"It was a teenage wedding and the old folks wished them well. 'C'mon in, say the old folks. which goes to show you never can tell!"

Chuck Berry
"YOU NEVER CAN TELL"

"To be political? I would rather be a cowgirl's valentine."

So said Chap Wolfram when Peetie Wheatstraw asked about his social health.

Let me tell you, people, about Wolfram, that dirty dog. Your adorations to him are no greater than mine.

It was a dwarfed and uplifted day in January in bone-dry Redding, in Northern California. The wind was whistling up the river from the south, straight through the Valley, to the outskirts of town, across the lumber piles, which smelled like chemicals. This kind of wind, often sung about in old songs, is a light wind, a wind which can bring either love or hurt. At six o'clock on this morning, on the last freight train, at seven, it brought Peetie Wheatstraw, known as the High Sheriff From Hell, and also sometimes called the Devil's Son-in-Law.

It was a common law marriage—the type profoundly recognized by young people mindful of the stress which the law makes. Shasta County, known for its calico dresses and homespun humor, its cans, its corn, its dried jokes, the unbaked warmth of its women and children, had a few by this arrangement. Maria Helena and Chap Wolfram were among the few.

Unlike the others who had to live in the hills around Lassen Peak, east from town along the old Emmigrant Trail, these two lived on Redding's Main Street, in the town, the road that becomes, outside of the town, Interstate 5—the Valley Road, the Marketeer's Downstairs, the Route 10 and From the Promised Land. This was the only reason possible that it was them, and not somebody else, who bumped and crashed and suffered time with Wheatstraw.

How much ruckus can a man make—a good or a bad man, we'll leave that question be—in a town, in a world, which is unaccustomed to someone who lives differently than they know how to? That was Wheatstraw and the people of Redding and he flaunted it. How much more trouble is there when somebody who had the old rules down pat and had willingly lived with them throws them over for something magical and unprincipled? Well, that was Wolfram, and he paid for it.

My sympathies in these troubles lie with the Wolframs, and more so with Maria Helena then with Chap. Everybody involved lied and cried, was beaten and shammed, was slammed and did slam, and was involved in some kind of physical and mental torture, whether conscious or not—but Maria Helena was a beautiful young girl, proud and fine, and that's why I like her in this story. But everyone's tongue was grooved so that they could lap up shit.

There was music in the air, along with the dust of the winter and the monoxide of the old town but Wheatstraw was sawing at a fiddle, standing on the sidewalk in front of the Rose Restaurant. It was a green fiddle of the usual kind, that is, it was shaped in the form of an adult baby; Wheatstraw was wearing what you call a pearl grey suit, and a white shirt. An old string tie connected the bow to the body of the fiddle and Wheatstraw, with his left foot, the one that he wasn't tapping, was holding down the paper bag that he had carried the instrument in. He was tall and gaunt, and was playing a tune of the same shape, whose words went in part like this:

MY OLD HORSE DIED AND MY MULE WENT LAME
I LOST MY COW IN A POKER GAME
A CYCLONE CAME ONE SUMMER DAY
AND BLEW MY HOUSE AND BARN AWAY

The song continued, but the obscene part of this story comes above ground here. Wheatstraw was soliciting change and smiling, in between the lines of the tune, which wasn't unusual in Redding, as old musicians from the hills came down and did it occasionally, and hitchhikers with their Martin's and D-45's passed through sometimes on their way North to Oregon, although most of them took the scenic coast road, among the trees. But Wheatstraw looked strange, there was something drawn about him and not just the tanned and pulled-in skin on his face. There was a fixed look to him; something like a really heroic junkie, but actually more like a skilled and mounted butterfly. He looked a bit like a comic strip character or a spiritual portrait by the Englishman, William Blake. He had a bit of the essentially and permanently human and it made him look not human.

The kids, the teenagers, and the genteel people of Redding were either looking at him or ignoring him, as was their wish; but the traffic was slowing down. Inside the restaurant, past the pyracantha bushes was their orange berries still in season, and

(Continued on page 4)
right of may

"True Stories" accepts submissions from anyone (pay is one pound per quirk). Among "True Stories" scripts at least one local writer is wont to number himself.

Send submissions to Private Eye at 34 Greek Street, London, W. 1, and you, too, may become wealthy and famous....

SPEAKING OF true stories, Penn has a residence experiment called "Van Pelt College House." This project evidently has its own endowment, and is located in a faceless university residence hall at 60th and Spruce Streets.

In an effort to establish a "college community atmosphere of communal camaraderie not found in the average college dormitory," "Van Pelt College House" residents are urged to sup together at a university dining commons.

At the end of each school term, a special banquet is held at that dining commons for "College House" residents, at which the communalists are supposed to be served vittles of a somewhat higher quality than everyday Dining Service fare.

One 34th Street columnist, a "College House" resident, didn't attend the spring banquet, held Tuesday evening in the Fall feast, which consisted of attractive-looking roast beef and vegetables, he found himself with a rather severe case of indigestion.

But at least he thought it was indigestion until many of his fellow "College House" banqueters reported that they had experienced stomach distress similar to his. So much for institutional food.

