Afford Set In Univ.-Wharton
Budget Debate
By JIM KAIN

In an 11-hour session last night, Wharton Dean Donald Carroll and the University council met to discuss what would be the final part of the Wharton School's fiscal year. Carroll, who had already reviewed earlier this semester the budget for the Wharton School, said the issue at hand was the final part of the budget. The council's approval or rejection of the final budget was necessary for the Wharton School to continue operations.

The budget administrator explained the details of the final part of the budget, which includes the estimated costs of operating the Wharton School for the next fiscal year. The budget administrator also discussed the potential impact of the final budget on the University's overall financial situation.

The council members debated the budget proposal, with some expressing concerns about the estimated costs and the impact on the University's finances. The debate continued until midnight, when the council members agreed on the final budget proposal. The final budget proposal will be presented to the University's executive committee for final approval. Upon approval, the final budget will be submitted to the Wharton School for implementation.
U.S.-China Reveal Ties Remained

Although Nixon short-term emergency powers legislation to President Nixon, then prepared to vote him far-reaching

legislation to President Nixon, then prepared to vote him far-reaching

legislation to President Nixon, then prepared to vote him far-reaching.

Although the participants gave mixed accounts of what the Nixon planning team was to plan for talks with the Chinese, the Chinese leaders insisted that the talks would lead to an agreement between Kissingen and Premier Chou En-lai of the People's Republic of China.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

Often called Eve, the serpentine, Sirica arrived in Houston Hall at 4 p.m.

Thursday on the legislation giving Nixon short-term emergency powers and including rationing of gasoline and other scarce fuels.

Nixon Planning Step: To Assert Innocence

Washington (UPI) - President Nixon, resisting new demands for his resignation, said 35 Republican congressmen Wednesday he was willing to meet with the bipartisan Watergate committee, but Sen. Sam J. Ervin, D-N.C., would not.

Watergate Committee's request for a dramatic breakthrough in a tent on the Brandon line where U.S. District Court Justice John J. Sirica approved a few days before the interview. Since the Nixon administration had known Socony could make the materials usable in any new unsealed court containers.

"Frank Forts Agree on P.O.W. Exchange"

"There have been many headlines about the so-called 'one-China' position. Socony officials said that talks

At the end of the meeting, the Chinese "made no indication that the principle of one China would be required for any talks.

Now in paperback

To love, honor... and experiment

BECOMING PARTNERS: Marriage and Its Alternatives

By Carol P. Parson

"There have been many headlines about the so-called 'one-China' position. Socony officials said that talks

Energy Legislation

Rushed to President

WASHINGTON (UPI) - For the second consecutive day the Senate Wednesday rushed major energy legislation to President Nixon, then prepared to vote him far-reaching legislation to President Nixon, then prepared to vote him far-reaching.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

Although the participants gave mixed accounts of what the Nixon planning team was to plan for talks with the Chinese, the Chinese leaders insisted that the talks would lead to an agreement between Kissingen and Premier Chou En-lai of the People's Republic of China.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.

The Senate approved 80 to 13 and sent to the White House legislation imposing mandatory allocations of crude oil and refined petroleum products, including gasoline.
Letters to the Editor

Mailer vs. the Penn Audience

Norman Mailer’s recent talk at the University of Pennsylvania has created a rift within the Pennsylvania campus audience, including myself. I realized that Mr. Mailer was for, the most part, received as a hero by many students and people, and to share with them some of this thought.

This was a rather naive reception. He was presented to a group of his audience to speak to a group of intellectuals and people, and to share with them some of his thought.

Mr. Mailer’s talk encompassed an approach to a cultural and intellectual experience. Two sorts of repression were suggested: those appropriate within such a framework. People might have walked out, which Mr. Mailer said. They might have appeared shocked, which Mr. Mailer said. They might have been appalled at what he said. which Mr. Mailer said. Unfortunately, neither reaction was particularly widespread.更名为 commonly, people might not have been entertained and when such re- action was not forthcoming, they might have walked out. It might have been argued that the audience was not sufficiently equipped to understand Mr. Mailer’s talk, in certain ways, certainly was a shock in that the audience was simply hard to perceive. He appeared to be a man of many years and his idea had been considered and considered by many people.

H.S. Seniors Should Realize Uniqueness of Wharton School

As I understand it, the Wharton School is attempting to encourage in students, for the better part, those who are most interested in the school’s departments. I happen to be a student of this school, and I think it is important to realize the uniqueness of this institution.

The Wharton School is one of the few schools in the country that can offer a complete liberal arts education in management. The school is known for its emphasis on practical application and for its ability to provide students with a well-rounded education. However, it is important to remember that the Wharton School is not for everyone. It is a school that is designed for students who are interested in pursuing careers in management and want to gain a deeper understanding of both the business world and the world at large.

The Wharton School is known for its rigorous curriculum and for the quality of its faculty. The school is also known for its strong connections with the business community, which provides students with valuable opportunities for internships and jobs. However, it is important to remember that the Wharton School is not for everyone. It is a school that is designed for students who are interested in pursuing careers in management and want to gain a deeper understanding of both the business world and the world at large.

The Wharton School is one of the best schools in the country for students who are interested in pursuing careers in management. However, it is important to remember that the Wharton School is not for everyone. It is a school that is designed for students who are interested in pursuing careers in management and want to gain a deeper understanding of both the business world and the world at large.

REWARD OFFERED

WASHINGTON, D.C.—Administration officials hinted at a plan to increase the number of SSN’s used to limit sedimentation to continue the controversy concerning the continued use of NASA’s space shuttle. The officials would not elaborate on the specifics of the plan but did state that it would likely involve an increase in the number of SSN’s used for monitoring and tracking purposes.

The administration officials also hinted at the possibility of using SSN’s in conjunction with other technologies to improve the accuracy of monitoring efforts. This would likely involve the use of satellites and other space-based technologies to provide real-time data on sedimentation levels.

The officials also stated that they would be working closely with other federal agencies, including the Department of the Interior and the Environmental Protection Agency, to ensure that the new plan is implemented effectively.

The administration officials did not provide a timeline for the implementation of the plan but stated that it would be a top priority for the administration.

The officials also emphasized the importance of continued public involvement in the decision-making process. They stated that the public’s input would be crucial in ensuring that the new plan is successful.

The administration officials acknowledged the challenges associated with increasing the number of SSN’s used for monitoring and tracking purposes. They stated that it would be important to address these challenges head-on and to work collaboratively with all stakeholders to ensure that the new plan is implemented effectively.
THE PAPER CHASE
Exc. II
165 Chestnut
Two hours of law students studying and door to door. Corr. not so illegal.

The New Land
1833 Chestnut
Do call up to see Jane Tracy’s. The
Emigrants, back again with the same
big building and the same old style. Liv
Urram as they struggle to settle in the upper

THE WAY WE WERE
Lomond
The Giant
Lrain and Rural in romantic
Treat the way nobody should have ever

Penn Campus Movies
Robert Bresson Festival
Pickwick
November 15
C.A. Aud., 7-9 & 11:30 P.M.

Four Nights of a Dreamer
Saturday, November 17
C.A. Aud., 7:30, 9:15 and 11:30 P.M.

Son of Flubber
Friday, November 16
Irvin Auditorium, 7 and 9 P.M.

Of Mice and Men
Saturday, November 17
C.A. Aud., 7-9 P.M. and 11:30 P.M.
Sunday, November 17
Irvin Aud., 11 A.M.

The Life and Times of Judge Roy
Monday, November 19
Irvin Auditorium, 7 and 9 P.M.

Chicago’s once-PRICE will bring you very
personalized reminiscence of the common
and the not so common people and days of the
Student Theatre on November 18. scalers formed their hair, shiners shaggyly
shook, and illegal letters from a
few of the infamous prison wars about with competing con
volunteers. Kirke’s interview has resulted
in ‘spoil of the passes’ and a few of the
Prison’s recordings know what he means.

ROCK, JAZZ, FOLK, ETC.
Tower Theatre
Art Avenue
Mon. Nov. 18 at 8:00 Walnut Ave.
Phone 372-6685 for ticket information.

Gremlins’ Lair
We Hope
Mon., Nov. 19, 10:00 P.M.
Phone 487-3359 for information.

Shubert Theatre
256 Broad St
Fri. Nov. 16 at 8:15
Hot Tuna, The
The Funniest Corny Comedy of the Year.
Mon. Nov. 19 at 8:00
John Prine, Lenn Red
gunner. Phone 681-33
Phone LA 1335 for information on Phone tickets, please LOVE TILL for information on

Radio Cafe
John Long St.
Nov. 13 “Trav N’ton a North Earrson Guit’r & Terri Vich.
Phone 775-6455 for information.

Midnight
W.C. Fields in INTERNATIONAL HOUSE
Fine Arts Aud., 50c.

Sunday
Fine Arts Aud.

Of Mice and Men
(6 & 9:15 P.M.)
Lord of the Flies (7:45 & 11:00 P.M.)

The Waiters. A special two hour Thanksgiving turkey from this award

Saturday Nov. 15
Specialties
Night returns
Come and enjoy
the music of
Garfunkel
and Bill Withers
old H.H.
Dining Room
8 - 11 P.M.

