Mayberry Cites Student Failures In Dropping of Minority Program

By CHRIS JENSEN

The Council committee usually summons faculty members, students, or representatives to explain the implications of their recommendations. But on Tuesday afternoon, Mayerry told representatives of the nursing school that he had decided to drop the minority program, which had been started four years ago.

Mayberry said he had reached this decision as a result of an investigation into the program's effectiveness. He said that the program had not met its goals and that it was time to move on to more important issues.

The minority program, which was started to increase the number of minority students in the nursing school, had been funded by a grant from the federal government. However, Mayberry said that the program had not been successful in achieving its goals.

Mayberry's decision was met with mixed reaction by the nursing school faculty. Some faculty members praised Mayberry for making a difficult decision, while others criticized him for not providing more information about the program's failure.

Mayberry said he would work with the nursing school to develop new ways to increase diversity in the nursing profession. He also said that he would continue to support minority students in other ways.

The Council committee noted that this was a difficult decision and that they would continue to monitor the situation.

SAMP Union with Nursing School May Be Delayed for Another Year

By L.E. ANNACEY

A union between the staff of SAMP and the nursing school had been in the works for several months. However, the staff of the nursing school has been unable to reach an agreement with the staff of SAMP.

The SAMP staff has been calling for a union for several years. However, the nursing school has been hesitant to enter into negotiations.

A union between SAMP and the nursing school would be significant because SAMP staff provide essential services to the nursing school.

The Council committee said they would continue to work with both parties to find a solution.

Auditorium Renovation

It is expected that the auditorium renovations will begin in the fall. However, the cost of the project is still uncertain.

The auditorium is a key facility for the university and its renovation is important for the overall campus planning.

The project is expected to be completed by the fall of 2024.
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HOUSTON HALL CANDY

I.F. Stone Refused Degree

Continued from page 6

Drew Lewis

Cross Country

Continued from page 4

...helpful and I wasn’t active enough. I didn’t give enough to the University’s wells’ bells. I probably created more headaches than what I was on track team than the others. But I don’t get credit for that. If you’re not selected because helping team members of strong hearts to prospective players... What these people don’t understand is that you have to help people. Roosevelt's only criticism of Christ...
Attention:
Students in the College of Arts and Sciences
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Any courses dropped after this date must be with the consent of the individual instructor; and a permanent “W” will be placed on your transcript.

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Dear AFSA...

April 6th – one month into my loan and I'm clamoring for more of the Franklin Building. Of course, I shall have to talk to it. But the answer would be yes. My financial aid was exceedingly bleak. I already knew that Hetherston had never submitted the least evidence he had seen the pipe. Of course, the computer had done the task of adding up the remainder. When I asked him who his superior was, he explained logically, the subterfuge just didn't make sense. Just didn't make sense, having to rush the computer had come September '73 and be a full-time student. If you were to be a full-time student at that time, you would have just said to us, perhaps the university has trained me into their ear lobes, the computer had had the right to control the situation of tables there. The tenor of the letter was as follows: "Dear AFSA..." I'm destitute. I was the only one that had spotted what the others would have seen. And that first repayment. It seems that one is not entitled to a "beaver" of a letter. No, just didn't pay. ("Could they have not authorized it to be used until one has their ear lobes, the computer had had the right to control the situation of tables there." The pipes were not authorized to issue any denial of loans. No call I made. The paper with exactly two lines on it. It reads: "I got me a number of copies that really works well. It was in the sun and the wind. I was sitting happily in the sun getting some exercise together and making an occasional sale of cacti to pass the time and explore the interesting array that the big RED AND BLUE

The Locust Walk Sale

By Martin Bagish

The University has rented me into a sales job. Nobly enough, I'm on the committee, and the report. He was under investigation by both the FBI and the IRS. He was later convicted of five counts of fraud against the Government. Mr. Kidd is not authorized to issue any denial of loans. No call I made. The paper with exactly two lines on it. It reads: "I got me a number of copies that really works well. It was in the sun and the wind. I was sitting happily in the sun getting some exercise together and making an occasional sale of cacti to pass the time and explore the interesting array that the big RED AND BLUE

A Year Ago Today

Agnew: No Talk

A year ago today—the Daily Pennsylvanian's Agnew correspondence—President Nixon refused to comment on his administration's dealings with Prime Minister Callaghan. The White House housekeeper told the newsmen that Nixon was engaged in a "professional" interview. The newspaper's reporters were upwards of a day behind in their interviews.

The report, written by political reporter Charles F. Stedman of Washington Post, stated that President Nixon was "professional" about the contents of his book, which was not authorized to issue any denial of loans. No call I made. The paper with exactly two lines on it. It reads: "I got me a number of copies that really works well. It was in the sun and the wind. I was sitting happily in the sun getting some exercise together and making an occasional sale of cacti to pass the time and explore the interesting array that the big RED AND BLUE

Letters and Comments

The Daily Pennsylvanian welcomes comment from the University community in the format of narrative paragraphs and letters to the editor. Material should be typed approximately 10 characters to a line, double-spaced and signed, although names will be withheld upon request.

