U. Studies 6-10% Tuition Hike As Means to Combat Deficit

By MARTIN SEGAL

The University is planning another substantial tuition increase to help ease the deficit crisis, according to University President Robert Mnookin and Robert Stanford Law School. Dean Clinton Uumberger of Catholic University Law School and Vol. XC No. 101

In a letter to the chairman of the Senate Rules and House Judiciary Committees, the university president cited a 1982 revision of the New York real estate law which in particular circumstances, they assert, "would be vindicated by such loans and forgiveness of loans."

Noting that the law states "a person is guilty of giving unlawful gratuities when he knowingly confers...any benefit upon a public servant," the professors concluded "a violation would be excused if the loan or forgiveness of the loans is directly related to "the case in point and the services rendered.""

However, the professors noted that they could not ascertain with certainty if the law is clear as to the definition of "case in point" and "services rendered."

The university's annual report on the "case in point" would likely be "comparatively "and "well-intended" but not completely separated from the "services rendered."

The law further states that the "services rendered" should be "reasonably related to the case in point..." in order to justify a violation of the law.

The professors have previously suggested that the "case in point" be defined by the university, but they have not yet received a response.

In a letter to the Senate Rules Committee, the professors asked the university to clarify its position on the issue, as well as to provide information on the number of financial aid recipients who have received loans or forgiveness of loans.

The university has not yet responded to the professors' request.

"We need to know if the situation is as clear as we thought," said one of the professors. "We need more information from the university to understand the full extent of the problem."
Senior Prom Promptings

(Continued from previous page)

Students Tuesday outside a suite from the prom committee asking for
more opportunities, said the
prom committee from last year's before plans can be finalized.

A class reception is being planned
for the next football game. Landor said, at which "the team will be available
for seniors to leave their
questions and expectations.

The change in "social trend,"
especially out of "one of the
class committees which had a
group last year, according to

Very tentative "plans call for
the prom to be held in early April,
"Carnfeld said. Possible sites for the
dance include the University City
Hilltop and the Midway Inn under
streets. As open bars are not planned.

The prom probably won't be a
"Mr. and Ms. Affair" Landor said, "because we want this to be
something that will attract a lot of
people. "He said she considers class
organization "the most important" for
the prom, explaining it will be im-
partant "for the activity per se but
important for the seniors in working to set up a dance."

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Dec. 19 - Jan. 13
7 seats left
$540

Apartments

A FEW MINUTES FOR A LIFETIME

The human body happens to be the only source of a whole
very valuable
commodity - blood. We cannot manufacture it in the lab or recycle it
for multiple usage. Only you can give us the supply we so desperately
need.

For the time it takes you to donate one pint of blood we will assure
you and your immediate family of blood coverage for one full year
- any amount, anywhere in the country.

We think that's a fair deal because if you ever need it - it could mean your
chance at a lifetime.

FILM AND HISTORY

History 374B

Dr. Stuart Samuels
T 2-5

Next semester the course will cover American, French, British, Italian,
German and Japanese cinema from 1900 to the present. Among the topics
covered will be Gangster, Horror, Musical, Western, Cartoon,
Parody, and Documentary Films death with an historical and
cultural context.

Films shown will include: Scarface, King Kong, Top Hat, Fascist, Duck
Soup, Citizen Kane, Alexandra Nevsky, Blue Angel, Casablanca, Grand
Illusion, Grapes of Wrath, Morgan, Invasion of the Body Snatchers,
Reaper Madness, Sound of Music, Dr. Strangelove, HUD, 1921, La Dolce
Vita, History of the Blue Movie and 12 other feature films from the
period.

Special guest lectures will be given by noted personalities in the film
business including directors, actors, actresses, writers, critics and
cameramen.

Since this is the last time the course will be taught in this format Fresh-
man and Sophomores are urged to enroll.
Hutton stresses need for rationality in war

By Mark Hogen

Seven years ago, two officers participated in the first official peace conference in Vietnam. They were looking for a way to end the war and stop the violence that had been going on for years. The two officers, a colonel and a major, decided to try a new approach to diplomacy. They called it the "Hutton Peace Conference." The conference was held in a small, rural town in the United States and was attended by a group of international leaders, including the president of Vietnam and the prime minister of India.

The colonel and the major presented their plan to the other leaders at the conference. They explained that the war needed to end, and they proposed a new way to achieve that goal. The plan called for both sides to meet in a neutral country and work together to come up with a solution to the conflict.

The other leaders were impressed with the plan and agreed to support it. The conference was a success, and the two officers were hailed as heroes for their work.

But the war continued, and the two officers were eventually killed in action. Their sacrifice did not lead to peace, but their work inspired others to continue the quest for a more rational approach to conflict resolution.
A Yenta a Day

By Steven F. Shulman

If you are wondering why I'm not writing, it's really quite simple. Because I've been busy saving the world.

You heard me. No. I'm not asking for any meals or lunch money. I'm not playing on a team. I'm not studying. But... no. What I have been doing is far more important... than in mission. I'm our desire to remain a national institution. And I'm asking for your help.

One fine morning, I happened to be sitting on bench in College Greens reading the TIP when I noticed a hand on my paper. I had belonged to an admissions office, for you define where academic potential at public and private institutions, and determining, on an empirical basis, the quality of a student's character and potential. I was looking at some data on the quality of education at this University. Obviously, if the quality of education at this University is not discernible by means of the quality of students attending the University, then the quality of education at the University is not discernible by means of the quality of students attending the University. If the University's Accounting Department has been able to hire the best students and faculty, then the University's Accounting Department has been able to hire the best students and faculty.

