University Council Endorses Black Presence Resolutions

By BEN GINSBERG

The Council of the University of Pennsylvania endorsed two Educational Policy recommendations on educational "policies and procedures" and a report of the University Community Relations Committee on "liberal educational goals."

The committee expressed the view that "diversity means more than numerical percentages. The problems are immediate and must be handled."

The resolution of the Council commission is in support of the idea of "the greatest chemist of this century."

The committee also supported the "University Council Endorses Black Presence Resolutions."

Justice Douglas Speaks Tonight in Irvine Aud. 

On Wednesday evening, Justice William J. Brennan, Jr., Justice Douglas was expected to make a "spotting of all the suppliers in the area of educational policy."
Thursday, March 8, 1973

GREEK STUDENTS WAGE A BRILLIANT STRUGGLE AGAINST FASCIST OPPRESSION
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Bud Drinkers, can you figure this out?

Hoff bought a six pack of Intersection and invited four friends over to share it. Since he bought, he expected to have two cans to himself, but unfortunately when he returned to the refrigerator for his second, he found it missing. So he added, "I didn't drink it." He exploded when asked if specialization by U.S. forces in operations in Europe helped touch off the latest monetary crisis.

NEW YORK - Mayor John V. Lindsay, who suffered defeats in the primaries last year, told newsmen that he is long enough for one man, and I believe that I can get," he exploded when asked if specialization by U.S. forces in operations in Europe helped touch off the latest monetary crisis.

"Eight years is too short a time, but it is enough for one man, and I have decided that I will not run," Lindsay said in a seven-minute

Prospective Hijacker Thwarted at Airport

SPOKANE, WASH. - A recently arrested Spokane International Airport Wednesday night and captured a would-be hijacker after he lost a wilderness with a rifle, shot an Air Force sergeant and demanded a plane.

Investigators said the man's wife had been dead for some time, and the victim of a suicide wound. A dodger was found in her husband's car at the airport, but officials would not say if it was the same weapon. A surreptitious was taken to Deaconess Hospital where he was reported arrested.

PUBLIC SERVICE

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PUBLIC SERVICE

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Can you figure this out?
By Edward S. Herman

They who have put the people's eye, especially the American public's eye, on Richard Nixon have got things backward. The Nixon myth has been sheer invention, concocted by both the Democratic Party at Watergate and the media during and since 1972. The Nixon strain of deeply pernicious McCarthyism was able to gain a foothold among many people because McCarthy was able to��括 responsible positions.

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Aims for Membership Rise

Thursday, March 8, 1973

BY ANNETTE LEVINSON

Michael Sandberg, new elected SCUE chairman, said Sunday that one of the goals concerns will be to increase the group's membership, making the organization "more visible" to the University community.

Sandberg, a College sophomore, was elected SCUE chairman in an unanimous decision Sunday night and was immediately elected chairman of the group.

"The election that must be done to make SCUE more visible," Sandberg said. "There is a need for real people. What people need to be convinced of is that SCUE should be a channel for students, not a governing body for students," he added.

The new chairman also said that he would like to see an "urgency" over the Development Commission report, and would actively be providing new suggestions

Valentine Vitamin Therapy

Continued from page 1

"what's in it?"-drink, air. rain. thunder.

"The vitamins, I believe, are extremely important," the white-haired chemist declared. "There are some kinds of deficiencies for which large doses of vitamins are necessary."

Pauling said that nicotine and vitamins are needed "as antioxidants" for reduction of risk caused by smoking.

The scientist told his enthusiastic audience about the dangers of smoking and the ways in which abstinence and other methods can be successful. But he added that "pure abstinence may be counterproductive and that the administration of massive doses of vitamins may be wise."

A number of students, Pauling said, have reported that individuals who are suffering from infections are capable of ploughing large contributions of vitamin C. One study, he said, showed that "with many achyities, the usual daily dose of vitamin C is necessary before it shows up in their urine."

Pauling also suggested that severe injuries and surgical wounds may be related to nutritional problems. He said, "injuries are not unlike wounds and may be caused by deficiencies."

"In every decision we make," the Nobel laureate said, "we should look at the alternative paths we follow and what is the alternative amount of human suffering."

