State Act May Boost Aid for Disadvantaged

The Pennsylvania State Board of Education has scheduled a meeting in Harrisburg to consider a state program that would help low-income students to attend college.

The program, known as the "State Act," would provide grants to institutions of higher education to offer aid to students who come from families with incomes below a certain level. The grants would be based on the difference between the state's estimated cost of attendance and the family's ability to pay.

The board is expected to consider the proposal at its next meeting, which is scheduled for next month.

Disadvantaged students who have already applied for aid from institutions may be eligible for additional support through the State Act.

The board's decision will be based on a number of factors, including the estimated cost of attendance, the family's income, and the student's academic performance.

The Pennsylvania State Board of Education has been considering the program for several months, and it is expected to make a final decision soon.

By STEVE BIDDLE

U. Assembling Cultural Exhibition To Enrich Bicentennial Program

The Pennsylvania Bicentennial Committee has been studying the possibility of assembling a cultural exhibition to celebrate the bicentennial of the state.

A committee of experts, including historians, art historians, and cultural scholars, has been working on the project for several months. The exhibition is expected to be held in Harrisburg in the fall of the bicentennial year.

The exhibition will focus on the history and culture of Pennsylvania, and will feature a variety of items, including artifacts, documents, and photographs.

The committee has been considering a number of options for the exhibition, including a traveling exhibition, a permanent exhibition, and an online exhibition.

The Pennsylvania Bicentennial Committee is expected to make a decision on the exhibition in the near future.

By STEVE BIDDLE

U. Hires Firm to Design Campus Street Furniture

The University of Pennsylvania has announced that it has hired a firm to design new street furniture for its campus.

The firm, which is based in Philadelphia, will work with the university to develop a design that is both functional and aesthetically pleasing.

The new street furniture will include benches, trash cans, and lamp posts.

The project is expected to be completed within the next year.
School Meal Subsidy
Senate Unit Acts on the rising cost of school lunches. and federal government workers and some 7 million additional workers minimum wage. rejection of a bill to raise the sixth of the year when the House that anyone at the White House is under protection of the law. Nixon admiring the Vice President’s work at his last news conference that he reporters to the President’s statement Nixon was planning to quit. force the Vice President to resign.” House or people in the White House to reports of an impending resignation, that the White House was behind presidential confidence in Agnew. trying to pressure Vice President August 1, 1973. The Senate act to provide school lunches to students at school. Federal cash contributions to regular school lunches would rise from the current 3 cents per meal to a new rate of 30 cents per meal. Sen. George S. McGovern, D.D., Clifford P. Case, R.I., and others want the raise limited to 12 cents per meal.

Chilean Junta Faces Opposition to Coup SANTIAGO, CHILE (UPI) - With the latest warning that “hospitals and night squares” will be evacuated, Chile’s military junta disclosed Wednesday it faced opposition more than a week after the violent coup that brought it to power. The junta said it plans to issue a white paper on alleged corruption and immorality in the Chilean government, which was overthrown and killed in the violent coup last Thursday.

Committee to Protest Military Takeover in Chile
WASHINGTON (UPI) - A “Penn Committee to Defend Civil Liberties” has been formed in Philadelphia to protest the coup and said they hope to investigate any of the autocratic and of several organs now being exhibited in laboratories throughout the world. A “Penn Committee to Defend Civil Liberties” has been established since the beginning of August and will continue to be in display throughout most of the country. The organization of the coup and several organs now being exhibited in laboratories throughout the world.

The Smithsonian expressed a great interest in the organ and a conference was held with the Smithsonian. Several days later included in the Smithsonian’s collection. The Smithsonian expressed a great interest in the organ and a conference was held with the Smithsonian. Several days later included in the Smithsonian’s collection.
consideration and clarification

Ben Ginsberg

There are two letters, both rather critical, from two high-ranking University administrators about a story printed last Monday in the Daily Pennsylvanian. One letter concerns the Zero Degree Plan, the other the proposal for an undergraduate communications major. Both letters are signed with their names and titles, but it is not possible to determine whether they are written by the same individual or not.

The Zero Degree Plan is a proposal for a new degree in communications at the University. The proposal was submitted to the University's Board of Trustees and was subsequently approved. The proposal is intended to provide students with a more practical education in the field of communications, and it is expected to attract a large number of students.

