Final War or Peace Session Today
However, Puller contracted laryngitis and was unable to
attend the War or Peace Colloquium. U.S. Representative
Cogliandro in an effort to obtain the
veto of the President. His objectivity due to his intense
position when the election comes up
had advised Erieden not to run.
Election of PCC Rep.
The trustees have delegated to
the Undergraduate Assembly
ordering the President to oversee the operation
of student-run electronic media.
ACLU Prepared for Court Fight
Although the appeal was "prepped to go to court to
challenge" the law, the ACLU had announced its
determination to go to court to overturn the
PCC law.
ACLU Prepared for Court Fight
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By JOHN MURPHY
The national of the American Civil Liberties Union (ACLU) has
worked "to prepare us to go to court to
challenge" the bill, the ACLU said it would
not "revise or approve any delays or
right delay of access to student records or
papers" under the new law.
Without listing colleges and universities that had failed to comply fully
with the law, the ACLU statement said
"ACLU will be in court to
challenge the law through an
appeal to the court of appeals".
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Bicycle Thefts Continue, Rip-Off Rate Doesn’t Rise

By CHARLES H. NISS
Calling bike theft a "major problem on campus," University Director of Security and Safety Donald Shultis said Wednesday the theft rate of University students' bicycles has remained largely the same since last year.

Shultis said there were 171 cases of larceny over $50 reported between July 1 and December 1, 1974 as compared with 169 during the same period in 1973. The category includes most bike thefts. He added his men capture "one or two" people in the act of stealing a bike every day, and said he has assigned someone to study the problem.

"I think the approach to the problem will be two-pronged," Shultis said. "One, we must have bike registration. Two, the registration must be accompanied by some sort of Penn decal, so that officers can spot bikes ridden by obvious non-students." He added research remains to be done on the subject.

CW junior Cakky Braun recently organized a group called Stop Bike Theft to examine the extent of the theft problem and to lobby with the University for solutions. Braun said Tuesday she formed the group "because I ride a bike and I have a lot of friends who've had bikes stolen."

Braun said the group hopes to publish a questionnaire "early next week," which will provide the group with student opinion and ideas. She has suggested a coin-operated parking rack, which she called "very secure." Shultis, however, called the effectiveness of the coin rack "judgmental," and noted his office had already considered such a device and discarded the idea.

In the meantime, Shultis and Braun agreed students can best protect themselves against bike theft with a heavy chain and sturdy padlock. Braun said she favors a Kryptonite lock with a cylindrical key, which she called "virtually pickproof." But Shultis warned the knee of the University cannot "do the victim" or "impose" the solution he possibly could."
By Donald O. Seidel

The World of Humor is not an easy one; as the post
philosopher-priest John Donne pointed out more
than 300 years ago, in a shrill faction of the world,
being exhausted faster than they can be developed—
the inappropriateness to a nuclear world. Instead of each
man acting as his own reporter, as was the case in the
past, the nations of this planet—collectively as a new
form of genocide.

The University Community
is cheerfully invited to attend a concert
sponsored by
President Martin Meyerson
and Provost Eliot Stoessel

A Performance of Handel's
MESSIAH
by The Pennsylvania Pro Musica
Franklin B. Zimmerman, Conductor
TUESDAY, DECEMBER 10th
at 8:00 P.M.
St. Mary's Church, 3916 Locust Walk
(3916 Locust Walk, previously scheduled in 200 College Hall)

Admission Free

At 7:30 pm, for those interested, Prof. Zimmerman will offer a talk on "Handel's Vision."
Frat Interest

(Continued from page 1)

Wurni said fraternities are attempting to branch off into living-learning programs similar to those of the college houses. Gordon said many fraternities are encouraging closer relations with faculty members and the administration, holding informal gatherings such as dinners and discussion groups.

"People need opportunities for interaction in a school this size," Gordon said. "It's hard to get a real feeling for the place. A fraternity is more than a place to live, it's a place to call home."

Frosh

(Continued from page 1)

under way, a good deal of scoring punch is also expected from Green and Crowley. Both performed well against the likes of Beecroft, Umetto and Stefanski in their Palestra debut with the varsity.

Coach Weinhauer expects to do "at least as much running as last year. We're going to play a wide open game. We have pretty good quickness but we lack real good rebounding, so we'll have to beat the opposition down court. If Kevin can keep up that point and rebounding production, then we'll be in good shape."

Activity Notices

Must Be Received 2 Days Before Publication.

Course Still Open!

Urbanization and Community

A dozen students were mistakenly closed out of US 9 by a computer error. Come back!

