University Housing Shortage May Result In Increased Transfer Admissions

By KIRK GONN

Due to the present housing shortage at the University,新生 will probably accept more transfer students and fewer incoming freshmen. Vice President for Undergraduate Studies Humprey Tonkin said Tuesday.

Tonkin also predicted that the University will accept more than the 1,000 transfers that have been admitted since there have been no funds in the high-rise with such opportunities. "I'm seeing a trend to pull in a transfer student than a transfer student," he said.

Transfer students are also facing the housing shortage. It is not an easy situation for them, and I have many students who have identified themselves with the University because of the unique things they have done for us," he said.

Tonkin said he met with the Committee for University Students on Transfer students last week to discuss the issue.

"I'm trying to work with the Committee on Transfer students, and I'm meeting with various groups on the subject," he said.

Tonkin also mentioned that the University is working on a new program to assist transfer students in finding housing.

"We have a large number of transfer students who are looking for housing," he said. "We are working on a new program to help them find housing."
Find out what you can do for Soviet Jews.

STUDENT STRUGGLE FOR SOVIET JEWRY

Meeting Thurs., Feb. 13
Room 1, Houston Hall

Topics include: Phone calls to Russia
Up and Coming Rallies
Letter-writing to activists

For further info contact: Chaim EV 2-3423 Bruce EV 2-6351

Do you have time pedic *'?

Ivy Research Labs is conducting
dermatological tests in equilibrated programs. Volunteers are paid for
their participation on each study. If you have athlete's foot and are
interested in participating on a study contact EV 7-4804
or, stop by Suite 226, 2nd Floor
University City Science Center
3401 Market St., N.W. Corner
Philadelphia, Pa. 19104

Irvine 7:30 & 10:00
Feb 16 2:00-5:00
3:00;
RUTH
ROXY MUSIC
Photos
Pennsylvania
Jeff Slater
STUDENT STRUGGLE
THE FLY

8:00 P.M.

Chaim EV 2-3423   Bruce EV 2-6351

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A great chance
Sergio Leones
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Sat Mar 1
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The Department Store

AXON

The Sweethearts of Chi Omega
Invite you to their
VALENTINE'S DAY MIXER
Fri. Feb.14th 9:00-1:00

Are you ready for Valentine's Day with a special mix?

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Several Programs Give Students Chance to Study in Grad Schools

By STEVE EISENBERG

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Women and Change

By Peter Oliver

Yesterday afternoon I became entangled in a banner controversy that can happen so often, resulting in a wide range of frustrations and misunderstandings. The topic had, and will, continue to remain the Jewish relativity of American society, and we ended up discussing something not even remotely related to it. As I was walking, I perhaps particularly defined one to discuss since it is quite possible that is the discussion that has been so totally involved with our day-to-day lives, it being somewhat deeply into our collective soul.

As a move from being in a discussing and physiological situation, it was on the one hand truly a drastic social revolution that we were in a current situation that limits women to certain roles because of their sex, and on the other hand, it is inevitable that the question of whether or not the traditions and practices of the movement of women are better. Perhaps one of the greatest misunderstandings is that to be free is to be perfect, perfect because of what something of them. I don't believe that a person's position is the same for as long as I have been aware of a society's freedom, and I believe that a society will be, a society which will be a perfect society, however, only can exist with a consciousness, consciousness that must be shared by everyone in the society. Such a society must have a collective conscience.

All the strategies that we now employed by the women's movement are directly related to the idea of the reason for the ineffectiveness of any large or small movement, and the problem is that instead of policies there are procedures. Yesterday we sat and became accustomed to the notion of position, neither revolutionary nor revolutionary but a position of understanding become very definite. I believe that if we really want to create a society that is better than what we now have, we must be willing to listen to one another and to the condition of the people standing together through the growing pains of trying to understand one another.

Letters to the Editor

Conduct of Dining Commons Union Employees Questioned

To the Editor:

I was returning to my dorm at about 6:30 p.m. Friday night when I was surprised at the number of students who were relieved to be able to eat dinner. The DCM, which is normally scheduled for 5:30 p.m., was running about 15 minutes late. It was surprising that we had already served us, an outright lie, as we have observed. This was the first time that I had been in a situation where I had been disappointed.

Your report that they have a Chem 11 at State College they have received academic credit for full, and taking a variety of other courses and activities. Even the capstone of the cheersleaders at the end of the week was out of place. The Art Club came back to an intellectual torsion in my mind. I decided that I would like to state this growing impatience.

Most of the undergraduates students I know realize the importance of acquiring a high cumulative average to secure a place in professional or graduate schools. Most of these students are aware of the need to gain a certain GPA, often a 3.0 or higher, in order to be considered for graduate schools. This is in contrast to the impossibility of it being recognized in the undergraduate area.

