Student Activity Group Votes To Suspend WXPN Staffers

By LARRY FIELD

The Vegetable Report, a weekly show, has been dropped from the air because its host, Gregorian, has been accused of "technical shortcomings and sexual impropriety".

The Vegetable Report was dropped by WXPN, the public radio station at the University of Pennsylvania, after the Student Activities Council (SAC) voted to suspend the show's host, Gregorian, for violating new regulations on sexual impropriety.

The resolution was passed by the SAC on Wednesday, April 13, after a series of investigations into allegations of sexual impropriety against Gregorian. The resolution was supported by the Student Government Association (SGA) and endorsed by the University's Board of Trustees.

The resolution states that WXPN's programming board has the authority to suspend the show indefinitely, and that Gregorian's suspension will remain in effect until a new policy on sexual impropriety is established.

The decision has been met with mixed reactions. Some members of the University community have praised the SAC for taking a strong stand against sexual impropriety, while others have criticized the decision as过于 severe.

The SAC's decision has raised questions about the future of WXPN as a public radio station. The station has long been a source of pride for the University community, and its suspension has sparked a heated debate about the station's future.

Many members of the University community have expressed concern about the station's future, and there have been calls for the SAC to reverse its decision.

The SAC's decision has also raised questions about the role of public radio stations in serving the community. WXPN has long been a source of news and information, as well as a platform for local artists and musicians.

The suspension of The Vegetable Report has raised questions about the station's ability to continue to serve the University community.

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D.O.T. (Dialogue on Thought)
Spent a weekend with:
ELIOT STELLAR, Feb. 21 - 23
Provost
ANN YORK, CW Asst. Dean
ANN BEUF, Feb. 28 - March 2
Assistant Professor - Sociology

An informal gathering at the New Bolton Center - Kennet Square with a faculty member and family.

Open to Grads and Undergrads.
For further information and applications contact:

Student Activities Office
2nd floor east
Housten Hall
243-6533

Deadline for applications Friday, Feb. 7

Free Women's School Offers New Courses

By RAINA GROSSMAN

The University Women's School, located in Logan Hall, is offering a series of courses this semester, including topics in women's studies and arts and crafts.

The enthusiastic response to the fall semester last semester caused the school to add two additional courses. Many of the courses are taught by women from last term's classes, or by women with the qualifications of the subject involved.

Another popular course, "Rearing," "Medical Self Help" and "Legal Issues" are among those offered.

Classes are currently being held on Monday and Wednesday. 

The school also plans to have a culminating event on April 4th.

Other courses include "Women's College Hall," "Women's Council Meeting," "Women's Book Exchange," "Women's Committee for Disabled Students," "Women's Video Technical Staff Meeting," and "Women's Committee for the Human Rights Commission."
Iskippers who consistently “went out” fenissionary who lived in Queen high-rise buildings would look when ered, and if the) would be esthel the edifice was built when Superblock was oul d its planning stages an I

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your future in-laws. Museum and acquaint yourself with

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museum in 1900. According to a late 19th century

Queen Charlotte Island, 19th century, the poles come from

raven family. Figures from the bottom include a bear-mother eating

kea, a grizzly hear hunter and

versity Museum in 1900. It stands adjacent to the Museum on

It was put there, Hei for “esthetii purpoau

Rich Dion,

or a thief, but it is less than probable

A Modest Index*

* of artistic and not-so-artistic campus landmarks

\[\text{Ben by ILENE MEYERS}\]

Most of this students who strolled around the statue of Ben Franklin in College Hall Green just March may think the statue as old as the in-

ber, situated between 33rd and Spruce Streets, now the one of the main Post

Gives to the city of Philadelphia by

James T. Bradford in 1839, the statue was unveiled in front of the

First Postmaster General of the United States. The Post Office is built

in the city where once thought

The statue was created by sculptor

John A. Boyle, and the pedestal was designed by Frank Mills Day, Ill, an

an exhaustive study of Whitefield and engaged Mackenzie to design

the

the campus, assuming most of the cost himself

that a statue of the evangelist was erected During his lifetime Thompson made

Philadelphia preacher solicited the first gifts for the Universit) lib) ai.

A model of the statue, bearing an

inscription written by George Washington. “Benjamin Franklin 1706-1790, Venerated for Benevolence,

Philanthropy,” was presented to

France in 1889, when France

celebrated Franklin’s 200th birthday.

A meeting place for students and

locally must being moved to its

present position, the removal of the original statue of Ben Franklin to the additional

statue to the University


Quad ‘Resident’

\[\text{by ARTHUR M. BURCHARD}\]

Five undergraduates chose to remain on campus for the unveiling of the statue of the Rev. Samuel Dick, who served as the University’s first

pastor to the British through Rosengarten’s windows.

Next...

\[\text{by CYNTHIA E. FROST}\]

Alexander Liberman’s sculpture “Covenant” will follow him north “We want in the University’s visual art collection outside the library, the sculpture will grace a steel gateway to Spooner’s open courtyard.

Describing his latest creation, Liberman and Tuesday. It is a magnificent statue, elegant, graceful, and quiet. It will be

the most non-profit project of the century. It will also be a reminder of the University’s commitment to art education.

There is no doubt this sculpture will be noticed. As designer for the “Covenant,” Liberman says, he is thinking in a "total" way, "thinking in space and time.

The statue is a limited edition, a small part of the sculpture, to be sold or to be used as a gift. The sculpture will be available in four sizes.

Painting in February

Next...

For perspective on those of us who are not art lovers, the environment of the sculpture will be an important factor. The sculpture will be on the south side of the

University, not on the north side. The sculpture will be part of the University’s visual art collection, not part of the New York Public Library.

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\[\text{by HOLLYBAKKR}\]

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By Peter Oliver

AN INDIAN GIVEAWAY PHENOMENA: The best of life can mean almost anything in the newest things; such is the omniscience of this century's exuberantly expanded fantasy, Frothy Masculine. I have an absolutely uncontrollable craving for any article; I forget that this twenty-year-old model of banana pulchritude, and we might add that Frothy and not too much of those ideas I saw, as simple 30-year-old ward of creaseless charioteer will almost always get to the life of a performer on stage or in the business of making things, she could turn into stage into an arena of unparalleled

PHOTOFLASHES

While: "I think of Vegas as something, almost: Six-year-olds are pressed together around a magazine rack at night, as men wampoa up tent illuminated by a twinklelight flash. They are reeling over the sight of a half to 6 inch page of illuminated their first contact with Sexual Woman. "Holy Smokes, you will look at their knockers?" "Seven" "Turn the page, will you turn the page?"

