U. to Host Bicentennial Plans in Surprise City Hall Conference

By MICHAEL SIVER

Philadelphia Mayor Frank Rizzo and President Meyerson discuss Bicentennial plans.

Meyerson, Rizzo Disclose Plans in City Hall Conference (Continued on page 2)

*Variations Read* Plans for Celebration

By BEN GINSBERG

Rizzo outlined the wake of the re-announcement that the Bicentennial celebration in 1976 will center upon the University of Pennsylvania, which was set to become the focal point of enthusiasm to climax of the event. Generally members of the administration were excited by the prospect. "It is tremendous opportunity for our institution and for the nation," University president, President Meyerson, stated.

The tentative plans, which are still subject to approval by the Philadelphia City Council, City Planning Commission, American Express, the Philadelphia Bicentennial Corporation, and Mayor Rizzo, are still subject to approval by the University Board of Trustees. "I've got the whole ball of wax, we're absolutely confident," Rizzo said. "We'll go to your face and make you look like a floss, a representation of the intellectual substance not only of our campus, but of American education." The plan calls for the University to play a major role in the celebration, and to take a leadership role for the entire University community. "It's an absolutely marvelous opportunity for us," Meyerson declared. "I'm hoping this will take me through the next few weeks."

The report, entitled "How I Spent My Summer Vacation," grew out of a research project in conjunction with the University's Department of Psychology.

The report does emphasize the need to understand the wide range of possible response to the use of dope as a remedy for acne. "The way I see it," Ginsberg noted, "you can really move ahead now. I'm just interested in sex."

"We killed off the fraternity, and Zits, Cook; Push Dope (Continued on page 2)


definitions of the word 'Catholic,' and some high school officials expressed a practiced "I think about it, but I don't really make too much of it. I've heard it said that the University is a part of the city's bicentennial celebration, and we're going to plan everything - from the University's perspective.

The "theme" for the exhibition will be "Philadelphia: Our University." The report does emphasize the need to understand the wide range of possible response to the use of dope as a remedy for acne. "The way I see it," Ginsberg noted, "you can really move ahead now. I'm just interested in sex."

"We killed off the fraternity, and Zits, Cook; Push Dope (Continued on page 2)
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OF* Hi-rise South Roof Lounge

The Daily Pennsylvanian

Tuesday, February 22, 1973

Large Crowds Mark Talks on Open Expression

In CHERRY HILL

A large crowd of over 100 students and faculty Thursday attended the last of the Committee on Open Expression's hearings on the campus of Rowan College in Cherry Hill. Mary Cath Appleby, chairwoman of the Committee, said that the committee would be interested in the comments of the students who visited the hearings. Peter said that not all of the students were to be interested in the hearing. The students who were present were new to campus and wanted to learn about the other campus from the information. The students could vote on this matter. The students could then vote on this matter. The students could then vote on this matter.

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By United Press International
WASHINGTON-Department officials announced Tuesday that a "peace agreement has been initialed by the people of Israel and the Egyptians." The accord, which has been in the works for over a year and is considered by experts as a "positive step," was signed in Cairo.

The agreement includes a "cessation of fire" along the Israeli-Egyptian border, the withdrawal of Israeli troops from the Sinai Peninsula, and the establishment of a "permanent border" between the two countries. It also provides for the "full withdrawal of Israeli forces from the Gaza Strip," according to the officials.

"This is a significant development," said one official. "It marks the first time that both sides have agreed to a comprehensive settlement of the conflict. We hope that this will be the beginning of a new era of peace in the Middle East."
New Horizons

We would like to congratulate Martin Meyerson and the members of his administration for bringing the Buckingham Conference to the University of Pennsylvania; Yale or Princeton, cast claim. We have feared for the past two and a half years that our President, who has been another member of that breed of University President whom every intellectual who cannot deal with pragmatism, we feared our University was being ills over the head. Here, I'm fight - this means all you hippie Pennsylvania, you forget that the controversy last semester over my appointment here, and all the con-

The Need for Wend Studies

What Benjamin Franklin Really Would Have Wanted

The following open letter to Development Chairman Robert Drown and Eliot Stellar is from the board of editors of The Daily Pennsylvanian.