I was about to move on when I noticed a man looking at the same piece of paper. He was wearing a black t-shirt and seemed to be a bit out of the ordinary. He was holding a black bag and had a laptop with him. I asked him what he was doing. He replied, "I'm working on a project about the University's Accounting Department." I was surprised to hear this and asked him why he was interested in the department. He explained that he had been studying the department for a while and had noticed some inconsistencies in the way the department handled its finances. He was interested in finding out if there was a way to improve the situation.

I was intrigued by his project and agreed to talk to him about it. During our conversation, he revealed some startling facts about the department. He had found that the department was operating on a budget that was far too small for the size of the institution. The department was having to make difficult decisions about how to allocate its limited resources. He also discovered that the department was not teaching the students the skills they needed to succeed in the real world.

I was shocked by what I heard and asked him if he knew anyone who could help him with his project. He told me that he knew a professor at the University who might be interested in helping. I immediately contacted the professor and suggested that we work together to improve the situation.

Since then, we have been working hard to improve the situation. We have been able to secure additional funding for the department and have been able to introduce new courses that will better prepare students for the real world. I am proud to say that my friends have made a significant contribution to the University and to the future of students who will graduate from this institution.

The University is a place where we learn not only from the classroom but also from each other. It is a place where we can make a positive social contribution and strive to make the world a better place. I am grateful for the opportunity to have been a part of this important work.

Reference:
"The University's Accounting Department: A Case Study," by Steven F. Shulman, unpublished manuscript.
Ministers Pact Reached
WASHINGTON (UPI) — United Mine Workers President Arnold Miller signed a tentative agreement Wednesday night that would end the three-year-old strike and save the industry millions of dollars. "I know this is a difficult time for the membership," Miller said, as he signed the agreement, a complete write-off of the expired contract, and the entire back wages, pay raises and cost of living allowances, pension increases, and health and welfare benefits negotiated by the membership.

The agreement, a compromise in almost every area, was reached after 18 weeks while the union continued the separate, non-unionized contract negotiations.

Term of the tentative agreement is 10 years, and the national coal strike was expected to end within two weeks while the union continues the separate, non-unionized contract negotiations.

Ford Concedes U.S. Entering Recession
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A number of economists and public officials said White House admission of a recession could lead to abandoning the policy aimed at fighting inflation.

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**The Good Old Days**

**1938-39**: George Munger's regime, marked the great hey day of Penn football.

**1945**: Now, of course, Munger has left Penn-after 43 years as student coach and administrator. He was in the saddle when the NCCA was established. He never took all an other team of those players for him (including 13 All-American- and 3 other players). Even in his last year, a game against Navy, he scored a touchdown and was declared eligible.

For the great athletes, Munger pointed out, "had no trouble from playing both offense and defense. They were so good that they played in five different positions for the defense on the line for defense. With the limited practice you get, you can never know who's going to win.

"Few losses. After all, Munger's been out of the national limelight in which Penn football is drown (7 years). You've never seen him so often, let alone having him signed free in the past. He's not been able to match, but in his first year as coach, Iman and his team has led his squad to an unblemished 10-0 slate. The team has already registered victories over some of the top teams in the ICMA's that it's impossible to let up- you can never know what you'll get.

Munger expects the Blue Jays to go out and do the best they can for five miles."
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Olga and Friends
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In Review
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Talking With
Ethel Allen
page 7
By Irwyn Applebaum

Humor is a funny thing. Early in life it begins to effect you when you literally pee in your pants laughing at your father's jabbing finger into your stomach and gradually refine itself into a series of less satisfying belly laughs responses to cartoons, comic books, Mad magazine, the six o'clock news, etc. Yet nobody seems to know what the six o'clock news, etc. Yet Mad magazine, laugh responses to cartoons, series of less satisfying belly laughing at your father's jabbing you literally pee in your pants it begins to effect you when life in course, that initial tickler who went for the direct route and got Lam-poon grew out of the dishwater is dull should try to analyze the essence of being funny and anyone who thinks 'the curse' | around. Usually it is not necessarily represent the editorial position of 34th Street Marble's publishers humor it is a kinky joy to understand of us mere mortals, I off pays royalties to the school for the use of the "Lampoon" name. How Harvard could own the word Lampoon is beyond the un-derstanding of us mere mortals, I suppose. Anyway, the Harvard Lampoon is out on the stands with a dead-ringer take-off of Sports Illustrated these days. Pick it up if you want to laugh yourself sick, realizing that published humor on this campus consists largely of potshots at indigenous publications, Superblock or that sure-fire laugh getter, the Wharton School. But here in Philadelphia, we get the world premiere of the second revue brought out by the National Lampoon people. The National Lampoon Show is inevitably on view at the Bijou Cafe through the November. Their first show, Lemmings, focused around take-offs of musical heavyweights Woodstock. This latest mish-mash is much more standard stuff, the kind of skits and song parodies dabbled in by many troupes around the country. What is supposed to be unique about the Lampooners is that their comic vision should be steeped in bad taste, all that outrageous, no-holds barred nonsense, right?

Well, it doesn't sparkle on the outrageous level, or any other for that matter. The approach is as slick as the magazine's pages so that for all the attempted crudities and vulgarities the material doesn't come off as any gamier than that performed in The Mad Show years ago and the latter was a much more polished and sustained work of entertainment despite the fact it is based on Alfred E. Newman's supposedly more juvenile humor. The current Lampoon show takes a "screw you" attitude toward the audience, exalted in the opening number exuberantly telling the audience, "Well, if baby we're the bottom, you're the pits." Thus it is that skits tend to blend into one another rather than come to an ending that is funny and worked through. Whenever the troupe of four males and one female attempt improvisations they bomb and many of their imitative schticks of William F. Buckley or Phyllis Diller have been done much better by other mimics. Take it or leave it.

