Plan to Combine Housing Offices Is Considered
By JEFF BERNDAM
A proposal to combine the two offices which direct undergraduate residence life here has been put forward. It is to be voted on by the Hoard of Managers of The Daily Pennsylvanian this week, and will serve as the basis for continuing discussions on the issue.

The proposal, written by Assistant Vice President Sh Yapı Bey Marshall and re-ceived by the Hoard on Tuesday, is the outcome of the Office of Residential Life's ongoing examination of the administrative functions of all University housing.

According to Marshall, the "primary advantage" of combining the two offices would be the "reduction of the "middle" of student management," which Marshall said is "a good way of doing things.

Professor John K. Marshall "agreed on the principle, but added that most extra jobs will be minimal shifting around" of personnel, he said. Calling Marshall's plan "a good idea," the student body president, said it "will be part of our planning" on administrative restructuring.

According to Marshall's "preliminary" plan, an administrative board would be created in order to "create one office of residence management." Marshall said the new office would be "less expensive" than the two separate offices, as well as more efficient in terms of land and personnel.

"The reorganization should also bring along a more efficient way of doing things," Marshall said. "Basic services to students," the student body president, said, "will not be affected.

Courses that have developed separately, and with different goals, have resulted in budget control and use of personnel.

University officials would neither confirm or deny reports of Ford's plans to attend this year's commencement.

At U. Commencement President Gerald Ford will speak if the University officials, who are involved in commencement planning, recommended Tuesday that Ford speak at the event.

The archives of Louis Kahn, the world-renowned architect who died in May at age 77, will be preserved at the University of Pennsylvania. Kahn's archives, consisting of his personal papers, and drawings of buildings he was designing, over 13,000 slides, thousands of photographs, 60 models, and 27 films will be put on permanent loan to the University for 50 years. Accepting the loan were Assistant Provost Eliot Stellar, Provost for Undergraduate Studies and University Budget, who on Tuesday, recommended to the public auction to pay his debts. The University of Pennsylvania would be the ideal place to establish the archive. The archives will be the property of the University of Pennsylvania, which will own the copyright.

It was a good idea of doing things, Marshall said. "It will be part of our planning" on administrative restructuring.

There will be an important meeting of the Board of Managers of The Daily Pennsylvanian today at 3:30. All Board members are urged to attend.

No Raises, Few Lay-offs Predicted for Coming Year
By LARRY FIELD
Although the final University budget has not been set here, Budget Director Jean Manson said this week that direct salary increases next year are likely to be minimal. However, the report slated, as well as more efficient in terms of land and personnel, will probably result in a "substantial savings" in the present one. The report recommended, as well as more efficient in terms of land and personnel, will probably result in a "substantial savings" in the present one. The report said, the "state of University housing."

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Ford Speech Prolable At U. Commencement
By MARTIN SIEGEL
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Ford

(Continued from page 1)
that his office has been "in continual touch with the senior class" through class president Steve Grewe.
Grewe said attempts are being made to "improve the image of the Citrus Institute," although he

(Continued from page I)
numbers are still against the proposal. 

Seventy students were at a last minute meeting of the faculty to vote against the plan. It will be up to the senior class to have their proposal approved, but it

VETERINARY SCHOOL. Athletic

U. Budget

(Continued from page 1)
Sarasota said.
A past budget office director asked subject out centers, which cannot

affect administration offices, to

and told schools to balance their

reduce costs by $13 million. Sarasota said the planned cuts account to $30 million.
The only cost centers which failed to balance their budgets were the Veterinary School, Athletic

balance their budgets were the Veteranarj School.

planned ems amount

The five per cent cut aimed to

A past budget office directive asked

in at the PUC Office

U. Budget

be painted on the

Paint the Bridge

Little

Serving Delicious

Cyclic Blowfield

Tickets 4.00 at

SPACE

PLASMA

PEI Ml

What You've

Brings Back

INTUSTATE

&

(irelej explained, seniors would not

11

Night Editors

DAVID SMALL

Photo-Shop Editor

DAVID SCHRAGER

Sports Copy Editor

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And The Inimible

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Band

Fri, Apr. 4

James Caan has the

monkey on his back in

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7:30 & 10:00 $1

Sat Apr 5

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sexplot of

Flesh. Dale. Dr W

and rest of the

gang in

Flesh Gordon

Irvin

7:30 & 10:00 $1

HURRY

Submit a design to

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38th St. bridge.

In Space Patrol's

Paint the Bridge

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UNION EVENTS

PRESIDENT observes release of new film, "2001: A Space Odyssey"

Thursday, April 3

7:00 p.m.

In Union Hall

withFaculty and students in attendance.

ADVISING COFFEE HOURS COME!

Friday, April 4, 11-11 pm, Monday, April 7, 11-11 pm.

Tuesday, April 8, 24 pm in Penniman Lounge.

Coffee 2nd floor Bennett Hall.

Assorted cookies and professors

TONITE

Whiskey Sours in 9 oz. mug

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Double Chbg & f.f. 85°

Draft Beer - 30°

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UNIVERSITY CHOIR

William Parkbery, conductor

Charpentier: Midnight Mass

Gyorgy Ligeti: Lux Aeterna

(from "2001")

and music of Tallis, Stravinsky,
Pater Maxwell Davies, and Hugo Wolf

Friday, April 4

8:30 P.M.

St. Mary's Church

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Bates Summer

Theater Graduate Program

Work with a company of professional actors directed by David Sumner, founder-member of the Royal Shakespeare Company, England

Open to persons holding bachelor degrees and to highly qualified undergraduates.

Inquiries to

Professor James Hepburn, Bates Summer

Theater, Bates College. Lewiston Maine, 04240
Congratulations,

The Daily Pennsylvania State University

Reorganization Plan
(Continued from page 1)
of some personnel."