The letter from the University administrator is critical of the Zero Degree Plan. The administrator states that the plan is not a good idea and that it will not be approved by the Board of Trustees. The administrator also states that the plan is not needed because the University already has a strong communications program.

The letter from the University administrator is also critical of the proposal for an undergraduate communications major. The administrator states that the proposal is not a good idea and that it will not be approved by the Board of Trustees. The administrator also states that the proposal is not needed because the University already has a strong communications program.

The letters to the editor are responses to these letters. The letters to the editor take different positions on the Zero Degree Plan and the proposal for an undergraduate communications major. Some letters support the proposals, while others oppose them.

The letters to the editor are not written by the same individual. The first letter is from a student, the second is from a faculty member, and the third is from an alumnus. The letters are written in different styles and use different language.

The letters to the editor are a sign of the University's commitment to a free press. The University allows students, faculty, and alumni to express their opinions on important issues.

The letters to the editor are also a sign of the University's commitment to academic freedom. The University allows students, faculty, and alumni to express their opinions on important issues, regardless of whether their opinions are popular or not.

The letters to the editor are also a sign of the University's commitment to diversity. The University allows students, faculty, and alumni from different backgrounds to express their opinions on important issues, regardless of their race, gender, or ethnicity.

The letters to the editor are also a sign of the University's commitment to open discussion. The University allows students, faculty, and alumni to express their opinions on important issues, regardless of whether their opinions are in agreement or not.
Bon Jour, Bon Soir, Bow Tie

Though it sounds like the idea of returning O.J., with guilty con-
science National Tie Week is the work of the teen's Tie Foundation.
A grade, associated to promote neckwear, if you've always been
accused of being odd from the neck up September 22 is the time to
show some life in that area. Though invented by the Countess in last
hecking of this sort need not be dull as an MTF points out. Surely
you've noticed the return of the boater thanks to one man, that is so
satisfying in case you're wondering why it's you're being forced to try
making yourself to the darn things all of a sudden.

The Wallnuts Galllery
300 Locust St. 722-8509

September 23 we experience the
opening this week. It you see onl/ one thqng
Watson

Open daily
ft p m
Philadelphia Museum of Art. Park north
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Photographs reflecting the
orean environment of Buck's
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Pennsylvania Academy ol Fine Arts

Jean Shul lB LOCUST St
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4000 enigmas September 71 Nov II,
fortor

September 23 we experience the
cinema
classical music

art

In the golden opportunity of deciding between
Bon Jour, Bon Soir, Bow Tie

Bonnie Ralicb Vence LOVE 22 for ticket
information.

like with plexiglass by Dennis Charles Yesner.

Gaylord Gallery

reflected in the works Ot William
Shakespeare and poe. William Shockey and poe.
phantom ot a friend and
clan members. Based upon Mark Harris
loved. To meet Robert Defts and
Michael Morisy.

Bon Jour, Bon Soir, Bow Tie

WE RO BO BANKS, WHAT'S YOUR RACKET

It's a musical adaption of Lorraine Hansberry's A Raism In the Sun

Ban the Drum Slowly is now playing at
the Coloma 19. The inspired revivals have
be the baseball players trying to adjust
in the world of a friend and
clan members. Based upon Mark Harris
loved. To meet Robert Defts and
Michael Morisy.

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right of way

The myth of the monolith

Andrei Sakharov, the Russian physicist, has publicly described his evolution from a loyal and unquestioning developer of the Soviet hydrogen bomb to a conscientious exposé of international justice. The Soviet Union has accused him of contributing to international tensions. Richard Nixon has bagged, bombed and smeared his way to a place in political history. He has also been nominated for the Nobel Peace Prize. Ladies and gentlemen, 1984 is well under way.

...and the other was Mr. Nixon's brave attempt to suppress domestic dissent in the disputed interest of the Paris peace talks.

Nixon is by no means the only subscriber to this myth of the monolith, though he does as much honor to the theory as anyone. He believes that the strength of great numbers justifies all ethical deficiencies, conveniently interprets silence as acquiescence, and displays an amazing tolerance of dissent. Conflict and debate are in his inescrutable mind clear signs of weakness.