Friday Nov. 16
Coffee Rock presents
The Jesse
Clanton Band
in dance concert
old H.H. Dining
Room 9-1
Admission: $1

Friday Nov. 16
Charlotte the
Spider
starring in
Charlotte’s
Web
7 & 9:30
Irvin $1
Balloons, Candy and Airplanes
But Keep It Clean, Kids

Sat. Nov. 17
CABARET
7 & 9:30
Irvin $1

Saturday Nov. 17
After the 7 o’clock
showing of
CABARET
everybody’s
coming to
ON STAGE
Join them, H.H.
Auditorium 9:30
free: no tickets necessary

International
House
has been
cancelled. The film
was in poor
condition. Instead.
Sat. Nov. 17
Midnight Movies
presents
3 Stooges
Festival
FA-81 50c
Midnight
594-5204
Still Life in South Philadelphia

Fort Mifflin is presently under reconstruction, sponsored by a Philadelphia cultural group, as another historical addition to the city of Philadelphia. It was used during the Civil War to house prisoners of war and to store artillery supplies. It is located out in Southwest Philadelphia, near the airport.

Photographs by Jan Feigus
In another of her several concurrent incarnations, this writer just completed a fun-filled year on the Finance Committee of the Student Activities Council. Looking as always to Washington for guidance and inspiration, she thought to pull a Chuck Colson and set herself up as a professional budget consultant, something of a H.R. Block dedicated to the realization of the far-out fantasies of various present and would-be student organizations. The prospect of profit, however, alarmed her creeping communist soul. She agreed therefore to tell all to her alter-ego the columnist, for the exclusive benefit of 34th Street readers everywhere.

The Activities Council, as one authoritative campus publication wrote last spring, "is composed of one political extremist or recognized by the Council. Thus, this self-perpetuating feature is a key to the power of the Council, lifting it far above the Great Unwashed who brought you UPOCo, Heeb-kow, and last year's presidential election. In matters of procedure at least, the Council walks with kings and the Penn board of trustees.

Wherever the spirit moves, the Activities Council (A.C., to distinguish it from Uck, the University Council) meets in Law School 100, best described as Academia's answer to the Roman Coliseum. The object of the game is to ram your request into this awesome assembly of campus patricians. Thoroughly outrageous requests, if passed, naturally get their sponsors more brownie points than modest and rational, but as on Wall Street, slow and steady often was the race, and in the long run is therefore advised to temper his or her ambitions. Those with more pretensions would do well to emulate the moves and methods of the Finance Committee, whose esoteric jargon won last year's Kant-Heidegger award for literature.

The seven-headed Cerberus at the mouth of the A.C. is the Finance Committee. As Finance goes, so goes the A.C. If your baby washes out there, kiss it goodbye and start again. Finance adheres in theory to a set of guidelines, more often its members make common cause with the Almighty and do whatever they please that will "play in Peoria." A few specific hints are in order:

The first thing to do is to deny that the number of grad students in your organization is more than 15 per cent of total. Finance has nothing against grad students per se; it tolerates them out it won't give them money. Being sent to the Graduate Students Association for all or part of your funding is like lifetime exile. If it is more than likely that no one will ever hear of you again.

The guidelines themselves prohibit both food and travel, and generally the guidelines are enforced. There are loopholes for the minimally imaginative. The requests funds to mediate in the mountains; another wanted to go to college "as a sort of a study groups." A proposal to go together at the seashore, since Philadelphia was bound to be a drag after Beirut and Rio. These proposals were both defeated for being a bit too crass; Committee members hate to feel that the being in existence, the Penn Consumers Board and the Senate Finance Committee were allowed to sink a basketball to North Carolina for research into their respective specialties. The trick here is to prove that the activity is dependent upon support of a political nature and the committees helps if you look honest and if you want to go to some place like Wilmington or Baltimore where you couldn't possibly do anything frivolous.

"Meal subsidies for members of student activities will not be funded," says guideline B-3, but then again, coffee hours and wine-and-cheese parties are not quite meals. Without ample food and drink, roughly three-quarters of the student organizations on this campus would fall apart, including the Finance Committee, which tends to run on instant coffee, soda, and carrots. So smile politely and never let an intelligent question pass. The first commandment for ambitious reds and reds is "thou shall never call forth political." The magic adjective is "educational." The liberal A.C.s are very big on education. If you have in the past bought some outrageously political programs or have deluding themselves that the personnel in question was non-partisan.

One leftist group used to give itself away whenever it sent one of its fronts in with a new budget. The Finance Committee discovered that any organization which wanted to pay $2.39 a year for mimeo paper turned out to have a significant membership overlap with the Young Socialist Alliance, the "Trots" for those of you who are into radical slang.) Shush funds are an emphasis put on glamorous. If you do not get the right of way, you will probably get the much-coveted Finance Committee commendation.

The result of all this back-breaking work is that the Finance Committee is now unfortunately a remarkably efficient outfit that probably could have taught the drunks at CREEP something about fiscal responsibility. The Finance Committee feels, however, that it is better to ensure that student funds are justly allocated. With that end in mind, the Finance Committee Alumni Association of the University of Pennsylvania hereby announces that during the Christmas holidays it will, thanks to the generosity of the Activities Committee, visit Zurich, Paris, London and Honolulu to investigate student financial practices in those cities.

A complete report will of course be presented at the first Council meeting of the spring semester.

-SUSANNA STURGIS
Aye, in the very temple of Delight. Veiled Melancholy has her soeur reign shrine, Though seen of none save him whose strenuous tongue

Can burst Joy's grasp against his palate fine...

In his "Ode on Melancholy," John Keats must have been thinking of the pomegranate in those exquisite lines. After all, it can indeed take a "strenuous tongue" to burst the rubbery seeds which lie beneath the hard, leathery rind of the fruit. And only a "palate fine" which has become accustomed to non-Indian foods and has learned where the imagination can work bravest to concoct suitable dishes which enhance and amplify the flavors of any main course without great, painstaking effort.

The relishes, chutneys and pickles which are a staple in the Indian cuisine seem most applicable as accompaniments to non-Indian foods and here is where the imagination can work bravest to concoct suitable dishes which enhance and amplify the flavors of any main course without great, painstaking effort.

Speaking of relishes, and pickles, there is a bounteous supply of both and much more available through the mails from a hilltop farm in Brattleboro, Vermont which I discovered in a rather curious way. During the dog days of summer when beating a retreat to the cool glades of Vermont seemed attractive, I happened upon a fine provincial French restaurant that served the most superb pomegranate tart this side of Lyon. And when asked the restaurant's source of fresh pomegranates, the obliging waitress inquired of the chef and returned promptly to say rather inaudibly, "Hickin's Mountain Mowings." And Hickin's it was. Over a covered bridge and through some winding access roads you arrive at a thriving oasis of fresh fruits, vegetables, potted plants, and last, but not least, all manner of pickles, preserves, and relishes which the Hikins put up all year around. Some of the best and most unusual are preserved in a "quick pickle" and picking lime vinagrette, jujuci, cauliflower et al. all their distinctive savvor. And at $35 the 9 oz. jar they're a steal. For an up-to-date catalogue of what is available through the mail, write the farm at P.O. Box 188, Black Mountain Road, Brattleboro, Vermont 03033. You won't be sorry. And meantime, you can get down to the business of putting up your own pickles with the help of Ms. Jaffrey.

ROBERT WEMISCHNER

43rd Street Fiction & Poetry Contest

$40 Best Story

$40 Best Poem

Submit to:

34th Street

Basement, Sergeant Hall

34th and Chestnut Sts.

Philadelphia, Pa. 19174

Deadline: Feb. 1

A friendly, obliging waitress inquired of the chef and returned promptly to say quite inaudibly, "Hickin's Mountain Mowings." And Hickin's it was. Over a covered bridge and through some winding access roads you arrive at a thriving oasis of fresh fruits, vegetables, potted plants, and last, but not least, all manner of pickles, preserves, and relishes which the Hikins put up all year around. Some of the best and most unusual are preserved in a "quick pickle" and picking lime vinagrette, jujuci, cauliflower et al. all their distinctive savvor. And at $35 the 9 oz. jar they're a steal. For an up-to-date catalogue of what is available through the mail, write the farm at P.O. Box 188, Black Mountain Road, Brattleboro, Vermont 03033. You won't be sorry. And meantime, you can get down to the business of putting up your own pickles with the help of Ms. Jaffrey.

ROBERT WEMISCHNER

The Hall Bartlett Film

Jonathan Livingston Seagull

EVERYONE'S BOOK IS NOW AVAILABLE IN PAPERBACK

MIDTOWN THEATRE

NOW SHOWING

CONTINUOUS SHOWS FROM 11 AM

The HALL BARTLETT FILM

JONATHAN LIVINGSTON SEAGULL

EVERYONE'S BOOK IS NOW AVAILABLE IN PAPERBACK

MIDTOWN THEATRE

NOW SHOWING

CONTINUOUS SHOWS FROM 11 AM

A PRETTY AND TOUCHING MOVIE!

Some perfectly magnificent photography.

- Howard Thompson, New York Times

A REALLY EXTRAORDINARY MOVIE!