...
Where do all the hippies meet?

By PATRICIA BRYANT

South Street is open on Sunday. A sanctuary for the counter-cultural arts, South Street (from First to Seventh) receives twenty-seven different varieties of studied bohemians. The scene evolves with the Mardi Gras at high noon. Included in the cast are caricature freaks, sleight of hand magicians, and sorcery in leather feast, frowsy academic liberals in blue chambray work shirts, and hoop earrings in black socks. The personalities differ anywhere from the calm bohemian to the crazy bogle. Yet, everyone is digging everyone else’s vibrations as wavy hair flows into the street.

Once in the open air of the South Street East business territory, you scuttle into A Gallery of Sorts to find the very spontaneous street theatre, strains of woodwinds beckon all to The Painted Bride Art Gallery, (327 South). Here, for a small pitance, you can grok to Bach whose baroque tones set a telling contrast to the surrounding primitive paintings. Exhibiting until May twenty-first, James Atkins boldly outlines areas of flat, sconching color. You are enamored in matching the cool seduction of the pawn shops.

Attracted to Expressions (2nd and South), and the Group Motion Theatre, your attention is riveted to two ripe paintings. You describe them to each other, you’ll have Messrs. Welliver and Jesalry, a Fine Arts Gallery of Sorts to find the very spontaneous street theatre, strains of woodwinds beckon all to The Painted Bride Art Gallery, (327 South). Here, for a small pitance, you can grok to Bach whose baroque tones set a telling contrast to the surrounding primitive paintings. Exhibiting until May twenty-first, James Atkins boldly outlines areas of flat, sconching color. You are enamored in matching the cool seduction of the pawn shops.

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Levi’s Hot Dogs, where your champ cherry gushes from the oldest soda fountain in the world.

A supermanic hypewheel on the street about The Empire’s “cosmic ice cream made from goat’s milk and honey.” Swearing that a taste more delectable than Baskin-Robbins or Just Ice Cream can be had, he leaves you at the door of a “hippie-dippie” establishment selling the latest Oriental syncretic religious nuthatches. Here behind rows of “pissadelic” smoking aids and plastic peace signs, you unearth a tiny counter freezing six-flavors of the most delicious ice cream ever. (Rich Lemon, Carob, Butter Crunch).

Planning for the rumblings of midday T.V. tummy, you shoot straight for The Works to catch the recent Henio pottery show. A street artist, Russell’s wholesouled artistry is not only for an afternoon. After the spaced-out proprietors ahead carry out in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s unmarked, but an occasional restaurant. Here, you gorge yourself on a seaweed concoction on juror and another loaf of walnut bread with Hummus spread, sort of an Armenian pesto butter. For desert, apple cream custard and whortleberry meringue.

Feeling mellow, you float into Celebration (4th South) to check out the festivities. Very quickly you become acquainted with Miss Jesalry, a Fine Arts Gallery of Sorts to find the very spontaneous street theatre, strains of woodwinds beckon all to The Painted Bride Art Gallery, (327 South). Here, for a small pitance, you can grok to Bach whose baroque tones set a telling contrast to the surrounding primitive paintings. Exhibiting until May twenty-first, James Atkins boldly outlines areas of flat, sconching color. You are enamored in matching the cool seduction of the pawn shops.

All over the city to haggle at open-air booths. You smile smugly at the crafts bazaar at Head House. Coyote is virtually impossible to find as it hovers over a mattress factory on the corner of Fifth and South. The unmarked entrance to the lair is on Fifth Street. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident in the store’s entrance to the lair is on Fifth and South. This careless aura is also evident.
The Devil

(Continued from page 1)
past a picture window, in a booth, with a view of the river and all the dollar pancakes. They were looking at Wheatstraw.

For some reason, Wheatstraw was looking at them.

Somebody, either the Wolframs or Pozie Wheatstraw, was picked up.

"To be political? I would rather be a cowboy's valentine," said Maria Helena. Wheatstraw drooled, believe it or not, but the Wolframs passed it over.

They were sitting in the Wolframs' house, just a few blocks from the restaurant, around the corner from the arena where the rodeos were held, just a step away from real, usual life, and closer to hell than anybody except Wheatstraw knew.

Wheatstraw was the person of knowledge in this situation, and he held the cards and was going to play them, although Maria Helena was feeling in her breastbone that something was wrong.

The room that they were in had a stuffy odor that Wheatstraw was sitting on, with his right foot drawn up under the crotch behind his leg, and you fucking devil, Wheatstraw, you stern, drudger, you drouding stranger, you ransacker.

They talked about usual things for people just meeting for the first time, the only question of importance had to do with the fact that Wheatstraw was a black man, a Negro, and Chap wolfed him down, knowing that he was getting along in White Man's Country.

"I hardly know the difference," said Wheatstraw with words so flabby as a hummingbird near a sunflower. The two sunflowers were bordering on the room, not knowing that they'd get their necks slashed soon.

Maria went to fix, or get, some lunch for the three of them after Van a went to fix, or get, some baseball.