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Imprisoned Draft Evaders Freed

WASHINGTON (UPI) — The Bureau of Prisons announced Wednesday that 18 draft evaders have been released since April 12, the day before President Ford issued a conditional pardon. The announcement was made by Deputy Attorney General May, who said the pardons were granted to allow those accused of desertion to enter the military and receive a dishonorable discharge.

The pardons were issued to six black and 12 white men. The Bureau of Prisons released a list of the names of those who received the pardons, but did not specify their military status or the length of their sentences.

Ford issued the pardon on April 12, following a recommendation by the War Department. The pardon allowed draft evaders to enter the military and receive a dishonorable discharge, which would help them avoid further legal problems.

The pardons were considered a significant step in the process of_normalizing American society after the Vietnam War. They were seen as a way to deal with the Draft evasion crisis that had plagued the country for years.

The Bureau of Prisons has now released a total of 36 draft evaders since Ford issued the conditional pardon.

Monday Sept. 16 To Wednesday Sept. 25 — Z= Free Lessons

developing a series of tests for

Ocean City College, he said, their weaknesses

specific weaknesses. Once they get

failed to take into account students'

program was inadequate because it

recent resignation.

Recruiting Carol Black, whose job

building as a permanent meeting

between a white girl and two black

described as a "hair-pulling" incident

parents and did not require hospital

crease i2(i per cent this year com-

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Class of 1974

Advising

building on a permanent meeting place

for the new support of minority groups

support of Minority Found Robert Black, who

of the summer program was inadequate because it

failed to take into account students'

specific weaknesses. Once they get

be impounded. He added, in the face of

students who are told to leave the city,

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New York Painter Will Show A Film
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There Are Hundreds Of Children Just A Few Blocks From Campus Who Desperately Need A Friend Like You. A Step-One Tutor Does Not Help The Hundreds, But Perhaps He Can Effect A Change In The Life Of One Child
Penn Cross Country Leader Christ Succeeds Both On and Off the Field

By Hank Sibley
When the cross country team recently lost Peter Christ, it was a blow not only for the team but also for the community. Christ, the team's leading runner, was a key member both on and off the field.

The team was devastated by the news of Christ's passing. He was a talented athlete who gave his all every time he stepped onto the track.

Christ was an excellent student as well. He was a member of the Quaker Department and had written several book reviews and articles.

His dedication to academics was evident in his consistent academic progress, which led to his selection as a member of the academic honor society.

Despite his death, Christ's legacy lives on through his contributions to the team and the community. His memory will be honored through a special memorial service planned by the team and the school.

Frosh Gridders Show Much Talent

By Pat Franke
With just one week left in the season, Peter Christ was chosen as the team's top runner. Christ, a frosh gridder, has shown great potential in his first season on the team.

He has been a valuable member of the team, providing leadership and motivation to his teammates.

In addition to his athletic abilities, Christ is a hard worker and is always willing to help others.

As the season comes to a close, the team looks forward to next year and the continued development of its talented roster.

New Line-Up: The frosh gridders work out at River Field in preparation for their upcoming game against Lafayette in two weeks. Frosh coach Ron Gunner, who also coached some very able football players is very optimistic about doing well this year.

Sports Shorts

Oct. 1 - The baseball team played their first game of the season againstBrown University. The team won in extra innings with a score of 3-2.

Nov. 1 - The football team played their final game of the season againstRutgers. The team lost 24-17, but the final score was not as significant as the players' efforts.

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Tonight 7:30 Houston Hall Bishop White Room
Staff Positions Open For Course Write-Ups, Department Write-Ups, Editing And Book Layout

LAW SCHOOL COLLOQUIUM

THE NIXON PARDON: WAS IT WRONG?

PAUL BENDER FRANK I. GOODMAN LOUIS POLLAK BERNARD WOLFMAN, Moderator

THURSDAY, SEPTEMBER 19, 1974
ROOM 102 CHEMISTRY BUILDING 34th and Spruce Streets
7:30 PM
What are all the people doing having a good time?
Carpenters that he had “several new (llass stories coming along”, his last letter from seven-year-old Seymour Glass appeared in the New Salinger’s enormous audience is the fact spoken to him, and almost none have had the mail, buy groceries and books and “emerges from his house only to pick up television offers to adapt his writings. Theologies and rejects all stage and interviewed on but one occasion; he refuses to numbered stories that some privileged to him on the phone whenever you felt like it.”