Governor Shapp, who introduced the speaker, strongly endorsed the President of the Student Senate and Lonie Pauling finding the merger of scientific excellence and humanitarian concern.

"The first thing that must be done is making the organization "more visible" to the University community." Sandberg concluded.

Also at the Sunday night meeting, Jonathan Arndt was named the chairman of the "Student Advisory Committee." Arndt said he hopes to increase SCUE's visibility in the campus by utilizing special activities.

"there are many people who want to offer advice," he said. "this will enable us to get some fresh ideas."

Sandberg also emphasized the role that SCUE members will play in the conference drawing at a recent SCUE education conference. "We must learn of what went in the conference and the need for organizations, not only some idea of change. We need a new breed rather than an alleged brand of education and this must be done through responsible input to the administration."

The new chairman also said that he would like to see an "urgency" over the Development Commission report, and would actively be providing new suggestions.

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Bigelow Regains Shooting Courage
In Time for St. John's Playoff Tilt

BY DAVID CANDLER
AP Sports Editor

PITTSBURGH - Bigelow just defeated former star in the Paladins in a game that would make many college big boys tremble in the time of terror, noise and terror.

Bigelow, as the high school, senior, and in his final year at Brown's men's team, made a strong play on the court.

The Quakers, who have been ranked second in the ECAC this season, have reached the top of their sport as they prepare to return to the NCAA swimming championships.

It's all mental attitude at the top of the list. For 15 months, Ed Brown has been taking the team to the top of the list.

The top 32 matmen in the country in the first three named, and since then, have been there twice.

The difference between this year's 150-pounder and the one that came in, according to Carazo, was the playboy attitude that was there.

"They say they're a team, they're a team," he commented. "There was no question about the team's attitude, especially in the weight room."

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**Discuss your opportunities and options with the Army Officer Education Program Advisor on the 5th floor of Hollenback Center or call 594-6267**

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**MEETING THE CALL OF CITIZENSHIP**

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**Consuming Passions**

When Sunday morning rolls around after the carousals of the evening before, a nice brunch-time meal of a curried omelette served with chapati, those thin discs of whole wheat bread fried in a very hot ungreased pan, may lend a much-needed serenity to a weary soul.

Brunch should be restorative and leisurely. It may be convenient to keep on hand the following ingredients for the omelette which I call Eggs Rajasthani so that you are not confronted with shopping chores when you greet the light of day. You will then make enough for three friends and yourself.

- 5 eggs
- 1 cup coarsely chopped onions
- 1 cup chopped mushrooms
- ½ cup chopped fresh green pepper
- 24 tsp. curry powder (depending on your tolerance to the potent spice)
- salt and pepper to taste

Fry the onions and peppers in butter until tender. Add mushrooms and let them cook until brown. Beat the eggs together well in a large bowl. Add the curry and stir until combined thoroughly. Butter a heavy skillet large enough to accommodate one-quarter of the eggs at a time. Heat the skillet over medium heat and add one-quarter of the egg-curry mixture and cook without disturbing for 5 minutes or until the omelette is somewhat solidified. Add one-quarter of the vegetables which have been chopped to the partially cooked omelette and fold one half of the omelette over the other, enveloping the vegetables and sealing the double layer of eggs as completely as possible. Cook for another minute (or until the eggs are cooked to your own taste), salt and pepper, and serve. Repeat the process until all the eggs and vegetables are used, buttering the pan before adding the next batch of ingredients.

If yeast doughs are your arch-enemy, the following recipe for Indian Chapatis (which are a filling accompaniment to the above recipe) should pose no problem. Merely mix 2 cups whole wheat flour, 1 tbsp. salt and 2 tbs. sesame seeds (or any other flavorful seed of your choice) with enough water to make a pliable dough. Knead thoroughly until the dough is smooth and elastic. Divide into 8 pieces and roll each into a very thin circle. Fry in a very hot, ungreased skillet for 30 seconds on each side, butter and serve pronto!

Before brunch may be called complete, some coffee or tea should be, whisked tableside as hot as your guests can stand it. Which reminds me of what a Belgian gypsy friend of mine once said propos of Turkish coffee. He averred as follows: "Turkish coffee should be hot as hell, sweet as love and black as sin." Good advice for any coffee or tea worthy of their name.