Certain to take the Academy Award for cinematography.

IT IS STUNNING!

- Kevin Sanders, WABC-TV

Produced and directed by Richard Bach

Screenplay by Richard Bach

Starring Richard Bach and Neil Diamond

"Jonathan Livingston Seagull"

Midtown Theatre

Now SHOWING

CONTINUOUS SHOWS FROM 11 AM

AN INVITATION TO INDIAN COOKING

Madhur Jaffrey

Erdman Knopf

The author is particularly emphatic about the curse of the word "curry" and the methods which the term to everything seems vaguely Indian. In fact, she stresses that not all Indian food must be "hot" to be authentic. She confides in her own family hot food was rarely eaten because it didn't "agree" with her father.

The Hall Bartlett Film

Jonathan Livingston Seagull

EVERYONE'S BOOK IS NOW AVAILABLE IN PAPERBACK

MIDTOWN THEATRE

NOW SHOWING

CONTINUOUS SHOWS FROM 11 AM

The HALL BARTLETT FILM

JONATHAN LIVINGSTON SEAGULL

EVERYONE'S BOOK IS NOW AVAILABLE IN PAPERBACK

MIDTOWN THEATRE

NOW SHOWING

CONTINUOUS SHOWS FROM 11 AM

A FRIENDLY, OBLIGING WAITRESS INQUIRED OF THE CHEF AND RETURNED PROMPTLY TO SAY QUITE INAUDIBLY, "HICKIN'S MOUNTAIN MOWINGS." AND HICKIN'S IT WAS. OVER A COVERED BRIDGE AND THROUGH SOME WINDING ACCESS ROADS YOU ARRIVE AT A THRIVING OASIS OF FRESH FRUITS, VEGETABLES, POTTED PLANTS, AND LAST, BUT NOT LEAST, ALL MANNER OF PICKLES, PRESERVES, AND RELISHES WHICH THE HIKINS PUT UP ALL YEAR AROUND. SOME OF THE BEST AND MOST UNUSUAL ARE PRESERVED IN A "QUICK PICKLE" AND PICKING LIME VINAGRETTE, JUJUCI, CAULIFLOWER ET AL. ALL THEIR DISTINCTIVE SAVVOR. AND AT $35 THE 9 OZ. JAR THEY'RE A STEAL. FOR AN UP-TO-DATE CATALOGUE OF WHAT IS AVAILABLE THROUGH THE MAIL, WRITE THE FARM AT P.O. BOX 188, BLACK MOUNTAIN ROAD, BRATTLEBORO, VERMONT 03033. YOU WON'T BE SORRY. AND MEANwhile, YOU CAN GET DOWN TO THE BUSINESS OF PUTTING UP YOUR OWN PICKLES WITH THE HELP OF MS. JAFFREY.

ROBERT WEMISCHNER

The Hall Bartlett Film

Jonathan Livingston Seagull

EVERYONE'S BOOK IS NOW AVAILABLE IN PAPERBACK

MIDTOWN THEATRE

NOW SHOWING

CONTINUOUS SHOWS FROM 11 AM

A BEAUTIFUL AND TOUCHING MOVIE!

Some perfectly magnificent photography.

- Howard Thompson, New York Times

A REALLY EXTRAORDINARY MOVIE!

Certain to take the Academy Award for cinematography.

IT IS STUNNING!

- Kevin Sanders, WABC-TV
**Leviathan**

FULLMOON - Kris Kristofferson & Rita Coolidge

Compared to the publicity-laden coupling of James Taylor and Carly Simon, the recent marriage of Kris Kristofferson and Rita Coolidge occurred with a minimum of hoopla. Kris and Rita have instead expressed their union by releasing a very tasteful couple of albums, which followers of both artists should find pleasing.

"Hard To Be Friends," "I Never Had It So Good," and the gap between Carlin-straight-young-irish-comic and Carlin-long-haired-bearded-jeans-and-t-shirt-weirdo. "FM" dealt with Carlin's then-new and delightful brand of underground humor (dope jokes, sex in commercials, batshit (or coteria) while "AM" contained older and more conventional bits ('Divorce Games,' "Let's Fake a Deal," and, of course, "The 11 O'Clock News," feauting Al Steet, the hippie-dippy weatherman). Then Class Clown continued on the "FM" line: Carlin discussed values, Irish Catholicism and the Church, and the famed Seven Words You Can Never Say on Television. Somehow, Carlin's newest, "Occupation: Foolie," seems a bit anti-climactic next to these. Carlin does not, alas reach any new heights in pop humor, rather coasts along as if he hopes the album will succeed because of the quality of his first two.

Major weak points in "Foolie" are repetition of some material used on earlier albums and increased use of snippets (under 3½ minutes) bits. Actually, the former isn't all that objectionable, just disappointing in light of Carlin's tremendous creativity. It's the latter defect which can really be annoying. Carlin requires time in which to adequately set up and carry off a bit. A riff like "Grass Swept the Floor"(ticks of "The Bird") would be much funnier if he had spent another minute developing it.

"Foolie" isn't a bad album at all. Actually, there are some terrifically funny segments, notably "New York Voicey," 'Cute Little Farts,' and "Filthy Words" (the last containing an excellent update on "Seven Words" plus some elaboration of two of the words already on the list). Newcomers to Carlin's act will probably find this album flat, but long-time Carlin addicts may, on listening to "Ocupation: Foolie," long for a return to the good old days of "Indian Sergeants" and the original "Let's Fake a Deal."

**WAKE OF THE FLOOD - Grateful Dead**

The release of "Wake of the Flood" should be a particularly important event for the Grateful Dead. It is their first studio release since 1971, their first independently produced effort, their first since Ron (Pigpen) McKernan's tragic death. It is their first new work since being acknowledged America's biggest concert attraction.

These changes, especially their freedom from Warner Brothers supervision, should have had a profound effect on their music. The fact is, despite these influences, the new Dead album represents only incremental progress in their musical development. They remain very close to the type of material they began performing after the release of "American Beauty," with little noticeable improvement.

In some ways the album is highly disappointing. "Row Jimmy" and "Stella Blue," two uninspired Garcia-Hunter compositions, cut the end of side one. Ostensibly, they are attempts at some sort of lyricism, but they fail to keep the interest of the listener. The Dead grow complacent.

The album is also highly encouraging and satisfying in some respects. Bob Weir's "Weather Report Suite," which closes the album, is as fine a composition as he has written, with great depth and contrast of emotion. It grows, as Weir sings, "like a song that's born to soar the sky." It moves forward, from beginning to end, never letting down.

Filling out the album are four songs of middling quality. The record's potential single, "Here Comes Sunshine," is replete with quotations from "Abbay Road," ultimately leading nowhere. The other three are somewhat interesting, only one of which, "Eyes of the World," really cooks.

E.S.
Not cracking the nutshell

By ANDREW FEINBERG


"It is the central emotional fact of his life, and hence was to

be a powerful formative influence on his art and the particular expression it took." For Pyotr Ilyich Tchaikovsky this "it," according to John Warrack, was his homosexuality. Warrack makes this statement on page 30, and in the remaining pages he skillfully avoids clouding this generalization with facts. It is a deft performance, and it is just a part of a nearly constant flow of abstractions. Unfortunately, this flow manages to swamp Tchaikovsky.

Tchaikovsky's tormented life is, admittedly, a challenge for even the most able biographer. His is a tale full of sounds and silences coupled with the everpresence of Warrack's sequences coupled with the efforts of some future biographer.

All right, enough about Tchaikovsky's love life, what about the music he produced? Warrack is better about the love life. His analyses, if that is what they are, of the works are not-technical and boring. Each work is approached in an identical way--"It was easy to compose," "Tchaikovsky liked it," "the public like it," "it didn't quite achieve it here," no. not even there, not even in the 1990's like it! Warrack's Catechism. But these are merely trifles when compared to the biographer's 64,000 ruble question: how does a particular work support (and of course they all do) the many nebulous generalizations I have made about this composer? It is frequently quite interesting, possibly even illuminating, to learn how an idea for a work came to a composer. It is less fascinating to learn that the three-minute waltz stemmed from sixteen different sources (six of them Tchaikovsky's own works, three by Rimsky-Korsakov, two by Mendelssohn, one each by Balakirev, Popov-Gribkov, Tchaikovsky, Dostoevsky, and Dickens); that the same waltz was also influenced by the music of two other composers; that the frayed curtains in his bedroom, and the death of his mother 23 years before. This cross-referencing gets us no closer to the subject of the subject's music. We are left with only a series of neat little nutshells--they were there at the beginning and they are there at the end! For what is the author attempting to crack them?