An analysis of urbanization and its social consequences, this course examines the search for community in the modern American cities. It explores the tension between planners and neighborhoods, and several approaches to citizen participation and community control. Students research the background, problems and activities of Philadelphia communities. Discussions with planners and organizers engaged in the field. Hill House Board Room, Tues. 3.5.

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Meyerson and DuBois Residents Discuss Effects of Access Law

By WALTER FOSTER

Meyerson's position is that students are granted access to confidential evaluations, the University will have to rely more heavily on SAT's and other objective factors in admissions decisions, and that it is in no way equivocal that Meyerson and DuBois had and have a separate policy on access.

In a discussion with approximately 20 students at the W.E. DuBois House, Meyerson expressed concern over the controversial Buckley law, which gives university students access to their confidential records. The worry about the Buckley legislation is not that you will end up with less information, said one student representative, but that it will make it more difficult for students to receive the help they need.

A. E. S. M. W. said that there were still "knowingly sensitive" as the Buckley law will not prevent the release of sensitive information.

Meyerson said, "I wish there were more of them.

Asked what he thought about the Buckley law statements that some University administrators and faculty members recently released the presence of blacks on campus, Meyerson said, "There may be some faculty and administrators who think that those are in an intolerant climate; but it is an intolerant climate. Commenting on a student's concern that the University had dealt with where persons of all races, colors, and others can receive a true education, Meyerson said, "The most serious problem in this area is the very limited number of black faculty members. That is a great loss to everyone in the University and a special loss to black students."

Access Law

(Continued from page 1)

Meyerson and DuBois students agreed to waive access to their files.

A Buckley aide said Tuesday the University had no plans to appeal the decision.

A. E. S. M. W. said Tuesday the senators were meeting with Senator Claiborne Pell and D.B.C. to "work out" the concise wording regarding the priority admissions.

The University has "a tremendous special loss to black students."

Meyerson said he was pleased with the Buckley law. He added, "I feel very strongly that the kind of programs we have been developing should be available to everyone in the University."

Marchetti

(Continued from page 1)

TUESDAY

DECEMBER 10 11 am

Celebrate the year and Christmas with carolling and Wassail punch

Houston Hall Lobby

All Invited

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Department of Music

UNIVERSITY CHORAL SOCIETY

William Parberry, conductor

music of

BACH, IVES, SCHUBERT and PACHELBEL

Friday, December 6

Hopkinson Hall

8:30 P.M.

International House

Free to all.
Subcommittee proposes New Welfare System WASHINGTON (UPI)—After three years of study, a Congressional subcommittee has recommended a new welfare system to replace the outmoded program now representing the nation’s welfare effort. The new plan would benefit 35 million people while doing more for others equally poor.

The K-12 billion proposed program includes:
- Tax relief for moderate-income families
- Aid for families with unemployed members and
- Making more available for welfare grants, housing allowances, and other forms of aid.

A new method of payment for those unable to work or unable to find work will be nationwide. Washington 880 should be the mail in lieu of personal contact with the family.

The existing food stamp program would be terminated. Instead, federal payments under the aid for families with Dependent Children (AIDC) Pensions being vested in subsidized housing would have their cash payments reduced proportionately.

“PRESSURES on the BLACK PLAYWRITING”

A discussion with WILL GUNN
Director-Playwright

“Black Picture Show”

&

DICK WILLIAMS
Actor/Playwright

Fox 8 6 pm
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A Annenberg Center

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“Please, Santa, can I have a gift subscription to the DP?”

Well, His Honor the Mayor wants one. Don’t you have any friends or relatives who would like to hear first hand what’s happening at Penn? Take advantage of this special offer (and save a buck off the regular price) by giving them a one semester gift subscription to The Daily Pennsylvanian.

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“OPEN FOR PARKING PROBLEMS SPEND THE SPRING IN PARIS OR MADRID ACADEMIC YEAR ABROAD 107 E. 50th Street, New York, 10022

The Adventures of ACHAA LAUSS (produced by JOHNNY YAKI)

MY MANNHOOD CRIES OUT FOR SANTA HELENA DRY WHITE WINE!!!

BUT, my household cries out for plain old water.

YOU CAN LEAD A HORSE TO WINE, But you can’t make him DRINK.

That’s why we started the ACADEMY’S PARKING PROBLEMS SPEND THE SPRING IN PARIS OR MADRID ACADEMIC YEAR ABROAD

Thursday, December 3, 1974
**Sports**

**Sports Shorts**

It’s All-Bye time again. Though the Quakers boosters had a disappointing season, the Penn Athletic Club still mustered enough money to finance the team’s Christmas trip to Hawaii. Assistant athletic director LEE PRANKEL says, “Penn athletics has never received honorable mentions.”