If you are especially hungry or ambitious, the following recipe for an opulent Carrot Cake is offered herewith as a further enrichment to the simple brunch above:

- 6 medium-size carrots, peeled and cut into large pieces
- 1½ cups flour
- ⅓ cup margarine
- ¼ tsp. cinnamon
- 4 tsp. nutmeg
- 2 eggs
- ½ cup honey
- ¼ cup bran oil
- ¼ cup brown sugar
- 2 tsp. baking powder
- 1 tsp. baking soda
- Juice of one orange
- 1 tsp. sugar

Preheat oven to 375 degrees. Place carrots in water almost to cover and add 2 tbs. margarine to the water. Cover pot and let cook until carrots are thoroughly cooked, cream together well. When carrots are thoroughly cooked, drain off water and puree with remaining margarine in a blender at high speed. Add carrot mixture to cake mixture, beating well. Pour into a greased and floured tube pan and bake for 35 minutes. Sprinkle confectioner's sugar artfully on the top of the finished cake.

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**Height-of-Haute-Snobisme-Department:** Overheard a pin-striped and bowler-hatted gentleman in the Delicacies department of Bloomingdale's in Manhattan (Where else?) brag to his female companion that he had a complete collection of every issue of Gourmet magazine since its first number. Yeah, but has he ever tried to follow their muddled and excessively convoluted recipes? I doubt it. Try them - you won't like them.

---

In weeks to come: A look at the story behind the most expensive and delicious chocolate in the world. And a refutation of the widely-held theory that All teas are equal.

-ROBERT WEMISCHNER
That's a pretty idealistic standpoint. I used to think that way when I was your age. (She begins a laugh in mid-sentence that gets bigger and louder until it dominates the sentence.) I think that those fellows way up there at the top of the networks do know pretty much where heads are at. Now if they're directing America's heads or if America's heads are directed by something else, I don't know, but the thing that is almost a fact is that if you throw anything at a general public on primetime television there are going to be a lot of letters. Time Magazine did that cover story on Last Tango in Paris and I read on the train coming down here the outcry that they had done a story on it. Now I understand that this is one of the greatest films that's ever happened, and yet the cry was, you know, "filth, sexuality, to be that explicit..." the whole thing, and it was enormous response and they printed all those letters. That's really where it's at. Look into the country, it's pretty primitive. There's a lot of work to be done. Now my plays don't go into social things that graphically—it's there, my plays are social comments—but the thing that more conservative heads object about my plays is that they don't understand the irrationality, it's not explained in a logical, wrapped-up way. A lot of more conservative, less sophisticated,—less conscious lets say—people, are not really there yet to allow something simply to take place and it is because it is, consciousness. As far as the country is concerned, we're going in the opposite direction. We're going more in the direction of the collective thinker, less individual, politically and every other way.

Q. And you assume you fight against this? A. Sure. Because if the individual is annihilated, the individual thinker, the man who just reflects upon himself, and that's only more and more of our powers of reflection are in any way deformed, we're really in trouble. I believe very strongly in the laws of compensation—I'm an Emersonian from way back—that for every conservative you have 1/4 of an outright person (Laughter). I write from my center, how I see things, and I see things from a satirical point. My style is satire—I see the humor in things and it becomes something of the greatest tragedies are the ones who can see the humor in things—they're very common men. If you don't laugh sometimes you just die, just go up in smoke.

Q. Did you ever direct any plays of Bertolt Brecht? A. No. Q. Do you ever want to? A. No. A. Well, yes. I take that back. I might like to direct Brecht but I'd do it very differently. We've gotten off onto this idea that Brecht was a propagandist. Of course he believes very strongly, very strong, strong political messages. I think that the other thing that was very strong present is the very human side of Brecht. But it's never presented that way. They're always presenting him in a certain style, and there it is and it is experience it; but you can't make Brecht if you either receive it in the head and understand it or it doesn't mean anything. They're sitting here right now and they think for themselves, and reflects—i's the experience—sitting here. And that, I guess is a development of part of our some dramaturge comes along and says, "Brecht is to be produced, this is the style..." and so on. This may be so, but from our point of view we're not examining in and around and behind a lot of Brecht. These people say, "this is the way the play is to be done, this and no other way." But why? I could be wrong, but I think my play should be done. For that particular point in time it may be true; but in the future we have to investigate, if a man is as great an artist as Brecht, his works are going to outgrow society today. And he is still relevant today,—Brecht is very relevant—but perhaps a little bit more than he was relevant in the thirties. So we have to examine from our own standpoint—I take that back. I would like to direct Brecht (laugh). The thing about the "alienation effect" is something that has to be examined and reexamined, because if you take it at face value and just present Brecht in a presentation way with what has come to be known as alienation, you get rather shallow. What is alienated from what? and why?

