The Penn Urban Health Services Center (Penn-Urb) is a Federally funded medical care network system affiliated with the University's Graduate Hospital which offers Philadelphia residents a wide range of medical care, at no cost to the patient. The program director is Dr. Philip Trayer, who wrote a report in a recent issue of the New England Journal of Medicine.

The program will provide medical, psychological, and dental services. Specialized services will be applied by the University Hospital and Children's Hospital.

The Penn-Urb building, renovated at a cost of approximately $1 million, is located at 33rd and Market streets.

Under the program, patients pay a set fee and are given a set amount of medical services defined by the program. The fee is adjusted based on the patient's income. Patients would benefit by retaining Blue Cross despite their income. The program would further allow patients to be accompanied by their family members.

The Penn-Urb program has been expanded to include dental care and education of personnel, and from its inception in 1969, it was designed to serve the poor of the Philadelphia area. It was also written jointly by Bruce W. Lerman, chairman of the Administrative Council, and David Wiedemer, chairman of the Student Council.

The Penn-Urb program was founded 1885 in Philadelphia, Pennsylvania.
McLeod Reports to Senate on Building

WASHINGTON — Architectural engineer James McLeod, Jr., gave a social science investigation committee a detailed report Wednesday about the much anticipated completion of the Democratic National Committee's headquarters.

McLeod, who is responsible for the project, testified before the Senate Committee on Housing and Urban Development.

He said that the building, which is expected to be completed in 1973, will be the largest office building in the United States.

The project, which was first announced in 1969, has faced numerous delays and controversies.

McLeod said that the building will be located on a 32-acre site in northwest Washington and will have a total of 34 stories.

The building will house the headquarters of the Democratic National Committee, as well as offices for other political organizations.

In addition to the headquarters, the building will have a restaurant, a conference center, and a parking garage.

The building is expected to cost approximately $100 million.

The project has been controversial due to concerns about the impact on nearby residents and the cost of the building.

McLeod said that the building will be designed to be energy-efficient and will have features such as a solar heating system and rainwater harvesting.

He also said that the building will be designed to be flexible, with the ability to be reconfigured as needed.

The building is expected to be completed in 1973.
students Dispute Anthropology Department Curriculum

The following in taken from an article published in the Philadelphia Inquirer. The article was written by Kenneth Glessner. Professor of Anthropology at the Wharton School. The article was published on July 6, 1973.

The following article discusses a dispute between the Anthropology Department at the University of Pennsylvania and the Administration over the curricular requirements for the students majoring in Anthropology.

In the Anthropology Department at the University of Pennsylvania, the students are required to take a course in mathematical statistics, which is a requirement for the major in Anthropology. However, the students are not satisfied with this requirement and are requesting that it be removed.

The Anthropology Department is concerned about the students' request, as they believe that the course is necessary for the students' understanding of the subject. They feel that the students are not adequately prepared for the course and that it would be unfair to force them to take it.

The students, on the other hand, feel that the course is unnecessary and that it is too difficult for them to understand. They believe that the time spent on this course could be better spent on other courses that are more relevant to their major.

The dispute has been going on for some time, and the students have been trying to have the requirement removed. They have presented their case to the department, but so far, their request has been denied.

The Department of Anthropology is now considering the students' request, and they are looking into the possibility of removing the requirement. However, they are concerned about the impact of this decision on the students' overall education and the quality of their major.

The following article was published in the Philadelphia Inquirer on July 6, 1973, and it was written by Kenneth Glessner, Professor of Anthropology at the Wharton School.
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Youthful Quaker Netmen Search for 'Good Attitude' and Last Year's Form

BY ANDY FISHERMAN

Ask Washington Redskins coach George Allen about team spirit and wait his eyes to light up. Ask Penn head coach and varsity tennis captain Jayson Schwartz about the same question and watch a worried look cross his face. "We've got to have a good team attitude, it's an attitude that every player has to have in order to win. If we can't practice and compete, if they can't pull together, we're not going to win," he said. "Just like the professional teams in the NFL, we have to have a very bright future for the team."

The 1973 Quaker Tennis team will be facing a number of strong opponents this year on the squash courts at the end of the school year. After a successful season last year, the team has lost two key players, but hopes to rebuild the same strong, confident team that reached the national finals last year.

