RAFE PROTESTORS continue their picket at College Hall, Wednesday.

**Rape Protestors Continue Sit-In Demands As U. Agrees to Some**

BY PETER DUNNIN

The College Hall sit-in demanding concrete efforts to prevent rape crimes continued Wednesday although the University agreed to several of the women's demands. The University agreed to try to set up at least one "at least" necessary rape crisis line and to make available for an additional four sex counselors for rape victims not affiliated with the University, and the rape counselors will also be members of the University psychology staff. A committee consisting of five members of the University Psychology Department, including Professor Elise Kaiser, director of the Center for Human Relations Management Paul Goldin, has been established to implement the measures to be taken by the University. Although members of the Administration noted that efforts to meet the protesters' demands have been "very effective," several members of the student community are now expressing concern that the hiring of more female graduate students is not being agreed to by the Administration.

Bruce Johnson, executive associate dean of the College of Liberal Arts, and Herbert Christensen, vice president for faculty and student affairs, said that the hiring of more female graduate students is a demand that had not been agreed to by the Administration.

In response to the original demand for a female assistant of security officer, Johnson said the group should center their demands on "as an assertive administrator whom the campus community is needed in security." Several protesters attended the meeting after Johnson had "just about promised" a woman as a security officer who would be "responsible to the security personnel." He announced that this promise would be kept.

The women's center demanded by the protesters would provide counseling services for rape victims and counseling and self-defense classes for women. The center, however, Johnson was pessimistic about finding the funds for the demanded services.

Meetings will continue Thursday morning between protesters and women's-chef Ronald Bould, concerning the establishment of a women's self-defense committee. Bould has promised to make the women's self-defense program available to anyone who wished to learn self-defense. He also promised that a counselor needed for safety and facilities is available.

The demand for additional female bursaries and scholarships in the area of women's health is also being made. The students note that the hiring of more female graduate students would not be "flexible because of the money." Despite this, the protesters are "continuing until all the demands are met.

Vermont said that a demand for women's rights training and training, the establishment of a women's health center on campus, and the hiring of more female graduate students is a demand that had not been agreed to by the Administration.

Johnson and Christensen, executives of the College of Liberal Arts, said that the hiring of more female graduate students is a demand that had not been agreed to by the Administration.

In response to the original demand for a female assistant of security officer, Johnson said the group should center their demands on "as an assertive administrator whom the campus community is needed in security." Several protesters attended the meeting after Johnson had "just about promised" a woman as a security officer who would be "responsible to the security personnel." He announced that this promise would be kept.

The women's center demanded by the protesters would provide counseling services for rape victims and counseling and self-defense classes for women. The center, however, Johnson was pessimistic about finding the funds for the demanded services.

Meetings will continue Thursday morning between protesters and women's-chef Ronald Bould, concerning the establishment of a women's self-defense committee. Bould has promised to make the women's self-defense program available to anyone who wished to learn self-defense. He also promised that a counselor needed for safety and facilities is available.

The demand for additional female bursaries and scholarships in the area of women's health is also being made. The students note that the hiring of more female graduate students would not be "flexible because of the money." Despite this, the protesters are "continuing until all the demands are met.

The students also make the claim that the University has not been making sufficient efforts to prevent rape crimes on campus. They claim that the University has not been "proactive" in its efforts to prevent rape crimes. The students say that the University has not provided sufficient counseling services for rape victims and that the University has not provided sufficient self-defense classes for women. They claim that the University has not provided sufficient funds for the demanded services.

The students also claim that the University has not been proactive in its efforts to prevent rape crimes. They claim that the University has not provided sufficient counseling services for rape victims and that the University has not provided sufficient self-defense classes for women. They claim that the University has not provided sufficient funds for the demanded services.

The students also claim that the University has not been proactive in its efforts to prevent rape crimes. They claim that the University has not provided sufficient counseling services for rape victims and that the University has not provided sufficient self-defense classes for women. They claim that the University has not provided sufficient funds for the demanded services.
Classifieds

Admissions

Applicants are encouraged to apply online at admissions.upenn.edu.

Grades in Health Wanted

By June 15, 2023, grades in public health, health education, hospital admin., biostatistics

Peace Corps Posts

in Brazil, Bolivia, Bangladesh, Zambia, etc. 100 people with tech degrees in Therapeutics; 300 Norm.

For Sale


For Sale

A 3 bedroom apt., 1 large bedroom, 1 large bathroom, 1 kitchen, 1 dining room. June 1. Call 347-7514.

Veterinary

Vacancy in office, 110 West Pine, 13th floor, University Center, 1100 S. 34th Street. Call 347-7514.

Classifieds

Admissions

Applicants are encouraged to apply online at admissions.upenn.edu.

Grades in Health Wanted

By June 15, 2023, grades in public health, health education, hospital admin., biostatistics

Peace Corps Posts

in Brazil, Bolivia, Bangladesh, Zambia, etc. 100 people with tech degrees in Therapeutics; 300 Norm.

For Sale


For Sale

A 3 bedroom apt., 1 large bedroom, 1 large bathroom, 1 kitchen, 1 dining room. June 1. Call 347-7514.

Veterinary

Vacancy in office, 110 West Pine, 13th floor, University Center, 1100 S. 34th Street. Call 347-7514.

Classifieds

Admissions

Applicants are encouraged to apply online at admissions.upenn.edu.

Grades in Health Wanted

By June 15, 2023, grades in public health, health education, hospital admin., biostatistics

Peace Corps Posts

in Brazil, Bolivia, Bangladesh, Zambia, etc. 100 people with tech degrees in Therapeutics; 300 Norm.

For Sale


For Sale

A 3 bedroom apt., 1 large bedroom, 1 large bathroom, 1 kitchen, 1 dining room. June 1. Call 347-7514.

Veterinary

Vacancy in office, 110 West Pine, 13th floor, University Center, 1100 S. 34th Street. Call 347-7514.
Richardson: Viet Return Possible

By United Press International
WASHINGTON Defense Secretary Elliot L. Richardson raised the possibility Tuesday that U.S. forces would be returned to Vietnam peacefully as soon as the war was over.

Richardson said the admin-istration would need to work on a cease-fire agreement as soon as possible. He also said the United States was not in a position to negotiate for a cease-fire with the North Vietnamese.