Meanwhile, the official usher of all the Saturday night games, Mark Lonetto, will continue to step in as the all-time high scorer in the nation.

**EN GIRD, MARBLE KNIGHT** — Guitar Dorsey Taylor scores against Rutgers in the first overtime period. The Quakers closely fought win was their first of the season against the Scarlet Knights.

**Quaker Racquetmen Breeze To 9-0 Win vs. F. M. Squad**

By ROY COLETTA

On Penn’s Old Stadium, the Quakers breezed to a 9-0 win over Franklin & Marshall. The victory moved the Quakers up to 5-2 on the season, and did not lose a game, “He’s a real hustler, and he typified the attitude of the team,” commented Penn coach Al Mullen, noting his 7-0 victory over a tense Steve Liu. The win handily over a tense Steve Liu.

**Fencers Edge Out 14-13 Overtime Win over Rutgers in Season Opener**

By LEE PRANKEL

That was the most outstanding match of the season, and did not lose a game, “He’s a real hustler, and he typified the attitude of the team,” commented Penn coach Al Mullen, noting his 7-0 victory over a tense Steve Liu. The win handily over a tense Steve Liu.

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Reserved Space

November 21, 1974

To the editors:

We would like to take exception with Steve Rothman's movie review of Dracula in the November 7 edition of 34th Street. In particular we wish to register our disgust and anger over the passage which states, "Their life blood sucked from them, they are no longer capable of heterosexual or homosexual, can only enjoy the false love of the vampire."

First, we are particularly offended by such a statement in light of the fact that in Werther's film the lesbian relationship between the two women is established long before the vampire tastes their blood. A reviewer has the right to express his or her opinions of what is seen, but to allow his or her own personal value system to interfere so as to distort what is actually shown in the film, is an act with which we must take issue. Surely, it was a sensationalistic way to end the review—but such a sensationalism offends any enlightened person who realizes that human relationships, heterosexual or homosexual, cannot be categorically dismissed as false as easily as the reviewer seems to do.

Secondly, we question the complicity of your magazine in the facile publication of such remarks which are clearly detrimental to the promotion of a greater understanding of homosexual relationships in the University community. Such statements serve only to perpetuate the attitudes of the uninformed, thus continuing the oppression of gay people everywhere. We feel that at the present time an enlightened public would find such negative statements directed against other minorities as totally unacceptable and that, in fact, no such statements would appear in your publication, at least not without an equal view of the positive images of the other minorities. However, since we have not found any cases of positive views of gay people in your publication, we want to serve notice to you that we have no intention of further tolerating such abridgments of our dignity as human beings. We suggest that you review your editorial policy with regard to these matters.

KENNETH ORTH
Gay's at Penn.

SARAH DINSMORE
Business Manager

ROBERT M. KLEIN
Photography

34th Street magazine is a supplement to The Daily Pennsylvanian published Thursday at Philadelphia, Pa. during the fall and spring semesters, and following the winter and summer breaks. Articles, queries, letters to the editor, and advertising may be sent to City Printing, 34th and Chestnut Streets, Philadelphia, Pa. 19104. Phone: (215) 594-6791. All articles represent the opinions of individual authors and do not necessarily represent the editorial position of 34th Street Magazine.

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HANNIBAL BROOKS
Saturday, 10 am; Sun; 1 pm; Sunday, 1 pm

Tues., Dec. 17 - Mon., Dec. 23
Director Robert Downey, Jr.'s irrepressible film of adventure, love and danger for children and adults alike. The movie is about a boy who is taken to meet the hero of his favorite book. This is a wonderful family film for all ages, with music by Howard Shore.

Fri., Dec. 21 - Sat., Dec. 22 (Matinees)

Tues., Dec. 25 - Tues., Dec. 31
Our own Max L. Raab for 20th Century Fox. The movie is about the man he's writing about. But he doesn't know this film is to be the first love affair of campus life and the writer's identity. The result is absorbing and beautiful. May not be too appropriate for very young children.

SAT. & SUN., Jan. 1 & 2 (Matinees)

THE MAGNIFICENT SEVEN
Saturday, 10 am; Sat. & Sun., 1 pm; Sunday, 1 pm

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Cover Story

The Crack in the Liberty Bell

December 5, 1974

By Mitchell Berger

"It ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illuminations from one end of the continent to the other..." -John Adams on American Independence

In the feverish euphoria that followed the American Revolution, patriots were apt to call for just about anything. Thomas Jefferson once said a little revolution now and then was good for America. Then he became president, and ate his words. John Adams called for the celebration of American Independence by offering bread and circuses to the masses each July 4. Unfortunately, he never lived long enough to retract his statement.