The new team on the squash court is up with grabus, with Schwartz and sophomore Dave Velich helping the number two, although Velich would rather describe it as a "double team." Schwartz's two players, Velich and Jim Dougherty, have been his two best players, and are expected to carry the team this year. "We have a very strong core this year," Schwartz said. "We have a good attitude that we've work hard on at the end of last year."

The next few weeks on the team are up for grabs, with Schwartz and sophomore Dave Velich helping the number two, although Velich would rather describe it as a "double team." Schwartz's two players, Velich and Jim Dougherty, have been his two best players, and are expected to carry the team this year. "We have a very strong core this year," Schwartz said. "We have a good attitude that we've work hard on at the end of last year."

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The next few weeks on the team are up for grab...
By the time this column is printed, if all goes according to plan, the last American prisoners held by North Vietnam and the Viet Cong will have been released. In past years, most newspapers and television networks have devoted much time to the continuing story of the P.O.W.’s, who became a rallying point for the supporters of the Nixon Administration’s Southeast Asia policy. On the whole the popular coverage has been remarkable only for its superficiality, though the responsibility for this can hardly be laid exclusively on the press. Many ex-prisoners have shown understandable reluctance to say anything that might conceivably endanger the well-being of their comrades still in captivity. Even now that all reported escapes have been reprinted, reporters andcommentators who choose to try to tell their story remember that they deal with a public event that is nonetheless comprised of intensely personal joys and tragedies. If the period since the signing of the cease-fire has been agonizing for the nation at large, it has been an even more severe trial for those personally involved. Reluctant as we may be to aggravate the national conscience, the release of the prisoners from war has not raised new questions which should be faced before we relegate the a-yet unlearned lessons of the Vietnamese war to the generally inert intellectual forums of the more conscientious universities. Thus far the newspapers have not felt it incumbent to report the stories to a sentient public without much in the way of criticism, although a great deal more should be said. The New York Times charges that “far beyond any desirable and proper precautions, the military authorities evidently imposed an invidious form of censorship, not in the interests of the P.O.W.’s or of national security, but in self-serving political reasons.” Press releases have been written and distributed by military public relations men with a vested interest in revealing nothing but red-white-and-blue pictures of happy reunions and dangerously dogmatic patriots faithful without mentionable to unmentionable to the country and the Pax Republicana. The ground rules for press conferences at Clark Air Base, as in the Philippines prohibited “controversial” questions. Prisoners who wished to speak with members of the press were not allowed to do so; they could receive only written inquiries, and even their responses to these were censored. Escort officers were allegedly told that they would be held if they made any statements made by the returned prisoners under their supervision. A notice pasted on a barracks wall read: “We warn our airmen at this point that…” “Don’t talk to the press because they will distort everything you say.” One can hardly believe that this strict control of news sources originated with the military men when it coincides so well with the long-standing animosity of the Nixon administration for the news media.

As a result a distinct image of the prisoner repatriation has emerged in the benefit of the flag-waving public. This man renews the flag, regards anti-war demonstrations with small and understood some slight inequality of the population and feels privileged to have served his country in its hour of need. Both before and since his release he has been part of a united and disciplined group, where such men as Naval Commander James G. Price everotime to tell him “what to wear, what to say and what to do.” If he acts according to his will, he would say along with Colonel John P. Flynn that, “I would like to particularly acknowledge the courage and integrity of our President. We know that he must have been faced with many, many tough decisions and circumstances, such as bomb- ing Hanoi. He had our support and prayers always.” And, like Naval Captain James Stokdale, the paragon of American virtue has complete confidence in Nixon’s land of opportunity: “We want no handouts. We seek only to compete in this society to achieve the responsibility and productivity that we on our own feel we can demonstrate.”

