University Residence Office to Limit Dormitory Room Retention Privileges

By JOHN HURPHY

The University recently announced that it will limit undergraduate students' retention privileges and, in turn, the ability of the Quad Residences Board to administer them. The new policy will only affect the residence halls at the Plott C, David, and the Class of 1938 Halls.

The policy is not a new concept, as the American oil industry has been regulating its own division of the oil industry for some time. However, a similar policy was never applied to the national oil companies, and its implementation has caused a significant amount of discussion among the various stakeholders involved.

Robert Engler, author of "The Complex Room Plan Retention Will Vary Between Each Residence

By JANET NOVACK

President of the dental school, charged today that out-of-state appointments will not be available to students who have lived away from the Quad for more than a year.

The administration has been discussing the possibility of allowing students to retain their rooms for a year, but the president said that he believes it would be too difficult to implement such a policy.

Since students have been living away from the Quad for a year, the president said, the school would have to find a way to accommodate the new students who would be moving into the Quad.

Dental School Booklet Stirs Student Protest

Inquirer's Steele Lauds Investigative Reporting

By ILENE MERRICK

The University's investigative reporting campaign has been praised by the inquirer's Steele Lauds investigating reporter.

"We try to work through available resources and our conclusions on these statistics." Whitehouse said he had many more resources available to him than the University's reporters.

"I'm not saying that we have everything we need," Whitehouse said. "But I think we have a good deal of information that we can use to make our conclusions.

"The University's reports are not as detailed as ours, but we have more resources to work with." Whitehouse said he had access to more sources of information than the University's reporters.

"We have access to more resources, and we have more time to work with," Whitehouse said. "But we do not have access to all the resources that the University has."
**Black Novelist Kristin Hunter 'Starts With Germ in Real Life'**

By LINDA B. WALKER

"Try to enjoy it if you can," is the advice author Kristin Hunter gives her young readers.

Hunter, who has been in the entertainment field since the twenties, is currently teaching a writing class at Saint Louis. She has written five books, including the popular novels The Bad Brothers and Sister Love. God Bless the Child, and The Landlord.

In discussing her writing's inspiration, Hunter said, "It starts with a germ in real life-a scrap of news, a fact as true as a fact can be."

The rest is memory, she continued, as she has been writing all her life and remembers reading poems before she entered school.

All of her immediate family are writers, Hunter said, so she initially chose a teaching career. One of her sons, the said, encouraged her creative and artistic talents and landed her a newspaper column in the Philadelphia edition of the Pittsburgh Press.

At the time she was only thirty, Hunter decided the writing was an undercurrent and merged it into her everyday life. She subverted four novel teaching, she said, because she didn't like "it wasn't possible to write with classes of little children-they had to speak," she explained.

In addition to her teaching, Hunter said, she writes articles, engages between stories and is especially fond of detective mysteries. The book, a Candler with her husband.

Her first book God Bless The Child, deals with a black girl who, after a touching search for the house and the child's remains, finally kills herself.

The Landlord, her second novel, concerns a married outlandish who lives in a chop suey with black house. Hunter said that the novel was made into a movie, but the herself had nothing to do with its production. "It had the script, but much had been changed," she said.

Her most popular book, The Bad Brothers and Sister Love, will be made into a film. Hunter said, and she will write the screenplay.

Hunter also wrote a novel called Gowns and Giggles in the Professed Profession, "A novel for children and teenagers."
Admiral Denies Spy Ring Charges

WASHINGTON (UPI) -- Adm. William P. Considine, who headed the defense Intelligence Agency during the time the alleged spy ring operated, denied Wednesday that he knew about the activities of his subordinates.

"I have no knowledge of the activities of any of the people I supervised," Considine said.

He also denied that he ever instructed any of his subordinates to commit perjury in connection with the alleged spy ring.

"I have never instructed any of my subordinates to commit perjury," Considine said.

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To Be Civilized and Utilitarian

The following remarks are excerpted from an address given on the happy occasion of President Beckman's retirement at the annual Academy Banquet on December 14, 1973. The following is an excerpt of the text.

"I welcome the lower decibel level but I am not sure that students diligently at their books in our libraries signify the eradication of that spirit of commitment they sought..."

"...as well as to enhance and further the liberal arts.

"In my time students apparently knew the difference between their instruction in the arts and sciences and their instruction in the liberal arts and sciences. They appreciated the difference..."

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Music

Rice Cafe
730 S 15th St
Phanom Sanders and Leon Thomas, Feb 21

Community College
17th & Market
Presenting New Music Group: "Theodore Antonio," Director, Feb 27

The Last Detail
Artists:
19th & Chestnut
909 Chestnut
An excellent character study of three Navy men on a warship. The actor in the leading role
is pretty much another sortie, but the story is
very good. A repeat of the drama of the last
movie of the week." STARRING LIST: (The column that helps keep things tidy.)

GALLERIES

University Museum (Gould)
February 22
D. F. Stone's Weekly
I.F. Stone's Weekly
Buses with cowlicks

By IRWIN APPLEBAUM

With that wire sticking out of the top they look like buses with cowlicks. But they're called trollies. They don't do much besides go places and I think I love 'em.