The United States Senate implicitly endorsed this view last spring when it suspended the Watergate hearings during the age of Leonid Brezhnev, an old monolith man himself. When the impotent Greeks threatened the unity of the happy social democratic family in 1968, Mr. Brezhnev marched his legions through the streets of Prague. His predecessors did the same for the Hungarians, and his East German brothers, embarrassed by the exodus from their little paradise, erected the Berlin wall. Now all is quiet on the eastern front. The silent majority is its Soviet counterpart, a response to the persecution of Sakharov which is in itself a profoundly moving document. It recognizes above all that science and the scientific community transcend national borders, and that its value system must likewise be international. The political repressions which dissent becomes treason which dissent becomes treason are both modern and ancient.

In the context one understands that Sakharov's recent split which allowed much honor to the theory as much as the simple expansion of scientific knowledge. Great scientists from Francis Bacon to Albert Einstein have concerned themselves with the ethical implications of their discoveries, while the politicians, generals and lesser men chose their courses of action and rationalized them later. Man's intellectual freedom is essential to human society - freedom to obtain and distribute information, freedom for sincere and unfearing debate, and freedom from pressure by ideological and political questions.

Inquiries, letters to the editor, and advertising may be sent to Sergeant Reviews Editor-in-Chief DAVID ASHENHURST 594-6581. Hall, 34th and Chestnut Streets, Philadelphia, Pa. 19104. Phone: 215/ September 30, 1973
Hidden persuaders to the nth power

By DAVID AŠHENBURST

Subliminal Seduction: Ad Media's Manipulation of a Not So Innocent America, by Wilson Bryan Key, Prentice-Hall, 266pp., $7.95.

Because the general public reads on the basis of appeal rather than on the basis of knowledge of a particular field, non-technical non-fiction—"popular science" and the like—conceives almost as easily as it can educate. Somewhere there are technical experts arguing the technicalities of popular science books, but not very visibly. The average reader unperceives the results of such debate long after the book is read and the misinformation assimilated—that is, if he hears of it at all.

Subliminal Seduction the problem is amplified: the author (journalism prof., communications Ph.D., etc.) tells the reader how advertising manipulates his buying habits through subversion of his fantasies and self-identities. This in itself is not incredible; we have all seen ads that suggest a lot more than "I'm Windex. Buy Me." What is incredible is Wilson Bryan Key's certainty that every inch of every ad is designed specifically to be absorbed unconsciously, and that the immediately perceivable qualities have nothing—and he means nothing—to do with advertising, except to hold the viewer's attention long enough for the real sell to take place.

How is the reader to respond? One can only agree or disagree weakly, then stand aside and hope the experts choose the same side and give the side authority. After all, how can we mere mortals say whether our unconscious desires are being manipulated or not? We will venture forth with an opinion, however. I think Mr. Key is out to lunch, to put it mildly. We can all agree with the premise, that there is more to add than meets the eye, just as we can agree with Freud's analysis of symbols. But Key resembles a Freudian gone mad—one to whom eating bananas slowly, drinking soda from bottles, and twiddling his thumbs are all he can think of. Perhaps every gently waving suspicion that being a baby... Mr. Key finds it time we see a hand in a pocket? Do we unconsciously imagine this every time we see a hand in a pocket? "You've come a long way, baby," Mr. Key finds it significant that 26 ads in a certain issue of Life had the word "come" in the ad copy. And here I always thought that it was just a common, functional word of the English language. Embedded words are his favorite. These are words hidden in designs, or formed by lines which the eye sees but the unconscious follows. Playboy readers are mesmerized with SExES (and other words); SEX is in the ice cubes of a Gilbey's gin ad (not implausible, after seeing the ad in question); he even finds a SEX embedded in Carson George's ad and adds to the map behind John Chancellor on the nightly news. If it isn't words of pictures like the erect penis and parted legs formed by the shadows in a Kent (Runt) ad—there may be simply a "non-specific, nondirective design" that utilizes the principle of the Borschak inkblot test. "In the

Start with the preparation of the dough since it will need at least 2 hours refrigeration before it is rolled out.