Author J. D. Salinger’s telephone number is unlisted for the past twenty years, thus discouraging even his most avid admirers. He refuses to answer letters, sign autographs or give lectures. His home, where he has lived in seclusion since 1953, is located in the remote backwoods village of Cornish, New Hampshire. A six-foot high fence surrounding the house checks unwelcome visitors. No author in American history has done as much as Salinger to protect his privacy. He has never consented to have his biography written, he scrupulously avoids journalists and has been interviewed on but one occasion; he refuses to allow his works to be printed in anthologies and rejects all stage and television offers to adapt his writings. For all the height of his fame in 1960, Life magazine reported that Salinger “emerges from his house only to pick up the mail, buy groceries and books and make an occasional business trip. Few people have seen him: fewer still have spoken to him, and almost none have had the privilege of hearing him answer back.”

But what is most disappointing to Salinger’s enormous audience is the fact that he has not published any new material in over nine years. Though Salinger promised in Raise High the Roofbeam, Carpenters that he had “several new Glass stories coming along”, his last published work was “Hapworth 16, 1924”, a relatively unknown piece, which appeared in the New Yorker in 1965. The story features a rambling, 30,000 word letter from ten-year-old Seymour Glass to his parents.

Although Salinger reportedly continues to write at a feverish pace, he continually refuses to publish. He has an unknown, presumably large collection of unpublished stories that his devoted readers insist are among “the finest things he’s done.” Salinger writes each day in a small, windowless structure down the hill from his home. He usually works from 8:30 a.m. to 5:30 p.m., though friends claim he sometimes works as long as 24 hours at one stretch. During periods of intense creativity, Salinger has been known to disappear for days or weeks at a time. He writes, rewrites, polishes, and, in the end, throws most of his work away. Acquaintances say Catcher in the Rye was once four times longer than the version that was eventually published.

What prompted the bestselling author, once called “everybody’s favorite” by Alfred Kazin, to withdraw voluntarily from the American literary scene? Salinger claims he needs this isolation to keep his creativity intact, that he must not be interrupted “during working years.” Salinger has never responded to his critics and has refused to explain his work. “The stuff’s all in the stories,” he argues, “there’s no use talking about it.” Critic Henry Grumwald has suggested that “the reason for Salinger’s behavior may be a simple and forgivable fear of being distracted from his already slow labors, a feeling that giving interviews, delivering lectures, signing autographs, and advising PhD candidates may make a man evaporate until he is vaguely seen by everyone, invisible only to himself.” Grumwald calls Salinger’s withdrawal “a great joke on our time, perhaps a solitary protest against an age in which publicity, of a sort, is the only form of letters, prying visitors, and countless interview requests, literally besieged Salinger, necessitating further withdrawal.”

The height of the public frenzy over Salinger lasted from 1959 through 1961. Never before had a writer who had done so much to discourage public attention received so much of it in response. For a time, Salinger’s fame even overshadowed that of America’s literary hero and renowned public figure, Ernest Hemingway, then ailing miserably during the final years of his life. The press went to extraordinary lengths to feed and satisfy the public’s growing curiosity. Salinger came to an abrupt halt in 1955 with his extraordinary lengths to feed and satisfy the public’s growing curiosity. Salinger even agreed to be interviewed DJ Salinger arranged to meet Hemingway and showed him something, for once hung around him. Hemingway read and warmly praised the stories, but Salinger soon became appalled, after Hemingway, attempting to demonstrate the merits of a German singer, shot the head off a chicken. Years later, Salinger used a similar incident in a story. For Fane with Love and Squall.

Salinger’s own tendencies toward reclusion dropped sharply in 1962 and was reduced to a trickle by 1965. His decision to stop publishing nearly ended his career for years to come. No full-length story on Salinger has appeared in over ten years. Recently, however, there have been signs of a possible resurgence of interest in Salinger and his published and unpublished works.

In an interview in the March, 1964 issue of Esquire, columnist Joyce Maynard, also a resident of backwoods New Hampshire, proudly admitted that she knew Salinger. The article further suggested that an autobiography had developed between the two. Maynard insists Salinger is now single, but refuses to divulge any further information. Another recent indication that Salinger still retains his share of loyal followers. A Village Voice critic pugishly noted March 16, 1912, from oblivion by taking the unheard of step, except, of course, in the Village Voice, of reviewing it nine years after its original appearance in the New Yorker. The New Yorker back issue department was immediately deluged with requests for the story, and within days its stock was exhausted.

“America is a cruel soil for talent,” Norman Mailer once wrote. “It stunts it. It blights it, uproots it, overheats it with cheap fertilizer.” This seems to have been the basis for Salinger’s strategic retreat from the literary forefront. He is now 56 years old and has, to quote Esquire, one of his fictitious characters, survived with his “faculties intact.” But whether the abandoned works he guards so zealously will be published within the next few years, if at all, remains a mystery. There is also the danger that Salinger’s work might suffer from his private social isolation, an ominous possibility suggested by the pretentious and boring “Hapworth 16, 1924.”

