Talking about dance
Fiction...and
Poetry winners...page 4
This spring in

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Rumblings of the
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by T.R. Hays
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The alarming inertia of the dance

By SHELLIE SCLAN

DEFINING INTELLIGENCE has proven to be one of the most controversial issues in modern psychology—will say that the child who does not read is any less intelligent than the one who finds enjoyment solving math problems? or that a very nebulous quality, difficult to discern and define, and almost impossible to evaluate? Yet few educators would deny that it is just as important (though their methodology for admitting that it is more important) as those qualities that insure academic achievement. But admitting that creativity must be recognized does not necessarily insure that the resulting educational system will be structured to encourage its development—perhaps because it is so precarious and often unrecognizable in its own time.

...THE UNIVERSITY OF Pennsylvania has five hundred students. With so many students, there are very few studio courses in art and music, one theory course in the graduate level, and no dance technique classes. Instead students are naturally exposed to an active dance history, mass media theory, and dramatic literature. Those who would like to learn techniques behind the theory are studying so they can better appreciate the creativity. And that is where students are actually exposed to the arts. It is in the campus social life that students find the arts.

Man has always felt the need to express himself, and more so than other societies. There is a creative need to express himself, and in more simple societies our expression is of the written words, which are a part of their culture. Teachers usually have strict curricula, doctors a miracle drug for every disease and the factory worker’s job is to make what he is told. Religion and prayer is solved by new inventions and by the creative intelligence of man.

Hence, while techniques can and must be taught, the essence cannot be--and while a system that teaches how to watch and listen and analyze might produce good audiences and artists who think they know why they’re doing what they’re doing, that is all it can produce. Along with television our liberal arts educations make us into the ultimate spectator who is rendered impotent as far as expressing his own creative energies.

...AT SWARTHMORE COLLEGE, the arts are given the same grading as the rest of the curriculum. Students don’t intend to allow this sad situation remain unchanged. They are in the midst of an artistic revolution, and those fighting for the establishment of a dance major are at the forefront.

Pat Boyer has been the dance faculty at Swarthmore for the past four years. During that time she has been the dance faculty at Swarthmore for the past four years. During that time she has risen from part time to full time work and developed a dance curriculum that directly involves 150 of Swarthmore’s 1200 students. Though the only credit currently given to dance is fulfillment of the Physical Education requirement, many of her students spend more than forty hours a week dancing, after they’ve completed their P.E. obligations. All this time is extracurricular--there are no dance history or theory courses or even opposition for independent study in dance.

Despite the small time left them after their academic and studio work, dance students subversively plot to get their courses accredited. Even Ms. Boyer admits that once they do get a dance department established, it will “probably get pretty dull here.” Somehow, amidst all the much publicized student agitation, Swarthmore’s dancers have managed to excite both themselves and non-dancers. At last year’s student concert, the audience filled the 800 seat auditorium, and for the Merry Lewis concert, there were 200 additional people in the aisles and 100 more turned away.

The lack of accreditation has not been an obstacle in bringing outside dancers to the campus. Ms. Boyer has many acquaintances who pass through Philadelphia for a short time and are eager to teach master classes. The newly formed Philadelphia Dance Alliance has also been helpful by giving students the opportunity to attend professional dance concerts at tremendous discounts and in providing Ms. Boyer with wider contacts in this area’s dance world. Also, at Swarthmore, students involved in other artistic endeavors work along with the dancers.

“...It is not unreasonable to allow that all other arts evolve from man’s need to express himself through movement.”

Photos by KEN SCHONWALTER

Swarthmore has dance groups who are eager to teach master classes. Studio work, dance students

Hence, while techniques can and must be taught, the essence cannot be--and while a system that teaches how to watch and listen and analyse might produce good audiences and artists who think they know why they’re doing what they’re doing, that is all it can produce. Along with television our liberal arts educations make us into the ultimate spectator who is rendered impotent as far as expressing his own creative energies.

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The Swarthmore administration’s other answer to why there is no dance department (besides their claim that dance is “non-cognitive” and “non-generalizable”) is of course money. That is why there is only one full time faculty member (though next year there may be another part time and a wretched studio in the basement).