Although neglected by the last two years, my faculty, friends and family have a long association with the late Professor of Political Science, and have been influenced by him. In this his centennial year, we feel that tribute to be fitting. The late Professor was a kind and gentle man, a great scholar and a great teacher. His research on the political history of the United States, particularly the Federalist period, was of the highest order. He was a true patriot and a true scholar, and his memory will live on in the minds of those who knew him.

by Otto von Reischach

1. Stressing unification of the vast alumni readership.

2. Stressing so-called "selective admissions" - a laissez-faire reactionary approach to education. We believe in the principle of a liberal education, and we believe that all students, regardless of their background, should be given an equal opportunity to attend our University.

3. Stressing the need for Wend studies. As we have already pointed out, Wendic culture in America is of great importance. We believe that the University should take the lead in promoting Wendic studies and in creating a Wendic studies program.

We therefore recommend funding for Wendic studies at the University, and we urge the administration to take the necessary steps to implement this recommendation.
Publicist Hired to Push U. Image; Seeks Meaningful Relations with U. Students

By JOHN ZIMMAN

Dear Admissions, Aid

accept all applicants to the incoming Committee has voted to conditionally Policies for '73

The University of Pennsylvania has decided to conditionally accept all applicants to the incoming class. The Committee has voted to require that all applicants meet certain conditions in order to be admitted. The decision to accept all applicants was made in the face of significant financial and enrollment challenges.

However, the University is not planning to expand its enrollment significantly. The decision to accept all applicants is intended to ensure that the University can maintain its financial stability and continue to provide a high-quality education.

The University is also considering ways to improve its relationship with students. This includes increasing the involvement of students in decision-making processes and enhancing the student experience.

Dormitory

The decision to accept all applicants will have implications for the University's dormitory system. The University is considering options for how to best serve the needs of all students, including those who may not have previously been able to attend the University.

Celebration

The University is planning a celebration of the decision to accept all applicants. This will include various activities and events to recognize the milestone and celebrate the University's commitment to providing a high-quality education for all students.

Doctors Warn Students About Pinball Machine Repercussions

By PETER OLIVER

A recent study by the University of Pennsylvania reported that the use of pinball machines in dormitories is linked to increased rates of physical and mental health problems, including stress, anxiety, and depression. The study found that students who spend a significant amount of time playing pinball machines are more likely to report feeling burned out and are at higher risk of developing other health concerns.

The study also found that the use of pinball machines in dormitories is associated with a decrease in student engagement and a lack of interest in academic work. The University is considering ways to address these issues and to promote a healthier campus environment.

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Penn Plans Ivy League Secession

By BLAKE THORPE

According to the latest final decision of a special NCAA Security Council, Penn will hold its first ever Ivy League Berkshire Bowl meeting held far into last night, the long awaited meeting in the wampus bowl. This meeting was held in the wampus bowl, with the formerly assistant basketball league serving as fig maino.

Sports Shorts

The three of us went back home advertising what we did and waited for our next adventure. Meanwhile, we continued to hold the wampus bowl, with the formerly assistant basketball league serving as fig maino.

Field & Stream Dept.

Adventurers Face Uncertain Odds Stalking Wild Wampus

By DON RANDSON

Admirers of wild wampuses are not a common event, but it sure is an unusual one. A few towards the hills, eh? A while ago, we got up with one of these wampuses and had some fun in it. In the last few hours, we have come to realize what a wampus is.

Field & Stream Dept.

Jockdom U. Meets Recruiting Woes

By VALERIE GRADY

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Music...page 3
Vladimir Sokoloff, pianist

Friday, March 2, 8 P.M.

University Museum Auditorium

Tickets at Houston Hall

Students 1.00 with I.D.

public 2.50

The Amado String Quartet

Incorrect page numbers were provided in the metadata. The text content appears to be a mix of event information and articles, possibly from a newspaper or magazine. The text mentions various events, including a dance concert, a piano recital, and an invisible man event. There are also references to political issues such as the Nixon administration's policies and the press's role in reporting them. The text includes advertisements for various events, including concerts and plays. The overall theme of the document seems to be a mix of entertainment and political commentary.
Opera for anyone

By STEVEN WIDIV

A quick look at the current doings in and around Philadelphia during February is revealing. For example, the Moscow Piano Trio at Rosemont to the organ recitals at the Tenth Presbyterian Church at 17th and Spruce, this month's offerings included a string of small, bright and polished performances. Matters about the musical life of the city is not so much the degree to which the audience is satisfied or dissatisfied, but rather the willingness to seek out the unknown and the unusual.