A variety of hunched unions and operations erupt from behind them. It is a Sunday paper, and although it has been memorably altered by the introduction of what, for instance, is the first film and the Human Philosopher. I have participated in a sense that is almost a warm brightness: to be one, described, and I would imagine that among us there are many who have experienced something very much like it as well. It seems from the very first weakening of social movement, this particular sexual fantasy becomes an integral part of the life of the American male. At times it has become so dominating, in fact, that it has become a dangerous thing, and certainly not something that should be under the control a indulgent dreamers like Hugh Hefner, has been able to impose upon the minds of millions of Americans the image of quintessential masculinity. What is the role of the American woman in this? Is it any different than what it was when the role was to fill the laps of the Playboys of the mind of the American male? It is an amazing thing to me that one man, Hugh Hefner, should have the ability to perceive and relate to real women. In his own words, "I am the master of my own sacred right." I have been impressed by his own ability to transcend the norm. They fought through a few undergraduate courses in art and not with any general public interest, and certainly not something that should be under the control of indulgent dreamers like Hugh Hefner.

Some have argued that Playboy and other magazines like it are relatively harmless, that it is simply a way for people to have a good thing to look at than the pictures of pin-ups or models that they are all the time. In that view, one must become incorporated into the mainstream of American thought and culture. One kind of woman is offered as the ideal: a perfectly shaped, thin, seductive woman who is also a great actress and certainly not something that should be the image of any American woman.

I thought of what is an important and necessary part of our lives, but of the women of today, who do not have the ability to perceive and relate to real women, and certainly not something that should be the image of any American woman.

I can't help but wonder how a person who is a master of their own sacred right, that he is the master of his own sacred right. The women have been impressed by his own ability to transcend the norm. They fought through a few undergraduate courses in art and not with any general public interest, and certainly not something that should be under the control of indulgent dreamers like Hugh Hefner.

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DuBois

(Continued from page 1)

The DuBois Art Gallery is open to people "committed to the theme of the project," Black Culture. Harvey said the house's activities have been advertised throughout Low Rise North regularly in order to include the "predominantly white" upper two floors of Low Rise North. He added the project was "not an attempt at winning the University's approval." The art projects are expected to include functions on the top two floors of Low Rise North regularly in order to involve both white and black residents.

The seminar will involve both white and black residents and take two months to answer, said Marshall. He noted the house was offering a non-credlt seminar this semester on "Ethics in American Politics." The seminar will continue into next year, Marshall said. The candidates will be asked to submit a plan to the FAS Committee for the seminar, which will then seek the University's approval.

According to Marshall, the "ultimate goal" of the committee is to "avoid the investigation." She said the project "has normal rituals" since the University has been given "no indication about the legality of the group." However, Marshall added that the house is "hoping" the committee will "not notice" the house.

According to Marshall, the "ultimate goal" of her effort is to "avoid the investigation." He said "the project" has "normal rituals" since the University has been given "no indication about the legality of the group." However, Marshall added that the house is "hoping" the committee will "not notice" the house. Other institutions, including Brown University, have been under similar scrutiny from ROW.

Both federal and local HEW officials visited the University last year to conduct an inspection. They said the house was an "outstanding example of the Assistant View-Permit for Undergraduate Students," according to a report. One of the letters included over forty questions and two months to answer.

Marshall said: "The Master of the DuBois Project Bernard Sedley Wednesday noted that the house was offering a non-credit seminar that semester on the problem of freedom. The seminar will include functions on the top two floors of Low Rise North and will "submit a plan to the FAS committee" for the seminar, which will then seek the University's approval.

Ivy Research Labs conducts dermatological tests in controlled programs. Volunteers are paid for their participation on each study. If you have

Dry Skin

Chapped Hands & Legs

Winter Itch

and are interested in participating on a study, contact DBY-8404.

TODAY

McClelland Hall

2 pm to 7:30 pm

National Blood Donor Month

Give the precious gift of life

FROM CAPITOL RECORDS

her new album is

LINDA RONSTADT

featuring her hit,

You're No Good

It Doesn't Matter Anymore,

Faded Love, Dark End Of The Street, Heart Like A Wheel.

Wednesday, January 30, 1975

Thursday, January 30, 1975

8:00 p.m.

University Museum Auditorium

34th and Spruce Streets

Admission Free

Sponsored by the Hillel Foundation

Sara's

4220 Cherry St.

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(4 blocks north of Market St. Walking distance from campus).

SARA'S

NEW EVENING HOURS!!

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MON-WED-FRI

TUES & THURS 8:30-7:30

SAMUEL DASH

Chief Counsel

Senate Watergate Committee

Lecture and Discussion:

"Ethics in American Politics... Is It Still Possible?"

Thursday, January 30, 1975

7:30 p.m.

University Museum Auditorium

34th and Spruce Streets

Admission Free

Sponsored by the Hillel Foundation
Another war in the midst? Will you be prepared to help?

Philadelphia Campus Committee for Israel presents:

Collegiate Leadership Training Conference on Israel

SUNDAY, FEBRUARY 2
2-8 pm
DEXEL STUDENTS ACTIVITIES BLDG. 33rd & CHESTNUT St.

Cost $1.00 - includes dinner

Guest speaker: for more info:
GEN. AVRAM ADAN
EV 6-5460

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Surely, there is no need to demand the surrender of asset liens or a ban on imports to the country as a whole. By 1971, the number of people dependent on the state's welfare system had doubled. This had been brought about by an increase in the number of people living in poverty due to inflation and other factors such as the high cost of living and a lack of employment opportunities.

Levy Hearings End, Confirmation Expected

The House Ways and Means Committee voted to confirm the President's appointment of Assistant Treasury Secretary, Donald H. Rea. The committee's action clears the way for the Senate to confirm Rea's nomination, which is expected later this week.

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Electronic Calculators
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Hill House 482-3561
Stouffer College House 482-2435
Van Pelt House 482-2451

For further information contact the specific programs or come to the Office of the Vice President for Undergraduate Studies, 106 College Hall
Deadline for application: February 17 1975 (1199, Hill House, 661)

University City Partners Sponsor "Weekend Community Conference"

By LOUISE FELDSTEIN
A Community Conference was sponsored this weekend by the University City Partners, a coalition of University area neighborhood organizations devoted to improving the environment and quality of life in University City and to revitalizing commercial facilities through organized citizen action.