To an indigenous New Yorker who is selectively isolated here, there is a general quaintness about Philadelphia. Compared to other major cities Philadelphia's ur-

quickness about Philadelphia. Compared to other major cities Philadelphia's ur-

banity seems too decrpt to inspire any real intrigue or grandeur. While rambling around downtown, a certain Center City: Weltschmerz usually overcomes me.

Philadelphia is a fine place to visit and to- go to college within, and someday I'll just have to see the sights; but once the sights are seen I don't think the city has anything to attract me. Except, I sure do like to ride the trollies.

The trollies jive perfectly with my mental image of Philadelphia. They are decisively behind the modern times means of transport; they are not unique to this city and offer nothing remotely similar to the ultimate experience of the San Francisco cable cars; and they are also pretty faded and beat-up. But for this city and offer nothing remotely-

me, they have an undeniable charm, which evokes a spirit, mystique and air of romantic dignity that nothing else in the city can match.

Perhaps this infatuation with the trollies stems from being packed away for so many years in the oily sweat of the New York City subway system. What better example of how lashtesome public tran-

sportation can be is there under this earth? People are pushed to the point where they want to get off. Through the windows only gritty blackness is visible; entombed in the steel cars, amidst the smell of stinking bodies - the coffin imagery can become oppressive. On bad days, you think the subway initial should be RIP not IRT or BMT. It's a way to get places, but it's no way to travel.

Buses in New York, and here in Philadelphia, offer some refuge. At least they're an outlet to the murky light of day. It's not much of a relief. You look out at the cars below and you are now competing with them. Here you are on this big stupid monster which is belching even more fumes than their infernal combustion machines and they're dodging ahead of you while you just jerk along. You don't see anything through a bus window, you just make mental notes about the route, anxiously checking that the driver doesn't shoot past your stop.

What then is so special about the trolley? After all a trolley is just a bus that's wired up perpendicularly, trying to burst through. The trolley holds in its tracks. The nightmarish horseless carriages chomp helplessly at their super-charged bit, held by the magical Magneto line. In a moment, the trolley will be slowly, surely on its way and the cars will hurri to get nowhere faster.

But unlike the New York City brand, SEPTA does not sport much advertising on its lines. This is one less distraction, leaving the idle mind more time to dream away. When the trolley goes underground you can see through the windows the scattered lights illuminating the labyrinthine passages and mysterious nooks. What would happen if we took that route, or that one back there? Who comes down to sit along the wall and watch the sparks fly from the wires? Why get off at regular stops, why can't we get off at 8th Street instead of 8th one time and poke around the tunnels some?

Or take the number 23 trolley. The longest ride in the city, going north on 8th St. and south on 11th. For 35 cents (or a nickel transfer from another SEPTA line) you can ride for miles and miles and smiles. Going north, from Chestnut Street you can ride for nearly an hour through Chinatown, to North Philly past John Wanamaker junior high school and Temple, then down Germantown Avenue past the Nicetown Post Office Station, to colonial Germantown, clear out to Mt. Airy. If you watch carefully you can spot the trolley rest area near the end of the line where rows and rows of trollies peacefully put in for the night out in a big yard. By contrast, there's a bus yard down the block and there the buses are all crammed in, parallel-parked behind a barbed wire fence.

But then, you can't very well run off with a trolley, it's completely set in its ways. I imagine it might even get tiresome to run a trolley, there's not much to do besides start and stop and open doors. There is no visible steering mechanism for the driver to control. Theirs' may not be busy hands but they ought to be happy ones. And they do have their individual moments as when they saunter down a small incline a little recklessly and the heart turns to bile a-roni for a second with visions of the glory of San Francisco's cable cars coming to mind. If I were a trolley driver, I'd do more of one thing though. You can bet I'd be ringing that bell all the time. Not just the noisy gasp of a slow rattletrap, but a triumphant triumphant triumphant triumphant triumphant triumphant triumphant Triumphante Heavens! Trolley bells!

Or a ring of trolley bells.

Special Travel Guide

for the Gasless . . . page 3
Beyond the centerfold

BY ROBERT WILLIAMS

Illustration does have magic; we art directors need only set the stage for it. The words are those of one Arthur Paul, and we gather from them that he is a man concerned with the problem of creative illustration as well as one committed to higher standards and the demands of good taste. That is why it is something of a surprise to learn that Mr. Paul is Art Director of Playboy magazine. He is also sponsor of the show "Beyond Illustration: The Art of Playboy," now on display at the Philadelphia Art Alliance; 251 South 18th St. The show includes over eighty works by fifty-seven artists, commissioned for Playboy between 1962 and 1973.

