Warren E. Buffett is designing a scattered sight high school.

The University, the citizens of West Chester, and the Wharton School Board are designing a "scattered sight" alternative high school.

The school will be concentrated in the image of the current Parkway program, part of the Philadelphia school district's special education program, the University, the Desert, and other areas of Philadelphia as "classrooms."

The University is being assisted by Temple University, neighborhood youth corps, and the City School System which utilizes the Philadelphia school system.

In addition to the classroom studies, the students in the program "ought to be able to get credit through a series of work experiences." The student should be able to put together and coordinate what he has learned to apply his classroom studies in real-life situations.

Dean Thomas Schutte plans for next year's effort will talk about "toning down" the recruiting program. He said the programs' predictive importance SAT scores for Wharton applicants rose twenty points, the average SAT scores for Wharton remained at approximately 1100.

In an article to be published in a future issue of the Wharton Review, Simao explained the concept of the goals of the recruiting program. The program is designed to identify and attract students to Wharton from approximately 1100 admissions.

"The environmental protection and student services industries remain acute in the steel, copper and other industries." The measure is expected to pass the Senate Finance Committee, a key committee member Wednesday, he indicated he doubted there would be hearings on the bill.

"Inflation continues to be a major threat to the nation's economy. Earl has said, "We have to control inflation in order to restore confidence in the economy."

"The committee is considering the inflationary threat with the utmost seriousness."

"Inflation is a problem that cannot be ignored."

"We will not be satisfied until we have "The Wharton Personnel Committee recommended that Assistant Professor of Finance, Elinke be denied tenure." The recommendation will be presented to the University Senate in May. If the Senate approves the recommendation, Elinke will be denied tenure.

"The committee notes that the student body at the University is diverse. They have been living off-campus." Elinke's permanent residence is on campus.

"The committee recommends to the Senate that Elinke be denied tenure."

"Elinke has been living in the dormitories," the committee notes. "Elinke's permanent residence is on campus."
**Chile: After The Coup**

Hear: Harold Edelstein, Sweden's Ambassador to Chile, expelled for protecting political prisoners

Thurs. April 25 7:30 pm

International House 37th and Chestnut St.

Sponsored by: Connaissance Committee for Justice to Latin American Political Prisoners

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**Campus Events**

**Today**

**Friday**

**Saturday**

**Sunday**

---

**DP Classifieds Bring Results!**
Thursday, April 25, 1974

**High School**

(Continued from page 1)

Anita- "This program is meeting its responsibilities to the urban environment as well as meeting its responsibilities to the families of our community and our university," said Dr. James Adams, the president of the University. 

The University will also enter into a program of increased cooperation with the city as a result of the project. Adams added, 

"The University is both at need by the community."

**Simon**

(Continued from page 1)

Sunday, he said, is showing signs of recovery following a period of negative economic growth in the first three months of the year.

Simon said, the economy already is met by the community. 

"This program is met by the community."

The University will also enter into increased cooperation with the city as a result of the project. Adams added, "The University is both at need by the community."

**The University is having its needs met by the community.**

"The University is having its need met by the community."

**IT'S TIME TO REFORM CAMPAIGN FINANCING**

Johr "There must be limits on spending."

There must be limits on spending. The real question is whether we intend to put all the dirty tricks into the hands of the public.

For additional information write Common Cause, 2030 M Street, Washington, D.C. 20036.

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On Friday, April 26, 1974 at 7:30 p.m. in the Prince Theatre of the Annenberg Center.

Tickets May Be Obtained at the Annenberg Center Box Office Between 10 a.m. and 4 p.m. and at the Houston Hall Ticket Office. Also at the Door. Student Tickets $1.50. Regular Tickets $2.00.

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Seely’s Reign of Terror

Glen L. Goldberg

Editor’s Note: The views expressed in the following article are those of the author above and are not necessarily reflected those of the Kite and Key Society.

Ever since Peter Seely arrived as Penn in Dean of Admissions, he has been manipulating people in an attempt to gain power. Most current political plays are known at Penn, student organization to replace Kite and Key has nothing to do with political power politics. Whenever Seely performed his maneuver, he was faced with the threat to his power, were placed in a threat to form the Admissions office so that the organization could be replaced by the Student Health. The fact that the Admissions office was created a threat to his power, was placed in a threat to form the Admissions office.

When Ins lies became obvious to the people at Penn, Peter Seely had more control over the student admissions organization. Seely’s previous and he didn’t fulfill his promises.

Thus, this new organization was established only to serve the goals of Peter Seely and underwrote the behavior of the staff it employed. This strategy failed, but Seely further showed his intention when he, illegally, ignored the staff members who disagreed with him and confirmed only with those who supported his ideas. He then told his staff the important thing was to maintain the staff and the Admissions Office. When he left, none of those with the Admissions Office who were still there, except for two staff members.

The entire staff had to leave or be power hungry guys. Seely left to form a new college. Seely’s current operation is not a threat to the budget.

As one who has had to deal with the problems of the tactics used by Peter Seely and the Kite and Key walkout is the only language to me, and the University in 1973.

Seely’s Reign of Terror

By 1973 there were many staff members, Seely could have appointed staff members, Seely could have appointed staff members, Seely could have replaced Kite and Key at any time. Seely’s current operation is not a threat to the budget.