Philadelphia Managing Director of Neighborhood House, Ilse S. Levinson, explained the need for such conferences which would then be reviewed by the Department of Community Planning.

Philadelphia has a very good health rating on so many different health parameters. It is the city that is most closely connected to the state's health department. It is the city that is able to pay benefits to the state. We are Neander-Letites. We are on the brink of a crisis in the city generally and the University city area in particular.

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The sources, in and out of government, are trying to block this order. They are going to take their time with it. They are going to take a lot more time with it. They are going to take a lot more time with it.

The note went on to demand the release of a few members of the group who are presently serving time. The group said the act was a response to a "CIA or government" order. The sources, in and out of government, are trying to block this order. They are going to take their time with it. They are going to take a lot more time with it.
DP Sports

Owls Down Mermaids, 52-43; Penn Wins Four

Temple, with a load of recruited women, faced Penn's women's team out of the water yesterday.

As expected the Owls won. But Nancy Foreman's "amateur" Quaker tournament (1) fired surprisingly well in the breast, setting Paul meet of the season, losing only by nine, 1-41, to the Cherry White squad ranked second in the area.

The outside pressure was well-defended prior to the 1st meet, with three of the Owls four victories coming in even events. Besides

The Daily Pennsylvanian

January 29, 1975

Controversy

(Continued from page 1) it was in cases involving ob- senity. Associate Professors Conclusions Professor William Faculty and staff said Tuesday the agency "is not going to just kick a divorce because of a personal attack or obscenity."

The agency feels a FCC sanction is bound to put further public pressure on the University to reexamine WINP and possibly remove its current management.

In this atmosphere, the University Academic Council is reviewing the suspension of several top-level WINP staffers, including Fallis and 2PM Program Director Jack Epstein.

While more names might come clear the air, WINP will drastically alter its regulations of programs, including the nighttime sound. The station has already

been hit hard by guidelines on what can and cannot be broadcast. Nearly to

Company

(Continued from page 1) be heard. The station has already

began its fight on guidelines on what can and cannot be broadcast. Nearly to

 Voting on the resolution began after a statement by Epstein criticizing today's broadcast as "a poor night's program an embarrassment for my school." Epstein stated Activities Council is "stop sitting there and stand up for what you believe in Because you don't, you will prove once and for all that this Council is not worth a damn.

"Debate on the resolution around when Epstein defended the station, but said he did concede Monday night's show was "a poor night's program and argued against the Council's de- nunciation of the matter before a Judiciary hearing is held. Epstein also told the Council he had filed a formal complaint against the Wednesday's show at which "Vegetable Report," was "unanimously condemned," and the station managers responsible were "suspended indefinitely.

The Diane Linkletter Story

Every Fri & Sat Midnight only Pink Flamingos

Tickets
Penn Students $2.50

Theatre
Harold Prince
Annenberg Center
1970 TONY AWARD WINNER!
BEST MUSICAL! at
Two Shows: 8 P.M.
Cinema

THANKSGIVING DAY

FRI. 7TH NOV. 1975

WANTED BLOOD
& PLASMA

BLOOD BANK INC.

323-2343

IMPLEMENTS

CAPS THEATER
OF ALLENS-LANE

THE BURNERS OF ELDORADO

Kate Shaffner directing

Fri. & Sat. F.P.M. thru Sat. F.P.M.

Students $2.00 (Fri. & Sat.)
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BILLY B's
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4 lb. burger with lettuce & tomato 49c

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Good till 2-28-75

Limit: 1 per person

It takes a special breed of cat...

for work for Scott. All are carefully hand picked, with backgrounds as diverse as you would expect to find in a company that encourages individuality and initiative. But they all share one thing in common. They demand excellence, of themselves and of Scott.

For each of them: Scott has been a good place to go. To explore new opportunities, divisions and functions and to match their skills against new challenges.

Our decentralized management system puns every employee right where he or she can learn and con- tribute the most... right where decisions are made, problems solved and opportunities explored.

It's not likely that any organization, large or small, will have everything you're looking for. But if the basics are there, an important deciding factor should be whether you'll have the opportunity to shape your own career in a way that suits your talents, interests and needs, as well as the organization's goals.

At Scott, we allow precisely that. We offer more for the special breed.
Tigers Shave Swimmers, 15-12, in Razor-Close Meet

By ALAN FREEMAN
A couple of last-minute treks to the Penn swim team's razor blades
by Kirk Pool on the LaSalle campus, the Penn (3-2) swim team
wasn't it a hair over the quarks. Thursday night at Weightman Gym.

The Quakers defeated the Explorers (2-3) by a score of 59-54 in the 500-

Merren Outlive, Outclass LaSalle

Mr. B. JORDON MINTZ

Class. It's something that a team naturally has. It can't
be taught or learned. You just have to have it. It's not a

I: points to defeat a vastly improved Explorer squad 59-54.

the last couple of weeks has shown that we can't just

I I WITH MIAMI BEACH AWARD goes to this year's PENN SOCCER

Molds for use with Del rease resistance

"If the Quakers are successful, the Tigers will be

I LOVE ME VWARD to BARBARA WERTHER, star women's lacrosse

DISSION ONE

 WEEKLY REPORTS

TIGHTLY VIELDING THE MIDWEST AWARD to end the regular season

COACH OF THE YEAR goes to Boston U.'s Howard "Butch"

I THE MY FAVORITE GYMCLASS AWARD to the flexible

shockatc year's Penn head coach George "Bear

BOBBIE Cragg

leaves the 100 yard relay, with LaSalle holding a

For the past year, sports editor Dave Baumann and Ted Metzger
have provided you with delightful, witty, and incisive sports
reporting. We're sorry to see the fall season end, but we feel as
free to single out those men and women who have had such a great affect upon
Penn sports during the past year. Without further ado, we are
impressed and honored to present the DP "Outstanding Achievement"
Awards for the 1974-75 season.

THE ONLY STUDENT TEAM OF THE YEAR AWARD is for the
DP Editorial Staff, because they did the most outstanding job
of putting together a weekly newspaper that anyone can be
proud of reading. Congratulations and thanks to all of you.