Paul likes to stress his liberated approach to illustration, an art so long looked down upon as somehow inferior, dependent on its literary content and subject to commercial demands and patterns of public taste. Since his work at Playboy began in 1963, Paul has tried to maintain an attitude of "creative flexibility," often in defiance of trends and conventional standards. He is proud of his achievement, and indeed, not unjustifiably. "Beyond Illustration" is a singularly impressive exhibition. Under Paul's leadership many major artists have been called to contribute, often before their time of greatest fame. Many younger artists have been encouraged. The men whose works make up this show include Andy Warhol, James Rosenquist, Tom Wesselman, Salvador Dali, Larry Rivers George Segal, and Frank Gallo. The fact that these artists have worked successfully for Playboy is something of a credit to that publication, even though the scent of motives patronizing and self-justifying is evident. It is this, too, a little cause for hope, that by exposure to such artists and their work, American taste and critical standards may be so slightly affected for the better. We will see.

James Rosenquist's enormous polychromatic "Playmate," which one sees first as one climbs the stairs and last, as one leaves, serves as a reference to a rousing and grand finale. There is nothing quite as ambitious in the rest of the show. Other pieces pick up one aspect and elaborate, perhaps; there are pieces more amusing and more disturbing, and even ones which do not concern themselves at all with Rosenquist's subject matter. But there are none quite as laden with ideas or questions as are quite as strong and all-inclusive. Tom Wesselman's "Mouth," also strategically located, there are a few very funny cartoons by Gahan Wilson.

There are some reservations, however. Playboy seems inordinately proud of Alfred Leslie's "Diana Kurt," a large nude painted in black, white, and gray so that it appears to be made of chrome. Enough said? It is one of the ugliest paintings I have ever seen. One nude by Ben Johnson, which Playboy describes as "frank," strikes me as simply obscene. I don't think the body can be made obscene without some effort, though Martin Hoffman seems to have done even Johnson and painted an obscene face; a truly singular achievement. It is called "Terminal Misunderstanding." Somehow the obscene just experiences of quality and education of taste. This show does speak well for him. One would like to avoid having to pronounce judgment on Playboy. I mean, Can we have this without All Those Other Things? Besides each painting in the edition of Playboy in which it appeared, opened to the page, so that we may see the work in situ. Though the works are advanced as independent art objects, the magazine and all its associations are constantly thrust at us. Can we, then, really accept as sincere
By DAVE KUSMIKA

THE REAL INSPECTOR HOUND - AFTER MAGRITTE - New Loew's Theatre

While basking in the success of Rosencrantz and Guildenstern Are Dead, Tom Stoppard tossed off two one-act comedies, The Real Inspector Hound and After Magritte. The current production, playing through March 2, features Robert Vaughn, known to a generation of juvenile spy buffs as Napoleon Solo on The Man from U.N.C.L.E. television series.

The curtain-raising piece, After Magritte, is a lightweight comedy of misunderstandings that begins the evening in a bewildering manner. The title refers to the strange things which happen to ballroom dancer Reginald Harris. Tom Stoppard tossed out two one-act comedies, The Real Inspector Hound and After Magritte. The current production, playing through March 2, features Robert Vaughn, known to a generation of juvenile spy buffs as Napoleon Solo on The Man from U.N.C.L.E. television series.

New York

British playwright best known to a generation of juvenile spy buffs as Napoleon Solo on the television series.

By NAOMI KAYE

Gliding down Alvin’s Alley

The last time I saw the Alvin Alley City Center Dance Performance, it was an experience that left me with a newfound appreciation for the art form. The company’s performance, held at the Walnut Street Theatre, was a triumphant display of technique and artistry, leaving me filled with a sense of awe.

Through a very varied dance vocabulary, with works ranging from classical to folk, Alvin Alley’s performances are always a treat to watch. The company’s repertoire includes pieces by some of the greatest choreographers in the world, and their ability to adapt to different styles is truly remarkable.

However, a large part of the company’s success can be attributed to its founder, Alvin Ailey. His influence is still felt today, and his legacy lives on through the continued work of the Alvin Alley City Center Dance Performance. The company has been performing for over 60 years, and their dedication to the art of dance is truly inspiring.

Gliding down Alvin’s Alley

Playbill

PLAYS & PLAYERS

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1214 Delancey Street


PHONE: 36-5656

9 A.M. to 5 P.M. Daily

by DAVE KUSMIKA

This ‘Hound’ is no dog

Robert Vaughn (in frillier dress) with Katherine McGrath in Tom Stoppard’s AFT MAGRITTE.

Robert Vaughn (in frillier dress) with Katherine McGrath in Tom Stoppard’s AFT MAGRITTE.

 critics think that his work generally lacks subtlety and uses too many stereotyped movements, such as the lifted arms and out-stretched hands that so often proclaim sorrow or despair. Alvey himself answered some critics that he would perform only his own dances and with his own dancers, and the result is a series of pieces that explore the emotional content of the dance and its significance to the audience. Alvey’s vision is that of a choreographer who is not only interested in the technical aspects of dance, but also in the emotional and intellectual elements that make up the experience of the dance. His works are often inspired by personal experiences, and he has created numerous pieces that explore the themes of love, loss, and redemption.