Philadelphia audiences (for all their stubbornness at the Academy of Music) are in fact as spirited a group as a city could hope for. The enthusiasm for small concerts and recitals in the municipal building in Springfield or in the library at Haverford College is full-blooded, and the active life of small concert series in the city's musical life.

Performers at local universities and their products contribute actively in the area and throughout the country. Most performers perform at local universities and colleges and also engage in the city's cultural life. That, then, is wrong with the masterpieces of the German romantic composers take the highest place alongside those of the Italian and French in the repertory of the Philadelphia Opera. An opera center - or for that matter any musical or cultural center - involves a dialogue within the community: the courage of producers to expand their performances and the receptiveness of the audience to their efforts. Philadelphia audiences, many of whom are suffocating, have earned a break from Verdi.

The Rake's Progress by Igor Stravinsky, which was performed early this month at the Kennedy Center in Washington, is a perfect example of the potential of engaging an audience around a relatively new and unusual piece. It is significant, I think, that this opera, one of the masterpieces of Neoclassical music drama, which was first performed twenty-two years ago, should be deemed new and unusual. So it goes in Philadelphia opera.

Stravinsky's opera in two acts is based on the William Hogarth series of engravings of the same name, documenting the moral dissolution of Tom Rakewell. Buried there in the last of the four scenes, Nick Shadow early on for wealth and the delights of the corpus, but the prose, as experienced, is his soul. The vigilante Anne Truelove never loses faith in her Tom, yet his progress grows more and more sordid - from a bawdy turn to a foolish squandering of his resources on a machine that seems to make broad out of shreds to insanity and Bedlam. Like any great work of art, the Rake's Progress is a multi-dimensional work, one that is both satiric and serious, moralistic and moral. Stravinsky's musical response to W.H. (Continued on page 4)

A Harpsichord Primer

By JOHN KATCHMER

The harpsichord comes to us as a strange visitor from the remote past. In a sense it belongs to that class of objects like the chariot, the galleon, the gothic cathedral, the château, which have simply been left in the dust by the march of progress. But these objects will never be seriously used again, the harpsichord has been enjoying an extraordinary vogue. The problem seems difficult to understand how an instrument of such delicate beauty could compete with works of such brutal industrialism. Perhaps it's due to music's basic romantic nature or the fact that the harpsichord has such a unique sound. Whatever the reason, its beauty and the harpsichord is back to stay.

In its time the harpsichord was the instrument of the courts. To the instrument of court life, the use of the piano not becoming widespread until the 1700's, and as such all composers wrote music for it. Despite the fact that the harpsichord does not have the expansive qualities that the piano enjoys, there has been a considerable body of modern and contemporary great written music for the instrument. My aim in this article will be to acquaint the reader with the harpsichord, the harpsichord music, and recommended performances of these composers.

Basically harpsichords can be placed in two groups: old originals and modern replicas. Odd as it may seem, nearly all modern harpsichord builders pattern their instruments on older models. Naturally the question of whether another harpsichord sounds better than a modern one usually arises. It is very difficult to say that one

Music for Harpsichord Played on Old Instruments

The listener should be aware of the fact that many record companies list the harpsichord used on a given recording somewhere in the jacket notes. By becoming familiar with various harpsichord builders one can learn what quality of sound to expect when considering whether to buy a certain recording. For example, harpsichord music there may be some confusion as to what the proper volume should be. Ralph Kirkpatrick, noted musicologist and harpsichordist, commenting on his own recording of Scarlatti, states, "I must impl market his instrument to play these records at too high a level. Repeatedly, it has been my experience in playbacks to find delicate legato phrases of slow movements transformed into brutal hammerings reminiscent of pipe drivers. The expressive capacities of the harpsichord are all dependent on the relationship, easily distorted electronically, of attack and duration of tone that is the harpsichordist's principal means of shaping and declaiming his phrases. When oversimplified, attacks become strengthened, while duration often suffers." As to the sound of a record itself, full priced labels (DG, Philips, etc.) tend to record the sound faithfully, whereas with budget labels one is always taking a chance as to what the sound quality will be.