The people over at the Bijou have a sense of humor, though. At the press buffet before the opening they served Chinese food, probably knowing full well that the evening's show, like the food, would leave the audience hungry soon afterward. Most of the fare falls into the common pitfalls of the skit genre, what to fill in with around the one joke ideas. The situations they set up are promising-phlebitic clots from outer space out to invade the knees of America, Burkley interviewing Salvador Allende's corpse, Patty Hearst (and every boyfriend character in the show is named Steve), women's rap sessions, night clubs - but most of the filler is weak. There are a steady sprinkling of very funny lines but it is quite an ephemeral evening and needs a lot of polishing as it continues its trek en route to off-Broadway. Strangely, it is the attempts at really bad taste, such as making Khoda of T.V. fame a blind girl which are really gratifying if such an adjective can even be relevant in the world of National Lampoon which doesn't work. When they try to pump 'Rhoda through with cast-off Helen Keller jokes it makes you wonder why they don't do a Paul Anka take-off with "You're Having My Dead Baby."
Cover Story

A Russian in the Spectrum

By Peter Grant

A young girl, maybe 14 years old, was weeping joyously as spectators filed out of the Spectrum, Sunday afternoon.

She had, death-gripped in her hands, the cause of her joyful sob...a small bouquet of flowers, now getting watered by her salty tears.

The girl looked around for some understanding faces but was met only with vacant stares; the same people who wouldn’t understand a girl ripping off a piece of Paul McCartney’s clothes or one emerging battered but smiling from a frenzied group of autograph hunters.

Only the other little girls in the audience could understand what it meant to the crying girl to catch the bouquet which Olga Korbut had thrown ceremoniously into the crowd ending the performance of the Russian Gymnastic team.

Olga, after horses, every small girls idol. Olga, the one that won hearts at Munich for her heroic climb from defeat to victory. Wee Olga, tiny Olga, impish Olga, adorable Olga, the Olga who was voted woman athlete of the year by the Associated Press; the Olga who had a love affair with U.S. audiences last year; the Olga who with the Russian Gymnastic team returned to Philadelphia to kick off a seven-city tour of the U.S.; Olga now 19 but tiny as ever tossed the bouquet into the crowd with all the eloquence with which she had just finished a spine tingling performance.

Olga rekindled the love affair last weekend. Bouncing into the spotlight with the grace of a ballerina and the charm of a school girl, Olga had the nearly 10,000 spectators in her palm before she turned a somersault. Even if half the crowd hadn’t come specifically to see her she would have won them over if only by being the cutest thing since baby’s behinds.

And Olga is also a mighty fine gymnast. Gold medals are not awarded for cuteness, but for the kind of skill that astounded spectators in Munich, which she also showed to the Spectrum audience. The routines she performed o the balance beam, the uneven horizontals bars and the vault would have brought roars of appreciation had she looked like Dostoyevsky.

But, Olga was Olga, and as one spectator put it, “If she walked out there and stuck her tongue out the audience’s smile.

Without Olga’s effihsness and storybook history the rest of the Russian team had to rely on their skill to win their applause.

They had no problem. No less than half the team was either world or Olympic champions.

Start out with the best gymnasts in the world, add to them world champions in acrobatics and “modern rhythmic gymnastics” and the sky is not the limit. It is only the launching pad.

The youngest on the team is 17. The oldest is 41. The latter is Yuri Saveliev and his trade is tossing around a 31 year old woman like she was made of balsa wood.

But hardly finished gapping over this, the audience is faced with Vladimir Marchenko doing a perfect full twisting double flip off the long horse.

One ceased wondering how anything could possibly surpass this feat when 30 seconds later Rusiko Sikharulidze mounted the balance beam. Rusiko proved a human being can exist without a spine. Extant, hell, she could leap backwards and land with perfect grace on a 4-inch piece of wood.

One noticeable absence in the program was Ludmila Turescheva, the gymnast renowned to possess the air of a sad ballerina.

Ludmila, one of the interpreters said, stayed home because she was exhausted from recently winning the Women’s all around championship at the recently concluded championships in Bulgaria.

Without Ludmila, Olga easily upstaged them all. The finale routine found Olga doing the uneven parallel bar routine which was her nadir at the ’72 Olympics. With a marshmallow dream slowness she glided between the bars leaving a fine after taste in the departing audience’s smile.

Whenever Olga smiled the crowd would applaud. Whenever Olga came close to a piece of apparatus an explosion of flash cubes erupted. And an army of young girls armed with pens and paper kept a constant vigil waiting for Olga to come within autograph range.

A little blond stationed herself where she figured Olga would have to pass. “I’m not going to move until she gets here,” she said defiantly.

But the petite admirers were no match for the FBI, CIA, Russian police, and the bus load of Philadelphia police that were on hand for security.

“It was even worse the last time they were here,” Rick Appleman the tour director said. “They were literally surrounded by an army of security. But times have changed.”

I asked Victor Kouprianov, the director of the Russian team if they had any problems restricting the team to the tight security regulations. After all, I pointed out through the interpreter, the gymnasts are in the prime of their life. Isn’t it hard to keep them in line, to prevent them from trying to get away from the group?

Kouprianov looked around at the ten or so men in business suits standing around him in a semi-circle and what are those bulges over their breasts?” Why don’t you ask these gentlemen that question?” he answered.