Washington: The State Department warned Tuesday that a cease-fire agreement by the North Vietnamese and the United States would not be possible until both sides had agreed to negotiate. A State Department official said the United States would not agree to a cease-fire unless the North Vietnamese had agreed to cease-fire talks.

Washington: The State Department said Tuesday that the United States was prepared to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was prepared to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was willing to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.

Washington: The State Department said Tuesday that the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement. The official said the United States was ready to negotiate with the North Vietnamese on a cease-fire agreement if the North Vietnamese were willing to negotiate.
Letters to the Editor

Sullivan Says Assembly Control over Council Reps is Needed

The following is taken from a speech made by Assembly Representative Troy Henley at the Daily Pennsylvanian's Women's Hangout.

"I do not represent any particular group of women, nor do I represent any particular organization, nor do I represent any particular political viewpoint. I do represent the women's issue, and I am here today to talk about that issue."
Viet Fighting

Tong Le Chan's

Tong Le Chan has used his first gas artillery shells. He has asserted, "He should have put big business in advance that he was going to institute meat price controls, asserting, "We should have put controls on five years ago."

Women's Rights In Third World Topic of Panel

A panel of feminists will discuss the "trillion dollar women's issue" today in a symposium on "Women's Rights in the Third World" at the University's chapter of Women's National Action Coalition. Speaking on the panel will be: Elma Williams, co-author of "Black Women's Liberation," Paul Dushoff, Asian-American, active in the anti-war movement, and Clarey Jones, a black woman, a member of the president's staff. The symposium is sponsored by the University's chapter of Women's National Action Coalition.

Be a special kind of Navy Flyer. Be a Naval Flight Officer.

Wherever a Navy plane is under electronic control, that plane is in the hands of a Naval Flight Officer. Naturally, as a candidate for Naval Flight Officer training you'll need some very special qualifications. First, you must really want to fly, even if you've never flown before. You'll also need a college degree and the kind of mind that works well with math and physics.

If that's the kind of career you're looking for, send in your application. It takes to be a Naval Flight Officer. Natural, as a candidate for Naval Flight Officer training you'll need some very special qualifications. First, you must really want to fly, even if you've never flown before. You'll also need a college degree and the kind of mind that works well with math and physics.

If that's the kind of career you're looking for, send in your application. It takes to be a Naval Flight Officer. Naturally, as a candidate for Naval Flight Officer training you'll need some very special qualifications. First, you must really want to fly, even if you've never flown before. You'll also need a college degree and the kind of mind that works well with math and physics.

If that's the kind of career you're looking for, send in your application. It takes to be a Naval Flight Officer. Naturally, as a candidate for Naval Flight Officer training you'll need some very special qualifications. First, you must really want to fly, even if you've never flown before. You'll also need a college degree and the kind of mind that works well with math and physics.
Frustration Key Idea Behind ICA 'Made in Philadelphia' Exposition

By MICHAEL STEPHEN GREEN

Frustration is the key idea behind the "Made in Philadelphia" exhibit currently on view at the Institute of Contemporary Art. From Phillips Simkin's "Stairway," an ironic juxtaposition to the floor-bound figures, to Jean-François Cases' "Souvenir," an essay in superfluous matter, arranged on a mock-construction site. On the ground floor, the "incidental workers" separated the wooden slats from the foundation, in tattered cloth. Empty bags were piled neatly, unused tools sat at pleasing angles, work programs, like the work, were impossible to read.

Joe Mastra's "Sister Perpetua's Law" is a three-dimensional fragment of a mystery thriller. Answer one wall's riddle, a series of steps to unravel the maze. At right angles here, the vertical fragments insinuate themselves, these, also, are tactfully present. By extracting the mental and the physical status, a wood-and-paper collage by Simkin's piece shadowed theatre, the work (metaphor, metaphor) suggests a concept, this type of art often fails to achieve excellence either as an artwork or as the intellectual medium.

In Simkin's work, true excellence is achieved. A perfectly decorative, if unceasing array of forms, hanging from the wall of the building's black room, bis effect, too small, the reduction, and hanging for too long to mean examination as individual entities, they stand in ironic juxtaposition to the floor-bound forms of wood, stone, and paper. As the arrangement, clearly enough, makes possible re-interpretation, the spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads" and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.

For Jones, the Fine Arts Building, the most unassuming of spaces, will not fail to notice Phillips Simkin's "Stairway." The arrangement, clearly enough, makes possible re-interpretation. The spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads," and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.

When entering or leaving the Fine Arts Building, the most unassuming of spaces, will not fail to notice Phillips Simkin's "Stairway." The arrangement, clearly enough, makes possible re-interpretation. The spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads," and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.

On entering or leaving the Fine Arts Building, the most unassuming of spaces, will not fail to notice Phillips Simkin's "Stairway." The arrangement, clearly enough, makes possible re-interpretation. The spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads," and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.

By MICHAEL STEPHEN GREEN

Frustration is the key idea behind the "Made in Philadelphia" exhibit currently on view at the Institute of Contemporary Art. From Phillips Simkin's "Stairway," a three-dimensional fragment of a mystery thriller. Answer one wall's riddle, a series of steps to unravel the maze. At right angles here, the vertical fragments insinuate themselves, these, also, are tactfully present. By extracting the mental and the physical status, a wood-and-paper collage by Simkin's piece shadowed theatre, the work (metaphor, metaphor) suggests a concept, this type of art often fails to achieve excellence either as an artwork or as the intellectual medium.

In Simkin's work, true excellence is achieved. A perfectly decorative, if unceasing array of forms, hanging from the wall of the building's black room, bis effect, too small, the reduction, and hanging for too long to mean examination as individual entities, they stand in ironic juxtaposition to the floor-bound forms of wood, stone, and paper. As the arrangement, clearly enough, makes possible re-interpretation, the spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads," and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.