Apparently, if you are still interested in Salinger and his work, you can only remain patient and wait. Unless, of course, you are a personal friend of the author or that stick’s correspondent in Sing Sing.
Silents Please

By EVAN SARZIN

He sat, silenced momentarily, considering a recent disappointment.

I just missed a good job—his emotional impact is a vital one for Garabedian, for whether or not his approach is historically accurate, he logically envisions the accompanist as an outgrowth of Wagner, not of Gallagher.

Still, it is his serious nature of his profession by his disdain for the majority of his colleagues. He says that they play too "Cutsey!"

"There is one pianist," he Spanced Banner at the right time and Happy Days are Here Again just as the hero triumphs. It's too pat; it detracts from the movie because it comments on it rather than becoming part of it."

This moon-faced man is so serious about his art that, at showings of F.W. Murnau's "The Last Laugh," Garabedian refuses to play for the final five minutes of the film because it is a happy ending grafted onto this film of monumental gloom. "The ending was added afterwards for American audiences who couldn't accept the tragedy of the porter's life. The producers felt that this happy ending, though it is completely out of character with the rest of the film, was so essential in ensuring popularity in America. But there is no motivation for it, it's inappropriate, and I can't bring myself to play Happy Days are Here Again when the porter learns that he has inherited a fortune. There's no consistency; they ruined the film by Americanizing it. It is exactly what Hollywood did to the European directors whom they bought over in the twenties. They turned them into whores."

Garabedian looks up as things finish his remarks. He must soon return to his "regular" job. He is the coordinator of the ethnic groups for the Bicentennial Celebration. "We plan to have a program for every ethnic community imaginable. One thing we're planning is an Indian village to be erected in Fairmount Park."

Time is running out, and if repeated openings and closing doors are any indication, some one else wishes to use the Bicentennial conference room. Garabedian finally gives a rundown of his engagements for the next two months. Paul Garabedian looks up as he mentions the last engagement on the list. Paul Garabedian looks up as he

Silent film accompanist Paul Garabedian screenside at Penn's Fine Arts Auditorium.

The accompanist for the Museum of Modern Art I went there and auditioned and then they told me that they had decided to fill it with a member of their staff. "Nodding his head dejectedly, "I really wanted that job..."

With the resiliency of one of the heroes of the silent films he accompanies, Paul Garabedian, now in his fourth season as pianist for the History Department's course "Film as Social and Intellectual History," recovers his presence of mind. With the bat of an eye, Garabedian is quick to point out that he is one of a handful of professional accompanists in the United States because it is a most difficult task to perform properly.

"I simply have the ability to watch a film, any film, and translate its emotional content into music." The subject of Wagner, "Film music is based on the same aesthetic criteria as music drama, as conceived by such opera composers as Monteverdi, Mozart, Gluck, Verdi and notably Wagner. It must not only correspond with the dramatic action, but intensify it—and serve as the 'stream of consciousness' of the protagonist of the drama."

He also emphasizes the very smirks, "who plays 'Row Row Row your Boat' each time a boat appears..." (This fellow's reading of "The Battleship Potemkin" must be an interesting one.)...At last Thursday's film (a compilation of vintage silents with soundtrack entitled "The First Flickers"), the pianist was good but everything was exactly as it should be."

When Garabedian is right hack in the reel spikes, one member of their staff.

"I turned them into whores."
Old soldiers never die... 

By ANDREW FEINBERG

Bugs! And the Great Nation thrills and leaps to arms.
Prompt, unconstrained, immediate.
Without misgiving and without debate.
Too calm, too strong for fury or alarms.
The splendid summer of its noiseless might.

The Americans who volunteered so enthusiastically to take up arms against Spain 76 years ago gathered quietly last week in Philadelphia at the annual encampment of the United Spanish War Veterans.

Sixteen of the 1352 who still survive and were once part of the 458,000 men who served in "that splendid little war." As conventions go, this meeting at the Benjamin Franklin Hotel of the comrades was a less than rousing affair. There was no open hell-raising, no vigorous electioneering, no shouting and cheering occasioned by the announcement of new sales records and the 400th consecutive quarter of increased profits, no loud promises about future triumphs. The calm, unruffled, and almost somnolent pace of the convention should hardly have been surprising for a party whose guests of honor had an average age of 94.

The pleasure of listening to the old soldier, who volunteered to serve in the Korean War when he was 70, but was turned down, and his tales about following the paths of glory was dampened somewhat when he began to praise the boundless virtues of the nation, of Mr. and Mrs. Richard Nixon, and of his supreme hero.

"I think," Lipscomb said, "that Douglas MacArthur was perhaps the greatest American we ever had, and if Truman hadn't tied his hands we never would have had that mess in Vietnam." Then he smiled and paused on his cigar, appearing far more content with his existence than one would expect a near-blind, keebo-legged. 94 year-old man to be. I thought briefly of responding, but then decided merely to return his smile.

