Energy Crop Selected To Treasurory Position

By United Press International

Energy Director William S. Simon was renounced Tuesday as the candidate for the top Job, and George P. Shultz, as a substitute, will continue in the post.

Simon, 46, has been dead in the nomination by the Federal Energy Office and as Undersecretary of the Treasury.

It is known that Shultz, who was the White House economic adviser to the President, was the choice re-endorsed by the White House.

It is also known that the President intends to put Shultz in the post as a way to get a balanced economic response to the energy crisis.

The President himself intends to play a key role in the formulation of economic policy and to assure Chairmanship of the White House's Economic Policy.

Simon, a Republican, had been the head of the Treasury Department and was said to be in the running for the top post.

Shultz, an economic adviser to the President, had been named to the post and was rumored to be the President's first choice. However, his nomination was delayed because of the energy crisis.

In announcing that Simon's name will be replaced by Shultz, the President said: "I have decided that Shultz is the most qualified person for the job, and I have asked him to take the job."

Photo: Shultz (The President) and Simon (The Nominee) (New York Times)
In response to the recently announced termination of the university employee's automobile homeowners insurance program, the FRED W. LEONARD AGENCY is actively soliciting new accounts within the university community. If you will be affected by this termination or have inquir questions or needs, please call John A. Carrtin (303-580) at TE 7 141 after 6 p.m. during business hours.

FRED W. LEONARD AGENCY
405 N. Norberth Ave.
Norberth Pa. 19072

"An independent insurance agency writing all forms of personal and commercial insurance."

TE 9-1674
MO 7-3927

"PLEASE HELP MAKE NEXT WEEK THE BIGGEST OF MY CAREER."

The brewers of Budweiser, in cooperation with "Pitch In!" Radio, asked me to remind you that April 22-27 National College "Pitch In!" Week. All week, all over America, students like you will be filling litter cans like me. If there's an official "Pitch In!" week program in your campus community, join up. If there isn't, you can still support the national effort. Just pick up any litter in your path next week and bring it to me. Thaddeus S. Fry, President

"PITCH IN!" NATIONAL COLLEGE "PITCH IN!" WEEK APRIL 22-27

Classified Ads

Typists

Professional Typist (S. J. Kelly, P. R. C. 12th Floor)

Working Typists (L. R. 1st Floor)

Clerical Help (M. H. 1st Floor)

Data Processing

Computer Tape Operator (L. R. 1st Floor)

Computer Programmer (L. R. 1st Floor)

Photograph Department

Public Stenographer (2nd Floor)

Lost & Found

Found: Two blue keys    overnight deposit

Found: One gold key    $10 reward

Miscellaneous

Taxicab Operator (C. S. 12th Floor)

$339 (6'3' Italian) dept. tax

I'm 21 (6'7' and 250 lbs.)

How does $800 in cash sound (L. R. 1st Floor)

For Sale

Bicycles (L. R. 1st Floor)

Car of the Month: 1963 Chevelle (L. R. 1st Floor)

1962 Buick Special (L. R. 1st Floor)

FREE WORKS FOR FIVE MANTS

Air Conditioning (L. R. 1st Floor)

Apartment

For Sale

2 Bedroom Apt. (N. S. 12th Street)

2 Bedroom Apt. (S. S. 12th Street)

3 Bedroom Apt. (S. S. 12th Street)

For Rent

Sorority Home (C. S. 12th Floor)

Unfurnished Studio (C. S. 12th Floor)

Summer Sublet (C. S. 12th Floor)

Apartment

Mobi. Unit: 2 Rooms, 1 bath, $250

Chestnut nr. 40th

1 Room, 1 bath, $250

For Sale

Sorority Home (C. S. 12th Floor)

Unfurnished Studio (C. S. 12th Floor)

Summer Sublet (C. S. 12th Floor)

For Rent

Sorority Home (C. S. 12th Floor)

Unfurnished Studio (C. S. 12th Floor)

Summer Sublet (C. S. 12th Floor)

Apartment


Modern Apartments (L. R. 1st Floor)

Large Furnished House (Eastern States Realty, EV 6-0922)

3 Bedroom Apt. (C. S. 12th Floor)

For Sale

Bicycles (L. R. 1st Floor)

Car of the Month: 1963 Chevelle (L. R. 1st Floor)

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Faculty Senate

(Continued from page 1)

stated committees' decision could not be implemented until the fall. The procedure is now, causing possible delays of three months or more.

Senator chairman-elect Ralph Shubert said that the present proposal would "too often bar faculty input" into University decision-making. However, he added this problem could be remedied by making the Advisory Committee more representative.

The proposal to create a Grievance Committee also raised several objections from senate members. Prosecutor Franklin Krancine, associate professor of Political Science, un- derlined the point that "arbitrary and capricious actions" against a faculty member as a ground for grievance as to make them "irregular.

An amendment requiring notification of faculty members of grievance proceedings was accepted by the Senate. The change, suggested by Law Dean Bernard Wolfman, requires that faculty be notified when their dossiers are being examined in connection with a grievance case.

A proposal concerning tenure was also approved by the Senate. The proposal would give University administrators an additional three years to determine whether faculty members who are up for tenure. Under the present system, a faculty member who is permitted to automatically acquires tenure.

A separate task is to discover oversights in the listing of them inoperative."
The Conference of the Locusts

Satisfied "Black Tribe Demos."
the following news about
which was the English Depart.
properly contact.

Keith Jarrett's Solo
Concerts
covers for pianists
Keith Jarrett)

The song that sings
Is the song of God
The song that sings is
e the choice of the Jersey paupers

The ending of villains
The dropping of an orange
The burning of fire

The song that is silent
Is in the mountain waiting
The sunset unfolding
The clouds floating

A rain in an open space
But the song that sings
And the song that sings to

Is the same. A sound of the natural man chanting.

Miles High
(a poem for Miles Davis)

We righteousness dance to
songs of tenderness

With silverly suspended notes
toasted like the queen's treat.

The smoke of nightshades
inside magical lungs

But the inner tormented man
never fails and lyrics are song

(Written by the darkest heart
And the soul of the microphone king)

Poems of electric madness
with crystals of the silent light

The Prince of Darkness is blinder
than the sight.

Songs for Black Children

Lavish clouds flashing
And the birds with speckled wings...

A black child watches and wonders.

Wind Never fields of green,
Meadows wet with diamond lines...
A black boy catches insects.

Stormy summer sky
Do not rain on me today
How can I play ball?

April's air leaves butterfiles
And butterflies dance and float...

The black boy walks along a school.

Drinking wine and playing cards
A group of boys pass the time

On a summer night full of stars.

Girl, open your eyes
Don't catch disease; don't keep you down
You can fly up high.

Long is the summer day...
Black children dance in school

On footprints.

Stones shining bright
On a soft ocean's bottom.

A group swimming as free as a black girl lunged in surprise.

Letters

The Daily Pennsylvania welcomes comments from the University community in the form of editorial comments and letters to the editor. In order to ensure that all comments are considered, it is essential to include your name and major. Please note that comments may be selected for publication at the discretion of the editors. All comments will be reviewed and screened for appropriateness, and those that do not meet the standards set by the editorial board may be rejected.

From Behind Closed Doors

By Paul Masson

On April 3, the Pennsylvania Voice carried a striking headline about the increased tuition costs of the budget administrators by surprise. Inside the issue there was a picture of Ed Gilmore and the words, "The Pennsylvania Without Representation." Among the students who learned of the tuition increases on budgets, there were many who may have been surprised, especially because the increases may not be immediately apparent. Only if you seek specifically to discuss the tuition increase should you be aware of it. The administration agreed that it is an un-

gifted that the University can spend only for narrow purposes. Like the charade patterns of the last Christmas, no one can work on it your work, and by the grace of Father Christmas, the gift of(please fill in the blank) may be used for the administration of the university. The administration must believe that the voice is not only a form of communication which may be used by the student, but a source of concern to the student. If the student does not have a voice in the financial policies of the University, the administration will agree that it is in an un-

There were other points made by the Voice which were relevant to the issue of budget increases. The administration agreed that there is a need for "more representation." It was pointed out that the administration is not the only group that can provide representation, for "every student is a potential member of the Budget Committee." In this way, the administration is able to involve the students in the budget process and ensure that the decisions made are in the best interest of the students. The administration agreed that the students are entitled to have a voice in the budget process and that the administration will do its best to accommodate this need.