Q. How do you work with actors when you teach, and when you direct, how do you like your actors' concept of your plays? A. Well, in America there is no real training, because we have no real training place for actors. The only place now, and it's very recent, is the Juilliard School under John Houseman's supervision. It's the only place that trains actors seriously and that's because Mr. Houseman is there. How do I teach them? Well, I teach them how to act! Basic technique. I put it in Stanislavsky method as well as from the new techniques, the Stanislavsky method. I think Grotowski, about fourth hand. They're mainly group exercises for the purpose of opening up the acting instrument. But Grotowski is into his own thing which is very personal to him. He has his own vision—he's a visionary and he also has disciples, something that every great person who has, are not really showing his vision, they're just picking up his techniques. And technique without the vision under it is meaningless, so a lot of what is imitated in this country under the banner of Grotowski I think is illegitimate. We do have a few of our own people who are doing experimental stuff. Joseph Chaiken did a lot of important things with the Open Theater. But that is sort of past its time. He is an investigator in the theater, there are others like Peter Brook (Meret Sode... in England and also in New York). And also in New York there are a few who are into things that I don't think are that explore new territory.

Q. When I read interviews and comments, I get very excited, but I don't know exactly what he does. A. I think there's someone who does know except the people who have gone to work with him. Joseph Chaiken is one of them who was allowed into his laboratory. A lot of people at my laboratory couldn't respond at all to what he was doing, and I think that has to do with the fact that it's his personal vision. Either you have a predisposition to it or you don't. Some people were very turned off by it. What Grotowski has in Poland is his company; it's a life style. I don't think it's the kind of thing where you can just walk in and learn a technique of acting. Peter Brook calls it developing a new kind of ritual, a new kind of Mass; its almost a religious dedication... It's a dedication that has to do with something more than the theater experience. It's a way of life. Brook says that where Grotowski is evolving a new kind of Mass, he—Brook—is trying to establish a new Elizabethan relationship between public and private. He says that this is because we come from different cultures, with different languages and different religions, different politics.

Q. Where do the actors go who have worked with these men? If the Open Theater is passing now, where do the actors go who have worked with Chaiken? A. I guess they go out and try to earn a living—Eats-what actors do. In America it's such a difficult profession because this is such an enormous country. For one thing, everything's centered in New York. New York really is where it happens, and anyone who seriously wants to be an actor goes to New York. Of course the ideal is that all the training and experience can be sent out into the country. That's what we're trying to do with playwrights, in Theater Strategy. Its an organization of 22 of the most important playwrights to have come out of the last decade in 7 or 8 off-off Broadway theaters like La Mama, Cafe Chino. These were playwright's theaters and we've been nurtured by that movement. A lot of good people have come out of it. (The Playwrights' Conference that will take place after the March 30 performance of Gireta and Esperanza includes 8 of these playwrights. Rosaly Drezeer, Terrance McNally and Leonard Moff are among them. The Actor's Lab Theater Company and the Annenberg Theater Lab are each producing Moff play in the spring of their spring sets of one-act plays.)

Q. Is the Women's Theater Conference a part of that? A. Oh you mean the "Six Ladies." (Laugh) Yes, we started that organization about the same time we got Theater Strategy going. It's pretty much the same people—l.me there aren't that many good playwrights (laugh). The six women are really six very good playwrights. We formed our own company and the idea is to find out what women are doing in the rest of the country. We had a lot of response—a lot of women writing plays and wanting to be directors.