Swarthmore’s dancers have taken matters into their own hands. They have got the university to offer dance classes, and have taken the initiative in producing their own dance concert. The facility is incredibly poor—dancers face the problem of clearing out the gym. The facilities are incredibly poor—dancers face the problem of clearing out the gym. The facilities are incredibly poor...
right, the same one who gave Pepper another area to research and analyze in the county, and the only developed dance department of any Philadelphia area college. Before five years ago, dance at Temple was only a matter of a few scattered courses in the Physical Education department. Now, besides classes in ballet, modern, mime, Afro-American, and folk technique there are credit courses in dance improvisation, dance history, trends of modern dance, dance education and dance anthropology. In the present time there is no course in dance notation, but one is planned for next year and the newly formed graduate reportory course reconstructs its program from Labanotation. Besides the Dance Repository which presented its first off-campus concert at the Walnut Street Theatre in February, there are numerous student directed and performed concerts on campus. These efforts indicate a growing student interest. The number of dance majors is also increasing—last year the projected April concert might very well be cancelled. There are so many problems that the few bright spots like the accredited dance history course is nothing more than a token. Without a doubt the most serious disability is the total lack of a unified and committed dance community that is willing to work for an accredited and active dance department in the context of an small in a university with an undergraduate enrollment of 7,000. The one performing group, directed by Ms. Taiz, is so small—fifteen dancers at most—that the projected April concert might well be cancelled. There are so many problems that the few bright spots like the accredited dance history course is nothing more than a token. Without a doubt the most serious disability is the total lack of a unified and committed dance community that is willing to work for an accredited and active dance department in the context of a
An applause sign on the blink

By ANDREW FEINBERG


Publishing is very often a dirty business. Even at its most innocent, it is nothing less than工艺 and hyper-market-consc.

One Hand Clapping, a novel by Anthony Burgess that was originally published in England in 1981. At that time it was largely ignored by both critics and readers, and left to gather dust in the fiction sections of immense British university libraries. Since those more difficult days, Fortune has shined rather brightly on Mr. Burgess. He is no longer a struggling three-year-old novelist whose initial works had received a few friendly reviews. Thanks in a large measure to Kubrick and film critics throughout America, Burgess has finally been rightly recognized as one of our most important writers. Long a protagonist against our sleazy culture that revels about the satellite Mass-Media, he is probably ruefully aware of the irony of his present fame. Talent, originality, and incredible productivity (twenty books in fifteen years) could not succeed in gaining him literary ac-

cceptance as well as one motion picture based on a novel he wrote ten years ago. So Alfred A. Knopf has graciously given us this "never-before-published-in-

America novel-etc." You all loved the movie so why not go out and get the "new" book. It is not false advertising, it is merely the American way. So it goes.

One Hand Clapping is not a bad book, but not a great one, either, or, rather, barely Burgess. His presence is only rarely evident.

Burgess: his presence is only rarely evident.

By VALERIE WACKS

Whatever can be done about Grandpop? Yeah, old man Kotch, he spends lots of time watching the plants and playing his

records, playing them real loud so maybe to overwhelm the loneliness and futility which threatens to overwhelm him.

Kotch lives in Los Angeles with his wealthy affluent son, Gerald, his daughter-in-law, and his two grandchildren whom Grandpop loves very much. Grandpop loves all kids very much. Grandpop loves all the kids. Grandpop loves everyone, but most named Vinney.

Kotch spends the day wand
ering through shops and bars and Duncan once had such good times, and is called a dirty old man. He is also a girl in the backside who was crying in the swimming pool because her stomach hurt. Such are the fears of sunny California suburbia.

That night, Erica is baby-

everyone is afraid or icy-cold or just too busy, and the friendly old man is left to water the lawn or play his records with a wistful, bemused smile. Surprisingly, the character, maybe because of Walter Matthau's fine portrayal, is sincere, touching, and thoroughly believable. Kotch, however, currently prevalence and preference for either tough hip, or rather, the sur-

Subversive literature might say. Howard uses his camera-like man, is nearly destitute and still looking in mirrors, opening tins of salmon for dinner three times a week (before wealth set in), returning to his mother's kitchen by the dozen, and informing us of her petty jealousies and dreams of the movies. Burgess works too well in the first person to not have this filmic flavor, and though he tries to create us such an effective portrait, Burgess sacrifices a great deal. Kotch's believable and trite, thus never allowing the author to show off his immense skills in manipulating the language. Other Burgess works told in the first person do not have this filmic flavor, and though he tries to create characters who narrate his tales. Clockwork is a good example. Although Burgess immerses himself totally in the idiom of Nabokov, he is not at all hampered by this restriction.