When entering or leaving the Fine Arts Building, the most unassuming of spaces, will not fail to notice Phillips Simkin's "Stairway." The arrangement, clearly enough, makes possible re-interpretation. The spectator's mental and emotional both are funneled into the natural decoration. Simply tasty, but less successful, are Joe Binger Gill's "Street Beads," and the entitled work of Janos Will. Gill's paper scrolls a freeze-framed wooden structure, roots to a site, triangular, ornamental suspension. A balding sequence to contemporary Velasquez? A conventional critique of urban experience? Problematically unanswered, the work displays, at least, a good sense of rhythm.
Thursday, April 5, 1173

Goes into Effect Today

New U. Traffic Code

Tennis

(Continued from page 9)

was picked out walking her two-year-old son across the playing area and remained standing amidst them, according to a police report. The officer also stated that Malatesta P.U.C. guards Twyla Tindall, aged 14, and Janice Tindall, aged 13, were also present on the scene.

Frosh Heavies

(Continued from page 6)

is the one which did so well in the slow Dance project, consisting of Alan O'Hara, Pat, Full Fieldsworth, Sandy Joplin, John Keough, Paul Whirlow, and Bruce Allen. Harris, Barry Selby, Bob Steffen, Sam Sloan, and Carl Adams. But Orosa notes that this lineup could change by the By. so he plans to "have some new faces, and we can see what we're made of.

At the freshmen mixer in Marc Hall the Frosh Heavies did not have the usual line-up, despite the fact that it was a bowl. All the freshmen mixer in Marc Hall the Frosh Heavies did not have the usual line-up, despite the fact that it was a bowl.

Lacrosse

(Continued from page 7)

caused notable Anna Ferguson. Now it looks like I hope this marks a turning point in the season for us. I still have very high hopes.

The final quarter followed the same pattern as the third. Ferguson scored once again.

A Once In a Lifetime Opportunity

Step right up as Malatesta's Carnival comes to Penn. A special advance "screaming" of the horror film. The horrors in it are real, so real the movie had a sensational way to travel. Over 100,000 miles of track links cities, towns and ports all over Europe. The first gets you over there, the second gives you unlimited Second Class rail travel for two months for a


discount. The amount of the fine will be determined by the Security Headquarters in forwarding the report to the University's judicial body. A copy of the report will be sent from the Security Headquarters to the University Judiciary after the extra cost has been paid or is unpaid. The amount of the fine will be based on the report, the report will be considered by the University Judiciary, and shows whether the fine has been paid or not. Security Headquarters will also be posted as tow zones. Cars parked in areas designated tow zones will be towed and impounded.

The University of Pennsylvania.

made by check or money order, same day or any day by Security for the Judiciary.

a case may have a hearing upon disposition.

An individual wishing to contest a citation filed with Security Headquarters in numerical order will be paid or not. Security Headquarters will also be posted as tow zones. Cars parked in areas designated tow zones will be towed and impounded.

The University of Pennsylvania.

made by check or money order, same
day or any day by Security for the Judiciary.

a case may have a hearing upon disposition.

An individual wishing to contest a citation filed with Security Headquarters in numerical order will be paid or not. Security Headquarters will also be posted as tow zones. Cars parked in areas designated tow zones will be towed and impounded.
Oarsmen Face Long Pull as IRA Title Defense Begins

By KEITH MERRILL

The mighty University of Miami is ready to do battle in the annual IRA regatta, which will be hosted by Columbia University next week.

Yet, outnumbered by 30.to.1, the Miami Steiners refuse to back down in the face of a new challenge. Miami has always put up a good fight in the annual regatta, and with a new-look crew this year, the Miami Steiners are taking on the challenge head-on.

"There will be a lot of pressure to perform well. Everyone will be gunning for us," said captain Walter Updrow. "But we're not going to be intimidated. We're going to give it our all and come out on top."

Miami's crew consists of twelve members, including four returners from last season. The team has been working hard in preparation for the regatta, with practices held every day to sharpen their skills.

"We've been working on our technique and teamwork," said co-captain John Smith. "We want to make sure we're running as a team and not as individuals."

The regatta will be held at the end of next month, and the Miami Steiners are confident they can come out on top.

"We're ready for the challenge," said Smith. "We've got a lot of firepower on this team and we're not going to let anyone come between us and our goal."

The Miami Steiners are looking forward to a strong performance in the IRA regatta, and they are ready to face the challenge head-on.
A Night at the Operetta

By HARRY TURNER

At the outset, let's clear up a few false notions people have concerning Gilbert and Sullivan. These two men did not write "South Pacific", nor Puccini's "Madame Butterfly", nor is Gilbert & Sullivan's the second largest department store chain on the East Coast. No, Gilbert, Sullivan, and their manager, Richard D'Oyly Carte, were three theatrical revolutionaries of Victorian England, who created a unique theatrical genre of their own which has never been equaled.

Another false notion to be rectified: Gilbert and Sullivan did not hate each other. They were business associates under contract to D'Oyly Carte to write comic operettas for his Comedy Opera Co. They admired each other's talents, but neither took a great interest in the other's art unless it was advantageous to their own wallets. They were friends when it came to business together; other than that they were worlds apart. This can be expanded to say that their whole lives were not centered about the fourteen comic operettas they wrote and directed together. Dr. Arthur Sullivan was Victorian England's foremost musician, and was knighted by Victoria in 1883 for his accomplishments in serious composition - this was even before the Gilbert & Sullivan collaboration was to reach its zenith with "The Mikado". Likewise, William Gilbert was knighted in 1909 by Edward VII, not for writing the libretti for Sullivan's music, but as an outstanding playwright.

For the remaining three years of his life (he died in 1911 in his ornamental lake while trying to save two young lovers in distress), he prided himself on being the knighted solely for his plays.

And yet, today, Sir Arthur's music cannot hold its own without Gilbert's words, and Sir William's words do not have the same effect as they do when espoused to Sullivan's music; as a matter of fact, the two are so inseparably linked that "G & S" is considered a singular term. How many have heard Sullivan's Merchant of Venice Suite or his grand opera Iolanthe or have seen Gilbert's A Semi-Dressed Novel, Pygmalion and Galatea, or The Merry Zigzaga, or the Tippie Gipsy and the Pipey Wipy? But, however few are they who have not heard of H.M.S. Pinafore, or The Mikado or songs like The Flowers that Bloom in the Spring," and "I've Called Little Buttercup?"
The Mikado ran 672 performances at the Savoy in London, but there were other Victorian pieces. We shall never run on these, but these other pieces have fallen by the wayside, whereas G & S has maintained its popularity for almost a century - and can look forward to another century of continuous popularity, too. What has caused this phenomenon? It certainly has not been the world of education: G & S has too complicated the story-line, nothing but good fun and good, light music come from the stage and out of the orchestra pit.