Q. The big question to ask when interviewing any theater person nowadays seems to be, Oh if there were only good plays and the theater is really dying... A. The theater's been dying for two thousand years (laugh). Its not that Theater is dying-different changing. And I think that in the last few years we've been going through the most drastic change of all. Theater as we have known it in the past fifty years is dying. But theater itself isn't dying. Theater's not dying. It never will. When you really examine, when you ask the question why theater? The answer is really quite simple. The answer comes out with the phenomenology of the rock concerts. Why do young people flock to rock concerts when they have the records, they can watch it on TV, but they go, they go to the live concert. It's because they participate and they influence what is going on. When you watch something on television, you're sitting there, but you don't influence what is going on. Its going on in spite of you. But in the theater experience, what you are an
Interviewing Julie Bovasso

Continued from page 6)

14th Street Wtgmnc
Nothing closed after they had it up on the stage. There is an unseen electrical wire connecting the actors in the audience to whatever is going on at the stage. It's scary. But it also very funny...laughs...but he must have gotten a lot of money for it. I guess people don't realize that when you see something on T.V. it differs from live theater.

Solomon (Director of Public Relations, Annenberg Center): It also denies something that you said a while ago. I would think that the Nielsen people and those experts would say that Much Ado About Nothing is Shakespeare for 3 hours would not get an audience.

Q. Oh no, we were on the air-it pushes itself. But however it happened, it doesn't have too much to do with theater, it has more to do with politics, and they headed in that direction. Some of the stuff that they did, the Paradise Now and the Frankenstein, which I thought was very spectacular. "The Paradise Now" I don't like, when I saw them all coming into the audience asking the audience to participate in their infantile cries of "I can't get a ticket to Paris," I thought it was kind of a regressive in the way in philosophy, in statement. They become more of a cult, more of a religious faction than theater. But they're very important. The impact they have now has to do with social things, political things. Sometimes people go in a direction that they had no intention of going in because they can't find a way to do the things they wanted to do. I think that Judith and Julian would probably still be doing very fine theater if they had had somehow the means to continue. But they didn't. But they were very important.

Q. Did you like acting on television?

A. Oh wonderful! They're very much with the play. They seem to be really intrigued with the play. They've been giving themselves to it with a lot of energy and imagination and enthusiasm. It's just terrific. I find that with students pretty much. Once in a while you run across a group that will give you nothing but apathy, but that's very seldom. I think students are terrific in this country. I really think that's the only answer. There's an evenness that just needs something to look into and it flies.

Shelley Scion, a sophomore at the University of Pennsylvania, is Theater Editor of 34th Street. Her criticism appears frequently in these pages and on the Ongoges page of the Daily Pennsylvanian.

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RAFFY WILLIAMS,
THE BIG BODY PARTS
DEALER, I'VE SEEN HIS
COMMERCIALS...

HE SAID...

WONDER... BY THE SOUND, THE
SUBMARINE GUM THAT KILLED UP
SYNCH WAS A 1921 MODEL, NOT
NEEDED CLEANING...

BUT ONLY THE G.O.D. IS
SHED THOSE...

I DON'T THINK LIP SYNCH
WILL WANT HIS PILY TO
MORE...

CARNAL AFFAIRS ARE ON
THE SECOND LEVEL...

MARSUPE.

RALLY WITH
SOMETHING
ON PREVIOUSLY
OWNED UNO
THIS NIGHT LED,
WHICH USED TO
BELONG TO A
LITTLE LADY

MUSEUM.

IT FLY.

JES.

DR. CINE,
HOW PLEASANT.

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OF MEGALOPOLIS
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Interviewing Julie Bovasso

By SHELLIE SCLAN

Last October the Annenberg Center hosted the New Phoenix Repertory Company. One of the directors of the Phoenix is Harold Prince who is also one of the most successful directors and producers of American commercial theater. This month’s guest is from the opposite end of the theater spectrum: Julie Bovasso, a writer-director-actress who is one of the leaders of the avant-garde off-off Broadway theater. Ms. Bovasso introduced playwrights Genet, Ionesco and Goldshiddle to American audiences as a young actress and director in the fifties. She was awarded one OBIE, the off-broadway equivalent of the Tony, for her work as producer of the experimental Tempo Playhouse, another for Best Actress in her production of Genet’s THE MAIDS in 1966, and a triple OBIE in 1969 for best playwright-director-actress in GLORIA AND ESPERANZA. Currently she is teaching acting at Sarah Lawrence College, and is at Annenberg to direct another production of her play GLORIA AND ESPERANZA. This time around she will not be acting. While all major roles are filled by Equity actors, student actors are in the chorus. The play will run from March 22 through March 31. There will be seminars conducted in conjunction with the production, and a Playwrights’ Conference will follow the production on March 30.