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Of Good stuff, Mayhap

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Makler Q
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The Little Foxes by Lillian Hellman, one of the century's Southern family turning screws on each other.
What the

What the hell am I doing in her bed?
She turns, in sleep, upon her hip precisely.

a delicately balanced watch. Instead of going home, J came.
Her ribs rise nicely. almost breastless in her sleep. Some tall tale I'll think up. Restless. No sleep at all

will come to me. Her hair lies heavy on my shoulder. Specks of dust fall, meteors.

Restless.
No sleep at all

will COMIC to me.

Her hair lies heavy on my shoulder.

Restless.
No sleep at all

will COMIC to me.

JAY ROGOFF
music

KEITH JARRETT'S SOLO CONCERTS: BREMEN-LAUSANNE (3 album set)

Keith Jarrett, who isn’t even 30 yet, has been around for a long time. He spent several years as the white kid pianist in Charles Lloyd’s legendary quartet. He also did time with Miles Davis and can be heard playing electric keyboards on Miles’ Live at the Fillmore and Live-Evil albums.

But it has not been Jarrett’s role as a sideman that has puz-

zled and confounded so many jazz listeners. Jarrett as a leader has always been something of an enigma. He can play the hell out of the piano but yet he has seemed strangely dissatisfied with displaying that enormous talent. He has constantly been trying to prove to the world that he is eclectic, that he can play a dozen different instruments, that he is an arranger, composer, singer, as well as player. In short he has been trying to prove that he is a total musician and has proven the point with varying degrees of success.

Not that his albums are bad, usually they contain some good compositions and some good playing. The title track from his Atlantic album, Birth and “Sundance,” “Common Mama,” and “The Magician in You” from his Columbia album. Ex-

Perfection are all excellent material. However, Jarrett’s albums differ so radically from each other and each cut on his albums differs so radically that listeners are left non-plussed. What is the man trying to do?

Well, Jarrett wants to create a

Frank Zappa and some of the guys who used to be Mothers.

total aural world on each of his albums, to encompass the listener and throw together the past, the present, and the future in one sort of musical Faulknerian sentence. On any of his albums one may find Jarrett playing flutes, percus-

sion, soprano sax, as well as piano. The moods will include ragtime, blues, classical, and avant garde.

Most of Jarrett’s albums are curious, even brilliant failures. In large part this is due to the limitations of the studio. What Jarrett is trying to do musically can only be experienced live. Jarrett, unlike say, Mike Oldfield, cannot use the studio well as an aural laboratory. The stage is where Jarrett shines.

But Jarrett’s live album on Impulse Fort Yawah is a failure, too. Too much editing. The producer made every effort to make the album as studio-like as possible.

Jarrett’s Solo-Concerts album, however, is a winner. This is the way Jarrett should be heard, live, unedited and playing the hell out of the piano. This 3 album set is full with toe-tapping, heart-
driving music that leaves the listener breathless. Jarrett goes through his moods, the ragtime stumps, classical-pastoral, avant garde and down home blues. But it all hangs together and works beautifully to form a complete aural journey through the world of Keith Jarrett.

Jarrett displays all his pianistic talents: the melodic flavorings of Gershwin, the lyricism of Fats Waller, the flawless rhythm of “Fatha” Hines, the romanticism of Ellington and the gushing power of Cecil Taylor. But it’s all Jarrett, all beautiful. Not far out but very familiar like the soundtrack that runs through one’s mind when one falls in love, goes to a circus, visits the countryside, eats a popsicle, dances till dawn, or looks at rain-

stained windows. It’s music for the common man, a celebration of the common experiences of life.

Herbie Hancock and Chuck Corea have been getting all the coverage lately and have become the new heroes of the hip set. But after listening to this Jarrett album for two months, Corea and Hancock’s electric outings seem dull by comparison. Listen to Keith Jarrett! He’ll make a believer out of you, too.

—GERALD EARLY

APOTROPHIE—Frank Zappa

On this album, Zappa continues the persona introduced on Over-

Night Sensation as raconteur of sandry absurdities, this time discussing such grave concerns as fund-raising pancake breakfasts, the “conceptual continuity” of dogs, and foot odor. The results are again entertaining but ultimately disappointing if one has any idea of what this man has done in the past. The infamous “yellow snow” from Zappa’s 1973 tour is included as well as the instrumental title cut, which is co-written by Jack liruce (whose bass is barely discernible on it). The musicians, featuring the usual excellent Zappa sidemen ex-Mother vocalist Ray Collins makes a rare appearance, are again impressive technically but hardly give the impression that they are playing with any conviction whatsoever; Zappa’s guitar work is a bit lethargic in spots. The record does have its moments and again shows that music of Zappa is still better than 90 percent of the competition at its best.

STARLESS AND BIBLE BLACK - King Crimson

This one might finally win the following Robert Fripp’s latest ensemble richly deserves. Listen to “The Great Deceiver” or “Fracture” and you’ll see why King Crimson left Yess.

STRANDED - Roxy Music

Like its two predecessors, “Stranded” vacillates between stretches of monotonous and moments of brilliance. The band has lost its synthesizer wizard Eno, and, as a result, the album pretty dull by comparison. Bryan Ferry, Roxy’s highly distinctive vocalist-pianist. Ferry handles the lead chores well, but more support is needed from sax player Andy Mackay and new keyboardist Edgar Jones. Roxy’s highly distinctive vocalist-pianist. Ferry handles the lead chores well, but more support is needed from sax player Andy Mackay and new keyboardist Edgar Jones to restore the group’s previous balance. “Street Life” is the highlight.