With the increasing importance of college houses, Marshall said, the Council of Residential Living also gives "total academic and creative freedom to the proposed Residential Living offices as well as a direct administrative link to the President and in cases of minor emergency to the Administrative Office." The report also proposes the present Office of Graduate Housing be consolidated into undergraduate housing processes, since common administrative systems have been established.

Shapp
(Continued from page 1)

Pitt will make to Shapp is a $314 million increase in PDEAA scholarships. This year 180 University students, received state scholarships.

The report released Tuesday the PSEAs that "morning consultant, a student ase and a faculty consultant, a student and an associate dean, and a staff consultant with the University, were united in their overwhelming support of the administrative process." The report also expresses the support relationship to the University and President for "complete authority and representa-

Shapp's proposed budget will usher in "a sense of inferiority among many of the Resi-

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versity's Library Committee.
The Great Mistake
By Peter Oliver

On February 17, the students of my junior class were performing in the opening for a group that had spent the night in College Hall. During the 1960s, the institution of the burning in South Vietnam. In the early 1960s, Kennedy might be the only president who could possibly have had the courage to go for it, and so long, ever since his son's White House years. Somewhere on the face of America, there is a poster of a young man whose look is meant to represent our involvement in Southeast Asia. He made someone suddenly become very aware of the act that would be required to turn around the suggestions of the people of this country, and ever more.

I am able to say now that through Vietnam we had won so much as too bad for the boy, if I would have done what are our policies foreign and had not been worth all the pain. But so much had long been dead and very much that there are many who have been dead to the United States, America, America, and the American revolution.

That Nixonian 1964 could scribble on a communal effort of Americans against a RAUANRNRNRRRRAAATARA RRAAATARAAR A "America of the people" could plan the course off the Vietnam war to be far from danger. That Vietnam has altered America, American, and the American revolution.

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By Richard Milgram

I am a typical pre-invent in that I believe that the University would be competitive with pre-invent in order to obtain the international attention that I have been interested in. I been interested in being pre-invent in order to obtain the international attention that I have been interested in. I been interested in being pre-invent in order to obtain the international attention that I have been interested in. I been interested in being pre-invent in order to obtain the international attention that I have been interested in.

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Saga of the Typical-Pre-Med

By Richard Milgram

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Final Cluster Plea

By Hedie Solomon

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Letters and Comments

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Viet Rebels Advance

SAIGON (UPI) — Parents and spread confusion along the out foot of South Vietnam ahead of the communist’s trimming offensive and bare killing was reported only in a spate of outlet. Another threat to safety occurred in an area west of Saigon, a capital full of rumors, jealousies, hatreds and frightened civilians, confused in a crisis of blown-up war. The South Vietnamese Senate passed a resolution asking that President Nguyen Van Thieu be replaced and blaming the staggering casualties as a failure of the United States to live up to its commitments in Indochina.

Saigon developed on an arc west and south of the capital and was damaged by shrapnel.

Black Student League presents their annual DINNER DANCE honoring the Senior Class Friday, April 11, 1975

at the Hilton Hotel

Tickets available from any steering committee member until Apr. 7

For more information contact Ron Thomas 382-7237

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Netmen

(Continued from page 3)

Yellin (Continued from page 3)

Frost

Frost

(Continued from page 3)

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Friday, April 4 11:00 a.m.

in the Common Room, 322 Logan Hall

Coffee and Donuts!

Are you looking for a meat pie that’s a meal as well as a snack? That’s tasty as well as nutritious and a conversation piece...when there’s no conversation...then Lahmamoon at Gary’s International Foods 790 Bennett Road Upper Darby F2 5880 also paklava, homus tahini, pita bread, feta cheese and other Middle Eastern foods

The Unquiet Death of

Julius & Ethel Rosenberg

at the Historic Rosenblum CAREY ROOM

1959 Frederick St. Phila.

On Campus at Trinity College/Roma Campus

Friday, April 4 7:30 P.M.

Specialities: Peking Duck, Cantonese, Szechuan, Kung Pao, French, Continental, Italian, Mexican Catering Facilities

Come to the historic Rosenblum CAREY ROOM to enjoy food as well as conversation...then Lahmamoon at Gary’s International Foods 790 Bennett Road Upper Darby F2 5880 also paklava, homus tahini, pita bread, feta cheese and other Middle Eastern foods

If you enjoy Backpacking, Rock Climbing, Skiing, Kayaking, and the great outdoors... WE’RE FOR YOU!

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We offer a wide variety of entertainment, both during and outside of class time. From plays and concerts to sports and social events, there’s something for everyone. Come join us and be a part of the action! 
Favored Quakers Stickmen Discover Lions Play Lacrosse in 12-10 Loss


day

By DAVID GORMAN

Penn Slate (NCAA)

A sports writer for the Daily Pennsylvanian, the Penn weekly, wrote this article about the quakers lacrosse team's loss to Penn State.

Fencers Seek Slice of NCAA Glory

On Weekend Title Trek to Florida

By Hillyer Franklin

This article provides an overview of the fencing team's efforts to compete in the NCAA championships.

Netmen Yellin’ For EITL Crown

Experienced Quakers Show Better Balance

By MARVIN KAHK

This article discusses the performance of the men's tennis team at EITL, focusing on their season performance and achievements.

Tigers Tradition in Way of Penn Hopes

By RICK MEYER

The article discusses the tradition of Princeton's men's tennis team and their hopes of securing a potential upset.

Moncton Gifts Lift Frost Batsmen To 12-5 Stampede Over Mustangs

By Tom Butera

The article reports on the baseball game between Moncton and Frost, with details on the winners and losers.