1 c. flour

1/2 stick butter cut into bits

1 T. sugar

2 T. vegetable shortening

Dash of salt

1/2 c. ice water

Mix the flour and butter with a pastry blender or two forks until the consistency of coarse corn meal is reached. Add the sugar, shortening, and salt and water and blend until the mixture is thoroughly moistened and can be formed into a ball. Sprinkle with flour and wrap in plastic wrap. Chill for two hours or until very firm and while chilling, prepare the apples.

3 pounds of Pink Lady, semi-sweet apples (Opalouses, Rome Beauty, Northern Spy, Baldwin, Cortland or any similar variety will do)

1 lemon

1 cup sugar

Peel and core apples. Then quarter them, or if large, cut them into eighths. Place in palm of your hand and gently roll the apple into a ball. Sprinkle the ball with flour and wrap in pastry dough which is the closest thing to original sin that I can find. Thanks to the genius of some unsung proprieter of a small restaurant in Beacon, France, the Tarte Tatin has gained widespread recognition and culinary sensibilities should be grateful, amen. Here's the technique.

In all likelihood, the Adam's apple came into anatomical parlance via Biblical implication. In committing some very original sin, Adam must have nearly choked on the bite of the forbidden fruit and hence, the distension of his larynx. Well, mercifully, that is all behind us and despite its sin-bearing heritage, and notwithstanding numerous mythological accretions, the apple is one of the most versatile (and cheapest) not to mention the most often available, fruit on the fruitstand today. And with fall, the very best varieties of the fruit are upon us, begging for resourceful cooks and inspired concocters to do with them as they will.

There are baked apples Alaska (dressed up in meringue), the ubiquitous American pie, apple kuchen, battered and fried fritters, applesauce, sauteed slices of apple with calves' liver (try it, it's an interesting, unexpected, marriage of flavors), and last but not least, the amorous Tarte Tatin. It is this French concoction that is the closest thing to original sin that I can find. Thanks to the genius of some unsung proprietor of a small restaurant in Beacon, France, the Tarte Tatin has gained widespread recognition and culinary sensibilities should be grateful, amen. Here's the technique.

Mr. Key will never let us forget that we cannot confidently reject him. If your senses are cultivated and you remain relaxed, he says, then perhaps you will begin to consciously perceive these phenomena. If you figure it, defend your ego, you will remain uptight, unseeing, and unconvinced. He stacks the deck most unfairly, on the same order as...

A. "You always disagree with me."

B. (vexenly) "That's not true. You do or you do."

He also maintains that media content i we think we buy when we buy The New Yorker exists only to allow merchants to get in touch with their desired audiences. That renders the open page of the New York Times an elaborate red herring to gull the reader into buying anti-freeze. He seems to feel that because media has become the power of command in the hands of admen, especially when dealing with the American people (particularly American youth), gullible, sexually automated, subconscious zombies that he seems to think we are. I don't like his brandished authority, his condescension, or his politics. I don't particularly like his prose style. But don't listen to me: I do not recognize all these as facts of life and therefore, implies Mr. Key, I am totally immersed in my own delusion. So be it, then.

Only twice can I applaud Mr. Key. He writes: "It is fascinating to wonder how long this world will tolerate the incredible self-indulgence which has come to be known as the American way of life."

185 pages after this excellent statement, by which time patience and belief were long gone, he admits:"

I was encouraged by this reservation, and I hope Mr. Key will consider the possibility of my own delusion. I can swallow some of what he says, but I can't eat the whole thing.
Elegy for Lillian

The neighbor women huddled together on the corner
Barefoot for mourning-
in stockings snagged on the rough edges of sidewalk cracks
with mouths compressed into thin red lines.
(Like grandmother at night with her teeth on the night table
or running one crooked finger down the teeth of a comb to
make our scalps jump.)

Here is no grandmother—she is in the house, crouched, keening.
These here, on the sun-burned corner outside, are young
women or middle-aged, her partners, rivals, companions,
her telephone conversations and her conversations in the kitchen.
There, children coming home from school would mouth a cake
or a kiss or a slap!

Anger was as fast and sharp in the kitchen as the wide-bladed
silver knife which shone in the drawer of meat dinnerware.

In the oven Spanish cursing frosted the warm cakes
sweet and rich and faintly exotic.

Out of the kitchen we are in a doctor's house
which knows its books, its records, labels, bottles and ointments
by heart, that it should have been prepared for anything.