The following is the transcript of an interview with Ms. Bovasso. She is an easy person to interview because of her warmth and lack of pretentiousness. The reader should try to imagine a woman whose frequent laugh begins in mid-sentence and grows until the end of the sentence is almost obliterated.

Q. How did you feel about directing an actress in a role that you yourself originated?
A. Actually, I did not write the role for myself. I wrote the role for a tall gorgeous blonde which as you can see, I am not. I couldn’t find a girl in New York at the time of the original production at Cafe La Mama. There weren’t that many actors of first-rate quality to pull from-most were young people finding their way. So I decided to play it myself, and it became my role. But Madeline LeRoix (in the present production) is the definitive Gloria. She’s going to be marvelous, as I have no squeamish feelings about it, because she’s so fine. But if I had somebody in there who wasn’t good I'd be tearing my hair out and climbing the walls.

Q. Did you cast this production so that it would be similar to the original cast?
A. No. This time around I have in my head to try to bring out other values, so I cast Julius (Esperanza) differently than I had originally. Julius as a character is a very complex young man who is many things. He’s both introvert and extrovert. He encompasses two sides, and in the past it was Kevin O’Connor who played it. Kevin is what we call an “action” actor, an “out” actor—I guess we call them that—and he was marvelous. This time around I thought we would go for more of the introverted qualities because Julius is a poet. Ralph Williams has that quality that I want, but under it there is all the anger that Julius must have. So we have the same values, just reversed slightly, with slightly different tone. I think it will work. The play can be played many different ways.

Q. Would you ever allow any of your plays to be directed by another director?
A. I already have. Last year a new play was done in Providence, Rhode Island by a very fine company. Adrienne Hall directed, and she did a very fine production of the play-Down By The River Where Waterlilies Are Dug Figured Every Day.

Q. Why did you come to Penn?
A. Why? Why, to do my play! (laugh) It is a beautiful theater and for the most part in New York we don’t have the facilities that would really bring the play out in full. For the most part we come from the off-off-broadway scene, where we are making things happen. We use the facilities that are available to us, the small theaters with low budgets, and somehow the plays get done and they get done well, but not too often is there the opportunity to do them right because Broadway is a commercial outfit after all. They really can’t afford to experiment on Broadway, and I say that without any sort of bitterness or malice. I think it will work. A. What’s it in your head to try to develop a new theater?
A. No, though I know Joe Papp and he’s been to Gloria and Esperanza several times and thinks it’s one of the great plays. But he’s never done any of my work and he doesn’t do too much experimental work. The work that he does fits into the conventional category. I think the reason for that is that he’s trying to develop a new audience, that comes from that middle-America group, that has stopped coming to the theater, and he’s trying to get them back, and he can’t get them back if he’s going to do plays that upset them too much. He’s doing a very important thing because he is breaking ground, he’s getting people back into the theater who didn’t go before.

Q. Who would you say your audiences are?
A. From my experience I’d say that my audiences are young people, the university aged students and young people into their thirties are the ones who really groove on the material, who really understand what’s going on. They are the ones who really get into it. They’re with it. This happened in Providence where they have a very sort of Joseph Papp subscription type middle class audience, but they also have University students there. Brown University is there and Harvard and Yale aren’t too far.

Q. I just wonder what you’ll get here.
A. I don’t know. I hope I get a lot of students because they’re the ones who make the play fly. I believe very strongly that the audience influences the performer—we all know that it does—and there’s nothing worse than the kind of thing we had when we did it on Broadway at the ANTA theater. That was not a usual Broadway situation— it was not a commercial production. It grew out of a festival sponsored by the American National Theater Academy (ANTA) and Gloria and Esperanza was chosen to represent off-off Broadway. We just took the production up to Broadway to the amazement of many people who had come into town on Friday night to see CoCo and couldn’t get in. So they came to see us at the ANTA and they didn’t know what they were seeing...but they didn’t leave— that was the interesting thing—they stayed, they didn’t know what was going on, but they stayed. We’re in kind of a split right now, culturally. People either don’t get it or are totally with it so the artist learns not to take it personally from having no one to connect with. It’s important to have as many different people get it. The play can be played many different ways. I think it will work.
Susanna Sturgis is on vacation. In her absence, Tom Hays and Steven Winn, friends for a number of times, have agreed to pursue the vexing question of erotic emancipation on our campuses across the nation. Undergraduates, dental students, lab employees privately puzzle over condom machines that need never be refilled. But what woman uses a condom machine?