In defense of the Gut Game

By William Hosborn

It was with little shock or surprise that many of the students of grade 1972 at the Shaker Dining Commons learned about the banner controversy that was the first front-page editorial article of this year (Feb. 17). However, there are a few additional considerations that I would like to state this growing impatience.

The Constitution of the United States was drawn up long before this society was established to be protected, for responsibility to the part of each human being to respect the rights of others. Yet human nature has always been selfish and interested in our own sake to really be selfish and interested in what others. Therefore, according to the Constitution, each person is actually the individual in the collective.

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I do not accept that the solution of the women's movement is as simple as it appears, not that the solution of the society, but that this attitude is shared by the collective.

I think that the women's movement, beyond the easy solutions, are political, social, political, and political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, political, 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Kissinger Meets Sadat

Cairo (UPI) -- Secretary of State Henry A. Kissinger said Wednesday that he was "optimistic" after talks with Egyptian Foreign Minister Ismail Fahmi failed to produce a cease-fire agreement between the Egyptian Army and the British Army in Northern Ireland.

No fighting was reported in the area as Kissinger and Sadat met here Thursday to extend their talks into the evening.

Meanwhile, sources said, a special committee of Senate Democrats had only 28 or 29 sure Senate votes against overriding the President's expected veto of the bill -- too few to block it from becoming law.

WASHINGTON (UPI) -- A House-Senate conference committee reached tentative agreements on a number of difficult issues in which a program reached tentative agreements on a number of issues.

The two men unexpectedly extended their talks another hour and a half in Cairo Thursday, February 111, 1975.

Kissinger said Wednesday he was still optimistic. The talks were fruitful.

The committee is drafting an alternative energy program that even more progress would be possible before the talks ended, Kissinger told newsmen. He said he was hopeful a solution should be found," Kissinger said.

Indefinite Cease-Fire

Belfast (UPPI) -- Both the Irish Republican Army and the British Army have extended their cease-fire Wednesday after nearly six years of urban guerrilla warfare in Northern Ireland.

Britain's Implementation of Indefinite Cease-Fire

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Squashmen Blast Middies; Clean Sweep Highlights Rout

By SAM FRY

It was more than a year ago in the City of Brotherly Love that Penn was unable to play squash. Now the Quakers have it on the road, where they have won two straight games in a row.

The Quakers defeated the defending Ivy League champs in a 4-0 rout on Saturday, and then went on to dominate Middletown, Conn., 5-2, on Sunday.

The Quakers, who are now 2-0 on the season, are off to a strong start. They have won their first two games of the season, including a win over the defending Ivy League champs, Middletown.

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**Reserved Space Warning**

By Lee Levine

Warning: This issue of 34th Street is in bad taste! That, does it. Now that you have been forewarned, let's proceed.

It is interesting that our society has come to condone the use of "warning" as a solution to the problem of individual taste (or tastelessness).

When we go to see a dirty movie, we are advised at the outset that it will be X rated ("dirty"). This somehow absolves us of guilt if we go inside.

When we clutch at a pack of cigarettes we are unequally informed that the act we are about to perform is "hazardous" to our health. With this slogan the government has saved itself from any guilt.

The "warning" has now reached television. The new Norman Lear series The Hot L Baltimore includes a caveat at the beginning of each episode which refers to the "adult" nature of the subject matter to be presented.

Never ones to be left out of what seems to be a coming trend, 34th Street has jumped on the bandwagon. To repeat: WARNING: This issue of 34th Street is in bad taste! It is about to change all that.

We have staff writer and columnist Buzzy Bissinger around town to examine the particulars of the Philadelphia bathroom. Their detailed analysis is the basis of our cover story and it appears on page 3.

And speaking of warnings, we noticed one other handy little tool that is used frequently in situations like this: WARNING: The management is solely responsible for what follows.

Bathrooms have been the victim of benign neglect in our society. Everybody uses them, everybody knows they're there. Nobody talks about them.

We have developed ingenious methods of concealing what goes on in a bathroom. Little children go "potty" and middle class women go in the "powder room.

Some folk go to "see a man about a horse." (I'll never understand that one and tout for their cross-dressing habits. Nobody just plain goes to the bathroom.

And, although unarticulated, everybody knows where we all just hate going to the bathroom. Planes, trains, old Eno stations and lunchrooms come to mind immediately, but there are others.

All in all, bathrooms have been the subject of study in our society. However, 34th Street is about to change all that.

**Music**

Valley Forge Music Fair

544-6000

Some big names in mainstream jazz appear next weekend at 8:30. "Two Generations of Brubeck," featuring pianist Dave Brubeck and sons Danil, Dan and Chris will be joined by two Brubeck alumni, Alan Dworsky on trumpet and Paul Motian. The group will be supported by the Science Museum Orchestra and Alan Dawson. The Brubeck and group will also appear at the Franklin Theatre on Princeton Tuesday night.