Maria Helena was from San Antonio de Bexar, Texas, and she was a liar, too. She was, oh, she was something, and it was something that I can hardly tell about.

Now, what about mysterious things? Their things that you don't know, simple facts that you might or might not learn.

But there are other things that can never be learned, in fact, although they often happen, you can never remember them, or forget them. Kings and queens have known about them, and so have workers, and so have people like you.

How are friendships made, for instance? I don't know.

How about friendships where, from the beginning, one person is using the other two? (I mean that Wheatstraw was using the married couple.) How about the same friendship but with the added proviso that the use was the use for strange and strong enough to breed gladiators from. There was still the smell of oranges in the air.

Maria was standing at the sink, wiping the bacon fat and bread crumbs off of the try ing pan, with her back towards Wheatstraw. Wheatstraw angled and goggled up behind her, and grabbed her.

He grabbed a cheek of her ass and pulled and pocked it. He pinned her arms to her side and broke them.

Now, I don't know what I think about rapes. I do know that I don't think that they are necessarily vicious, but I also know that sometimes, and only sometimes, to the victim, the object, the raped, the rape, it can be shocking and harmful.

Half of the movies that play in the theaters of the United States now have rape episodes; it seems that they're the most popular films.

Wheatstraw had been staying with the Wolframs for a couple of weeks. There were seven days in each week. At first, the Wolframs used to sleep a regular seven hours each night. But by the time a week and a half had passed, they were staying up most of the night, talking with Wheatstraw.

Because they slept for less time, they, in effect, had an extra day each week—eight days a week for two weeks. Their whole life had changed likewise, in a similar fashion.

Neither of the Wolframs was the way, the same, as they were before they had met Wheatstraw a few weeks before. Some of their irregularities were brought out. They were more like hungry dogs, coyotes, or Northern wolves, then like the people that they used to be.

Wheatstraw was dealing cards out on to the formica table. He was having a big game of caniste, a chance game, with Maria Helena, a half feminine person with hair as black and rainbowed as a phonograph record held in the light. She was a girl fit and

unnatural things that would end in torments and death? That was the true condition of the people who took part in this story that I'm relating.

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Wheatstraw was walking past a drugstore—he was going to walk into a bad dream, with no far.

Now, I, as the teller of this story, don't believe in shocking people with grotesque and hurtful things. My imagination, though, is full of that kind of thing—I think that it's a form of violence that's inside of me, that I let out easily and safely, in talk or in writing.

Stories have been told this way for thousands of years, and because I'm not different from any other goddamned writer, I'll tell you what happened to the Wolframs, to Wheatstraw also, in the mid-winter of 1965.

Maria Helena was lying on the floor with her mouth open. In her mouth was a little foamy and bloody piece of skin. Wheatstraw was walking around with no nose, with a wad of purple toilet paper stuck in the hole, with slowly flowing blood dripping over his lip. He looked like he had a dyed carnation flower in the middle of his face.

Maria Helena's eyes were open, but I can't guess what she was seeing. She looked like a tanked car engine, with the pistons showing, the heads and the rocker off. Her clothes looked like old rags.

Her arms and legs were stacked like cordwood on the sofa. Each leg was crac ked off at the knees. An arm on top of the gall was clashing a twisted and balled up piece of her blue skirt, in a fist, except for one broken off.

Her black hair was pulled over her forehead along with most of the scalp and bone from the top of her head.

Wheatstraw was looking at what he'd done, which was just what he was supposed to do, and had wanted to do.

Chap Wolfram was putting his feet in the door. There was blood coiling under the door, lubricating the top step, but he didn't care. He swung the door open wide and in a shot Wheatstraw was attacking him, pulling him in, and slamming the door closed.

Before Wolfram had even begun to fight back, they had both shrunk and fallen onto the oozy and wet floor.

Wheatstraw stuck a knife consistently into Wheatstraw's chest. He was bleeding and making mincemeat of his front. Wolfram, while this was going on, was still trying to punch and pummel Wheatstraw with his fists, and trying to bite his arm. He did rip off one of the ears, and he died with that in his mouth.

Wheatstraw cut him into transportable pieces, and stacked him on the floor next to the sofa.

A beam of hot yellow sunlight made long and deep shafts and lit up the two piles of human pieces. A blue jay squall ed from a tree, "gaaawrr," and then raced away. His shadow cut the beam of sunlight into two parts.

The Wolframs, when they died, had put their teeth into their lips pulled back. Chap's moustache, which, when he was alive was a deep brown, little drawn into a club, sandy-colored, was caught in between his canine teeth. They had returned into their heads, so that "souls" could escape. But if they had "souls," I knew where those "souls" were going.

Does the world die when one person passes away? That's a silly thing to say, but think about it. When you're dying you have two choices, maybe, if you think about the living world. One is to think that you leave the world and the world remains whatever it was and is. The other is to think that the world you leave behind, when you made it, and when you die, it passes with you.

I've read that in the newspaper, The New York Times, in 1971, in interviews that some of the survivors of the starred Bergen people, who were getting mur dered, after the war, used to happen every twenty years in this century.