One of them, who would be starting linebacker on any pro team volunteered the information. “No,” he said in broken English. “We have no problems,” he smiled.

Kouprianov also said the Russian tour was not only to foster American-Russian relations but to build gymnastics in America.

That is a tall order to fill, Victor. But if anyone is going to attract crowds to a sport with no body contact, a sport which requires a degree of respect from the crowd, if anyone is going to draw people to a sport which isn’t preoccupied with a redolent ball but involves the ultimate coordination and discipline of the human body, it will be sweet little Olga.

But how does Olga feel about her role? On her last tour she was thrilled with ketchup, Olga T-shirts, and friendliness. But how could this tour be anything but anti-climatic if security limits her to doing the same things she did last time around?

A few time Olga seemed distraught with the excess photos and photographs she was receiving. Her interpreter insisted insisted that her extra-ordinary popularity with the American public doesn’t make her any different than the other gymnasts. “They are all still firends,” he insisted.

But how could the fold-out of Olga in the program, the un-done cheers Olga receives for a relatively mediocre routine, the radio and newspaper ads which advertise Olga, Olga, Olga, do anything but alienate her a little bit. Very un-revolutionary it would seem.
Romeo and Juliet

By Paul A. Kaplan

The highest compliment one can pay to a love story is to feel genuine emotions for the story's lovers. However, if these feelings are to be shared by the audience and the players, such emotions must be developed, matured and built upon by the audience and the players, such emotions must be developed, matured and built upon throughout the story. William Shakespeare's "Romeo and Juliet," one of the greatest love stories of all time, affords its readers and-or viewers such luxury.

Numerous productions of this classic tale of two ill-fated lovers have appeared both on the screen and stage. In 1960, one of the most brilliant and novel interpretations of this classic tragedy appeared on the screen going by the name of "West Side Story." "Story" was a modern and urbanized version. So credible and rich were the character developments that genuine scorn of the warring parties and real pity and sorrow for the lovers were easily and movingly afforded to the audience.

The most recent attempt at recreating this tragic love story was Franco Zeffirelli's production of "Romeo and Juliet." I was so moved by this version that although I knew the end of the story all too well, I wished with all my heart that a different ending would materialize on the screen. Such was my sorrow for these ill-fated lovers. I could not accept Romeo and Juliet's fate as just.

Temple University's Tomlinson Theater is currently offering its own interpretation of "Romeo and Juliet." This "Romeo and Juliet," however, is dry, without flavor and meaningless. Whereas, the aforementioned screen productions struck notes of genuine sorrow, agony and frustration, with Temple's production I was, to my dismay, readily able to accept the lovers' fate. Although any death is difficult to face and painful to watch, it is also difficult to sit in a theater for well over two hours just to watch a mere display of the motions of such a tragedy. One would hope to fully experience a tragedy with the players - to get involved with what is happening in front of you. Not only wasn't I not involved, I was, for the most part, disinterested.

Like "West Side Story," this "Romeo and Juliet" had a twist of its own. In "Story" the warring gangs were White and Puerto Rican, respectively. Here, the Montagues and the Capulets were Black and the Capulets and thus Juliet were White. A similar racial theme was recently and successfully utilized in Joseph Papp's Tony winning production of Shakespeare's "Two Gentlemen." This racial mix richly enhanced "Verona's" plot and added to the feelings of love, brotherhood and warmth that radiated the theater at each performance.

Joel Friedman, director of this "Romeo and Juliet" production and co-founder with Joseph Papp of the New York Shakespeare Festival, has chosen to follow this route too. Such casting of a White and a Black as the doomed lovers is no mere accident of fate but a conscious effort to say, in one way or another, all is fair in love and all things. However, Mr. Friedman's purposeful casting fell far short of the desired mark, and could only be seen by this viewer as an effort at shock value. The fact is that the polyglot audience to Tomlinson. It seems that both forfeits have failed.

Mr. Friedman also sought to modernize this "Romeo and Juliet." To this end, the players wear Brooks Brothers suits and gowns from Saks Fifth Avenue, the incidental music is electronic, and the sparse props are of the school of modern architecture. However, the original Shakespearean language is still there, which was that of 

Standout performances included Carroll Mace as the aging but lovable and well meaning Nurse. Her performance proved to be her best, but unfortunately for the audience, the part, the set of little comedic moments of this production. Curry Freer was powerful as Juliet's father as was Barbara A. Trelfa as Nurse.

The best performance of the night was supplied by Ken Hardeman as Mercutio, friend to Romeo. Through his jostlings of Romeo's new found love until his tragic and ironic death. Mr. Hardeman provided the audience with a flavor of comedy and truth and an overall quality of humanness of character.

Van Morrison

By Jim Rubens

Van Morrison started way back in the sixties as the lead singer for "Them." Before Van split for a solo career, they gave the world "Gloria," and "Here Comes the Night," two very good songs. It's been about eleven albums in the last ten years. Van hit with golden success on "Moondance," "Tupelo Honey," and "St. Dominic's Preview." This year he has put out two albums, the first of which, "It's Too Late To Stop Now," is a collection of live performances that are true to Morrison's style of full vocal energy and tight arrangement. His new album "Veedon Fleece" seems to be a come about of cryptic lyrics that speak of life as a game and end the roughness of Morrison's voice. The other three songs on the side, "Cul de Sac," "Come Here My Sweet," and "The Masked Man," are a testament to his art. 

Morrison's singular style of singing is best recognized by such idiosyncrasies of constant repetition of phrase endings, and the grunts and groans that he injects everywhere in his songs.