For the Alvin Alley City Center Dance Performance, Alvey’s works are presented alongside works by other choreographers, including Donald McKayle and Katherine Dunham. This diversity of styles and approaches is a testament to the company’s commitment to exploring the full range of the contemporary dance landscape.

The Alvin Alley City Center Dance Performance is a must-see event for anyone who loves dance, and for anyone who wants to experience the beauty and power of this art form.
by Peter Baum

Court and Spark - Joni Mitchell
Solar Fire - Manfred Mann's Earth Band

So what if January was the worst economic month in twenty-five years. After all, you can't expect the likes of Cat Stevens to realize that MUSIC IS A GAS too! What with Dylan back together in fairly good shape, the individual Beatles contemplating reunions (remember, you heard it here first), and Russell Dean Hawkwind not expected to return any time soon, THERE WILL BE NO MUSICAL RECESSIN 1974! If the recent releases by Joni Mitchell and Manfred Mann's Earth Band are any indication of things to come, this optimistic forecast may not be as ludicrous as it sounds. Here are two superb recordings for your 1974 listening.

Joni Mitchell has never been a forgotten favorite of mine, but with her new album, Court and Spark, she has completely won me over. Ms. Mitchell has always been an extremely insightful writer on the subject of human emotions and relations as well as a true musical stylist, but some of her past performing and vocal habits had discouraged many rock-oriented listeners like myself from directing much attention to her. However, Mitchell has refined her vocal technique over her last few albums and on Court and Spark her performance finally matches her exquisite songwriting. In addition, the supporting musicians are used to better advantage than on previous recordings; the arrangements and production absolutely shine. Thematically, the album deals with the unresolved problems Joni Mitchell observes in herself as well as in others during the search for love that doesn't seem to cease." (The Same Situation). As on past albums, she is still torn between her need for love and her need for independence, complicated by the demands of fame." Free Man in Paris) and a bewildering social scene in which "Some are friendly some are cutting Some are standing in the centre Giving to get something" (People's Parties). Yet, Mitchell is a bit more capable of overcoming her conflicts and dissatisfaction this time, and this is reflected in the programming of the album's selections. The early songs deal with the aforementioned sub-

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The Dance of Death

By August Strindberg

starring

Robert Zoe
Shaw Caldwell

and Hector Elizondo
directed by A. J. Antoon

NEW YORK SHAKESPEARE FESTIVAL
AT LINCOLN CENTER
Produced by Joseph Papp

MARCH 4 through 16
(previews March 1 & 2)

EVENINGS 8:00 P.M. MATINEES (WED. SAT.) 2:30 P.M.

For information: Annenberg Center
Box Office: 594-6791

The DANCE OF DEATH
You can get there from here

In which the intrepid 34TH STREET staff shows you the way from the Penn campus to surrounding spots in the Philadelphia area.

Note that this guide will only help you get from the Penn campus and back again. If you're starting out from Puxatawney good luck to you. We do not claim that all the routes are easy to follow, nor can we vouch for the safety or advisability of solo night travel to many of these areas via public transportation. Finally, a few generally important things to know. Thanks to SEPTA's new black and white signs just point your eyes upward when searching for a bus stop. The three buses running through the Penn area are: no. 42, going east and west on Spruce St, past the Civic Center to Chestnut St; no. 47, which goes east and west on Spruce St.; and the D bus, which goes east on Chestnut St. and west on Walnut St. The subway surface stop for the campus is called 33rd-University. It is located underground at 33rd and Spruce Sts. The fare is 35 cents in exact change.

AIRPORT
The trip is now greatly simplified by The Airport Express Bus. The bus leaves from 30th St. every 30 minutes. In the morning it runs every 30 minutes and takes about 20 minutes to reach the airport. A one way fare is $.60 or 60 cents and a transfer from another SEPTA line.

DA ARENA
Take the El west to 46th St. and, as the smell of warm beer envelops you, da Arena won't be easy to miss.

THE BANDBOX CINEMA
See Germantown listing.

BARNES FOUNDATION
Open to visitors Fri., Sat., and Sun. only. Fri. and Sat. take the D bus East to 20th St. Walk north to JFK Blvd. and board the 44 Express bus going west. Get off at Latches Lane and you're right there. On Sundays take the D bus marked 69th St. and go west to 69th St. At 69th take the E bus north to Old Lancaster Road and City Line. Then walk two blocks north along Lancaster Pike until you get to Latches Lane. Don't forget to make reservations weeks in advance.

BRYN MAWR AREA
(The Main Point, Bryn Mawr College, shopping area). Take the Penn Central to Bryn Mawr Local from 30th St. Station. A one way fare is $1.00 during rush hours and 75 cents during off hours and weekends. During the week the trains run about every half hour and more frequently during rush hours. In Bryn Mawr, the station is about one block from Lancaster Ave., the main street. The Main Point is about one block to the right down Lancaster.

CENTER CITY
(Theater, movies, stores, restaurants, etc.). Many, many ways to go. The D bus; the No. 42 bus; the subway; the subway surface; sleds; dresshkes; and whatever.

CHINATOWN
Take the No. 42 bus east to 9th & Chestnut, then transfer to the No. 47 north to 9th & Race.

