomes the least convincing experience until shopping becomes the most active and real activity of Americans.

Woolworth's book corner is plastered with suggestions to "READ THE BOOK--SEE THE MOVIE" as if a doubly vicarious experience could equal the actual one. A listing of "strawberry short cake" is not sufficient to inspire salivation; The aisles must stare back through glass cases and through color posters papering the walls and flashing on the cases. Yet mouthful of the flaunted meringle gives no clue to its lusciousness.

The joy is in the advertising. It becomes difficult to imagine the efficiency of cosmetics unless they are illustrated in living color by a raving poster-beauty who smiles over the actual product.

F.W. Woolworth was one of the pioneers of the commercial ambience of ordered chaos that now characterizes all his stores as well as most American marketplaces. After his visions began to take shape, shopping activity was transformed from a quiet matter of necessity to a sense-provoking experience that is even sought after in the absence of urgency. He was the creator of vast expanses of novelty in awe-inspiring variety, a quality that separates American art from all others.

Whether Woolworth's invention serves as a formal model for Oldenburg's clusters, realism for Thiebaud, or as lucid illustrations of Americanism, it remains true that F.W. Woolworth forged a creative achievement by transforming the conventional bazaar into an artful "bizarrerie".

Theatre
By Mark Hosenball

It's unfortunate to have to jump on the Walnut Street Theatre - Philadelphia Drama Guild's new theatre program so early in its career, especially after the group's first production, last fall's "Imaginary Invalid", early in its career, especially Guild's new theatre program so

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Theatrez
Try Sleeping On This

old book character like Captain America. But while Captain America today may seem "so bad it's good", a piece of true 'camp', and while "Born Yesterday" was perhaps selected for production at the Walnut for reasons of 'camp' appeal, the latter really more closely approaches a description of "so bad it's bad". "Born Yesterday's" humor seems insipid, its premise seems silly, and its action seems tedious.

The play is about Harry Brock, a character who seems to be a mixture of Howard Hughes and (dare I say it) Archie Bunker. Harry Brock is the "American Dream" gone wild. He's a millionaire junk-dealer who made it to the top of his "profession" by stepping on everybody else, and who now wants to become "junk" king of the world.

The play is set in Washington D.C. Harry has gone there to buy a senator who will get a bill through congress that will allow him (Harry) to build an illegal international "junk" charter. Harry brings with him to the Capital Ed Devery, a former U.S. Assistant Attorney General who now does all his dirty work; Billie, Dawn, an ex-chorus girl who has lived with him (Harry) for nine years; and a little creep named Eddie who serves as his personal minion and slave.

Ed Devery introduces Harry to Paul Verrall, a young, idealistic journalist who writes for New Republic. Harry decides, after he finds Billie a bit too uncultured for genteel Washington society, to hire Verrall to school her somewhat in the manner Professor Higgins schooled Eliza in Pygmalion.

Eventually Billie becomes "enlightened" through Verrall's tuition, not only in the matter of proper manners and speech, but also in the ways of the world. She figures out that Harry and his cronies are planning a gross mishandling of the country, and she and her beau decide to stop them, and, although this occurs, the illusion breaks down further still. And if what seemed to capture the crude ruthlessness of a Harry Brock type.

Chita Rivera played Billie Dawn. She didn't look the 29 years old one of the lines in the play makes her out to be, and although her performance was by far the most important characters (aside from Harry) don't fit each other for romance and the script calls for romance, the illusion breaks down.

If the morality of the play doesn't fit the morality of the audience, the illusion can break. However, if what seemed to be clumsy direction is added to what seems to be a clumsily contrived play, the illusion breaks down further still.

What's left? Not enough to recommend "Born Yesterday" to any but the most un-discriminating nostalgia buffs.
This is a quiet room, it imagines distant afternoons, the light rising. Here a figure will return, withdrawing to the corners of a dying room, to seek a memory enduring in a rare and precious form. Here he would lie of the floor sunlit with sun. Debussy soothing the air. The clicking needles of the women would slow, thrusting tenderly in and out of fine wool. Once creeping yellow linged on the skin, their glances grew the sooting across the room. Their breathing burned the air like rasing shadows.

But now the room is pure, spare and cool. The music of the needles is an echo. The graceful interplay of light and shadow is a haunting gray, the silence brooding.

Illustrations by Al Attanesie.