**Film**

The Steadfast Natives

Goldman 1

10th and Chestnut

LOT 4419

Based on a novel by Ira Levin (Rosencrantz and Guildenstern Are Dead) written and directed by David Steinberg. The play explores the American family's need to believe in their children.

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Cover Story

The Writing on the Stall

By Buzzy Bissinger

Pop Sociology is okay if you can take it—or joke... And, nearly every aspect of modern society has come under the scrutiny of those who pretend to know "what it all really means."

Unusually perceptive know very little about their selected subjects, but they have an incredible gift for jargon and outright bull. Not to be outdone, 34th Street Staff Writer Buzzy Bissinger set out to show he knew as much—or as little—as the socio-cultural know-it-alls who keep scholarly journals in business. Below is his personal investigation and analysis of one of the great urban phenomena of our time—Bathroom Graffiti.

You can never tell a faggot by what he said. But there's never any damn mistake when you see who he's got in bed.

-Poem written on the wall of a Penn Library Bathroom

"Perhaps that is the unheard echo of graffiti, the vibration of that profound discomfort it arouses, as if the unheard music of its proclamation and its meaning, the repressed seeing of its filiation, is the herald of some oncoming apocalypse less and less far away. Graffiti lingers on our subway door as a memento of what it may well have been, our first art of karma, as if indeed all the lives ever lived are sounding now like the bugles of gathering armies across the unseen ridge."


Some people are never satisfied to take something for what it is, and Norman Mailer, despite his moments of writing brilliance, is one of those people. For all his impressive big words, his profound similes, and his fancy allusions to the art of karma, Mailer has little idea of what he's talking about when it comes to graffiti. Like many self-made intellectuals, he has taken a molehill and transformed it into a very wordy and nonsensical mountain.

Graffiti, whether it be magic-marker names blasted on a subway or perverted little messages scribbled in a bathroom, is not "the herald of some oncoming apocalypse less and far away" as Mailer so obviously informs us.

Graffiti isn't art, it isn't a poetry of the '70s, it has nothing to do with ego, ids, and super egos.

To the contrary it is outrageous, gross, disgusting, ludicrous, perverted, silly, destructive, ugly, and sometimes funny as hell.

"Judging from the bullshit on the wall, I can see why the authors of it aren't at Harvard—congrats gentlemen."

-Written on the wall of a Penn bathroom

If we asked cultural psychologists about this, they'd probably hand out some line about inferiority complexes and "Harvard Mentalities." Norman Mailer would probably have some equally arcane and dreary thoughts. But that's not the point here. What we want to know is what makes graffiti so important to Am Civ majors, and everybody else who probes into our culture. What is it that makes perverted bathroom walls such an important part of life?

"AC-DC married guy looking for the same to swing with. Make a date."

Now what prompts a normal human being to say something like this? Does he really think that advertising in a toilet stall will get him a date? Probably not. If he's like most everyone else he etched this delightful statement into bathroom posterity because he was bored, because he was tired of sitting in the bowels of Rosengarten trying to get some work done, and because there is nothing duller in life than looking at an empty toilet stall wall.

Forget all the cultural comparisons that the psychologist can't resist making, all the bombastic hogwash that Norman Mailer would insist on making, and take this "want-ad" by our graffiti friend for what it is—a dirty expression.

And what about all the delightfully nasty comments about homosexuals that appear in the public bathroom? How can these wicked sayings be explained?

"Violence is that antidote to faggotry."

"Faggots are revolutionaries."

"Put faggots to the sword."

"Listen, faggot, we will kill you for the pain, shame, and anxiety you have caused the brothers. You have hurt our sense of strength and manhood. For this you will die!"

-All from Rosengarten stalls

The resident cultural psychologist would probably faint at these sayings, and then revive himself long enough to whip off a 20-page piece about man's repressed sexual urges and his instinctual need to be AC-DC. What Norman Mailer would think of the whole situation wouldn't make any sense, let's forget about it.

The real truth of the matter is that as long as there are homosexuals there will always be homosexual jokes, and the resident psychologist who tries to find an explanation on society walls should not be listened to. People write about homosexuals on bathroom walls just as they write about blacks and Jews because it's wicked, cruel, and there's never any danger of getting caught.

As a psychological artifact graffiti is completely worthless. As a source of bathroom entertainment, however, it can't be beat, and one of the most interesting things about graffiti is its placement.

In the Penn Johns, for example, every inch of every available wall is covered with pencilled scribbles, and 95 per cent of them are filthy as hell. A highly perverted place to study, one would have to say. Move over to the first floor of College Hall, the place where Penn administrators work, and things still aren't very clean. Yet there definitely is a different twist to College Hall graffiti, and its style is a little bit more "heavy" than that of the Rosengarten community.

"What does it profit a man if he gains the world yet forfeits his soul?"

"Jesus saves—Expo puts in the rebound."

"Those who can do—those who can't teach."

"Pat Nixon is suing for divorce. She's tired of sleeping with a crooked dick."

