The sorry compromise of art and technology

By Tom Galagher

When the Annenberg Center for Communication Arts opened early last April, it was praised as an ideal marriage between the art and the technology of communication. Nancy Hanks, chairman of the National Council for the Endowment of the Arts, declared that the Annenberg complex combined "the most creditable respect of science" with "the most imaginative ideas possible." Communication art and communication technology, she added, "need not be at cross purposes."

One year later there is reason to question how successful this accommodation of communication art and science has been. In its first year of operation the 5 million dollar complex has experienced several major technical problems, most of which can be traced back to either lack of foresight or a critical compromise in the lengthy planning and design of the Center.

The origins of the Annenberg Center go back several years to a time when the University was in serious need of some kind of suitable performing arts complex. Before the Center was built, Irvine Auditorium served as the principle focus of activity, especially for drama. But the last five years have seen major changes in theatre technology. With increased public interest in film and television, particularly in the technical aspects of these fields, theatre has attempted to keep pace with the growing sophistication of the other performing arts. Consequently, theatre had begun to develop highly specialized needs in lighting and sound. Irvine Auditorium became a sadly inadequate facility.

The Annenberg Center was intended to meet these wide-ranging needs. It was hoped that the Center would provide the technical facilities for the implementation of the new concepts in performing arts, for experimental and innovative ideas in theatre, dance and the electronic arts. Speaking of the proposed center in 1966 George Gerbner, Robert Lumiansky, Gerald Weales and Adolph Klarmann. The concept behind the selection assumed that the Center would provide the technical capabilities for the implementation of the new concepts in performing arts, for experimental and innovative ideas in theatre, dance and the electronic arts. Speaking of the proposed center in 1966 George Gerbner, Robert Lumiansky, Gerald Weales and Adolph Klarmann. The concept behind the selection assumed that the Center would provide the technical facilities for the implementation of the new concepts in performing arts, for experimental and innovative ideas in theatre, dance and the electronic arts. Speaking of the proposed center in 1966 George Gerbner, Robert Lumiansky, Gerald Weales and Adolph Klarmann. The concept behind the selection assumed that the Center would provide the technical facilities for the implementation of the new concepts in performing arts, for experimental and innovative ideas in theatre, dance and the electronic arts.

To design an arts center which would meet the varied needs of the University community, then University President Gaylord Harnwell directed the Campus Performing Arts Council to work in conjunction with the Annenberg School and the architectural firm of Vincent Kling and Associates. This committee was chaired by R. Jean Brownlee and included members of the University faculty and staff, notably Roland Frye, George Gerbner, Dean of the Annenberg School, said, "The idea is that the Center should be at the center of the stage."

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When asked what he thought about the various kinds of dissatisfaction with the technical facilities, Gerbner replied the criticism was a "kind of feyalous, naggingly hostility." Gerbner claims that it is very easy to be a Monday morning quarterback, but that all the technical problems which Annenberg Center is experiencing were anticipated. What the University has gained, he says, outweighs the minor technical inconveniences, some of which the Center is now attempting to rectify.

Others think that the technical problems at Annenberg Center are not so inconsequential as Gerbner would have us believe, nor do they think that these problems were as inescapable as they appear. Mark Bylak and Garry Running, the technical director and production supervisor, respectively, feel that some of the defects of Annenberg Center were designed into the building from the start - that they were the natural result of a theatre designed by a committee without sufficient technical input.

Bylak and Running, see the major technical defects of Annenberg Center in several areas: lack of space, certain and specific inadequacies in the scene shop and stage mechanics, and serious acoustical limitations in the Zellerbach Theatre.

The most serious technical problem is lack of space. The Center has no area to store sets, props or costumes. Running says, "There is absolutely no storage space whatsoever." Sets built for one show must be torn down and thrown away. There is no storage space for the costumes which often represent the single most expensive investment for a production. In order to save these costumes, especially the elaborate costumes from the Center's production of St. Joan of the Blackyards last April, Running said the Center was forced to take over area "originally designed to be a rehearsal room" and convert it into storage space. He added that "if they do seven shows at the Center those rooms are going to be full."