Two poems

Illustrations by Al Attanesie.

my grandmother's perfume rises from drawers of cedar, rising like spirits larded by the yawn of a fury, a signal of her presence it subdues the voices, tacking guilty reverence on their restless phrases. Frazl, lace-edged hankies bear her musky fragrance: the scent of too-rouged cheeks in later years anointed wrinkles. feather strands to net a thinning mass of wiry hair are there, a crystal rosary and silken ties to memory.

For years they indulged each other: now he must make a life without her and the burden shows upon those helpless hands expectant eyes. He seeks an understanding to diffuse the pain, to impress upon another his immeasured loss. But loneliness is singular and no one now will ever know their joys, distill from ailing years, or all their sorrows now there are only drawers enduring to yield a trace of woman in the empty space.

-Gail Lynch

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By Ken Girard

Between lunch and a movie in Center City, you might fit in fifteen minutes for the current showing of lithographs by Albers and Vasarely at the Makler Gallery. Try it before Sunday. The present show is better for buyers than viewers, yet a short visit will clarify the differences between the two artists' styles.

Josef Albers was a part of the Bauhaus in 1929, a school which emphasized economy and functionality in art and architecture. The retrospective of his work shown at the Metropolitan Museum seems to have officially recognized the importance of the artist felt by anyone in the mainstream of modern art. Albers once said: "There is never one single end solution to an aesthetic problem." His "Homage to the Square" series illustrates his commitment to that ideal. The silkscreens in the Makler exhibition are all of the three and four square series. One's first exposure to his recent works is a revelation. Albers has dedicated himself to the infinite possibilities presented by using color as the limiting variable. His mathematically constructed squares within squares are two dimensionally identical, yet each work can be termed unique because of his choice of colors.

Albers' technique in the 1970 works displayed, has been perfected. No mixing of colors from the tube is allowed. The artist squeezes the pigment directly onto the canvas, and succeeds in removing all texture and form in the works, leaving the eye inhuman square can evoke definite feeling. Using orange variations in one of the lithographs, the artist expresses warmth through color that one can almost feel with his eyes. His coloring alone creates a receding plane, as well as the radiating sunlight.

Albers' genius cannot be fully appreciated unless one views hundreds of his "Homage to the Square" paintings. The artist need not rely on any reference to perceived images to enliven his works. Even using shades of grey, Albers could continually surprise and delight the viewer with the incredible versatility of a color, dependent upon the surrounding color. A slight contrast may create a receding plane, while two similar colors seem to be on the same plane in tissue-thin layering. Both Josef Albers and Vasarely employ color beyond mere decoration but Albers has dedicated himself to task of expression through color alone.

By 1929, Victor Vasarely was already using what he calls, "the geometry of nature" in his paintings. Vasarely is concerned with other aspects of painting, such as light and form, as well as color. In 1946, the artist recorded the enlightening experience of viewing a tiny square window, in the shape of a block, cut out of a thick wall. The angle of the sun was such that the amount of glowing light admitted was dazzling. One can see window inspiration in many of the works at the Makler. Vasarely was concerned with giving more with less, in the Bauhaus tradition which had also influenced Albers. Although all of the works in the gallery were executed in 1976, the artist draws on almost all of his previous stages. One sees in the black and white ovals, in one of the lithographs, the pebble forms that first appeared in the 30's. Patterns are always present in his works, and, when viewing his paintings one sometimes feels he is looking at a motion picture. For example, one of the works is a consistent gridding of parallelograms, differing only in color. One's eyes constantly make different forms pop out of the once flat surface. Images in the work are reversible in so many directions that the movement seems electrically pulsating.

Vasarely plays with our perception almost to the point of gimmickry while Albers' technique remains more sober so that the color can communicate. One of Vasarely's more disconcerting silkscreens creates an infinite background space at one moment, and the next, the space is broken up into flat square pieces of tiny unrelated planes. Whether one prefers the simplicity in the Albers series, or the frantic diversity in Vasarely's works, a comparison of the artists should prove more entertaining than your Center City lunch.

Being the adventures of a young man whose principal interests are rape, ultra-violence and Beethoven.

Gimmicky and sobriety

By Ken Girard

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Pennsylvania Academy of the Fine Arts
Belt & Cherry Sts.

LO 6-1027

Philadelphia Museum of Art
Parkway at 26th St.

LO 6-6000
Fri. to Sun. 10 A.M. - 5 P.M. (last Sat. and Sun.), Thur. 10 A.M. - 9 P.M. (last Thu. of month, last Sat. and Sun.)

University Museum
33rd & Spruce St.

EV 7-4700

GALLERIES

Fontana Gallery
2401 Market St.

MAO 3-7007
Narrative

Marian Lux Gallery
1524 Walnut St.