But there is a bright spot in the book. In fact, a very bright spot. The book is gorgeous, precisely because all the illustrations of Tchaikovsky's "influences" are included. There are color plates of Mussorgsky, Glinka, Turgeniev, and Glazunov, all painted by Repin; marvelous facsimiles of Tchaikovsky and Dostoevsky; a dozen pages devoted to the sets of the operas and ballets; many portraits of Tchaikovsky and his family, and surprisingly moving photos of the rooms and houses that he lived in, the furniture and paintings that he loved, and the gardens in which he took his daily two-hour walks for inspiration. This is a wonderful addition to the book, it recalls a sad old Russian saying, "So you got the sour cream--where's the borsch?"
The last of the independents

By LARRY LEVENSON

Now sixty and gray, Don Siegel is being "bored" for the first time, after twenty-five years of relative obscurity in a business that frowns on obscurity. Despite such frequent titles as "The Body Snatchers" and "Hell is for Heroes," Siegel had remained on the far side of Paradise, an unsung director making movies about obscure heroes in very conventional and competent ways. Siegel, in obscurity and making middle-budget, middle-grade pictures, seems to have fallen into oblivion with the coming of Hollywood's modern day standards.

"Dirty Harry" changed all that overnight. A cult quickly developed around the film, and, soon, film fanatics who spend their days in bleak movie houses waiting for the Great American Film Director, flocked to Siegel as the Great Undiscovered Talent. He was interviewed at length in the New York Times. Suddenly Don Siegel had a cult following of his own. His films are bloody and violent, but, then, so are the films of Peckinpah, Kubrick, and Perkin. And Siegel, everyone realized, is so very, very, very, very dry.

It is one of those funny ironies that it took a miserable, fascist film like "Dirty Harry" to give Siegel his reknown. One had to begrudge Siegel his slick professionalism in this film, and His films are bad, not because they are bad in a film like "Mannix" - but he is vicious and chillingly evil enough to make up for any loss in sensationalism.

The nice thing about this movie is that Charley Varrick wins the battle and gets the money at the end, playing off personalities one against the other. We suspect that Siegel is being a little wiser at the end, satirically pandering to the liberal notion of the noble individual in brutalized society. Siegel is interested in something like that, but in the past that lone individual has not avoided, but instead immersed himself in the world of violence around him. The trick is to be better at violence than anybody else. Mattie's Charley Varrick is depicted in no very clear terms; here Mattie is neither villain nor his own older lodger the middle-class and middle-aged citizen who wants to beat the system and lose his hair doing it, nor is he anything radically different from this. One senses in parts that Matthau is being constrained from being Matthau, but that if he had it his way he would be Matthau, and the film all the better for it. Varrick is not a noble individual victimized by the powerful machinery about him: he is a villain in his own right, too smart for his own good, who finds no way to perpetrate killings without doing any of the killing himself.

Charley Varrick is Walter Matthau, but he is also, in parts, Dirty Harry.

Like all movies of this kind, "Charley Varrick" is rank with nagging contrivances that would be inexcusable if one were hell-bent on looking for them. Who's looking, though? Siegel is still good at doing what's right with this kind of a movie. He has an uncancky knack of packing the action the way it should be paced. As in "Dirty Harry," Siegel occasionally tries to turn us into a view into the audience's need for a hero, and sought, in the end, to enlist our sympathies for the. In many parts in the movie, individual he floats the rules of the land in order to enforce the rules of the land.

There is something of that same sardonic tone in "Charley Varrick," but it's disguised and not nearly so serious. Siegel is playing his audience's need for a hero, and sought, in the end, to enlist our sympathies for the triumphant individual he floats the rules of the land in order to enforce the rules of the land.

Beckett and the Blobs

By SHELLIE SCLAN

In some critical hierarchies, the highest form of drama is neither comedy nor tragedy but pathos, the marriage of the two. As a playwright, Samuel Beckett often achieves this highest form, though to say that Beckett solely one thing or another is extremely simplistic. The Manning Street Actors' Theatre attempts to present all the ambiguity and nuances of Beckett in an evening that they call SAM (as in Beckett).

SAM takes two Beckett plays — Act Without Words II and Endgame, and excerpts from Beckett's non-dramatic works — and create an entirely different, integrated dramatic work.

When the audience enters there are already three actors on the stage in what appears to be in Irish pub. The two men, Thom Station Street Actors Theatre and please distrac- Hamm, says, "Nothing is funnier than unhappiness." Clov begs several times, "Let's stop playing." Hamm, that sadomasochist, answers, "Never."

Adjacent to the Hamm and Clov game, are the two green blobs - Hamm's legless parents who reside in trashcans, and pop out at intervals to eat, eat, and ask that their sawdust be cut. John Connolly as Naas and Gerry Makar and Clov make up for any loss in sensa-tionalism. It is in this section of SAM that the genius of Samuel Becke is revealed, and what began as a coldly interesting evening turns intensely for the better.

There are four characters in Endgame: Hamm, a blind man trapped in a wheelchair. As played by Clov, who is also crippled, but still mobile. Hamm keeps Clov imprisoned in his own world. Hamm, who is also crippled, but still mobile. Hamm keeps Clov imprisoned in his own world.

So they continue on, playing power games with each other that create an unbreakable tension of supreme unhappiness that is both caused and alleviated by absurdity. Clov says, "If I don't kill that rat he'll die."

The Manning Street Actor's Theatre is a reorganization of the old Manning Street Theatre. SAM is directed by Joseph Stinson, himself a very fine actor who has appeared in many productions including Ubo Roi. There is a consistently high level of performances in the production of the Actors' Theatre, particularly in the Endgame portion of the evening. Though the concept is interesting, the "interpolations" made to the works of Samuel Beckett and did not really add significantly to it. The juxtaposition of Act Without Words II and Endgame, however, is a master stroke. As in the past, this theater proves that performance can heighten a mood. Manning Street is a struggling company with a lot of talent, imagination, and enthusiasm. It deserves support.
Milton Avery’s Pleasure Principle

By ERIKA WALLACE

The Makler Gallery, on Locust and 17th Sts., is Philadelphia’s cultural center with the upper east side of Manhattan. Look elsewhere for the avant-garde and the courageous; you will find the comfortable, infallible masters of modern art — Alexander Calder in October and Milton Avery this November.

As an artist, Avery has one foot firmly on Parisian soil. His debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse.

Avery is first and foremost a draughtsman, much as Matisse, deals often with the female nude. The manner of both is characterized by great simplification and spareness of line, emotion caught in the disposition of the body, the inclination of the head, and the outrageous; here, you find the comfortable, infallible figures of modern art. Avery’s debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse.

Avery is first and foremost a draughtsman, much as Matisse, deals often with the female nude. The manner of both is characterized by great simplification and spareness of line, emotion caught in the disposition of the body, the inclination of the head, and the outrageous; here, you find the comfortable, infallible figures of modern art. Avery’s debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse.

Avery is first and foremost a draughtsman, much as Matisse, deals often with the female nude. The manner of both is characterized by great simplification and spareness of line, emotion caught in the disposition of the body, the inclination of the head, and the outrageous; here, you find the comfortable, infallible figures of modern art. Avery’s debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse.

Milton Avery’s Pleasure Principle

By ANDREW CHIRLS

"Lemmings" is a musical comedy revue which shows no mercy for anything it satirizes. It is loud, brash, and at times, offensive. It lampoons the war years, the rock stars who have been objects of adulation over the last decade. Among them are John Belushi, Bukka White, and Joe Cocker. The tremendous ability of the actors to reproduce the voices and mannerisms of these musicians enables them to underline the message of the act — that most of the heroes and heroines of the rock culture are often no more than screaming spastics with quite a bit more pretense and gimmickry than talent.

Act Two of "Lemmings" takes place at the Woodstock Music & Arts Festival. It consists partly of a series of imitations of many of the rock stars who have been objects of adulation over the last decade. Among them are John Belushi, Bukka White, and Joe Cocker. The tremendous ability of the actors to reproduce the voices and mannerisms of these musicians enables them to underline the message of the act — that most of the heroes and heroines of the rock culture are often no more than screaming spastics with quite a bit more pretense and gimmickry than talent.

"Lemmings" will be at the New Locust Theatre through November 18th.
Dear Akadama Mama:

Have you any interest in Women's Lib?

President, Sholagirls Lib, Las Vegas

Dear Ms. President:

I'm more interested in Mama's Lib and Mama feels if you do right by your Daddy, he'll do right by you. Now my Daddy. I trust him right. When he comes dragging home at night I stuff up his eyes. Slip off his shoes. Hand him his pipe. And head for the Akadama wine. Forget those toasty-fruity wines. They're for boys, not for my Old Man. So I get out my Akadama recipe card and mix him one of my love potions. You'll be surprised how fine a Saturday can be without some of them on you.

Akadama Red

with ginger ale.

Akadama Red

apple juice.

Akadama Red

with cream soda.

Akadama Red

and lemonade.

Akadama Red

bitter lemon tonic.

Akadama Red

and pass the Akadama, the wine that tastes a lot more than it costs.

President, just keep passing that Akadama. Take it from Mama.

TAME & FORTUNATE.

Lately a lot of Akadama fans have been sending us their favorite recipes. Fortunately there's enough room in this week's column to pass some of them on to you.

Akadama Red

bitter lemon tonic.

Akadama Red

with apple juice.

Akadama Red

with ginger ale.

Akadama Red

and pass the Akadama.

Women's Lib?

Listen to Mama, and pass the Akadama, the wine that tastes a lot more than it costs.