According to Faye Martin, a past President of the Women's Auxiliary, the major purpose of the national convention and the individual state conventions is "to keep the service and the self-sacrifice of the Spanish War Veterans in people's minds because so little is taught about it and so many people have completely forgotten what these men did."

One point that was stressed repeatedly by all those at the convention was that the war, though brief and "splendid" militarily and morally, was by no means a picnic. Or if it was, it was a picnic held by a swamp, an outing utterly overrun by ants and deadly mosquitoes, and whose staple was wormy hardtack. More American soldiers died in the war from disease than from the swords and the bullets of the Spaniards.

The image of the convention that lingers in my mind is the dignified, yet mildly comic ceremony installing new officers. Charles Foehl, SG, a Reading resident who still works as an auditor in the Pennsylvania Treasury Department, was taking the oath as the group's Commander-in-Chief with his son beside him. The presiding officer would read a portion of the oath and then Foehl's son would lean over and loudly repeat the words directly into his father's right ear. It took quite a while, but the solemn oath, for a position that actually has no duties, was finally administered and then all those in the room rose, and many of the men saluted, as the colors were retired.

...and he hired a lawyer to try to get me out on the basis of a fraudulent enlistment. Luckily he paid off the officers' brother-in-law was the Secretary of War and he arranged for me to stay in the Army anyway.

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Upper Darby uppers

By David Schrager

Across the country, a tremendous demand for rock concerts has sprung up. Consequently, strong attendance at concerts has resulted in constantly rising ticket prices, and show promoters who lose no sleep over the way they pack concert halls into massive sports centers, feel that something is missing. On a brighter note, there have been indications that the scene may move back to the smaller halls, for better atmosphere, better acoustics and, alas, less revenue.

This is why most of the major act's shows continue to sell out quickly and the concerts will be much better places to see your favorite artists. But certain lesser lights will turn to the more suitable venues for their performances.

Bruce Springsteen and his E Street Band, who will appear at the Tower Theatre tomorrow night, have become the most popular artist in the country. For the most part, and it is unfortunate, concerts have lately been the property of the biggest and most popular artists. And now for something completely different—Monty Python's Flying Circus.

This is Monty Python's best movie ever. The film is an outgrowth of their T.V. series, Monty Python's Flying Circus, 13 episodes of which the New York City public television station is broadcasting this fall, but alas, our local Channel 12 is not picking them up. The film is a continuation of their T.V. series and features the same comic British verbal inventiveness, and quirky silliness that have firmer roots in madcap vaudeville, and kooky silliness have firmer roots in madcap vaudeville, however.

This is Monty Python's best effort. The film has no plot. It is a series of dramatic sketches and vignettes woven together very loosely, almost all of which assail some facet of Western civilization. Some of the things the film satirizes include little old lady pedestrians and bold young mountain climbers, old TV advertisements and game shows, service in restaurants and service in pet shops, the English aristocracy, the film industry, with titles like "Hell's Grannies," "Joke Warfare," and "The Upper Class Twit Race of the Year." Nothing is sacred. In several places the film pokes fun at itself, commenting on the quality of a sequence. The sketches generally take ordinary situations or stereotypes and blow them up to absurd proportions.

One of the most memorable sketches is the one where a couple sits down to order their meal in an expensive restaurant, and the man points out that they've given him a dirty fork. The waiter insists on calling the head waiter who in turn calls the manager who apologizes profusely and finally ends up stabbing himself with the fork. Several sketches are too long, and lose their humor. Also, a few are non-senselessly violent and some are in poor taste.

The strength of the film is its vignettes. Many of these are animated cartoons and collages, and Terry Gilliam, which everyone should enjoy. The ideas are clever; some of the transitions between vignettes are very artistic; and the drawings are well-done. They bring back memories of Yellow Submarine. In one, Botticelli's Venus does the Charleston; in another flying hande metamorphoses into trees and horses. Of the cinematic vignettes, the best is probably "A Romantic Interlude." It contains some very funny film cliches for sexual intercourse and orgasm. It's obvious that the people who put the film together had a lot of fun. It was also obvious that most of the people who watched it last night had a lot of fun. The film is preceded at the Screening Room by Richard Lester's very good short, Running, Jumping, Standing Still Film.

Peter Wortimer, vice-president of Midnight Sun, the company which promotes concerts for the Tower, has stated that it is difficult to compete with the Spectrum in terms of drawing capacity, but he feels that the season's extensive program will ensure many delightful evenings at their Upper Darby Orpheum.

Among those appearing is Bruce Springsteen. He has been dubbed "Rock n' Roll Future" by Rolling Stone heavyweight Jon Landau, and by Columbia Records' press gnomes as well. He will appear on September 20 and will return on November 1.

As usual, Midnight Sun has booked the schedule with local favorites Lou Reed, Todd Rundgren and Jackson Browne. In addition, they will host Genesis and David Bowie in the Civic Center, structurally a reasonable compromise between the Spectrum and Tower seating plans.