DREAM KID - The Sutherland Brothers & Quiver

A perfect spring album. Nothing deep, not even distinctive, but lots of lovely, tuneful British rock and roll with at least five potential hit singles included. The Sutherland Brothers & Quiver have done their homework well majoring in Beatles and Band; and have come up with one of the most enjoyable rock releases of the year to date.

—PETER BAUM
The march of Ives

By DAVID ASHENHURST

From the Steeples and Mountains: A Study of Charles Ives by David Wooldridge, Alfred A. Knopf, 342 pp., $10.00.

... Clara Clemens (Mrs. Ossianissipsy-Gabrielowitzch) invited us to go with her to an all-Beethoven recital in Aeolian Hall, New York, played by Ossiasip. After two and a half hours of the (perhaps) best music in the world (around 1829), there is something in substance (not spirit altogether) that is gradually missed—that is, it was by me. I remember feeling Ossississip. After two and a half hours of the (perhaps) best music in the world, we were invited to go with

... to the Beethoven recital in Aeolian Hall. New York, played by Ossiasip. After two and a half hours of the (perhaps) best music in the world, we were invited to go with

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Philadelphia might not be much but beginning this past weekend it was agog, aglow and aglitter with Spring vitality. The old City of Brotherly Love's tired old blood is really picking up with the celebrations and special doin's flowing. The scenes caught here show some of the whoopee at the Penn Quad's Second Annual Spring Fling and the Civic Center's huge International Folk Fair where nationalities from all over the place danced, sang, looked authentic and served up home cooking from exotic (heart) burners.
Combing the past

GREASE - Shubert Theater

Note that our nostalgia has become compartmentalized, so to speak, we have exaggerated glimpses of the good old days measured out in decades. There's Gatsby for the 20's, the Godfather for the 30's, Andrews sisters for the 40's, etc. If you like American Graffiti you'll like Grease, originating before that film. As soon as America "pops" Graffiti, while Foxes although occurring in a Southern spring at the turn of the 60's tends to stretch beyond a time or place, emphasizing the basic human condition. The clothes, ornaments, the music, clothing, vehicles of an era.

Indeed, authors Jim Jacobs and Warren Casey locked themselves up with their old 45's and their memories to create Grease. They emerged with music that sounds right but not real, dialogue that imitates not replicates and the grains of a story idea usually reserved for beach party movies. As easily as shiny hubcaps, the scenes get stolen by the musical numbers. And just as well. Patricia Birch's staging, a rever-end series of dances all with a slight variation of Elvis' gyrations, moves the action smoothly and essentially.

The "Pink Ladies" and the "Burger Palace Boys" vie for each other's attention. In those stable '50's, each member had his role—cheerleader, the goody-two-shoes, the tough cookie, the dumb blonde, the auto manic, the bumbler, the leader. And all the back-to-the-first-day-of-school at "Rydeal High" (as in Bobby!), souped-up cars at the drive-in movie, pajama parties and pierced ears, the record hop, the local D.J. judging a dance contest and the Greg Lawrence's affected mannerisms, project tough cool and McLain and only one Hair . Its impact on the American theater is unparalleled, and no one even remembers the number of "idolized" (as in the 60's) stars that stunt Casting now that our nostalgia has grown up in. He is torn between the values of the adult establishment and the values of the friend of the group. He knows this is a sentimental world, and his friends carry signs declaring, "Give me Lbrum or shut up," and use groovy expressions like "Sock it to me." In short, they are living the "psychedelic stone age."

What one must consider when seeing Hair is that it truly was a pioneer of its genre. Now in its seventh revival, though it's no longer as shocking as it must have been when it first opened, it is still irreverently funny and entertaining. Hair was probably the first musical to thrive on the audience's action on stage rather than on elaborate costumes, sets, and giant production numbers. It is said in the period to make Hair an exciting experience.

Unless one already knows the libretto, Ragni and Rado's lyrics are sometimes difficult to understand, but it is Galt MacDermott's award-winning score that is the highlight of the show. Randall Hoey directs the performers on stage and in the audience and keeps them in constant motion. The tribe does very well with the material, and only one Hair. Its impact on the American theater is unmatched. The story line is thin. It is about Claude, a young man, who can't bring himself to burn his draft card because he is bound too tightly to the social conditions he has grown up in. He is torn between the values of the adult establishment and the values of the fringes of the group. His friends carry signs declaring, "Give me Liberty or shut up." He knows this is a sentimental world, and his friends carry signs declaring, "Give me Lbrum or shut up," and use groovy expressions like "Sock it to me." In short, they are living the "psychedelic stone age."

Bob Menth

PASSING FROM THE mainland of northeast Italy to the watery margins of Venice is like passing from a wailing state to a vivid dream. One doesn't know quite when lands end or sea begins—Venice is somewhere in between, in a perpetual twilight, bathed in a rosy glow with the gray tension of Santa Maria della Salute ever watchful on the horizon. Coming by train into what has been called the "Queen of the Adriatic," it becomes even harder to make the connection between land and sea and sky. Outdoor markets float upon well-worn gondolas, sepulchred the canals as the most ubiquitous mode of transportation for the city's inhabitants, police boats patrol the waterways, and all seem to fuse into some vast monochrome of a thousand colors. Chromatics lose their meaning there. Everything seems gray or sepia in Venice. Color becomes transmuted into a Whistlerian "arrangement." Blacks and whites and grays and browns are in starker contrast than anywhere else I know. When bag straw's the "island," as it often does, then you might think that some cosmic water-coolant applied a delicate wash to the place, or some great designer let down a diaphanous scrim on the "real city" that Venice is. No wonder Byron, Keats, Shelley and Whitman could call this place home.