One may well to begin his listening with harpsichord music of the French school. The French approach to the harpsichord can best be illustrated by a quote from Jean-Philippe Rameau, one of the great French baroque composers: "The expression of thoughts, feelings, and emotions is the true aim of music." Generally speaking, the French tradition is toward descriptive music, and French harpsichord music is characterized by a great deal of ornamentation, deep textures, and a high degree of eloquence. Along with the work of Rameau, one of the greatest recording French harpsichord music is that of Francois Couperin.

Despite the fact that Couperin was a court composer he transcended the pettiness of court life and wrote a great deal of deeply subjective and emotional music. Couperin's music manages to be both sophisticated and sensual, and perhaps this explains why his music is so widely recorded. Four recordings are recommended:

1) Pieces de Clavecin
Raphael Puyana (Philips 60006). This may very well be the finest sounding set of harpsichord music available today. Puyana's grandiose style is eminently suited to Couperin's music as is the beautifully recorded original Frckers-Takar harpsichord. Puyana, whose playing is always brilliant and clean, avoids some past tendencies towards eccentric registration and plays the ornaments with taste and sensibility.

2) Les Belles des Etoile
(Continued on page 4)
The Curtis Prints: a culture preserved

By ERIKA WALLACE

In 1906, Edward Curtis, a young Seattle photographer, embarked on a personal mission—to vividly and sympathetically record, in this way to preserve, the traditions of a rapidly disintegrating culture. Behind this intention lay an acute awareness, not widely shared at that time, of the tragedy of the Indian people, for who else incurs their own essence and heritage in the face of a ruthless and wasteful policy of expansion.

Curtis set out to photograph some of the American Indian tribes living on the outskirts of Seattle. He was encouraged and supported of President Theodore Roosevelt, his work was subsidized by Pierpont Morgan.

The resulting 2290 photogravures were compiled in an immense twenty volume text, with twenty accompanying portfolios. Curtis’ ultimate goal was to publish five hundred copies of The North American Indian, but the project proved so costly that only half that number were ever printed. The sets were disseminated throughout the country. Unfortunately, the cumbersome proportions of the work and its prohibitive cost prevented it from achieving the impact it deserved.

The North American Indian has gathered dust in museums and on library shelves for the last half century. After so many years, it is too easy to remain unaware of the singular effort which it represents. Curtis’ unique, dramatic photogravures have come to light again, partly as a result of the current concern with the Indian problem, and a new realization of the reverence of a primitive people for the land we have so misused.

The Curtis prints, which were exhibited in the Philadelphia Museum last fall, are now available to see, and to purchase as well, at the Janet Fletcher Gallery on 17th St., until March 8. As a body, they represent an entire “visual anthropology” of the traditions, ceremonies, activities and crafts of the North American Indians, and a fascinating view of the American landscape as it was at that time. The prints are, moreover, fine and striking works of art. The large portraits are particularly beautiful, capturing the weathered nobility of the Indians, completely at one with their natural environment.

Opera for anyone

Operas of various forms are produced in Philadelphia every year, appealing to a broad cross section of audiences. In general, performances are varied and stimulating, as Philadelphia has a fine opera tradition. Many of the operas produced here are also heard elsewhere; that is the function of opera. On the other hand, Philadelphia has the reputation of being the only major city in the country where opera is an integral part of the cultural life. The Opera Society is an active group of music lovers, together with Metropolitan Opera and Washington Opera Society, produce a well-balanced program. Many concerts are also given during the year by various chamber groups.

A Harpsichord Primer

(Continued from page 3)

George Malcolm (Argo ZRG-632). After having just said that the Puynes set is the most beautiful collection of harpsichord music available, I should now like to say that Malcolm’s is the best recorded. His performance is quite possibly the finest playing of Couperin I’ve heard. Malcolm is an outstanding virtuoso but on this record his performance is especially impressive. His Couperin is harpsichord, a style known as Couperin. He has discovered a new art form—couperin. He has discovered a new art form—one which is quite inspired. The singing was lacklustre in many instances, and a number of the scenes were conceived rather than detracting from it by gaudy light historiography.