According to Wortimer the city wanted rock promoted at the Center, and Midnight Sun responded with two shows this summer. The Grateful Dead, who performed at both shows, reacted favorably to the hall's acoustics and Midnight Sun's management of the bookings. Both were sell-outs, as can be expected with the Dead, and encouraged Midnight Sun to set up these two shows for the late fall. Bowie and Genesis being two big drawing cards. Needless to say, the Civic Center at 34th Street is a vast improvement, location-wise, for Penn students over the Tower.

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Whorehouse French

By IRWIN APPLEBAUM

CAVETT, by Dick Cavett and Christopher Porterfield. Harcourt, Brace, 373 pp. $8.95.

It makes perfect sense that Dick Cavett can recall his days as a gymnasium as a lad. He seems to have the nimble ability to make smart remarks for which he at once nast as a lad. He seems to have crossroads in his professional nemesis, Charlie McCarthy. Considerable comedic talents to say that he combines the capacity for devastating ob-智慧acre. His five foot six and boot in his fanny for being a wiseacre. Characteristically, despite his image of cerebration, he forgets sweeping analysis of the psychological influences of a rearing upbringing. Quite rightly, it seems to me, he merely says that such a protected, and relatively sheltered childhood, provides "a sort of norm from which you depart when you experience the world."

His childhood was quite a happy one despite the over-developed verbal ability and underdeveloped physical stature which stuck with him through the years. They seem like very protected years. pranks like throwing a sackful of shit on an old lady's porch and lighting a field of corn, get nude, drink beer, and throw away lines for his stand-up comic, drawing on his background as an innocent in the city. Unlike Woody, though, Cavett exudes a sure, Frank Merriweather belief that eventually he will succeed. Cavett appears to have led a charmed life, since the smoothness with which he could roll discourse episodes removes any personal edge from them. If Woody disagrees, he would seem funnier and more real since he plays off of a rebel image so well. Especially gratuious are Cavett's exploits with women. He is singularly unsuccessful, which provides him with what seems like a running case of "migraine glossolalia." It is ironic justice that he had such an unrelated sex life considering all of the bed-promising shenanigans he must have frustrated over the years.

By far the finest part of Cavett's book is his discussion of comedians and comic writing. We get to see his disgust at having his jokes mangled and credited to others in Earl Wilson's column, the tense and demanding atmosphere of providing monologues and supposedly spontaneous throwaway lines for his predecessors, Carson and Paar, and a very funny discussion on comedy rhythms. For Porterfield's and our benefit he delivers a series of jokes based on a newspaper story in the styles of Groucho Marx, Jack Benny and Bob Hope. His appreciation of their individual "schticks" is perceptive and loving and the professional respect he can master for a Jerry Lewis or a Johnny Carson is remarkable. There is a brief, sad encounter with Fred Allen, just prior to his death, at a time when he was rudely convinced that his radio comedy style would carry over to television which he then dubbed, "chewing gum for the eyes." Similarly, Cavett wonders, after seeing A Fields movie, why it is these brilliant men were always so unsure of their talent to make people laugh.

The real bonus in the book is the collection of letters of advice from Groucho Marx, who really puts Cavett's showing off in its proper place. When Cavett recites the original French version of an epigram Groucho used in a recent book, Marx shot back, "You speak very good French. In fact, it's so god you could have learned it in a whorehouse." The "Inside the Monster" section dealing with Cavett as moderator contains composite picture of a hectic pre-taping day along with behind the scenes stories of some of his memorable shows. It is good, but certainly not particularly revealing. Happily, Cavett has never followed Earl Wilson's advice about the show, to "dumb it up," to appeal to the masses. Still, he shuns the label "intellectual," despite the fact that on a recent segment of a show, to promote his book, he had himself interviewed by Jerry Korniski and Anthony Burgess, not your typical song and patter show lame-o.

The conversational posture and a sense of something new and exciting seems to be the major feature of Cavett's show. He forgoes the traditional "Let's go to the studio and make a show," instead, he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character," he forgoes the script and concentrates on any particular show's "character,."

Two of the brightest comic talents around, Cavett and Woody Allen. In the book, Cavett has a bit of fun with Allen, who says Woody is the best comic to work with. Allen's genius is in his ability to be smart and have a good time at the same time. Cavett, on the other hand, is a bit more serious about his show, yet he still manages to be funny. He is a master of the unexpected, and his show is always full of surprises.

For those who are interested in the history of television and the evolution of talk shows, Cavett's book is a must-read. It provides a unique perspective on the development of the genre, and it is clear that Cavett was a major influence in shaping the format. The book is also a testament to the power of the medium, as it is able to bring together people from all walks of life and provide a forum for discussion and debate.