CULTURAL LOOP BUS
Get on the bus at the Tourist Center at 16th & JFK Blvd. The bus runs on Sat. and Sun. only during the winter. It runs about once every 30 mins. If the fare is $1.00 for "unlimited rides." Upon display of your loop ticket, you can also get a discount on the admission price of most of the "cultural institutions" along the route.

GERMANTOWN AREA
Depending where you want to go in Germantown there are various ways. The best is probably to take the Germantown Chestnut Hill Local from the Reading Terminal at 12th & Market Sts. Get off at the Germantown stop. This is very near the Bandbox, which can be seen from the train. The walk from the train is not very safe at night. An alternative is the route 23 trolley which runs along 12th St. in Center City. This, however, will take a long time.

INDEPENDENCE HALL
The No. 42 bus stops right in front of Independence Hall, as does the D bus. Both come back on Walnut St.

ITALIAN MARKET
Take the D bus to 20th St., then transfer to the No. 42 bus going south. There is a local stop at the Bandbox. Take this route to the El or D bus.

LOGAN SQUARE
(The Free Library, The Academy of Natural Sciences, The Franklin Institute, The Rodin Museum). Take the D bus east to 20th St. and walk north to JFK Blvd. Then take the No. 33 bus west right to Logan Square.

PHILADELPHIA MUSEUM OF ART
Take the D bus east to Broad St., then transfer to the local A bus going north. Get off at the Independence Hall stop. Walk over a block from Chestnut.

SOUTH STREET AREA
(The El and Market). Take the No. 40 bus. It runs down South St. after it crosses the Schuylkill. It runs 24 hrs. a day and about once every 90 mins. at night. Returning, the bus runs westbound on Lombard about 3 blocks north of South St. This would not be a good night-time bus ride by yourself.

THE SPECTRUM
Take the D bus or No. 42 bus or the El or a subway surface car and get a transfer or in some way get to the Broad St. Subway. This can be caught at 13th & Market or at virtually every block along Broad St. Take the subway south-bound and get off at Pattison. A safer way is to take the C bus South on Broad St.

TEMPLE UNIVERSITY
Take the D or No. 42 bus to Broad St. or the subway surface to 16th & Market. Get a transfer and take the Broad St. Subway northbound to the Temple Station. If you do go at night a somewhat easier way is to take the Penn Central train from 30th St. Most of the local trains stop at North Broad St. Or take a Reading Train from the Reading Terminal. The Germantown Chestnut Hill local as well as some other locals stop at a special Temple U. stop. In any case don't make this trip alone at night.

30th STREET STATION
The D-1 bus during the day, the D or the 42, the El or a subway surface car or walk.

Tphidum Wildlife Preserve
Take the D bus west to 56th St. and transfer to the G bus going south. Get off at Lindbergh Blvd. and take the No. 9 bus (marked Chestnut) west to Independence Highway. The Preserve runs along 86th St.

TLA CINEMA
See South Street listing.

TOWER THEATRE
Take the D bus or the El to 69th St. Also not recommended for night time travel. The Tower is a short walk from either the bus or the El.

THE ZOO
The quickest route is to take the No. 40 bus, go to 46th & Girard Ave. and then transfer to the No 11 bus going east to 34th & Girard.

You can also take the No. 42 east to Broad and transfer to the No 38 Express to 34th & Girard.

Transfers for connections to other SEPTA lines cost one nickel.

The telephone numbers for travel information are:
SEPTA DA 9-4800
PENN CENTRAL EV 7-6000
READING DA 9-4800

THE GARDEN OF NATURAL SCIENCE

TIDEWATER PRESERVE


Get on the bus at the Tourist Center at 16th & JFK Blvd. The bus runs on Sat. and Sun. only during the winter. It runs about once every 30 mins. If the fare is $1.00 for "unlimited rides." Upon display of your loop ticket, you can also get a discount on the admission price of most of the "cultural institutions" along the route.

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INDEPENDENCE HALL
The No. 42 bus stops right in front of Independence Hall, as does the D bus. Both come back on Walnut St.

ITALIAN MARKET
Take the D bus to 20th St., then transfer to the No. 47 bus going south, and take a spicy ride to Washington Ave.

LOGAN SQUARE
(The Free Library, The Academy of Natural Sciences, The Franklin Institute, The Rodin Museum). Take the D bus east to 20th St. and walk north to JFK Blvd. Then take the No. 33 bus west right to Logan Square.
The guillotine, lifer, and feminist


In France, the occupation of executioner was once simply an

honorable profession with a touch of the macabre about it. An
executioner's son became an apprentice to his father, later
taking his place; executioners' daughters married other
executioners' sons, largely because they were not otherwise
eligible.

Legacy of Death is a

moderately well-written history

of the Sansons, first family of

executioners for over a quarter

century (1835-1889). It strikes
the balance nicely between the
horror of their punishments and
the touching domesticity of this
average middle-class family.

When I grow up I want to chop
off hands-just like Daddy does!" Execution was something
that had to be done, so someone had to do it; and the
Sansons almost raised it to the level of art.