The worst graffiti at Penn, not to mention the worst bathrooms, belong to Dietrich Hall, home of Wharton Undergrad. Everything written on these ill-fated walls is dull, unimaginative, and not very dirty. As usual, there is a moralist tone to most everything that the Wharton pervert writes.

"Statistics One is thick as a brick."

"The graffiti at the U of P is homosexual oriented and it showcases the fragmented sexuality of the American intellectual community."

But at least the Wharton graffitist can write a coherent graffiti sentence. Down in Center City the bathroom walls are cluttered with incoherent scribblings, frantic pleas for frantic acts, and 1001 telephone numbers offering all sorts of exciting things. The most deranged graffiti area in the city is at 30th Street Station, and the whole idea of going to the bathroom there is in itself a vile, disgusting thought.

Further down at the Greyhound Bus Station (17th and Market) the graffiti has been painted magic-marker style by such famous city artists as "Duke," "Cool Earl," "Scoon," "Little Wee Willie," etc. And on and on the graffiti goes, appearing on subway stations, building walls, wooden desks, and abandoned cars, and the like. And what does it all mean?

Ask Norman Mailer. He'll tell you.

"Penn football and basketball—a choking affair"—Penn Library stalls

"White women have to give their bodies to blacks"—College Hall stalls

"Communicate with me!"—Annenberg School of Communications stalls, first floor

"I hate diarrhea"—Sociology Dept. stalls
By Daniel A. Kasle

It’s very difficult to eat without teeth. Eating a piece of bread has been an experience common to practically every human since a guy named Miller invented flour. But without the aid of choppers a single piece of rye might as well be a bowling ball because it just won’t get chewed. Having last four of my smartest pearly whites last week, I developed a new technique for all of you who, because of various reasons (perhaps a little oral-surgery by your not-so-friendly books) can’t seem to sink your teeth into anything too solid. First, suck on the piece of bread until it is water-logged. Next, mash it against the roof of your mouth with your tongue so as to bring it to the consistency of Play-Dough. Then when your remaining teeth and vacuums aren’t looking, quickly flip the matter down past your tonsils and on its marvelous way to bring nourishment to your ailing body. Using this technique, you should be able to ingest an average sandwich in 47 days, but after a few months of such a practice someone might want to do a benefit rock concert for you.

Along the same lines, do you remember how miserable a piece of dried, overheated, fried fish can be? For that simple reason, this week we are going to learn some of the proper ways to poach a fish. Granted this method often yields a result which can look as if it had been pre-masticated by a blender but we must sometimes sacrifice appearance for true gourmet excellence.

Poaching is sometimes thought to be the same as boiling. Not so. Primarily the discrepancy lies wherein the liquid boils in boiling and poaches in poaching. Get it? Okay, let’s move on.

While all fresh fish will taste superb poached, it must be done in a proper liquid. A court bouillon, such as the one mapped out below, is perfect for this job. However a simple bath of salt water with a bay leaf and some thyme, fennel, or oregano will do just fine.

Most people have lived all their lives under the clouded assumption that fish can only be poached in a poacher or in a pan on top of the stove. Not so! What else is there? In little paradise of kitchen appliances could possibly render a fish a good poaching, you eat with basted breath. Well, well it’s none other than Danny Dishwasher, kiddies. Just wrap your fish in aluminum foil real water with a little liquid (vino blanco will do fine) inside to do the job, put it in the old salser there and let it ride for 1 1/2 complete wash cycles. Presto-chango, poached fish. Now if you can find a way for your oven to do ditches...

Even the best of cooks are stymied when it comes to how long to cook a piece of fish. James Beard and the Canadian Dept. of Fisheries have come up with the best formula yet: “Measure the thickness of the fish at its thickest point and estimate ten minutes cooking time per inch, whatever the cooking method.

Thus, if you are poaching a whole salmon that measures 4 inches at its thickest point, you will poach it forty minutes. If a fillet is half an inch thick you will saute it or poach it 5 minutes. To brolil a steak of salmon or halibut 1 1/2 inches thick, allow 7 1/2 minutes a side.”

Poaching is very simple. I will take for granted that most of you do not have a bora fide fish poacher or even a dishwasher so grab the nearest pan and read on. Small fillets can be placed in this pan, covered with the poaching liquid which is near but not at the boiling point, placed on very low heat, covered tightly and cooked for desired time. Large fish can be covered with a tepid poaching liquid, brought to a near boil and let cook, tightly covered, for the desired time. The liquid can be strained and used in any sauce where a light simmer or stock is called for. It can also be used again, unstrained, to poach more fish. Poaching your fish will yield an aromatic rich meat perfectly adaptable to any sauce you wish it to.