Gilbert never tried to find a solution to the problems and faults of Victorian England; he instead contented himself with demonstrating the problems to others in this unique G & S makes fun, they take great delight in the problems and faults of Victorian society. He forced his audiences to see their world as it really was, viz., topy-turvey, absurd. It was his own absurdity, coupled with his humorous wit, that mitigated the sting of his poison darts. The audiences loved going to see and hear their society cut to shreds. Nobody denies that England reached the peak of its greatness in the Victorian Era, and, perhaps this is born out in their tremendous sense of humor and their ability to laugh at themselves.

Gilbert gave his audience problems of identity, misapprehension, cross-purpose double crossed. He gave them horrible puns, slapstick, and a ridiculous little man who sang and danced about the stage whether one wanted him to or not. He presented them with the army, the navy, the Court of Chancery, the House of Peers, curates, educational institutions, etc. He presented the bulwarks of England's greatness, but what did he do with them? In one operetta, he has the anachronistic Piphon Lord of the Admiralty, Sir Joseph Porter. K.C.B., profess: "Stick close to your desks and never go to sea - And you all may be rulers of the Queen's Navee!" In another, M.P.'s: pretend they are merciless pirates at a place called Penzance, which is equivalent to saying they were the pirates of Atlantic City. In a third, the Lord Chancellor legally debates with himself whether it is proper for him to wed his own ward while the rest of the Peers go off and marry fairies (woodiesprites); then all decide to dwell in Fairyland, because they do not see of what they are down below; finally they sprout fairy wings and decide to trade the House of Peers for House of Peris. Still another concerns a case of Breach of Promise in which the Judge (who reached his high position by marrying and later divorcing a "rich attorney's elderly, ugly daughter") declares that, "though all my law be juggle... of Beauty I'm a judge," as he goes dancing out of the courtroom with the plaintiff, after handing down his decision to marry himself.

Gilbert's genius gets to take place in the most out-of-the-way places: Titipu, Barataria, Utopia,Tiergarten Halfflupfer. No matter what the locale, he never complicated the story-line, nothing but good fun and good, light music come from the stage and out of the orchestra pit.

Gilbert never tried to find a solution to the problems and faults of Victorian England; he instead contented himself with demonstrating the problems to others in this unique world of W.S. Gilbert: he was a logic satirist, but he made people laugh at what he was tearing down; viz., people themselves. And, as when lauded as the greatest of all satirists, he professed the philosophy: "...there is humor in all things, and the truest philosophy is that which teaches us to find it and to make the most of it." People would become depressingly frustrated if they tried to take arms against what was a cruel and heartless system, therefore: submit to fate without unemotionally wanting.

Such complications frequently occur: Life is one closely complicated tangle; in case that sounded too mournful, he followed it up more optimistically: try we life-long, we can never straighten out life's tangled skein, Why should we in vain endeavor to take arms against what we know to be inevitable? Life's a pudding full of plums, Care's a canker that benums. Wherefore should we be an exhibition of illusion? On impossible solution? Life's a pleasant institution, Let us take it as it comes! set aside the dull enigma, and we shall know the joy of man: Failure brings no kind of stigma... Dance we to another tune! Shrink the lyre and fill the cup, Lea on sorrow we should sup. Hop and skip to Fancy's fiddle, Hands across and down the middle-life's perhaps the only riddle. Those are the words from giving up! Sullivan has been dead seventy-three years, Gilbert sixty-two years; yet Gilbert & Sullivan is not dead. Though audiences may not be familiar with the institutions of which G & S makes fun, they take great	

(Continued on page 4)
A "man who choked his 18-year-old daughter to death because he said she "flirted with boys" has just been released from prison on a presidential pardon after serving seven months of a seven-year sentence."

The constitution of Lebanon, in whose courts was heard this incident, declares that "all Lebanese are equal before the law;" nevertheless a man is permitted to kill a female relative who has in his opinion disgraced her family through sexual misconduct. Although the unfortunate girl has merely expressed platonic affection for a male acquaintance, her killer is guaranteed an easy sentence or is, like the man cited above, released from the "prison of conscience" after serving some time in jail.

One can scarcely conceive of a clearer illustration of the widespread conviction that every female person is a subhuman object, a mere piece of property. She is a shiny bauble to decorate her family name, and for any reason, with or without justification, she is tarnished in the eyes of her father, her brother or her husband, she may be destroyed like a broken vase. An American woman may not be able to imagine such a custom being formalized in our courts, but if her experiences were the same, the underlying notion of woman-as-object will be familiar enough. No law in the United States sanctions "honor" killing, no law tries to excuse the average mugger or arsonist either. Last December's issue of Ms. carried the remarkable transcript of a tape recorded by a man tried in 1964 on a charge of murder with intent to commit rape. He relates how, after his arrest, "a captain in the sheriff's office took me into his office and gave me a cup of coffee and took out his handkerchief and wet it in the sink and helped me clean my face, which was scratched. He looked at me and said, 'Don't worry, they'll always causing trouble for everybody.'"

Whether this man's story is typical I cannot say, or whether having known in the past few years several victims but no defendants. The recollections of two friends whose cases were never tried or even brought to trial suggest that the Ms. account is by no means unique. One girl endured rigorous cross-examination by the subject of her "virtue" and the fact that she lived at the time in a co-ed house. In an ordinary case of assault, lawyers rarely try to distinguish their clients by slamming the victims with irrelevante insinuations.