Ms. Levy writes a bit too
narratively, a bit too daily, about
the different bawers of the hated
name. She describes vividly the
more famous public demon-
strations of their talents, quoting
extensively from contemporary
journals and records. She

apparent that Ms. Levy was

trying to write a real
documentary.

Legacy of Death is what one
would call a "special interest"
book-not quite a book of chess
endings, but the same mold. To
those with this particular special
interest it is somewhat
grudgingly recommended. I'll
just get up here and take a head

count.

—DAVID ASHENHURST

Lock the Lock, by Tommy
Trantino. Alfred A. Knopf, 178
pp., $6.95.

Lock the Lock was written by a
man who was found guilty of
murder by a jury of his peers,
lived (existed) for an agonizing
period in the death house in
Trenton, N. J., and is now serving
out a life sentence in Ramsey
state prison. This man is Tommy
Trantino, and the book is a
collection of letters, poems, and
prose written during his (still
effective) incarceration. The
written material is accompanied
by amazing drawings equally
revealing of the psychological
state of the artist-author.

Once one has pierced the

temporary barrier of the

rebelliously bizarre writing style

without capitalization, proper
sentence structure, or even
correct spelling, one confronts a
truly intelligent and emotionally
sensitive individual. The picture
emerges of such an individual's
unconscious, almost inevitable,
etrapment in the inhuman
environment. So may we all.

—RICHARD WAINFORD

with:

by a Woman written edited and
with an Introduction by Joan
Goulamo's. Penguin Books, 379
pp., $3.45.

It was hard being a religious
mystic in the fourteenth-century.
It was hard being intelligent,
individualistic, and female in the
entire six centuries that by a
woman wrote. But more

agonizing still was the challenge

for the twenty authors
to write about their
experiences as women.

In her introduction, Joan
Goulamo's called "the writings
"acts of courage." Margery
Kenpe was so terrified that her
feelings would be misunderstood
that she became sick with fear
and eventually went mad. Mary
Wollstonecraft unsuccessfully
attempted suicide. Mary Manley
was arrested for fleeing via
turbo-political satire. For all the
emotional torment these writings
captured their authors, the success
of their male critics prevailed in
keeping them obscure for cen-
turies. Ironically, the most engaging
pre-eighteenth-century work is a
defense by Margery Kenpe, Duchess of Newcastel, of the
infirmity of women. She wrote of
women's dependency and
ridiculousness with power and
an impressive knowledge of ancient
history. Her contemporaries
called her "Mad Madge."

On the other hand, Mary
Wollstonecraft and Mary
Manley, both from the 1700's,

wrote brilliant arguments against
criminal double standards by
which women are condemned for
acts which men are free to
carry out. Wollstonecraft's
reasoned and passionate appeal
in "A Vindication of the Rights of
Woman" and Manley's account
of a lesbian group in "The Cabal"
are revealing statements of
women's lives.

The nineteenth and twentieth
centuries are represented by
better known writers: Mary
Shelley, Anais Nin, and Margaret
Walker. The selections are
representative of their works,
or are published as a good job of editing. But Harriet
Martineau's fascinating account
of an Egyptian harem, a view
that contrasts strikingly with the
usual romanticized picture of
beauties women and and
palaces, was cut much too short.

But why have these excellent
works been so largely
Goulamo's? It had been neglected for so long?
Some of them may prove invaluable to
future historians and some
invaluable to us. Maybe now, in the wake of the
women's movement, they will be
re-examined re-evaluated, and
better understood-and not just as feminist works, but as works
of art.

—CAROLINE SHOEMAKER

The Nineteenth and Twentieth
Century: Feminist Writings, by
Barbara and Robert Greer. Basic
Books, 568 pp., $14.95.

The book is essentially a
collection of letters, poems, and
prose written during his
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written material is accompanied
by amazing drawings equally
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state of the artist-author.

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The tablets of Izzy Stone

By LARRY LEVENSON

I.F. STONE’S WEEKLY - Academy Screening Room

I.F. Stone lasted three years at the University of Pennsylvania before he dropped out to seek his fortune in the wonderful world of journalism with The Camden Courier. That is just one of the many oddball formations along in Jerry Bruck’s fond look at this marvelous American. Taking it title from the newsletter that made the man a minor national institution with major impact, I.F. Stone’s Weekly is the 82-minute story of this 82-year-old maverick journalist. It’s a delightful story.

He has spent most of his years ferreting out the truths beneath the lies and half-truths that official Washington persist in foisting on the American people. Stone moved to Washington in 1949, working for various newspapers until blacklisted during the McCarthy hearings. In 1953, when no newspaper would hire him, he founded a small newspaper of his own.

By the time he closed up shop one year ago, his newsletter had amassed a circulation of 70,000. Despite the fact that he has been denied access over the years to confidential information accorded other “establishment” journalists, Stone has consistently led the way in bringing scandalous secrets to light. Bruck devotes an early segment of the film to one instance in which Stone, simply from reading conflicting reports in the New York Times, exposed an atomic energy commission attempt to would it read, serving in the process as its editor, writer, proofreader, business manager, and distributor. One of film’s more engaging moments shows Stone, the distributor, buoyantly approaching a mailbox with thousands of Weeklies clutched to his chest.