They are all gathered within, seated on benches and on the floors:
the wise one, the rebellious one, the young one, the one who
does not even know how to ask the question.

Four years ago there was an accident and now he shakes his
curls and demands his mother.

Outside, the neighbor wives think of him
worrying and murmuring about what is to happen
to him, and to a dozen more sons and daughters
their own—the ones who have left—
who have chosen to wander and, in that odd way, embrace
their heritage after all.

Kiss your mother, you son of a bitch!—
The names of the absent ones are invoked as
blinking together, these mothers look unhappily at the steaming
pavement,
see their own children orphaned, feel
guilt for having left in the middle of things:
an involuntary leave-taking
a middle-aged withdrawal into petrified air and wood and earth.

The air at the corner is heavy and slow in turning,
difficult to breathe. The pent-up breath of the neighbor
women is terrified.

a car approaches, choking the dust,
down the hill you can see the husbands coming home.
Now, again, the women greet them, embrace them anxiously
guilty for having left the doctor by himself to possess
the home: family, dog and garde,
just when things were at their most blooming and most in need
of pruning.

And for having left his comfortable side in bed
for a lover so sterile that together, the locked diary
and the diaphragm dissolve in the night-table drawer.

They are Self-
accused, these women,
of child neglect and adultery.
They have deserted with her, their friend and more than friend,
a fine home and husband.

Inside their wombs turn black
at the thought of what they have done.

— NANCY LUDMERER
The return of the tryout town

By SHELLIE SCLAN

It was a “good thing,” a “fantastic surprise,” a “complete shock.” Words like “rebirth,” “rejuvenation,” and “rejoicing” echoed and reechoed around the city. Joseph Papp would be bringing four of his five new Lincoln Center productions to Penn’s Zellerbach Theater for pre-Broadway engagements beginning on November 24. The story was simple: Joseph Papp was coming to Philadelphia. But like most theatrical stories, this one involved hundreds of phone calls, dozens of bottles of scotch, and at least a minimal number of conflicts and crises.

There was a time when Philadelphia played a major role in the American commercial theater process of “The Broadway Hit.” After four weeks of rehearsal, the producer would bring his fledgling production—playwright and all—to one of the two cities of the Northeast and turn it loose on the audience. The reaction of these audiences and critics of such cities as Philadelphia, Boston, and New Haven would determine how the playwright should alter his words, and the actor rework his gestures. The show that left the tryout town for New York—or if the show was in really bad shape, still another tryout—was often radically different from the original. There are many stories of shows that bombed in Philadelphia only to hit the jackpot on Broadway, and vice versa. Theater is a tricky business.

But, inflation has taken its toll on Broadway and producers have cut back on tryouts. Instead of risking barbaric reception outside “The City,” and the added travel expense, producers in recent years have used New York previews, without critics, as the much-needed sounding board. A show that proved to require a lot of work would often be abandoned, the rationale being that its better to lose a sure $100,000 than a possible $200,000. As New York closed more and more theaters, the tryout towns were not only closed to down town also, but the remaining theaters received only national tours from Broadway rather than the original, albeit rough, productions they had accustomed themselves to. Where once Philadelphia had mothered the opening of new shows, a season, it had now to be content with merely one or two.

Last year, however, the pendulum began to swing the other way. With beginning to add even more theaters to the tryout process, the city of Philadelphia was greeted with the return of the tryout town.

The stage was set for another comeback year for both Philadelphia and its oldest university. Of course there were major setbacks such as the university’s failure to appropriate the right amount of money at the right time that could have created a repertory company as well as a performing arts center at the Annenberg Center. The rest of the city was preparing for a big season. The theater opening of twelve plays, including four tryouts, as well as the usual national touring companies. The New Phoenix was all set to return to Zellerbach with Durrenmatt’s The Visit and Feydau’s Chemin der Fer. The fall plans had been made and the Annenberg Center was ready to take its annual August vacation when the big surprise was sprung.