Penn State goalie Bill Kocher (25), shown back to the new side from a Penn attacker led by Bob Kibbeler (25), during unseasonal Penn State’s 13th straight loss. Canada made it six in a row against Franklin Field, and added the cause toward the first Penn State win over Penn in 17 wins.

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I than not, a general essay of a week's issue. It is more often
SPECIAL RATES FOR STUDENTS

Funny, when I used to Magazine, (course) is The New York Times
reading magazines. now because I'm too busy

Last Sunday's Times Magazine was of particular interest to magazine editors, large and small. First of all, the cover was ugly. But more importantly, Russell Baker's picture was used inside.

Russell Baker writes a column for The Times Magazine. It appears as the first story in each week's issue. It is, more often than not, a general essay of a humorous or satiric nature. (sound familiar?)

Usually, Russell Baker's column is accompanied by a cartoon which addresses the same subject as his column. This week there was no cartoon. Instead, a mug shot of Russell Baker was featured.

I have spent the better part of this week trying to figure out why this picture was printed. Russell Baker is a plain looking guy so I doubt it was there out of any artistic concern.

I have decided something must have gone wrong at the Times, the newspaper where nothing ever goes wrong. I figure either the cartoonist got sick, or his picture fell in a puddle on the way to the office, or it was just so lousy that Times Sunday Editor Max Frankel refused to print it.

The scene has gone through my mind a dozen times in the past few days. There's Frankel sitting at his desk at 11 o'clock Saturday night, just one hour before press time. All of a sudden, Baker comes rampaging into his office screaming, "Did you see the crap they're going to run with my column?" He promptly throws the soggy cartoon in Frankel's hand.

"We can't run this," Frankel groans. "But we go to press in one hour. What am I going to put there?"

At this point Baker whips out his wallet, selects the appropriate photo and shows it under Frankel's nose. "We can't do that," Frankel groans again (editors do a lot of groaning). "Do you know how pretentious our readers will think that is?"

Baker then glances up at the clock, which now reads 11:39. He looks back at Frankel. "Alright," the editor groans once more. "We have no other choice."

There was a similar episode here at 34th Street last week, which leads me to sympathize with the plight of Max Frankel. You see, about thirty minutes before 34th Street was to go to press, the magazines' four columnists walked up to me and demanded I run their pictures in the next day's issue.


As Max Frankel once allegedly said, "We have no other choice." The moral of this story is that I was right. Nobody cares what Russell Baker looks like. And you can bet your life nobody cares what Buzzy Bissinger looks like.

Anyway, 34th Street is breaking away from the picturefad that has swept up the two newspapers, maintaining this past week. We are taking the giant step and replacing those drawings by 34th Street staff cartoonist Jim Grentzenberg.

I wonder if Russell Baker's picture will be in the Times Magazine next Sunday?
April 3, 1975

Cover Story

As the Curtain Falls

By Bob Merold

“When I went to Penn (1940’s) there was a lot of theater and it was terrific. Then for a chunk of years just the dumbest stuff was going down well and the best stuff wasn’t going down at all. Then finally one used one’s head; you go to Boston for God’s sake.”

—Harold Prince

Philadelphia theater: in the 40’s and 50’s a thriving collection of the best pre-new shows, then suddenly a decade as dark as the Pitan marques which languished over the opening theaters. Now more and more shows are finding their way back to Center City, a quality Philadelphia theater. Is there an audience willing to attend something new? Or did a combination of circumstances create a flash-in-the-pan glut of presentations that will disappear much like the current movie audience.

There is a general consensus among local theater supporters that Philadelphia has begun its own theater revival. “The theater in Philadelphia is alive and well and progressing nicely,” Temple theater chairman David Hale said recently. Hale’s statement may be taken as representative of a large majority of area enthusiasts who would agree with resident sentiment that “there’s good works available, more than in the past.”

Most of the insiders in the theater field are not so ready to announce a new era of theater. “The Philadelphia theater scene is like a yo-yo; it’s way up sometimes and way down on others,” Bulletin entertainment editor Bob Sokolosky observed. “It has improved greatly from three years ago, but it’s still hampered by far too many inept productions.”

However, most of Philadelphia’s theater had depended on shows headed towards, or coming from, New York. Until very recently the Theater Guild, a New York based organization which booked shows into Philadelphia and sold subscription tickets to them, was largely responsible for the type of season Philadelphia had. And when the New York shows found it cheaper to preview on Broadway than touring about the east coast, Philadelphia became a theater ghost town throughout the sixties.

By 1970 the city was down to a paltry 13 show season. However, producers had discovered that word-of-mouth in New York during previews was deadlier than out-of-town reviews. So Broadway began traveling again, resulting in the 46 shows which visited Philadelphia last year.

But Philadelphia is in the early stages of where the Drama Guild is in the early stages of where the Drama Guild; and, the Annenberg Center attracts companies that normally would not tour.

But is this really a revival of Philadelphia theater? Is there an audience to support a diverse, large scale season? Or did a combination of circumstances create a flash-in-the-pan glut of presentations that will disappear much like the current movie audience.

Yet despite what producers may have thought, the response of producers, booking agents, and audiences are really the same everywhere,” he said.

Collins, his Inquirer counterpart, sees Philadelphia audience as “frustrated” by different tastes, much like the current movie audience. He noted four different groups: the big movie musical audience, producer interested in new supports (whether how bad (the show) is they buy it); an audience supporting black Washington, D.C., which has undergone the hard core Treasury Guild subscribers, whom Collins terms “the backbone of theater.”

It is this regular Theater Guild audience which both sustains Center City theater and provides the image of a Philadelphia audience. “They tend to be conservative, and don’t like to be upset by things like sex or dirty words,” Collins observed.