THIS IS THE ONLY

INFORMATION ON EUROPE ALSO AVAILABLE

NATIONAL STUDENT TRAVEL SERVICES

& WHOLE WORLD TRAVEL

2055 Walnut Street Philadelphia, Pa. 19103

(215) 561-2939

• Priced based on minimum accommodation; excludes tips, taxes

COMMUNICATIONS

SPRING COURSES FOR UNDERGRADUATES

COM 230 Sources of the Modern Cinema

Amos Vogel

Poetry, dream, and illusion as the essence of modern cinema from Eisenstein to Warhol.

Section 1 Mondays 7:10 P.M. Annenberg Auditorium

Section 2 Tuesdays 1:45 P.M. Annenberg Center Studio Theatre

COM 230 Mass Media and Society

George Gerbner

A critical and analytic approach to the understanding of the mass produced symbolic environment and its imagery of life and society.

Tuesday 9:11 and Thursday 10:11, Annenberg Center Studio Theatre

COM 324 Communication in Complex Organizations

Virginia Ingersoll


COM 346 Theories of Meaning in Verbal Communication

Barbara Smith

Approaches in philosophy, literary theory, psychology, and linguistics. Thursday 10:12.

COM 502 Fundamentals of Visual Communication

Sol Worth

Examination of theories and methods, and comparison of analytic strategies. Wednesday 11:1.

COM 566 Mass Media Criticism

Robert L. Shayan

Theoretical framework and practical application of criticism as a creative activity. Wednesday 2:1.

COM 570 Classic Studies in Mass Communication

Charles Hoban

Benchmark research in the field. Wednesday 11:1.

COM 574 Broadcasting and Education

Terry Burton

Study of current and proposed programs— their assumptions about learning, methods of curriculum development and media use, and research strategies used in program development and evaluation. Tuesday 4:30.

Graduate Admissions and Information Office, U. Campus

Amherst, Mass. 01002

8 days, 7 nights.

3 ports

3 beds

$199*

$262*

$298*

$252*

$262*

$262*
Application deadline: Dec. 1, 1973

>age6

CA. And.   36th & Locust
FRIDAY
9:15

Temple University
• For applications or other information please contact:

Stimulating courses In eleven disciplines are offered by an outstanding

lTiiladclphia, Penna.   19122
Office of Academic Affairs

Its not too late to apply.

GAY DANCE
for

12
In Houston Hall Cafeteria.

Pre-Registering?

THURSDAY
730-9:00

PM-2AM

The New School
Conference Enclosed is my check tor
Please register me tor the Fiction Writers
Th. N.w School 66 W. 12th SI., N.Y. 10011
Register now by mail, enclosing fee

Fee ($35) includes all-day tuition. Continental
The New School Auditorium. 8 A.M. to 5 P.M..

Spend a day with some of the country's
Short Story and Novel

Director. New School Writing Workshops

The New School for Writers Conference
Writing and Selling the Short Story and Novel

Spend a day with some of the country's leading professional novelists and short story writers... And with leading editors, authors, and agents.

Spending include: ISAAC BASHEVIS SINGER, RICHARD YATES, FREDERIC MORTON, JOHN LEONARD, Robert Coover, John Holmes, New York Times Book Review, LOIS GOULD, GERALD WALKER, QUINSA ROSEN, JOHN A. WILLIAMS, CYNTHIA CICIZZ, HAROLD BROOKY, RICHARD SELZER, GORDON LISH (fiction editor, Esquire), NEAL THORPE (fiction editor, Redbook), PAT GOTTIEB (fiction editor, Harper's, the magazine).

ROBERT GOTTIEB (publisher),Alfred A. Knopf; FRANK McCULLOUGH (editor, Harper & Row); FRANCES MCCULLOUGH (editor, Doubleday & Co., Inc.); LYNN NEEBST (literary agent, The Agency); ELLEN LEVINE (literary agent, The Agency); ANDREW H. KIRSCH (director, New School Writing Workshops). The Agency; LYNN NEEBST and ELLEN LEVINE (literary agents); MARVIN LEVIN (New York, N.Y. Times); BETTY A. PRASHKER (editor, Doubleday),

Conference Chairman: BETTY A. PRASHKER; Director, New School Writing Workshops

SATURDAY. DEC 1
The New School Auditorium, 8 A.M. to 5 P.M. Fee ($35) includes all-day tuition, Continental Breakfast, Luncheon, Coffee and Cocktails. No students (fee $15)

Week of December 1-5, 1973, Interdisciplinary Courses in Literature, Drama, Journalism, Communications, Design. For students and others. Fee ($30)

Original
Lee
CRICKETS
Duane
EDDY
Brenda
LEE

PHILADELPHIA CIVIC CENTER

FRIDAY NOV. 16
7PM & 10PM
$7.75/$6.75/$5.75

L.S.A.T. Review Course, Inc.
Classes are now forming for the December L.S.A.T.
Be Prepared!
Call (215) 561-7440 or write: P.O. Box 267

10,000 PARS TO PICK FROM
11 AM-12 NOON

Strap Leg Denim
$8.75

Strap Leg Denim
$7.75

Corduroy Bell Flaps
$8.75

Denim Western Type
$17.00

Straight Leg Cordoue
$10.00

Large Assortment of

Sweaters Turtles, Crews and Vests

Flans Heavy Denim $10.40

Knit Fisherman
$9.75

WHOLESALE SHOP, INC.
910 Chestnut St. - Phila., Pa.
5th & City Line Ave. - Merion, Pa.

GIVE A HOOT DON'T POLLUTE

ROMERO
Study There This Spring
It's not too late to apply.

• Temple University's College of Liberal Arts offers a rigorous academic program for a semester or academic year in Europe's most historic and exciting city.
• Stimulating courses in eleven disciplines are offered by an outstanding faculty.
• Temple abroad is housed in the Villa Capone, a handsome building on the edge of the Tiber in the heart of Rome.
• For applications or other information please contact:

Mr. Dennis L. Tur
Office of Academic Affairs
Temple University
Philadelphia, Penna. 19122
(215) 787-8444

Liberation
1:30 pm). Film: A Luta Continua
- African Nationalism

8:00 P.M. Latin America: Revolution or peaceful change

An Undergraduate Course in Folklore
Spring 1974

Introduction to folklore
Folklore 222 no prerequisites
Monday 12-2 1 c.u.

Instructor:
Dr. Barbara Kirshenblatt-Gimblett

HEALTH CARE COURSES
New Graduate Course Offering
B.A. 8 14 Dr. Helen Semis, Assistant Professor of Medicine and Community Medicine

To be given: Spring semester, Tuesday and Thursday, 3:00-4:30 at the Colonial Penn Center, 3641 Locust Walk.

New Undergraduate Course Offering
H.C. 1 The Health Care System
Dr. William Kunkel, Professor of Community Medicine and Health Care Systems

To be given: Spring semester, Tuesday, Thursday, 2:30-4:30 and Thursday, 11:00-12:00 at the Colonial Penn Center, 3641 Locust Walk

ICK POCKET

u hasard
hazar
four nights of a dreamer

The New School
America's first university for adults
66 W. 12th St., New York 11

The New School, 56 W. 12th St., N.Y. 1011

Phone: 758-5611
The New School-Folklore 222, Spring 1974

No prerequisites, no credit

Instructor: BETTY A. PRASHKER

For applications or other information please contact:

Rome

4918 Baltimore Ave.
9-A-9312
Available for Parties.
For Reservations Call Banquet Room
Famous For
Baked Mousaka with Greek Salad $3.00
Broiled Shishkabob $4.00
All Kinds of Seafood at Reasonable Prices
Open From 2 P.M. (closed on Sunday)
German Beer on Draught

GAY DANCE
9 PM - 2 AM
Saturday, November 17
In Houston Hall Cafeteria.
Admission is $1
All Gay Women and Men Welcome
Sponsored by Gays at Penn

THOURON AWARDS
Study in Great Britain
Up to 3 years of study at any university in the Royal National College ($300 per month for 12 months plus all academic fees)

Information: Office of Fellowship Information and Study Programs Abroad
3537 Locust Walk

ROBERT GOTTIEB

Department of Continuing Education
University of Pennsylvania
54th & City Line Ave. - Merion, Pa.
Area Food Prices Continue to Rise

(Continued from page 1)

James Proctor for the Co-op is decimal from the Philadelphia Food Price Comparison last week, and prices as stated in the morning when the best deals were being offered. Prices should be used as a guide for shoppers, he said. In essence, he said, shoppers were thinking.
By BENNY MISSRACH

The world of sports certainly looks up for Frank Navarro. The former high school and college football coach is a new assistant coach at Penn. The change of pace is one Navarro is enjoying, and he is looking forward to what the future holds.

Navarro was previously a head football coach at a small college, where he led his team to a conference championship. However, he said that the experience was not as fulfilling as he had hoped it would be.

"I think I was a bit too focused on winning, and I didn't get to experience the joy that comes with coaching high school football," Navarro said.

Navarro's new role at Penn includes working with the Quakers' defensive line, where he hopes to bring his knowledge and experience to help the team improve.

He said that he is excited to work with the talented players on the team and to help them reach their full potential.

"I'm looking forward to working with the players and helping them develop into better football players," Navarro said.

He added that he is also excited to work with the coaching staff and learn from them as well.