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'Throughout the year, there are inevitably a number of special circumstances that the administration must take into account. These circumstances include, but are not limited to, the need for increased budgets, the need for decreased budgets, and the need for budget cuts. In these cases, the administration must consider the impact of these circumstances on the students. The administration agreed that there is a need for "more representation." It was pointed out that the administration is not the only group that can provide representation, for "every student is a potential member of the Budget Committee." In this way, the administration is able to involve the students in the budget process and ensure that the decisions made are in the best interest of the students. The administration agreed that the students are entitled to have a voice in the budget process and that the administration will do its best to accommodate this need.

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And the King is about to be Rung. The Student Union offers tap dance and Arts Festival in the quad begins today in the Schwab. Some of the earliest events during the 3 days and night and morning and all are ABSOLUTELY FREE.

Thursday: 7:30 Folk, rock, jazz groups, 7:30, gym club. 1:30 to 3:30, plays and square dance from 9 til 3 am.

Thursday, 37. Folk, in the quad begins today in the 37th floor. Folk, rock, lilt, v, »i, in the quad begins today m the 37th floor.

Friday: For beginners at noon with music, 3:00 to 4:00. 37. 3rd floor. 3:00 to 4:00.

Saturday: same daytime events, at night 7:30 plays of 6:45, a mystery play at 11:45 and dancing from 10:30 to 3:30.

College University

Philadelphia Museum of Art

Theatre, April 14 Recent acquisition of 

Philadelphia Art 

The Art works of the famous American artist, Albert Einstein, are on display this month.

Pencils and papers, and the work of the late American artist, John R. Brown, are featured in the exhibit.

Temple University

Saturday: A variety of work by local artists and craftsmen will be on display in the gallery.

University of Pennsylvania

Institute of Contemporary Art

Friday, April 13 'Realism Vs. Modernism' will be the theme of the evening.

Philadelphia Museum of Art

Saturday: 'Women's Rights' will be the focus of the evening.

The Walnut Street Theater

April 15, 16, 17 Women's Regional Festival

The Walnut Street Theater

April 18, 19, 20, 26, 27 Women's Regional Festival

Academy of Music

Broad and Locust Sts.

A variety of music, from opera to classical, will be performed by the various groups.

Theatre Excalibur

1714 Walnut St.

A variety of plays, from musicals to comedies, will be performed.

XPNW Marathon

April 18 World Marathon

Philadelphia, PA. A unique run that takes you through several neighborhoods in Philadelphia.

The Great Gatsby

April 19

TICKETS ON SALE H.H. INFO. DESK

The Yanks are Coming: America's doughboys return to America after World War I. The exhibit features World War I artifacts and memorabilia.

The Milky Way

April 19

The Great Gatsby

April 20

The Milky Way

April 21

The Yanks are Coming: America's doughboys return to America after World War I. The exhibit features World War I artifacts and memorabilia.

The Milky Way

April 22

The Great Gatsby

April 23

The Milky Way

April 24

The Yanks are Coming: America's doughboys return to America after World War I. The exhibit features World War I artifacts and memorabilia.

The Milky Way

April 25

The Great Gatsby

April 26

The Milky Way

April 27

The Yanks are Coming: America's doughboys return to America after World War I. The exhibit features World War I artifacts and memorabilia.

The Milky Way

April 28

The Great Gatsby

April 29

The Milky Way

April 30

The Yanks are Coming: America's doughboys return to America after World War I. The exhibit features World War I artifacts and memorabilia.
A fix on the horses

Where does the University keep its 200 dairy cows, 100 horses and miscellaneous large animals? Not on College Hall Green (which is reserved for small animals and miscellaneous Homo Sapiens), not in a dungeon of the Veterinary School on 38th and Spruce. They graze peacefully on 450 acres of University pasture in New Bolton Center.

And what do these animals do? Well, they don’t supply the chrome-plated, two-uddered bandits in the cafeteria - they are part of a bovine leukemia research program at the large animal clinic and health research laboratories at the Veterinary School’s rural campus in Kennett Square, 32 miles south of Philadelphia.

In addition to the new facilities, the center maintains a collection of unique carriages which are used in parades, exhibitions and horse shows. One of the oldest vehicles is a Russian sleigh which dates back to the time of Catherine II. It is an exquisitely carved and painted garephyle, vaguely reminiscent of a child’s rocking horse. It was ridden astride and pulled by a live horse. A 150-year-old Sicilian donkey cart is also on display. It is carved and painted and resembles a fresco ceiling in Rome. Other vehicles include a surrey with a fringe on top and a carriage belonging to the founder of the School of Dentistry in which the Empress Eugenie escaped with her head from a civilian uprising in Paris in 1870.

New Bolton Center is one of the largest animal research clinics in the world and Penn Veterinary students and visiting scientists attend seminars and do research there. Students are welcome to visit and can make arrangements through the Veterinary School on 38th and Spruce.

Photos and text by Mary-Anne Ost
To the Editors:

I ravenously read Dave Kush-
ma's wonderful piece on the
Phillies, but have a couple of nits
to pick, one factual, one cultural.

Dave implied that the Phillies
trained at Hershey and
Wilmingtom during World War II
due to owner William Cox's
stinginess. Actually, all major
league clubs were requested in
1941 to hold spring training near
their home towns so the nation's
railways could be used to
mobilize the troops. The Brooklyn
Dodgers trained at Bear
Mountain, N.Y., from 1943 to
1946.

I was more upset by Dave's
Philistine assertion that the
'Vet' is the most attractive,
comfortable place to watch a
baseball game in the majors.”
Veterans Stadium is a ballpark
for our time, a child of the
Mc
Donald's school of architecture.
Everything is plastic—the seats
bend under your weight—and I
hypothesized at the Phils' Mets
opener that the place was con-
structed by pouring molten
plastics over a giant model of
kids who've never seen real grass
must try their luck at a place
where the ground crew vacuums
the playing carpet before each game.
The green plastic infield, deprived
of its dirt, brings me close to tears. For fans who miss
the television, the electronic
scoreboard shows cartoons and
commercials between innings.
There are picnic tables in the box
seats. What else? Oh, yes, the
Phillies play there too.

Give me the splendor of
Yankee Stadium, with its lush
organic outfield, top soil infield,
wooden seats, and asymmetrical
outfield fence. The Vet is a plaque
in the baseball game (unless
they destroy it during the current
renovation).

The Phils had to lure people to
the opener by shooting Hugo
Zucchi out of a cannon. The most
audacious opening day stunt the
Yankees have ever pulled was one of literary merit.
Marianne Moore threw out the
first ball, a few years back, and
received a kiss from catcher
Frank Fernandez.

Most surreal about the Vet is
that all you can see outside the
stadium is sky, making it above
all a park for our time: a nuclear
war could wipe out the rest of
Philadelphia and you'd never
know it as you watch Groat
Luzinski hulk back to the dugout
after striking out. Yankee
Stadium has one foot in the real
world, affording a view of South
Bronx tenements and the
Woodlawn-Jerome El, giving the
place a poetic context and a
social conscience.

But brave, Dave, and good luck
with your losers.

Finally, I must point out the
blindness or temporary insanity
of 34th Street's illustrious
editors, who picked the Yankees
eventh place when everyone
knows they're going to take it all.

Happy 75th.

Jay Rogoff

Mr. Kushma responds: Right you
are, reader Rogoff, about
timperfection, and the
official scorer has changed his
ruling to an error in the play.