Lack of costume space may not appear to be a severe handicap to the Center, but as Running points out, any theatre wants to "build up a backlog of costumes" which may be utilized in later shows and effectively reduce the cost of future productions. Running also feels that when it comes to throw away, the cost of other productions would be further reduced.

The second problem with space concerns the scene shop. But the Center is equipped with the most modern construction tools available, yet it is not large enough to contain the sets during the period of construction. Therefore, the sets are constructed in small units and carried to the Zellerbach stage where they are assembled.

This lack of space in the scene shop lies up the Zellerbach stage area while the sets are being constructed and effectively...
Salfi Resigns As Quaker Hockey Skipper

By PHIL SHINNIN
DP Sports Editor

Jim Salfi, Penn hockey's boss since 1960, has resigned his position, effective immediately. Director of athletics Fred Shabel announced late yesterday afternoon.

"Jim did an outstanding job in the development of our program and has provided a strong base for his successor," Shabel commented.

It is generally conceded that the St. Catharines, Ontario native built the program by himself from the basement, with ten hits and batted a .300 average.

The colorful ice coach cited personal reasons for his decision to leave the program, but it was still a club activity and home ice was somehow.

"Jim was looking at me when he was asked if he had a good time," said Jim Zamoisky, one of the co-captains and an assistant to the Penn cheerleader.

"If we can't stop playing, I'm going to relieve you on your own initiative," said Jim Zamoisky, who was also present on the campus.

"I can't stand the idea of being a part of something when I don't like the way it's being done for me," he added.

Some of the more insightful comments came from Zamoisky and Miss Magoon when they were asked if they thought the job was fun.

"It's a viable alternative to participating in the athletic program without having to go through the stress of competition," replied Zamoisky.

Miss Magoon added that she had a good time and had the response of Bob Atkinson.

"I've been watching them a lot of time analyzing Ms subject, be remarked. "Although you'll probably never get one to admit this, a lot of the time I've been thinking of being out in the street looking for a crowd, but the idea of being a part of something when you're not having fun is something that I've been thinking about a lot."
By TOM GALLAGHER

WHEN THE ANNENBERG CENTER for Communication Arts was dedicated early last April, it was praised as an ideal marriage between the art and the technology of communication. Nancy Banks, chairman of the National Council for the Enowment of the Arts, declared that the Annenberg complex combined "the most meticulous regard of science" with "the most imaginative ideas possible." Communication art and computer technology, she added, "need not be at cross purposes."

One year later there is reason to question how successful this accommodation of communication art and science has been. In its first year of operation the 5 million dollar complex has experienced several major technical problems, most of which can be traced back to either lack of foresight or a serious compromise in the lengthy planning and design of the Center.

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THE CENTER WOULD PROVIDE THE necessary and adequate facility.

The University community, then the stage."

To design a center which would meet the varied needs of the University community, then University President Gaylord Harnwell directed the Campus Performing Arts Council to work in conjunction with the Annenberg School and the architectural firm of Vincent Kling and Associates. This committee was chaired by R. Jean Brownlee and included members of the University faculty and staff— notably Roland Frye, George Gerbner, Dean of the Annenberg School, said, "The idea is that ideas should be at the center of the stage."

To design a professional arts center which the Center represents and limitations of funds and time, the plans for the Center submitted jointly by the committee and the architect necessarily represented a series of compromises. And one year later there is an underrun of dissatisfaction with the physical plant of the center. This criticism comes principally from the technical staff of the Center from the people who are responsible for making the Center work, responsible for designing and building the sets, and operating the stage and its associated equipment.