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Of course, that was before pollution ravaged her marble monuments and colored her limestone facades. And that was before the sea decided to end its amicable agreement with the land. Now Venice, as everyone knows by now, is in danger of being consumed by forces larger than herself. But before it vanishes, let's sing the praises of her subtle food, her richly regional culinary heritage. Let's revel in her quickly disappearing variety of fruits, of fish, of the sea before it, too, succumbs entirely to industrial pollution. A new book, Veronisc Cooking, Macmillan, $8.95 by H. P. Brunning, Jr. and Cari, author of American Consuming Passions, Taste of Fashion or Smoothness. ("A freshly killed eel may continue to move for a couple hours or more."

As Signor Bulle states flatly at the outset, "I am not a professional cook; neither do I pretend to be a good enough marksman to point out which dishes are best suited for satisfying the more demanding tastes. I am simply a man who likes to eat well and who will prepare the meals that give me the most satisfaction."

What one must consider when seeing Hair is that it truly was a pioneer of its genre. Now in its seventh revival, though it's no longer as shocking as it must have been when it first opened, it is still irreverently funny and entertaining. Hair was probably the first musical to thrive on the audience's action on stage rather than on elaborate costumes, sets, and giant production numbers. It is said in the period to make Hair an exciting experience.

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Bob Menth
It's not nice to fool Mother Nature

By ANDREW FEINBERG
ZARDOZ-Arcadia Theatre

A huge, menacing stone head the size of a small mountain flies through the air and lands on the foggy, desolated plain. "Zardoz, Zardoz," cry the worshiping Exterminators who rush on horseback to be in the presence of the godhead, "Zardoz, Zardoz." The stone responds as if it were an immense clockwork, and each of its eyes were another deposited coin. Soon there is a slight rumble and then thousands of rifles flow down from between its teeth.

This is the opening scene of Zardoz and, though perhaps not very subtle in its religious implications, the image of the dimly perceived head growing larger and larger until it finally emerges from the mist and descends upon the plain is nevertheless very powerful. This, unfortunately, is one of the few scenes in this solemn film that does not elicit a giggle or a snicker.

The Exterminators are the Vortex, a community of Eternals that is protected by a gravitational force field. The Eternals were the scientists and intellectuals of the Old world who foresaw the doom of man and decided to escape it by creating a blissful, painless, computerized oasis for themselves. In their green valley, death and injuries are problems easily eradicated by computer. If repairs are needed on one's person, one is simply plucked in a large, heavy-duty, lubricated baggie and placed in the Tabernacle, the storehouse of all knowledge.

The Eternals have accumulated so much knowledge and wisdom, in fact, that they have advanced beyond feelings and emotions. They have become so highly refined that art, music, and literature no longer have any meaning. Nor do Eternals love, have sex, or play mah jong. They actually don't seem to do anything except sit around and eat watermelon and take endless consensus votes. These votes are often used to punish rebellious Eternals in order to exploit the Brutals. The Exterminators are more advanced, selectively bred Brutals who have the task of keeping the grain production level of their lowly brethren up, and their life expectancy down, thus continuing a steady supply of grain to the Vortex.

Beyond the Vortex lie the Brutals, the dimwitted survivors of industrialization's demise who have regressed as much as the Eternals have progressed. Zardoz has been created by the men, wearing stone masks patterned after the godhead, to react appropriately. They fall to the ground and cry, "Zardoz, Zardoz, Zardoz." The stone responds as if it were an immense clockwork, and each of its eyes were another deposited coin. Soon there is a slight rumble and then thousands of rifles flow down from between its teeth.

The plot of Zardoz is dreadful and brutally drawn out. Boorman apparently feels that the film's dramatic tension comes from the fact that Zed is setting out to destroy a society whose mem-

acts that question the wisdom of the majority. The dreaded penalty is aging and multiple offenders soon become babbling heaps of senility who suffer perpetual agony. Those who can't accommodate themselves to bliss, yet are too mealy-mouthed to suggest an alternate way of life, merely wither away into a stupor and move around as a herd making a low, collective buzz like a drugged horsey. They are called, in case the other stuff hasn't been relevant enough for you, Apotheics.

Zed (Sean Connery) is an Exterminator who discovers that he is merely a pawn of Zardoz. He infiltrates the Vortex to "seek the truth," except since he muses and grunts most of his lines (unintentionally, I fear) what he actually seeks is the "truth." Which is actually about what he gets.

Poor Zed, wearing nothing more than bright red track shorts, a huge ammunition belt around his neck, and knee-length fur boots is without doubt the silliest looking movie hero I have ever seen. Connery's protruding belly that played such a large part of sensory deprivation are included, however much one may care for watermelon.