Unlike Kabuki theatre or

chamber music, opera has a broad base of appeal and it is partly because it has inspired some of the most mystifying music in any language. We are asked to suspend both our sense of the simplicity of opera and the production of it. The result is one of consummate unreality, an unreality that has come to mean the time of Monteverdi and yet one that can speak with authority to the very reality of these days.

What Philadelphia opera has failed to convey to the productions it does offer from year to year is this ability to excite the imagination through stimulating productions. The concept here seems to be that opera is a spectacle, and that alone. While an elaborate set can certainly enhance “Tristan,” for example, Wagner’s grandeur is largely inward and revelatory and can be best expressed by drawing attention to the musical continuity and complexity, rather than detracting from it by gaudy light historiography.

Avoid a wait in line & get your tickets now at the Houston Hall Ticket Agency only. 2/8/61

sat. feb 7 4:15pm
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Trade pawns, not pieces

BY NORMAN COHEN

Many chessplayers have poor endings. For one reason, endgame positions, with fewer pieces on the board, and therefore, fewer complications than earlier phases of the game, seem to give many players much difficulty. Though books on the endgame are available, Fine’s Basic Chess Endings being the best, these books are for the most part large compilations of key positions and examples. Though these books are useful, and a brief reading of Basic Chess Endings may be informative, the best way to learn to play endgames well is simply to play a lot of them.

The one idea here is to get all, or most, of the pawns off the board, making it imperative for one side to get additional material by queening a pawn. Thus, if your opponent has two bishops and two pawns to your two knights, trading off one of your knights for the two pawns forces a draw.

An exception to this rule occurs when under attack, for trading pawns, especially queens, here usually leads to a lessening of tension and pressure on one’s position. Of course, trades and moves of any kind depend on the tactical and strategic qualities of one’s position.

The kingside of endgames in which one side is one, or sometimes two, pawns ahead, bishops of opposite colors are present, lead to drawings. In the middle game it is often a good idea for the attacker to get bishops of opposite colors, since his attacking bishop cannot be hindered by his opponent’s bishop. This situation often leads to mate on N7 and R7. However, many times the defender can sacrifice a pawn in order to trade down to an endgame, where this same quality of non-interference between bishops leads to a draw.

The defender puts his pawns on pawns, which is the only way, allowing the bishop to defend the pawns and the defending bishop to mate the King. The king then advances and any advanced pawns. Unless the defending king is very badly placed, or his opponent’s pawns are very far advanced and threatening, the position invariably results in a draw. For example, in the following position, which bishop on the KP to advance, and white’s king keeps Black’s king from reaching the fourth rank. If P-R6, Black takes the king, and moves of results, and two bishops move aimlessly back and forth until the players get bored and agree to a draw.

Other common draws include king and rook vs king, and king, bishop, and rook pawn vs king, where the color of the bishop is not important. But if the queen is in the square, if the defending king can be maneuvered onto R6, the position is drawn, for either a stalemate or repetition of moves results. The final position typically looks like this.

There are many other examples of drawn positions when material down, such as king and queen vs. king and rook (or bishop) pawn, when both king and pawns are on the 7th rank and next to each other. The opposition king must be far enough away too. Fine’s book contains these and other positions.

The following game, from the U. of P. - Delaware Valley College match (U. of P. won 5-0) shows what can be done when behind in material. Second board Cohen plays poorly in the opening, playing the inferior 3. P-p to head of P-K3, which is considered today as the virtual refutation of this defense. Black, however, fails to take advantage of the position by N-K5, miscalculates in 18... N-N3, 19... N-N7, losing a piece in the process. Then, instead of keeping pieces on the board, he proceeds to trade queens on move 15, and Rooks on moves 22 and 23. The rest is just simple technique, breaking through on the queenside, forcing a queening and a resignation.

The idea is to get all, or most, of the pawns off the board, making it imperative for one side to get additional material by queening a pawn. Thus, if your opponent has two bishops and two pawns to your two knights, trading off one of your knights for the two pawns forces a draw.

Winning Hearts & Minds (WHAM) is the first book of the aftermath, by virtue of its conten. That the poems were written and published in Vietnam was an island that the Vietnam was alive and well and living in Laos, Cambodia, and Vietnam, and its effects are of no concern. The literary aftermath will simply precede the historical one.