LO 5-2682
Feb. 4 thru Feb. 17: "Paintings by William Ogden." Sat. thru. Sun. noon - 5 P.M.

Mahl Gallery
1714 Locust St.

PE 6-9546
Jan. 20 thru Feb. 9: Prints and drawings by Stuart Horn, plus multiple prints in a national magazine contest. Tues. thru. Sat. 10 A.M. - 5 P.M.

Thomas Gallery
137 North 3rd St.

LO 5-2682

Music

Academy of Music
1640 Chestnut St.

PE 7-9306

THURSDAY, JANUARY 27

The Perfect Osprey (1939) Tony Curtis. Janet Leigh. 1 p.m. (17)

The Bride Cane C.D. (1941) James Cagney. William Lundigan. 8:30 p.m. (17)

Angels With Dirty Faces (1939) James Cagney. Humphrey Bogart. 11:30 p.m. (17)

The Young Stranger (1943) J. Arthur Rank. 1:00 A.M. (17)

Women of the Prehistoric Planet (1953) Philip Stainton. Keith Larsen. 4:00 P.M. (110)

Friday, Jan. 28

Paths of Glory (1957) Kirk Douglas. 8:30 P.M. (17)

Destiny (1941) Erich von Stroheim. Susan Glaspell. 8:30 P.M. (110)

Escape To Burma (1955) Barbara Stanwyck. Robert Mitchum. 1:00 A.M. (110)

Wednesday, Jan. 26

Savage Days (1933) John Wayne. Virginia Mayo. Anne S古城. 4:30 P.M. (17)

It's a Wonderful Life (1946) James Stewart, Donna Reed, Lionel Barrymore. 8:30 P.M. (48)


TV Movies

THURSDAY, JANUARY 27

The Perfect Osprey (1939) Tony Curtis. Janet Leigh. 1 p.m. (17)

The Bride Cane C.D. (1941) James Cagney. William Lundigan. 8:30 p.m. (17)

Angels With Dirty Faces (1939) James Cagney. Humphrey Bogart. 11:30 p.m. (17)

The Young Stranger (1943) J. Arthur Rank. 1:00 A.M. (17)

Women of the Prehistoric Planet (1953) Philip Stainton. Keith Larsen. 4:00 P.M. (110)

Friday, Jan. 28

Paths of Glory (1957) Kirk Douglas. 8:30 P.M. (17)

Destiny (1941) Erich von Stroheim. Susan Glaspell. 8:30 P.M. (110)

Escape To Burma (1955) Barbara Stanwyck. Robert Mitchum. 1:00 A.M. (110)

Wednesday, Jan. 26

Savage Days (1933) John Wayne. Virginia Mayo. Anne S古城. 4:30 P.M. (17)

It's a Wonderful Life (1946) James Stewart, Donna Reed, Lionel Barrymore. 8:30 P.M. (48)


Budget Committee Considers Program To Increase Transfer Student Enrollment

By CHET BLAHZAK

A plan to cut the size of the freshman class at the University was unveiled this week by a task force for students accepted into the University for the first time who are not currently enrolled at Pennsylvania State University. The task force is the result of a consensus among the University's faculty that the size of the freshman class is too large. The committee believed that the size of the freshman class is too large. The committee's decision is based on findings of the study, which included a survey of student satisfaction and a review of the University's enrollment projections.

The committee recommended that the size of the freshman class be reduced by 20 percent. The reduction would result in a 30 percent decrease in the number of spaces available to transfer students.

Committee chairman John Blahzak said the committee was unanimous in its recommendation. "We are committed to providing a quality education for all students," he said. "This reduction will allow us to focus on our core mission of education and research."
VAN PELT COLLEGE HOUSE

Applications From Interested Undergraduates Are Now Being Accepted For A Limited Number Of Spaces Which Will Become Available In Fall, 1972.

College House Is A Residential Community Which Seeks To Nurture Close And Active Contact Among Intellectually Committed Individuals. Faculty Members, Graduate Fellows, And Undergraduates Live In The Same Building And Eat Meals Together, Often Joined By Faculty Affiliates And Other Guests. Informal, Non-credit Seminars On A Variety Of Subjects Are Offered, And Experts From A Wide Range Of Fields Are Brought To The House To Meet And Talk With Residents. The House Seeks New Members Who Can Both Benefit From And Contribute To The Special Atmosphere Of The House.