Nearly 200 years after the Revolution, a center-city group called "Philadelphia '76" is planning a multi-million dollar birthday party for the nation that might make John Adams pause to reconsider his rash words. "Pomp and Parade" exist in abundance in their planning for the bicentennial. "Bells and Bonfires" are also scheduled to make more than token appearances. "Shows, Games and Sports"—certainly.

But, what ever happened to history? Somewhere along the line, in their planning for the bicentennial, Philadelphia '76 seems to have lost track of nearly 200 years of the American experience.

In the early 1970's, after Mayor Rizzo designated Philadelphia '76 as his official bicentennial group, some initial attempts were made to fit American history into the celebration. Penn History Professor Richard Beeman was among those employed by Philadelphia '76 to find an "historica] theme for the fete. Beeman agreed to help the bicentennial find its historical roots, producing a short paper on the Revolution, for which he was paid $1,000. His paper was never used. In fact, it was one in a series of expensive papers that were shelved by Philadelphia '76 in their abortive search for American history.

"They wanted a five-word slogan, not intellectual content," Beeman asserts. In their quest for tourist-oriented programs, Beeman's efforts were not needed. "The bicentennial still needs "intellectual content," which he says is now "decidedly missing."

Of course, Philadelphia '76 disagrees. Their public relations director Ken Shuttleworth maintains "historical programs continue to be the main thrust of our planning." Siting behind a desk adorned with a transistor radio shaped like the Liberty Bell, Shuttleworth says his group "angrily denies that we are left with an historical Disneyland."

As far as Philadelphia '76 is concerned, history is the focal point of the bicentennial under their slogan "The American Evolution." However, he freely admits the phrase has no real historical base, noting "a bunch of us in public relations brainstormed and came up with it." But the phrase is a good one, he says, because it "captures both our retrospective and prospective interests."

Needless to say, it's also pretty catchy and easy for tourists to remember.

Shuttleworth also defends the mass-oriented programs like "Olde City Sunday," noting it "raised the historical consciousness of those who passed through the history mall." While he finds this important, he says the bicentennial is "just as concerned about the next 200 years." The implication is clear. Philadelphia '76 is not unduly concerned with history.

Recently, the conflicts between the academics and the promoters have surfaced in arguments over the major attraction in the city's bicentennial celebration—the $13 million-plus Living History Center. Although the project was announced only last month, it has already run into trouble, not with the historians this time, but with the bankers.

Philadelphia's money merchants refused last month to float a loan for the Living History Center on the grounds that the Unsinkable Bicentennial was already sporting a few leaks. Only when the city stepped in promising to guarantee the better part of the loan, did the bankers agree to find the funds.

That may be just the first in a series of hurdles for the project. Even before the history professors can begin to pick at its bones, the Center must meet a tight construction schedule (early 1976) and the "major motion picture" that will be shown there must still be contracted and completed.

Although the center is still 18 months from completion, both Grundfest and Beeman have a number of scholarly and organizational qualms. "The Center has no historical base. Not only is it conceived of as an historical Disneyland, but even now it has no substance on those terms," Revolutionary history expert Beeman asserts. Grundfest is understandably upset. Just last week, Philadelphia '76 underwent a reorganization and decided Grundfest's post was superfluous. Philadelphia '76 does not plan to appoint a new director of historical programs, leaving the job to the fundraisers.

"It ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illuminations from one end of the continent to the other..." -John Adams on American Independence

Grundfest blames the lack of history on the "box office" mentality of the planning group. Harting back to September's "Olde City Sunday," in which more than a million Philadelphians crammed center city for the largest block party in history, Grundfest notes "Instead of being thought of in terms of the great principles, American history is more likely to be remembered as militia parades, signs and street festivals."

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However, he discounts any bitterness over losing his $20,000 a year post. He says events like Olde City Sunday are fine, but the bicentennial still needs "intellectual content," which he says is now "decidedly missing."

Of course, Philadelphia '76 disagrees. Their public relations director Ken Shuttleworth maintains "historical programs continue to be the main thrust of our planning." Siting behind a desk adorned with a transistor radio shaped like the Liberty Bell, Shuttleworth says his group "angrily denies that we are left with an historical Disneyland."

As far as Philadelphia '76 is concerned, history is the focal point of the bicentennial under their slogan "The American Evolution." However, he freely admits the phrase has no real historical base, noting "a bunch of us in public relations brainstormed and came up with it." But the phrase is a good one, he says, because it "captures both our retrospective and prospective interests."

Needless to say, it's also pretty catchy and easy for tourists to remember.