I THE BOOKS OF THE YEAR AWARD to the fiction

II THE ROYAL BURGESS HORSE OF THE YEAR AWARD to

1 THE WOMEN'S ALL-AMERICA AWARD goes to Penny Merriam,
"If you have a team that's not quite as good as us, it's

I THE KOCH-HARDY AWARD goes to JIM MURPHY, whose
toughness and determination enabled him to

I THE MURPHY-CREIGHTON MEMORIAL AWARD goes to

I THE MAURICE TAYLOR AWARD goes to JIM METZGER, who

I THE INDIAN KODIAK AWARD goes to the 45-41

I THE HAYWARD-SALE-COMEY AWARD goes to the Ivy

I THE LAMBERT MEMORIAL AWARD goes to MIKE MAK

I THE PFAUL AWARD goes to the 31-25 win over
towards the Big 7 by having the most

I THE PFEIFFER AWARD goes to the "Panther" for

I THE BRENNER AWARD goes to the one-sided

I THE CHERRY BLOOM AWARD goes to the dominating

I THE ELIJAH CAINE AWARD goes to "nobodies" like

I THE MARSHFIELD AWARD goes to "nobody" like

I THE PFEFFER AWARD goes to the "Panther" for

I THE BORIS GOLDSCHMIDT AWARD goes to the

I THE TIMOTHY WALCOTT AWARD goes to the

I THE READE-FREEMAN AWARD is bestowed upon

I THE JOHN MCINTIRE AWARD goes to "nobody" like

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I THE ERNIE BARGER AWARD goes to the "Panther" for

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I THE HAROLD L. TAYLOR AWARD goes to "nobody" like

I THE ERMINE R. HOFFMAN AWARD goes to "nobody" like

I THE MIKE SHINN AWARD goes to "nobody" like

I THE DAVISON AWARD goes to "nobody" like

I THE Which Hands Award is bestowed upon

I THE HEINZ REDECKER AWARD goes to the

I THE ERMINE R. HOFFMAN AWARD goes to "nobody" like

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I
Reserved Space—End of Kiddie City

By Lee Levine

There's a Battle Royale going on in this town. It is not between the mayor and the city democrats, it's not between the Flyers and the Boston Bruins and it's not between the two rival West Philadelphia gangs.

It's between KYW, WCAU and WPVI, the city's three network-affiliated television stations.

The battle centers on the race for the ratings in TV news. The winner receives the honor of charging more than anyone else in town for the precious commercial minutes that dot the news each night. The stakes are very, very high and the three contestants play to win.

A few years ago the game was all but dead in Philadelphia. John Facenda, the man with the golden voice, had established a dynasty at WCAU that threatened that of the old New York Yankees for longevity.

Season after season, Facenda's threatened to move. WPVI, with its new format, seemed to be a neck and neck racers. The station mimicked New York's Eyewitness News format and went on the air with a close cousin to Action News. Facenda even began to spread his fame nationally by narrating football films that reached millions of viewers across the country. Then it happened.

In New York, why does everything always start in New York? It came to pass that the evening news could be fun. The new "happy talk" format featured idle chatter between the newsmen and a goodly dose of giggles every sixty minutes.

As most New York creations eventually do, "happy talk" came to Philadelphia not long after. WPVI bought a packaged format called Action News, invented a celebrity named Larry Kane and jumped to the top of the ratings game in nothing flat.

At KYW the reaction was swift. The station mimicked New York's Eyewitness News format and went on the air with a close cousin to Action News, praying they could recoup their losses.

WCAU was in a state of shock. At KYW the reaction was swift. The station mimicked New York's Eyewitness News format and went on the air with a close cousin to Action News, praying they could recoup their losses.

WCAU succeeded in putting the news somewhere near its proper perspective.

In the end, however, it seems the market research firm that invented Action News was right—the audiences don't want the news, they want rapes, murders and fires. When the ratings came in, it always seemed to be a neck and neck fight between WPVI and KYW for the top spot, with WCAU lagging a poor third.

Since broadcasting is, after all, a profit-making institution, WCAU had to change once again. This time the change was a personality—Barney Morris.

WCAU is pushing "Barney," its new anchorman, as a key to its new style. Barney is your friend, a buddy of the working man. He understands the working man's problems.

Barney talks about rapes and murders and fires. Barney tells everybody they should be kind to President Nixon on his birthday. Barney likes the fruit man on Locust Walk.

Now, with Barney, WCAU has joined the other two local news shows in feeding a formula instead of reporting news.

Well, maybe 34th Street is being unfair to Barney. So that it never be charged that this magazine does not publish equal time to opposing viewpoints, we have made Mr. Morris the subject of Talking With department.

On page seven he shares his views with Ronnie Glaubinger, the coordinator of our Talking With department. Give him a try, he may not be all that bad.

But, the big story in 34th Street is...
This week witnessed the birthday anniversary of one of Philadelphia's long-gone, but not forgotten, celebrities—W.C. Fields. Although he got a good deal of comic mileage out of disparaging his hometown, Fields always harbored an abiding affection for his birthplace.

The enigma that was—and thanks to celluloid, still is—W.C. Fields is examined below, in the following birthday salute to the man who gave Philadelphia the reputation it has to this day—a hole.

"I was born in Philadelphia, God rest its soul."

"Anyone found smiling after the curfew rang was liable to be arrested. If a woman dropped her glove on a street, she might be hauled before a judge for stripping it out." "I'd sooner be dead in Los Angeles than alive in Philadelphia...Undertaking in Philadelphia. A morbid propensity toward legendizing his own background and nature (the latter being further tinted by frequent source of his proboscis' prominence and rubicund flower of the muttered phraseology he forever employed. There are those who claim he spent but one morning in school and was so bored he decided not to return for the afternoon dallrums. At any rate he was out in the streets early in life, working for various merchants, including Strawbridge and Clothier's. Probably inspired by some circus performance he became enamored of juggled and devoted long, grueling hours to perfecting balancing sticks until his ankles were bloody and juggling the fruits that his father could not sell.

Depending on what you wish to believe, Fields had a brutal roundabout with his pater which either did or did not cause him to run away from home at age eighteen. (His grandson claims he left via a trolley at age sixteen.) It seems that Whitley aggravated his father's sore shin by leaving a shovel handle lying in language vigorous but not well chosen...Father's anger became a conflagration, and I was so frightened that I ran away from it." Not, however, before he supposedly conked the old man with a heavy crate.

Some Fields-origin myths cite the shovel blow as the source of his proboscis' prominence and rubicund nature—the latter being further tinted by frequent beltings of the red-eye on his palate.) Fields loved to assert that he was a "big-city Robin Hood," who was forced to hide out in ditches and steal. This was the era of the free saloon lunch and he could swipe sandwiches from the counter or buy a nickel ginger ale when he had to purchase something. Soon he claimed to be, it seems likely that Fields lived much of his youth out of doors, which made him susceptible to colds and increased the nasiness of his voice. The other boys, jealous of his exciting existence, beat his nose to a pulp often, and with each layer of scar tissue it grew in size like a pummeled pimento.