Quite the opposite, the narrative of humble Alex is frequently poetic and always entertaining. In One Hand Clapping, Burgess has opted for discipline rather than bristling creativity, and the result is a bridling of his talent and a major disappointment to the reader. This time for Burgess the sound of one hand clapping is silence.

What to do in those twilight years

By HUM ST. PETER

Kotch told him to write.

Redvers now knows that Howard intends to kill both himself and Janet as a protest against the rotteness of the world. As the plot thickens, the action thickens. Redvers warns Janet. Janet refuses to listen to him. Howard tells Janet to trust him. She does. He tries to kill her. She kills him instead. Now she trusts him. Redvers and Janet pack. Howard now has a trunk and fly to Paris where they are ap-

proximately as content as the couple was when this whole mess started.

The plot seems rather inane, but then again Burgess has never been noted for his clarity, except for realistic plotting. The symmetrical plot of A Clockwork Orange and the cyclic impossibilities of The Wanting Seed and the super-

key of The Time Machine, Burgess' latest novel. These extravagances can all be excused by the novelty because the film is a device of modern and futuristic fairy tales-

and I use the term in any but the derivative sense. Mr. Burgess' art lies outside the constraints of rigorously disciplined plotting.

One Hand Clapping is narrated by Janet Shirley, and this poses problems. She is physically attractive and mentally very dull. Burgess captures her personality perfectly as he has her prance about the house looking at the various names of lips of salmon for dinner three times a week (before wealth set in), returning to his mother's kitchen by the dozen, and informing us of her petty jealousies and dreams of the movies. Other Burgess works told in the first person do not have this filmic flavor, and though he tries to create characters who narrate his tales. Clockwork is a good example. Although Burgess immerses himself totally in the idiom of Nabokov, he is not at all hampered by this restriction.

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and play checkers at night. Kotch finds fulfillment in caring for grandpapa and everything would be lovely except Erica is determined to give the baby up for adoption. Finaly in a climactic scene, Erica gives birth to a lusty boy child in the lavatory of a gas station with Kotch as an att-

endent.

Back at home with little Christi, Erica looks into the mirror and sees reflected a girl transformed into a mature, soft, sexy coquette. Kotch is happy to keep the baby and returns to her brother in L.A.

Before this corny plot, Kotch refrains somehow from becoming maudlin, and is in fact a nicely ad-

mittedly sentimental story. The problem of displaced oldersters is a common one, and it is dealt with here in gently humorous sketches. Kotch is an enjoyable film even with its scarcity of the usual hit film ingredients of violence and sex.
The evolution of jazz piano

BY DEAN SUIRIN

Excluding a pipe organ (bought, built, or vented), the most versatile instrument extant is the piano. Almost unbelievable gradations of timbre are possible.

music

facilitating the differentiation of several simultaneous melodic lines.

The pianist has always been a figure in bars, playing the day's popular songs. Sheet music, with its mechanical piano/vocal arrangements, has largely replaced fuller, more pianistic improvisations. In that style, the melody remains recognizable. It was in the development of jazz that the embellished theme was replaced by the freer, more improvised melody having only the harmony in common with the original.

Ragtime and barrel house (blue) piano of the turn of the century spawned the early jazz pianists. Earl "Papa" Hines came from the ragtime school. The ragtime pianists were noted for their flashy hand displacements, faster than the eye could follow. They would hit some of the best bars in octaves, then to a chord in the middle register. It is obvious that this was a ponderous sound with little flexibility in improvisations.

The ragtime right hand was even more stylized. The back of the hand would sometimes be pounded out over the left hand; the melodies were all embellished in the same manner (cocktail lounges are still treated to the same lack of creativity).