Shuttleworth also defends the mass-oriented programs like "Olde City Sunday," noting it "raised the historical consciousness of those who passed through the history mall." While he finds this important, he says the bicentennial is "just as concerned about the next 200 years." The implication is clear. Philadelphia '76 is not unduly concerned with history.

Recently, the conflicts between the academics and the promoters have surfaced in arguments over the major attraction in the city's bicentennial celebration—the $13 million-plus Living History Center. Although the project was announced only last month, it has already run into trouble, not with the historians this time, but with the bankers.

Philadelphia's money merchants refused last month to float a loan for the Living History Center on the grounds that the Unsinkable Bicentennial was already sporting a few leaks. Only when the city stepped in promising to guarantee the better part of the loan, did the bankers agree to find the funds.

That may be just the first in a series of hurdles for the project. Even before the history professors can begin to pick at its bones, the Center must meet a tight construction schedule (early 1976) and the "major motion picture" that will be shown there must still be contracted and completed.

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Philadelphia's money merchants refused last month
**Film**

**Lenny**

By Debra Wishik

The "shtiks" are all there. The not so funny ones that Lenny Bruce used when he began as a comic performing in hotels in the Catskills: no one laughed and Bruce said, "Did you ever get the idea you're in an amateur contest and you're losing?"

The so-called obscene ones in which he used a variety of words that the detectives in the audience scribbled down and used as evidence against him. The routines about different social institutions that intensified animosity against him; in a routine about VD, Bruce observed that "talking about it makes you the worst person in the community" and urged people to organize a "clapathon" to raise money to fight the disease.

Few people recognized the genius of Bruce's routines when he performed in the 1950's. He was cited for obscenities countless times, imprisoned, fined, banned from performing and died in 1966 of a heroin overdose. Only in the past few years has attention been focused both on Bruce's confusing life and his routines. Albert Goldman's performances by Dustin Hoffman as Bruce and Valerie Perrine as his Wife Honey. Bob Fosse has directed it.

"Lenny," written by Julian Barry (who worked on the Broadway production), will probably add to this newly formed Bruce cult. It is easy to see why people will like the film. It features performances by Dustin Hoffman as Bruce and Valerie Perrine as his wife Honey. Bob Fosse has directed it. Albert Goldman's book on Bruce, based on the writings of Lawrence Schiller, and a Broadway play about him have helped to renew interest and create a post-mortem following for Bruce.

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Hoffman's delivery of the Bruce routines was convincing enough. I suppose. It seemed authentic but probably wasn't any closer to the real Bruce (whoever he was) than Frank Speiser doing his one-man Lenny Bruce show. I don't mean to deprecate Hoffman's acting but I was listening to Bruce's words, not Hoffman's rendition of them. The real difficulty in Hoffman's portrayal is in Lenny Bruce as a man, particularly in the early days of his marriage. Then, Hoffman is too little-boyish and innocent. He stands in front of his newly acquired big fendered Cadillac with dark sunglasses, vigorously chewing gum. I kept thinking that Dustin Hoffman was playing Dustin Hoffman—a perpetual Charlie Brown.

Valerie Perrine, whose major previous role was in Slaughterhouse-Five, gives a superb performance as Honey Bruce, lesbian, heroin addict and stripper. She is so convincing that some people watching the film cringed and actually cried over her problems.

The other actors, Stanley Beck as Bruce's manager and Jan Miner as his mother, mold nicely into their stereotyped roles: preoccupied money-hungry talent scout and doting Jewish mother who's also a bitch.

The film is a fascinating study of Lenny Bruce. But it is still only a screen ostentation. What it portrays may indeed be accurate and moving but it leaves out certain aspects of Bruce's life. We do see him towards the end of his life when he is solely obsessed with clearing himself in court. However, we hear almost nothing about his involvement with drugs until his death when his body is surrounded by appropriate junkie paraphernalia.

Perhaps I'm being overly critical; I'm not sure. But I do know that this film was disappointing. I was too conscious of being an outside observer to this story. I kept wishing that I was really in one of the clubs listening to Lenny Bruce doing his "shtiks."

**Music**

**Lennon**

By Gordon Schonfeld

All of the four ex-Beatles are alive and well, pursuing their respective musical careers. Of the four, John Lennon has easily been the most politically active, aligning himself with many different causes. This sense of consciousness has always shown up in his post-Beatles compositions. Walls and Bridges is yet another example of Lennon's failure to effectively fuse give-a-damn lyrics with good music.