Further Information And Application Forms Can Be Obtained At The Receptionist's Desk, Van Pelt House, At The Corner Of 40th and Spruce. Application Deadline Is February 15th.
Bicentennial Site

[Continued from page 1]

(Continued from page 1)

sufficient security measures to prevent

sought to be funded for each of the

the University could accept

transfers students into specific
departments.

planners would be the development of

Philadelphia International Airport,

to be fired from his $65,000 per year job

Peno Women's Studies Planner's

The Daily Pennsylvania

1001 LOCUST ST.

WANTED: a student who has

our students at the瀚m/:

Ruppick Hayes Sportahopak, Oaklyn, N. J.; Bag and Baggage, Wilmington, Del.;

Bicentennial executive vice-

with Harvard, Yale and

advantages to such a plan and said that:

determination site may

CHICAGO

EAT LIKE A GREEK GOD!!!

1.25 WHOLE BREAST OF CHICKEN $3.50 MOUTOKA

$4.00 OCEAN SILVER TROUT $3.25 CALAMARIA

$3.00 BARBECUED SPARRERIS $4.50 SHISKEBAR

$4.50 FROGS LEGS DRINKS $5.00

M O N D A Y  T H R U  F R I D A Y  5  t o  7

KONSTANTINOU

LIVE GREEN MUSIC

200 SOUTH ST.

AMPLE PARKING

Union

WILL HOLD AN INTRODUCTORY MEETING

NIGHT: 7:30

Hill Hall

Upper Lounge

THURSDAY, JANUARY 27, 1972

The Daily Pennsylvania

Transfer Student Proposal

Gardner asked that all the land

necessary for the expansion "core area"

would face difficulties in recruiting

student and that graduate faculty

money and that graduate faculty

U OF P RUGBY CLUB

FEB. 4 8 & 10:30

135°°

UNIVERSITY

OF PITTSBURGH

Tickets on sale now at Center City Ticket Office, 1423 Chestnut St.; St Joseph's College Center Ticket Office; Wanamaker Downtown; Gimbel's Downtown Philadelphia;

The Philadelphia International Airport

to the first general meeting Tuesday, February 1, to hear? We can sponsor cultural events - what do you

The A Story About

Chinese Water Chestnuts

Water chestnuts are grown in water fields like rice. The edible part is the root, a dark purplish brown bulb with the

delicious dishes, such as Moo Goo Gai

We can spend more on our books. Perhaps you

a water chestnut is creamy white, its crunchy texture tastes

not to be used except for those who have

The Jasmine House uses water chestnuts as an ingredi-

a water chestnut is creamy white, its crunchy texture tastes

... take a closer look at the

are generally preferred to canned products.

The Jasmine House uses water chestnuts as an ingredi-

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The Daily Pennsylvania

Thursday, January 27, 1972

The Newspaper of the University of Pennsylvania

The Good Old Days

Sirs: I would happily wish to draw to your attention a common community, yet another resource in which students can find available within walking distance of campus. It is known as "The Bookstore," for it, too, is a book. It is the book "The Pennsylvania Printed Book," a collection of letters of a first edition; one has only to look up the issue in which he finds himself. On a campus with centers of education and action, it seems to be a treasure trove. For example, one needs a book of poetry, or a book of maps, or a book on stock in the University Library. The Pennsylvania Printed Book can be used to its full extent; it is written through editing and quite possibly the original title is Rand. His author is Felix Franklin.

I would hereby recommend the the Pennsylvania Printed Book, and those who wish to experience will be that of its true nature.

Wharton Graduate Division II

Garbage Security

Sirs: I am writing this letter so as to add my unpleasant experience in a garbage area. Garbage is the means of meeting and building up of all traffic, but is to be brought to bear on another point that seems to be of common interest. In the exchange, days their work must be fairly looked at, so that their efforts are not wasted on the poor, but all is a simple thing. It is simply to realize that the University has many common resources, and that it is used to get the best.

Garbage: It might be of interest to the em- ployees to make sure that the amount of garbage collected, when it is destroyed, does not exceed the amount of garbage collected, when it is destroyed. All the trash collected is not destroyed.

There is also a need for some type of garbage collection system which is not dangerous to the environment. A possible solution could be having a garbage collection system which would be safe and effective, and could be used in a variety of settings.

The proposed system could include a series of plastic garbage bags which are placed in the trash area. These bags could be picked up and emptied into a truck which then transports them to a central location for disposal.

In addition, there could be a system in place where garbage is collected in a general area, and then transported to a central location for disposal. This would help to keep the area clean and reduce the amount of garbage accumulation.

Further, there could be a system of composting garbage, where it is turned into a valuable resource. This could help to reduce the amount of waste sent to landfills, and could also provide an additional revenue stream for the University.