**COURT BOUILLON**

6 cups water
2 cups dry white wine
3 cloves garlic, smashed
1 piece celery, chopped
1 small onion, chopped
2 small carrots, thinly sliced
bay leaf, fresh parsley (by the handful), thyme (1 sprig), fennel, oregano juice of 1 1/4 lemon

Add all ingredients except wine and bring to a boil in a large pot. Reduce heat and simmer for 15 minutes. Add the wine, return to a boil, and continue to cook, covered, for about 30 minutes. Just like grandmère used to make.

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By Peter Ginsberg

This was the week designated for non-political writing. Frank Rizzo and Lou Hill could fight it out on their own. Since more people seem interested in sports than an election anyway, I turned my sights to the World Football League. And what did I find? Politics!

The battered Philadelphia Bell seems more destined for defeat than any bambino running around City Hall. College and Canadian football rejects found refuge in this team which only made the playoffs last year because most of the other league teams couldn’t afford to clean their uniforms.

In fact, the Bell seemed headed for demise long before that horrible season. The long list of franchise owners— including the infamous duo Harry J. Katz and Jack B. Kelly—was only surpassed by the number of stadiums the franchise has not been allowed to use. There is, it seems, a conspiracy of previously mentioned politicos to keep any football team besides the Eagles out of the city.

With a brand new stadium and a city void of, but desperate for, winners, the WFL felt Philly was a sure bet. However, no sooner did the Bell choose this town for its home than it discovered some of our civic leaders were none too pleased.

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Lost Causes
On Being Friendly
By Buzzy Bissinger

All right. Let's admit it. By this time all of you out there think that I'm a pretty messed up guy. Courtesy of myself you all know that I didn't get a summer job, that my record collection stinks, that I'm more often than I'm interested, and that I'm in love with Clint Eastwood.

Well, let me tell you all something. I'm not the schlep you think I am. I don't spend my time sitting in my room wondering whether or not it's safe to go outdoors. I don't have epileptic fits. I'm not an orphan. My favorite food isn't lasagne with raisins. I'm past that stage of life where it's important for me to watch Captain Kangaroo.

And I got friends (or at least I think I do). Lots of them, in all sizes and shapes, big, fat, thin. I even got a couple who are only a few inches taller than I am.

And I'm thankful for my friends. They make me feel good. They reassure me when I'm feeling a little bit less than my normally very secure self.

Lust but least, they have the wonderful capacity to drive me absolutely nuts.

Let me explain.

As far as I'm concerned, being the friend of someone gives you the absolute right to say whatever you want to her or him. Instead of hiding your comments behind a thick cloud of gentle phrases and sympathetic gestures, you're able to be right out and say what you feel.

Instead of being kind and understanding, you can be frank and critical. After all, when two people are friends why is there any reason to hold anything back? You're both past the point where you have to worry about hurt feelings and shattered egos. Right? No comment.

In any case, conversations with friends are a little more "spirited" than they are with regular acquaintances. For instance let's say that you've gotten a D in a subject. And let's say you confide in your friend about this, hoping for a little love, a little understanding, and a lot of encouragement.

You hope that he'll respond to this tragedy in the following way: "A D? God, that's simply awful. I knew that was a hard course, and I'm glad that I took it pass-fail. God help, I wish you had. But

I wouldn't worry if I was you. When the Law schools look at your other grades I'm sure they'll be interested. Com'on, let's go out and have a couple of beers and for the whole this paper was one of the best things that she's ever read. Isn't that great?

So when a friend comes into the room with some "great news," the ensuing conversation runs something like this:

"Hey, I got some great news. My teacher told me that my paper was one of the best things that she's ever read. Isn't that great?"

"And you know what else, your bad breath? You know, you really do have bad breath. Do you ever brush your teeth?"

"Hey, wait a second. I thought you'd be happy for me!"

"And you know, you're a slob. Your room is a mess. Why don't you clean yourself up?"

"God are you in a bad mood tonight."

"And you know something else, your teeth are naturally yellow."

And on and on the conversation goes until the friend with the brilliant paper is so ashamed and embarrassed that he has to leave the room.

But despite everything, it would be pretty dumb to say that things would be any more pleasant without any friends around.

And who cares about the "innocent" insults, the constant wisecracks, the vicious remarks, and the "don't take it personally" sarcasm.

After all, you can't have everything in life.

Subway Stop
One Percent Art
By Chris Jennewein

1234 MARKET STREET--A two-story steel skeletal hangs over the subway station here, waiting to drop and pick off an unsuspecting subway rider. Most commuters don't look up when they leave the subway platform, so they don't see this Damescuses sword until they've climbed halfway up the stairs to the street. It is a shock, but maybe it makes a subway trip more adventurous.

The twisted dagger is one of the latest acquisitions in the Philadelphia Redevelopment Authority's (RDA) fine arts program. It and two similarly monumental works of the same species enliven the 1234 Market Street Building, the first building in the Market Street East redevelopment project and the new home of the Redevelopment Authority.