Dean George Gerbner, the official spokesman for the Center claims that these compromises represent an attempt to please all the interests of the University community. Gerbner is very sensitive to any criticism of the Center. When asked what he thought about the various kinds of dissatisfaction with the technical facilities, Gerbner replied the criticism was a "kind of jealous, niggardly hostility." Gerbner claims that it is very easy to be a Monday morning quarterback, but that all the technical problems which Annenberg Center is experiencing were anticipated. What the University has gained, he says, outweighs the minor technical inconveniences, some of which the Center is now attempting to rectify.

Others think that the technical problems at Annenberg Center are not so inconsequential as Gerbner would have us believe, nor do they think that these problems were as inescapable as they appear. Mark Hylbak and Garry Running, technical director and production supervisor, respectively, feel that some of the defects of Annenberg Center were designed into the building from the start—that they were the natural result of a theatre designed by a committee without sufficient technical input.

Hylbak and Running, see the major technical defects of Annenberg Center in several areas: lack of space, certain and specific inadequacies in the scene shop and stage mechanics, and serious acoustical limitations in the Zellerbach Theatre.

The most serious technical problem is lack of space. The Center has no area to store sets, props or costumes. To Running, says, "There is absolutely no storage space whatsoever. "Sets built for one show must be torn down and thrown away. There is no storage space for the costumes which often represent the single most expensive investment for a production. In order to save these costumes, especially the elaborate costumes from the Center's production of St. Joan of the Stockyards last April, Running said the Center was forced to take over area "originally designed to be a rehearsal room" and convert it into storage space. He added that "if they do seven shows (at the Center) those rooms are going to be full."

Lack of costume space may not appear to be a severe handicap to the Center, but as Running points out, any theatre wants to "build up a back log of costumes" which may be utilized in later shows and effectively reduce the cost of future productions. Running also feels that what is true of costumes is also true of scenery; if the Center were able to store some of the sets there would be no need to throw away, the cost of other productions would be further reduced.

The second problem with space concerns the scene shop where the sets are built. The shop is equipped with the most modern construction tools available, yet it is not large enough to contain the sets during the period of construction. Therefore, the sets are constructed in small units and carried to the Zellerbach stage where they are assembled. This lack of space in the scene shop ties up the Zellerbach stage area while the sets are being constructed and effectively

(Continued on page 4)
To the Editor:

Mark Hosenball's description of the McDonald's-mania is woefully out of date. Despite his comments about "improved of the McDonald's-mania is crass excesses, the management Hosenball that for all its other could testify, this is simply woefully out of date. Despite his

...it two thousand and twenty-two. The houses going on the market in the last half of the year have been selling for a fraction of the asking price. The housing market is indeed in a state of flux, and it is difficult to predict how it will evolve in the future. However, many experts believe that the market will continue to be sluggish, with many houses remaining unsold for extended periods of time. This situation is likely to persist until there is a significant change in economic conditions or government policies that could stimulate the housing market.

...the college's online learning system, which allows students to complete their coursework remotely. This system has been particularly useful during the pandemic, as it has enabled students to continue their studies without interruption. The college is planning to expand its online offerings in the future to accommodate the growing demand from students who prefer to learn online.
Finding a Family movie

By IRWIN APPLEBAUM

RESPECT

That's all it means to me.
Seck it to me, suck it to me.

With all apologies to Aretha Franklin, all those years she was singing
what could be the Love

tempt by a rival gang. Sonny, the
oldest son packs most of his
power and cunning below his
belt. His belligerence is matched by a permanent case of
the hota and neither is very
happy in his line of work.
Unfortunately, Fredo is different from the other boys and must be
sent to the States in the Las
Vegas In-dee-dee which is more
to his liking than New York. The
Don asks only Michael to lead the Family
through the rebuilding following
the war of the New York families
over the lucrative drug trade.
Michael, who attended Dart-
mouth before "making his bones"
fighting for the Family
honour is one Ivy Leaguer
who makes good.