Many of the album's songs are slow ones on which Lennon flexes his considerable prosaic skills. This, however, is not enough to save the listener from the music. "Old Dirt Road" plods along with a background of serious violins, while Jesse Ed Davis plays very mundane guitar licks. The same boring elements are exhibited on "The Idiot," where Lennon declares paranoically, "Hatred and jealousy, gonna be the death of me—I guess I knew it right from the start—Sing about love and peace—Don't wanna see the red raw meat—The green eyed goddamn straight from your heart." His "Nobody Loves You (When You're Down and Out)" is not of the quality of the cover versions done by Derek and the Dominos and the old Spencer Davis Group.

All of these shortcomings leave Walls and Bridges with two decent tracks, "Going Down on Love" and "What You Got," both of which are good rockers. These songs excluded, Lennon has demonstrated that he can't produce and that he can't find a suitable musical medium to convey his piercing words. Perhaps the latter inability is caused by a certain bitterness in his voice that hinders rather than helps the music that is being played. Lennon has never been one of my personal favorites, but I do feel that it's too bad that he can't come up with a real winner. After trying so much, he ought to have something to show for it. Walls and Bridges gets an A for effort and an F for content.
Books

Florida Ramble

By Irwyn Applebaum

If you are through wiping the giblets from your beard, may we remind you that it is now officially the season to jolly. While it may seem both frighteningly close for those of us with a buckeload of work to get through and despairingly far away for those others of us who want to play in the snow, vacation is acomin’ ya’. This is the time when you may be in the position to buy books as presents for people or, mercy, read some non-assigned pages on your own. Herewith, then, a random list of some books which have come our way and a little bit about them to see if you want to use any for your snowman’s mouth or whatever have you:

Three books of note for you armchair travelers who can’t get together the ways or the means to get away from it all during the holidays. Florida Ramble by Alex Shounatoff (Harper & Row, $7.95) is a delightful compendium of essays and postcards illustrative of the tawny, tacky Sunshine State put together by a writer who tooled around in an Oldsmobile named Georgia visiting alligators, grapefruits, bluehaired ladies and other Floridians. Steven Roberts in Eureka! (Quadrangle, $9.95) compiles his pieces on California which ran in the New York Times, ranging from visits with Mae West and Ronald Reagan (strange bedfellows, books do make) and analysis of Caesar Chavez, smog, Disneyland and “Your Friendly John Birch Book Store.”

Not strictly a travel book but a more general and harrowing vision zeroing in on the Zeitgeist is Ralph Steadman’s collection of ink drawings Amerika (Straight Arrow, $19.95). Definitely worth a beg, borrow or steal just to look at, his pages fairly crawl with deviant caricatures of our times and will be familiar to Gonzo Journalism freaks everywhere for his illustrations of Hunter Thompson’s writings. The penned scenes of Dallas and Disneyland are perfectly poisonous.

A few just for fun: Thirty from the ’30’s by Tom Tierney (Prentice Hall, $4.95) may be approaching the ultimate in tinsel trivia. It is a series of paper dolls for grownups based on the original costumes worn by the Big Movie Stars in many Depression films. The renderings of the clothes may be accurate but the dolls’ faces of the likes of Gable, Harlow, Astaire are atrocious. You have to color the costumes yourself and since you’ve only seen them in black and white on film you can let your imagination run wild. If you are just frothing at the mouth to look at old beer bottles, mats, advertisements and other collectibles having to do with the blessed brew, take a few swallows of Will Anderson’s The Beer Book (Tyce Press, $8.95).

This “Illustrated Guide to American Brewmania” is a hearty mix of histories of local breweries and all the accouterments for qualifying you could think of from trays to openers to caps. Imagine blowing the suds off a stein of Senate Bock Beer or Downs Art & Art or Columbus Beer. “Pride of the Anachronistic?” The whole collection is enough to make you hoist a few in honor of Miss Rheingold.

Our own glorious Universitatis makes it to page one of A College Album (McGraw Hill, $8.95) in which Oliver Jensen waxes wordy about the glorious college years through the years, taking us all the way up to streaking. What provides the books appeal are the pictures, many from the Ivies. There are some real pigs, including one of a U. of Washington skeleton teaching a class on x-rays. From the entertainment field our most illustrious theatrical alumnus Hal Prince offers quite a disappointing and decidedly unlightening volume of his professional memoirs in Contradictions: Notes on Twenty-six Years in the Theatre ($14, Dodd, Mead, $8.95). A much more entertaining and informative book for enthusiasts of the Broadway musical is Sound & Co. (Macmillan, $12.95).
Two on the Isle

A Green Mayor

The Happy Cooker
A leader in what he terms a new generation of television journalists, Larry Kane, at age 32, has played an important role in combating the plastic, father-figure image of the TV anchorman. Feeling a strong commitment to both Philadelphia and his profession, Kane, for Eyewitness TV for nine years, just recently turned down an offer to work for Eyewitness News in New York (ABC).