This picture, though undoubtedly very attractive to large segments of the American public, rings about as true as a Soviet election landslide. In fact, Seymour Hersh, author of both My Lai 4 and of one of the more searching series of dispatches on the war, reported that government and Pentagon officials who admitted that all was not ice cream and cherry pie, either in the camps or at Clark Air Base. Gradually a very small number of former P.O.W.’s have begun to express publicly their reservations about American policy in Vietnam. One estimated that as many as 20 per cent of the former North Vietnamese support George McGovern’s campaign for the presidency. If that figure is scarcely outside the most great, the South Vietnamese government could now counteract the mad statement of an American Legion post commander on Long Island, that the Nixon victory was “the end of his town’s 17 years in Vietnam constituted “a record we are very proud of.” The commander’s peculiar pride notwithstanding, one may occasionally find a strange parallel between groups in support of and opposition to the war, and by cutting through the pro and con arguments, one might even detect some hope of promoting national reconciliation, at least on a personal level. For two or three days in November of 1969, a long procession of silent marchers passed the White House, each carrying a sign that, though the name of an American serviceman dead or a Vietnamese village destroyed. The year before, Life magazine ran a several page spread with the individual pictures of one week’s war. Now with the release of the prisoners these attempts to “bring the war home” are continued by a most unlikely group called Voices in Vital America, distributors of the metal bracelets, each of which is engraved with the name of a P.O.W., or a soldier missing in action. Though the bracelet wearers tend to see the war somewhat differently from those who marched against death in 1969, they make a similar plea to the public: “Don’t dismiss the war as an alien and distant abstraction, but realize instead that those caught up in it are human beings with distinct names and faces.”

One might argue that the number of these emblems is insignificant, but their convictions and the process by which they arrived at them are anything but, since many of the prisoners in North Vietnam were officers, poles apart from the discontented draftsmen common in the South. Among North Vietnam’s most ardent supporters is K. Flesher, a twenty-year veteran of the Air Force who said that “a lot of people came to the realization that we were not truly there to defend the rights of the South Vietnamese people.” He added that in his opinion President Nixon could have obtained the same terms without four extra years of killing, and said that he was “not opposed” to amnesty for draft resisters. A

(Continued on page 4)
... the power of flight is not limited to men alone. Numerous kites used as fishing tackle, while the U.S. Weather Bureau used them in the 1800s as vehicles for meteorological instruments. Freud explains that dreams of flying often have a sense of freedom, and may have much to do with explaining the continued popularity of kite flying.

The first clear reference to kites that can be found dates back to 200 B.C., in China. It is thought that birds and other animals have a grossly sexual connotation, which may have much to do with explaining the continued popularity of kite flying.

Two sorts of Oriental kites may be distinguished: decorative kites, in the form of birds or fighting kites, usually small and spare of design, but more skill to fly. The object in kite fighting is to cut the opponents string by sawing through it with one's own string. To this effect, the lines are developed in a mixture of broken glass and glue. This was a royal sport and for some centuries only the Emperor was permitted to use blue kite strings.

The European kite was not derived from these primitive kites, like the great fort foot made kites still flown in Cambodia, resemble a banner or pennant. It is known that rocks and other stiffeners were used to firm up flags on windless days, and this seems to be the most likely model by which kites were invented.

The easiest kite to make and fly is the Eddy Bow Kite. Once you have the basic materials you can have it finished in about 15 minutes, or even easier, you can buy one in almost any dime and dime. These are best for building any size kite that you might want to have around to impress your friends, use polypropylene tape or duct adhesive tape or strapping tape.

A bow kite is not functional unless it's bowed. Tie a piece of string to one end of the crosspiece and bend the crosspiece so that when you tie the other end of the string to the end of the crosspiece it forms a bow on the stick inside. Now you have a kite.

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Flying...

(Continued from page 3)