Such a conservative constituency has left a glaring absence of newer, more experimental avant-garde theater—something which Collins understates as an “unhappy thing.” “You have to get more experimental theater—no matter how bad (the show) is they buy it.”

Drama Guild’s Seale asserted, “If the theater doesn’t have new shots it will die.”

The Drama Guild will begin presenting more experimental theater in the future, though Seale indicated there were budget problems in funding such plays. There is a wide difference of opinion in the Philadelphia theatrical community which Collins understates as an “unhappy thing.” “We don’t have that yet,” Seale remarked on the Arena. “The Drama Guild is in the early stages of where the Drama Guild; and, the hard core audience supporting black Washington, D.C., which has undergone the hard core Treasury Guild subscriptions was "extremely good" and thinks it is "very well done." The Guild will do and are not as concerned with who will be starring in them.

While some discount the importance of a resident company with the stock phrase if a show is good they’ll see it, Collins notes the Guild’s audience would see theater “regardless of the reviews.”

Such a following not only provides sales at the box office, but breeds a dedicated audience willing to attend something new which the Guild may offer.

Other important elements have entered the Philadelphia scene. Booking agent Moe Septer, a man with many connections and strong financial resource, has been successfully booking shows downtown for the last three years. For the last three years the Annenberg Center has brought the Phoenix, the highly respected Shaw Festival, and most importantly the prestigious New York Shakespeare Festival to the city. Regrettably the Center’s future operations will be limited and no one is sure where they, 7,000 subscribers, will go.

Still Septer and the Drama Guild provide the basis for a theater scene which the theater season partially independent of the whims of New York. Yet compared to Washington, D.C., which has undergone a much more dramatic revitalization in recent years, Philadelphia still lacks the essence of an active theater town.

Many see the establishment and funding of the Kennedy Center as the prime catalyst for the Washington success. The facility was built with government funds and is, part of what Collins describes as a "fortress concept" combating what many see as the fear of entering a large city after dark. Still there is more to Washington than one center. There are several active theaters in downtown D.C., and some high powered bookers to fill them. One of Washington’s main assets in the Arena stage, a mature version of the Drama Guild that has attracted a large following, generating in the process the theater audience in Washington.

“We don’t have that yet,” Seale remarked on the Arena. “The Drama Guild is in the early stages of where the Arena was maybe ten years ago.”

And maybe, just maybe, so is Philadelphia.
Pointed Remark

You knew it was a sad day when Rosey Grier started doing it.

Now, I don't mean Kennedy-worshipping. I mean needlepoint. And if you're one of the legion of people who foof around with that kind of needle, you may be looking for a place to go for creative advice and out-of-the-ordinary purchases.

One of the many burgeoning new businesses of the Rittenhouse Square area, Creative Stitchery is bound to meet your needlepoint needs— if you have them.

Creative Stitchery, 561-8030

Philadelphia Ship Show

Remember the Maine? Admiral Dewey could even small observation sittin' aboard the U.S.S. Olympia. You can look through the story pistons deep in her be aboard the U.S.S. Olympia, plus tour the rest of the Olyi. Remember the Maine! A Ave. at Pa...
Time to Get Up

By Buzzy Bissinger

It's 9:30 in the morning. The alarm clock rings. It's time to get up. But I've decided not to get up today. In fact, I've decided never to get up again. I pull the sheets up around my face. I begin to think about what life will be like lying in bed until I die. I wonder how many people will come visit me?

By 9:35 I've gotten up. So far so good. I feel like a tiger today, ready to pounce upon the world. I begin to growl into the mirror. I look like an idiot. I stop and sit back down on the bed.

By 9:45 I've made it into the bathroom. A little shave, a little shower, I know I'll feel like a new man. The old confidence is coming back again. I'll lick this goddamn world yet, I'm gonna make it and make it big. Watch out all you neuroses out there! Buzzy Bissinger is getting up and he's comin' out swinging. I cut myself in three places shaving. Oh Christ!

If a shower doesn't make me feel good, anything will. I love taking showers. They exhilarate me, they make me feel like a king. I get some of my finest, most brilliant ideas under a shower. If I could live my life under one I'd have it made. I know I would. I feel like a man again. The water feels good, my body feels clean.

Lost Causes

My roommate walks in, mumbles an unintelligible hello, and goes to the bathroom. God, a shower feels good. I might never get out. He flushes the toilet. I'm too busy washing my hair to notice.

All of a sudden my legs begin to burn, then my entire body. There is no cold water left. By flushing the toilet my roommate has managed to temporarily dispense with it all. I am swearing at the ceiling. I can't believe I am going to die this way. "Yeah, that happened to me once," says my roommate, watching me bounce off the shower wall like a desperate gorilla. "It gets pretty hot."

But of course I do. I care about everything, and every goddamn thing that goes wrong drives me up a wall. By noon it's 10:15. I'm dripping wet, my face is bleeding, I smell like a band-aid, and I can't find any clean clothes—my laundry can be found sitting in a 16-Hise dryer for two days. "The hell with it," I mutter to myself. "The hell with it. There's no reason in the world for me to take this abuse."

I'm going back to bed.

The Easter Parade

By Chris Jennnewin

04TH AND MARKET STREETS—A little girl in a blue dress and white stockings hops and dances on the subway platform here. The damp station may have all the charm of a restroom, but it's Sunday and she's all dressed-up. Her mother tells her to calm down a couple of times, and then gives up. After all, it's Sunday, and Easter at that.