I can understand Jay's
nostalgic preference for the
unique classic grace of Yankee
Stadium over the standardized
design of modern ballparks. But
to appreciate fully the creature
comforts of the Vet, one really
should have spent his childhood
as I did, squirming through game
after game in a remote bleacher
seat at old Connie Mack and
pulling splinters out of my
backstop for three days thereafter.
I'll take Astroturf anytime.

Also, 34th Street's pennant picks
were based on a consensus of
opinion among the co-editors,
myself, and (to show we're not
wholly sexist) our business
manager. Jay is certainly
entitled to dispute our appraisal of
the Yankees' chances, although
in so doing his passions seem to
have overwhelmed his reason.
Nonetheless, I would not be
averse to the Yankees and Phillies
engaging in a rematch of the 1950
World Series this October.
Perhaps this time we'll turn
things around and take the
placed Bronco Bummers in
four.
**EXOTIC BIRDS AND FRUIT**

Procol Harum

While not one of Procol's more immediately striking albums, Gary Brooker and Keith Reid have written another gem of a song cycle. Reid's lyrical melancholia seems to have subsided a bit, although the group's rare attempt at levity, "Fresh Fruit," is the album's weakest composition. "Nothing But The Truth" is the "heavy airplay" cut, "New Lamps for Old" is the most memorable tune, and "The Idol" is the epic in the "Whaling Stories" tradition; a couple of good rockers, too, fyou.

**FM LIVE**

Climax Blues Band

Although this is another of those over-inflated double LPs that would be better off in abridged form, it captures a strong set from this fine veteran British outfit and may finally win them the following that has eluded them in the U.S. The bass voice and sax of Colin Cooper complement Pete Haycock's guitar and higher vocals nicely, with solid rhythmic support from bassist Derek Holt and drummer John Cafferty. "Flight" and "Standing By A River" are good samples.

**QUEEN OF THE NIGHT**

Maggie Bell

Good material, excellent vocals and back-up, and yet somehow the excitement level doesn't rise that often. Nevertheless, an auspicious solo debut for the ex-Stone the Crows chanteuse, who actually manages to turn Ringo's "Oh My My" into something listenable.

-PETER BAUM

**ROCK 'N ROLL ANIMAL**

Lou Reed

The F'llmore East...The Electric Circus...The Velvet Underground. All landmarks of the East Village New York. Of them, only Lou Reed of the Velvet Underground remains intact. Continuing the bizarre drug-laced tradition with which he guided the Underground, Reed's solo career has now produced a collection of old songs recorded in concert for Rock 'n Roll Animal. Recorded at New York's Academy of Music, it boasts some extraordinary musical moments thanks to the dual lead guitars of Steve Hunter and Dick Wagner (or is that Waver.).

-MICHAEL MORRIS

**CONFERENCE OF THE BIRDS**

David Holland Quartet

Have you tried listening to avant garde jazz and found it to be an "up against the wall" experience? Did free improvisation seem like a bunch of musicians engaging in a self-indulgent spree of meaningless noise? Well, this album will change all of that. Here is an avant garde album that really swings like a bitch, with varying moods and solid time signatures. This is a heavy cosmic-intellectual type of album, just pure joyous music played by musicians who were obviously having a ball doing it. The music is fun without one self-indulgent, pretentious note in it.

Anthony Braxton and Sam Rivers, the two reed players on the album, give muscular, spiraling solos, real loose sinewy singing.

David Holland, the bassist, who has played with Miles Davis and was an integral part of Chick Corea's brilliant avant garde group, Circle, plays beautifully, richly. Influences of Scott LaFaro and Charlie Haden are present but Holland is his own player. The most beautiful bassist playing today.

-BARRY ALTSCHUL, also a member of the late Circle, provides athletic percussive support for all hands.

In all, a very beautiful album. Highly recommended.

-GERALD EARLY

**SOMETHING'S HAPPENING**

Peter Frampton & Frampton's Camel

From this album, it is easy to see why the Camel was a walloping success in their Spectrum appearance last weekend. Their music is facile, not very deep, yet extremely lively and exciting. Not hearing it three-quarters of a century ago, it's an accoustically unsympathetic concert hall. The music and musicianship on Something's Happening are outstanding.

-JACK DANIEL'S ORIGINAL SILVER CORNET BAND

The famed JD distillery assembled this group in 1889 for promotion and has reassembled it three-quarters of a century later for the same reason, no doubt. Playing the old tunes on the old instruments can be charming, but the straightforward arrangements hearken back to one's salad days, playing cornet in Junior High School band, uncoching some nasty old memories in the process.

-FAYE SARZIN
Talleywho?

BY MICHAEL STEPHEN GROSS


"You are absolutely right," said Charles Maurice de Talleyrand-Perigord to Countess Kielmannsegg. "I want people to go on for centuries debating what I was like, what I believed, what I stood for."

Jean Orieux's fast-reading, 677-page biography is a massive contribution to the controversy. Talleyrand lived from 1754 to 1838; he served in public positions from the last days of the Ancien Regime to the bourgeois monarchy of Louis-Philippe; he was foreign minister under the Directory, under Napoleon, and under Louis XVIII; he played a central role in bringing the Directory out and Napoleon in, Napoleon out and Napoleon in, Charles X out and Louis-Philippe in. His most impressive achievement, as the subtitle indicates, was his own survival.

According to the biographer, the prince's most outstanding characteristics were a reserved, secretive, yet friendly manner, a shrewd and calculating mind, an insatiable desire for money and good living, and, ideologically, a basic allegiance to liberal democratic policy, European peace, and the Eternal Interests of France. Orieux delivers long, entertaining narratives describing Talleyrand's unhappy childhood (a neglected injury left him club-footed), his unhappier years as priest and bishop (he never could say mass properly), the huge bribes he demanded and received (including a healthy chunk of the Louisiana Purchase, Orieux conjectures) while at the foreign ministry, and his fantastic excesses in gambling and love (he was the natural father of the painter Delacroix). One trivial, amusing anecdote follows the next: why Talleyrand called Madame de Stael an "amazon," how Talleyrand survived the Terror (he fled to Philadelphia), whose first (a Jewess) and last sister, the biographer's account of Talleyrand's supposedly central role in the events of 1830 is annoyingly sketchy. And Orieux's use of Chateaubriand's rabidly hostile, ridiculously outdated portrait of Talleyrand as a kind of "strawman" is, at best, unnecessary.

Nevertheless, this book remains, as has been said, a pleasure to read. The contortions Orieux goes through in attempting to prove that the pursued interests of his hero and the true interests of France were, almost always, identical, are amusing to observe, if not always convincing. The illustrations are nice and the cover attractive; if this book is ever published in paperback, it will easily be worth the price.

Talleyrand-Pergord to Countess Kielmannsegg. "I want people to go on for centuries debating what I was like, what I believed, what I stood for."
Mastroianni's work in infertility began in 1950 when he accepted a clinical research fellowship in fertility and endocrinology at Harvard. "It was research on patients, the effect of hormones on the reproductive tract," he explained. "That may sound pretty mundane, but at that time nobody was doing it."

Despite the difficulties on an "all-day-to-day functioning of the laboratories," Mastroianni had developed a respect for the scientists and in "a sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

Mastroianni's work in infertility continued to overlap with his teaching on the department of obstetrics and gynecology at the University of Pennsylvania, his medical school alma mater, which last spring awarded him an honor docentary.

"I suppose one of my functions here is to encourage investigators to apply their talent to a study of reproductive mechanisms. As a clinician, it's to take this recently-culled information and apply it to the patient." His medical profession is full, sometimes overwhelming. It represents the sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

Mastroianni's teaching and clinical work go hand-in-hand. Theoretically, it's to take this recently-culled information and apply it to the patient. His professional life is full, sometimes overwhelming. It represents the sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

Despite the difficulties on an "all-day-to-day functioning of the laboratories," Mastroianni was at the hospital for a long-range planning meeting at 7 AM from 9 to 3. He left his office in the hospital to say goodbye to a laboratory worker who had accepted another job. In the lobby of the medical school he met the technician in charge of the research group's monkey colony, and greeted him, "a long-standing man with hearty laughter accompanying his questions about a particular monkey.