Earl Hines worked with Louis Armstrong, perhaps the first great solvent in jazz. Armstrong was a catalyst, bringing out a talent that was in no other pianist of the day had. His right hand, in octaves, would play what has been called a "chiaroscuro" of his own improvisations with many variations in direction and intervals. Unaccompanied, he was capable of limitless varied piano settings.

Hines has recently recorded his performances over two years ago in the Universal Recordings Sessions. His melodic sense and technique has continued to grow over the years, along with his sense of form. Though the improvisations are at least four minutes long each and there are no other pianists, Hines never lets boredom set in. Whether it is strings of scales worthy of Oscar Peterson, walking bass lines to rival early Brubeck or stride piano (similar to ragtime, but the right hand is not hit in octaves) that could only be Fatma Hines, the album is a joy to listen to. This past year, he won the Down Beat Critics poll for piano.

Teddy Wilson refined the stride style into swing bass (which requires a phenomenal hand speed). A classically oriented pianist, Wilson brought jazz harmony from early Romanticism through to Impressionism. His style was rich and counterpointed; he was virtuoso school that Peterson comes from.

Bob Smith broke down the swing bass style. The left hand became open-sounding, usually playing just two notes at once. The piano was relegated to the rhythm section, only occasionally taking solos. Horace Silver was one of the leaders of this school, the start of the "one-handed" pianists.

lovat, lovat, lovat!

BY MICHAEL S. GROSS

The Rosenbach Foundation stands on Delancey Place, midway between the glistening fifth of South Street and the bustling commerce of Center City, a quiet, old mansion with a strong sense of history. Its own, it might seem, plucked from the boulevards of beautiful Boston. A buzz on the bell brings the hostess, an open door, a quick welcome, and the choice between the 50 special exhibits and the dollar grand tour. A metric card waives either charge.

This month's special exhibit commemorates the fiftieth anniversary of the death of Cloud Lovat Fraser, "both illustrator, theatrical designer, and commercial artist." Two small rooms -- Philip Rosenbach's bedroom and study -- are filled with 270 memos, letters, and samples of the short-lived art. Fraser's work is cardinal to Fraser's belief that the highest esthetic standards of the biographer, New York museums' costume collections. There exist, scattered about, a wine-tanked beverage given by Elizabeth to the Earl of Oxford, a ring that probably served as a gift from

Simultaneously Tchaikovsky Monk began a school of "primrimitivism," in which the carefully thought-out expected was valued over speed and smoothness. It is said that Monk deliberately sacrificed his technique to realize his personal style.

Oscar Peterson was the consolidator of the fifties, bringing a virtuoso technique to a modified swing bass style. Bill Evans was the consolidator of the sixties, stretching out his melodies into arpeggios (rather than scales) and using deliberately ambiguous groupings of chords.

At about that time, Josef Zawinul attracted attention playing funky-jazz with the Cannonball Adderley Quintet (Zawinul wrote "Mercy, Mercy, Mercy"). He was one of the pioneers on the Fender-Rhodes electric piano with a style reminiscent of Horace Silver. As Adderley moved towards the avant-garde, so did Zawinul. His new direction was exposed with Miles Davis on the Bitches Brew album.

His work led to Weather Report, previously reviewed here. That album was preceded by an LP on Atlantic entitled Zawinul, featuring Hancock and him on electric pianos, George Russell on trumpet, Earl Turbinton on soprano sax, Mirloslav Vitons on basses, three percussionists and various other friends.

At this point, jazz is much like modern concert music by the likes of George Crumb, involving collective improvisation within (and on) prearranged framework. The ensemble textures are humming, with a blend of elements and combinations of individual timbres. The music is evocative and seemingly amorphous within its form.

The piano playing of Josef Zawinul marks the way for his successors. The chords are disguised by added dissonances, well spaced through the octaves so as not to be jarring. Melodic signatures全面推进 the chords freely (almost ignoring them) while constantly rearranging the music. The shimmering tones of the Fender piano add to their effect.

Zawinul is a two handed pianist, and is not that foreign to Earl Hines in that respect.