The growth of the women's movement has prompted deeper study of rape and its causes; women in many cities now provide emergency counselling and support to rape victims. Hopefully the old stigmas and the harassment will eventually be replaced by a more rational, critical analysis of why men rape women. One possible motive is the masochistic quest for power, the desire of some to super-charged by living up to the stereotypical aggressively potent male image. The narrator of the Ms. transcript stopped short of rape when the woman pleaded with him not to "hurt her;" so "sudden," he said, "a thought came into my head: 'My God, this is a human being.' He spurned the offer of a man who could be gentle and kind and still sexual." Confused by and at odds with his own sexual identity, he was willing to use a virtual stranger to prove his adherence to an unconsciously-adopted ideal. Now, while he struggles with hideous in-sight and psychological help to understand his impulses, he occasionally encounters men who tell him that he was right to have gone ahead and done it because "every chick wants you to do it." Such is the fantastic conviction of a not insignificant segment of the American population. An even uglier motivation for rape is pure and simple hatred, a condition expressed with ruthless by Jimmy Hoffa and Edward Cleaver. In Soul on Ice he wrote, "Many whites flatter themselves with the idea that the Negro male's lust and desire for women is such a bloody, hateful, bitter and malignant nature that whites would really be hard pressed to find it flattering." Only a madly imaginative individual could read flattering into the act of rape. Rape, regardless of peripheral, possibly racial, overtones, does not connote irresistible desire and love. Quite the opposite: it implies a wild and raging hatred of women channelled for a few moments through the body of one specific individual.

With the events of the past few weeks, every female person in the Penn-area community must come to terms with the question of rape. It is as shocking to realize that one is despised solely for one's sex as it is to be hated only for one's race. Whether or not a woman feels fear when someone walks behind her in the dark, that unwarranted hatred imposes limitations on her life. She must consider it she is destined to live in camps, is she wants to take the subway downtown, is she prefers hitchhiking to taking the bus. Last women witnessed a series of rape-murders, and most of the victims were young women hitchhiking to and from work or school. The city's first instinct is to crack down on female hitchhikers, a master stroke of evasion, paternalism and self-deception which, in the long run, can only have its logical conclusion suggests that murder might be intimidated by inverting most of the population in safe and solitary cells. Rape is an issue inextricably bound into the violence and chauvinism of our society; any proposed solution that fails to

The "Y" ARTS COMMITTEE presents CONVERSATIONS ON THE THEATRE with ERNEST SCHIER, Moderator April 9 Douglas Turner Ward May 2 Alan Schneider May 16 John Houseman & Jeckle Beckner Provocative evenings of discussion on the careers and philosophies of three outstanding theatre personalitiies.

Three Evenings at 8 P.M.

MARIY-ANNE OSF Business Manager DAVID ASHENHURST Book Editor PETER BAUM Photo Editor JON PASTOR Photography Editor

MAY-ANNE OSF Business Manager DAVID ASHENHURST Book Editor PETER BAUM Photo Editor JON PASTOR Photography Editor

The "Y" ARTS COMMITTEE presents CONVERSATIONS ON THE THEATRE with ERNEST SCHIER, Moderator April 9 Douglas Turner Ward May 2 Alan Schneider May 16 John Houseman & Jeckle Beckner Provocative evenings of discussion on the careers and philosophies of three outstanding theatre personalitiies.

Three Evenings at 8 P.M.

MARIY-ANNE OSF Business Manager DAVID ASHENHURST Book Editor PETER BAUM Photo Editor JON PASTOR Photography Editor

March Street magazine is published Thursday at Philadelphia, Pa., during the fall and spring semesters, except during vacation periods. Articles, inquiries, letters to the editor, and advertising may be sent to Sesquicentennial Hall, 3rd and Chestnut Streets, Philadelphia, Pa. 19104. Phone: 753-5444.

All articles represent the opinions of individual authors and do not necessarily represent the editorial position of 3rd and Chestnut Streets.
Transcendence of the Body

BY NAOMI KAYE

Scene: The dancers stretch and bend themselves within huge rubberbands. They are stripped vivid candyshop colors by the projection of lights on the backdrop. As they pulse and expand, the dancers cast huge shadows on the backdrop.

(Elisabeth Nolik's Dance Theatre in "Group Dance From Sanctum")

Choreographer, composer, designer of lights and costume, Alwin Nikolais, has brought his theatre of pure movement and fantasy to Philadelphia. Although he has been creating multimedia presentations since 1956, his work still startles. He conceives of dance as pure movement, and as only one of the elements in his theatre. "I like to mix my magic," he has said, and magic it is.

Scene: The dancers enter the stage carrying a collapsed tent-like structure made of white cloth. They release it onto the floor and very deliberately begin to dance upon it, carefully extending their arms and legs to form patterns with themselves and with others. (Nikolais Dance Theatre in "The Tent")

Nikolais leavely manipulates all aspects of his theatre. He uses light, color, costume and sound to make his dancers inseparable from their environment. He often introduces props into his creations, enhancing the dancers and the audience's awareness of the shape and possibilities of the human form. As striking as the combination of these elements proves to be, it is Nikolais' conception of dance that proves most striking of all.

Scene: The dancers freeze as the electronic sounds stop and silver balls on strings descend from the ceiling. The dancers rearrange their arms and faces into screaming gestures and freeze once more. The silver balls descend further. ("The Tent")

Nikolais sees dance as movement. As such, it is divorced from emotion and the kind of associations that take away from the force of the movement itself. Nikolais began developing this theory of modern dance in the late forties, while working at the Murray Louis Dance Company in "Hoopla". He has said of his theatre, "I tried to destroy realism in light of the same sense of theatricality as Nikolais'; Nikolais in fact creates some of the effects for Louis. But for Louis, dance is the complete dominance of the other elements. The stage is never dominated solely by light and color. The dancer and his movements fill the stage at all times. The contrast created within each dance is between the group and the single dancer, not between the environment and the dancers. Louis believes, as does Nikolais, in the purity of movement; he also believes in its dominance.

Scene: The dancers form a parody of a chorus line, their backs to the audience. In black clown's boots, they move their toes back and forth while seeming to tickle each other in the sides. The circus has begun. Louis attempts to tame a very pretty three-headed worm of amazing design. With small facial gesture and tremendously controlled movement, he manages to pat it on the head. Five very oily magicians in black capes enter and pull mechanical birds from the not-so-hum air. All to the sounds of the Lisbon State Police Band.

The Murray Louis Dance Company shared the stage of the Walnut St. Theatre with the Nikolais Dance Theatre. The two companies' appearance together is not accidental. The connections between them are deep and varied. Murray Louis joined the Nikolais Dance Theatre at its inception in 1968. A principal dancer in the company, Louis left in 1963 to form his own company, for which he is both choreographer and dancer. His concept of dance is obviously very influenced by Nikolais, but also very distinct from it. The companies serve as a contrast to each other, providing a varied program that sets off each's uniqueness. Scene: The dancer appears on stage alone. He quizzically watches his knee as it slowly and steadily rises and falls amid his arms and legs. With amazing agility, he lifts and places parts of his body, making small, deliberate motions. The dancer carefully pulls his eyelid down and leaves the stage.