Mastroianni normally spends one day each week in the laboratories, and the workers, several of whom are post-doctoral trainers, are enthusiastic about his leadership and guidance. "He gives you a free hand, but at the right time he will be around," one said.

Mastroianni had delegated the responsibilities to a subordinate because "you presumed to tell him how to do it, it wouldn't be half as good." He was pleased with the final outstanding quality, interacting with people.

"Our time is very precarious for basic scientists and investigators, and it's by no means a certainty that the money will come through. I have a stable of thoroughbreds and I am going to protect them. I think their potential and I think many things the government is spending money on.

Mastroianni insisted he had "no driving ambition" to become a department chairman. "But the University has tremendous potential and I thought this was a unique institution. I don't think there's another medical school in the United States with an outstanding faculty that is situated in an urban setting with a hospital right on the campus in an area where they are needed in service to the community."

He recalled a visit to California after the Watts riots when he was sitting and talking with a former associate. In the distance, they could see police firing on the crowd. A former colleague's wife remarked that the disturbances had been exaggerated by the press but that they had taken their toll.

"If you are far enough away that you can see the fires but not the people, you can't see the problem," Mastroianni said. He emphasized that the University, being a large employer in Philadelphia, the University was an asset to the community.

"A good teacher, almost of necessity, is a curious person, and curiosity is one of the ingredients in the makeup of the successful researcher." A person really excited about his research generally makes a fine teacher. Mastroianni not only teaches, examines patients, and finds time for research, but he also administers. As chairman of the department, he is responsible for long-range planning activities and for budgets. He also sees himself as a sort of resource person, who can delegate authority to competent subordinates, without always having to be an adjustment for the patient. When we sat down to dinner, my patients would move the phone into the dining room.

"The slight man in the white coat apologized for being late. "I was afraid the meeting was going to drone on, and it did," he told a patient who accompanied him.

Luigi Mastroianni, Jr. is used to long meetings. As chairman of HUP's department of obstetrics and gynecology he supervises planning and project coordinating sessions which often seem to overlap on his schedule.

At first glance he doesn't look like a superdoctor, a last hope of infertile women throughout the country. His manner is firmly sincere and charming, "and he is a superdoctor, a last hope of infertile women throughout the country."

Mastroianni refers to him as "a sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

Mastroianni's office, and The walls of Mastroianni's spacious office are lined with diplomas, certificates, and awards from all over the world, for he is one of a rare group of physicians who specialize in infertility problems. His research work has been recognized by such diverse groups as an Argentinean fertility society and Boston University, his medical school alma mater, which last spring awarded him an honor docentary.

"I suppose one of my functions here is to encourage investigators to apply their talent to a study of reproductive mechanisms. As a clinician, it's to take this recently-culled information and apply it to the patient."

Dr. Luigi Mastroianni, Penn's hope for infertility. Their offices were in the house, thought there was never any feeling about a conflict between being parents and their profession. I became an obstetrician-gynecologist largely as a result of liking what my patients were doing so much."

He also developed a respect for professional women, "probably because of my associations with my mother. My sister also started medical school before deciding upon social work as a career. And of course I think both men and women should use their full potential.

Mastroianni follows his own tenets by surrounding himself with the best. "This is a person who plans to stay in the profession and to be a sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

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Fearful earfuls

By BRWYN APPLEBAUM
THE CONVERSATION Trans Lux Theater

Harry Caul is a real professional, that's best in the West. His specialties are surveillance and wiretapping. He is totally absorbed in perfecting his technique and believes himself completely disinterested in exactly whose he taps on, "I don't care what they're talking about. All I want is a nice fat recording," Harry insists.

With the incredibly perceptive presence of a great artist Francis Ford Coppola first began creating the character of Harry back in 1968. Coppola, who has written the screenplays for Patton, The Godfather and The Great Gatsby, here has worked out a professional wiretapper, one which we can easily project into the background of recent scandals. The Conversation is a brilliantly conceived film that takes us into the strained and creepy world of surveillance and shows us the sad and lonely people who exist within it. It is Coppola's direction which really elevates the film to the status of a carefully wrought study of privacy and accountability and which guides a magnificent performance by Gene Hackman as Harry.

As the film opens, we follow Harry on his latest assignment. Intriguedly, he has devised an elaborate method of tracking a couple walking in San Francisco's crowded Union Square. He is able to record their conversation and photograph them according to the demands of his mysterious executive client. In the process of editing together the tape, (ironically using the now infamous Uber 5000 tape recorders!) he discovers something very unsettling about their seemingly mundane chatter. Harry normally would not allow himself to care about this young couple, about the fact that they were obviously meeting each other, leaving Harry in the process of their affairs.

Coppola very cleverly keeps the soundtrack low during much of the film, repeating the conversation becomes increasingly eerie as we get drawn into the process of overhearing these personal lives. Coppola very cleverly keeps the soundtrack low during much of the film, which serves to make us work hard at overhearing these people's private words. Coppola makes us so conscious of the intrusions on personal relation to the other pros in his field. Like garbagemen who refer to themselves as sanitation control engineers, Harry and his friends attend a convention of surveillance security technicians. Allan Garfield is marvelous as the second best wiretap man around, a nervous, frenzied little man who wants to be Harry's partner and at once envies and hates Harry so that he cannot resist the temptation to bug his private party talk with a girl.

Harry allows himself to get a little too involved in his case. He continues to listen in on the young couple even after the executive has the tape. It is while he is tapping into their motel room through the bathroom of the adjoining suite that Harry begins to really lose touch with reality and his paranoia becomes dangerously acute. Coppola leaves the exact outcome of the case ambiguous although it is quite clear to Harry that the couple have unexpectedly taken matters into their own seemingly innocent hands quite lethally. We leave Harry in the process of destroying his own apartment while trying to uncover a bug he is sure someone has planted there, to prevent him from revealing what he knows about the couple.

The Conversation is purposefully designed without a flashy style or rapid pacing. There are stretches when the film does drag a bit but the repetition of the sound of conversation, the process of getting caught up in other people's secret talks is a compelling one. Coppola has provided a chilling story for our times and Hackman in acting the role of the anxiety laden operator who cannot cope with responsibility, gives us a character study that is quite fine indeed.

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If You Are Between The Age 18 & 65
And In Good Health You May Qualify
Eye on Short Eyes

By PEGGY FINN

Drama reviews can be deceiving. With visions of a production of sado-masochistic follies based on Time, Newsweek and Walter Kerr, I went to see Miguel Pinero’s Short Eyes - the “authentic, powerful theatrical piece that tells you more about the anti-universe of prison life than any play.” (Newsweek, I think.)

I had the whole bus trip to muse over these enthusiastic (to say the least) commentaries. They were included with the Annenberg press release describing, in somewhat less sensational terms, (“dynamic drama” was about the extent of its raves) the “why’s” and “wherefore’s” of the production. All were neatly compiled in a brown envelope, and handed to each person as he or she boarded the bus.

The brown envelope, and by the way, the entire “New York City Junket” was provided by Joe Papp, via The Annenberg Center. Junket, when not playing as filler for the desert menu, is a kind of promotional excursion for interested, coincidentally influential parties grace a la promoter. Along with Black and Puerto Rican Community leaders, Social Workers, Criminologists, Prison Directors, and other such related groups and individuals, was, of course, the press. The latter’s function was supposed to pave the way for the appearance of the “shocking” new prison play, on the condition that no actual review of the play be presented. I had visions of starting off with something like: “Short Eyes is a great play; I really enjoyed going to New York with all these interesting people to see it. You’ll like it too.” But I didn’t want to be accused of plagiarizing Clive Barnes— There is a marvelous new play in town that I heartily recommend to you. It is called “Short Eyes,” and it opened Wednesday night at the New York Shakespeare Festival Public Theater complex in the Amos P. Newman Theater (City Councilman I was lightly tuned into the fiesta going on behind me (to comments like, “Hey, what are all the spies thinking?”) The conversation was mostly Spanish though, interspersed with bursts of English (“New Yurcian”). In front of me in the balcony section, Ethel Allen (City Councilwoman) was lightly describing the play she had seen the week before, which included not only a nude scene, but a lineup of the actors (nude) after the play to greet the audience.