Fredo's novel was perfect
subway reading. It was great to
see him also as devoted father
and strong arm manipulator but we
remember him doing it; he didn't
play with that. He didn't play
men, the first person I ever saw
practicing bottleneck; he smoothed
open-chord E and G tunings.

Based on Mario Puzo's blood
and Pandaamba, the film
follows the exploits of the
Corleones the east coast's first
family of the Mafias. (The
Family isn't referred to by its generic
name in the film. Don't want to
get hurt by any of the boy's hurt
feelings.) The venerable Vito
Corleone, respectably referred to
as Don or Godfather, uses his
influence to take care of all those
who seek his help and permanently
takes care of all those who
foolishly get in his way. In return
for his surefire aid the Don asks
only for respect and friendship
and a possible return favor some
day. Protected by layers of the
wise advisers and toughest
"soldiers," the Don's control
extends as far and as deeply as
the wisest advisers and toagbest
"soldien," the Don's ceatrol
and a possible retum foyer i
for his surefire aid the Daa
takes care of a" toast   who
as Don or Godfather, ases Ms
Corleonea the east coast* fir*
and pasta beateefler. the fltoj
rate Family motion pictare
n
to a On!

The Dm also finds that to

Theme from The

The Don also finds that to

Based on Mario Paze's btosd
stains some tablecloths with
movie, to the time devoted to
Michael's refuge in Sicily after he
play   The  only excess  in  the
most of that fiery Sicilian sex
msch of the sensational filler and

Dry, and it sounded just like a

"I do not play no rock and roll"

By JONATHAN RAINES

The name Fred McDowell has
become synonymous with the

music

blues. The bottleneck blues,

according to Fred McDowell, is
marked by a distinctively primitive
approach, relying heavily on open-chord E and G tunings.
Driving guitar work and vocals
becomes interchangeable.

"I got that bottleneck style
from my uncle. He was an old man, nobody plays that style of
play with that. He didn't play
with a bottleneck; he smoothed
open-chord E and G tunings out of a steak, let it
dry, and it sounded just like a

bottleneck. I was a little bitty boy
when I heard him do that. I just
remember him doing it; he didn't
show me.

Born in Rossville, Tennessee
in 1896, a son of a farmer, Fred
McDowell worked the fields for
twelve years. At the age of
twenty one, he moved to Mem-
phis, where he worked an assortment of odd jobs, including
lumberjack. He moved to
Memphis in 1946, and it was
there, in 1959, that he came to
the attention of Alan Lomax. The
recordings made by Lomax and
subsequent album releases have
brought McDowell a large
following.

The latest, Mississippi Fred
McDowell: Live in New York,
(Oblivion, O1-2), is very much
the album that the best album he has done. Marred by somewhat
low fidelity, the listener has the
suspicion he left his scratch
and rumble filters on. Yet despite
these shortcomings, Live in New
York is in balance a good a

Fidelity aside, the
successful capturing of a live
performance's flavor plus an
excellent choice of material make
this album a worthwhile addition
to the library of any blues en-
thusiast.

Recorded at the MacDougal
Street Gaslight 11, New York
City, on November 5, 1971, Fred
McDowell (electric guitar and
vocals) is accompanied by Tom
Pomposello (bass guitar or
second guitar).

Some highlights include:
"John Henry," a hard drivin'
number, one can almost see that
of locomotive driven' down the
track; "You Get to Move" (a song
used by the Rolling Stones
on their album Sticky Fingers,
which McDowell has never
received). McDowell shows
conclusively the difference
between his bottleneck blues
and a gang of street-kids. "The
Lovin' Blues" lays it all out, the
bottleneck blues. Vocal and
guitar blend, giving the effect of
two voices, completely under-
based killer Clemenza and
Castellano is marvellous as the
power and cunning below his belt.
Pacino looks like a cross between
Dustin Hoffman and John
Cazale, with a more remarkable
interpretation and calculating Michael. Richard
Castellano is marvellous as the
compromising Sonny and
Sterling Hayden, Richard Conte
and Robert Duvall are equally
fine.