RG: How long have you been with WPVI?
LK: Nine years. When I came to Philadelphia I was 23 years old, and I was a radio newsman. Two years later I came to WPVI, and I was the same thing at that time. I came to Philadelphia from Miami, where I lived most of my life.

RG: Do you believe the Action News concept packaged by WPVI has radically changed the way news is presented?
LK: I think it has changed, but not enough. We started out with the concept of a whole lot of film, and that still is the basic concept. But I think that the station has made a mistake in that there is probably too much emphasis on me, OK. And I became a monument, a forgone conclusion that all that had always hoped that I would make it as a successful personality, but they never really realized in their wildest dreams that it would go that far. And when you get too hung up on one personality it's just piddling. You've got to have depth. And there are very few anchormen, by the way, who would say that to you, because they just want it all for themselves. LK: Are you saying that the changes were only superficial?

RG: Do you believe that the new, more informal, newscasting is a legitimate professional device, or does it detract from the serious quality of the news?
LK: That's a good question. But there's a great difference between New York and Philadelphia. You have to understand that what we do here is not happy talk—and I hate that expression.

RG: But don't you believe that what has been done in New York began a trend in T.V. newscasting?
LK: It started here, actually, the whole thing started here. But let me tell you how it started, a lot of people really don't know. It didn't start because somebody said, and said, "Hey, you guys ought to yuck it up." It's not. It's very, very significant, and I really ought to do a book on this for broadcasting schools...It started because up until about 1969 or so anchorman personalities on television stations were presented...In the past, they were always, in every other week - and Abby Hoffman and the whole group. Penn was really a revolutionary place in those days. It really was.

RG: How would you rate the major Philadelphia newspapers as professional, comprehensive publications?
LK: I think they are all professional, but I don't think they are comprehensive publications. I think they try very hard, but I don't think they are as comprehensive as they could be, but they are better than they were. In fact, The Inquirer is one of the most well respected papers around. The writing talent has improved.

RG: Do you believe newspapers will ever be outmoded by television newscasting?
LK: No. I think that too much of us rely too much on television, and become lazy. I'll tell you something. Right now—television can't give you a full picture of the news. Television is like a Life Magazine on the air. It is a picture summary. If we wanted to do the Inquirer every night we would have to go on for four hours and nobody would watch.

RG: Does television ever get cut as short as that, let's say, the acting profession?
LK: No. That's not an artist's business, this is a business of newspapers. If they're here to appear on television—forget it. I don't need this. If I weren't doing this, I would be chasing ambulances somewhere or writing for a daily newspaper...Now, I've become a totally public person, which isn't too good. It gives you a headache.

RG: There was a problem a while back where the station allegedly acted anti-Semitically in refusing days off for religious holidays. Has this been resolved?

LK: Actually, I think that I'm one of the most magnificent theaters in town. The building in West Philadelphia, the structure, has really transformed the place.

RG: Do you feel that The University is fairly responsive to the Philadelphia community? LK: Actually, I think that Penn is one of the most responsive educational institutions around. Penn and Temple are both responsive. I think all the construction in West Philadelphia has really transformed the place. But I don't know if those will just be empty canyons. But, Penn has handled things pretty well.

The Annenberg theater, the Zellerbach theater, is one of the most magnificent theaters in town. The building in West Philadelphia, the structure, has really transformed the place.

RH: What about newspaper reporters? How do you feel about them?
LK: The writing talent has improved. I've always lamented the fact that newspaper people are...shots at us.

TL: What about television newscasts, do you think they are adequate?
LK: Yes, but I'm not. Well, New York is the Big Apple and all that. And a lot of people in our business think that New York is the end of the world. And by the way, it is in some respects.

RG: Who were your initial reactions to Philadelphia when you first came to work here? Did you find it a stimulating city?
LK: The first six months I hated it, because I didn't get around much. But since then I have gone around here, and I've finally gone to the Inquirer, and I've gone to University, and I've gone to Zellerbach, and I've gone to Zellerbach, and I've gone to Zellerbach, and I've gone to Zellerbach.

RG: How do you get your job here?
LK: I was 23 years old and the news director of a small radio station in Miami. They were rebuilding the radio station here, and they hired me as a newsman. And a lot of people don't really believe this, but when I came here I didn't even know there was a television studio in the same building. And then I got involved as a reporter for the television station. I had four and a half years on the street in Philadelphia. I used to go down to Irvine Auditorium all the time to cover every revolutionary that came through there in those years. That was a very exciting time, but I think it was better when me and Jerry Robin were here every other week - and Abby Hoffman and the whole group.