“I should add here that included in the ‘junket’ was a press conference and dinner with the cast, writer and director of the play, just to fill, I found myself sandwiched between the Black and the Puerto Rican contingents. It was like old homecoming at the orphanage— that is, not exactly a feeling of belonging. The ride was entertaining though, to say the least. Every once in a while I tuned into the fiesta going on behind me (to comments like, “Hey, what are all the spics doing in the back of the bus?”). The peoples were mostly Puerto Rican, with bursts of English, “we forget too often that we came from.”

As an outsider I refrained from asking any questions. I couldn’t think of any—it had all been said. Following our introduction to the cast, and their introduction to us, (and apologies from Joe Papp that he couldn’t be there in person due to a previous engagement), director Marvin Camillo opened the discussion with a brief history of The Family, and his own association with them. The members of ‘The Family’ can also be found in most of the reviews, since it is the whole “ex-con” theme that the media seem to thrive on. The actors followed with summaries of their own life stories and their introductions to acting— usually classic cases of serendipity. Kenny Steward recalled that he originally went to one of the Camillo plays while he was in prison, “to heckle all those guys (inmates) making asses out of themselves,” but became converted to the theater instead. It is a “new high” for him now. He said, “I don’t want to hang on corners any more—I’d do anything to be in the theater, even sweep floors.”

That was the general consensus of opinion among the actors. They politely responded to demands by social workers, criminologists, etc. as to whether they return to their own neighborhoods with intentions of community welfare, or whether they plan any prisoner rehabilitation projects. The goals of The Family, on the whole, may be along those lines, they replied, but as individuals, they are actors, not social workers. The spokesmen for the Shakespeare Festival interrupted at this point to emphasize that Joe Papp is not putting any of these projects on social rehabilitation for former prison inmates on the basis of any promises he would have you believe). Rather, Papp would insist that this is the real thing, and these men are giving performances that are not “ex-con.” (To which Dr. Allen responded with an emphatic “right-son’s.”)

Pinero himself best expressed the intent of the company by explaining that he wrote his plays (in prison) on an artistic, not a political level. In a soft-spoken manner, Pinero discussed his work, all the time coming across as an artist confronted with society’s demands that he take responsibility for “his people.” He doesn’t reject this burden, but quietly acknowledges it. At one point, during the conversation with his “brothers” in the audience (mostly in Spanish) one Puerto Rican ended his comment with a regretful interjection (in English), “we forget too often what we came from.”

As an outsider I refrained from asking any questions. I couldn’t think of any—it had all been said. Short Eyes is a great play; I really enjoyed going to New York with all those interesting people to see it. You’ll like it. This is not a review.
Jury to Rule in Hearst Robbery

**ACIS and GALATEA (1719)**

President Nixon Wednesday issued his first statement on the continuing Watergate investigation when he said he had not been asked by Symbionese Liberation Army kidnapers of the Hibernia Bank to make a contribution in cash. Stans said the meeting with Edward Nixon, a Vesco employee, took place on March 29, 1972 and was at Edward Nixon's request. He said Nixon wanted to know if Vesco could get maximum amnesty if he made the contribution in cash. Stans said he could.

Stans Wednesday testified at his conspiracy trial that reporters have a wide range of sources for getting information...and that evidence may show all participants in that robbery were acting jointly and voluntarily. After the Robbins testimony on Monday, the U.S. Attorney had scheduled a grand jury hearing on Monday to hear the testimony of U.S. Attorney James A. Rhodes, former Kent State University professor. The grand jury has heard all available evidence...and it will abide by their evidence. Stans and Stans told Nixon he had been asked by Vesco to see Stans about the matter.

**Court Says Families Can Press Charges**

WASHINGTON (UPI) - Overturning a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent State violence may press a lower court decision, the Supreme Court ruled Wednesday that the families of students shot in the May 4, 1970 Kent 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U. Professor Suggests Treatment Likely to Reduce Drug Dependence

By DAVID WHITENALL

A University professor's research has found that use of a drug to block the effects of narcotics in addicts could help some of them quit and remain drug-free. Dr. Charles O'Brien suggests the drug naltrexone, which blocks effects of heroin, could help addicts in a treatment program.

Currently, 25 patients are receiving naltrexone at the Psychiatry Charles O'Brien patients' treatment center. This includes research on another narcotic antagonist, cyclaxocine. The program also explores another narcotic antagonist, cyclaxocine. The drug is not as long-lasting as naltrexone (O'Brien said, and narcotic relapses with patients on cyclaxocine have been few.) In addition to the narcotic antagonists, the center also treats addicts using methadone maintenance, detoxification, out-patient counseling, and a therapeutic community.

O'Brien's experimental program, funded through Veterans Administration drug dependence money, was initiated at the Psychiatry Charles O'Brien patients' treatment center last year. The preliminary results suggest that addicts who remain in a treatment program longer are more likely to keep themselves drug-free. O'Brien, who specializes in psychiatry and addiction counseling, said, "When a person is returned to his environment he starts using drugs again, though you have had him free in the therapeutic community."

Naltrexone treatment, as with methadone, is not limited to veterans, employs community-based clinics, which blocks effects of heroin, during treatment. O'Brien, who has a better chance of going clean, over fifty per cent have "a better chance of going drug-free." Some relapses, however, occur. "After a while, when he is testing the needle, O'Brien said. Addiction to the drug is not as long-lasting as naltrexone. O'Brien said, and narcotic relapses with patients on cyclaxocine have been few. But he also said, "When a person first is put on a narcotic antagonist, he might take. In addition, the addict from feeling the effects of any-
The race will be Penn's first of the season. The teams will line up on the Harlem River at 3 P.M. on the Saturday morning of May 11.

The race will be announced by PA announcer Bob McCutchen. The varsity will be joined by Penn's two Junior Varsity crews, as well as the intramural team. The varsity race will be directed by Penn coach Bill Hays, while the Junior Varsity races will be handled by assistant coach Glenn Partridge.

The varsity crew consists of co-captains Tom Butler and Frank Marshall, with seats on the boat held by Tom Selick, Kevin Curran, and Steve McGee. The coxswain is Don Werther with four.

The Junior Varsity crew is led by co-captain Vince Scarpetta, with seats held by Peter John Curran, Doug Bock, Steve McGee, and Mike Young. The coxswain is Pete Wenzel.

The intramural crew is made up of a variety of athletes from across the University, including students, faculty, and staff. The coxswain is Tim Goodall.

The race is open to the public, and fans are encouraged to come out and support their favorite crew. Whether you're a die-hard supporter or a newcomer to the sport, there's something for everyone at the Penn Rowing Challenge on May 11.

For more information on the Penn Rowing Challenge or to purchase tickets, visit www.pennrow.org.
Where does the University keep its 200 dairy cows, 100 horses and miscellaneous large animals? Not on College Hall Green (which is reserved for small animals and miscellaneous Homo Sapiens), not in a dungeon of the Veterinary School on 38th and Spruce. They graze peacefully on 650 acres of University pasture in New Bolton Center.

And what do these animals do? Well, they don’t supply the chrome-plated, two-udder bandits in the cafeteria—they are part of a Bovine Leukemia research program at the large animal clinic and health research laboratories at the Veterinary School’s rural campus in Kennett Square, 32 miles south of Philadelphia.