Downtown along Walnut Street more children, and a lot of grown-ups too, are eagerly showing off their Sunday best. It's the 26th annual Easter Parade—regular Philadelphians entertaining other regular Philadelphians. It's John H. Murry playing the English country gentleman in long grey coat, bowler hat and cane. It's Elaine Downs walking very properly in a grey skirt, white shawl and black feather hat from Queen Victoria's time. And it's the Ingram family—Dwaney, Jennifer, Trusella, Sam and Lorletha—parading through town in their matching red coats and white pants and dresses.

But it's not the coats and capes, bowlers and bonnets alone that draw this crowd. No, it's the combination of fashions and faces, a game the judges play: do the girls in the brigging green dress and drooping hat have a personality to match? Invent a story and pick the necessary characters from the street, they're all there. You see, the parade is really a two-and-a-half-hour license to stare. Out there on Walnut Street are real people getting out the same fantasies you would, if you weren't embarrassed and could sew, and that's a speciality.

Take Elaine Downs. "We all like Victorian clothes, we collect them," says Downs, a stocky, matriarchical woman who could well command a Victorian household. "We're having fun. It was just a spur of the moment thing. We went to church dressed like this." Her two escorts are dressed in Prince Albert fashions—top hats and tails—and the three blend perfectly with the nineteenth century buildings across from Rittenhouse Square. This is John Murry's tenth year in the parade. "Just for fun. It's a hobby," he says.

The crowd is as diverse as the contestants. There are Center City matrons with unwieldy hats of their own and cynical college students who are nevertheless feverishly snapping photos. Members of the police band are playing "Easter Parade."

"Dialing for Dollars" host Bob McLean is master of ceremonies for the judging. He's a real Bert Parks when he says, "Fashion is an integral part of a woman's life." And, except when he's announcing the winners, he's as superfluous as Bert Parks. The crowd—even the more cynical members—are now impatiently awaiting the results. After semi-finalists for "best dressed man" had paraded around the "fashion bridge," a startled John Murry was asked to step forward. He didn't hear at first, and McLean called him again. Murry smiled and stepped forward.

After the judging, the crowd begins to leave. It's colder now than when the parade began and those in light jackets are feeling it. A boy runs up to me and breathlessly asks, "Hey mister, can I have a piece of paper?" "Sure," I say, and rip one from my pad. He grabs it and runs off, shouting, "Mr. McLean, Mr. McLean, I can have your autograph."

The parade's over. If you stare at people now they'll get mad at you. Some kids in the 19th and Market Streets subway stop are staring, instead, at the trolleys passing beyond the protective screen. Bored with the trolleys, they scramble to the other side of the platform. "Haven't you seen the things sticking out on the EL?" says one, explaining the third rail to his friends.

"You can touch the top of it, but touch the bottom and you're gone," he adds. As the train comes in, you can see two small faces pressed against the front window.
Theater - Mystery Play

Although billed a whodunit and containing all the elements of a good Agatha Christie thriller, Jean-Claude van Itallie's Mystery Play presented by Society Hill Playhouse is anything but a detective story. Itallie's work parodies the classic mystery formula, utilizing a non-logical variety of theater where characters suddenly begin lecturing the audience and murdered victims conveniently revive. His underlying purpose in this madness is to indict the shallow life-styles of his powerful high society suspects including a senator, a professor, and high-priced prostitutes.

The method in this fun and games is found in the orchestration of a mystery writer who periodically halts the action to direct the characters through their dime novel style reactions as one by one the list of suspects is bumped off. Presenting such an experimental style of theater demands a great deal of imagination and on the whole the Playhouse has made a good case of it. The tenous tightrope between overworked mystery clues and parody is walked with precision until the waning effect is plodding rather than leisure, but in this production, the effect is plodding rather than moving.

Jude Ciccolletta's majestic and powerful voice brings out the best in David Shiner's appealingly simple music, but this production will appeal only to those lovers of poetry who can give their rapt attention to its every word. BOB METH

Mystery Play

“Etage” is the name of a new experimental theatre group that has converted a burnt out shop under the 14th Franklin bridge into an intimate theatre-art gallery and hopes to present Philadelphia talent in original dramatic works. Unfortunately, their first production is a tedious musical adaptation of A.E. Houseman’s poetic work. A Shropshire Lad.

It really is too bad the company has chosen this as their premiere work, for the cast is exceptionally talented and the production is very professional in every aspect. However, the cumbersome text does not work well in a dramatic form. Houseman’s personal thoughts on love, youth, war, and death may be inspiring when read at one’s leisure, but in this production, the effect is plodding rather than moving.

Marie

The Fabulous Miss Marie, now playing at the New Loosie, is the kind of play that has lots of talk but not much to say.

It’s written by Ed Bullins, who also wrote While the Wine Sellers Buy and stars Marilyn Coleman and Sonny Jim Gaines who were also in that show. But it deals with black people struggling to make it, but unfortunately the similarities between the two plays end here. While Wine Sellers was an exciting play with well-developed, believable characters, many of the characters in The Fabulous Miss Marie are more like caricatures than credible representations of real people. Especially ludicrous are an absurdly self-righteous civil rights “activist” and the apparently castrated white husband of one of Miss Marie’s friends.

The format of the play is rather unusual. Each character steps forward to the footlights and delivers an autobiographical sketch outlining the hardships he or she had endured and what each character is attempting to achieve in life. Lonely tied around his neck is a drunken Christmas party hosted by Miss Marie. Ms. Coleman and Mr. Gaines turn in a pair of fine performances but most of the other actors were given little effective guidance by director Bill Latham. I guess I just don’t see what’s so fabulous about this Miss Marie. BOB METH

Film

Prisoner of Second Avenue

I can only remember one movie that was so dismal that I thought that I'd never again spend my hard-earned money to go to the movies again. I saw it when I was about thirteen; it was The Out-of-Towners with Jack Lemmon and Sandy Dennis. They were a young married couple from the Midwest visiting New York. Everything that could possibly go wrong in the Big City happens: there’s a transit strike, there’s no place for them to sleep except Central Park and there, they get mugged, and on and on with the trials and tribulations of surviving sadly in New York. Well, Jack Lemmon is also in the Prisoner of Second Avenue.