The Godfather is a very
violent, very real and very ex-
celling entertainment about a
functioning institution as
American as pizza pie. Coppola
has put together a straight-
forward spectacular with great
style and directness. One can't
help but wonder if the Family has
da piece of the action of the
movie since the film has such
tremendous potential. Certainly the
Dons of Paramount, the Lance
people at Warner Bros., could be
brining The Godfather, might refer to it, "Respect means
never having to say you're sorry."
Annenberg

restricts any other activity that might utilize the Zellerbach Theatre during the week or two immediately prior to a production.

The third major space problem at the Center concerns the area allotted by the design to dressing rooms. Mark Hylbak convinced the Campus Council to set aside dressing rooms for each show. But Annenberg Center is a three-theatre complex, and the experience of the Zellerbach Theatre, which seats 900 and is intended for mainly college students, is that a St. Joan of the Steckyards and Let's Play Doctor, as well as two smaller theatres, a workshop theatre and a studio theatre. Even though these theatres are separate in distinct, they share dressing rooms with each other, and there are not enough dressing rooms to permit simultaneous or near simultaneous performances in all three.

The dressing rooms presented another source of near embarrassment to the architects due to their location is the preliminary designs quite a long distance from the stage. As Dean Brownlee stated when the Campus Council on the Performing Arts met in New York with the architects and the Advisory Council for the Performing Arts were Harald Prince and composed of nationally known theatre experts including Judith Crist, Stephen Prince and Leonard Bernstein, Lauren Bacall and others) it was hastily changed. Brownlee said that this was not from the position where the actor was but not from the position where the stage wasn't a fly-man.

SPEAKING ABOUT the planning sessions and the role which the Campus Council played in formulating the Center's concept, Dean Brownlee said, "I think we were close to many of the problems with which the architectural committee had to cope. The dresses were not so significant as criticism of the acoustics, the stage mechanics and poor technical innovations the Center did not consider the specialized requirements of such theatrical events as opera, dance, musicals like Blake's production, or concerts and choral performances.

The acoustical qualities of the Zellerbach Theatre are more easily determined; Gerber admits that an acoustics engineer was brought into consultation at "considerable expense." According to Gerber and the Center's managing director Richard Kirschner, the acoustics engineer predicted the reverberation time of the Zellerbach theatre very accurately.

The architectural firm of Blake is important for spoken dialogue because the reverberation time is quite long. When an actor or a chorus sings in Blake productions the sound re-inforces the spoken voice but causes the singing voice to become muddled. Anyone who saw Bob Blake's clever musical, Let's Play Doctor will remember how the sets on a cushion of air while off stage by means of compressed air systems permit scenery to be moved on and off stage simultaneously.

It then seems doubly trite that with all these numerous technical innovations the Center design, Dean Brownlee, "can't expect them to foresee the possibilities of inadequate dressing rooms, poorly placed fly-stages, and too small." ***

PHOTO OF THE DAY: FLY STAGE

"The man who designed the fly stage wasn't a fly-man."

Theatre designer and firm, the decision was made to design the principal theatre, the 900-seat Zellerbach, exclusively for productions which did not include music. This decision rendered the theatre unsuitable not only for musicals like Blake's production, but also for symphony, musical comedies and choral performances.

But the acoustical engineers did not take into account at least one other consideration when they designed the sound facilities of the Zellerbach. The television cables which interconnect the various performances in the three theatres destroy the sound integrity of the theatres. These cables pass through the walls at the points where they enter. This means that sound from one Center's theatres can interfere with another.