They shoot horses, don’t they? Not anymore. The soon to be opened C. Mahlon Kline Orthopedic center will specialize in repairing equine leg injuries. The patient, perhaps a crippled race horse, will be transported through the building by a monorail and hoisted to the operating room. Surgical tables are hydraulically equipped to tilt a standing horse on his side for an operation and one of the recovery rooms is actually a swimming pool in which the horse floats in an inflated raft. This measure prevents the horse from re-injuring his leg by trying to stand up in a conventional stall.

Photos and text by Mary-Anne Ost
I can understand Jay’s nostalgic preference for the unique classic grace of Yankee Stadium over the standardized design of modern ballparks. But to appreciate fully the creature comforts of the Vet, one really should have spent his childhood as I did, squirming through games after game in a remote bleacher seat at old Connie Mack and pulling splinters out of my backstop for three days thereafter. I’ll take Astroturf anytime.

Also, 34th Street’s prominent picks were based on a consensus of opinion among the editors, myself, and (to show we’re not wholly sexist) our business manager. Jay is certainly entitled to dispute our appraisal of the Yankees’ chances, although in so doing his passions seem to have overwhelmed his reason. Nonetheless, I would not be adverse to the Yankees and Phils engaging in a rematch of the 1990 World Series this October. Perhaps this time we’ll turn things around and take the displaced Bronx Bombers in four.

Lazinski bulked back to the dugout after striking out. Yankee Stadium has one foot in the real world, affording a view of South Bronx tenements and the Woodlawn-Jerome El, giving the place a poetic context and a social conscience.

But brave, Dave, and good luck with your losers.

Finally, I must point out the blindness or temporary insanity of 34th Street’s illustrious editors, who picked the Yankees for third place when everyone knows they’re going to take it all.

Happy 715th, Jay Rogoff.

Mr. Krishna responds: Right you are, reader Rogoff, about wartime spring training, and the official scorer has changed his ruling to an error on the play.

Community Crafts Guild
3944 Chestnut St.
Rx for sex

By JOANNE WHYTEHALL

The slight man in the white coat apologized for being late. "I was afraid the meeting was going to drone on, and it did," he said matter-of-factly.

Luigi Mastroianni, Jr. is used to long meetings. As chairman of HUP's Department of Obstetrics and Gynecology he spends much of his time in planning and project coordinating sessions which often seem to overlap on his schedule.

At first glance he doesn't look like a superdoctor, a last hope of infertile women throughout the country. His manner is firmly sincere but unobtrusive; some of his subordinates almost appear to idolize him.

The walls of Mastroianni's spacious office are lined with diplomas, certificates, and awards from all over the world, for he is one of a rare group of physicians who specialize in infertility problems. His research work has been recognized by such diverse groups as an Argentinean fertility society and Boston University, his medical school alma mater, which last spring awarded him an honorary doctorate.

Mastroianni discussed several of the wall ornamentations including a photograph of a human egg in the early stages of fertilization. "It represents the sort of scientific knowledge I feel is terribly important if we are to make any significant contributions to the development of new contraceptive modalities. It signifies so much that is not really known about the reproductive tract. We don't even know how the sperm gets into the egg. Until we do, we can't hope for a contraceptive at that level."

Mastroianni's work in infertility began in 1950 when he accepted a clinical fellowship at Harvard Medical School. "It was directed toward final preparation of a $4,502,000 five-year grant proposal for basic research. The deadline was approaching, and his staff was harried. Mastroianni had delegated the responsibility to a subordinate because "if you presumed to tell him how to do it, it wouldn't be half as good." He was pleased with the final drafts.

"Our time is very precarious for basic scientists and investigators, and it's by no means a certain thing that the grant will come through. I have a stable of thoroughbreds and I am going to protect them. I think there are more about what my parents were doing so much." I became an obstetrician-gynecologist largely as a result of liking patients. When we sat down to dinner, my second father, one of the unique people around."

Since then, Mastroianni has taught at Yale and UCLA. In 1965, he came to the University in his present post. He has also worked with monkeys and rabbits in studies of reproductive physiology, and has attempted to understand the mechanisms by which the contraceptive intra-uterine device (IUD) functions.

Also on the wall hangs a plaque representing the Lindback Awards, presented to Mastroianni in 1969 for outstanding teaching. He is proud of the citation and thinks "it is probably the sincerest thing anybody can say about anyone in his teaching profession."

Mastroianni's teaching and clinical work go hand-in-hand. Theoretically, he says, he spends approximately half of his time seeing patients, but, he explained, "the way it works, whenever I am seeing patients, there is some time to see the present patient objects, a resident and medical student assigned to his service accompanies him during these appointments.

He also considers his teaching and research activities complementary. "A good teacher, almost of necessity, is a curious person, and curiosity is one of the ingredients in the makeup of the successful researcher. "A person really excited about his research generally makes a fine teacher."

Mastroianni not only teaches, examines patients, and finds time for research, but it also an administrator. As chairman of the department, he is responsible for long-range planning activities and for budgets. He also sees himself as a sort of resource person, who can delegate authority to competent subordinates who carry out the day-to-day functioning of the laboratories.

Mastroianni insists he had "no driving ambition" to become a department chairman. "But the University has tremendous potential and I thought this is a unique institution. I don't think there's another medical school in the United States with an outstanding faculty that is situated in an urban setting with a hospital right on the campus in an area where they are needed in service to the community."

He recalled a visit to California after the Watts riots when he was sitting and talking with a former associate. In the distance they could see smoke and the friend's wife remarked that the disturbances had been exaggerated by the press but that they were real fires.

"If you are far enough away that you can see the fires but not the people, you can't judge the good," Mastroianni said. He insisted that, as the second largest employer in Philadelphia, the University was an asset.

Luigi Mastroianni, Jr. is a dedicated physician who plans to stay in his present post "as long as I am cured" of his professional involvement, he "doesn't have any more interest in the city, you really don't need to live there to see some of the problems."

Their offices were in the house, though there was never any feeling about a conflict between being parents and their profession. I became an obstetrician-gynecologist largely as a result of liking what my parents were doing so much."

He also developed a respect for professional women, "probably because of my associations with my mother. I enjoy competent women. My sister also started medical school before deciding upon social work as a career. And of course I think men and women should use their full potential.

Mastroianni follows his own tenets by working such long days. Nevertheless, he admitted, "I can't see the number of women patients I want to see." He solves the problem by using associates, "so no patient is neglected. And I would trust any of them with my own family."

Mastroianni's numerous outside engagements forced him to decimate his obstetrical practice several years ago because "it was unfair to the patients for me to have fixed commitments and then to be in the position where I had to make choices. I always chose to stay with the patient."

Patient contact seems to be sustenance for Mastroianni, who clearly does not regard any woman as "that cervix in 2B." He bounds up and down steps to make rounds and approaches each patient with smiling authority.

"Your Falloplian tubes are beautiful," he told one woman whom he had done a laparoscopy, a surgical procedure by which the internal organs are viewed through an entry in the navel. The woman beamed.

With another patient he joked about leaving her tubes intact and listened to her complaints about the meal she had been served. He also explained the side effects of the medication she had been given. The patient seemed reassured by the confidence in his voice.

A resident who accompanied him explained to the subordinate's bedside manner. "He will catch something she's really trying to say but won't directly say it. That's his outstanding quality," he said.

Mastroianni normally spends one day each week in the laboratories, and the workers, several of whom are post-doctoral trainees, are enthusiastic about his leadership and guidance. "He gives you a free hand, but at the right time he will be around," one said.

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"I suppose one of my functions here is to identify talent in the research area and to encourage investigators to apply their talent to a study of reproductive mechanisms. As a clinician, it's to take this recently-collected information and apply it to the patient."

His professional life is full, sometimes leaving little time for his wife (Student Health gynecologist, Dr. Elaine Pierson) and three children. While preparing a request for a federal grant several weeks ago, he was leaving his suburban home at 6:30 AM and, upon returning in the evening, retiring to his study "to do my homework."