THE FRENCH WAR KITE

The most satisfying box kite is the French war kite. I have no idea why it's called that. The kite is a combination of a triangular box kite and a bow kite. For a three foot kite use a one inch square plastic box. For a four foot kite use a one inch square plastic box. For a five foot kite use a one inch square plastic box. For a six foot kite use a one inch square plastic box. For a seven foot kite use a one inch square plastic box. For an eight foot kite use a one inch square plastic box. For a nine foot kite use a one inch square plastic box. For a ten foot kite use a one inch square plastic box. For an eleven foot kite use a one inch square plastic box. For a twelve foot kite use a one inch square plastic box. For a thirteen foot kite use a one inch square plastic box. For a fourteen foot kite use a one inch square plastic box. For a fifteen foot kite use a one inch square plastic box. For a sixteen foot kite use a one inch square plastic box. For a seventeen foot kite use a one inch square plastic box. For an eighteen foot kite use a one inch square plastic box. For a nineteen foot kite use a one inch square plastic box. For a twenty foot kite use a one inch square plastic box. For a twenty-five foot kite use a one inch square plastic box. For a thirty foot kite use a one inch square plastic box. For a forty foot kite use a one inch square plastic box. For a fifty foot kite use a one inch square plastic box. For a sixty foot kite use a one inch square plastic box. For a seventy foot kite use a one inch square plastic box. For an eighty foot kite use a one inch square plastic box. For a ninety foot kite use a one inch square plastic box. For a hundred foot kite use a one inch square plastic box. For a thousand foot kite use a one inch square plastic box. For a million foot kite use a one inch square plastic box. For a billion foot kite use a one inch square plastic box. For a trillion foot kite use a one inch square plastic box. For a quadrillion foot kite use a one inch square plastic box. For a quintillion foot kite use a one inch square plastic box. For a sextillion foot kite use a one inch square plastic box. For a septillion foot kite use a one inch square plastic box. For an octillion foot kite use a one inch square plastic box. For a nonillion foot kite use a one inch square plastic box. For a duotillion foot kite use a one inch square plastic box. For a trevigintillion foot kite use a one inch square plastic box. For a quinvigintillion foot kite use a one inch square plastic box. For a sexvigintillion foot kite use a one inch square plastic box. For a novemvigintillion foot kite use a one inch square plastic box. For a centillion foot kite use a one inch square plastic box. Where it is felt that even minimal dissent is a sign of serious weakness, to be suppressed in the interest of national prestige. For the writer of the Times editorial on "Muzzled P.O.W.'s"... (24 February), and for other concerned Americans, "the dismal episode serves as a warning that, given the power to do so, the Government would prefer not to let people speak for themselves, without first straining and homogenizing their words in a public relations blender." If we are to learn anything constructive from the sordid story of the United States in Indochina, our teachers can hardly be the men who speak as if they were computers programmed by the same technician. Rather, we will have to listen to the other prisoners of this war: the unvomited vets, who have come to rely on their own resources and are understandably unwilling to return to the quiet role of happy homemaker, or John Downey, the C.I.A. agent recently released from China, who said that the last twenty years of his life would only fill a book of 500 "empty pages." We cannot lapse into simplistic appeals for unity, we cannot submit to the enticing temptation to let bygones be bygones; we must listen instead to the unadulterated land of Vietnam, to the consciences of the resisters and to the countless innocent victims on both sides of the Pacific.

The call to fly those kites. Any big field is fine but an eye must be kept open for errantfootballs. I run up and down the roofs of a block of three story row houses, but dodging chimneys and antennas is not something I'd recommend to any acrobatic, or even any reasonably sane person. The best spot is around Belmont Plateau in Fairmount Park. Just remember that tall buildings create turbulence, and even distant trees have a habit of snagging unruly kites. Please, do not fly around electric wires; 'tis true that Ben Franklin brought the lightning down from the clouds and lived to tell about it, but how many children did he have after that?

Philip Nicholas Lilote is a junior Psychology major at the University of Pennsylvania. He has been flying kites long enough to know better.

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March 29, 1973

(Continued from page 3)
Releasing the prisoner of sex

By BROOKS KOLB

Toward a Recognition of Androgyny, by Carolyn Heilbrun, 188 pages, Alfred A. Knopf, $6.95

Sometimes the pressure to conform to conventional patterns of maleness or feminity can destroy the precious thread of love which dangles before us, all male — to deny his feminine qualities of tenderness, affection, and grace — is a success only in the (1) disengagement of himself from the isolation of his male body. This is the great paradox of sexual identity, for male and female bodies are fertile only in the fusion of sexual intercourse or in the recognition of androgyny. The prisoners of sex falsely believe that their partner is merely the object of his fertility — the earth in which he plants his seed. To escape from the prison of sex, one must realize that his body is potentially fertile: only through the joining of two seeds is the garden planted.

It is not necessary to be a hermaphrodite to achieve Heilbrun's androgynous vision. A hermaphrodite is a body shielding the genitals of both sexes — a self-sufficient being which can neither desire nor be loved. An androgyne is a male or female who recognizes in his nature the equal elements of his mother and father. A hermaphrodite is barren because of its bisexual body; an androgyne is fertile because he can overcome his barrowness in the act of sexual union. There is no true hermaphrodite, but every human being is an androgyne.