Navarro believes that his experience at the college level will be beneficial to the team.

"I think my experience at the college level will help me understand the players better and be able to communicate more effectively," Navarro said.

He said that he is looking forward to the challenges ahead and to seeing what the future holds for the team.

"I'm looking forward to the season and what it will bring," Navarro said.

He added that he is excited to see how the team will perform and how they will grow as players.

Navarro's passion for coaching has been a driving force in his life, and he looks forward to continuing his journey with the Quakers.

"I'm looking forward to seeing where this journey takes me," Navarro said.
Still Life in South Philadelphia

Fort Mifflin is presently under reconstruction, sponsored by a Philadelphia cultural group, as another historical addition to the city of Philadelphia. It was used during the Civil War to house prisoners of war and to store artillery supplies. It is located out in Southwest Philadelphia, near the airport.

Photographs by Jan Feigns
right of way

High Finance

In another of her several concurrent incarnations, this writer just completed a fun-filled year on the Finance Committee of the Student Activities Council. Looking as always to Washington for guidance and inspiration, she thought to pull a Chuck Colson and set herself up as a professional budget consultant, something of a H&R Block dedicated to the realization of the far-out fantasies of various present and would-be student organizations. The prospect of profit, however, alarmed her creeping communist soul. She agreed therefore to tell all to her profit, however, alarmed her dedicated to the realization of the self-perpetuating feature is a key to the power of the Council, lifting it far above the Great Unwashed who brought you UP&Gs, free- haw, and last year's presidential election. In matters of procedure, at least, the Council walks with kings and the Penn Board of trustees. Whatever the spirit moves, the Activities Council (Ack, to distinguish it from Uck, the Penn University of Law School) meets in Law School 100, best described as Academia's answer to the Roman Colosseum. The object of the game is to ram your request intact through this awesome assembly of campus patrons. T orthoughly outrageous requests, if passed, naturally get their sponsors more brownie points than modest and-or rational one but, as on Wall Street, slow and steady wins the race, and in any case, four or five hundred dollars is nothing to sneer at. The ordinary invertever with limited

Letters

Editors, 34th Street:

It is practically impossible to open up the 34th Street of Nov. 1st and not read the "Right of Way" column which this week turns out to be a flat indictment of Israel and of the "aggressive arrogance" of the Zionist movement. Certainly, the writer of the article, Ms. Susanna Sturgis, is aware that many people who enjoy repeating and perpetuating a set of exceptions. In mentioning the Jewish immigration of 1919-39, Ms. Sturgis states, quite understandably, the Arabs interpreted the increasing Jewish immigration...as an act of aggression against them. How Jewish immigration can be interpreted as an act of aggression is not explained. Ms. Strugis does not mention that as a result of this increase in immigration, the 1929 Arab riots were started. Among the highlights of these riots was the murder of twenty-seven rabbinical students in Hebron and the lynching of eleven old men at the Wailing Wall in Jerusalem. Of course, in the context of what Ms. Strugis is saying, these atrocities are "understandable." The British White Paper is mentioned merely as a document (Continued on page 7)

The magazine of The Daily Pennsylvania

Volume A

November 15, 1973

IRWIN ALLEYBAUM
Co-Editor

MARY-ANNE ODE
Business Manager

DAVID ASHNERHURST
Book Reviews

JOAN PHILLIPS
Guide

LIZ AMES
Photography

PETER BAUM
Music

SHELLIE SCLAN
Theater and Dance

ANDREW FENEBER
Co-Editor

ERIKA WALLACE
Art

LARRY LEVENSON
Cinema

34th Street magazine is published Thursday at Philadelphia, Pa. during the fall and spring semesters during academic years. Inquiries, letters to the editor, and advertising may be sent to Serpentine Hall, 33rd and Chestnut Streets, Philadelphia, Pa. 19104. Phone: 215-594-6881.

All articles represent the opinions of individual authors and do not necessarily represent the editorial position of 34th Street Magazine.

Shapless apathetic lump from every random collection of words that has been formally

recognized by the Council." This self-perpetuating feature is a key to the power of the Council, lifting it far above the Great Unwashed who brought you UP&Gs, free-haw, and last year's presidential election. In matters of procedure, at least, the Council walks with kings and the Penn Board of trustees. Whether the spirit moves, the Activities Council (Ack, to distinguish it from Uck, the University of Law School) meets in Law School 100, best described as Academia's answer to the Roman Colosseum. The object of the game is to ram your request intact through this awesome assembly of campus patrons. T orthoughly outrageous requests, if passed, naturally get their sponsors more brownie points than modest and-or rational one but, as on Wall Street, slow and steady wins the race, and in any case, four or five hundred dollars is nothing to sneer at. The ordinary invertever with limited
It is the central emotional fact of his life, and hence was to be a powerful formative influence on his art and the particular expression it took." For Pyotr Ilyich Tchaikovsky this "it," according to John Warrack, was his homosexuality. Warrack makes this statement on page 30, and in the remaining pages he skillfully avoids clouding this generalization with facts. It is a deft performance, and it is just a part of a nearly constant flow of abstractions. Unfortunately, this flow manages to swamp Tchaikovsky.

Tchaikovsky's tormented life is, admittedly, a challenge for even the most able biographer. His is a tale full of sounds and Furies. To Warrack, it signifies Everything. "Tchaikovsky suffered." The suffering is so immense that Warrack cannot relate it without clouding it in theories of suffering. We must see Tchaikovsky in three-fold isolation: isolated from the world of ordinary men; isolated as a patriotic Russian from the rest of the artistic world; "isolated." So far, this need not sound hard. However, we must see him falling short of all his ideals; ideals of love, creativity, popularity, self-esteem, friendship, self-knowledge, and the list goes on. The generalizations and patterns and pigeonholes pile up-the subject sinks into the gloop.

Warrack loves a program: program music, program life. Above all, he sees Tchaikovsky's life as a search for a resolution to his personal sexual fate (Warrack's capital), an understanding of himself that could only be found in his music. The difficulty is that this resolution is mentioned in the discussion of almost every major work—we must always be shown how he didn't quite achieve it here, no, not there, no, not even there, however glorious the music. The understanding is not attained until, how convenient, his final work. Ah, the Sixth Symphony! For Warrack, all the dismal and solitary road lead to the "Pathetique." "There is a total unity in this last of his symphonies which shows that he had finally acknowledged the truth of his condition, that of a passionate and gentle nature doomed only to loneliness and frustration." There is a word for this drive, and I suggest that Mr. Warrack "it" by examining the pastures near Tchaikovsky's country homes.

Why doesn't Warrack stick to the stuff of Tchaikovsky's life? Why merely allude to his numerous affairs with pupils and to the agonies of the sub-sequent blackmails? One feels a voyeur in saying this, but in the entire book Warrack fails to cite a specific homosexual liaison. Is it prudishness, poor judgment, or poor research? Granted, after his death his younger brother, Modest (also a homosexual), did edit and burn the "scandalous" portions of Pyotr's diary. But we don't necessarily need Tchaikovsky's own words. The absence of a detailed description of an affair and its consequences coupled with the everpresence of Warrack's widow who worshipped his music and gave him a generous yearly allowance. They never met face to face. Instead, they exchanged over 1100 letters, almost all filled with extravagant admiration and gratitude. Warrack contends, and supports his case quite well by quoting the letters, that this attachment, this "true relationship," according to Tchaikovsky, was largely composed of fantasy. Only at a distance could he maintain the illusion of perfect intimacy. So each time Nadezhda hinted at physical contact, even though she knew of his homosexuality, Tchaikovsky, much as it flabbily, allusive prose deprives Tchaikovsky of his flesh and blood.

Much more is revealed about his relations with women. The women closest to Tchaikovsky for most of his life was Nadezhda von Meck, a wealthy and lonely woman who worshipped his music and gave him a generous yearly allowance. They never met face to face. Instead, they exchanged over 1100 letters, almost all filled with extravagant admiration and gratitude. Warrack contends, and supports his case quite well by quoting the letters, that this attachment, this "true relationship," according to Tchaikovsky, was largely composed of fantasy. Only at a distance could he maintain the illusion of perfect intimacy. So each time Nadezhda hinted at physical contact, even though she knew of his homosexuality, Tchaikovsky, much as it flabbily, allusive prose deprives Tchaikovsky of his flesh and blood.

Warrack's capital, an understanding of himself that could only be found in his music. The difficulty is that this resolution is mentioned in the discussion of almost every major work—we must always be shown how he didn't quite achieve it here, no, not there, no, not even there, however glorious the music. The understanding is not attained until, how convenient, his final work. Ah, the Sixth Symphony! For Warrack, all the dismal and solitary road lead to the "Pathetique." "There is a total unity in this last of his symphonies which shows that he had finally acknowledged the truth of his condition, that of a passionate and gentle nature doomed only to loneliness and frustration." There is a word for this drive, and I suggest that Mr. Warrack "it" by examining the pastures near Tchaikovsky's country homes.