One not atypical day last month, Mastroianni was at the hospital for a long-range planning meeting at 7 AM. From 9 to 11, he, along with two residents, one fellow, and a student examined patients with infertility and other gynecological problems. At one o'clock he slipped away for a bowl of soup. The respite, however, was brief; three hours of meetings then started, followed by a 2½ hour conference with residents. Mastroianni finally arrived home at seven o'clock. The next morning he was in the operating room at 8 AM.

Despite the difficulties on an "all-
Fearful earfuls

By IRWYN APPLEBAUM

THE CONVERSATION-Lux Theater

Harry Caul is a real professional, the best in the West. He specializes in surveillance and wiretapping. He is totally absorbed in perfecting his technique and believes himself completely disinterested in exactly what he eavesdrops on. "I don't care what they're talking about. All I want is a nice fat recording," Harry insists.

With the incredibly perceptive presence of great each Harry Caul began creating the character of Harry in 1966. Caul has written the screenplays for Patton, The Godfather and The Great Gatsby. He has worked out a professional wiretapper, one which we can easily project into the backdrop of recent scandals. The Conversation is a brilliantly conceived film that takes us into the strained and creepy world of surveillance and shows us the sad and lonely people who exist within it. It is Coppola's direction which really elevates the film to the status of a carefully wrought study of privacy and accountability and which guides a magnificent performance by Gene Hackman as Harry.

As the film opens, we follow Harry on his latest assignment. Ingeniously, he has devised an electronic method of tracking a couple walking in San Francisco's crowded Union Square. He is able to record their conversation and photograph them according to the demands of his mysterious executive client. In the process of editing together the tape (ironically using the now infamous Uber 5000 tape recorders) he discovers something very unsettling about their seemingly mundane chatter. Harry normally would not allow himself to care about this young couple, about the fact that they were obviously meeting under clandestine circumstances. However, he is drawn into the process of listening in on other people's private words. He replays bits of the tape throughout along with showing the couple wandering around the square. With each repetition the conversation becomes increasingly eerie as we get drawn into the process of listening in on other people's private lives. Coppola very cleverly keeps the soundtrack low during much of the film which serves to make us work hard at overhearing these people's private words. Coppola makes us so conscious of the intrusions on personal relation to the other pros in his

The Conversation is a haunting experience, as when Coppola zooms out a professional wiretapper, Allan Garfield is this obnoxious little man who wants to be Harry's partner and at once envies and hates Harry so that he cannot resist the temptation to bug his private party talk with a girl.

Harry allows himself to get a little too involved in his case. He continues to listen in on the young couple even after the executive has the tape. It is while he is tapping into their motel room through the bathroom of the adjoining suite that Harry begins to really lose touch with reality and his paranoia becomes dangerously acute. Coppola leaves the exact outcome of the case ambiguous although it is quite clear to Harry that the couple have unexpectedly taken matters into their own seemingly innocent hands quite lethally. We leave Harry in the process of destroying his own apartment while trying to uncover a bug he is sure someone has planted there, to prevent him from revealing what he knows about the couple.

The Conversation is purposely designed without a flashy style or rapid pacing. There are stretches when the film does drag a bit but the repetition of the sound of conversation, the process of getting caught up in other people's secret talks is a compelling one. Coppola has provided a chilling story for our times and Hackman in acting the role of the anxiety laden loner who cannot cope with responsibility, gives us a character study that is quite fine indeed.

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If You Are Between The Age 18 & 65
And In Good Health You May Qualify
Eye on Short Eyes

By PEGGY FINN

Drama reviews can be so deceiving. With visions of a production of sado-masochistic farce, Dr. Allen and Walter Kerr, I went to see Miguel Pinero's Short Eyes - the "authentic, powerful theatrical piece that tells you more about the anti-universe of prison life than any play." (Newsweek, I think.)

I had the whole bus trip to muse over these enthusiastic (to say the least) commentaries. They were included with the Annenberg press release describing, in somewhat less sensational terms, "dynamic drama" was about the extent of its raves) the "why's" and "wherefore's" of the production. All were neatly compiled in a brown envelope, and handed to each person as he or she boarded the bus.

The brown envelope, and by the way, the entire "New York City Junket" was provided by Joe Papp, via the American Theater Group. As fellow inmates (as most reviewers were along those lines, they replied, but as individuals, they are actors, not social workers. The spokesperson for the Shakespeare Festival interrupted at this point to emphasize that Joe Papp was not putting on this play as social rehabilitation, but rather as former prison inmates (as most reviewers would have you believe). Rather, Papp would insist that this is the real thing, and these men are employed by him as actors, not as social workers. As Dr. Allen responded with an emphatic series of "right-ons)."

As I was also saying, after boarding the bus and receiving a friendly hello from Annenberg's Marcella Berean, trip coordinator, (and of course, the little brown envelope) I hurried to the back. There must be something about feelings of inferiority and lack of bus service - my fellow junketers had a definite look of VIP-ness. As the bus continued to fill, I found myself sandwiched between the Black and the Puerto Rican contingents. It was like the homecoming at the orphanage that is, not exactly a feeling of belonging. The role was entertaining though, to say the least. Every once in a while I tuned into the fiesta going on behind me (to comments like - "Hey, what are all the spics doing in the back of the bus?")

The conversation was mostly Spanish though, interspersed with bursts of English ("New Yurican"). In front of me in the Black section, Dr. Ethel Allen (City College, Woman) was lightly describing the play she had seen the night before, which included not only a nude scene, but a lineup of the actors (nude) after the play to greet the audience. "You should have seen those people trying hard not to look," she chuckled. (Don't get excited, she didn't get a repeat performance with Short Eyes.)

Upon our arrival at the Shakespeare Festival Public Theater in New York's East Village, we were greeted with coffee and Peppridge Farm cookies and then herded into the Newman Theater for the press conference. Seated in front of a set of a middle-class-suburban type household interior, were various members of "The Family," former prison inmates who virtually comprise the entire cast. The prospects did not look too promising. We were, however, told, however, that we were not in the Short Eyes theater; they didn't want to spoil the effect for us.

Following our introduction to the cast, and their introduction to us, and apologies from Joe Papp that he couldn't be there in person due to a previous engagement, director Marvin Camilo opened the discussion with a brief history of The Family, and his own association with them. These stories can be found in most of the reviews, since it is the whole focus of the theme that the media seemed to thrive on. The actors followed with summaries of their own life stories and their introductions to acting - usually classic cases of serendipity. Kenny Steward recalled that he originally went to one of the Camillo plays while he was in prison, "to heckle all those guys (inmates) making asses out of themselves," but became converted to the theater instead. It's a "new high" for him now. He said, "I don't want to hang on corners any more. Along with Black and Puerto Rican contingents. It was like old times."

That was the general consensus of opinion among the actors. They politely responded to demands by social workers, criminals, etc, as to whether they return to their own neighborhoods with intentions of community welfare, or whether they plan any prisoner rehabilitation projects. The goals of The Family, on the whole, may be along those lines, they replied, but as individuals, they are actors, not social workers. The spokeperson for the Shakespeare Festival interrupted at this point to emphasize that Joe Papp was not putting on this play as social rehabilitation; rather, former prison inmates (as most reviewers would have you believe). Rather, Papp would insist that this is the real thing, and these men are employed by him as actors, not as social workers.

Pinaire himself best expressed the intent of the company by explaining that he wrote his plays (in prison) on an artistic, not a reformist level. In a soft-spoken manner, Pinaire discussed his work, all the time coming across as an artist confronted with society's demands that he take responsibility for "his people." He doesn't reject this burden, but quietly acknowledges it. At one point, during the conversation with his "brothers" in the audience (mostly in Spanish) one Puerto Rican ended his comment with a regretful interjection (in English), "we forget too often what we came from."