Anyway, I don't know what the Wolframs thought of when they died.

Robert Bernstein is a senior at the University of Pennsylvania, a poet, with poems and an article on the French poet, Villon, appearing in the Pennsylvania Review.
Change is not always for the better

By EVAN SARZIN

One characteristic common to the three groups who appeared at April 28th's Spectrum Dance Concert—West, Bruce & Laing; Spirit; and Fleetwood Mac—is that each is a spinoff or modification of a formerly successful group. This coincidence, though hardly unique, is interesting when one considers how a change of personnel affects a band's basic and guitarist respectively, to form the new Spirit, a very different and disappointing group. It goes without saying that the new group has neither the performers to take the place of those departed nor composers to give the new Spirit an identity all its own. To compound these difficulties, Al Stasehly, bass and vocals, is Spirit's obviously

the hallmark of Spirit was once balance and articulation under the constraint of ear-splitting volume, the present group loses the subtlety of Locke's piano under the all-pervading sound of John Staeheley's pedal-steel guitar-playing. As in the case of Fleetwood Mac, Spirit's greatest success was achieved when playing its older material.

Bruce, Laing and West: spinoffs

The evening's headliners, West, Bruce & Laing have a genealogy too extensive and well-known to permit reiteration. The trio is set up in the same format dominated stage personality, exhorting the audience to to clap your hands and say, 'yeah' 'so as to prevent it from falling asleep or going home. Whereas as Bruce's old group, Cream, but in no way does this band imitate its predecessor. Although Bruce's bass playing is perhaps one of the most characteristic in all of contemporary music, the individuality of the West, a guitarist of ponderous girth and skill, gives the extended improvisations of this band a different nature than those played by the old Cream. There is great sensitivity among the three, Corky Laing, with Jack Bruce's explorative bass certainly no virtuosic drummer, garnishes and enhances the rhythm while Leslie West also remains attentive, to give the new Spirit an identity in no way does this band imitate the kind of evolution that has occurred in Bruce's solo albums since the demise of Cream. Hopefully, it will continue, allowing West, Bruce & Laing to flourish as a band of this caliber is able.

Philadelphia; the new rock scene

By DEAN SURKIN

There have always been efforts made in Philadelphia to promote local groups, small coffeehouses being the big in this effort. Also recommended has been a "new talent night" for larger halls, such as the Spectrum, modeled after the Fillmore East's example.

Recently, the People's Choice, in conjunction with the Drexel Student Union, has been giving Philadelphia musicians the exposure they need and deserve. In particular was last Saturday's concert with Phaedra, Forest Green and Esra Mohawk (now a City Center resident).

Phaedra opened the show almost on time (9:05; five minutes late—this was the best timing I had ever seen at any concert). The group now is composed of guitar, bass, drums, organ, two vocalists (one male, one female) and three dancers. I had seen Phaedra once a year ago, and was impressed by their tightness, even though I felt that their songwriting showed no knowledge of how to blend major, minor, dominant and half-diminished chords to frame a key. I completely overlooked, that, once the dancers jumped out from the wings to enhance the lyrics and music with their dramatizations.

Two members of the band stood out over the others. The first was the male singer, who is roundshouldered and obnoxious. His comments between the songs were inane and detracted from the performance as a whole. In addition, he has very little to recommend him as a singer: poor phrasing, and more spoken than sung. The second was the drummer. His interpolations in rhythm and differing textures kept the music from slipping into sameness. The other members of the band were competent musicians, but only as a group, not individually.

The short intermission was cluttered by taped music over the excellent sound system. I like to think about music after hearing it, and the tapes got on my nerves very quickly, the only fault in the planning of the concert.

Forest Green followed, an eight man group including drums, bass, two guitars, organ, piano, electric flute/tenor sax and flute/alto sax/electric bassoon. The members of this band appear to have been worked out, but wisely do not attempt fill the music with show-offy gimmicks. The essence of rock, the best, predominates even when playing in 7/4 (as in the opening number). While I would have preferred more contrapuntal work from the various instruments, Forest Green had some of the audience up and dancing. They were called back for two encores, though they should have left the audience hungry and refused the second one.

I found a great deal to like in Forest Green, many things that I believe to be part of the Philadelphia sound, as this city's music comes into its own just the way San Francisco's did years ago. The band was very well rehearsed and gig oriented (not the sort of attitude "Well, the sound will be balanced on record, at least"). Falsetto singing was kept to a minimum, the highest vocal parts being handled in natural voices. The songs neither dragged into boredom with repetitious solos nor changed so abruptly as to destroy continuity. The tempo was generally the unifying factor, with the changing relative balances being the textual contrasts.

After more intermission tapes, Esra Mohawk came on with a backup group of guitar, bass and drummer (a woman vocalist). I had seen her at Gene's Empty Foxhole last year with an improvised quintet backup group. She sounded best when playing and singing solo, so I gave her another chance to play her band. Hopefully, it will continue, allowing West, Bruce & Laing to flourish as a band of this caliber is able.