Why doesn't Warrack stick to the stuff of Tchaikovsky's life? Why merely allude to his numerous affairs with pupils and to the agonies of the sub-sequent blackmails? One feels a voyeur in saying this, but in the entire book Warrack fails to cite a specific homosexual liaison. Is it prudishness, poor judgment, or poor research? Granted, after his death his younger brother, Modest (also a homosexual), did edit and burn the "scandalous" portions of Pyotr's diary. But we don't necessarily need Tchaikovsky's own words. The absence of a detailed description of an affair and its consequences coupled with the everpresence of Warrack's widow who worshipped his music and gave him a generous yearly allowance. They never met face to face. Instead, they exchanged over 1100 letters, almost all filled with extravagant admiration and gratitude. Warrack contends, and supports his case quite well by quoting the letters, that this attachment, this "true relationship," according to
The last of the independents

By LARRY LEVENSON

Now sixty and gray, Don Siegel is being "found" for the first time, after twenty-five years of relative obscurity in a business that frowns on insecurity. Despite such successes as "Invasion of the Body Snatchers" and "Hell is for Heroes," Siegel had remained on the far side of Paradise, an unsung director making movies about unsung heroes in very conventional and competent ways. Siegel, in obscurity and making middle-budget, middle-grade films, seemed destined to fall into oblivion with the coming of Hollywood's modern day stringency laws.

"Dirty Harry" changed all that overnight. A cult quickly developed around the film, and, soon, film fanatics who spend their days in bleak movie houses waiting for the Great American Film Director, flopped to Siegel as the Great Undiscovered Talent. He was interviewed at length in the New York Times. Suddenly Don Siegel had a cult following of his own. His films are bloody and violent, but then, so are the films of Penn, Kubrick, and Penn. And Siegel, everyone realized, is so very, very good at being bad.

It is one of those funny ironies that it took a miserable, fascist film like "Dirty Harry" to give Siegel his reknown. One had to that it took a miserable, fascistic film like "Dirty Harry's specious, extremely simplistic. The mime, begins. The cafe residents begins to move, and Act Without their Irish accents and manner. 

Shafer and James Lambert stage in what appears to be in an evening that they call SAM Manning Street Actors' Theatre, particularly in the production of the Actors'.

Beckett and the Blobs

By SHELLIE SCANLON

In some critical hierarchies, the highest form of drama is neither comedy nor tragedy but pathos, the marriage of the two. As a playwright, Samuel Beckett often achieves this highest form, though to say that Beckett is solely one thing or another is extremely simplistic. The Manning Street Actors' Theatre attempts to present all the ambiguities and nuances of Beckett in an evening that they call SAM as in Beckett.

SAM takes two Beckett plays - Act Without Words II and Endgame, and excerpts from Beckett's non-dramatic works - and creates an entirely different, integrated dramatic work.

When the audience enters there are already three actors on the stage in what appears to be in Irish pub. The two men, Thom Shafer and James Lambert continue and occasionally deliver monologues. At a second table is a lone woman, Bonnie Cavanaugh, who may or may not have a relationship with the two men. The three set a mood that is somewhere between absurdism and contemplation, and have a varying degree of success with the Irish streets and street.

After a while, one of the green blobs in the center of the cafe begins to move, and Act Without Words II, a highly attractive mime, begins. The cafe residents become spectators--at one point they even applaud--to two contrasted lives. Bob One is an apathetic little man for whom every gesture is a statement of supreme tedium. Gerry Maher as Bob One goes through a routine of winking, dressing, eating, and undressing that is soon countered by Blob Two, John Connolly. Where Maher is slow and sad, Connolly portrays the pathos of overcompensation. His

By SHELLIE SCANLON

In some critical hierarchies, the highest form of drama is neither comedy nor tragedy but pathos, the marriage of the two. As a playwright, Samuel Beckett often achieves this highest form, though to say that Beckett is solely one thing or another is extremely simplistic. The Manning Street Actors' Theatre attempts to present all the ambiguities and nuances of Beckett in an evening that they call SAM as in Beckett.

SAM takes two Beckett plays - Act Without Words II and Endgame, and excerpts from Beckett's non-dramatic works - and creates an entirely different, integrated dramatic work.

When the audience enters there are already three actors on the stage in what appears to be in Irish pub. The two men, Thom Shafer and James Lambert continue and occasionally deliver monologues. At a second table is a lone woman, Bonnie Cavanaugh, who may or may not have a relationship with the two men. The three set a mood that is somewhere between absurdism and contemplation, and have a varying degree of success with the Irish streets and street.

After a while, one of the green blobs in the center of the cafe begins to move, and Act Without Words II, a highly attractive mime, begins. The cafe residents become spectators--at one point they even applaud--to two contrasted lives. Bob One is an apathetic little man for whom every gesture is a statement of supreme tedium. Gerry Maher as Bob One goes through a routine of winking, dressing, eating, and undressing that is soon countered by Blob Two, John Connolly. Where Maher is slow and sad, Connolly portrays the pathos of overcompensation. His

By SHELLIE SCANLON

In some critical hierarchies, the highest form of drama is neither comedy nor tragedy but pathos, the marriage of the two. As a playwright, Samuel Beckett often achieves this highest form, though to say that Beckett is solely one thing or another is extremely simplistic. The Manning Street Actors' Theatre attempts to present all the ambiguities and nuances of Beckett in an evening that they call SAM as in Beckett.

SAM takes two Beckett plays - Act Without Words II and Endgame, and excerpts from Beckett's non-dramatic works - and creates an entirely different, integrated dramatic work.

When the audience enters there are already three actors on the stage in what appears to be in Irish pub. The two men, Thom Shafer and James Lambert continue and occasionally deliver monologues. At a second table is a lone woman, Bonnie Cavanaugh, who may or may not have a relationship with the two men. The three set a mood that is somewhere between absurdism and contemplation, and have a varying degree of success with the Irish streets and street.

After a while, one of the green blobs in the center of the cafe begins to move, and Act Without Words II, a highly attractive mime, begins. The cafe residents become spectators--at one point they even applaud--to two contrasted lives. Bob One is an apathetic little man for whom every gesture is a statement of supreme tedium. Gerry Maher as Bob One goes through a routine of winking, dressing, eating, and undressing that is soon countered by Blob Two, John Connolly. Where Maher is slow and sad, Connolly portrays the pathos of overcompensation. His
Milton Avery’s Pleasure Principle

By ERIKA WALLACE

The Makler Gallery, on Locust and 17th Sts., is Philadelphia’s cultural link with the upper east side of Manhattan. Look elsewhere for the avant-garde and the outrageous; here, you will find the comfortable, fallible masters of modern art—Alexander Calder in October and Milton Avery this November.

As an artist, Avery has one foot firmly on Parisian soil. His debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse. Avery is first and foremost a draughtsman and, like Matisse, deals often with the female nude. The manner of both is characterized by great simplification and sparseness of line, emotion caught in the disposition of the body, the inclination of the head, the sparest, most expressive contours. This kind of facility naturally depends upon a body, the palette and, like Matisse, an inclination of the head, and an approach to the figure; the artist can only delete, approximate, order when he possesses full control.

Both Avery and his work are uncomplicated. He talks about reducing his forms to the simplest organic statement—“organic” as opposed to the rectangular format of their geometric equivalent). One result is a two-dimensionality of surfaces, shapes reading as patterns rather than space. Avery possesses a highly developed sense of composition, especially evident in his dry point prints and line drawings, in which figure

Lampooning the wailers

By ANDREW CHIRLS

“National Lampoon Lemmings,” a musical comedy revue which shows no mercy for anything, satirizes. It is loud, fast-paced, and, like a lot of good comedy, in extremity poor taste.

“Lemmings,” first act is a series of skits which have as a common theme what may be the easiest target for ridicule in many years—Richard Nixon. The sequence has some very funny moments, including Chevy Chase’s impersonation of Sam Ervin. Billy Graham’s administration of the oath at the swearing-out ceremony, and as the finale, Nixon’s admission of guilt, made from doctored tapes of his television speeches and press conferences. It some of the lines spoken in these skits were cut, bears resemblance to the National Lampoon in its use of slapstick. Perhaps because of the success of “Lemmings” ceases to be a musical comedy revue and becomes a political commentary. In view of the fact that the viability of many American institutions is being questioned in so many more serious forums, it might be said that the National Lampoon is beating a dead administration.

Additional flaw of this act is its use of slaptick. Perhaps because of the success of Rowan & Martin’s Laugh-In, this device has had an unfortunate revival of impotence. Too many comedy writers think that if something is unfunny when written, it will become very funny with repetition. “Lemmings” is sometimes a victim of this type of thought.

Act Two of “Lemmings” takes place at the Woodstock Music & Arts Festival. It consists partly of a series of imitations of many of the rock stars who have been objects of adulation over the last decade. Among them are Joni Mitchell, Joan Baez, James Taylor, Leon Russell and Joe Cocker. The tremendous ability of the actors to reproduce the voices and mannerisms of these musicians enables them to underline the message of the act— that most of the heroes and heroines of the rock culture are often no more than screaming spastics with quite a bit more pretense and gimmickry than talent.

John Belushi as the emcee makes some very wry comments which highlight the valuelessness of the drug culture. He pointedly questions why half a million people would even want to stand in the mud and have a communal paroxysm over their talentless idols.