After four Schier, Balliett drama critic, takes a great deal of interest in theater at the University of Pennsylvania. Last year he wrote several articles proposing wider use of the Annenberg Center facilities, and he narrated a Playwrights panel at Gloria and Esperanza, the Center’s first big hit. While supposedly on vacation in July, Schier was working as liaison between Joseph Papp and the Center’s managing director, Richard Kirschner. After a few telephone maneuvers, Schier finally got the two together and the result, in Kirshner’s words, is that, “Annenberg Center and Joseph Papp’s New York Shakespeare Festival are forming an alliance whereby the productions that the Festival will perform at Lincoln Center’s Vivian Beaumont theater are going to come to Philadelphia’s Annenberg Center.”

The productions include Julie Harris in Hugh Leonard’s The As Pair Man, Max Von Sydow in August Strindberg’s Dance of Death, and two new works that arc, as of now, still unannounced. The alliance should last at least three years, and it comes at the start of Papp’s tenure as the new producer of Lincoln Center. In addition to the Center, Papp is also responsible for programming for six theaters in the Public Theater, free summer-Shakespeare in Central Park, and television specials that last year included David Halle’s Sticks and Bones and Much Ado about Nothing. Kirshner calls Papp, “probably the most active producer on the American theater history. Is a great man for both Philadelphia and its oldest university.”

This alliance between the university and professional theaters, the first such in theater history, is a great boon for both partners. Zellerbach is one of the most modern and well-equipped theaters on the East coast and is the logical tryout theater for the similarly modern Beaumont. Moreover, Papp likes the idea of being able to call a tryout “pre-New York engagement,” especially in Philadelphia. Says Papp. “—While beginning to address ourselves to the fine specifics of opening plays at Lincoln Center. Became very clear that there were no provisions to really test a new work—no provisions for the playwright to re-write, no provisions for the actors to get the kinks out of their performances...With our move to the Annenberg Center for pre-New York performances we are even more closely aligned to the great old commercial tradition of the Broadway theater, staying up all night in small hotel rooms, a bottle of scotch and a pitcher of water on the desk, shirtsleeves, haggard writers, directors, producers and actors, new writes every day going into the play that same night before a live audience. There is much excitement and romance here, but, that aside, it serves a most important function of relating the play.”

But Papp does not see the Philadelphia
The return of the tryout town

(Continued from page 3)

University community, Annenberg Center has been, since its inception three years ago, a beacon of aesthetic activity that is rarely used. It is safe to say that many students are unaware of its existence. This anonymity and disuse made the Center a target for critics who wanted it to spring into full occupancy from the moment it opened. A reporter asked Kirschner whether the New York Shakespeare Festival marked the beginning of a new era for the Annenberg Center and complained their problems. Mr. Kirschner answered that the question was a distasteful one.

"Everyone in this country," he said, "and its a peculiarly American habit, wants instant success with the arts. We want everything to spring full blown from Minerva's brow. The arts are presented in the last large that that can happen. Instead, this Center opened in April, 1971 with very limited funds. The first production was the American professional premiere of Bertolt Brecht's 'The Caucasian Chalk Cuck.'

Stockyards. It got unfavorable notices from national news magazines. "The National Observer" even called it an important production of Brecht for that year. The next production, "Hedda Gabler" with Jessica Tandy and Hume Cronyn. Dame Judith Anderson will open the season on September 26 with dramatic readings from the works of Shakespeare and poet Robinson Jeffers. The Center's only in-digent production will be Slawomir Mro junk's 'Repeat Performance' directed by Bana Gerber, with a professional staff and a half professional, half student cast.

Another Papp and Prince benefit will be seminars, lectures and possibly even course in structure by both the New York Shakespeare Festival and the New Phoenix Company, though the amount and extent depends on student response. Kirschner and the New Phoenix people were student turnout at seminars and open rehearsals. All involved are hoping that the student discount on tickets and two carefully planned visiting artists programs connected with both the New York Shakespeare Festival and the New Phoenix people will open the season on September 26.

Back from the boneyard

By EVAN SARZIN

Perhaps it was only my own prejudice that led me to believe the classical guitar is a musical fossil. Capable of outstanding beauty, of fragrant harmonics, an instrument that blends with reed and string with equal grace and expression. A fossil, am I right? The classical guitar is an instrument whose popularity has survived the dangers of the twentieth century.