While Morrison's vocal qualities have stayed constant over the years, his style of song has changed from time to time. One of his solo albums "Astral Weeks" was a testimony to his abilities. It is hard to sing a song with practically no melody, but Morrison is a perfect singer on "Astral Weeks." His next two albums, "Moondance" and "Tupelo Honey," were a different brand. They were injected with constantly swirling jazz rhythms to complement his voice. The next pair, "St. Dominic's," and "Hard Nose the Highway," as with his most recent "Veedon Fleece," are a degeneration of sorts, to the mode of "Astral Weeks," but with more cohesion and rhythm.

Morrison does not write with overpowering "heavy" lyrics, that's just not his bag. His emotion-packed voice is at least as expressive as lyrics might be, but he sings of the gentleness of nature and the joys of love and life. Thus, his effectiveness, for me, has always depended on the emotional impact of his songs balanced by his controlled, stylized soul singing.

Van's new album "Veedon Fleece" looks to be a step backward into his anemic past. The opening cut is the only song which stands out as a symbol of Van's ties to his recent past of rock 'n' roll. The band backing him up, stands forward and over-powers Van's masterful voice. The band is named the Caledonia Soul Orchestra, and it has selected all the wrong choices for Van's new album. The song "Bulls" is full of cryptic lyrics that speak of life as a game and end up saying "it's only show biz." The song has good rhythm and melody, it catches the listener like "Tupelo Honey" does. "Comfort You" is the third song and it is a beautiful love song. The theme is moving and the string arrangements compliment the roughness of Morrison's voice. The other three songs on the side, "Cul de Sac," "Come Here My Sweet," and "Country Fair," consist of Van singing with no melody. Just rhythm, and he does an ample job conveying beauty and love.

The second side follows a common concept, the search for life or the Veedon Fleece. Morrison sings of the search of literary greats; Keats, Thoreau, and William Blake. The opening cut "Fair Play" is about the individuality of every man. "Linden Arden" is about trying to get ahead in life, but the song's melody stagnates along with Linden Arden. His life has turned to one of running. "Who Was That Masked Man" continues about his life that's "so bad you can't slow down, you can't turn round, and you can't trust anyone." What differentiates this song is that Morrison sings in a high pitched voice, giving all the soul he can, and once again the total effectiveness is carried through Van's voice.

"The Streets of Arklow" is a slow, drawn out song about the roaming life. It's only saving is the moving orchestral background.
The Changing Room

Ann Bennerth and William Shakespeare's
Romeo & Juliet
Now thru Nov. 17

Student S.; Gen. Public $3.50
Thurs. $3.50. Fri. & Sat. $4.50
Sun. Mat. ($2.50)

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"...a thing of rare and astonishing delight...an
evening of sustained laughter.

Wm. Collins, Philadelphia Inquirer
"...still a winner. Break out the champagne...the
wildest tea-party this side of wonderland...Canada's
candidate for laughing the blues away...

-Jonathan Taffit, Daily News
"The Shaw Festival Company is one of the
world's best...a wonderful evening of comic
theatre...a must for everyone in search of an
enjoyable time.

-Bob Merold, Daily Pennsylvania

PAXTON WHITEHEAD
JAMES VALENTINE
JOHN HORTON
JAMES EMDON

CHAREY'S AUNT

Directed by
MR. WHITEHEAD

By Brandon Thomas

Now Through November 17

Tickets: Tues., Wed., Thurs. & Sun. Eves. $5; Sat. $5.50; Sun. $5.50.
Fri. & Sat. Eves. $5; Sat. $5.50; Sun. $5.50.

Student Discounts available for all performances at the Box Office only. U. of P. Students $2 off. Other students $1 off.

Evenings 8 p.m.
Matinees (Sat. & Sun.) 2:30 p.m.
Tickets also available at leading Ticket Agencies.

An Annenberg Cinematheque Presentation

SHADOWS OF FORGOTTEN ANCESTORS

(SERGEI PARADZHANOV, USSR. 1964)
Complete version, never before available. Most important Soviet-Ukrainian film of decade, selected by sixteen international film festivals. Lush, cruel, visually stunning. Thurs., Nov. 21, 6:30 PM; Sat., Nov. 23, 2:30 & 9:30 PM; Sun., Nov. 24, 2:30 PM. Running time: three and one-half hours.


Thurs., Nov. 21, 8:30 PM; Sat., Nov. 23, 2:30 & 9:30 PM; Sun., Nov. 24, 2:30 PM. Running time: three and one-half hours.

Promised Lands

(SUSAN SONTAG, FRANCE/ISRAEL. 1974)
Controversial personal document about Israel and the Arabs today by the noted author, essayist, film director and feminist, a film that may disturb all camps.

"Unlike any film I have ever seen." — Roberto Rossellini.
MS. SONTAG WILL BE PRESENT FOR DISCUSSION
Fri., Nov. 22, 6:30 & 9:30 PM; Sat., Nov. 23, 6:30 PM.

Lacombe, Lucien

(LOUIS MALLE, FRANCE. 1974)
Prior to theatrical release, by special arrangement with 20th Century Fox, direct from sensational debut. 1974 Cannes and New York Film Festivals; controversial drama of French adolescent who becomes Nazi collaborator and has affair with Jewish girl. The film raises uncomfortable questions without answering them.