Regardless of terse (present or barely past), the tone—the consciousness of poetry in WHAM are consistently reflective; they express quite profound realizations that come on with hindsight. This is why it should be considered the first book on WHAM: the realizations come slowly, painfully - and after the fact. They are continuous in a way, and the element of continuity Is the theme of the book: personal commonality, the self in responsibility, and personal guilt. Perhaps this is the theme of all American writers concerning this particular war.

WHAM illustrates the growing conscience and consciousness of the American in Vietnam. First there is the recognition of culpability in the senseless and bloody cause. The senselessness disappears with the death of a body; retaliation is brutal, and seems quite sensible. Then there is the growing guilt, the realization of the initial revolution was valid. Guilt is all around, reflected in the eyes of officers, in the eyes, in the glazed eyes of the weeping and the dead. Following that, remorse offers no solace, pity is not self-convinced, and hatred to find objects, in vain. The result is recorded in this poetry, this bitter and terrifying poetry.

WHAM is an emotional drama, and the events of the last thirteen months have driven everyone. It evokes compassion, and many feel hollowness left where compassion was. Everyone has been wronged out enough, and it demands that people look at the atrocity they have allowed to endure, from yet another viewpoint. WHAM is a very moving and very eloquent collection, well worth reading; nevertheless, most people will not read it. However, the poems may prove to be one of the major literary documents of the period, more for what is said and by whom than for its literary quality.

This has its pros and cons: WHAM should not become a merely historical document, for it is poetry. On the other hand, this is more or less what the editors are seeking. The clustering to the Reader is an exhortation to send copies of favorite poems to friends and Congressmen, to read them at parties, meetings, rallies, and gatherings in general, to make songs out of them—in short, to use them.

The editors are members of Vietnam Veterans Against the War, and they see WHAM functioning in accordance with their beliefs. In that case, they ought to tout it as anti-war poems by Vietnam Veterans. There are no pro-war sentiments expressed except by men of anti-pro-war persuasion, and it is hard to believe that no-pro-war poems was more well-written than the least well-written of the represented variety. They might have thrown in one pro-war poem, if only to show its contrast—and it is a bright way of thinking, or its ludicrousness, or its insanity. One should note that all good poetry to conform to one’s own moral sense. To be fair, they put one pro-war poem: “It’s to Wanna Go to Viet-Nam,” an Army marching cadence. But even the Army would probably consider it ludicrous. So “use them” takes on a meaning of “propagandize with them” here.

That is all well and good, but it should not de-emphasize the fact that these poems are, as distinct from leaflets.

When this unevenness is discovered, WHAM becomes something more than historical, but something less than a literary document. The book is dismissed as inevitable and the poems are viewed as poems, they become ever more valuable. The intensity is unparalleled. WHAM’s poetic assault has been compared to that of Sylvia Plath’s Ariel, even when potential power is muffled by incomprehensibility. Some poems seem less than magnificent, and that is to be expected; others are rather confusing, and that is to be forgiven. Of the poets, a few are professionals; but one is Vietnamese, another is in high school, and a third was dead less than two months after his poem was written.

Above all, Winning Hearts & Minds demonstrates that poetry can come by accident or design, and that it can capture the essence of even the most foreign situations, and communicate it. In addition, it demands that the reader give himself that which he needs. If there is no room, the reader empty, full, and querying.

‘A soldier dies in the puddle as I write this line’

By DAVID ASHENBURST


Literature and war have always mixed well. All readers are familiar with war, first-hand or vicariously. Its effects, visible and not, are powerful. It is an interesting set of circumstances against which to reveal a theme. It is itself an interesting theme.

In addition, it demands that the taking of the atrocity they have allowed to endure, from yet another viewpoint. WHAM is a very moving and very eloquent collection, well worth reading; nevertheless, most people will not read it. However, the poems may prove to be one of the major literary documents of the period, more for what is said and by whom than for its literary quality.

This has its pros and cons: WHAM should not become a merely historical document, for it is poetry. On the other hand, this is more or less what the editors are seeking. The clustering to the Reader is an exhortation to send copies of favorite poems to friends and Congressmen, to read them at parties, meetings, rallies, and gatherings in general, to make songs out of them—in short, to use them.