In the twentieth century the repertoire of the classical guitarist has expanded to include works by such well-known composers as Bach, Handel, Beethoven, Mozart, Schubert, Schumann, Tchaikovsky, Dvorak and Cimarosa. If that is not proof of vitality, the popularity and stature of the profession of classical guitar masters as the venerable Segovia, the mature Bream and the young, exciting John Williams should prove conclusive. And there is definitely no danger of the vitality of the classical guitar in light of the achievements of Richard Rodney Bennett and the New York Stockyards "Caucasian Chalk Cuck."

Bennett's work for the classical guitar is his "Gloria" written for Julian Bream and another piece, "Elegy for a Heavy-Gauge Finger." Not only does Bennett strike his instrument with a ball on the string and a heavy-gauge finger, he limits his experimentation to the instrument. Bennett's compositional skills in this genre are the envy of many an ensemble context. His concerto is a synthesis of many distinct styles which, because they are thoroughly assimilated, form a musical language of their own. He incorporates various Latin percussion instruments into his score but does not confine them to strictly idiomatic usage. The excitement of Bennett's "Concerto" is enhanced because it allows the guitarist a range of musical and instrumental potential.

The compositional process of Bennett's "Concerto" involves three center city theaters, will have a season of twelve plays beginning with "One Night Stand" starring Tony Curtis at the Forrest Theater on September 10. The locally produced Drama Guild will begin its four-play season at the Walnut Street Theater with Arthur Miller's "Death of a Salesman." Outside of the Guild organizations will be several musicals, a pair of off-Broadway hits, and such special theatrical events as The Oxford Cambridge Company with Romeo and Juliet.

The American Dance Festival on its way to Philadelphia in three years, at least that's what some of the critics said, and it was an enormous box office success. "So come back to the question 'Is Annenberg Center in trouble?" If you had hoped that it would be an overnight success, then you could say it is in trouble.

A center like this has to evolve and I don't think this is rationalizing. At other theaters I have worked for, at Stratford, Connecticut, the New York Shakespeare Festival and my own, I've had to get critical success. It took the Annenberg Center two years. I think it's damn lucky.

Besides the New York Shakespeare Festival which will play at Penn for two four-week runs during the year, and The New Phoenix Repertory Company, Annenberg Center will also produce a modern dance series, several film festivals, a concert series, and a Beckett Festival with Jessica Tandy and Hume Cronyn. Dame Judith Anderson will open the season on September 26.
The politics and poetics of Hunter Thompson

By GORDON GOODMAN

My first encounter with Dr. Hunter S. Thompson took place in Kennedy Airport a few years ago. Having forgotten to bring along a book for the flight and also having just been informed that the movie on my plane was to be one of Don Knott's classics, I betook myself to the paperback book store. My choice consisted of some well-dubbed obscene volumes, a number of detective novels which I had already read, and a book with a suitably lurid cover called Hell's Angels by Hunter S. Thompson.

I include this detail merely to point out that Dr. Thompson's books have not always been appreciated for strictly literary values. There is a visceral appeal in all of his works which it would be foolish to deny, especially inasmuch as this gut reaction to "There is no way to grasp what a shallow, contemptible and hopelessly dishonest old hack Hubert Humphrey really is until you've followed him around for a while on the Campaign Trail," subject matter by both the author and his readers is an essential part of his journalistic and dramatic conception.

Dr. Thompson's two most recent works have appeared under similar titles, Fear and Loathing in Las Vegas and Fear and Loathing on the Campaign Trail '72, but that is where almost all similarities end. The former is one of the greatest of all modern comic creations while the latter is, by comparison, tepid water. Both, however, are written in an unusual and interesting account of the various primaries and conventions and of the election.

Fear and Loathing in Las Vegas is the earlier of the two works. When it first appeared, its title signified a change from the classical conception of tragedy, from works that would engender fear and pity in their audience, to a new form that provoked fear and loathing. The change was from the hoped-for duality of response to a verbal assault, in which the viewer or reader would be given no carrot of attraction, no apple of softness. Instead, a totally alien world was presented to us and we were told that it was our own, for throughout the book there were various blatant devices used to assure us that the author was writing about the very essence of America and about American literature as well.