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March 12-17: Giulietti Trio, Czechoslovakian musicians playing at the Fontana Foundation Museum.
March 19, 1 P.M.: Salute to American Revolution with Jay Shankin, guitarist also on the five man tuba section.
March 24, 1 P.M.: the Curtis String Quartet.
March 27-31: The Curtis String Orchestra.

THE THEATRE

March 9, 1972

Hedgerow Theatre

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

March 9, 1972

The Sandpiper (1946) Elizabeth Taylor, Richard Burton, Eva Marie Saint. 11:00 P.M. (10 C)

March 10-11. 9:00 P.M.: Whole World, featuring John oats and Darryl Hall. Admission $1.50.
March 11. 9:00 P.M.: Marc. 18-20. 10 P.M.: Barry Mann. 10:30-12:00 P.M.: The Barry Mann Carol King Revue.
March 12, 1972

Philadelphia Folk Song Society

Mid-City WYCA at 2027 Chestnut St.
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CENTRAL MUSEUMS

March 11: 9-11 P.M.: Salute to American Revolution with Jay Shankin, guitarist also on the five man tuba section.
March 12-17: Giulietti Trio, Czechoslovakian musicians playing at the Fontana Foundation Museum.
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March 27-31: The Curtis String Orchestra.
By MARK MINTY

Following a presentation of University admissions programs by Professor Thomas Wood, the U. S. Senator from New Hampshire gained approval from underrepresented students for the program. The proposals, which evolved from the Committee on Undergraduate Education, were first presented by the Senate on Tuesday. The senator's call for the committee to make the necessary changes to proposals was the keynote of the meeting.

The initial statement of the proposals showed clear, concrete descriptions to lengthy, extensive discussions.

The Committees for the Young Socialists for Jenness Dietrich Hall. The proposals were incomplete and

At a Tuesday meeting, Senator Hubert Humphrey, the Democratic presidential candidate, announced that he would not seek re-election.

Muskie's proposals, which evolved from the Committee on Undergraduate Education, were first presented by the Senate on Tuesday. The senator's call for the committee to make the necessary changes to proposals was the keynote of the meeting.
WASHINGTON—President Johnson continued his Big Money for the Forgotten Man campaign today in a radio address to the American people.

"The President's message," said a member of the press pool, "was the most compelling I've heard in a long time." The President, in his first 'rhetorical foray,' was quoted as saying that the key to the nation's future was the support of the people.

"In the past," he said, "we have often been too ready to accept the status quo. But today, when faced with the challenge of a new era, we must be bold and courageous.

"It is time for us to join together and work for a better future." The President concluded his address by urging the people to vote in the upcoming election, saying "Your vote is the voice of the people, and your vote will make a difference."
Muskie Gets 48% of Vote

President Nixon rolled up a decisive victory, as expected, and Rep. Paul E. McCloskey of California and John W. McFarland of Alabama also were declared winners.

McGovern became the "most successful" candidate constituting a senator.

In an interview, McCloskey, the first public statement against the von der Mer, said that he was the first to take statements against the Nixon administration and that he was the first to suggest that his opponent did not.

Joe Myers, Muskie's representative, was also in a bit of a quandary, as he arrived near the end of the convention to help the campaign "at least through Monday morning."

Les Angeles Mayor Sam Yorty said he was not disappointed with the six per cent he polled in the Democratic primary, but added, "I will definitely be in the California primary and maybe some others in the country."

The representatives thus declined both the Democratic and the Republican primary.

Miss Miller said that the "just runs" issue, as she had charged, had lost, but to "small people" away from the two open parties to help build individual movements, which at present are under way, not to build a national organization for McGovern's campaign to help the socialization movement."

For the most part, Muskie's campaign has been "on the defensive" in the different movements in the country. (Read) said that the representatives had not been able to explain their views to election officials.

The pinball is here.

The Daily Princetonian

Urban Studies Major

A list of departments approved for Urban Studies Majors is attached. (Read)

Present major requirements now include the two statistics courses, "Introduction to Mathematical Statistics I" and "Introduction to Mathematical Statistics II" in addition to one or two other courses, one of which must be in the social sciences.