((Murray Louis, "Personae")

Dance in Philadelphia

The Murray Louis Dance Company is currently performing in Philadelphia. They are playing to packed houses at the Walnut St. Theatre. The company is known for its innovative and dynamic approach to modern dance. The performance features a variety of works by renowned choreographers, including Murray Louis himself. The audience is treated to a captivating display of movement and emotion, as the dancers take the stage with grace and precision.

The Murray Louis Dance Company has a long history of excellence in the field of modern dance. Since its founding in 1963, the company has been recognized for its innovative choreography and dynamic performances. The company's repertoire includes works by some of the most celebrated choreographers of our time, including Murray Louis himself. The company has received numerous awards and accolades for its work, including a special Tony Award for Outstanding Achievement in the Arts. The Murray Louis Dance Company is a true testament to the power of dance as an art form, and continues to inspire audiences around the world with its innovative and dynamic performances.

The Murray Louis Dance Company is committed to the development of new works and the exploration of new ideas. The company has a strong tradition of collaboration with composers, designers, and other artists, and is known for its commitment to pushing the boundaries of what dance can be. The company's commitment to excellence and innovation is evident in every aspect of its work, from the choreography to the design to the performance.

For more information about the Murray Louis Dance Company, visit their website at www.murraylouisdancecompany.com. You can also follow them on social media for updates on their upcoming performances and events. The Murray Louis Dance Company continues to be a leader in the world of modern dance, and is a true testament to the power of dance as an art form.

The Murray Louis Dance Company is playing to packed houses at the Walnut St. Theatre in Philadelphia. The company is known for its innovative and dynamic approach to modern dance. The performance features a variety of works by renowned choreographers, including Murray Louis himself. The audience is treated to a captivating display of movement and emotion, as the dancers take the stage with grace and precision. The Murray Louis Dance Company has a long history of excellence in the field of modern dance. Since its founding in 1963, the company has been recognized for its innovative choreography and dynamic performances. The company's repertoire includes works by some of the most celebrated choreographers of our time, including Murray Louis himself. The company has received numerous awards and accolades for its work, including a special Tony Award for Outstanding Achievement in the Arts. The Murray Louis Dance Company is a true testament to the power of dance as an art form, and continues to inspire audiences around the world with its innovative and dynamic performances. The Murray Louis Dance Company is committed to the development of new works and the exploration of new ideas. The company has a strong tradition of collaboration with composers, designers, and other artists, and is known for its commitment to pushing the boundaries of what dance can be. The company's commitment to excellence and innovation is evident in every aspect of its work, from the choreography to the design to the performance. For more information about the Murray Louis Dance Company, visit their website at www.murraylouisdancecompany.com. You can also follow them on social media for updates on their upcoming performances and events. The Murray Louis Dance Company continues to be a leader in the world of modern dance, and is a true testament to the power of dance as an art form.
individuals; he made absurd pleasure in witnessing Gilbert and Sullivan's works, which are a product of the twentieth century. Witness Gilbert take the wind out of the sails of the mid-Victorian aesthetic movement as he caricatures people like Swinburne and Wilde as a product of the twentieth century. No, G & S certainly is not a thing of the past, and, for some strange reason, there is an upsurge in its popularity today. Harvard has a G & S group; Yale formed a G & S society last year. Amherst is putting on Ruddigore this spring; Princeton is also doing a G & S; Baltimore has two G & S companies, one made up of college students who put on two shows during June and July in repertory. Philadelphia has three area G & S companies, of which the Gilbert and Sullivan Players downtown is the best in the United States. And there is no denying that the Penn Singers have become a G & S troupe.

"Man's innate fascination for a land named Topsy-turvydom in times of confusion and disorder"—is this a social statement on our world which draws man towards frustration with a complicated system. Who should be popular and people were upset with the crash of the Stock Market during the depression in the United States, and the Marx Brothers are an example of topsy-turvydom at its very best, and both say something in their own way about the society which produced them; that they are both riding a new wave of popularity is not to be considered coincidental, either. So who might one of America's foremost G & S enthusiasts be? None other than the great Groucho Marx himself. In his latest book, "who's das he?" Arthur Marx not only brings up how much of an enthusiast his father is, but also how obnoxious a G & S fanatic, commonly known as a Savoyard, can be.

When Father wasn't playing Gilbert & Sullivan, he was reading about them. He had enough biographies of the pair to fill an entire wall of our library. There were no intimate details of either of their lives with which he wasn't totally familiar, and he delighted in regaling both friends and relatives with his newly acquired Savoyard lore. "Did you know," he might say to Mother at the dinner table, "that Gilbert hated Sullivan?"

"That's nothing."

"Mother would retort. "I hate the two of them.""

"If you'd just give them a chance..."

But, she never did give them a chance, and it finally ended in divorce. Perhaps this suggests the reason for G & S fanatics hiding and disguising themselves: they're afraid of people not being able to understand them. This writer has lost more than one good friend by being obnoxious about G & S. And yet there's no better way to clear the room of undesirables than to put The Yeoman of the Guard or The Sorcerer on the record player. The G & S experience is not capable of being anything but fun. The Victorian historian, the theater buff, the music buff, the English major, and all people in general are missing a great deal if they exclude even a taste of G & S from their lives. Gilbert & Sullivan is a platform upon which all ranks meet. Just give them a chance.

But when, where, and how can one give them a chance? I'm glad that question came up. On Monday tickets went on sale at the Annenberg box-office for The Pirates of Penzance, or The Slave of Duty of which the writer has little interest. Tickets are $3.00, $1.50 for U. P. students and faculty. There will only be two nights of this G & S piece, Friday, April 13 and Saturday, April 14 in the Zellerbach Theatre at 8 p.m. If the Penn Singers' Trial By Jury last year is any indication, one had best purchase tickets in advance; last year they had to turn people away at the doors.

Gilbert & Sullivan: "Nonence, you perhaps said oh, what precious nonsenses!"

Harry Turner is a sophomore at the U. of Pa. who gave up Lent this year.