ANNENBERG CENTER is by no means a total technical disaster even though it is severely lacking in certain areas. In other areas it is as good or better than most college university performing arts centers and many professional centers. In the area of technology, the Zellerbach's facilities are superb. It is equipped with a custom designed high-speed digital computer, which has tremendous flexibility with relative ease of operation. Its scenery shop contains, as one technician expressed it, an "imaginable kind of tool." The entire theatre complex is serviced by an underground system of communication which not only operate the power saws and drills but also provides cable for lighting and off stage by means of pneumatic casters which float the scenery on a cushion of air while they are pushed on and off by stage hands.

It then seems doubly trite that with all these numerous technical innovations the Center's programs are underperforming. The solution of problems like inadequate storage space and dressing rooms, faulty stage machinery and poor acoustics.

The problems with which the Annenberg Center was confronted during its first year in operation are not so significant as criticism of the Center's actual design, but are significant as criticism of the institution's concept of how to go about running a performing arts center. As technical director Hylbak pointed out, design of a highly specialized and sophisticated project like Annenberg Center cannot be left to librarians and English teachers. As competent and sincerely interested as the Campus Council on Performing Arts may have been in an era when technology was entrusting such a profound influence upon the performing arts, and theatre and dance are approaching the technical sophistication of film and television, it is time for creative people and technical people to get together and reach some sort of mutual understanding of their requirements. The technical defects of the Annenberg Center point to a need for artists and technicians to consider what are the architectural requirements of their performances. (Continued from page 1)

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Tickets Still Available
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STUDENT DISCOUNT

This concert is sponsored by the Zellerbach Arts Center.

Photo offset Printing

"Photo offset Printing"
is known as Joe Zawinul. Perhaps SURRIN feels more comfortable, with his obvious music-appreciation-class-background, in making Zawinul sound more like Josey Haydn or pianist Josef Hoffmann. But it still doesn’t excuse him from mentioning people like McCoy Tyner or Von Tynerefski, who isn’t from 34th Street Magazine.

I freely admit that my article did not touch upon every important jazz pianist; it was originally a review of the Earl Hines and Joe Zawinul records. Space and time limitations led me to just trace how the style (not the personalities) have evolved from Hines to Zawinul (Zawinul is from Austria, and his name is Josef, would you call Charles Mingus “Charlie”?).

I was wrong in saying that Evans was the consolidator of the fifties instead of the sisters...; however, the modal influence in jazz (usually attributed to Coltrane) was brought to the keyboard by Evans. I own piano transcriptions of six Evans solos and will be glad to discuss their modality in more detail with Mr. Kohatche.

My background in music does not come from music appreciation classes, because I have never taken any. It does come from private study in piano and composition plus experience in rock groups, jazz groups, symphonic groups, classical recitals, bars, etc. — D.S.
Marquez the magnifico

By ROBERT WEMISCHNER

Leaf Storm and Other Stories
by Gabriel Garcia Marquez, Harper & Row, 168 pages, $6.50

Wynn, 3:15 A.M. (10) (C) MONDAY, MARCH 27
The Yellow Mountain (1954) Howard Duff, 2:30 A.M. (10) (C) WEDNESDAY, MARCH 29

miscellaneous

GROUP MOTIONS MEDIA WORKSHOPS

Everyone Saturday, 9 P.M. Movement demonstration happening. Experiments with live electronic sounds, light and movement. OPEN TO EVERYBODY. Donation, 50 cents South St. M., street level, Mark and the Mixed Media Group. This one is for mixed media artists and dancers. Don't miss it. Meet here for our monthly meeting. Full schedule available each month.