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Brown Remodels the Classroom:  
Projects in Interdisciplinary Study

By ARTHUR EIDEN and ALAN S. WOOD

In one column, "Rational Knowledge," the authors seek to provide students with a series of interactive studies that are designed to broaden their knowledge base. These projects are intended to help students develop their analytical skills, improve their critical thinking abilities, and enhance their understanding of diverse disciplines. The following four courses are examples of such projects that are being offered by the Brown educators.

The Brown courses in interdisciplinary study are designed to  
"provide students at appropriate levels of knowledge and understanding with an opportunity to focus on particular topics that are of interest to them." The following four courses are taken from the Brown educators' collection:

- "The Study of Man: Knowledge, Culture, and the Individual" by Mark J. Hosenball and Benjamin L. Ginsberg
- "The History of Materials: Technology and Culture" by Daniel A. Kasle and Richard G. Fink
- "The Concept of Man: Diversity and Integration" by Anthony Kovatch and John B. Archdeacon
- "The Bookstore is the Everywhere Store" by Philip N. Shimkin and John M. Schlesinger

The purpose of this course is to explore the relationship of the two disciplines and to understand the interplay between them. The course involves a series of readings and discussions that focus on the concepts and ideas presented in each discipline. The course aims to develop a comprehensive understanding of the relationship between the two disciplines and to encourage students to think critically about the issues presented.

The Brown educators believe that this approach is essential for the development of well-rounded students who are capable of understanding and analyzing complex issues in today's world.

Letter to the Editors

March 9, 1972

The Daily Pennsylvanian

School Editor

May I express the hope that the D.P. will be broadening its coverage to reflect more of the full range of views and feelings among the students? It is important to note that the D.P. should reflect the views and feelings of all the students, not just those who are in agreement with the editorial board's views.

The D.P. should aim to be a forum for students to express their views and to provide a platform for students to debate and discuss different issues. The D.P. should be a place where students can voice their opinions and engage in meaningful discussions.

I would like to suggest that the D.P. should include more articles that reflect the views and feelings of students who are not in agreement with the editorial board's views. The D.P. should strive to be a voice for all students and to represent the full range of views and feelings among the students.

Sincerely,

[Name]

Editor's Note

The Daily Pennsylvanian, a weekly newspaper published by the students of the University of Pennsylvania, welcomes letters to the editor expressing a wide range of opinions and perspectives. The D.P. encourages readers to submit letters that contribute to the dialogue and debate on campus issues. The D.P. reserves the right to edit letters for clarity and brevity, and to publish them as space permits.

The D.P. welcomes letters that address topics related to campus life, news, and events. Letters should be concise and to the point, and should provide a clear and relevant perspective on the topic at hand.

Letters to the editor should be submitted to the School Editor at the Daily Pennsylvania office located in the Student Union. Letters can also be submitted via email to dppen@upenn.edu.

The D.P. reserves the right to publish letters in any format and to publish them as space permits. The D.P. does not guarantee the publication of any letter submitted, and the D.P. may reject letters for any reason.

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The Daily Pennsylvania
Admissions Proposal

Residence Wins Approval

(Continued from page 3)

The Daily Pennsylvania, Thursday, March 9, 1972

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Friday, March 9, 1972

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South Welcomes Three Quaker Squads

Seven Penn tennis teams left early for spring tournament action on their way south. These players, along with coach AI Medley, are spokespersons a week ago opening a spell in the Winter Park area, a suburb of Orlando, Florida. The trip is preparation for the spring season, and will prove as exciting as the match play and the competition will be intense.

The squad has spent the winter vacation playing tournaments throughout Florida, but at Medley expressed, "There is quite a difference between playing indoors and playing outdoors. Any team you can put the ball hard and will do well in the court. Playing outdoors is another story altogether while in Florida. March is almost always better all over South, March against an improved Eastern team, and March against an improved tennis team which made us one of the best teams in the country. The Quakers surprised themselves and the students.

"We've got the swimmers to be our chief competition in the Easterns," Teddy Kriebel once opened around the league this year.

"It is not surprising," Kriebel had swum the way Campbell had swam the way they should have, they would have beat the favorites. "Just look at what happened to Princeton. Expect to be our chief competition in the Easterns."

By KEITH MKKKII.I

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