In "The Hidden River of Androgyne," Heilbrun illustrates the scope of this idea, so strange at first, so natural upon reflection. The hidden river is not a deep channel in the unconscious mind. It is the ancient and stocky body of any androgynous nature. Heilbrun's androgynous vision. A hermaphrodite is a body shielding the genitals of both sexes — a self-sufficient being which can neither desire nor be loved. An androgyne is a male or female who recognizes in his nature the equal elements of his mother and father. A hermaphrodite is barren because of its bisexual body; an androgyne is fertile because he can overcome his barrowness in the act of sexual union. There is no true hermaphrodite, but every human being is an androgyne.

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of the same moniker and features Elliott Gould as the rumbled private eye hero, Marlowe. The film bears little resemblance to the world of Chandler but as in Altman’s other works he delves into familiar movie myth material; the war (M.A.S.H.) and the private eye, teasing of the genre, taking a flip into familiar movie myth. The film is less satisfying in its revealing confessionally monologues and philosophical musings. It is also very much the private eye, a methodical first person narrator who tells the story of his adherence to a personal moral code. No matter how ugly the world is outside of him, there is a seemingly trivial good samaritan gesture involves him with a person in distress. But beyond the call of duty, reason and stoicism, not because he likes to but because that’s the way he does his job.

For all the hard-edged writing Chandler’s world though perhaps a subdued, and Marlowe is methodical and reliably consistent. In Altman’s world Elliott Gould presents us with what is perhaps a post-apocalyptic private eye. His world is anything but consistent. The places he visits - the parties, a police station, a clinic - are overrun by Alice in Wonderland madness. It is a tawdry rather than a desperate madness, a mood of undescribed depravity. Altman twists Chandler’s penchant for expository dialogue by de-emphasizing and cheapening the conversations of his characters. Conversations consist of bland rambling exposition or scathingly non-sensical non sequiturs with a total lack of communication being the accepted norm. Phrases are repeated with no understanding and names are never used or remembered. There is no understandable attempt to understand. To keep up with this crazy world where identities are fragile beings altered by drugs, mispronounced names, phony death, alcohol and impersonations Marlowe becomes the anti-hero of his staid fictional model. His response to a world where violence can surface vengefully under Illegio’s reign of mystifying terror is, a shrug and, “It’s o.k. with me, lady.” He’s mercurial but not dynamic willing to roll with a punch but not particularly willing to stick his neck out to be hit. He is very self-conscious but not a true Marlowe-Chandler conscious. It works. It also works because Altman is a film artist with an unique gift for creating things that look and sound. Working again with cinematographer Vilmos Szmigard Altman are able to take ethereal wonders in Deliverance and McCabe and Mrs. Miller, Altman photographs his character’s in washed-out sunlight and hazy bar room visions.

The film is less satisfying in its teasing of the genre, taking a flip attitude that is too often obsessed with satirizing Hollywood than fitting into the film. Many of the novel’s qualities are reduced to insignificance, principally the plot. He ends things by introducing a crude twist which has Mark Swales standing by his code but we have not seen him stick to it doggedly enough all along to support his hard boiled reaction. The code is mostly symbolised by the fact that he always wears a tie. But Altman dismisses this by ending the film with Gould dancing away to the tune of Hoey for Hollywood though we get the sense as in his Brewster McCloud he is trying to take away with being just to damned clever and irreverent. Nevertheless many of his put-ons of old movies, his repetition of the theme song in myriad forms, and especially his idea of employing the instant myth process of Hollywood by his bizarre casting of Nina van Pallandt and Jim Bouton who seem to know that they’re not very good at their roles. Yes, The Long Goodbye is worth seeing, though I venture it is not what you may expect it is very playful, entertaining, intriguing and more than slightly irritating.

**Leviathan**

By PETER BAUM

Doremi Fason Latide - Haywind (United Artists)

Black Sabbath meets Pink Floyd. Both lose. Play it all and see God.