"A knockout. a major work." — Pauline Kael, The New Yorker
One performance only: Sun., Nov. 24, 8:30 PM.
You Say Potato

It can be riced, diced, sliced, browned, boiled, baked, fried, mashed, hashed, grated, puffed, stuffed, chipped, creamed, scalloped, lyonnaiseed, and souffléd. Yes, Idaho’s only claim to fame is the most widely eaten potato known to man. No matter what you whip up on the stove top from a box, it can’t beat the wonderful home-baked goodness of the potato.

Sir Francis Drake took the potato to Europe from the Americas sometime during the sixteenth century. They French fried them; the Germans boiled them; and the Polish made vodka. Les pommes de terre proved to be a boon for the everlasting benefit of all classes of society. To the rich, it was the perfect complement to meat, fish, or fowl while to the poor, a potato went great with another potato.

Contrary to popular belief, the potato itself is not very fattening. A plain baked potato has as many calories as an apple of the same size. It also has great amounts of vitamins B, C, and G and numerous minerals. But who eats a baked potato just for the nutritional value? It’s the butter, sour cream and whatever else we can pile on that makes all these minerals worthwhile.

When buying potatoes, remember not to get ones with greenish skins as they tend to be bitter. Also stay away from ones that have sprouted or have been frost bitten. They usually turn out to be watery and have dark gray circles under the skin which cut down on their appeal. Storing potatoes requires only room temperature, but don’t keep them too long. Rotting potatoes create a stench strong enough to knock a buzzard off a garbage can. + + +

CARAWAY OVEN POTATOES

4 large potatoes, peeled and thinly sliced
1 stick butter
2 tablespoons caraway seeds
Preheat oven to highest degree
After slicing potatoes, put the slices on layers between paper towels. Salt each layer well. Weight down the stack with set of encyclopedias or anything handy for twenty minutes. Pat each slice between paper towels. Place the slices in a large roasting pan and pour over the stick of butter that you have already melted in a saucepan. Add the caraway seeds and mix so that the potatoes slices are well coated with butter and seeds. Put pan, uncovered, into the hot oven. Every ten minutes or so turn the potatoes over with a spatula making sure that you have scraped the bottom of the pan clean each time and have inverted the slices. Bake, repeating the turning and scraping process until the potatoes are well browned and crispy. Serve immediately or they will lose their crispiness. These are possibly the best potatoes ever made. Serves 4.

LATKAKHS

3 cups grated potatoes
3 eggs, well beaten
1/2 tablespoons flour
1 onion, grated

Put the gob of grated potatoes in a clean dish towel, fold over the corners and wing until water stops coming through the towel. Put the dry gratings into a large bowl and add the eggs and the onion. Blend well. Add the flour and a good healthy pinch of salt. Stir well again. Place large spoonfuls of the mixture into a skillet with a 1/2 inch of hot cooking oil. Put down each spoonful into a pancake and fry, turning once, until they are a rich golden color. Serve immediately as keeping them warm in the oven leads to undesired sogginess. Serve with sour cream and or applesauce. Makes about 16 latkaks or enough for 4 to 5 people. An old-time favorite.

Rizzo on the Job

Hustling Frank Rizzo, hizzoner the mayor, has apparently got his arm caught in the political cookie jar again.

After a quiet summer in city hall, unlike the summering days of 1973 when he flunked a lie detector test, Rizzo got entangled in a September job-rigging scheme.

Although over 8,000 unemployed men lined up to apply for 230 city laborers’ jobs one Saturday morning in September, the men who actually got the jobs were secretly signed up the night before, reportedly because of their city hall political connections. In the tough political world of “street money,” big men and kickbacks, 230 jobs is a rich patronage plum, because each rewarded jobholder is expected to deliver 10-15 sure votes of family members and neighbors on election day.

And for big Frank, the live or die election day of his career comes at his renomination showdown in the May primary when 3,000-4,000 extra votes could be the margin of victory.

Should the oddsmakers now tilt to Rizzo in his battle with the estranged elders of the local Democratic party?

Not quite. When the local news media disclosed the job scheme, an embarrassed city hall switched to a lottery hiring procedure. Although no one would say who had directly authorized the scheme, the three arms of regular Democratic party power in the city all smelled blood. City Council, the District Attorney and the city Controller all launched investigative probes of the job-rigging incident.

While underlings took the fire on the September incident, big Frank managed to raid the politicalcookie jar again through the political by “gog of 600-1,000 new city jobs that are opening up under the federal Comprehensive Education and Training act (CETA).

A recession salving bandaid of the Nixon administration, the public service employment largesse of Rizzo’s former White House friend was intended to be doled out through normal, non-political civil service channels.

Never one to let his supporters go to the end of the line however, Rizzo prevailed upon the local Civil Service Commission to exempt the gold mine of newly created jobs from civil service regulations.

The administration has also tried to give priority in filling the new jobs to the 280 laborers temporarily hired in September.

An angry Inquirer editorial called the $6 million job funnel Rizzo’s “own gravy train.”

The job rigging has been at least temporarily derailed however, because the very do-good liberals and civic groups that the mayor once suggested should “jump off a bridge,” have gone into local court to stop the scheme.

In a city where you can’t tell which hand might be feeding the other from one week till the next, the very courts hearing the complaint are themselves laden with over 2,000 patronage jobs controlled by the mayor’s office.

In fact, all three Civil Service commissioners who allowed the scheme benefited themselves from a 66 per cent salary increase suggested by the mayor last summer. One of them, the Reverend Harrison Jeremiah Trapp, pastor of the Thankful Baptist Church, reportedly admitted, “We do not deny the possibility of the political use of these funds,” but noted they “have not been used for that and we have to wait to see if that is going to happen.”

To some, such civic happenings are like putting a chicken in a hungry lion’s cage and assuring it that everyone is protected by the due process of law.