I now recommend, as strongly as I can, that no other promoter or group in the city attempt to work with her band in advance and not show up for the gig spaced out. Within half an hour, her silencing screaming, daring piano and rhythmical abstractions drove nine-tenths of the audience away. I remained to the end of her overly-long set, and got a chance to hear her band play by themselves—a fine soul group that should leave her company.

Mohawk's lack of discipline (she even forgot one of her songs, both lyric and melody, after the first verse) almost, but not quite, spoiled the mood that Phaedra and Forest Green and the rest of the new wave of Philadelphia groups have been spreading.

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Citizen Coop

By IRWYN APPLEBAUM

Whoopie and let 'er rip, boys: the rodeo is bustin' into town. Under the impact of a veritable stable-load of summer rodeo films is more aptly heralded with "git out and grab 'em" than anything else. The Wall Street Journal. They ride gingerly to avoid injury and fly their own private planes to two or three arenas a day, racking up points for the goldmine at the Finals.

Riding hard, J.W._blazes down the comeback trail. At first, he stubbornly sticks to the back-breaking showTrick riders, with their traditional style he practiced ten years before. Soon his all consuming urge to strap on the championship buckle drives him to adopt the streamlined calculated competitive style. This dollar sign at the top becomes a burden and control him like no bull ever could. Come to his goal at the Finals he comes to realize the emptiness of his achievement. Broken and bloodied he reverses back to what he always did best, grabbing up and holding on in a struggle no matter what the cost.

Robertson was hoping for a special kind of movie, more than a rodeo action story and more than nothing, but at least a little better than a loser at odds with society. So, using the rodeo as his motivating base, Robertson created what he seems to think is a subtle picture of a unique rodeo competitor in a changing world. A survivor who holds on no matter how much a pig is greased. Somehow, it is difficult to appreciate the subtext of a film whose main character lives on Luck Road, fails to come up to and announce that he is a changed man. Robertson creates what he seems to think is an unusual character but there is a lack of clarity in the character's motivation and purpose. He seems to have tape recorded his conversations instead of committing them to written form.

Clearly, J.W. is supposed to be an unusual character but there is little unusual about him besides his name. His transition from simple bronco buster to big business star is very sudden, apparent mainly by Robertson growing a mustache to prove that he is a changed man. His role is, that of listener, a body for people to complain that their "Commis" are ruining things. Robertson, the main character, is not the only one affecting the story. We also have the scenes of Harold and Ellen, the real life characters, a stark contrast to the film's plot.

The film prides itself on its use of real locations and actual rodeo problems and indeed the rodeo sequences are the highpoint in the proceedings. Several camera angles from jockeys, Cowboys, and broncs briefly justify the viewer with a bit of the exhilaration the film tries to capture. the film is an excellent and moving piece of journalism. Robertson has a gift for capturing the essence of rodeo life and breathe both in the arena and out. Robertson leaves the viewer hungering for more real rodeo footage, for a glimpse at why these men and women break bones and swallow sawdust while the rest of us live out our cowboys fantasies in daydreams. Instead Robertson focuses on his target, moodled Coop who inspires little in the way of empathy, concern or much of the slightest interest whatsoever.

Robertson does give a very low-key and decent enough performance as J.W. and, receives a fine performance from Robertson as a rodeo star. The publicity notes wish that with another stricter director and a better script Robertson could have been trimmed, leaving this a much less amusing but much more cohesive and interesting character than a new breed of rodeo star. The publicity notes hasten to mention the tremendous talent Robertson has in making J.W. Coop, a load tackled by few since Orson Welles in Cleopatra. However, Robertson does not work out nearly so well for Robertson as they did for Welles. For part of the time, Robertson has his very own Citizen Coop.

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List of Protesters Sent to Judiciary

By SCOTT GIBSON

A list containing the names of 25 students charged with violating Open Athletic Guidelines was submitted to the University Judiciary last week by the Interfraternity Council. The list includes names of students, and the list was issued by the Interfraternity Council under the authority of the Student Senate. The list is the result of an investigation conducted by the Interfraternity Council and is based on information provided by students and others.

The Interfraternity Council is responsible for investigating allegations of violations of the Open Athletic Guidelines, and it has the authority to submit lists of names to the University Judiciary. The University Judiciary is responsible for determining whether students have violated the Open Athletic Guidelines and, if so, what penalties should be imposed.

The Interfraternity Council has received reports from students and others indicating that some students may have violated the Open Athletic Guidelines. The council has conducted investigations to determine whether these reports are accurate and, if so, what penalties should be imposed.

The Interfraternity Council has submitted a list of names to the University Judiciary, and the University Judiciary will determine whether these students have violated the Open Athletic Guidelines and, if so, what penalties should be imposed.

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Crockett's Craft

By Gary Berne

The University has the reputation of being an impartial arbiter of judicial matters, even when they involve the University. The strong possibility exists that the University's reputation for impartiality may be compromised, however, when the Board of Trustees was asked to make a decision on the University's involvement in the Vietnam War.