He’s an experienced denizen of the city this time. One would expect that he’d be accustomed to the traumas of life in New York. Only things start happening that are too much for even him. His apartment is vandalized and he is left with nothing, not even his liquor or his wardrobe. He loses his executive job and is left with one of those unemployed middle-aged men that don’t know what to make of their lives shattered so unexpectedly. This movie is not as awful as the one with Sandy Dennis but the very fact that I was reminded of the earlier film does not speak too positively of The Prisoner of Second Avenue.

There have been countless films describing the horrors of New York. Audiences are quite familiar with murders, robberies, strikes, pollution and even far-fetched matters like subway hijackings. Some of the efforts are humorous like The Taking of Pelham One Two Three. And occasionally, one vibrantly captures the insanity inherent in city life as in Little Murders. This is not a condemnation of The Prisoner of Second Avenue. There are some very funny moments in identifying with the predicaments of the protagonists. However, not even the talents of Neil Simon can make the trite theme of urban life seem new.

Funny Lady

What could possibly go wrong when the stars are Barbra Streisand, James Caan and Omar Sharif? Nothing, if one can judge a movie on the basis of idolizing a particular performer. But without a good storyline and capable direction, a movie cannot be entirely successful.

Funny Lady suffers from these shortcomings: Streisand and Caan give admirable performances but they are not enough to save the film. Streisand as Fanny Brice is especially fine when she is performing, doing her poor little Jewish girl routines or actually singing. Caan is lovable as Billy Rose, a sort of Sammy Glick out to make his fortune without really knowing how to go about it.

The film works best at its more serious moments when there is some character interaction such as that between Lemmon's character and his family.

Laughing at someone else’s dilemma is easy and often entertaining. Shining a light on one’s own dilemmas is the mark of a great film. Audiences will probably guffaw loudly at New York life significantly different from that city. The movie is funny and enjoyable; however, I felt cheated because it’s all been said before and said better at that.
April 3, 1975

Talking With

Billie Jean King

The women's pro tennis tour was in sad condition about five years ago when the prize money offered was almost invisible. Today the women play for as much money as the men and in front of as many fans. The reason for the difference is the efforts of one individual, Billie Jean King, the champion of women's liberation, who used her charismatic and flamboyant personality to make women's tennis the success that it is today.

Philadelphia has been an important part of her life. She played on her first grass court at the Merion Cricket Club when she came out of California in the early sixties as Billie Jean Moffit, a chubby teenager. She played on her first grass court at the Merion Cricket Club when she came out of California in the early sixties as Billie Jean Moffit, a chubby teenager. Billie Jean King is today.

Cricket Club when she came out of California in the early sixties as Billie Jean Moffit, a chubby teenager. She played on her first grass court at the Merion Cricket Club when she came out of California in the early sixties as Billie Jean Moffit, a chubby teenager. Billie Jean King is today.

The reason why the women are so much better as people and as athletes is today.

The 31-year-old star returned to Philadelphia last year as player coach of the Philadelphia Freedoms of World Team Tennis, a concept that she thinks will be a concept that she thinks will be a success one day. This year Billie Jean will coach the New York Set.

She was back in Philly last week to play in the Virginia Slims tournament. Billie Jean answered questions at a press conference after King defeated rising star Martina Navratilova for the women's singles and Billie Jean King is the greatest women's tennis player of all time. In her rise to the top she brought women's tennis with her.

Q: Did you resemble Martina when you were 18?
A: I don't know. A lot of people think so. But I think you know if you're just whatever your personality is, or you have the mind's eye for yourself. Both of those factors have a lot to do with the styles of play. I think you like to be aggressive even now—which is similar. She has a much better game because you come out every morning and you can practice with the best players in the world.

The players tend to help each other and there's more depth today than there was when I was 18. There is more money, there's more glory, there's more everything so it's much better. And to have this vehicle— it's just phenomenal.

Q: How close are you to real retirement?
A: I think I'm in this for the long haul. I was 22. It's late but we didn't have the opportunities then either. I mean this is a perfect vehicle (Virginia Slims) to improve your game because you come out every morning and you can practice with the best players in the world.

The players tend to help each other and there's more depth today than there was when I was 18. There is more money, there's more glory, there's more everything so it's much better. And to have this vehicle— it's just phenomenal.

Q: What will you be doing for ABC television?
A: Very soon I'll start working on the second Women's Colgate Special. I haven't learned how to do intros and closings yet...This is a one take 77. Hello! I'm Billie Jean King and that's all I remember. It's not easy. It's not very easy. Well, you guys know. I'm terrible at announcing but I hope maybe in a year or two I can quieten a few words.

Q: Do you ever try to raise any of the players' consciousness about femininity?
A: I've tried, you know. Everything I think I get to get in there—okay now kids this is the way we're going to think, this is the way we're going to live. You know what I mean and then they make them happy. That's all I ever say—that's it. If they ask me questions, you know, like a lot of times if they want to talk, I'll listen to whatever—but it's their life. They can do whatever they want as long as they're happy. Go forth! That's all I ever tell them. That's all I ever said to Chris too. Everyone thinks I really got in there and tried to change Chris into a women's liberer and all that. No way! Got to be what you want to be.