The artichoke hearts, this, too, may have a linguistic explanation. Do not let this surface indiscretion affect your per- mission. Delve deeper. Ask, "What woman uses a condom machine?"

"Part II: Freud"

The concept of "penis envy," when translated into Polish, bears curious resemblance to congelation diarrhoeas. If your girlfriend mistrusts "hard-on" for "artichoke hearts," this, too, may have a linguistic explanation. Do not let this surface indiscretion affect your permission. Delve deeper. Ask, "What woman uses a condom machine?"

"Part III: Sex, unlike death, is a renewable pleasure, akin to eating. Peradventure, one can "sublimate his sexual passion" by means of a gourmet glut. Such are "those tiny bulbs of indescribable flavor" that span the senses. Other times a girl is suggested.

The simplicity of this question have been explored in scholarly circles. In the words of Yancy Miles, "We, are after all, men of our devices." How many of us are mistakes, products of our fathers' fertile imaginations? How many have worn their desires on the sleeves of their underwear? Who among us is free of guilt, vinyl slipcovers, frozen bananas, celibacy?

Most conquests fall short at frozen custard stands, but a one-night stand has its moments. Even then, the sight of two antelopes in a flowering copse was unremarkable.

The dearth of sexual excess

"Part IV: Campus life is notably boring. How many co-eds bring their dogs to lecture? And who is beyond reproach in the con- juration of French verbs? To witness a scene of public flagellation behind the psychology building, involving a refreshing mix of graduate students and disadvantaged youth, is, with a dash of imagination, a cafeteria worker's pipe dream.

Hermaphroditism, virtually unknown among the lower primates, is enjoying a revival with both sexes here and elsewhere. Informed sources deny an increase in lustfulness in urban areas, yet statistics on infantile legacy have given some credence to the belief that the precious unuse of orantes should be avoided.

Sadly, one can conclude little from sociological, or so-called "anecdotal" evidence. Controlled laboratory studies, however, have led to unclear data and the emission of poisonous substances, while agrarians have been able to produce very little evidence on the eating of unnaturally fertilized eggs.

The subject of sex, when taken in hand, should be led gently back into the public sphere. For, in this age of cold storage, even a nectarphile can relish more than a Swiss undertaker in a jelly jar.

"...tiny bulbs of indescribable flavor."
Confusing roots and branches

By ANDREW FENNBURG
The Devil Tree by Jerzy Kosinski, Harcourt, Brace, Jovanovich, 206 pages, $4.95

"The sense of alienation is heightened by depriving characters of the ability to communicate freely." Jerzy Kosinski, Notes of the Author (1965)

Jerzy Kosinski defines his characters by their situations he denies them. His heroes are solitary, deprived of un

BOOKS

understanding companions, battered and scarred by a nightmarish world. In The Painted Bird (1965) a male six-year-old boy is abandoned by his parents during World War II and treated with immense cruelties by both the Gestapo and the superstitious peasants in his native land. The hero of Steps (1968) has no name, a character who is indistinguishable and terrifying, and is in constant search of self-definition. In Being There, the film's main character is a mental defective who is responding to all situations in a two-dimensional world and experience. These characters develop in opposition to the violent images that flash about their heads. The only possible solutions Kosinski sees to their situations are either the formation of an intense self-control or complete withdrawal. No attempts at communication can succeed, and selfish isolation must become the goal of one's life.

In several ways The Devil Tree is a logical outgrowth of Kosinski's first three novels. It continues the separation that the author is seeking in his fiction from his eastern European background. (Kosinski, who writes only in English, came here from Poland in 1967. The Painted Bird and Steps are set in Europe, and Being There takes place in a fairy-tale version of America. The frequent switches in narrative voices and the series of cinematic vignettes in The Devil Tree echo the style of Steps, but Kosinski has changed his approach to character drastically.