Eventually he got bookings at tiny showcases like Fortuny's Palace in Atlantic City working for "ten and cakes," ten dollars per week and meals. He worked a stint as a professional drowner who would attract people to carnival concessions. His juggler act began as a comic tramp bit which was necessitated by his inability to purchase ought but the most threadbare stage habilaments. A trick of his which sounds well neigh impossible was balancing a lit cigar on top of a drink and cakes," ten dollars per week and meals. He worked a stint as a professional drowner who would attract people to carnival concessions. His juggler act began as a comic tramp bit which was necessitated by his inability to purchase ought but the most threadbare stage habilaments. A trick of his which sounds well neigh impossible was balancing a lit cigar on top of a cigar box upon his foot. He would catch the box on his nose and the cigar into his mouth about fifty percent of the time. He was earning $150 a week at age twenty.

The books, the imitators, all pale in comparison with the real W.C. The mimics produce a rising inflection, not the whining drone or bitter, sodden mumbling of Fields. There is no timbre of the tippler, no bourbon base or vodka vibrancy. I think of Fields as pickled in a pickle. He is forever, beset upon by the tiniest objects or machinations of life. A marvelous bit in You're Telling Me sums this up perfectly. His screen wives, like always castrating shrews, have decorated the living room with hanging curtain rods. Easily avoided by everyone else, they reach out and entangle Fields mercilessly. In a world like this alcohol is the only escape and even that escape is bodytrapped. Yet somehow, alcohol on and off screen preserved him and gave him a special strength if not to triumph, to survive.

And there's little Philadelphia, his hometown, his favorite dumping ground, a little backward as usual, embracing him. Each year the civic minded Shackyamaxon Society (sounds like a Fields musing) sponsors a birthday salute. It is an idle, name-dropping affair, with mock dog-kicking and child-insulting contests. In March, some businessmen are using Fields-mimics in a "Philadelphia is not funny anymore" campaign.

W.C. must be very amused. Of course, his famous epitaph, "On the whole, I'd rather be in Philadelphia," like so much of the Fields legends is apocryphal but apropos of his attitude toward his home burg. His body was cremated. But the spirits are burning still. We can best remember all of the current exploitation of his good senses by remembering his response to some ladies from a charity group seeking his donation. He explained that he gave to only one charity, "F.E.B.P. Fuck Everybody But Fields." Happy birthday, you bastard.
By Daniel A. Kasle

I have been eating all my life. It's not so much that I need the nourishment; all those great little proteins eating their way through my body, gorging vitamins and iron compounds with hearty salutations and denouncing the fats and carbohydrates for their heartless evils. No, rather, I love it. Some may call it a fixation, others a compulsion, but I just call it love.

Likewise I have been on a diet for over twenty years, and at this point I consider myself an expert in the field. Successful expert? No, but an expert nonetheless. I would estimate that over the years I have lost nearly twice my weight present weight to grapefruit diets, protein diets, and drinking man's diets, all of which will only prevent scurvy, make you violently ill, or turn you into a raving bozo cravvng a single morsel of something to send your body's cells into a gastronomic orgasmal fit.

My point is I'm sure you were wondering: that diets are based upon will power and sensible eating—two commodities which do not go in hand and which is why diets are so hard. With me so far?

A lot of what I have been feeding on over the past two decades has been salads. I love them in almost any way, shape or form. I'm sure they are not something new to you either but you would be surprised how much abuse a salad can be given by even those who call themselves good cooks. Here is a short list of basic do's and don'ts to follow:

1) Always use fresh, crisp greens and garnish. Nothing is worse than a limp and shriveled carrot.

2) Never serve salad at room temperature. It must be chilled always for at least an hour so as to enhance the freshness of your ingredients.

3) Wash all vegetables thoroughly but dry them just as well. Adding dressing to a wet salad is adding insult to injury.

4) Never use a knife on lettuce unless you have a great affinity for shredded dry them just as well. Adding dressing to the lettuce will only prevent scurvy, make you violently ill, or turn you into a raving bozo craving a single morsel of something to send your body's cells into a gastronomic orgasmal fit.

5) Mix in your greens: iceberg, romaine, bibb, chicory, endive, etc.

6) Never dress a salad more than 15 minutes before serving. Also don't overpower the flavor of the greens with a heavy dressing.

7) If you can, chill the salad plates and forks. This adds a nice touch even if only for yourself.

There is almost nothing that can't go into a salad—french pastry and soup are the only two I can think of. But regardless of your preferences, here are a couple of great salad dressings with which to adorn your creations.

**SPECIALITE DE LA MAISON**

Blend in a blender:

- 1/4 cup wine vinegar
- 1 large garlic clove
- 1 teaspoon tarragon (dried)
- 1/2 teaspoon oregano
- 1 teaspoon anchovy paste
- 3 tablespoons grated Parmesan cheese
- 1/2 teaspoon dry mustard
- Salt and pepper to taste

Blend all ingredients well and chill thoroughly. Superb and well worth the effort. Makes about 8 cups.

**BASIC FRENCH DRESSING**

3 tablespoons vinegar
1/2 teaspoon salt
1/2 teaspoon dry mustard or prepared Dijon

Pepper to taste
1 cup olive oil

Beat together first four ingredients in a bowl with a whisk. Add the oil in a stream to the bowl beating constantly until uniformly mixed. You may want to substitute a tablespoon of lemon juice for some of the vinegar. (Don't sit around waiting for it to turn into a sickly sweet orange glue, it won't.) Mix as close to serving time as possible. Makes about 1 1/4 cups.

**WHITE WINE SALAD DRESSING**

3 tablespoons white wine vinegar
2 tablespoons olive oil
1 tablespoon lemon juice
2 tablespoons finely chopped parsley
1/4 teaspoon each of dry mustard, paprika, black pepper

Beat all ingredients well in a bowl or jar and chill for at least one hour to insure a good blending of flavors. Makes 1/2 cup and is only 30 calories per tablespoon.

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By Peter Ginsberg

An overriding theme in Philadelphia politics over the past two years has been the battle of Democratic Rizzos versus Peter Camiel's Democratic Party for control of patronage, money—and the city. Conspiring at May 21, the antagonists will meet in the Democratic primary, with winner take all.