The book opens with the author and his friend, the Samoan lawyer, loading up a hopped-up car known as the Shark with a trunkload of dangerous drugs and then heading across the wilderness towards Las Vegas. If you have listened closely to the previous sentence, your critical ears should be abuzzing with such names as Cooper, Poe, Melville, Twain, etc. Leslie Fiedler noted in his essay, Come on Back to the Raft Agin, Huck Honey, the tendency of American writers to have their heroes journey across bodies of water and regions of land (which are usually associated with regeneration) with savage or dark-skinned companions. Examples of this are the teams of writers to have their heroes journey across bodies of water and regions of land (which are usually associated with regeneration) with savage or dark-skinned companions. Examples of this are the teams of

A. Gordon Pym and Peters, Ishmael and Queegueq, and Huck and Jim.

Dr. Thompson has, of course, perverted a number of the aspects of this stereotype. In the three examples named above, the dark-skinned companions are noted for their physical strength which helps keep the hero alive during their journeys. The Samoan lawyer in Fear and Loathing in Las Vegas retains the physical strength of his literary ancestors, but this is no longer used to preserve the hero. In one instance the Samoan lawyer goes so far as to threaten the hero's life. The only help that the white man receives from his native guide is absurd legal advice.

The journey that is accomplished is no longer through a desert which cannot easily be seen as a life-giving image. In a way the two companions are reborn as they journey over it, but they are reborn as beasts and insects rather than as higher beings.

The goal also is a bit different from what it has been. No longer do the wanderers seek freedom as in Huckleberry Finn, or the great white whale as in Moby Dick. The destination is Las Vegas, which operates as a negative image in this book (Venturi to the contrary), and the goal is to cover a motorcycle race for a magazine. Las Vegas turns out to be inhabited by reptiles and the race is so obscured by dust that no one can make out what is happening. Perhaps the real goal is to "live on the edge," by which is meant to experience the extremes of behavior and location and yet to be a part of it, not to be dissociated from it. This of course brings us back to the title.

Dr. Thompson's new book, Fear and Loathing on the Campaign Trail '72 is a bit of a disappointment after the earlier Fear and Loathing. There are no long stretches of sustained absurdist fantasy that we found in the previous work. Instead the book is made up of the articles that Dr. Thompson wrote for Rolling Stone magazine over a twelve month period which pretty steadily cover the campaign rather than the author's own bizarre and fascinating life.

Perhaps the finest parts of the book are those in which Dr. Thompson gives way to his penchant to see all of human endeavor as a pale reflection of his musings on it. Thus Nixon's nomination in Miami is not recounted by a supposedly non-existent narrator. Nixon's name happens to come up during a conversation with a pimp in front of the Fountainbleu and the analysis of the Republican convention proceeds from there.

Fear and Loathing on the Campaign Trail '72 will probably be read for a reason which I hesitate to mention, but which I would be remiss not to note. In the book, we are led to believe that many of our well-known politicians and journalists are using drugs. Dr. Thompson himself freely admits to being. These assertions are made offhandedly and not thoroughly proven, but perhaps should be taken into consideration when the next drug law is written.

Dr. Hunter S. Thompson, onetime candidate for sheriff of Aspen on the Freak Ticket, is perhaps best compared to Dianne Arbus among all of our contemporary artists. He has the rare ability to be able to write about grotesque and about the grotesque without condescension, without mere pity. His is not the innocent eye of a Robert J. Flaherty, but, rather, the understanding eye of a Tod Browning.

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By United Press International
WASHINGTON — Constance J. Downey, who has been toying with the idea of teaching her son to ride a bicycle, has been firmly condemned by the Department of Transportation and the National Safety Council, who favor driving lessons for women as well as men in contemplation of a new regulation.

"From the time I was in high school, I've been hearing that women should be taught to drive," Downey said. "But that doesn't mean that I'm going to let my son do it."

Downey, a member of the National Highway Traffic Safety Administration, said the new regulation would be aimed at improving traffic safety for women drivers.

"This is a major issue for women," Downey said. "Women are more likely to be involved in traffic accidents than men, and the new regulation would help to reduce that risk."
Keglers Prepare for 'The Longest Season'

By RON JORDAN

"I thought my office, and I got bowling after my freshman year in high school because I needed something to help me get my mind off the ..."

Dr. Julius Erving

"I don't know whether he's as good a basketball player as you've heard. But let me say that Drexel is..."