Finally, there could be a system of recycling, where certain items are sorted and recycled for reuse. This could help to reduce the amount of waste sent to landfills, and could also provide an additional revenue stream for the University.

The final system could be combined with the others to create a comprehensive garbage management system. This could include a system for collecting, transporting, and disposing of garbage, as well as a system for composting and recycling.

The University should consider implementing a comprehensive garbage management system in order to reduce the amount of waste sent to landfills, and to provide an additional revenue stream for the University.

By RICHARD J. SULLIVAN,

The Dally Pennsylvania!!

Passing the Dope

Part I: Examinations

By ANNE EEREN and JILL KERLII

The words "innovative," "creative," "exciting," and "different" are being more and more often used to describe examinations. They may be loosely defined as a test that is designed to be different from the usual method of testing. Multiple choice is still the rule, not the exception. The word "different" can mean a number of things, and can be interpreted in various ways. The word "innovative" can mean that the test is designed to be different from the usual method of testing. The word "creative" can mean that the test is designed to be different from the usual method of testing. The word "exciting" can mean that the test is designed to be different from the usual method of testing. The word "different" can mean that the test is designed to be different from the usual method of testing.

In this paper, we will focus on the concept of making examinations different. We will discuss the various ways in which examinations can be made different, and the potential benefits of doing so.

The first way in which examinations can be made different is by changing the format of the test. For example, instead of multiple choice questions, an examination could be composed of true/false questions, or essay questions. This would allow students to demonstrate their understanding of the material in a different way, and could also help to reduce the amount of stress associated with exams.

Another way in which examinations can be made different is by changing the scoring system. For example, instead of giving students a fixed number of points for each question, an examination could be designed to give students credit for partial credit. This would allow students to show their understanding of the material even if they are not able to answer every question correctly.

Furthermore, examinations can be made different by changing the environment in which they are taken. For example, instead of having students take a test in a traditional classroom setting, an examination could be given in an open-air setting, or in a computer-based environment. This would allow students to demonstrate their understanding of the material in a different way, and could also help to reduce the amount of stress associated with exams.

In conclusion, examinations can be made different in a variety of ways, and there are numerous potential benefits associated with doing so. By making examinations different, we can help to reduce the amount of stress associated with exams, and we can also help to ensure that students are able to demonstrate their understanding of the material in a different way.
and party leaders than from rank-and-file Democratic voters. According to Goidensohn, "will remain a most central issue in domestic politics." The Vietnam war radical antiwar efforts as last spring's May day demonstration in Washington, D.C. The Vietnam war according to Goldsmith "will remain a most central issue in domestic politics."

Turning to the Republicans, President Richard M. Nixon will not receive serious competition for control of most of Pennsylvania's delegates to the national convention in San Diego. Nixon, however, that the plan would stifle most Congressional activities of Nixon's war policies, especially those who have urged that plan the U.S. withdrawal from Vietnam. He argued, however, that the plan would stifle most Congressional activities of Nixon's war policies, especially those who have urged that plan the U.S. withdrawal from Vietnam.
Carry his Explorer teammates (10-2 with three apiece."

prove that basketball is a spectator one of many observers who left the half performance, this problem may and judging from the frosh's second-game that his feet were falling asleep, Bob Bigelow and Mark Hlatky wound up generated by Ron Haigler's 13 first-game"

had sput to a 54-39 advantage with just one to go to a zone. The switch seemed"

markers.

three-point play broke a 60-60 tie, and answered with five players of their own. Bigelow, with 21 points,"

penetrated. The Quakers attacked the big picture of the third period, while some hot shooting by Doyle sparked the underdogs to within 6-15 at intermission.

Daly's halftime message was simple: "We were getting greedy. We had a 14-point lead and we thought it would just jump in."

That's exactly what Penn did. After a 12-0 run that left those 20 lead behind, Penn finished the final six and a half minutes of the second half with a 14-0 run and just three seconds left in the game.

So, one of many observers who left the half performance, this problem may and judging from the frosh's second-game that his feet were falling asleep, Bob Bigelow and Mark Hlatky wound up generated by Ron Haigler's 13 first-game."

Quakers' strength in the lower half of the field was the key to this victory by recording the only pin of the match at 126, when he caught Orange and Black's Doug Biddle in a cradle hold.

The Tide turned again. It was 30 at intermission, while some hot shooting by Doyle sparked the underdogs to within 6-15 at intermission.

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Quakers Expose La Salle Magic, 80-66