Since 1958, over 150 pieces of art have been placed in redevelopment projects under the RDA's one per cent art program. It was the first such program in the country and is still the largest. Actually, it's a relatively simple procedure: estimate construction costs and divide by one hundred. That's how much art you have to buy.

Although a five-member Fine Arts Committee supervises site selection, set compatibility, materials and other matters, it does not decide on content. "We would never get involved in that because the developer is paying for it out of his own pocketbook," says RDA fine arts coordinator Mary Kilroy.

The problem is picking the right art. Most developers, and consequently most of the artists they choose, will come from middle-class backgrounds. Although they will have no trouble planning art for Society Hill socialites, will North Philadelphia industrial workers find the art relevant? If they don't the result will be indifference, vandalism and thievry.

In Progress Plaza on the south edge of the Temple University campus, busts of six black leaders sit like statues in the octagonal "Rotunda of Achievement." They were sculptured especially for the people of North Philadelphia by artist James W. Washington, Jr., of Seattle.

The busts are indeed carved out of black stone, but the chisel didn't sink very far. The features are barely discernible. From six feet they look like wig forms. Peanuts inlaid in the bust of George Washington Carver are, however, discernible.

"You can't even tell who this is," says one woman who has just entered the rotunda. Seeing the plaque, she bends over and announces, "Oh, it's Crispus Attucks."

Turning to her left, she studies the bust of Carver, then says, "I thought it was King Tut."

In 1967, the RDA installed a humorous Cat and Fish sculpture in Finnegan Playground in Eastwick. Originally, an eight-foot cat sat on the bones of a fish. A bronze raven once perched on the site, but it disappeared around 1969. Poe House curator Mrs. B. Frayne remembers Mrs. Frayne's the lead bird looks like an "NRA eagle."

I. Aghen is standing in the doorway of his wholesale dry goods store, looking at a statue of traders bartering. "It's hard for them to visualize what it is," he says. "A lot of people can't figure it out.

The site of six stickers figures that appears to be cloth, one per cent of the nearly $1 million Aghen and a group of other merchants spent on the 3rd Street Wholesalers Association building at 3rd and Spring Garden Streets.

The fish is gone now.

The 20-foot bronze pod grows out of a small fountain, releasing a fish from its belly. A fish on 7th and Spring Garden Streets. The fish on 7th and Spring Garden Streets. The fish was originally meant to grace the 17th Street Wholesalers Association building, but the time has come to re-examine their art program.

The one per cent program is as chairman of the Fine Arts Department Robert Engman says, "a tragedy in the sense that there has been a lot of money for people to support the arts." This is not the RDA's fault; the authority should be commended for its pioneering efforts.

But the time has come to re-examine those efforts. The program has, perhaps, been more constrictive to quality than quantity, and the resulting art is generally not spectacular. Since developers receive public assistance in obtaining land, a good argument can be made for art that will involve communities in the art. And that would do much to end the tragedy.
In Review

Theater

Goodtime Charley

An outstanding cast is the greatest asset of Goodtime Charley, now at the Forrest Theatre. Joel Grey and Ann Reinking lead the repertory in the enjoyable new musical-comedy portraying an unusual romance between Joan of Arc and Charles VII of France.

Nothing is lacking in Grey’s performance in the title role. Dances, songs, and comic quips are delivered with distinction, elasticity and an uncanny sense of timing. He also evokes a few deep eyes in the story’s more serious moments. An impoverished dauphin who would much rather be a Goodtime Charley than face the demands which History places on him. Grey’s character charms devotees, the audience. It is Ann Reinking’s disarmingly frank Joan of Arc, however, who captures their hearts. Reinking, in her first major stage role, storms castles, consults mysterious “Visions and Voices,” and steals every argument in the show. Her presence is a mood in a tone of voice.

The soul of “The Member of the Wedding,” now playing at the New Loew St. Theater, is Frankie Adams, a girl who has never had a family life, and Bernice, a black housekeeper who has taken the role of surrogate mother. Bernice lends Frankie wisdom and a sense of being to Frankie’s search for knowledge of herself and the world around her. However, in this production by the New Phoenix Repertory Company, this essential relationship fails to materialize, thus sealing the fate of the play.

Frankie is a precocious girl of twelve going through growing pains during a summer of disconcert in the post-World War Two South. Nobody seems to want her; her only solace is Bernice, a woman who has gained her wisdom in life. Carson McCuller’s script is a strong testament to the resilience that can overcome a child who hasn’t had a loving home. It is powerful stuff, but alas, in this production, not well done.

The major problem is casting. Margie Elliot’s Bernice and Marybeth Hurt’s Frankie appear too close in age to be mother and daughter. Although they are gifted actresses, all they can do is try to act in roles which don’t allow them a character. Following from this essential failure, whatever is good in this production, and there were some good points, becomes merely incidental and unimportant to the extent that they fail to add anything to the play.