As an outsider I refrained from asking any questions. I couldn't think of any - it had all been said. There were so many "right-ons"

members of "The Family," former prison inmates who make up the cast of Miguel Pinero's SHORT EYES.
Talleywho?

By MICHAEL STEPHEN GROSS


"You are absolutely right," said Charles Maurice de Talleyrand-Perigord to Countess Kellermannsegge. "I want people to see on for centuries debating what I was like, what I believed, what I stood for."

Jean Orieux's fast-reading 677-page biography is a massive contribution to the controversy. Talleyrand lived from 1754 to 1838; he served in public positions from the last days of the Ancien Regime to the bourgeois monarchy of Louis-Philippe; he was foreign minister under the Directory, under Napoleon, and under Louis XVIII; he played a central role in bringing the Directory out and Napoleon in, Napoleon out and Louis XVIII in, Charles X out and Louis-Philippe in. His most impressive achievement, as the subtitle indicates, was his own survival.

According to the biographer, the prince's most outstanding characteristics were a reserved, secretive, yet friendly manner, a shrewd and calculating mind, an insatiable desire for money and good living, and, ideologically, a basic allegiance to liberal domestic policy, European peace, and the Eternal Interests of France. Orieux delivers long, entertaining narratives and amusing anecdotes about the emperor's supposed comradeship, and there where it is clear that Talleyrand's supposedly close ties to the emperor were, and what transpired at the stormy meeting from which Napoleon hurled forth Talleyrand into disgrace. ("You, the way you are, are a t in a silk stocking," thundered Napoleon.)

"What a pity, gentlemen, that so great a man should be so ill-mannered," said Talleyrand, leaving the room.

So many entertaining narratives and amusing anecdotes make this biography fun to read and hard to put down; especially engaging is Orieux's silly, non-Anglo-Saxon habit of inserting paragraphs of direct address, not to the reader, but to his subject, Talleyrand; a bit less pleasing is the author's irritating insertion of bracketed editorial comments into so many of his quotes and quotation marks. There are also several passages here and there where it is clear that Orieux cannot possibly mean what the words say: either the author or the translator (Patricia Wolf) has been careless.

Still more vexing are certain historically inaccurate lapses. The biographer's vivid speculations on Talleyrand and his wife's possible indiscretions as English spies and the overfullness of the biographer's conclusions concerning the prince's involvement in the murder of the duke of Enghien are not fully justified by evidence presented in the pages of the book. And except for a narrative discussion of Talleyrand's disgrace under Charles X and his amicable relations with Louis-Philippe's sister, the biographer's account of Talleyrand's supposedly central role in the events of 1830 is annoyingly sketchy. And Orieux's use of Chateaubriand's rigidly hostile, ridiculously outdated portrait of Talleyrand as a kind of "strawman" is, at best, unnecessary.

Nevertheless, this book remains, as has been said, a pleasure to read. The contortions Orieux goes through in attempting to prove that the purported interests of his hero and the true interests of France were, almost always, identical, are amusing to observe, if not always convincing. The illustrations are nice and the cover attractive; if this book is ever published in paperback, it will easily be worth the price.
**Alla Breve**

EXOTIC BIRDS AND FRUIT

Procol Harum

While not one of Procol’s more immediately striking albums, Gary Brooker and Keith Reid have written another gem of a song cycle. Reid’s lyrical melancholia seems to have subsided a bit, although the group’s rare attempt at levity, “Fresh Fruit,” is the album’s weakest composition. “Nothing But the Truth” is the “heavy airplay” cut, “New Lamps for Old” is the most memorable tune, and “The Fool” is the epic in the “Whaling Stories” tradition: a couple of good rockers, too, Yves.

F.M. LIVE

Climax Blues Band

Although this is another of those over-inflated double LPs that would be better off in abridged form, it captures a strong set from this fine veteran British outfit and may finally win them the following that has eluded them in the U.S. The bass voice and sax of Colin Cooper complement Pete Haycock’s guitar and higher vocals nicely, with solid rhythmic support from bassist Derek Holt and drummer John Caffery. “Flight” and “Standing By a River” are good samples.

**QUEEN OF THE NIGHT**

Maggie Bell

Good material, excellent vocals and a band that is yet somehow the excitement level doesn’t rise that often. Nevertheless, an auspicious solo debut for the ex-Stone the Crows chanteuse, who actually manages to turn Ringo’s “Oh My My” into something listenable.

-PETER BAUM

**ROCK ‘N’ ROLL ANIMAL**

Lou Reed

The Fillmore East...The Electric Circus...The Velvet Underground. All landmarks of the East Village in New York. Of them, only Lou Reed of the Velvet Underground remains intact. Continuing the bizarre drug-laced tradition with which he guided the Underground Reed’s solo career has now produced a collection of old songs recorded in concert for Rock ‘n Roll Animal. Recorded at New York’s Academy of Music, it boasts some extraordinary musical moments thanks to the duel lead guitars of Steve Hunter and Dick Wagner (or is that Waver).

-MICHAEL MORRIS

CONFERENCE OF THE BIRDS

David Holland Quartet

Have you tried listening to avant garde jazz and found it to be an “up against the wall” experience? Did free improvisation seem like a bunch of musicians engaging in a self-indulgent spree of meaningless noise? Well, this album will change all of that. Here is an avant garde album that really swings like a bitch, with varying moods and solid tempos. This is not a heavy cosmic-intellectual type of album, just pure joyous music played by musicians who were obviously having a ball doing it. The music here is fun without one self-indulgent, pretentious note in it. Anthony Braxton and Sam Rivers, the two reed players on the album, give muscular, spiraling solos, real loose sinewy singing.

David Holland, the bassist, who has played with Miles Davis and was an integral part of Chick Corea’s brilliant avant garde group, Circle, plays beautifully, richly. Influences of Scott LaFaro and Charlie Haden are present but Holland is his own player. The most beautiful bassist playing today.

Barry Altschul, also a member of the late Circle, provides athletic percussive support for all hands.

In all, a very beautiful album. Highly recommended.

-GERALD EARLY

**SOMETHING’S HAPPENING**

Peter Frampton and Frampton’s Camel

From this album, it is easy to see why the Camel was a wallowing success in their Spectrum appearance last weekend. Their music is facile, not very deep, yet extremely lively and exciting. Not hearing the lyrics has really no effect on the total production so the group loses very little when playing in an acoustically unsympathetic concert hall. The music and musicianship on Something’s Happening are outstanding.

-JACK DANIEL’S ORIGINAL SILVER BOTTLE (CORNET BAND)

The famed JD distillery assembled this group in 1895 for promotion and has reassimilated it three-quarters of a century later for the same reason. But the straight-forward arrangements hearken back to one’s salad days, playing cornet in Junior High School band, unearthing some nasty old memories in the process.

-SEAN SARZIN

Janis Ian’s comeback after three years of retirement during which, she told the Main Point audience she has fallen in love, is presaged with reflections upon her former social consciousness. The crowd was set aglow by a warm sensitive set of songs, performed by a mature songstress, who no longer feels the pressures placed upon a child prodigy (she was 16 at the time of “Society’s Child”).

The selections are all available on her first Columbia recording, the autobiographical Stars. Notable were “Jesse,” a love song whose simplicity and directness are altogether charming and sincere, and the album’s title tune which finds Ian recalling the misery her own precociousness caused. She goes on to state her determination to win a new following, now that she is capable of understanding and handling fame. Which will be easy for her if all her performances are as evocative and self-assured as Saturday night’s.

-M.M.
The Great Gale

Long ones and seemingly interminable ones. Perhaps those this year are less long or less interminable than usual is an encouraging thing as Paramus would like to think, and perhapsParamus would have reviewed this issue.

Dr. Brown

April 4th, 1974

The Exorcist

Viva De swipe, and look here, how much Enoch & market, 5th Street, Society Hill, meeting, with Saturday, May 6, 197, at 10 a.m. and 7 p.m., Society Hill Playhouse, 5th Street, Philadelphia.