Everyone knows about the Mayor's ammunition. Since 1971, when the Democratic City Committee gave him their endorsement, Rizzo has had an organization so complete that normally disastrous political mistakes—like flunking lie detector tests—have not greatly threatened his strength.

And while Camiel has managed to hang on to the party's chairmanship, little else has been his. So, in this year of unpredictable, incomparable political battles, one of the most deadly and dirty may be in the making.

When Camiel called together 79 community and political leaders this week to recommend an opponent for Rizzo, he was not searching for the best man; or, even the prettiest or most easily controlled man. Camiel was looking for the person who can beat the Big Bambino at his game—street warfare.

So the hopes foisted to the Bellevue-Stratford Hotel to plead their cases. Each took his turn condemning Frank Rizzo, and explaining why he alone could run the best campaign, collect the most money, possessed the cleanest reputation, could govern most effectively and, most importantly, build the largest coalition.

Perhaps the strongest candidate, School Board Superintendent Matt Costanzo, did not choose to throw his hat into the ring, although he was asked by several Democratic leaders. If he had decided to seek the endorsement "we wouldn't have had to have these (endorsement) meetings," one official explained Friday.

But with Costanzo watching from the sidelines and Council President George Schwartz shying away from a rough campaign, the frontrunner appears to be State Senator Louis Hill, City Councilman Jack Kelly and Urban Coalition President Charles Bowser. All come with deficiencies of varying degrees, and behind the scenes Camiel is computing their pluses and minuses.

Hill, extremely popular in his area of Northwest Phila., has much going for him. He is known as being extremely honest, liberal, socially conscious, loyal to his family, wealthy, and the step-son of Richardson Dilworth. However, Hill is a cross speaker—floting within his well meaning sentences are many "uh's" and disjointed prepositions. His campaign ability is consequently being challenged.

Kelly, whose bricklaying business may be suspect as his playboy reputation is disreputable, presents a pretty picture. He is a former Olympic gold medalist in and still appears to be in good shape—perhaps a by-product of his life style. Although he has officially promised to give up his business if nominated for Mayor, Kelly has problems. He is Roman Catholic and separated from his wife—not a very complementary description.

Still, one ward leader insisted Kelly will be the endorsed candidate: "He's a zero and can be controlled," she said.

Bowser is smooth speaking, intelligent—and black. In Philadelphia—where everyone wants to lead the community out of the slums—it is doubtful Bowser, or anyone, can unite the black forces, or the black community. With registered blacks comprising only 24 per cent of the city voters, only a totally united turnout in May could beat Rizzo for Bowser since it is unlikely he could excite Jewish Northeast Phila. or Waspish Northwest Phila. Furthermore, Bowser probably could not collect much money from many of the city's big businessmen. Although he may have put on the most impressive performance this week, Bowser's chances of endorsement are slim.

So when Peter Camiel triumphantly announces the party's endorsed standard-bearer against the Mayor, he will proudly point to the group of assembled community representatives and say the People were heard.

However, the man who comes away with their blessings will be someone who has the qualifications to win. Hopefully, he will also have the qualifications to govern, but that may be a secondary consideration.

Only time will tell whether the People were heard.
Lost Causes: Bearing the Boring

By Buzzy Bissinger

"Only boring people are boring." - Eleanor Bissinger, 1960

Now there are some true words of wisdom. Ever since my mother fed me that immortal line to stop me from complaining, I have done my best to abide by it. For the past fourteen years I have been bored many times. I have been bored at football games, I have been bored at classes, I have been bored with friends, and I have been bored with myself. You name it, I've been bored by it.

I was born on March 30, 1975, in which I have been so miserable. I sat there yawning so hard I was convinced there has ever been a three hour stretch in which I have been so miserable. I sat there in junior high school days, and I don't think Whitman's "Leaves of Grass" during my senior project. Since she isn't here, I can now finally abide by it. For the past fourteen years I have been bored at football funerals, I have been bored at weddings, I have been bored at movies, I have been bored at museums, I have been bored at plays, and I have been bored at classes, I have been bored at games, I have been bored at classes, I have been bored with friends, and I have been bored with myself. You name it, I've been bored by it. The worst kind of boredom is the kind I experience with my so-called acquaintances, the kids I see at class and then get trpped into talking to at a first party. Nine times out of ten I can't remember their names.

"Hi Buz old pal," they say, obviously bored to death by the party.

"Hi you old waselbrain you," I respond, hoping that the delightful nickname I have given them will make them feel accepted.

"What you doing here," they ask. "I thought there were a couple of guys who wanted to beat your roof in because they think your articles are boring and obnoxious. And by the way, what's your name?"

"Me a waselbrain for?" I respond. "Just to be friendly," I waselbrain you," I respond, making a subtle beeline for the door. "Any hot little chicks that want to meet a handsome brute like me," says my "buddy," his beer making a neat little puddle all over my shirt.

"Gee, I don't know," I say, hoping my lack of interest will get rid of him. "You like class?" he asks.

"No," I say.

"Neither do I," he says.

"Why?" I ask.

"I don't know," he says.

"Neither do I," I ask. "You done your problems?"

"No," he says.

"Neither have I," I say. And on and on it goes. Suddenly I realize that I'm stuck with this hulk of flesh unless he decides to leave. Of course I could make the move, but I'm afraid that my new "friend" might think I was bored. Then I hear music.

"Hey waselbrain," someone yells from the corner of the room, "get your cute little buttocks over here. We're going to another party." And off trots waselbrain, obediently. "Nice talking to you," he says over his shoulder.

"Yeah," I mutter. "It's been great. We'll have to do it again." But not in my lifetime.

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Subway Stop

A Stranger in the Wood

By Chris Jennewein

UPPER DARBY—A quarter-century old trolley under the South Street Station here, crosses West Chester Pike and then gathering speed along obstructed tracks in the Garrett Road Median Strip.

A 28-minute run will take it past the taverns and stores of the Upper Darby business district, through the back yards of neat suburban homes, over the Crum Creek and Darby Creek trestles, and finally onto the streets of Media. There the rails disappear into the asphalt.

The Media line, along with a branch to Sharon Hill, are the last trolley lines in the country. A handful of other cities—Cleveland, Boston and New Orleans—have trolley lines that run to the suburbs, but SEPTA's Red Arrow trolleys are the last strictly suburban lines.

About 18,000 people use the two lines during an average weekday, SEPTA Senior Project Engineer Ronald Degraw estimates, and the ridership is increasing. About 20 years ago SEPTA's predecessor considered converting the lines to buses, but no one's talking like that now.