“The Member of the Wedding,” endowed with power and high emotional content, has the potential of being sensational dramatic theater. However this New Phoenix production was deprived of its potential from the very beginning by miscasting the vital characters. The evening is on the whole unstimulating and unwrapping.

Wedding Member

PAULA. KAPLAN

Clockwork Testament

Clockwork Orange master Anthony Burgess has issued a slim new novel imitating that book’s piercingly outrageous style—The Clockwork Testament (Knapf, $6.95). Or, as Burgess subtitles the book for his devotees, Enderby’s Enemy in the literal finale to his trilogy based on the title character.

Enderby is a British poet, transplanted from his mysterious cafe in Tangiers via a visiting professorship to the mythical University of Manhattan, an “open” college to say the least. While still in Morocco he flippantly suggests a Gerard Manley Hopkins poem as a film idea and has arrived in New York to find the finished product to stick blood-and-sex opus. The stage is set for Burgess’ favorite theme—the “civilized” man versus the crazy violent world and the crazier people trying to protect themselves.

Enderby is of course doomed—both literally and figuratively. One of the book’s most revealing sequences takes him to the Sperr Lansing talk show, where he vainly tries to defend himself against a host who out-Carsons Johnny and a mob-like studio audience who blithely hold him responsible for all violence since the movie’s premiere. It seems ever since the film’s producer turned Hopkins’ 17th century tale of spiritually beleaguered man into a wholesale Nazi rape of convention after convention, “impressionable” hoodlums have been imitating them. Between host and audience, Enderby, who can’t get anyone to believe Hopkins wasn’t a professional pornographer, is made a villain for opposing “positive” brainwashing.

Meanwhile, Burgess’ poor professor, fat, hairy, and ugly, has to fend off his literature and writing classes as well. Burgess makes sure Enderby has a hard time of it, but gets in some unmerciful cuts against the students too. What can the old-fashioned work-loving professor do with students who show off their “knowledge” of a minor Elizabethan playwright Enderby has just dreamed up or the girl who’ll do just anything because she’s got to get an A? And how about the talented black poet who debates Enderby on feeling openness to immortal lines:

“It will be your balls next, whitey.
A loving snipping of the scrotum
With rather nifty nail scissors.
And they tumble out then to be
Crunched underfoot crunch crunch...”
and on and on and on.

So through a day with Enderby we go, engaged in Burgess’ warped world where the evil-looking are what they appear and the innocent are much worse. The book is tremendously aggravating because you know or at least hope he’s wrong, but it’s still often brilliant, witty, painfully true.

Who is Angelina?

Who is Angelina? (Holt, Rinehart & Winston, $7.95) by Stanford Professor Al Young reflects the other side of the coin of Enderby’s tortured world. Angelina Green, Young’s black country-girl heroine with a master’s degree from Berkeley and a restlessness to make her life mean something, lives vividly in a much gentler, workable, and believable environment.

Angelina is simply an intelligent, rather private, completely normal person who’s delightfully wise with an openness to life and people. She follows her change from a sweet passive woman, the kind who still hurts from a two-year relationship with a man who needed a mother more than a lover, to somebody who can dish it out as well as take it.

Who is Angelina? is certainly not Great Literature, but its store of gentle insights and colorful well-developed characters carries it well beyond most of the “Young Woman Seeks Her Identity” books so in fashion. Young’s heroine moves through the broken affair, a new one with a completely different type of man, a few skirmishes with ever-present violence, and episodes with her father, old school friends, and transcendent mediation. All leave her changed not too much but in a few ways that count.

Books

By Eleanor Noreika

PAULA. KAPLAN

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Talking With Joe Frazier

By Tom Butera

To the beat of the maracas, Joe Frazier rendezvous himself for a bit before a cold February evening in the Broad St. gymnasium which bears his name is custom-Frazier. The walls are graced with photos of the 5-10 dynamo in action, with trainer Angelo Dundee, and with his family.

An intense Frazier has already put in three weeks of furious-paced workouts in preparation for the Ellis fight. For the man who was once an eager and aspiring young boy, to be such an intensity, that is, except Smokin' Joe.

On the bank of his last flight in the ring, Frazier reflects on how he came and how far he wants to go before hanging up the gloves for good.

TB: Are you officially in training now for the Ellis fight?
JF: Yeah, this is it. I've been in training now, three weeks altogether. But I would say there's been one week of hard work.

TB: What does your training routine consist of?
JF: Put in the whole day! 4:30 in the morning, two to three hours of my usual four miles of roadwork in Fairmount Park. Then we come back and get some breakfast like five or six. Then we start training on the bag, the speed bag and the ropes for a couple of hours in the morning. Then we come down to the gym. That's a complete day for me. It's not really covering all the activities as far as public appearances and doing things with the people in the community, like say, nationwide or wherever I'd be allowed to go while I'm in training.