Stone is an unlikely hero as he is engaging a film subject. His owlish, baggy face with gobs of flesh falling all over the place is by an actor around who can dev astate camraderie reaches the point thing. They give Meadows his first taste of beer, sausage, religious sects and chewing. They don’t really break through to him until the last night in Boston when they initiate him into the world of the whorehouse. He begins to think that maybe he will be missing things by going to prison and all sailors feel miserable over the inevitable completion of their duty. What begins as beer can camaraderie reaches the point

The essence of a maverick journalist is captured in I.F. STONE’S WEEKLY.

by a baked potato face that only Mother Nature could love. He’s also got a bad habit of stealing things - he’s headed to the naval prison for eight years for stealing $44 from a police donation box. Meadows is an awfully quiet and nice guy, though, which is why both Buddusky and Mulhall. In addition to the utter ridiculousness of the crime and sentence, the two deputized MP’s resent their condition to the utter ridiculousness of the crime and sentence, the two deputized MP’s resent their.

Jack Nicholson, Randy Quaid and Otis Young, three sailors en route to wild times in THE LAST DETAIL.

Tars on the road

By IRWYN APPLEBAUM

There doesn’t seem to be any actor around who can devastate the male ego the way Jack Nicholson does. On screen he can cast a sweet line of crap or a gut-punch. Nicholson portrays Signalman First Class, ‘Badass’ Buddusky, a 20 year Navy veteran. The Navy is the perfect milieu in which the Navy veteran. The Navy is the perfect milieu in which the

Norfolk. in ports like Portsmouth and unrealized in a peacetime Navy of action, rolling seas and a girl flail itself into full gear.

Nicholson is marvelous - grinning, rolling cigars around his brashly smiling mouth, telling stories about one eyed wheres and the romance of the high seas with undaunted verve. Randy Quaid is his perfect complement as the stumbling Meadows. They play out their charade of good times within a world of tawdry red-light districts, cold parks and whorehouses with girls who sit watching the film. This is why Buddusky refuses to brighten up his film to make it a more consistently amusing experience. The reason he is dealing with characters for whom reality is never as satisfying as the experiences they could swapper up in their fees.

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Where Buddusky really feels sorry for the kid. His concern is not based on sympathy but rather a compelling need to prove to someone that he’s the independent experienced sage he claims he is. Mullhall and Buddusky need the kid along so they can have someone to listen to their stories; both like to think they’ve seen it all, but they both certainly know they’ve heard it all, at least as far as their own boasts and cocky

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Jack Nicholson, Randy Quaid and Otis Young, three sailors on route to wild times in THE LAST DETAIL.
Pocket Calculator Use Creates Math, Science Teaching Dispute

By JOHN NINGS

Widely more and more University Presidents and math and science professors, comfortable students owning calculators have had to face the fact that the use of calculators at the high school level is in danger of making the students' minds. He said that they were not familiar with the concept of the number or the process involved in the use of calculators.

The President's constitutional duties include the right to consult with the advice of his Cabinet and the members of the judiciary.

The one-count dairy lobbyist in- stitution, wrote to President Nixon's former treasury secretary, John B. Connally.

The report's primary conclusion, according to the chairman of the 18-member judiciary panel, was that Nixon cannot be impeached unless he is proved guilty of a criminal offense. Moreover, runs counter to the ex- isting law. The President, the staff said, has a duty under the constitution to "take care that laws be faithfully executed." This duty, however, does not "attribute to his powers or prerogatives limited to violate the rights of citizens, such as those guaranteed by the Bill of Rights, and those which are impair upon or obstruc the powers or duties by the Constitution."

Nutters did not report mention of their previous work on the Warton scandal directly, and the reference to the President's constitutional duties denoted the issue where a president is responsible only for the specific crime charged. The President is not expected to face any further charges for the actions in the scandal.

In announcing the award, Dr. Olaf Jacobsen, 54, who lives in Austin, said he allows calculators for assignments. "The declarations... as he then and now would be considered... for the benefits of the court...

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AN EQUAL OPPORTUNITY EMPLOYER, MALE/FEMALE
TEAC and Tech Hifi: two great reasons to get a tape recorder

You'll find a great selection at Tech Hifi - over 100 brands of quality high fidelity equipment, and great prices too. We guarantee that they won't be beat by any other store offering comparable services.

We're proud to carry the entire line of TEAC tape equipment. Our trained salespeople can help you select the TEAC tape deck that best fulfills your musical requirements. TEAC tape decks are covered by a one year warranty on parts and labor for any defects in workmanship or material. TEAC 3340S (upper right in picture)

The TEAC 3340 open reel deck, with 225 Symphony, gives almost unlimited possibilities for the owner of this equipment. Four channel stereo, four track mono recording, or any combination of these is possible, as well as the capability to play back previously recorded quadruple tracks. Simple, easy to use controls and reliable performance make the TEAC 3340S one of the world's most popular tape decks.