A Night at the Operetta

(Continued from page 1)

pleasure in witnessing Gilbert and Sullivan's works, which are a product of the twentieth century. Witness Gilbert take the wind out of the sails of the mid-Victorian aesthetic movement as he caricatures people like Swinburne and Wilde as a product of the twentieth century. No, G & S certainly is not a thing of the past, and, for some strange reason, there is an upsurge in its popularity today. Harvard has a G & S group; Yale formed a G & S society last year. Amherst is putting on Ruddigore this spring; Princeton is also doing a G & S; Baltimore has two G & S companies, one made up of college students who put on two shows during June and July in repertory. Philadelphia has three area G & S companies, of which the Gilbert and Sullivan Players downtown is the best in the United States. And there is no denying that the Penn Singers have become a G & S troupe.

"Man's innate fascination for a land named Topsy-turvydom in times of confusion and disorder"—is this a social statement on our world which draws man towards frustration with a complicated system. Who should be popular and people were upset with the crash of the Stock Market during the depression in the United States, and the Marx Brothers are an example of topsy-turvydom at its very best, and both say something in their own way about the society which produced them; that they are both riding a new wave of popularity is not to be considered coincidental, either. So who might one of America's foremost G & S enthusiasts be? None other than the great Groucho Marx himself. In his latest book, "who's das he?" Arthur Marx not only brings up how much of an enthusiast his father is, but also how obnoxious a G & S fanatic, commonly known as a Savoyard, can be.

When Father wasn't playing Gilbert & Sullivan, he was reading about them. He had enough biographies of the pair to fill an entire wall of our library. There were no intimate details of either of their lives with which he wasn't totally familiar, and he delighted in regaling both friends and relatives with his newly acquired Savoyard lore. "Did you know," he might say to Mother at the dinner table, "that Gilbert hated Sullivan?"

"That's nothing."

"Mother would retort. "I hate the two of them.""

"If you'd just give them a chance..."

But, she never did give them a chance, and it finally ended in divorce. Perhaps this suggests the reason for G & S fanatics hiding and disguising themselves: they're afraid of people not being able to understand them. This writer has lost more than one good friend by being obnoxious about G & S. And yet there's no better way to clear the room of undesirables than to put The Yeoman of the Guard or The Sorcerer on the record player. The G & S experience is not capable of being anything but fun. The Victorian historian, the theater buff, the music buff, the English major, and all people in general are missing a great deal if they exclude even a taste of G & S from their lives. Gilbert & Sullivan is a platform upon which all ranks meet. Just give them a chance.

But when, where, and how can one give them a chance? I'm glad that question came up. On Monday tickets went on sale at the Annenberg box-office for The Pirates of Penzance, or The Slave of Duty of which the writer has little interest. Tickets are $3.00, $1.50 for U. P. students and faculty. There will only be two nights of this G & S piece, Friday, April 13 and Saturday, April 14 in the Zellerbach Theatre at 8 p.m. If the Penn Singers' Trial By Jury last year is any indication, one had best purchase tickets in advance; last year they had to turn people away at the doors.

Gilbert & Sullivan: "Nonence, you perhaps said oh, what precious nonsenses!"

Harry Turner is a sophomore at the U. of Pa. who gave up Lent this year.

A Night at the Operetta
Three Poets

Kid Corby, Karma Cowboy

This is the vengeful monster
Weeping for Mother Kali,
Baba Dorado
Having just howled
Out of Newark New Jersey.
Yeah, this is the Kid
With his turquoise Iroquois talisman
And his Harley jacket stitched:
Me Love Me Viet Nam.

He got the lips of a black man
But listen heah Cornbread
Deep in those white eyes is a sidewinder:
Glance that can deflower a girl.
And turn a woman into a wolf bitch.
You talk with him
And taste the salty sputum
Of heroin-bhakti.

You listen to his voice
And hear the mantra of the streets.
You get behind him
And smell the campfires
Of General Aniline.
You look at his feet
And bloodstains stare back
From jiveass moccasins.

And when you look again
The Kid has left behind his shadow
And it's standing there with its mouth open,
Yeah, just standing there like AUM,
Scratching its crotch.

Variations

Loosely dressed in a black tie uniform
a size thirtyeight bum
who inherited a fortythree grave digger's uniform
and underwear. He looks at women
from underneath the chest of drawers
filled with boric acid;
it suits him. As do a number of consequences.

All ends of consequence move toward one another
like the lines move toward the corner of the room.
In the yellow room everything sits.
And in the second room everything is grape wallpaper
with yellow designs. And everything sits.
At that, whatever. Testes.
At his right hand six fingers in a mouse gray glove,
both gloved. You usually can't see it but in his feet
in his shoes the left foot has six toes.
With his arm upraised to say hello
he is symmetrical about the navel.

-TOM HAYS

Illustrations by Erika Wallace

Snow

The star-skeletons flake
And fall through the zero zone;
In bed we shudder awake
To all we have ever known.
The cold blooming in the blood
Like a memory of death.
Tonight we will dream of Rood.

The silence sails through the drifts,
Sailing its way to the end,
While the bone-dust swells and lifts
As if to rise once again.
We fall back covered with cold
And drown in stars, bones and snow.

-JON LANG

For The First Time Ever...

at the Palestra

Spectacular Student Savings

Tuesday, April 17 8 P.M.
Penn Students $1 Public $3.50
Come spend a nice quiet evening
with your friends from Penn Union Council
Tickets Are Available At Houston Hall Ticket Office
right of way (Continued from page 2)

recognize as much is both short-sighted and futile. Rape is also a function of the paradoxically sighted and annihilated. Rape is also a mortal shame in Lebanon and a pique nique en plein air. All you need is a peaceful utensils and cups, and you're ready to give your imagination some exercise to create the most outdoor sojourn.

For a touch of elegance, purchase a paper red-and-white checker-board tablecloth (one in cloth is even better), some pretzels and peanuts, plastic utensils and cups, and you're ready to give your imagination some exercise to create the most varied, and you'll be surprised medley of red-and-white checker-board tablecloth. The best way to do this is to spend in the shade of some gingko tree. The pond in the rustic, are many charcuteries (like an Italian-menu in the heart of the country, in small towns leaning toward quiet. And there, with not the least hesitation, I

became enchanted with the idea of a picnic eating as an experience unlike any other. Italy is not the only place that promotes the fine art of picnicking either.

in Philadelphia is not without its sequenot spots where a restful, relatively noiseless afternoon may be spent in the shade of some gingko tree. The place which backs the Richards Medical Building at (Penn) is ideal, especially on weekends, for just such an outdoor sojourn.