TB: Do you enjoy the training, the getting ready for the fight?
JF: I think every fighter or any athlete has to really enjoy his work. And I really don't enjoy his work he doesn't last very long. I can only speak for myself and I know that it's always been hard for everybody to keep his body in tip-top shape and I keep my body always in tip-top condition all the time. It's a challenge more than anything.

TB: What about the adjustment after you finish your career in boxing? Do you think there will be much of an adjustment going from the spotlight into an average type of life?
JF: Leaving boxing, I wouldn't be fighting top-notch fighters but I'll probably come in the gym and crowd around with guys I know just keeping my body in tip-top shape. I know that the roadwork would never leave me because I like to run. I like to stay trim. I like to look fit all the time. I like to dress neat, you know? And all that come with keeping the weight down. If you can't really keep the weight down, you can't really dress neat as you want because you don't look trim.

And I think I'll be at the gym as long as there's a gym left. That's a good feeling.

TB: Now you mentioned you may go five or six more fights.
JF: Well it all depends on how long Clay is going to try to hang me out or hold me out. I'm not going to spend the next three or four years waiting on him. I don't need the aggravation. I would like to be the champ again but as far as I'm concerned, there are other things I can do. There's a lot of things I'd enjoy doing and I figure I can have just as much enjoyment and I think I can do more for people with the things I'm involved with now.

TB: What specifically might you be doing if and when you get out of boxing?
JF: Well right now there's a lot of things. There's just too much for me to go into. But here's a gym and I'm trying to keep this together for young fighters, young men, to try to keep the boys off the street. As of now, we're trying to get together a golden glove. We're gonna call it Joe Frazier's silver golden glove. And this is the way we're gonna try to keep the boys off the street and keep them moving and I would say keep the entertainment for the people within the boxing community.

TB: If you were a kid today, would you go into boxing?
JF: Well number one I think any young man or young lady or anybody should be, let's say, truthful to themselves. I mean, you can't fool nobody but you regardless of what goes on. Let's say the coach walks up to you and says, 'Man, did you do two miles this morning?' and you say, 'Yeah, I did two miles.' And you look at the track and it's all away. He can find out whether you been running. The same thing with any young man or lady in any activity. They should be truthful with themselves. If they decide if they want to get in, they have to be truthful to themselves.

TB: Do you think a kid can find a future in boxing?
JF: Oh, definitely. Anything, as far as I'm concerned, can have a future. You know what I mean? If you put what's needed into it. See, there are a lot of people that get into something, you know, half-step. You can't half-step into anything. You have to be, let's say, real into it. You have to be truthful to it. You can't half-step because it's not gonna work out for you. And then when you fall down by the wayside, then you try to wonder why, you know — Hey, what happened? What went wrong? Man, I've done that. You're just fooling yourself, you know? I mean, you didn't do the everything. So that's what goes on.

TB: Getting back to your question, do you want to aggravate you because I can't move as quick as —
JF: Talk about him. That's alright. I like to talk about him.

TB: Alright. Is it true the rumor I heard that you and Ali are really best friends?
JF: No, we're not friends there's no doubt about that. We don't get along or nothing together. Only thing we do together is the fights. Yeah, that's all. Just those four squares.

TB: Who do you think was the best boxer in the world ever?
JF: Well let me put it this way, man. You can't really single out any one particular fighter and say that he was the best because we had a lot of champions. You know? You talk about a guy reaching his peak and going up to be the champion, then he's got to be the best. He gotta be good at that particular time, you know what I mean?

Now Joe Louis, Everett Charles, Rocky Marciano, Sugar Ray Robinson, Jack Dempsey, you name the guys, man. They've all been champions and they've been good. And in order to be champion, you've got to be good because you topped a lot of people. But we can't single out that one particular guy as the best in the entire world. At that particular time, he's probably the best. But you can't single out one particular man over all the champions.

TB: Okay, then let me put it this way. Who do you think is the best boxer today?

JF: Well as of today, we've got a whole lot of champions. What I mean by that is you want to go from the heavyweight championship to the light heavyweight championship. That's the best in the heavyweight. Alright, then you've got the middleweight champion. You've got the lightweight champions. Those guys are the best.

TB: Do you think then, that Muhammad Ali is the best as this particular time?
JF: At this particular time, yes. He's the champ.

TB: Do you think that in the months to come that he will be the champion?
JF: Well I would say that he'll probably be the champion until we crawl back in those four squares again. Then I'm gonna straighten all that out.

JF: Well I'd say yeah. I wouldn't say 32 more fights are ahead of me. No way. I would say within five or six more fights and then I'm ready to call it a final thing. I can go spend time with my kids. I've got four lovely girls and one boy. And it's been fun, to watch them growing up especially right now. I just saw my picture come in the mail and I have it at my dresser and in my nighthand. And I sit down and watch them smiling, you know. It's funny to see them growing and the big grin on their faces saying, 'I don't care what happen. I love daddy and he loves me.'
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