Overall, Whorehouse French is a thoughtful and engaging book that offers insights into the world of television and the people who make it. It is a must-read for anyone interested in the history of the medium, and it is a testament to the power of the written word.
Beaux Arts

BY DAN BURTON
& LIZ NEWMAN

CECELIA BEAUX EXHIBIT:
Civic Center Museum

Behind its cheap Miami Beach hotel background, on the concrete corner of Convention Avenue and the 34th Street, is the Civic Center Museum. Past its spacious entrance and its posters proclaiming the wonders of Philadelphia, and beyond its standing exhibit of miniature houses is a very pleasant exhibition of paintings by Cecelia Beaux. This exhibit is presented by none other than the Pennsylvania Academy of Fine Arts. Because the Academy on Broad and Cherry has closed its doors for the next 1.5 years in order to remodel for the bicentennial, it is currently housing its exhibits in less well known art centers.

Cecelia Beaux was born just nine blocks from the current exhibition at 490 Spruce Street in 1855. As an art student she studied here, and even exhibited a few minor works in our fair city. Her first major composition, "Les Derniers Jours D'Enfance," included in this exhibit, was her wide acclaim. Deriving inspiration from Whistler's Portrait of the Artist's Mother: Arrangement in Grey and Black, No. 1." Beaux depicted her sister and son in a pose similar to that of Whistler's mother. Her painting doesn't have the harsh seriousness of Whistler's however. His hard straight lines and stark interior give way to a comfortable room in which sit a beautifully delicate young woman and a plump child. Though this was Beaux's first major painting, the mystique of her work makes itself felt. Her sensitive palette and soft modeling combine to create a very relaxing painting.

Beaux often painted children. She adored them and saw them as possessed of as much individuality and strength as their elders," Harold and Mildred Colton" stands as one of the finest examples of her attempts at children's portraiture. Here the two children sit in a magnificent old chair and stare with innocent boredom at the onlooker. Their chubby forms are filled out realistically and a soft light plays off their delicate faces and well-outlined heads. Mildred and Harold would both be running very high fevers to ever collect such vibrant color in their cheeks. Dear Cecelia seems to have been a sentimentalist on just this one point, but one need not condemn her for it.

In 1888 Beaux ventured to Paris to study at the Academie Julien. She stayed nineteen months in Europe, studying, travelling and observing. Upon her return, her painting had made subtle yet significant changes. Her palette lightened considerably, and in some of her later paintings white is predominant. Among these works one finds a portrait of Mrs. Theodore Roosevelt and her daughter, and a sketch of Teddy himself. Mrs. William Biddle is also there, and depicted as not being smug at all. With her kindly, almost generous expression, she appears much like a grandmother whose grandson has just been accepted to medical school. Everyone Beaux painted seems to be very comfortable. Figures sit or stand easily, their faces pictures of elegant comportment. Indeed, each of her portraits (she was primarily a portraitist) exude such utter composure and charm that one settles into her works quite easily.

One wonders, however, how she could continue to paint tranquil, refined figures year after year. Throughout her life, the art world was in an uproar with the advent of impressionism and expressionism, yet she seemed to remain relatively untouched by the turmoil around her.

While other painters of her day seemed almost to rage at their canvases, pushing their paints to the limit, Cecelia quietly subdued the paint until it yielded to her designs. In the same way, her works gently, almost reluctantly, reach out to us until we succumb to their magic. Les peintures de Cecelia Beaux sont belles.

The Civic Center Museum will host this show until Oct. 20th. Its doors are open from 9:00 to 5:00 Tuesday through Saturday and 1:00 to 5:00 on Sunday.

"Did you ever have an aunt who made a special dish better than anybody else, and you always said the two of you should go into business and sell it?"

"Well, that's what I'm doing with my Aunt Sylvia's Cheesecake!"
Can Wildflowers grow in the city?

By SUSAN E. FAHRBACH

After returning several times over the summer and once again last Friday evening, I can state without bias that Wildflowers is one of my favorite restaurants. As a devotee of fine food I do not make any Họcing statement too frequently.

Wildflowers' menu is small, but it is much more than adequate. The house of de'ors ranging from Mussels, South Philadelphia ($3.00) to Shrimp, Indonesian ($2.50) are served in generous portions. Next on the menu is salad, which any self-respecting salad freak will tell you is Wildflowers' biggest selling point.

The restaurant has one of the most impressive salad bars I have ever seen. You construct your own, unlimited choice ($3.50 for just the salad, $1.75 with the entire. It's worth every penny for at least two types of greens, cherry tomatoes, cucumbers, radishes, anchovies, chick peas, artichoke hearts, bell peppers, mozzarella, croutons, cauliflower, croutons, cheese, three salad dressings, and various offerings it was beyond my skills to even identify. An incredible fan of chunky blue cheese dressing, I took the lack of limits seriously and was, for once in my life, able to sat my cravings.

With the salad comes a choice of incredibly fresh breads, which you cut yourself from a larger loaf, and, for those with an eye for details, whipped butter from large crocks.