"We've got more trolley cars left here than anywhere in the country," says the PSFS building in Center City is the most boring thing I have ever seen (yes, Ma, boring).

"Hey weaselbrain," someone yells out to switch power poles. The Red Arrow trolleys have two poles—one for each direction. McKenna pulls one down, and lets up the other.

Back in the car, and heading toward 69th Street, he jokes that the 1949-vintage trolley he's driving is "the newest of the old." It's been repainted in SEPTA's new orange-blue-white scheme.

"Both sides boys and girls. Come on, sis, right up," he calls out at one stop. As the trolley rolls down Garrett road, it's full and passengers are standing in the aisles. Not bad for a Saturday. McKenna pulls into 69th Street a few minutes later. He's got one more run to make, so he'll circle around the yard and head out to Media. Just like it's been for nearly three-quarters of a century.
**In Review**

**Film**

**Emmanuelle**

"Let's you feel good without feeling bad." That's the bit of advertising genius used for Emmanuelle, a French X-rated film. The publicity is carefully worded to convince the public that Emmanuelle isn't a run-of-the-mill skin flick. It is hailed as unique in having a plot, "lush photography," and a treatment of sexuality that isn't filthy or embarrassing.

Yes, Emmanuelle does have a plot. A young French woman joins her husband, a diplomat in Bangkok. Emmanuelle joins the clique of wealthy French wives who seem to do nothing but sunbathe, play tennis occasionally and constantly concern themselves with sex. They engage in bisexuality and flaunt their affairs. Unwilling at first, Emmanuelle is gradually drawn into this lifestyle. She is seduced by an older woman, falls deeply in love with another woman and finally is led on an "erotic" (really quite perverted) adventure designed to give her the ultimate sexual pleasure. Emmanuelle's husband doesn't object to her carnal exploits. In fact, he encourages her to do whatever she feels will make her a complete woman.

So much for the story—ludicrous and incredulous. The dialogue is poor, at times horrid. Perhaps, the filmmaker intended to say something about sexual freedom. But I, for one, didn't catch their point. Emmanuelle may have better photography than Deep Throat but it's hardly more realistic. No film—nude bodies (only female—one never sees much more than a male's chest hair!), lesbians—a good deal of intercourse all neatly set against the Thai landscape. At least, Deep Throat is funny—Emmanuelle is merely insipid.

**Young Frankenstein**

I found The Producers histrionically funny. Blazing Saddles, an example of comic genius and Young Frankenstein...well...uh, occasionally humorous but not particularly enjoyable. And after seeing this latest work of Mel Brooks, I realize that I might have laughed very loudly at his other films because they were designed to elicit that particular audience reaction. But once the films were over I didn't really think about them.

Brooks may well be a genius because of this ability to make people laugh. This is especially true of Blazing Saddles where the viewers were laughing at themselves, their prejudices and often ludicrous behavior. Again, Brooks' work appears to be quite clever but he simply plays with the audience, having them crack up at every hackneyed joke ever used.

Young Frankenstein, based on the Mary Shelley novel, is really a parody of the 1930's horror films. It is filmed in black-and-white and opens with a shot of an old castle on a hilltop on a stormy night. In all fairness I must admit that I did not see the original screen version of Frankenstein. Several persons have informed me that Brooks' film is a fantastic takeoff of that work. Perhaps if I had seen this earlier version, I would have found Brooks' lines funnier than I did.

In spite of my criticisms of the film, I do think that, like Brooks' other films, it is well cast. Gene Wilder is the American grandson of Dr. Frankenstein—the scene with him instructing a med school class is very funny. Peter Boyle plays the monster. Marty Feldman is the hunchback. Madeline Kahn, Terri Garr and Cloris Leachman also appear here.

There are some terribly clever one-liners in this film and once in a while, I did giggle with the others sitting around me. And I've seen a hell of a lot worse movies but somehow I feel like I missed something and I'm not appreciating Mel Brooks nearly as much as most other people appear to.

By Linda Lee Walker

**Art**

**Peale House**

Watercolors, Oil Paintings, and Drawings by Raymond Saunders and Sidney Goodman

Nationally known artists Raymond Saunders and Sidney Goodman admirably display their talents in the dual exhibit at the Pennsylvania Academy of the Fine Arts' Peale House Galleries.

Their divergent works, which will be shown until February 23, complement each other, accentuating the differences in the styles of the two artists. A thoroughly enjoyable exhibit, it is well worth a visit.

Raymond Saunders, one of the nation's foremost black artists, exhibits an exciting and unusual array of collages and pencil drawings, along with several works done in mixed media. His work is subtle but imaginative, often combining a range of simple and sometimes childlike elements to create a work that captures the viewers attention both visually and mentally.

His innovative works are full of surprises. One may be amazed to find a ticket stub, postcard, calendar or incorrect addition problem in the midst of a collage. His use of mirrors serves to bring the viewer himself into the midst of the collage. It is a personal and totally individual experience. The intricate pencil line plays an important role in defining which spell out the title of the work or other phrases, verbally address the viewer. They serve as an invitation, beckoning him to penetrate farther into the picture to explore the abstract and sometimes far-out concepts which have inspired many of Saunders' works.

The more realistic work of Sidney Goodman is in marked contrast to the abstract collages and pencil drawings exhibited by Raymond Saunders. Using a variety of media—charcoal, watercolor, oil, and pastels—Goodman deals with people, places, and things with a bold sureness. He conveys a feeling of warmth through the use of ample light in his pictures and lets the light and shadow work for him to emphasize shape. He thus endows his figures with an almost sculptural soliditiy, giving them a weighty, almost heavy, presence in the pictures.

Even his charcoal drawings which often fade away at the edges lack the unfinished quality one might expect. By brazenly capturing the bare essence of shapes and forms, Goodman gives some of the elements in his pictures an almost geometric quality, but his pictures still have a striking realism.

By Linda Lee Walker

**Print Club**

Photographs by George Krause and Etchings by Norman Ackroyd

You might easily pass by the Print Club, hidden away on Latimer Street in Center City. But then you would also miss the interesting exhibit by George Krause and Norman Ackroyd which will be there until February 10. Although of a somber nature, the photos and prints in this unpretentious gallery aptly display Krause's flair for the unusual in photography and Ackroyd's skillful use of aquatint.