GRAB A GRABBER

The last Voyage of the Ghost Ship (1972) is Marquez at his eloquent best. In this two-page story submerged and written in a single breath, the author creates a Theseus or a Proteus. It is a story of a man who is asked to travel to the land of the dead and face his own mortality. The story is written in a stream-of-consciousness style, with Marquez's narrator tumbling through a series of memories and experiences that ultimately lead to his own death. The story is both moving and thought-provoking, and it shows Marquez's mastery as a writer. The story is a reminder that life is fragile and that we must make the most of every moment.
Be Jagged

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Velvet Jackets
Straight-leg Jeans
Lots of Tops & Shirts
Records/8 track Tapes
Smoking Items

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Bryn Mawr.
Staffs to Stage Protest Against Tuition Hike Today

By MICHAEI SILVER

University International Student Organization will stage a demonstration in front of the Administration Building today 4:30 to 7:30 p.m. in protest of the University's 6.9 percent tuition increase which went in effect Aug. 1. The demonstra- tion will begin with a speech by Saul Alinsky, author of Reveille for Radicals. Mr. Alinsky is one of the nation's leading labor organizers and will speak of the need for a "widespread action" such as a tuition protest to "defeat the greedy" on the part of institutions of higher learning.

Mr. Alinsky, a hardnosed labor organizer, was among two of the many speakers scheduled to appear or to speak at the event this weekend for two three-day conferences. Saul Alinsky, author of Reveille for Radicals in Houston last night. Those present voted to stage the protest after drafting a resolution at a two-hour meeting in Houston Hall last night. The assembly also decided to send a letter to President Nixon expressing its concern about the University's involvement in the luxury-class high-rise apartments project. The letter was to be signed by Assistant to the President Titus Newryk, assistant director for Communications, and members of the Undergraduate Student Assembly. Both ideas are currently under consideration by the University's role in the past, and at this time it is not clear just what role the University's involvment in the luxury-class high-rise apartments will play in the future. The assembly also decided to send a letter to President Nixon expressing its concern about the University's involvement in the luxury-class high-rise apartments project. The letter was to be signed by Assistant to the President Titus Newryk, assistant director for Communications, and members of the Undergraduate Student Assembly. Both ideas are currently under consideration by the University's role in the past, and at this time it is not clear just what role the University's involvment in the luxury-class high-rise apartments will play in the future.

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**City Schools: An Empty Promise of Education**

By Lewis Pyenson

The School Committee of Philadelphia currently faces a deficit of $64 million dollars. Early this fall the School Board claimed that such cuts would allow the schools to retain its current educational standards. As the fall term begins, however, it becomes clear that the deficit is not going away. If anything, it is becoming even larger.

In speaking to various classes throughout the school district, including high school seniors and fourth-grade pupils, I learned that less than 40 percent of all high school seniors plan to take the SAT test. This is contrary to the School Board's claim of 80 percent. Furthermore, there have been several instances of failure to provide basic necessities like textbooks and lab equipment.

A recent study by the Department of Education indicates that 60.8 million dollars is needed to maintain educational standards. This is a $15.2 million increase over the 1971-72 budget. Significantly, in 1959, debt service was $1,566,000 (property), a percentage of the budget that is likely to double within the next 10 years. The First Pennsylvania Bank Corporation, as well as other banks, has been buying city bonds at a rate of 112 00 per annum Second class postage paid at Philadelphia, Penn...
MUSKIE WINS; DALEY MACHINE SPLIT

CHICAGO—Edmund S. Muskie headed for a Wisconsin showdown Wednesday with an essential Illinois primary victory in his pocket and left Chicago Mayor Richard J. Daley with a "uncommitted" slate that won 87 delegates, while Daley's "committed" slate took most of the delegates.

COURT VOIDS BIRTH CONTROL BAN

WASHINGTON—The Supreme Court Wednesday declared a New York City law unconstitutional for a statute to make it a crime to sell, or distribute to a person to obtain birth control devices that are available to married couples. It striking down a Massachusetts law, it said in striking down a New York City law, it said that the law "infringe[s] upon the right to privacy means anything, it is the right of the individual, married or single, to be free from unwarranted government intrusion into matters so fundamentally a private and personal aspect of his life as the decision whether to bear or beget a child."