She's just gotten ridiculous though. No but she's more aware. The third or fourth years to live her life in. She's been in different environments and lived with different people and she's seen different situations and she's no dummy. She's a very intelligent woman in her own right for herself...I think they learn a lot because of the situation they're in. Women are very proud of what they've seen and what they've done. So that makes a big difference. They believe in themselves. I think each of us believes in each other a lot. Like the people on the court the attitudes of the women are so much better as people. They're not as jealous...Everyone's kind of friends with each other— respect each other.

Q: Does playing in Philadelphia give you special motivation?
A: It does make a difference. I don't think I ever have won a tournament in Philadelphia. I don't think I ever won a junior tournament. No let me think about it. No I don't think I ever have won. No but I came back because I just wanted to see everybody and I got a chance to see most of my friends. I got out last night and and had some ice cream. God I love the ice cream here. It's the best. I just kind of droved around. It was nice. It was pretty. I'll miss it but I'll try to come back as often as I can.

Q: Billie Jean you keep saying that you are finishing up.
A: I certainly am.

Q: How close are you to real retirement?
A: When I said I retired I said basically on the Slims Circuit but I said I still could be playing World Team Tennis and maybe a couple of major tournaments if I felt like it. The way I'm feeling I think I'm going to be more and more of a doubles player because I really don't have the motivation I used to have. I mean I having trouble manufacturing goals and when you get to that point at least for me and my type of personality I have a very hard time really getting psyched up to play well in and day out, and so I think I probably should limit myself to mostly World Team Tennis and doubles of the Slims circuit if I feel like it they'll have me. And, I really would like to pursue other avenues and I want to keep working on my magazine. Women's Sports and want to help other women in other sports that haven't had any recognition and also I'm trying to learn to speak properly for television. So I have a lot of work ahead of me in these particular areas. I probably have a higher degree of motivation in these other areas than I do in tennis now. My learning curve, as Dr. Anthony would say, is caput.

Q: You look like you had a good time on the court?
A: I did. I love it. I love entertaining. It's fun. I'll make the most of it while I can still hustle around the court a little.

Quotables

By Ronnie Glaubinger

There seems to be more faith in Philadelphia with the bicentennial celebration to look forward to. As RICHARD C. BOND, board chairman of Philadelphia 76ers, says, "I think it'll put it all together in 76 and most assuredly we shall—Philadelphia will be the 'in' city of tomorrow." Maybe Locust Walk will become the new Harvard Square of the college scene. And Bull 'n' Barrel, a nationally reknowned student hangout. Now, if only we're insignificant.

President Ford has called the Freedom Train, which began its nationwide tour on Tuesday, "a unifying symbol of the heritage that has made America great." Philadelphia's contributions to the "museum" train include: Philadelphia-style gas lamp, an 1832 Philly bank and the ball used in the first national collegiate basketball game in 1908 (University of Chicago, 1891 University of Pennsylvania, 151. And they say we're insignificant.

MASH's ALAN ALDA is preaching feminism these days, recently at a fundraising dinner sponsored by Men for ERA (Equal Rights Amendment). Alda asked, "How can you have a happy life with someone who is swatted down like a gnat?"

However, "ERA is not God's way" say many picket signs, nearly all carried by women, outside of Southern legislatures. Maybe these steadfast southern belles think gnats are cute.

Says Midler about the show, "We have reached 8 new performances...Our philosophy is, 'If you can't fool them, you're not trying hard enough.'" And we have even discovered a celebrity living with someone who is swatted down like a gnat."

'The old-fashioned Revolution is not for me. If I can't have everything, I won't have anything.'

"Under the present mayor, Philadelphia is a city that makes you feel like you're insignificant...We're insignificant."

"The way I'm feeling I think I'm going to be more and more of a doubles player because I really don't have the motivation I used to have. I mean I having trouble manufacturing goals and when you get to that point at least for me and my type of personality I have a very hard time really getting psyched up to play well in and day out, and so I think I probably should limit myself to mostly World Team Tennis and doubles of the Slims circuit if I feel like it they'll have me. And, I really would like to pursue other avenues and I want to keep working on my magazine. Women's Sports and want to help other women in other sports that haven't had any recognition and also I'm trying to learn to speak properly for television. So I have a lot of work ahead of me in these particular areas. I probably have a higher degree of motivation in these other areas than I do in tennis now. My learning curve, as Dr. Anthony would say, is caput.

And asking about it...I mean liberated woman. BETTE MIDLER is in town this week with the previews of her new show Clams on the Half-shell. Says Midler about the show, "We have reached a new level of tastelessness—we are now taste-free." By the way, there are still performances...Aldon, and author S. J. PERELMAN said it. Let this be a warning to all you innocent Wharton students. Which reminds me of something surprisingly literary MAYOR RIZZO said concerning the recent investigations of HILDE LEVINSON, which he considers a plot against his candidacy. "This intricate plot, with its torturous logic, reads like an Agatha Christie novel..."

"Not to be outdone, LOU HOLL, a literary association with a metaphor of his own. At a fundraising party in Chestnut Hill this weekend, he announced. "Under the present mayor, Philadelphia is a rudderless ship that is floundering at sea..." He is trying to create a good image for himself.

But so is Republican mayoral candidate TOM FOGLIETTA, who refused to judge the Easter Bonnet at the annual Easter pageant in Philly. "You can't win that way. Somebody's gotta be mad."

"But don't blame Foglietta if that wasn't funny. Humorist and author S. J. PERELMAN said in an interview with the Sunday Inquirer. "I think humor in America has greatly declined and may disappear entirely." Very funny, S. J.
through April 14: North, East, West, South and Middle, an exhibition of 100 recent drawings by 56 artists representing 10 geographical areas in the United States. Open weekdays 9-4.30.