Here he focuses on Jonathan James Whalen, a handsome, poor little-rich boy, a confessor, a misfit, a Yale dropout - the American Dream gone sour. Instead of pursuing character fragmentation by detached narrative and implication, Kosinski allows Whalen to wander in-depth in cheap self-analysis and sentimental revelations of his world and psyche. But this is one of the few writers who can combine sentimentality and sordidness with a twinkle. Here he is not a gift.) Kosinski strains for comic approach to character drastically. As I say that, I wonder if perhaps the entire book is not one huge joke on the reader. Has Kosinski invented a comedy of the banal? Some of What's confessions are funny in a very embarrassing way. They are so poorly executed that one must question the author's seriousness, especially when he can write as brilliantly as Kosinski has in the past. But The Devil Tree is not a comedy. It is the story of an outsider, a rebel against an impersonal, basic conception of The Devil Tree is unsound. He has confused the branches with the tree; he has used his oppressive metaphor.

Perhaps America should be condemned. But the use of cliches does not indict the culture that bred those cliches. Kosinski has abandoned the poetic imagery of his earlier work and has spun a web of banalities in Spillanesque prose. If America has come to represent desensitization, tawdriness and vulgarity, then Kosinski's writing has been thoroughly Americanized.

By ERIKA WALLACE
The Philadelphia Civic Center, that aesthetically questionable building at the end of 3rd St., houses the Craft Center Museum - a very un-stuffy art establishment and one of Philadelphia's best educational resources. Service to the community is the implicit aim of every museum - a very un-stuffy art establishment and one of Philadelphia's best educational resources. Service to the community is the implicit aim of every museum. More or less than not, though, they promote the "exalted" nature of art, fostering its appeal to the public and bringing the public into contact with the intellectual and the senses and emotions, and thereby narrowing the circle of people who can really benefit from it.

The Civic Center Museum counteracts this trend with a variety of exhibits and programs, primarily concerned with traditional and contemporary trends in crafts, decorative arts, architecture and interior design on an international scale, making up in accessibility and public appeal what it may lack in chic.

The current show, "Craftsmen 73," is the third in a series of triennial crafts exhibitions, designed to bring the public with the quality and scope of the work being done here in Philadelphia. Sixty-six professional craftsmen were invited to exhibit along with numerous others whose works were chosen by a jury of established artists.

This exhibit is one manifestation of a growing interest in crafts. Quality hand-work has been increasingly recognized as an alternate, equally vital response to the creative urge; a very satisfying and approachable form of art (for both artist and viewer) which can express human needs while adding beauty to our daily lives. The aim and ethic of the dedicated craftsman, eloquently expressed is the service to the community.

The current show, "Craftsmen 73," is the third in a series of triennial crafts exhibitions, designed to bring the public with the quality and scope of the work being done here in Philadelphia. Sixty-six professional craftsmen were invited to exhibit along with numerous others whose works were chosen by a jury of established artists.

Ceramicware is also abundant - stoneware, raku, porcelain, and salt-glaze pottery are on view, in shapes ranging from purely functional to playful and creative. The work of John Cuthman may be seen in "Craftsmen 73," and in an exhibit at Penn's Philomathean tapestry. In addition to the works on display, demonstrations of spinning, weaving, woodworking, and pottery techniques are given on the ground floor on weekends from 2-4 p.m. "Craftsmen 73" will continue through March 18, and can be enjoyed in conjunction with the museum's permanent collections of Asian, East-Indian, and African handicrafts.
By NORMAN COHEN

The Sicilian Defense is one of the most popular defenses for Black against P-K4. First recorded in a chess manuscript by Polcari in 1594, it was named Black against P-K4. First the most popular defenses for fashion, but has always remained has gone in and out of chess St. Amant. Since then the defense diverse defense, offering many of this complexity there has been good defensive weapon for Blues. i country-western, latin and incredible songwriting and perfect pitch, tremendous range, control or imagination; Ellen's boring eventually, without her amplified Guild acoustic minht have to fold her tip. Ellen: it's big enough to be ma...