The other talented members of the cast who each take on a variety of roles are Rhonda Oudlet, Tony Scheuren and Zai Yanovsky. “Lemmings” will be at the New Locust Theatre through November 18th.

The Makler Gallery, on Locust and 17th Sts., is Philadelphia’s cultural link with the upper east side of Manhattan. Look elsewhere for the avant-garde and the outrageous; here, you will find the comfortable, fallible masters of modern art—Alexander Calder in October and Milton Avery this November.

As an artist, Avery has one foot firmly on Parisian soil. His debt to the Post-Impressionists is no secret, in particular to the brilliant, airy palette and fluid hand of Henri Matisse. Avery is first and foremost a draughtsman and, like Matisse, deals often with the female nude. The manner of both is characterized by great simplification and sparseness of line, emotion caught in the disposition of the body, the inclination of the head, the sparest, most expressive contours. This kind of facility naturally depends upon a body, the inclination of the head, and an approach to the figure; the artist can only delete, approximate, order when he possesses full control.

Both Avery and his work are uncomplicated. He talks about reducing his forms to the simplest organic statement—“organic” as opposed to the rectangular format of their geometric equivalent). One result is a two-dimensionality of surfaces, shapes reading as patterns rather than space. Avery possesses a highly developed sense of composition, especially evident in his dry point prints and line drawings, in which figure

Lampooning the wailers

By ANDREW CHIRLS

“National Lampoon Lemmings,” a musical comedy revue which shows no mercy for anything, satirizes. It is loud, fast-paced, and, like a lot of good comedy, in extremity poor taste.

“Lemmings,” first act is a series of skits which have as a common theme what may be the easiest target for ridicule in many years—Richard Nixon. The sequence has some very funny moments, including Chevy Chase’s impersonation of Sam Ervin. Billy Graham’s administration of the oath at the swearing-out ceremony, and as the finale, Nixon’s admission of guilt, made from doctored tapes of his television speeches and press conferences. It some of the lines spoken in these skits were cut, bears resemblance to the National Lampoon in its use of slapstick. Perhaps because of the success of “Lemmings” ceases to be a musical comedy revue and becomes a political commentary. In view of the fact that the viability of many American institutions is being questioned in so many more serious forums, it might be said that the National Lampoon is beating a dead administration.

Additional flaw of this act is its use of slaptick. Perhaps because of the success of Rowan & Martin’s Laugh-In, this device has had an unfortunate revival of impotence. Too many comedy writers think that if something is unfunny when written, it will become very funny with repetition. “Lemmings” is sometimes a victim of this type of thought.

Act Two of “Lemmings” takes place at the Woodstock Music & Arts Festival. It consists partly of a series of imitations of many of the rock stars who have been objects of adulation over the last decade. Among them are Joni Mitchell, Joan Baez, James Taylor, Leon Russell and Joe Cocker. The tremendous ability of the actors to reproduce the voices and mannerisms of these musicians enables them to underline the message of the act— that most of the heroes and heroines of the rock culture are often no more than screaming spastics with quite a bit more pretense and gimmickry than talent.

John Belushi as the emcee makes some very wry comments which highlight the valuelessness of the drug culture. He pointedly questions why half a million people would even want to stand in the mud and have a communal paroxysm over their talentless idols.

The other talented members of the cast who each take on a variety of roles are Rhonda Oudlet, Tony Scheuren and Zai Yanovsky. “Lemmings” will be at the New Locust Theatre through November 18th.

The works in the Makler show consist primarily of water colors and small oils, most dating from the war years. Motifs of the sea predominate, as do subtle pastels. It is a modest collection, an introduction to his style, but not representative of his most ambitious work. It is hard to know exactly how to respond to such a small cross-section of his work. Although it’s possible to identify the aesthetic and intention behind Avery’s stylized figures, it is not possible to say that all have equal grace in these paintings. Only one piece, the oil painting of 1947 entitled “Haircut” bears resemblance to the works of his mature style.

Avery’s art is in all ways pleasant, and pleasure is a concept which the contemporary search for sheer novelty in art tends to deny. His turn of the century ideals—expressionistic, primitivistic figures in a suit quasi-Mediterranean world—are a welcome refuge.
LEVIATHAN

FULL MOON - Kris Kristofferson & Rita Coolidge

Compared to the publicity-laden coupling of James Taylor and Carly Simon, the recent marriage of Kris Kristofferson and Rita Coolidge occurred with a minimum of hoopla. Kris and Rita have instead expressed their union by releasing a very tasteful country-flavored album which follows of both artists should find pleasing.

"Hard To Be Friends," "I Never Had It So Good," and "Early Simon, the recent ri••••' of James Taylor laden i. [>] l

• Rita Coolidge then sounds a bit awkward.

share of the singing, but now and a minimum of hoopla. Kris and marriage of Kris Kristofferson musicians are David Bromberg, duels.

However, Kristofferson does find pleasing followers of both artists should have instead expressed their feelings about his songs, the most efective Rita's voice is pure and fucnds-When it was so easy being

the gap between Carlin-straight---young-fun comic and Carlin

long-haired-bearded-jeans-and-t-shirt-words. 'FM' dealt with

Carlin's time-earned delights brand of underground humor (dope jokes, sex in commercials, birth control, et cetera) while 'AM' contained older and more conventional bits ("Divorce Game," 's a Deal, and, of course, The 11 O'Clock News,' featuring Al Sleet, the hippie
domination song. "The Cho••••• on the 'FM' line Carlin discussed values, Irish, and the Church, and the famed Seven Words You Can Never Say on Television. Somehow, Carlin's newest, "Occupation: Foole," seems a bit anti-climactic next to these. Carlin does not, alas reach any new heights in pop humor, but rather coasts along as if he hopes the album will succeed because of the quality of his first two.

Major weak points in "Foole" are repetition of some material used on earlier albums and increased use of short (under 3 1/2 minutes) bits. Actually, the former isn't all that objectionable -- just disappointing in light of Carlin's tremendous creativity. It's the latter defect which can really be annoying. Carlin requires time in which to adequately set up and carry off a bit. A riff like "Grass Swept the floor" are repetition of some material because of the quality of his first two.

In some ways the album is highly disappointing. "Row

Piano Music by Gershwin - William Bolcom (Nonesuch)

George Gershwin was serious about his music, just as serious for the musical comedy or the concert hall stage. The well-loved Gershwin songs, composed for stage and screen, were incor- porated by the composer, into "The Gershwin Songbook." In addition to accompanied vocal arrangements, solo piano realizations of the songs are included. This addition illuminates Gershwin's own feeling that: "One night songs, the most popular of which have been mawkishly abused by singers for several generations.

Gershwin's interpreters would do both themselves and their audience no small service by listening to these solo piano arrangements as performed by William Bolcom. He has stripped away the schmaltz of posthumous publications and performances, which has in

WAKE OF THE FLOOD - Grateful Dead

The release of "Wake of the Flood" should be a particularly important event for the Grateful Dead. It is their first studio release since 1971, their first independently produced effort, their first since Ron (Pigpen) McKernan's tragic death. It is their first new work since being acknowledged America's biggest concert attraction.

These changes, especially their freedom from Warner Brothers supervision, should have had a profound effect on their music. The fact is, despite these in- fluences, the new Dead album represents only incremental progress in their musical development. They remain very close to the type of material they began performing after the release of "American Beauty" with little noticeable im-

In some ways the album is highly disappointing. "Row
Aye, in the very temple of Delight
Veiled Melancholy has her sour'rngr shire.
Though seen of none save him whose strumenous tongue
Can burst Joy's grape against his palate fine . . .

In his "Ode on Melancholy," John Keats must have been thinking of the pomegranate in those exquisite lines. After all, it can indeed take a "strenuous tongue" to burst the ruby kernels which lie beneath the hard, leathery rind of the fruit. Indeed, a "palate fine" which is this keenly sensitive and subtly discriminative can appreciate the bittersweet flesh of what is commonly, though wrongly, known as the Chinese apple.

The season is short for these luscious and over-looked fruits. Oddly enough, I have yet to find any satisfying recipe which includes pomegranate seeds in any of the ingredients. Those that do seem to forget the delicacy of the fruit is an ample supply of sweet and sour sauce which is hard to remove from your clothes, so wear appropriate clothing. As well, the seeds should be removed from your mouth with care; if one is spittoon. Don't forget the napkins! Then think of Keats again as you consider this magnificent fruit. Oddly enough, I have yet to find any satisfying recipe which includes pomegranate seeds in any of the ingredients. Those that do seem to forget the delicacy of the fruit is an ample supply of sweet and sour sauce which is hard to remove from your clothes, so wear appropriate clothing. As well, the seeds should be removed from your mouth with care; if one is spittoon. Don't forget the napkins! Then think of Keats again as you consider this magnificent fruit. Oddly enough, I have yet to find any satisfying recipe which includes pomegranate seeds in any of the ingredients. Those that do seem to forget the delicacy of the fruit is an ample supply of sweet and sour sauce which is hard to remove from your clothes, so wear appropriate clothing. As well, the seeds should be removed from your mouth with care; if one is spittoon. Don't forget the napkins! Then think of Keats again as you consider this magnificent fruit.