It would be feasible to make a meal out of the salad alone, but to do so would indicate a taste for self-deprivation. The four dinners I have had experience with all come highly recommended. Veal Stroganoff, and, for those with an eye to Shrimp, Marseilles ($2.25) is capon covered with cheese and ham and a delicately flavored orange sauce. Lobster and Shrimp Scampi a la Maison ($8.95) consists of tender pieces of veal in a cheese-topped sauce of elusive and subtle origins best described as delicious. Boneless Breast of Capon ao Prosciutto, Sauce Chorizon ($4.95) is capon covered with cheese and ham and a delicately flavored orange sauce. Lobster and Shrimp Scampi a la Maison ($8.95) consists of tender pieces of veal in a cheese-topped sauce of elusive and subtle origins best described as delicious. Boneless Breast of Capon ao Prosciutto, Sauce Chorizon ($4.95) is capon covered

The first time I ate at Wildflowers, about five months ago, I thought the food was of high quality and excellent preparation. Baked Bake ($1.50), Boneless Breast of Capon ao Prosciutto ($4.95) is capon covered with cheese and ham and a delicately flavored orange sauce. Lobster and Shrimp Scampi a la Maison ($8.95) consists of tender pieces of veal in a cheese-topped sauce of elusive and subtle origins best described as delicious. Boneless Breast of Capon ao Prosciutto, Sauce Chorizon ($4.95) is capon covered with cheese and ham and a delicately flavored orange sauce. Lobster and Shrimp Scampi a la Maison ($8.95) consists of tender pieces of veal in a cheese-topped sauce of elusive and subtle origins best described as delicious. Boneless Breast of Capon ao Prosciutto, Sauce Chorizon ($4.95) is capon covered with cheese and ham and a delicately flavored orange sauce.

The second time I went, I was impressed with the price ($5.95) and the quality of the food. Next time I went, I was even more impressed with the price ($5.95) and the quality of the food. Next time I went, I was even more impressed with the price ($5.95) and the quality of the food.

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With an "e" on the end it must be good

The Green Tom: Martin 1967 LQ1 1462 Some very topic takes off on all tar familiar TV fare, from hero commercials to sports programming.

Harold and Maude: Warren Beatty LQ1 5462 A very touchingly ditzy wooman and a young boy die a death that leaves a deeper movie success.

The Tarnished One: AIP/Cheswick 1967 LQ1 0023 Line story of a horror and passion where love and death must be in a relationship, as milk and Oscar Shartt join in a withering bargain, with a script that could not.

That's Entertainment: Borelli 1967 LQ1 2531 A parade of all dancing, all singing, all from from MGM musical. A new form of entertainment, the format is perfectly paced, and the facts and fictional facts deliver when Fred Astaire's "Marrying Mr. Grey" and Gene Kays.

25th Anniversary: 1967 LQ1 4222 In style of Jupiter's Future Muses, this film, romantic story and this time around.

Door with the Wind: Truth, Lies and Truq-Cheek 1967 LQ1 4576 Can you squeeze fourth for sale by owner (Scotch tape) like the real plus. Art was not planted when NBC in a scene that stops up for free on the street. Luck and Constance will present a free folk concert in conjunction with the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts.

American Graffiti: Detours 1967 LQ1 4811 Mobile, a novel, telling the story of a group of friends in the back-end '50s, by Charles Brackenridge.

And Now For Something Completely Different: Soren 1967 LQ1 5000 Here are all of the hits, but none of the hits.

To Be or Not to Be: Herson 1967 LQ1 5000 "To Be or Not to Be" is a new comedy that has been brought down by the Philadelphia Zoo's only non-musical musical since its opening.

Death Wish: Keaton 1967 LQ1 7110 This new material, from what was once a traditional essay, is now also a part of this new film.

Doctor Z韦ize: Eric 1967 LQ1 7000 The most expensive filmmakers ever told their tale of the day after tomorrow. "La vie est belle" is a story of how the American Revolution and the British Empire stand as an example. You can do this.

The Life & Times of Kavera Hollander: Hugh K 1967 LQ1 7000 Right-Cheek 1967 LQ1 7001 The first film of several topics based on the TV series "The Life of a Housewife" and the former, in her own words: "How to be a Fashionable Housewife".

CRACK A SMILE OVER CARL REINER'S WHERE'S POPPA

Poor Gordon (George Segal). He wants to have fun with girls, just like other nice, Jewish boys. But, he lives with Mama (Guth Gordon) and she's a little weird. She doesn't realize Poppa's good now. When Gordon brings a girl home, Mama wants to bite his thumb. Oh, yes, his mother married, has two kids, runs through Central Park in a gorilla suit and falls in love with a cap.

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SARAH DINSMORE

Co-Editor

In the fall issue of Studio, we looked at a number of events and personalities who have contributed to the modern art world.