A Worder in Tweeter’s Clothing - Sparks (Barewacke)

Sparks, a group attracting attention in some underground circles lately is dominated by a rather strange pair of brothers, Russell and Ron Mael. Russell, you see, sings in a menacingly hissier voice than the late David Bowie sound like David Clayton-Thomas. Meanwhile, brother Ron is content with sitting behind his piano doing Charlie Chaplin impersonations (a facial resemblance does exist) and with writing odd little songs about

**music**

Stealing paintings from the Louvre, getting to meet people by hitting them with one’s car, and other simple joys of life. Sparks is better than most of the new crop of bizarre bands and could find a place for themselves in the museum-"new rock." For, to borrow a phrase from Ron Mael, nothing is sacred anymore.

Split Ends - The Move (United Artists)

The only people who can possibly complain about this release are the long-standing Move fans who have already approximately seven-telth of this LP on the earlier Message. However, up to now the non-believers easily outnumber us and Split Ends could readily serve as a better introduction to what is possibly the Great Underrated Band of the Sixties. Ray Wilson and Jeff Lynne are true masters of the rock idiom who combine intelligence, superb production, and simple rock and roll enthusiasm with deft skill. If you haven’t heard, “Do Ya” is one of the perfect rock cuts ever made, and things like “Tonight” and “The Minister” aren’t far behind. But, for your sake, don’t stop here. Two other fine Move albums, Shazam and Looking On can still be obtained and new albums from the splinter groups, Electric Light Orchestra and Roy Wood’s Wizzard, are being made available. These may be the only records that will replace Split Ends on your turntable.

**PLAYS & PLAYERS**

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11:00 P.M.
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**SMOKEY JOE’S**

The Pennstitution at
38th and Walnut Streets
no exit
Classes: The Culture of Silence

Another crime against the university community is being committed - this time by the tenured faculty of the Philosophy Department who refuse to reappoint one of the very few women philosophers at Penn - Dr. Jerry Doppelt. The department is using every device, from a total cram down to eliminate its only critical voice. Dr. Doppelt alone questions the extent by which the Philosophy Department is using every facet of an alienating process. The one who has written the article, Dr. Doppelt, is alone disgusted with the one-sided approach of the department.

Dr. Doppelt is known on campus as an outspoken critic of the "education" process here at Penn. He has written articles for the benefit of the university community, and he has participated in the struggle for student rights. His courses are concerned with the alienation which pervades every facet of student life; the problems which are being disregarded by the tenured faculty of the Philosophy Department, and he has parodied the "educational" process here at Penn. Dr. Doppelt lacks publications and national recognition. Graduate students voted 13-2 in favor of Doppelt's reappointment, but this vote was completely ignored by the tenured professors who make the decisions in these matters. Undergraduate Philosophy majors, of course, have absolutely no power at all.

Disclaiming students, the tenured faculty are not interested in teaching ability or student approval as criteria for judging a professor's worth. Only professors who are popular with the students - and the market - no matter what its content - are the ones deemed worthy of promotion. And what is the product that sells in the Philosophy Department?

The teachers tell us what Philosophy is for the graduate students and majors. Their past/actual material is one-dimensional and selling very well on the market. Course material is steril and abstract, dealing with pseudo-problems which lack the concrete filling of existential reality. What is worse, the majors completely ignored, the course material necessarily eliminates critical thinking, because the student's daily activities; they exist high up in the stratosphere of actual people. If the students are completely ignorant of the content, the students' daily lives are prevented from confronting its own existence. But this is not only true of the classes Dr. Doppelt teaches, but the content of education in general strips the student of critical thinking. The student is insulated, and this process suppresses negative-critical alternatives; the goals of adaptation, adjustment and equilibrium rather than critical transformation are "forced," (shoved-up), the student.

The form of education cannot be separated from the content; both presuppose each other and together they are forced into submission to the given reality. The main source of alienation for the student is the lack of critical thinking and the students are not even allowed to question their own existence. This lack of critical thinking is enforced on the student, and this process is called "education." Dr. Doppelt has been trying to bring home to the tenured faculty that the Philosophy Department is using every facet of the alienating process, and he has parodied the "educational" process here at Penn. Dr. Doppelt alone is disgusted with the one-sided approach of the department.

The commodification of the student results in intense competition between students in the class. There is profound mistrust among students; students fail actually to look at each other in class or learn each other's names. Male students vent their aggressiveness at each other in order to build up their egos. Female students find that they are completely ignored by men when they ask questions or state their opinions. Sometimes, if the woman is speaking in a serious manner, the professor cracks a joke which disrupts her train of thought and makes her statements seem trivial and foolish to the male students.