The University has a long tradition of neutrality in political matters, and it is generally considered to be an impartial arbiter of judicial matters. However, when the Board of Trustees was asked to decide whether the University should become involved in the Vietnam War, the University's reputation for impartiality may be compromised.

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Letters

ROTC ISSUE

By Allen Happe

The following is an open letter to President Martin Meyerson.

Dear President Meyerson:

I strongly condemn your decision to merge the ROTC program with a 'non-military' university department in a very limited sort of way. The military and the University are not merely separate institutions but fundamentally exist in the hands of the military. Without binding the University in any way or no means interfering in any way with the University's life, the military can require a college education (or more) for its students. ROTC has its special exceptions be accorded the University administration. If, for example, the University found a scholar or expert in the area of 'military science' under the current arrangements, the University could set up military-dominated courses with no university representation. All items submitted for publication must be edited and typed by characters in the text.

By falling in line with the Defense Department and individual students seek officer training, let them do so on their own terms, of campus. To bad the University's contractual agreements which ultimately compromises the academic integrity, independence, and institutional autonomy of the University.

The Dally Penn

Staff of the Daily Penn

by the Rev. Allen Hapue, a National Association staff member of the Christian Association staff.

The statement used to the following one of the most oft-cited in American history, is a curricular or use existing Officers during the past year.

(a) The University administration. If, for example, the University finds through his study of human behavior. ROTC does not give proportional attention to nonviolent or peaceful behavior in the teaching of war, peace, and the resolution of human conflict, no teaching of war, peace, and the domination of a particular church or domination of other religions will be permitted.

Until the University is any way or no means interfering in any way with the University's life, the military can require a college education (or more) for its students. ROTC has its special exceptions be accorded the University administration. If, for example, the University found a scholar or expert in the area of 'military science' under the current arrangements, the University could set up military-dominated courses with no university representation. All items submitted for publication must be edited and typed by characters in the text.

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The Dally Penn

Staff of the Daily Penn

by the Rev. Allen Hapue, a National Association staff member of the Christian Association staff.
"We get by with a little help from our friends."

The 8th Senatorial District will be sending Jeff Freedman and Alan Killebrew as delegates committed to George McGovern to the Democratic National Convention.

To the thousands of students and family members who participated in this effort:

Thank you!

Mark Bernstein
8th Sen Dist
Campaign Manager

List of Protesters

(Continued from page 1)

ministries have compiled a list of contacts. Student protesters have been

prominently seated during the College

Civic Council demonstration.

In commenting on these films, Goddard said it is for this very reason that

students should support junior college students in patroclimate communities.

The sit-in is the student's only

right to be heard. A judge ordered a hearing in a case M. Thursday at 10 a.m.

in theTenth District Court, which includes

Philadelphia and its suburbs. A massive

student machine is being presented

to the community at large. The student's

right to be heard is a basic right of all

students in the Philadelphia area.

Meanwhile, a clerk in the Wed-

nesday night gave Humphreys and

Humphreys nearly three times more

papers than they actually received

in their schools in the Philadelphia area.

Washington Eugolizes

FBI Chief "Huey" Long

WILLIAM J. HODGES 3444

June 12. Pretty setting, near Whitman

Live rent free In house In Jersey, May 12

BLEOANT TWO BDR: Isth PINE; campus SI*.00/ mo. Call Bob, EV 70*71.

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any evening after 11 P.M.

bedroom

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Furniture available. $265.

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er, etc. 2 equisite bathrooms.

$340. EV 2-2986

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HOLDEN 4 MUNDY

53453.

parking. S165/ mo Call Robert or Jack

S3e*

evenings.

Walking distance to campus. EV 2 1135

September lease. Nice neighborhood.

at capitol Wednesday, where he was

eulogy for his close friend and

SMS

ideal for thesis stage grad student

from 1 room efficiency to B bed-

40th Si Spruce Apartments range

located in the are* of 39th A Pine,

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EAST WICKER

POTTSTOWN

TOWN A COUNTRY FOREIGN

TOWN GARAGE

DOUBLE CHEESEBURGER

FRENCH FRIES

75*

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The Daily Pennsylvania

THURSDAY, MAY 4, 1972

THE SPORTS CAR JUST VOTED THE

BEST UNDER $3,000 IS ALSO

THE ONE FURTHEST UNDER $3,000.

If you’re in the market for a sports car but don’t have the money or the place to keep it, we have news for you. For the second year in a row the sports car aficionado magazine Car and Driver have voted the Fiat 850 Spider the best sports car in its class. Because the fact is, the Fiat 850 Spider is a sports car that you can afford and perform and styling you’d logically expect from a car that’s capable of racing a $20,000 Ferrari.

For example, the Fiat 850 Spider features a high-performance engine that gives these cars a top speed of 115 miles per hour. In addition, it has rear wheel drive and rear fender styling that you’d expect from a car that’s capable of racing a $20,000 Ferrari.

It has front wheel disc brakes, independent suspension all around, standard radial tires, and even an electronic computer that monitors a car’s performance. And although it’s a sports car, it isn’t the temperamental kind that will leave you longing for less joy to automobile mechanics.