The editors are members of Vietnam Veterans Against the War, and they see WHAM functioning in accordance with their beliefs. In that case, they ought to tout it as anti-war poems by Vietnam Veterans. There are no pro-war sentiments expressed except by men of anti-pro-war persuasion, and it is hard to believe that no-pro-war poems was more well-written than the least well-written of the represented variety. They might have thrown in one pro-war poem, if only to show its contrast—and it is a bright way of thinking, or its ludicrousness, or its insanity. One should note that all good poetry to conform to one’s own moral sense. To be fair, they put one pro-war poem: “It’s to Wanna Go to Viet-Nam,” an Army marching cadence. But even the Army would probably consider it ludicrous. So “use them” takes on a meaning of “propagandize with them” here.

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By IRWYN APPLEBAUM

You ain't been blue of the reasons for Harry's blue but that is why Hairy Stoner is in his melodies like they used to, and day, Harry is more than ever living beyond his means without the onslaught of the trials of his real estate taxes. To add to his financial worries this is the day the big fashion show to debut his new line of casual wear which has got to go over big with the buyers to make up for last year's debts. And there's that little matter of juggling the books that wasn't quite legit and just as the threat of the uncovering of that maneuver increases, he must contemplate setting fire to his other factory to raise needed capital via insurance payments.

But, as you may well have suspected, his troubles don't end there. Noriure, he (and we) should only be so lucky. It's people today who've lost their sense of value and decency. Talent doesn't count, history doesn't count, credit ratings count. The banks won't give him money but the Mob will. What's worse, the pride people used to take in their craft is disappearing, seen only now in professionals in the strangest lines of work. The prostitute, arsonist, dress cutter, they all are skilled workmen in their own right but the young designers, the tailors, the entertainers, the craftsmen among them are becoming a vanishing breed, victims of the corrupting infestation of time and a success at any-cost society. Even baseball isn't the same since the Dodgers moved out to L.A., its glorious heroes and traditions whisked out under the rug in the national sweep toward super-sophisticated California living. Harry tries to adjust and manages to survive for "one more" season by recalling the days gone by, losing himself in an imaginary Carl Robbeld windup or his collection of vintage jazz tapes. But it's no good. The will to survive is waning when confronted with the moral dilemmas of a shockingly immoral world where all his standards, heroes and humanity must be sloughed off in order to keep his factory open and himself from looking for a new job. People are becoming casualties of his war for a comfortable profit margin no matter how hard he wants to trust them decently.

For some strange reason, Variety, the entertainment chronicle, forecasts that Save the Tiger would be exploitable for both "city and campus situations." The former is quite understandable. Most urban dwellers should empathize with Harry. In fact, depending on their tik-tok toleration level they might really feel Harry is their conrade in arms against an alien world. Shagan seems quite content to present Stoner as a walking conglomerate of what's happening in his generation. Harry wears his common woes on his sleeve stoically as if his suit (which everyone likes so much) is made up of the headlines of the Daily News and the Behavior Section of Time. There is a great deal of truth behind these cliches of bitter despair but Shagan prefers to build his case not by examining the situations in depth but merely by mounting up more and more needles in his factory - but by mounting up more and more surface evidence of permeating rottenness and counting on instant audience identification to be sufficient to convince us of the authenticity of Harry's conflicts. How anyone in a campus situation who hasn't agonized over the Dodgers' move or can't remember Bunny Berigan is going to take all of this to heart is beyond my comprehension. I was mc a than willing to accept the film on its own terms as a document of the very deep frustrations of an older generation. But in hurrying through his catalogue of catastrophes Shagan never takes any of the crises down to a person at all. Because he is a symbolic pin cushion for all society pricks, none of Harry's problems are unique, he's an anybody who has all of the personal interest of a nobody. Meanwhile, any of the wackads in his factory would cut off their right arm to be in his position. After a while his redundant tirades sound like the spoiled hollow whine of a muted hornet without any of the bite. Further, no matter how many allowances one makes for the obvious though well meaning intentions of the screenplay, too much is embarrassingly predictable. Or downright embarrassing, as the scenes with the only "young person," a 21 year old hitchhiker, whose heroes pale before Harry's list of achievers of a seemingly distant age. Her wishes are for "peace and to ball Mick Haager."