RG: How would you rate your job here?
LK: I think it's a great town, but I've had a lot of people who come out of college they have to go to a smaller market before you get to the bigger one. I came here from Miami and St. Louis but I was lucky in that this was my first and only job in television.

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example: sculptures, posters, prints, in".f urniments, pillow drawings, planters, ceramics, doodles, advertisements and more. Hours Mon., Fri. 10 a.m. to 6 p.m., Sat. 11 a.m. to 5 p.m., Sun. 1-5 p.m.

Philadelphia Museum of Art
2600 Ben Franklin Pkwy. 215-271-5400

"Art" of the Garden 100 original civilizations including necklaces, earrings, scarves, bracelets, and rings by 40 Delaware Valley jewelers.

Macer Gardner
1140 S Broad St.

The museum's in the 1st floor at Chadds Ford. It's open July 3 to 4 3.30 p.m. except Christmas.

James Sturker
Drew Street Theatre
DA 94120

The Performing Arts Center presents the renowned operas on Sun. at 3 p.m. The program includes works by Boecekers, Beethoven, Sauer, Bauer, and the recently discovered Strauss in D. Major, Op. 78 by Brahms.

Keesline List
Music Theatre
DA 94192

This is a new opera in a concert format celebrating the 40th anniversary of its debut with the Philadelphia Opera Company. Operas include the Performing Arts Center. sliced, works by Menilmann, Beethoven, Brahms and Vishak-Vich.

Philadelphia Opera Choir
First Baptist Church
19th and Sansom Sts.


Philadelphia Craft Center
11th and Spruce St.

= 744 1460

The English rock band brings their 17th annual tour to the city. Concerts are at 8 p.m. and admission is free at the door.

Saw Saad
Lei 9444

Singer songwriter actor Oscar Brown Jr. opens at the Bijou, along with saxophonist John Klemmer. Brown was a regular performer at the famous Philadelphia show of the early 60s.

Pittsburgh Opera Premiere
Bloomington Center

Differences in the performances of a newly authenticated full orchestra version of Charles T. Jones's "Black Messiah" are likely to have some effect on your musical pleasure.

The Philadelphia Orchestra
Beethoven, Brahms and Vivaldi.

Bach, Beethoven, Brahms and Vivaldi. Bach, Beethoven and Brahms: The internationally renowned pianist appears at the Academy of Music in a concert with the Philadelphia Orchestra. The concert is at 8 p.m. and admission is $15 for students with I.D. and available at the door.

Beneath
Philadelphia Civic Center
11th and Spruce St.

This program presents Handel's Messiah and performances Tues. Sun. at 8 p.m.; matinees Sat. and Sun. at 2 p.m.; through Dec. 15.

The Avenger
Shubert Theatre
250 S. Broad St.

Phillip Hayes Dean's Owl Killer. Fri., Sat. and Sun. at 2 p.m. This is one of the few films that supposedly makes it feel like the death of an artist as a black man." It's the story of the life of an artist, a black man, and went on (after his death of a drug addiction!) to the theater presentation in Putney Swope.

The Black and White Film Festival.

334 South St. WA 2 6010

This is a two day festival of two widely acclaimed films. The first is "Double Feature" and the second is "The Devil in Miss Jones".

The Christmas Concert
Meadowbrook Hall

The Philadelphia Orchestra presents a concert of classic music on the Christmas Eve.

The Christmas Carol
Walnut Street Theatre
250 S. Broad St.

"It's a wonderful life." According to the Philadelphia Oratorio Society, the Tchaikovsky is the work of the week of the week of December 21. It's only to its 700 air at the audience!

December 5, 1974

Thwest of the Philadelphia Oratorio Society. The Philadelphia's first resident theatre group since the TLA, Dorothy St. is artistic director. Paxton Whitehead is director, and the play is by George Bernard Shaw. Today.

The Christmas Carol
Shubert Theatre
219 S. Broad St.

Directed by Roger Downey, creator of that insane world in Putney Swope.

Philadelphia Live Theater
16th and Chestnut Sts.

The internationally renowned pianist appears at the Academy of Music in a concert with the Philadelphia Orchestra. The concert is at 8 p.m. and admission is $15 for students with I.D. and available at the door.

The Ceremony of Innocences
Cafe Theatre at Allans Lane
3330 Allans Lane. V 5 9384

America's oldest black theater opens to the public this season. It's the story of the life of an artist, a black man, and went on (after his death of a drug addiction!) to the theater presentation in Putney Swope.

The Chicago Animal's Guide to America
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