For a touch of elegance, purchase a paper red-and-white checker-board tablecloth (one in cloth is even better), some pretzels and peanuts, plastic utensils and cups, and you're ready to give your imagination some exercise to create the most varied, and you'll be surprised medley of red-and-white checker-board tablecloth. The best way to do this is to spend in the shade of some gingko tree. The pond in the rustic, are many charcuteries (like an Italian-menu in the heart of the country, in small towns leaning toward quiet. And there, with not the least hesitation, I

became enchanted with the idea of a picnic eating as an experience unlike any other. Italy is not the only place that promotes the fine art of picnicking either.

Perrier, is a great digestive and thirst-quencher,
The French defense

BY NORMAN COHEN

The French Defense is one of Black's most potent and stable weapons against P-K4. Though the defense's popularity is on the wane at present, it has had its moments of glory and is still a fighting piece. It is well known that the French defense is often used by strong players, such as Bobby Fischer. Fischer has mentioned in Chess literature that the French defense is a good choice for players who want to keep the game open and flexible.

The French Defense has several variations, including the Classical Variation, Eliskases Variation, Winawer Variation, Tarrasch Variation, and many others. Each variation has its own set of strategies and tactics.

The Classical Variation (1. e4, e6; 2. d4, d5; 3. e5, c5) is one of the most popular variations of the French defense. It is considered to be a good choice for players who want to keep the game open and flexible. The Classical Variation is often considered to be a good choice for players who want to keep the game open and flexible.

The Eliskases Variation (1. e4, e6; 2. d4, d5; 3. e5, Nf6) is another popular variation of the French defense. It is considered to be a good choice for players who want to keep the game open and flexible. The Eliskases Variation is often considered to be a good choice for players who want to keep the game open and flexible.

The Winawer Variation (1. e4, e6; 2. d4, d5; 3. e5, c5) is another popular variation of the French defense. It is considered to be a good choice for players who want to keep the game open and flexible. The Winawer Variation is often considered to be a good choice for players who want to keep the game open and flexible.

The Tarrasch Variation (1. e4, e6; 2. d4, d5; 3. e5, Bb4) is another popular variation of the French defense. It is considered to be a good choice for players who want to keep the game open and flexible. The Tarrasch Variation is often considered to be a good choice for players who want to keep the game open and flexible.

In response to this, the Tarrasch Variation (3. Nf3, Bb4; 4. Bb5, a6; 5. Bxa6, Qxa6) has been well analyzed over the last century. Black manages to keep an even position by very exact play, but White attacks with it. His 4. Bb5! ? is a slight inaccuracy, 4. P-K5, KN-Q2; 5. B-KN5, B-K2; 6. P-Q5, KN-Q1. The move also blocks the center, the move also blocks the center, and usually sacrifices his Queen Rook Pawn to gain time for his attack.

Black usually counters on the Queen-side and a lively and unbalanced game ensues. Since many chessplayers prefer quieter positional lines, or do not wish to learn all of the complex lines of the Winawer, the Tarrasch Variation (3. Nf3) has gained favor as a way for White to avoid the Winawer. Though N-Q2 avoids B-N3 and allows P-B3 to strengthen the center, the move also blocks the QN and does not put enough pressure on the center. Black can equalize with N-KB3, but White variants allow Black to equalize fairly easily.

This first game was played at the recent Northeast Chess Club Championship. Penn's Steve Shulman takes the positional Tarrasch Variation (3. Nf3, Bb4; 4. P-K5, KN-Q2; 5. B-KN5, B-K2; 6. P-Q5, KN-Q1. The move also blocks the center, the move also blocks the center, and usually sacrifices his Queen Rook Pawn to gain time for his attack.

White attacks on the King-side and usually sacrifices his Queen Rook Pawn to gain time for his attack. Black usually counters on the Queen-side and a lively and unbalanced game ensues.
Philadelphia Classical Academy

April 5 - 8:00 Woodwind Quintet, directed by Robert B. MacMillan, Jr.
April 6 - 8:00 Splendid performance of Beethoven's 'Appassionata' by Jerome Cacchione, conducted by Anthony G. Rice, Jr., at 11:00 a.m.
April 7 - 8:00 Admission free; all proceeds to the Philadelphia Classical Academy's Scholarship Fund.

Philadelphia Classical Academy

April 5 - 8:00 Woodwind Quintet, directed by Robert B. MacMillan, Jr.
April 6 - 8:00 Splendid performance of Beethoven's 'Appassionata' by Jerome Cacchione, conducted by Anthony G. Rice, Jr., at 11:00 a.m.
April 7 - 8:00 Admission free; all proceeds to the Philadelphia Classical Academy's Scholarship Fund.

Philadelphia Classical Academy

April 5 - 8:00 Woodwind Quintet, directed by Robert B. MacMillan, Jr.
April 6 - 8:00 Splendid performance of Beethoven's 'Appassionata' by Jerome Cacchione, conducted by Anthony G. Rice, Jr., at 11:00 a.m.
April 7 - 8:00 Admission free; all proceeds to the Philadelphia Classical Academy's Scholarship Fund.

Philadelphia Classical Academy

April 5 - 8:00 Woodwind Quintet, directed by Robert B. MacMillan, Jr.
April 6 - 8:00 Splendid performance of Beethoven's 'Appassionata' by Jerome Cacchione, conducted by Anthony G. Rice, Jr., at 11:00 a.m.
April 7 - 8:00 Admission free; all proceeds to the Philadelphia Classical Academy's Scholarship Fund.

Philadelphia Classical Academy

April 5 - 8:00 Woodwind Quintet, directed by Robert B. MacMillan, Jr.
April 6 - 8:00 Splendid performance of Beethoven's 'Appassionata' by Jerome Cacchione, conducted by Anthony G. Rice, Jr., at 11:00 a.m.
April 7 - 8:00 Admission free; all proceeds to the Philadelphia Classical Academy's Scholarship Fund.