Within the confines of his own set mannerisms and the unconventional tough talk of the script, Jack Lemmon plays out his "important dramatic role" with finesse and a properlyfacetious sense of humor. Back and forth, up and down he is running through like a piece of fabric under the sewing machine needles in his factory. But by failing to piece more than the ugly skin of his crisis and offer some alternatives of deeper than pat explorations of genuinely perplexing situations the film shows its stripes and scrambles off with more of a whimper than a roar.

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IF YOU ARE BETWEEN THE AGES 18 & 65 AND IN GOOD HEALTH YOU MAY QUALIFY
Cooney: Folk lives

By LINDA SOLOMON

Michael Cooney looks like a cross between a country boy and a leprechaun, especially when his face lights up over a particularly well-played riff or when a temporarily forgotten verse or stanza comes suddenly to mind, and, as he alights, he is wreathed in smiles. He had a lot to smile about the evening of February 13, when he opened a two-night stand at the Main Point. Despite a somewhat heavy weekend schedule (two concerts-one at Penn State, the other, a benefit for Sing Out!, in New York) and a broken-down car which happened on the trip down here from New York, Cooney was, as usual, in fine form.

Upon arriving at the stage, he found a few scraps of paper, obviously requests. He laughed and said something about there having been a lot of those at Penn State: "I wasn't guaranteed I'd do any of these," Cooney continued, "because what usually happens is that the requesters do the song I do frequently and I start thinking about all the songs I never do and I sing them instead."

He opened on banjo (later switching to steel - and then to nylon-stringed guitar) and produced a wide variety of songs, ranging from Jimmy Rogers' "T.B. Blues" (Rogers, the father of country blues, was popular in the late twenties and early thirties. He died in 1933 of tuberculosis) to an old English broadside about Captain Kidd, composed during Kidd's trial in 1701. Cooney claims that he must know a million songs and estimates that it would take him two weeks to sing through them all. It's probably true-he rarely does the same songs twice in the same place.

In addition to country blues and broadsides, Cooney sang some English and American folk, a humorous Malvina Reynolds piece about the Kuklux Klan, three Charlie Poole (the great string band man popular about the same time as Rogers) tunes, a rather curious nonsensical song called "Giant-Goose," and "Black Girl," by the one and only Huddie "Leadbelly" Ledbetter. Leadbelly is one of Cooney's special favorites but, unfortunately, he just can't get that good quality into his voice. Ledbetter did and even Cooney's excellent Leadbelly rendition doesn't compensate for the lack.

One would think from listening to Cooney's mugatage patter about the songs he does that his entire life was spent among folkies, because with each song comes its history, probable place or origin, et cetera. Actually, he first became interested in folk when the Kingston Trio came into vogue and, as Cooney puts it, "Everyone was going around singing 'Tom Dooley.'" He formed his own Kingston-type trio and subsequently joined a folk-singing club in high school, though he thought the club members were "weird" because they sang true folk. Gradually, he got into real folk music and grew away from the Kingston Trio.

What did Cooney think of the explosion of folk-rock in the early sixties, which brought to light the early pseudo-folkies like Dylan and Simon and Garfunkel? "Well, I like Simon's music, but it's not folk. Folk-rock is just a coined term. There's nothing folk about it, even though he (Simon) may have lifted lyrics or a melody...Composers did it too...They'd hide in the bushes and as soon as one of the folk got out three notes, the composer would run home and write a piece based on that folk melody and it would cease to be folk. Bee bothen did it, Bach, all those guys. Sunday, anyone who sings launch over a guitar, rather than with the usual mike, is called a 'folk' singer...I don't dislike this type of music, " Cooney says. He just thinks it shouldn't be called folk. "I don't mean to say that folk is good and folk-rock is bad."

Asked about possible sources of folk music aside from books, Cooney said that with the past forty years or so, "...people went around tapin' real people singing real folk songs." These tapes and 78 recordings are in the Library of Congress now and there are thousands of them and variations listed. Cooney is pleased about this because "...these people's kids don't sing these songs anymore and the radio. They're destroying folk to some extent..."

Yet despite this morose pronouncement about the media, Michael Cooney insists enthusiastically that folk is not dead.

And when he picks up his guitar and the words and music start to pour forth, sometimes you've just got to believe him.

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