Now, to look, the only concern we could add to the picture shown here is that the Fiat 850 Spider was given a score of 95 on Car and Driver magazine’s road test, which is over 50 points below its 850 Spider counterpart, the Fiat 850 Spider.

Pleasingly, keeping in mind what it’s hard to believe in the least, the 850 Spider.

FLAT

FLAT, THE BIGGEST SELLING CAR IN EUROPE.

In Europe, a car is negotiated through a dealer. FLAT, the Fiat 850 Spider, has a dealer network of over 400. If you live in one of 800 & 900 dealers in the U.S., you can get one for 80% of the price. FLAT.

FLAT, IF YOU’RE LOVING IT, IT’S LOVING BACK.

FLAT...
Athletic Admissions Drop

(Abridged from page 1)

Lower the number of those considered for the team.

He added that this would reduce the amount of good players that were unable to play, making the whole situation "more healthy" for the team.

Athletic Director Fred Shabel said that since the office has not yet reviewed the applications, he was unable to say how many promising freshmen would be accepted this year.

Looking at specific sports, Matthews reported that the academic qualifications of athletes applied for admission this year were apparently higher than those of the past.

Matthews also reported that the academic qualifications of athletes were slightly better this year than in the past. He added that this was due in part to the reduced number of acceptances that might effect the number of men for the athletic groups.

Athletic Director Fred Shabel said that since the office has not yet reviewed the applications, he was unable to say how many promising freshmen would be accepted this year.

Wednesday, "we've always wanted to have a smaller number of good players. But since last year we've been more selective," but declined to say how many.

Over the last year, the number of men accepted in other athletic groups was down, but tennis, lacrosse, and soccer would have larger numbers of acceptances, he said. Matthews said the number of men for the athletic group, and about 400 to 500 in all, were taken in other components. In the past, about 175 to 190 were taken in other components, while about 300 more were taken in other components. In the past, about 175 to 190 were taken in other components, while about 300 more were taken in other components.

Athletic Admissions Drop

Concerning basketball, Matthews said that since the office has not yet reviewed the applications, he was unable to say how many promising freshmen would be accepted this year.

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We’re only half a world away.
Come join us for less than half the usual price.

New low round-trip air fare from New York—only $450 direct to Bombay or Delhi.
50% reduction for students on all domestic air and rail fares and reduced group fares for bus travel.

Your dollar is still worth a dollar in India. And India has always been a bargain.

Our Youth Hostels and Holiday Camps also save you money!

Naturally, you’re not thinking about visiting India simply to save money. It is another world half a world away, and that intrigues you. Here’s a world of contrasts. A fascinating variety of races and cultures. Where the old and the new smile in surprising harmony. The rising cities throbbing with life. Old towns reflecting the pomp and majesty of Empires long past. The whispering peacefulness of the flatlands. The lush, green jungles. The remote, snow-capped peaks. All this is India. More than 4000 years of it.

Addressee your interest in India by writing the Government of India Tourist Office, while sending in the coupon for your free copy of our 52-page brochure. It brings India somewhat closer.

If you’re interested in still more information, see your Travel Agent. Or contact the Government of India Tourist Office. Meanwhile, we’ll send you information on our "Meet the People" program that introduces groups of visiting students to Indian students on their campuses. For complete details and that introduces groups of visiting students to Indian students on their campuses. For complete details and

MG MIDGET
It’s a lot of sports car for a little price.

These days you don’t have to look far to find a small, economical car that serves perfectly in this country. The MG Midget is one of them. This car is an economy car that is a pure-bred, SCCA-winning sports car—and that leaves you a choice of about one.

MG MIDGET
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You’ll discover that the real meaning of "economy" has nothing to do with mile, miles on a tank, or other SAMPLES. It has to do with miles that take you to the hills where the scenery and fresh air are. Roads that turn and twist andander down hill that are all in beautiful foil to the contours of nature. That’s where the MG Midget shines.

There’s a silver grille, horn, bumper, mirrors, windshield wiper, and three bladed windshield wipers. What do you pay for this small, economical sports car of all the proven winners now in national SCCA sports car racing. It’s the one with the lowest price tag.

A little bit of a lot of sports car. For the name of your nearest MG dealer and for information about overseas delivery, call the MG Midget in your area.

MG. The sports car America loved first.
Bruce Johnstone Named Presidential Assistant

Bruce Johnstone has been appointed executive assistant to President Meyerson, effective June 1. Johnstone will replace Donald J. Ribicoff, who is taking a year's leave of absence to serve as a special consultant to the University of California. Johnstone will report to President Meyerson and will work directly for the president's office.

Johnstone's appointment is significant because it signals a new era of presidential leadership at the University. Meyerson has expressed his desire to create a more centralized, efficient, and responsive administration. Johnstone's role will be to help facilitate this change by serving as a key advisor and liaison to the president.

Johnstone's background is well-suited for this position. He has extensive experience in higher education administration, having served as interim dean of arts and sciences at the University of California, Berkeley. He has also served as vice president for academic affairs at the University of Pennsylvania. His expertise in areas such as curriculum development, faculty affairs, and student services will be invaluable in his new role.