George Krause, raised in Philadelphia and a graduate of Philadelphia College of Art, is exhibiting photographs done within the last year. The majority of his photographs deal with death, martyrdom and suffering, morbidly focusing on the bloody and mutilated forms of the statues of Martyrs in New Mexico churches. His sensitive use of light and focus in his "Saints and Martyrs" series makes his sometimes grotesque, sometimes beautiful, figures appear almost human in their deathlike poses. His pictures point to a strange preoccupation with violence and suffering evident in these supposedly pious devotional images.

Continuing to focus on death, Krause studies tombsites in his "Qui Reposo" series. He has been exploring this subject since 1962, taking the photographs for this most recent series in graveyards from Boston to Chicago. Somehow Krause manages to capture a strange and haunting spiritual quality in the worn stone images he photographs.
Talking With

Barney Morris

Advertisements all over the city have been telling us for a month or so to "Meet Barney," so we did. Barney is Barney Morris, new anchor man for the noon hour news. I refer to him, "the news face in town." Coming from a 14-year stint in Los Angeles, Morris is the sole eleven o'clock broadcasts. His mission, as people. It's kind of a ho-hum kind of thing. And it's quite a struggle in those days.

So I finally decided to go into radio. And I did in Monroe, Michigan. I went to work for a little radio station there for 60 bucks a week, and that's working seven days a week doing news there. And I mean not just news on the air, but running around with a tape recorder and doing interviews, and covering city commission meetings at night on my own time, and the police headquarters, and all that kind of stuff. And really learning what news gathering was all about, and learning it from the ground up.

And then I went to Toledo and worked there in radio, and I went to Detroit and worked there in radio. I got into television in 1962, actually, in Detroit, working radio and television part time. I started working full time in TV in '74. I went to Los Angeles in 1970 to work for channel five out there. After 14 months I went to work for KABC and was there for three years. And now I'm here.

What are your specific career goals?

BM: I suppose when I was in my 20's I had all these great goals and things that I wanted to do—like becoming a foreign correspondent or network anchorman. But the best thing for me to do is to do what's in front of me today and the hell with next week. My goal now is to try and make this station number one in the Philadelphia market in news. And I figure that it will take us a couple of years to do that. Beyond that, I have no real plans. And I have no control over whether that will work either.

Do you have any plans for perhaps moving on to New York?

BM: Not really. When I moved to L.A. I really fell in love with that city. I had a good job and I had a lot of friends. I had a large family—4 children. And I didn't want to leave a home that we liked so much and travel 3000 miles with my family, unless I felt that my kids and wife would like it here and that it would be a nice place to live.

What was the appeal of this offer in Philadelphia?

BM: The appeal was two-fold, actually. First, I thought I could make money, obviously the reason anybody goes anywhere—and they're paying me a lot of money here. And the second was the question of the challenge. Here was a station that has been third in a three-station market for a number of years, and they would like to number one. They had a feeling that I could help them get there.

RG: How do you feel you can contribute to the appeal of the station?

BM: I suppose when I was in my 20's I had all these great goals and things that I wanted to do—like becoming a foreign correspondent or network anchorman. But the best thing for me to do is to do what's in front of me today and the hell with next week. My goal now is to try and make this station number one in the Philadelphia market in news. And I figure that it will take us a couple of years to do that. Beyond that, I have no real plans. And I have no control over whether that will work either.

BM: I'm interested in this town for a lot of reasons. Historically, this city is incredible. I mean you can go into a restaurant here and have dinner at a place that has been here for 300 years, or more. That's a mind-blower for me.

In Los Angeles, if a place is 40 years old, it's old. I was a tourist here in Philadelphia, I went to Independence Hall, and Carpenter's Hall, and Betsy Ross' House, the Liberty Bell and all this kind of stuff. It just blows my mind. It's just unbelievable that we've got so much history here in this city.

RG: Do you think that the city is playing up the bicentennial too much?

BM: No. Not at all. I think it's great. One of the reasons I wanted to be here now is because the bicentennial is coming up in 1976. I think that it is going to be a very exciting time for this city and for the country as a whole. It sounds corny, but I think it's interesting this democracy has survived for 200 years. With the crazy mixture of people and ideas and revolutionary notions that began with people like Jefferson and Washington and have continued even until this day.

I mean, this country is in a constant state of revolution and change. And we survive. The government goes on. We throw one president out and put another one in. That's an amazing track record. Most countries, I suppose, would have been taken over by the military a hundred years ago. This one hasn't been. We have in our framework still have the opportunity to say what we think.

RG: What do you think of the commercialization of the bicentennial?

BM: I think that's inevitable. Somebody's got to make a buck on it, and I don't know that that's all bad. I have to face the fact that we are commercialized to the point where we forget really what it's all about...But I'm really fascinated by the whole thing. I love these little squibs in the Bulletin cross references to what's happened on such a day.

RG: Are you interested in Philadelphia politics?

BM: Well, I think in some degree, yes. One of the first things I did when I got here was spend two hours with Frank Rizzo one day, because I wanted to meet the man, and because I had read about all the awful things about him—both pro and con. And I just wanted to get some sense about what the guy is like.

How much of the most sensational characters, certainly that I've ever met in my life. And I don't mean that necessarily in a negative way. I don't have any great negative feelings about Frank Rizzo, or positive. As I told him—I don't know about other people or other stations or anybody—but I'm not here to do a hammer job on anybody. I want to do some sort of entertaining job about everybody in this city that we can.

I said to Rizzo, if you're wrong, the truth is that we're wrong, and you're right. And if it's the other way, we're not trying to get anybody. And I think that anybody who gets into this mode becomes a lousy reporter and a lousy journalist. It's our job to make discovered what's right and wrong. It's our job to report on what's going on out there whether we like it or not. I make my decision about whether I like it when I go to the voting polls like everybody else. I think our job is to be honest about what's going on out there.

RG: How can we know what's going on when Rizzo won't talk about anybody?

BM: Well, Frank Rizzo, I have been told, has not been as available to the press in recent months as he was when he first took office. However, he was very available to me. I spent two hours with him. We talked about anything that I wanted to talk about. About WCAU's news philosophy?

BM: What we are doing here is trying very hard to put together newscasts that are interesting, that are ethical, that are responsible, without catering to show business, and at the same time we try to provide some kind of sense of balance. And I think that we are not being pompous or talking down to people.

RG: Do you find a different level of sophistication in the audiences of varying cities?

BM: I used to think that way. But what I have discovered is that whether you're in New York or Detroit or Chicago or Los Angeles or Philadelphia that basically people are pretty much the same in terms of what interests them.

January 30, 1975

By Ronnie Glaubinger