Peale House Gallery
1811 Chestnut St.
295-5060
Through April 13: Recent sculpture, prints and lamps by Harry Andrew. Repertoire from the present, 20 paintings of past poets and scientists by Tom Chumis. Open Mon.-Sat. 10-5; Sat. 1-5.

The Princeton Club
20th and 34th Sts.
PES-6090
Through April 14: Biennial International Open Competition: 1975. Preview and Reception: Friday March 21 5-7.30; Open weekdays 10-5; Sat. 1-5.

Marion Locks Gallery
1224 Walnut St.
546-0322
March 28 through April 28: Exhibition of eight recent paintings by Murray Dessier. Open Mon.-Sat. 11-6; Wed. 11-7. The former group will be showcased tomorrow night, as the group will be supported by a bassist and drummers. Sunday at 8 p.m., Kevin Roth will perform music for the mountain dulcimer with guitarist Chuck Rabb.

Valley Forge Music Fair
with guitarist Chuck Rabb. Sunday at 8 p.m., Kevin Roth will perform bassist and drummer.

Moore College of Art Gallery
20th and Race Sts.
LO8-5351

New Foxhole Cafe
St. Mary's Church
216 Locust Walk
206-3238
Today and tomorrow Saturday marks the appearance of one of the most important figures in contemporary jazz, reedman Sam Rivers. Rivers is equally proficient on soprano and tenor saxophones and flute, but is also an incredibly imaginative composer, having authored complex works for groups ranging from three to thirty-six. The former group will be showcased tomorrow night, as Rivers will be supported by a bassist and drummers. Sunday at 8 p.m., Kevin Roth will perform music for the mountain dulcimer with guitarist Chuck Rabb.

Valley Forge Music Fair
Devon, Pa.
444-3200
The incredibly successful Johnny Mathis, who has recorded 67 albums, continues through Sunday.

Tower Theatre
6th and Market Sts.
202-6465
A new German group, Krafwerk, which means "electric power plant" in German, adds tomorrow night along with British group Greensleeve. Krafwerk is a quartet that features Ralf Hutter and Florian Schneider on vocals and electronics, Klaus Dinger on viola and percussionist Wolfgang Flur.

Erlanger Theatre
23rd and Market Sts.
961-8594
Beginning Tuesday and appearing through next Sunday is Labelle, a trio featuring the voices of Pattie LaBelle, Sarah Dash and Nona Hendryx. Their biggest hit was "Lady Marmalade," a current disco favorite.

University Choir
St. Mary's Church
2916 Locust Walk
243-8722
The University Choir will perform Glyndebourne's "Luc Anetern," as heard in the film 200: A Space Odyssey, in a concert tomorrow night at 8:30. Additionally, the choir will perform works by Chopin, Stravinsky, and Hugo Wolf.

Biju Cafe
1409 Lombard St.
723-6444
Appearing tonight through Saturday night is singer Tracy Nelson and her band, Mother Earth. Her music is based on blues and gospel.

Old Pine Street Presbyterian Church
314 Pine St.
WA5-1356
A Mixed Bag of Events, sponsored by the Council for Social Development, includes folk singers and guitarists Joe Joseph and Billy Kahn, poets Suzanne Pope, Socie Freelon and Marilyn Los Polak and drummer Julie Prince. It will take place Saturday night at 8 p.m.

Latin Casino
Rte. 70
Cherry Hill, N.J.
(609) 663-3600
Continuing through Sunday at the Latin Casino is soul singer Al Green. Opening the show is a gospel quartet, The Mighty Clouds of Joy.

Swarthmore College Art Gallery
Swarthmore, Pa. 19081  K14-2980


Philadelphia Art Gallery
Fourth Floor College Hall 243-8907


The Photography Place
526 Lancaster Pike, Berwyn, Pa.
441-4566
Through April 18: Photographs by Mark Orlovic. Open Mon.-Sat. 11-4; Wed. eve. 7-10 1/2.

Institute of Contemporary Art
34th and Walnut Sts.
University of Pennsylvania
245-3188

Through April 27: Paintings, drawings, and constructions by Ty Twomble. Open weekdays, 9-5 and weekends 12-5.

The Wallnuts
2015 Locust St.
222-8850
Through April 30: Crafts as Fun and Functional Art: a Renaissance featuring handwoven glass, ceramic instruments, leather body sculpture, pottery, weaving and wood objects. Open Mon.-Thurs. 10-4; Wed. 10-4; Friday 11-5.

Makler Gallery
1716 Locust St.
PES-2540
Through April 30: The Art of India, bronze, stone and miniatures. Open Mon.-Sat. 11-5.

Moore College of Art Gallery
20th and Race Sts.
LO8-5351

The Pawnbroker
Tuesday, April 8
Temple Univ. Ammberg Hall, rm. 222 1:00
Saturday Night will be supported by a bassist and drummer. Sunday at 8 p.m., Kevin Roth will perform music for the mountain dulcimer with guitarist Chuck Rabb.

Valley Forge Music Fair
Devon, Pa.
444-3200
The incredibly successful Johnny Mathis, who has recorded 67 albums, continues through Sunday.

Tower Theatre
6th and Market Sts.
202-6465
A new German group, Kraftwerk, which means "electric power plant" in German, adds tomorrow night along with British group Greensleeve. Kraftwerk is a quartet that features Ralf Hutter and Florian Schneider on vocals and electronics, Klaus Dinger on viola and percussionist Wolfgang Flur.

Erlanger Theatre
23rd and Market Sts.
961-8594
Beginning Tuesday and appearing through next Sunday is Labelle, a trio featuring the voices of Pattie LaBelle, Sarah Dash and Nona Hendryx. Their biggest hit was "Lady Marmalade," a current disco favorite.