To hustling big Frank and his followers, they must be praying the courts don’t slam the cookie jar shut.
Talking With

Ethel Allen

Dr. Ethel Allen is a City Councilwoman, representing Philadelphia's Fifth District. A member of the Republican Party, she turned the renegade label into a "Presidential Surrogate" for Richard Nixon during the 1972 Presidential election, and in support of Congressional and Senatorial candidates in 1972 and '74. During the last Pennsylvania election, a flock of Independents and a few Democrats who are in the funny, degree or fashion conversant with voting that gave the choice between a man who is sensitive to the needs of the people and a man about whom they know nothing, they're going to choose the individual who is sensitive to the needs of the people. The black community would vote to some measure predominantly for Senator Schweiker as opposed to Pete Flaherty because nobody knew anything about Pete Flaherty, and we long ago, as early as the 1940's, stopped buying the pigs in the poke.

SR: Contrary to expectations based on past voting records, Senator Dick Schweiker did surprisingly well among black voters in last Tuesday's election. Could you comment on that about the vote in Pennsylvania?

EA: First of all, I don't know whose expectations you're speaking about when you say "contrary to expectations." There was no doubt in my mind and in the minds of most of my colleagues, blacks who are in the funny, degree or fashion conversant with voting that gave the choice between a man who is sensitive to the needs of the people and a man about whom they know nothing, they're going to choose the individual who is sensitive to the needs of the people. The black community would vote to some measure predominantly for Senator Schweiker as opposed to Pete Flaherty because nobody knew anything about Pete Flaherty, and we long ago, as early as the 1940's, stopped buying the pigs in the poke.

But as far as the man's activities are concerned, he has, while not being verbally and vocally visible, been extremely visible when it came to vote. SR: Looking nationally, what about the Republican Party? Is it dead now, or is this just a trend that will pass?

EA: That is not necessarily true. You look at the ADA and the COPE vote ratings for his voting record in Congress you'll find that the man may not have been verbally or vocally active, but he has been definitively active when it came to voting for the causes that he felt were those of the people. So you have to read not only what the newspaper writers have, but you have to read between the lines.

Robert Nix is not a visibly conspicuous candidate by any way, shape, form or fashion, he doesn't grant newspaper interviewee any, and he is more or less an introverted Congressman and therefore doesn't follow any of the niceties or the actively functional situations that possibly exist later. This of course creates a problem in the minds of the media representatives when they have to write about him. But as far as the man's activities are concerned, he has, while not being verbally and vocally visible, been extremely visible when it came to vote. SR: Looking nationally, what about the Republican Party? Is it dead now, or is this just a trend that will pass?

EA: That is a difficult assessment to make. Far from it, and I'm looking forward to the fact that perhaps the Republicans will have, while not being verbally and vocally visible, been extremely visible when it came to vote. SR: Localizing nationally, what about the Republican Party?

SR: You mentioned housing problems. The Mayor announced a housing program several weeks ago that is specifically aimed at the area that need housing very badly.

EA: True, because the Mayor is trying to make enough points with enough people across the board that he may engender a broad base of support in his effort to be re-elected next time around, which is next year. He conspicuously picked areas in the Model Cities-Urban Renewal area where the plan had already been definitively agreed on, and he has been deferred long enough so it could be included in his housing package as though it were some brilliant idea that sprung from the minds of his administrative forces there to do something about the problems that are existent in this city.

SR: There are many very few new ideas encompassed in the Mayor's housing plan. That is not to discount the ability of Mr. Christopher Weeks whom I find to be an extremely capable individual. What Mr. Weeks is weak in is the political inside information that would tell him how to get around some of the games that are being run on him.

SR: What's going to happen in next year's election? Will there be a Democratic primary fight?

EA: Yes, I predict there definitely will be a Democratic primary fight, and that's not anything unusual, there have been Democratic primaries for as long as I can remember, and have been voting in Pennsylvania, and in Philadelphia in particular. There's no doubt that the chairman of the Democratic City Committee, Mr. Cornel, came out and named five potential candidates for mayor.

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**GUIDE**

**Ives Celebrated**

For most of his life, American composer Charles Ives was better known as a senior partner of Ives & Company, an insurance firm. But Ives pioneered atonality, the technique which Stravinsky and Schoenberg used to succeed。

His sonata Concord, Massachusetts, 1848-1908, generally acclaimed as his best work, was not published until 1919 and never fully performed until 80 years later. Finally, in 1948, seven years before his death, Ives was awarded the Pulitzer Prize for his Symphony No. 4.

This year is the 100th anniversary of his birth, and the Philadelphia Musical Academy's New Music Ensemble is presenting a free program of Ives music and that of Austrian composer World Schenker. Selections include Ives' The Unanswered Question: The See's; Tone Poems: No. 1: Hallowe'en; No. 2: Like a Sick Eagle; Anastasium; The Pond; Calmium; Light and Three Pieces for Two Quartet-Tone Planes. Performers include Leif Skoogfors, an artistic director, Paxton Whitehead, and others.

**ART**

Maker Gallery

1730 Spruce St.

Conrad Marca-Relli's paint and canvas collages. Daily 11 a.m. to 5 p.m.

Brandywine River Museum

Rt. 1, Chadds Ford

Two paintings and sketches by artist-illustrator Harvey Dunn, painter of World War One battlefield scenes.

Pennsylvania Academy of the Fine Arts

Peale House, 1811 Chestnut St.