TEAC 450 (lower left in picture)

The TEAC 450 is the first stereo tape deck with both 1/4" 7/8" narrow and full flutter. It is lower in cost than most other decks of comparable quality. A high density Permaflex head is employed to assure top quality reproduction. Switched bias and equalization tails the deck to deliver high quality, error free tapes. The twin motors are identical and the four tracks can be further balanced during playback. Three separate drive motors assure optimum tape tension and speed accuracy, as well as extended life for the equipment. Four professional quality meters add to the TEAC 450's appeal. Over the past year, the TEAC 450 has been one of our best selling tape decks.

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TEAC sale
Limited Quantities! 3/21 only!

TEAC 3340S 1/4" $899.50 $999.50

TEAC 3340 1/2" $139.95 $189.50

TEAC 2100 1/4" $139.95 $199.50

At Tech Hifi you get:
Protection - 90 day equipment adjustment for defective equipment
30 day money back guarantee

Price - 60 day defective exchange
5 year labor warranty
Free conversion service

Selection - over 140 brands
Lab component evaluation
Special comparison switching

Security - $1 year speaker trade up

Salespeople - 6 weeks formal training

Tech Hifi has 39 stores in Mass., N.Y., Vt., N.J., N.Y., Penn., M., Ohio,

The LEVY TENNIS PAVILION wishes to announce that the new alphabetical advancement reservation system is working well. As the second phase, this new program started March 3, 1974, the original breakdown will rotate on a weekly basis. Rotation schedules through June 1 are now available at the LevY Pavilion (594-4741).

Pregnancy

Pregnancy, as we all know, is a very stressful period. It requires a special diet, special exercise, and special vitamins. However, I don't think that these are the main reasons for the stress. Many women feel that the main reason for the stress is that they are not in control of their bodies. This is a very stressful period, and it is important to try to control as much as possible.

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Eight Students Named For Thouron Awards

Eight University students will receive undergraduate or graduate awards this year, have been awarded Thouron Scholarships for further study in Britain during the 1975-1976 academic year. They were chosen on the basis of their scholastic achievement, character, and financial need. Each scholarship will cover tuition, fees, and living expenses at the British university which accepts the student.

Established in 1961 to promote better understanding between the United States and the United Kingdom, the Thouron scholarships are awarded to students in recognition of their commitment to excellence, leadership, and service. They are designed to help them develop a greater appreciation of the cultural, social, and political differences that exist between the United States and the United Kingdom.

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Oil Shortage

(Continued from page 1)

funding a share of the Ivy crown. The Wharton Sloan CTS Program Presents

JACQUES BREL STUDENT TICKETS $2.00
February 21, 22, 23

And if you ever get a war
without the blood and the gore
we'll be the first to go.

Phil Ochs

The Penn Wargamers meet 1 p.m. Sunday afternoon in rooms 5 & 6, Houston Hall, 3rd Floor

HULL Come to an: Ice Skating Party
SAT. NITE FEB. 23 Meet at Hillel at 8:00 PM
Skating at the Class of '23 Rink 8:30-10:30
10:30-Return to Hillel for a make-your-own-sundae party

It's No Joke!
Residential Learning Programs are now accepting student applications for next year

Deadline is March 1.
For information, see yesterday's DP or come by the Office of the Vice-Provost for Undergraduate Studies, 106 College Hall

Penn Sexuality Center
Information, Counseling, Referrals on:
Contraception— Homosexuality
Relationship Problems
Abortion

Mon-Thurs 3-7, 7-10 Sun 7-10
Rm. 604 Hi Rise East
Tel: 382-5271

A Place to Talk—People Who Listen
Friday, February 22
2:00 Williams Bldg. - Room 103

The Wharton Sloan CTS Program Presents

EUGENE MCCARTHY
Former U.S. Senator from Minnesota and Presidential Candidate

MICHAEL PERTSCHUK
Chief Council U.S. Senate Commerce Committee
In An Informal Discussion With Students
Refreshments Will Be Served

P.U.C. and University City Arts League Presents
Chamber Music Sunday, Feb. 24
B.P.M. - Houston Hall Auditorium
Rabbi Steven Riskin
Speaking on the topic
God in a World Without Love
Sponsored by: Philadelphia Union of Jewish Students
Hillel Foundations
Rak Echad
Yavneh

7:30 PM
Sunday Feb. 24
University Museum Auditorium
33 & Spruce Sts.

Nominated for 3 Academy Awards
Including Jack Nicholson - Best Actor

Promotion Materials
**Squash**

**Ivy Title at Harvard**

**Sports**

**Cagers Meet Brown, Elis in ‘Must’ Games**

**Navy Tops the Field as Trackmen Head for Heeps This Weekend**

**Mermen Beat Lehigh, Face Strong Harvard**

**Icemen’s Playoff Hopes Relinked But Loss of Harwood Could Hurt**

**Red and Blue Fencers Seek to Un- dye-Cris**