But the basic problem is the film's incredibly trite conception. Zardoz is a simple-minded message film and the message is that the Vortex has failed as an ideal society because it forced the hand of evolution. Whether man is "by nature" good, bad, indifferent, or just plain stupid isn't about to interrupt Boorman's urgent pronouncement: Nature is good because Nature is Natural. Or, to quote Zed's profound analysis of the Vortex's malaise, "Knowledge is not enough." (All we have to do is use that as a title, attach a book to it, and we've got a guaranteed bestseller.)

Zardoz is occasionally of visual interest, but Boorman ridiculously repeats his special effects until they become as special as dirty dishes. About half of the final thirty minutes involves crystals, mirrors, and an endless assortment of multiple images. My fondest remembrance of these dreary sequences is of Connery hearing a sound from behind him, jumping about while he points to his forever cocked pistol, and seeing a dozen reflections of a hairy-chested guy in bright red track shorts, ammo belt, etc. I think he was supposed to look astounded, but, whether it was his acting, Boorman's direction, or just my innocent imagination, the effect was more of a snicker.

A stony-countenance Exterminator pauses during his never-ending quest for ZPG in John Boorman's ZARDOZ.
In honor of The Beatles 10th anniversary, WCAU FM 98 is sponsoring The Beatles Crossword Bonanza. Solve the puzzle correctly and you could win a Volkswagen Beetle painted "Solid Gold." All clues will be broadcast on WCAU FM between April 29th and May 10th. (Use the crossword form below and see the "Rules and Regulations" for complete contest details.) So tune in. The Beatles Crossword Bonanza could put you in the driver's seat.

Solve The Beatles Crossword Puzzle And Win A "Solid Gold" Beetle!

RULES AND REGULATIONS
1. Tune in WCAU FM, Golden 98 Monday through Friday from 6am to 10pm and Saturday and Sunday from 6am to 12 noon, or fill in the crossword form below and mail it to WCAU-FM studios, and you could win a Volkswagen Beetle painted "Solid Gold." You could also win a trip for two to London and Paris in the Beatles 10th anniversary contest, sponsored by WCAU-FM and the Philadelphia Inquirer. Correctly completed puzzles must reach us by 5pm May 10th.
2. All clues to the Beatles Crossword Bonanza and all correct answers relate directly or indirectly to the Beatles, individually or collectively, their music, personal lives, public or private lives, or circumstances surrounding their careers.
3. All clues to the Beatles Crossword Bonanza will be broadcast in completion several times between April 29th and May 10th during the hours specified in Item number 1 above.
4. There is only one correct puzzle solution. Correctly completed puzzles must match this solution. No other possible configurations will be considered. The winner will be chosen by a random drawing of all eligible entries.
5. All clues to the Beatles Crossword Bonanza will be broadcast in completion several times between April 29th and May 10th during the hours specified in Item number 1 above.
6. The winner will receive a Volkswagen Beetle painted gold, which will be delivered to your residence. The winner must be at least 18 years old and reside in the United States. The prize is subject to all federal, state, and local laws and regulations. The prize may not be transferred, exchanged, assigned, or substituted, except at the prize donor's discretion.
7. Employees of WCAU-FM, and their families and relatives are not eligible for this contest.
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-"Heart and hand."
Goolagong Loses in Tie-Breaker
To Gourlay in Virginia Slims

GALINE ROGERS

Helen Goulagong, a highly respected Australian who has been favored in the Virginia Slims tournaments, was outshone by Galen Rogers at the National Bank of Baltimore open. Rogers won in a tie-breaker in the last set at 6-2, 6-4.

Goolagong, who has been injury-prone, had torn a ligament in her foot a week before the match that Goulagong would have faced except for her injury. She showed in the first set and a flourish. The second set saw the placid Goulagong maneuver her way through a series of sharply hit backhands and sure volleys as the common pattern of the star dropping backhands and sure volleys as the star dropped the first set or an early round, only to sweep the next two sets with a flourish.

The first set, however, didn't do the paradigm. Gourlay sailed as a 30 love to the score of 6-2. She showed in the first set and a finish line was in sight. No one expected to see the old volleys and groundstrokes. Perhaps Gourlay meant that her opponent didn't possess her usual range of the court and so could succeed with these tactics which are usually ineffective against the Wisconsin Eau Claire. Or for Vietnam, the physics of the ball and the effects of the ball on the surface of the court, there had turned some alignments in her feet while waiting for line judges. Wonders & Wilderness Waterways from Hudson Bay to the Everglades, and Many Tales. Sears, 1964.

Women Coxswains (Continued from page 1)

Women Coxswains are not considered, in their true sense, as a separate and distinct class of rowers. They have been a part of the crew since its inception. In the early days, when the rowing was done in small shells, the coxswain was essentially a captain, directing the crew and calling the shots. In modern times, the coxswain is more of an assistant coach, responsible for tactics and strategy, and less of a direct supervisor of the rowers. However, the coxswain still plays a key role in the success of a crew, and is often considered to be a crucial element in the crew's ability to compete at a high level.