BOMB EXPLODES IN BELFAST

BELFAST—A bomb explosion blasted the rear of the 12-story Europa Luxury Hotel into glass and concrete wreckage Wednesday. The bomber fled Belffast's main railway station next door, demolished two empty trains, and injured over 10 people. In London, the British and Northern Ireland prime ministers held more than 10 hours of tough talks on a British race, Daley's "uncommitted" slate won 87 delegates, while Daley's "committed" slate took most of the delegates as well.

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Admissions Staff to Improve Applications, Interviews

(Continued from page 1)  coat, and when I was 20, was
one of the first student-athletes. The special student interview is a
new one for 1971-72, introduced in an effort to gain more in-
formation about candidates and to make the interview stronger.
Cornell and Brown Top Ivy Lacrosse

By TED MENGES

Cornell's has a good football team and Princeton's in New Jersey. That might seem to be spoken of Sports Illustrated (which concluded that the two schools had the best football teams in the Ivy League) two years ago with "Princeton and Brown is to Princeton -- but it is quite Jay's point the importance of the Ivy League's the same to "One of the finest in the country." Brown and Tigers the Penn logo will find that the effect as such although it is so strong that it is probably the quaintest seven scores Columbus doesn't feel). a team. Brown has a strong offense and defense and the plus for the example, the other another trophy has "brave heart" -- the team did not make it to the league.

Cornell is strong at every position and the 22 returning lettermen include massive depth. Bob Taylor, as always, will be in goal and will start the scoring for the defense against opponents. Brown's strong defense should have the better of the two teams.

Laxmen Appear New, Improved

By GLENN UNTERBERGER

The story has a familiar ring to it. At the beginning of last season lacrosse coach Jim Adams felt that his schedule-makers had set it up for him this year. Again, the schedule makers would make an improved record difficult. What does Adams have to say about this new schedule? "We're stronger in just about every position this year, but the opposition should be stronger, too," he replied. Although he would not reveal the details of the schedule, Adams indicated he was "very pleased with it."

The schedule consists of 20 games, 14 of which Adams will consider "defense oriented," as hard-hitters Al Bach, Doug Rapp, and Dave Kinneman will all play a major role. Adams, much to the delight of the many backers of defensive action last season will give them support. The third defense position will be filled by senior transfer Bob Hoffman, Fred Eisenstadt, and Fred Howard, and in order to come as in Adams' words "a great way to graduate Chris Banks" (last year's first leading scorer) and Mark Estes. "Good depth and the far from equal experience makes us very formidable this year," Adams stated.

The bulk that will be brought to fill in are the linebackers, while the midfielders will be graced by the returning seniors Dave Pfunner and Andy Gelbard. Adams is looking for three true midfielders and as many as four in entrances to the new lineup. The third string lineup will be composed of senior transfer Bob Hoffman, Fred Eisenstadt, and Fred Howard, and in order to come as in Adams' words "a great way to graduate Chris Banks" (last year's first leading scorer) and Mark Estes. "Good depth and the far from equal experience makes us very formidable this year," Adams stated.

Salfi Speaks on Resignation; Reasons Still Remain Vague

By TED MENGES

Salfi's resignation was in fact part of the annual spring cleaning of the Quaker's coaching line-up for 1973-74, which had been seriously considering replacing M. B. at the end of the season. The Quakers' decision to terminate their contract with the coach was both surprising and mysterious in the eyes of anyone, though the former St. Lawrence star explained it was simply a personal matter of personal matters. Salfi, who is the team's top scorer in the last five years and the top point scorer in the last three years, is certainly not the least of the concerns to be held back. The Quakers have not been completely sold out to having the coach resign, but there is an indication that it is a question of how things will turn out. Adams is looking for three true midfielders and as many as four in entrances to the new lineup. The third string lineup will be composed of senior transfer Bob Hoffman, Fred Eisenstadt, and Fred Howard, and in order to come as in Adams' words "a great way to graduate Chris Banks" (last year's first leading scorer) and Mark Estes. "Good depth and the far from equal experience makes us very formidable this year," Adams stated.

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