Leo Skogfors' photographs of northern Ireland; prints of alleged Portuguese repression in Biafra, an historical study of the French thriller Shark. Fri.-Wed. at 8 p.m., except Fri. at 7 p.m. Sun. at 8 p.m.

**THEATER**

The Trial of Billy Jack

Walnut Mall Cinema

222-2344

Sequel to the controversial Billy Jack starring Tom Laughlin and Delora Taylor.

Glengarry Glen Ross

Walnut Mall Cinema I

1 W. & 9th

The sexual exploits of a man in a trios France.

The Changing Room

Society Hill Playhouse

560 Walnut St.

The scene is the locker room of an English Rugby team, setting the stage for more play which won the World Rugby Drama Critics Circle Award for "the best play of the 1973 season." Performances Wed. through Sat. at 8:30 p.m.

Who's Who In Hell

New Locust Theatre

Broad and Locust Sts.

Opens Mon.: Peter Ustinov acts in a play he wrote. It's set in an antechamber midway between heaven and hell where the President of the U.S. confronts the Premiers of Western Europe and both confront the young American who assassinated both of them. Mon. through Sat. at 8 p.m.

What The Wine-Sellers Buy

New Locust Theatre

Broad and Locust Sts.

Ends Sun.: The Joseph Papp production about street life in a black ghetto. Tue.-Sat. at 8 p.m., matinees Sat. at 2 p.m.

*The Godfather (1972):* Shootings, sex, Italian intrigue. Basically a rags to riches story as the Godfather's son moves up the ladder to success. Ch 3, 9 p.m.

Topaz (1969): The Russians infiltrate high Govenment positions. Ch 17, 9 p.m.

**CINEMA**

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Tel. WA 2-6010

**ADMISSION $2.50**

Students with I.D. $2.00

**TUES. NOV. 19**

*HUMPHREY BOGART & BETTE DAVIS*

**FESTIVAL**

FRI.-WED. NOV. 15-20

**FRI. NOV. 15**

Big Sleep (6:00 & 10:00) &

The Jezebel (8:00)

SAT. NOV. 16

Caribbean (12:00, 6:00, 10:00) &

25,000 Years in Singing (4:30, 8:15)

SUN. NOV. 17

Key Largo (2:20, 6:00, 10:00) &

Beyond the Forest (4:10, 8:00)

MON. NOV. 18

Petrified Forest (7:00, 10:25)

Marked Woman (8:10)

TUES. NOV. 19

Treason of Sierra Madre (9:20) &

Dark Victory (7:30)

WEBS. NOV. 20

Marlowe Faelen (6:00, 9:45)

THURS. NOV. 21

That Certain Woman (8:00)

Every Fri. & Sat.

AT MIDNIGHT

PINK FLAMINGOS

Starring Divine

NOTE: Pink Flamingos Will Not Be Shown Fri. & Sat.

**SATURDAY NOV. 22**

STARTING FRID. NOV. 22

Walt Disney's FANTASIA

November 14, 1974

**GUILD**

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222-2344

Sequel to the controversial Billy Jack starring Tom Laughlin and Delora Taylor.

Glengarry Glen Ross

Walnut Mall Cinema I

1 W. & 9th

The sexual exploits of a man in a trios France.

The Changing Room

Society Hill Playhouse

560 Walnut St.

The scene is the locker room of an English Rugby team, setting the stage for more play which won the World Rugby Drama Critics Circle Award for "the best play of the 1973 season." Performances Wed. through Sat. at 8:30 p.m.

Who's Who In Hell

New Locust Theatre

Broad and Locust Sts.

Opens Mon.: Peter Ustinov acts in a play he wrote. It's set in an antechamber midway between heaven and hell where the President of the U.S. confronts the Premiers of Western Europe and both confront the young American who assassinated both of them. Mon. through Sat. at 8 p.m.

What The Wine-Sellers Buy

New Locust Theatre

Broad and Locust Sts.

Ends Sun.: The Joseph Papp production about street life in a black ghetto. Tue.-Sat. at 8 p.m., matinees Sat. at 2 p.m.

*The Godfather (1972):* Shootings, sex, Italian intrigue. Basically a rags to riches story as the Godfather's son moves up the ladder to success. Ch 3, 9 p.m.

Topaz (1969): The Russians infiltrate high Govenment positions. Ch 17, 9 p.m.

**CINEMA**

334 South St.

Tel. WA 2-6010

**ADMISSION $2.50**

Students with I.D. $2.00

**TUES. NOV. 19**

*HUMPHREY BOGART & BETTE DAVIS*

**FESTIVAL**

FRI.-WED. NOV. 15-20

**FRI. NOV. 15**

Big Sleep (6:00 & 10:00) &

The Jezebel (8:00)

SAT. NOV. 16

Caribbean (12:00, 6:00, 10:00) &

25,000 Years in Singing (4:30, 8:15)

SUN. NOV. 17

Key Largo (2:20, 6:00, 10:00) &

Beyond the Forest (4:10, 8:00)

MON. NOV. 18

Petrified Forest (7:00, 10:25)

Marked Woman (8:10)

TUES. NOV. 19

Treason of Sierra Madre (9:20) &

Dark Victory (7:30)

WEBS. NOV. 20

Marlowe Faelen (6:00, 9:45)

THURS. NOV. 21

That Certain Woman (8:00)

Every Fri. & Sat.

AT MIDNIGHT

PINK FLAMINGOS

Starring Divine

NOTE: Pink Flamingos Will Not Be Shown Fri. & Sat.

**SATURDAY NOV. 22**

STARTING FRID. NOV. 22

Walt Disney's FANTASIA

November 14, 1974