Remember the beautiful girls Fio Ziegfield made famous — and the show biz careers they and the rich men they went on to marry? Now, there's the same financial and professional opportunity waiting for you, too. If you're a gorgeous, sumptuous, “drop dead” looking showgirl beauty — and you're looking to be luxuriously costumed here's the opportunity that's waiting for you. We have a Jet Set clientele and a beautiful showcase that's the talk of the town. You'll be personally trained to become one of Harry Kay's Cafe Erlander Showgirls and your duties will be to serve an uncomplicated menu and drinks to our international beautiful people crowd. And your reward for being beautiful is: $200 a week and gratuities.
Five Battle for Top Athlete Honor

Chances are pretty good that the winner will be one of five Carnival Rising to the Occasion—Herb Benham, who played number three in the shuttle hurdle relay which is favored to win for the third time and is also a returning third time in 1955. Collins is the kingpin of two Quaker relays as well. He anchors the number-two sprint, and Molloy explained: "Bull when I yell in, I don't think I'd get away with it. Yellin, who was not slated to play at first, played but I dunno if I'd get away with it, too. I'd try it with my number one man, sieve Yellin playing number four. I can try it, but I dunno if I'd get away with it."

PENN NETMEN WIN TENTH STRAIGHT

Perhaps the greatest one man show ever seen in Relays history was turned in by Villanova Take Sixth Straight. Perhaps the greatest one man show ever seen in Relays history was turned in by Villanova Take Sixth Straight. Perhaps the greatest one man show ever seen in Relays history was turned in by Villanova Take Sixth Straight. Perhaps the greatest one man show ever seen in Relays history was turned in by Villanova Take Sixth Straight. Perhaps the greatest one man show ever seen in Relays history was turned in by Villanova Take Sixth Straight.

l.iquori probably won't receive the attention to win, but belated recognition is due to the most consistent runner in Relays history. Hartnett, a sub 3:55 miler anchored two winning relays and competed on a third. Wildcat. Defending his position as Outstanding Athlete is senior John Hartnett. He's a very good player," explained Herb Benham, "and when I yell in, I'm on equal terms with male coxswains. But according to all the experts, female coxswains are fine as long as they can get out on top, with the ball situated anywhere on the field."

The final highlight of the game occurred in the 12th inning when Alfieri was hit by a pitch. The Quakers got two of those three hits but were never able to cut their deficit to less than three "At one point in the game the score was 5-3 and it looked like the Wildcats were going to win," said Alfieri, "but just before the end of the seventh inning, Alfieri homered to center field and gave the Quakers the final margin of 5-4."

The tainted events of the day, according to Adams, "were just a matter of getting out there alive," and the Brown-Franklin Field "definite advantage," according to Princeton. After six of the best had no problem putting the ball on the hole, with the ball situated anywhere on the field. "This is not the year," said Brookstein, "I'm glad to get out of there alive."

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If You Are Between The Age 18 & 65
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Philadelphia might not be much but beginning this past weekend it was agog, aglow and aglitter with Spring vitality. The old City of Brotherly Love's tired old blood is really picking up with the celebrations and special doin's flowing. The scenes caught here show some of the whoopee at the Penn Quad's Second Annual Spring Fling and the Civic Center's huge International Folk Fair where nationalities from all over the place danced, sang, looked authentic and served up home cooking from exotic (heart) burners.
Passing from the mainland of northeast Italy to the watery margins of Venice is like passing from a waking state to a vivid dream. One doesn't quite know when land ends or sea begins—and Venice is somewhere in between, in a perpetual twilight, bathed in a rosy glow with the watery margins of Venice is like passing from a waking state to a vivid dream. One doesn't quite know when land ends or sea begins—and Venice is somewhere in between, in a perpetual twilight, bathed in a rosy glow with the

The record hop, the local D.J. judging a dance contest and the gray-haired English teacher flourishing over the punch. The cast has an obvious good time and so does the audience. John Lansing and Marcia Mc-Claim, the ingenuous pair are both gifted singers and performers. Lansing's affected mannerisms project tough cool and McClaim easily manages the transformation from "Sandra Dee" to "Ann-Margret." Everybody's young and eager to enter the high spirited innocence and antics of the age.

What one must consider when seeing Hair is that it truly was the pioneer in its genre. Now in its seventh revival, though it's no longer as shocking as it must have been when it first opened, it is still irreverent funny and fascinating as probably the first musical to thrive on the action on stage rather than on elaborate costumes, sets, and giant production numbers. It is the vibrant cast which continues Hair an exciting experience.

Unde a already knows the libretto, Ragni and Rado's lyrics are sometimes difficult to understand, but it is Galt McDermott's award-winning score that is the highlight of the show. Randall Hay directs the performers both on stage and in the audience, and keeps them in constant motion. The tribe does very well with the material, especially with songs like "Aquarius" and "I Got Life in Act I.

Steven Curry doesn't have a voice to brag about, but he is unabashed and delightful as Berger. Though Curry's musical talents are lacking, the rest of the cast makes up for this, including Kathy Taylor as Sheila, whose best moments come singing "Easy to Be Hard." Best of all, however, is Hud, played by Danny Beard, whose superb voice and acting steal the show.

Now for the bold outlines of the book. A whole chapter is dedicated to the true spirit of the period's bearing in mind that even modern moderation is the key to the American theater. Now there are thousands of Americans fighting in Vietnam and thousands of Americans were fighting in Vietnam and the second are a bit talky as they attempt to make the play more relevant to Philadelphia in the 1970's. However, the show remains a reflection of life in another age.

The story line is thin. It is about Claude, a young man, who cannot bring himself to burn his draft card because he is bound too tightly to the social conditions he has grown up in. He is torn between the values of the adult establishment and the values of the friends he lives with. He carries signs declaring, "Give me Librium or give me Meth" (which personally shook me up a bit), and uses groovy expressions like "Seck it tome." In short, they are living in the "psychedelic stone age."