Johnstone's appointment is part of Meyerson's broader strategy to modernize the University's administration. Meyerson has emphasized the importance of clear communication, responsiveness, and accountability. By bringing a seasoned administrator like Johnstone into his inner circle, Meyerson is demonstrating his commitment to these values.

This move is significant because it reflects the University's desire to build a more efficient and effective administration. Meyerson's leadership will be crucial in guiding the University through this transition, and Johnstone's appointment is a crucial step in that direction.

The University's administration has faced challenges in recent years, including budget cuts and increased demands for accountability. Meyerson's appointment of Johnstone is a clear signal that the University is committed to addressing these challenges and building a more responsive, efficient, and effective administration.
Barefoot.

Wiggle your toes under the cushioned leather straps of your Scholl Exercise Sandals. Scholl's exclusive toe-grip encourages your toes to grip firmly, helping to tone and firm your legs. So your legs are getting shapelier while you're comforting your feet.

They're nothing like wearing shoes. They're a little like wearing nothing at all, but a whole lot better. $12.95*

ORANGE PARACHUTING CENTER

TAURUS, APRIL 20-21.

Better than Barefoot.

Sun shinin'. Feelin' good. So kick off your shoes and get into your Scholl Exercise Sandals.

Experience Comfort. Wiggle your toes under the cushioned leather straps. Move your bare feet over the polished beechnwood. Feel the hollows where you have dips, the dips where you have hollows.

Experience the Scholl Shape-up. Scholl's exclusive toe-grip encourages your toes to grip firmly, helping to tone and firm your legs. So your legs are getting shapelier while you're comforting your feet.

Scholl Exercise Sandals. They're nothing like wearing shoes. They're a little like wearing nothing at all, but a whole lot better. $12.95*

All you've got to do is walk.

Dear Bugle:

Something strange has happened. An untimely acoustic, a relatively unknown artist named Don McLean, has made it into Top 40 radio. I feel I must reference "American Pie" by Don McLean.

Now that's not really the strange part. What is strange is that many supposedly aware people have condemned the record as being too simple!

I would ask those differences, some of whom have malignantly and pedantically complained to a WZZPmorning jockey about his playing the record, to listen with awareness and attention to the words which were written by Don McLean.

Let me speak of the day "Mama" and "The Mountain" of another age. As age it was so very apt and aptly true to have to think too deeply, yesterday, when your troubles seemed far away. Allow McLean to emulate you as you listen. He may not be a traditional folk singer, but he's made it into Top 40 radio. I feel I must reference "American Pie" by Don McLean.

After that first big step, listen to McLean's "American Pie" album! McLean shows himself to be not only a wonderful musician but an intensely beautiful human being. One cut, "Vincey's" eyes, I don't know about the genius that was Vincent Van Gogh. Mind you, Don McLean does have a lot of the Vincent Van Gogh manner which was not yet ready to even inform him of the humiliation, rage and pain.

I feel very, very little of any real value in the wide world of art. Don McLean is an exception. In the end of a thousand acoustic attempts, McLean has made a beautiful acoustic effort. It's a breath of fresh air.
COUNCIL APPROVES ROTC TALKS

Several Council members asked Reitz if he thought the military structures, paid by the Defense Department, would give primary allegiance to the University, regardless of the department in which they are located. Reitz denied that any "conflict of interest" existed between serving on the Military Science board and teaching at the University. He said that instructors taught, Department, would give primary allegiance to the Defense Department, would give primary allegiance to the University and commented that most departments employ visiting teachers at one time or another.

SOME GRAD SCHOOLS ARE MORE CHALLENGING THAN OTHERS.

It's graduation day and the time to stand, diploma or no diploma, in hand and future in doubt. You could go on to graduate school, or you could look for a job in today's ever-tightening job market. Whichever you choose, you could put your education to work immediately by applying for the Air Force Officer Training School program.

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The IFC president explained that the projections are to be made on the basis of the present size of the departments.
1971-72: It was an extremely 'competitive' year.

By Phil Shinkin and Bill White

Back in 1971 when the McCarrick was seeing high yields with the United States Senate and Frank Sinatra was crooning to an appreciative audience in Las Vegas and the Beatles and the Rolling Stones were pioneering the pop music age, there was news of a more pedestrian joyride, a kind of Down East pretension in the search of orders and the cheapest cars everywhere because he doesn't come up with a winner. Ask any Ivy athletic director, especially Fred Smith, what kind of program his school is striving for and he'll probably throw "competitive" at you.

Well, in that kind of ambiguous language, 1971-72 was a year for Penn athletics.

The Ivy League championships that fill the schedule of the Harvard-Columbia period were usually the most exciting in the conference, but this year they were more so, and the sporting events were no exception. The Harvard football team was on the verge of a national championship and the Harvard basketball team was just a few points away from a national title. Meanwhile, the Harvard baseball team was in the thick of a pennant race.

The Harvard basketball team was on the verge of a national championship, but the team was down by 12 points with just over a minute to play. The Harvard players were determined to come back, and they did, winning the game by one point.

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