Dr. Doppelt breaks down the barrier of the "educational" process, he is preparing the students for the real world. He attempts to create a new structure which more closely relates to their interests. Doppelt is always willing to stop lecturing in order to open class discussion in which students take complete control. He attempts to treat students as mature equals, to struggling against the master-slave relationship.

Because Dr. Doppelt is deviating from the status-quo preserving form and content of the "educational" process, he is being eliminated from the department of Philosophy and the university community. The Philosophy Department has its "tight ship" in which Dr. Doppelt just doesn't fit. His courses are critical of the one-dimensional view of the department. Dr. Doppelt is also a "troublemaker" for the entrenched, insured faculty, who are on the alienating atmosphere and student bondage. He is a "subordinate." He is treating students as mature equals, boosting respectfully to his masters as they cut off his head.

FRANK BOVE
**Cinema Art**

**MUSEUMS- INSTITUTIONS**

Art Alliance 526 S. 10th St. 764-6302

April 7- April 14, "Daughter of the Great: A Memorial to Marie Consequently.

Memorial of Marie Keating Conlon. Wednesday 10:30 AM.

Philadelphia Museum of Art

1280 S. Broad St.

April 7- May 22, "The Search for the Light:" A Century of American Painting and Sculpture. Tuesday, April 11, 10:30 AM.

Philadelphia Art Galleries

215 S. 10th St.

April 8- "Objects of Art", a new exhibition of contemporary art.

GALLERIES

Marlin Stoltz 111 St. 502-2104

March 14- April 30, "The Fifteenth Session of the Cross" and selected paintings by John Farnham. April 8- May 1, "The Wall", 10:30 AM.

Newell Gallery

313 S. 10th St.

March 29, "The Art of Morgan Zinkoff." Sat., 10:30 AM.

Prized Bride Galleries

313 S. 10th St.

April 8- "Contrivances" by Gerry A. Dan.

Four Filter, College Hall

107 S. 13th St.

April 8, "Dresses: Robert Mallett.

"Music"}

"Some music in which Eric Segal gets shot can't be very bad." PHILa. MAG.

**Without Apparent Motive**

And Dominique Sandoval

**Tonight 7 & 9:30 $1 IRVINE**

**Bayshore College of the Arts**


**Academy of Music**

April 7-9, "Bach", presented by George. LA 5-3330.

**Marlene's**

Tuesday 2-9 PM. James Gainer, Gary Hurst, "F.P.A. (1) .

The Small Dogs Run 2

Kathleen Burns, Jack Hawkins. P.M. (1) .

Wise and Lee at the Front of the Block. (1) Bill Hunt. 3-30 PM.

FRIDAY, MARCH 3

Marlene's (2)

James Gainer, Gary Hurst, "F.P.A. (1) .

The Small Dogs Run 2

Kathleen Burns, Jack Hawkins. P.M. (1) .

Wise and Lee at the Front of the Block. (1) Bill Hunt. 3-30 PM.

SUNDAY, MARCH 3

Everything You Wanted to Know About Sex

7 & 9:30 Irvine

This Friday the 30th

Grand Hotel Midnite Movies

Saturday, March 31

20th Century

BAF 81-50. Horray for Midnite Movies

Tomorrow Night

Bonnie Raitt in Irvine

With Tix $3.50 Advance at HH Info Desk $4.50 at the Door

**Silverstone**

Coffee TONIGHT Live and Recorded Music

Old H.H. Cafe.

8-10:30

Coffee and tea free

Donuts $1.00

**Coffee Rock presents**

The Jesse Clanton Band

plus

Chaplin in The Immigrant and

The Adventurer Sat., March 31

9:00 P.M.

H.H. Dining Room

**The Bad Seed/Thieves/Harry, Potty (2) .

Willie and Lee at the Front of the Block. (1) Bill Hunt. 3-30 PM.

FRIDAY, MARCH 3

Marlene's (2)

James Gainer, Gary Hurst, "F.P.A. (1) .

The Small Dogs Run 2

Kathleen Burns, Jack Hawkins. P.M. (1) .

Wise and Lee at the Front of the Block. (1) Bill Hunt. 3-30 PM.