A comprehensive chapter on seafood follows with all the necessary information on how to cook and enjoy all kinds of fish in all their simple glory. Chapters on meat, poultry and game are also included (although seemingly as an afterthought, and less entertaining). A disappointing glance at Venetian desserts comes near the end of the book just between several brief comments on cheese, fruit and wine. Some poor photographs appear infrequently throughout the book—only wish they were better. But, all in all, it is a rich, somewhat quirky, definitely different look at a million recipes for food which is some of the most satisfying, heartening and deliciously that we have her. That is, the tides don't Good St. Marks and the pigeons don't drop their waste into your dish. Buon appetito!
Their god. The size of a small mountain flies.

It's not nice to fool Mother Nature. And humans, wearing stone masks patterned after the godhead, react appropriately. They fall to the ground and cry, "Zardoz, Zardoz, Zardoz!" The stone responds as if it were an immense slot machine and the first shout of its name was another deposited coin. Soon there is a slight rumble and then thousands of rifles flow down from between its teeth.

This is the opening scene of Zardoz and, though perhaps not very subtle in its religious implications, the image of the dimly perceived head growing larger and larger until it finally emerges from the mist and descends upon the plain is nevertheless very powerful. This, unfortunately, is one of the few scenes in this solemn film that does not elicit a giggle or a snicker.

This metaphysical miscarriage of a sci-fi film was written, produced, directed, and essentially perpetuated by John Boorman (Deliverance, Point Blank). The year is 2293, 300 years after the collapse of industrial society. The center of the new society is the Vortex, a commune of Eternals that is protected by a gravitational force field. The Eternals were the scientists and intellectuals of the old world who foresaw the doom of man and decided to escape it by creating a blissful, painless, computerized oasis for themselves. In their green valley, death and injuries are problems easily eradicated by computer. If repairs are needed on one's person, one is simply dropped in a large, heavy-duty, lubricated baggie and placed in the Tabernacle, the storehouse of all knowledge.

The Eternals have accumulated so much knowledge and wisdom, in fact, that they have advanced beyond feelings and emotions. They have become so highly refined that art, music, and literature no longer have any meaning. Nor do Eternals love, have sex, or play manjong. They actually don't seem to do anything except sit around and eat watermelon and take endless consensus votes. These votes are often used to punish rebellious Eternals in order to exploit the Brutals. The Exterminators are more advanced, selectively bred Brutals who have the task of keeping the grain production level of their lowly brethren up, and their life expectancy down, thus continuing a steady supply of grain to the Vortex.

Beyond the Vortex live the Brutals, the dimwitted survivors of industrialization's demise who have regressed as much as the Eternals have progressed. Zardoz has been created by the

acts that question the wisdom of the majority. The dreaded penalty is aging and multiple offenders soon become babbling heaps of smelly who suffer perpetual agony. Those who can't accommodate themselves to bliss, yes, are too mealy-mouthed to suggest an alternate way of life, merely wither away into a stupor and move around as a herd making a low, collective buzz like a drugged horsefly. They are called, in case the other stuff hasn't been relevant enough for you, Apathetics.

The Hamilton Village Community Council presents at the CA Cabaret Theatre THE LIVING THEATRE COLLECTIVE Sunday, April 27 8 & 10:30 pm Christian Association 36th & Locust 7 tickets on sale at the Free Peoples Store, 4307 Locust (Also Friday Apr. 26 at WPCP 624 So. Fourth) 594-5284

A stone-encrusted Exterminator pauses during his never-ending quest for ZPG in John Boorman's ZARDOZ.
The march of Ives

By DAVID ASHMEHURST

From the Steeples and Mountains: A Study of Charles Ives by David Wooldridge, Alfred A. Knopf, 342 pp., $10.00.

... Clara Clemens (Mrs. Ossssssspiy Gabriowitwich) invited us to go to her all-fitnesses recital in Aeolian Hall, New York, played by Ossssssspiy. After two and a half hours of the (perhaps) best music in the world (around 1829), there is something in substance more of it than spirit altogether that is gradually missed—that is, it was by me. I remember feeling towards Beethoven—a great man.

...in (he world of two and a half hours—<>/

But Wooldridge’s “Study” contains some of the queerest material ever to come down the biographical pipe, perhaps because it isn’t a biography at all. A rhapsody, maybe, or an outburst of fantasy—... study, if you like—but not really. It is a hodge-podge of facts, speculations, and hieroglyphics assembled in salute to an enigmatic man who wrote inventive, unconventional music.

It is a strange book. A gigantic parenthetical phrase, a footnote—to what, I don’t know. The logic of its construction is not easily grasped, but it can be done. What I have yet to figure out is whether it warrants the effort or not. The book is capricious, irritating, and often unclear. Once you learn to read the language, it is absorbing, interesting, and somewhat densely enlightening, but must we learn a new language?

Almost 100 years ago (this October), Charles Ives was born in Danbury, Connecticut. Almost 28 years ago, he died in New York City. In between, he wrote a lot of music. He wrote almost everything. He was married (but fathered no children), made a fortune in insurance (like Wallace Stevens) and thought about his father and mid-19th Century American literature often (always?).

Parenthetically: He studied music at Yale under an unappréciative teacher, wrote music in a world which never (hardly ever) understood it, and left behind a pile of music which has yet to be properly deciphered. The Great American Composer—somehow.

It’s as clear as mud, I think. Early influence. New England, resident musician, Thoreau, Emerson and transcendentalism, Hawthorne (he was “Tall, very shy—as tall men tend to be, as Hawthorne was...”), (7) Yale and Horatio W. Parker (who suffered psychic golding with her hysterectomy: emasculation, early creative sterility (by comparison), etc. American: musically fitful, socio-political conscience (sometimes tub-thumping and chanting Democratic, always doing American things with freedom, Stephen Foster, etc.) works shot through with American tunes and parodies of music, and almost equal measures of marginalia, got married (but fathered no children), made a fortune in insurance (like Wallace Stevens) and thought about his father and mid-19th Century American literature often (always?).

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Keith Jarrett, who isn't even 30 yet, has been around for a long time. He spent several years as the white kid pianist in Charles Lloyd's legendary quartet. He also did time with Miles Davis and can be heard playing electric keyboards on Miles' Live of the Fillmore and Live-Evil albums.

But it has not been Jarrett's role as a sideman that has proven the point with varying degrees of success.

Not that his albums are bad, usually they contain some good compositions and some good playing. The title track from his Atlantic album, Birth and "Sunday," "Cryptogramma," and "The Magician in You" from his Columbia album, are all excellent material. However, Jarrett's albums are so far removed from each other and each cut on his albums differs so radically from the others that one has to be aware of each cut on his albums if one is not to be confused. What is the man trying to do?

Well, Jarrett wants to create a total aural world on each of his albums, to encompass the listener and throw together the past, the present, and the future in one sort of musical Faulknerian sentence. On any particular album one may find Jarrett playing flutes, percussion, soprano sax, as well as piano. The moods will include ragtime, blues, classical, and avant-garde.

Most of Jarrett's albums are curious, even brilliant failures. In large part this is due to the limitations of the studio. What Jarrett is trying to do musically can only be experienced live. Jarrett, unlike say, Mike Oldfield, cannot use the studio well as an aural laboratory. The stage is where Jarrett shines.

And Jarrett's live album on Impulse, Fort Yawsh, is a failure, too. Too much editing. The producer made every effort to make the album as studio-like as possible.

Jarrett's Solo-Concerts album, however, is a winner. This is the way Jarrett should be heard, live, unedited and playing the hell out of the piano. This 3 album set is full of toe-tapping, heart-swelling music that leaves the listener breathless. Jarrett goes through his moods, the ragtime stomp, classical-pastoral, avant garde and down home blues. But it all hangs together and works beautifully to form a complete aural journey through the world of Keith Jarrett.

Jarrett displays all his pianistic talents: the melodic flavorings of Gershwin, the lyricism of Fats Waller, the flawless rhythm of "Fathead" Hines, the romanticism of Ellington and the lushness of Cecil Taylor. But it's all Jarrett, all beautiful. Not far out but very familiar like the soundtrack that runs through one's mind when one falls in love, goes to a circus, visits the countryside, eats a popsicle, dances till dawn, or looks at rain-stained windows. It's music for the common man, a celebration of the common experiences of life.

Herbie Hancock and Chick Corea have been getting all the coverage lately and have become the new heroes of the hip set. But Jarrett's live album on Impulse, Fort Yawsh, is a failure, too. Too much editing. The producer made every effort to make the album as studio-like as possible.

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**The Scarlet Letter (1976)** We are spared the disappointment of romanticized handling that afflicts and otherwise unavailable in this American novel by Nathaniel Hawthorne.

**The Spider Woman (1947)**

The Spider Woman (1947) was a 1947 American black-and-white crime drama film directed by Richard Fleischer and starring Elizabeth Taylor and Robert Mitchum.

**The Creation of the World and Other.**

The Creation of the World and Other Stories is an important work of Russian literature. The book, written in the mid-19th century, explores the nature of creation and the human condition.

**L'Heure Bleue**

L'Heure Bleue (The Blue Hour) is a 1923 ballet by Maurice Ravel, choreographed by Leonide Massine, and set to music by Ravel's teacher, Gabriel Fauré. The ballet is a modernist masterpiece that showcases Ravel's unique musical style.

**L'Allegro, il Penseroso ed il Triste**

L'Allegro, il Penseroso ed il Triste is an opera in two acts by Silvio Appiani, with a libretto by Giuseppe de Nittis. The opera is based on the 1717-1718 1st edition of John Dryden's pamphlet *L'Allegro, il Penseroso, ed il Triste*.

**The Great Gatsby**

The Great Gatsby is a novel by F. Scott Fitzgerald. It is set in the summer of 1922 in the fictional town of West Egg, on Long Island, New York. The story is narrated by Nick Carraway, who moves to New York City from the Midwest and becomes a neighbor of his cousin, Jay Gatsby.

**The Maltese Falcon**

The Maltese Falcon is a novel by Dashiell Hammett. It was first published in 1930 and is set in the 1920s. The story follows Sam Spade, a private detective, as he becomes involved in a dangerous game of cat and mouse.

**The Sun Also Rises**

The Sun Also Rises is a novel by Ernest Hemingway. It was first published in 1926 and is set in Europe during the 1920s. The story follows a group of American expatriates as they travel from Paris to Spain and back again.

**The Art of the Personal Poster**

The Art of the Personal Poster is a book by Michael Leunig. It is a collection of Leunig's artwork and writing, focusing on the themes of love, life, and the human condition.

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