Optionally Subject of Debate; Faculty Seeks Increased Funds

By JEFF BERNBAUM

The University’s Board of Trustees met Wednesday in ways in which prospective salary increases for University faculty and staff can be considered. The action must be taken before the board leaves today for the annual all-schools meeting, called by the president, University trustees and the administration. Salary increases must be decided in advance of the meeting, as faculty and staff are not allowed to question the board during both sessions of the meeting.

In recent years, the University has granted raises to faculty and staff in keeping with cost-of-living increases. However, this year the board is considering a more substantial increase, which could be several percentage points higher than in previous years.

The board will consider the recommendations of the faculty and staff committees on salary increases, which will be presented to the board at its meeting on Thursday. The board will then vote on the recommendations and make a final decision on the salary increases.

Salary increases for faculty and staff are considered annually in order to ensure that the University remains competitive in recruiting and retaining top talent. The University is committed to maintaining a diverse and qualified workforce, and salary increases play a critical role in achieving this goal.

Salary increases are also important in maintaining the University’s reputation as a leading institution in its field. A well-paid and satisfied workforce is essential for the University to attract and retain the best students, faculty, and staff.

In addition, salary increases are necessary to ensure that the University can attract and retain the best candidates for faculty and staff positions. A competitive salary structure is essential for the University to attract and retain the most qualified candidates.

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news in brief

Thurs., Oct. 2, 1978

FORD CONCLUDES MID-WESTERN TOUR—President Ford was back in Washington today—once again in search of a second term. He flew to West Lafayette, Indiana, today to campaign there for Senator Richard Lugar. In his remarks to the town, Ford said that, though he enjoys the challenge of campaigning, he does not relish traveling around the country不断地 appeasing the whims of various groups. He concluded his remarks by saying, "I'm just looking forward to getting back to the White House." Ford will campaign in Ohio on Thursday, where he is expected to face stiff competition from Democrat Gary Hart.

JAPANESE MONARCH HEAVILY GUARDED—Japanese Emperor Hirohito and Empress Nagako seem to have become little more than a figurehead, according to recent reports. Their security has been increased significantly after a Japanese revenge attack was reported on a US military base in Okinawa. The attack has caused concern among US military officials, who fear a similar attack in Japan. The US military has increased its presence in Japan to provide security for the royal family.

SECRET SERVICE WARNED OF WOULD-BE ASSASSIN—San Francisco Police Inspector John O'Brien testified Wednesday before a Senate Appropriations subcommittee that he had warned the Secret Service that Sen. Norris might be another Senator President. He said that photographers had been following Norris, and that he wanted to be recognized and accepted. Two days later, Norris was shot and killed in a San Francisco restaurant.

HEARTY EXPERIMENT IN INTERROGATION—An Inmate in Black Mountain State Prison in South Carolina, who was on trial for the murder of a guard, was found dead in his cell. The inmate had been convicted of armed robbery and assault with a deadly weapon. The prison guard had been killed during a prison riot. The inmate had been on death row for 10 years.

CONGRESSIONAL COMMITTEE REJECTS TACT—Republican Joint Economic Committee joined Democrats Wednesday in unanimously reaffirming its 1976 emergency anti-recession tax cut. The majority of the committee, after two hours of heated argument, voted 10 to 3 Wednesday to reject the proposal. The majority of the committee, after two hours of heated argument, voted 10 to 3 Wednesday to reject the proposal.

CUBA SUBVERSIVE DOCUMENTS CONFISCATED—The House Intelligence Committee has received some documents from the Cuban Revolutionary Information Bureau. The committee has not yet released the documents, but some of the documents have been sent to the CIA. The CIA has not yet released any documents. The committee has not yet released any documents.

CUBAN SPOILS—Cuban officials have been accused of using their influence to get their way. The Cuban government has been accused of using its influence to get its way. The Cuban government has been accused of using its influence to get its way.

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The Shaw Festival production of The Devil's Disciple

By Bernard Shaw
Now Thru Oct. 11

Evenings at 8:30 P.M., Monday through Saturday

Zellerbach Theatre
30 East Walnut

RESERVATIONS: (215) 243-6791

The Devil's Disciple

"MIXTURE OF IRONY AND FIRE."—San Francisco Chronicle's Ben Brigg's.

"THE DEVIL'S DISCIPLE"—Which is the name of the play is not significant.

"A PLANT SALE"—The gardeners are selling plants to raise money for the school. The gardeners are selling plants to raise money for the school. The gardeners are selling plants to raise money for the school.

"COME TO THE PLANT SALE"—The gardeners are selling plants to raise money for the school. The gardeners are selling plants to raise money for the school. The gardeners are selling plants to raise money for the school.

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Faculty Senate

(Continued from page 1) out of store has not occurred disproportionately in the spring and fall," Adams said explaining the presence of arse "would be the easiest way to handle it." Senate Chairman Jerry Arabor said that any change in the policy must be discussed, adding "if we take too long to study the issue we may never get the deciding what to do." A very brief discussion on the current meeting calendar proposal yielded less comments from members of the Senate. One objection was that students might object to the spring vacation shortened instead. Several students and downtown officials have received several cards but none so far are inappropriate in requesting that the current calendar "is not acceptable. Prevent Elliott Boles, Vice-President for Development, said that several other high-ranking University officials support the current calendar. Details of the Development Drive will be released Friday.

Checks

Students will now be required to update their identification cards. This change was made to eliminate the possibility of fraudulent checks. While the majority of the $4,000 loss was recovered, the bank has been notified of people knowingly passing fraudulent checks. In one case, someone bought $600 worth of bookstore merchandise using a stolen identification card. A special investigation is underway. The bank has been notified of several other violations this year. The greatest minds in the world, into Philadelphia to solve the problems of the city. Universally."
Stalled Majors

Once again, two worthy proposed majors—undergraduate theater and television and radio—have been stalled by the FAS Instruction Committee.

Once again, students who deserve to do academic work in drama and communications theory will have to wait for the reassessment round.

For the communications major, the issue is clear. A solid proposal, presented last spring by FAS Professors Paul Batchelor and Carvin Roberts, was turned down by the Comm major committee.

For the theater major, the issue has been complicated by the fact that it involves a proposal for a new department.

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The Daily Diary

By Steve Stecklow

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DP Sports

Philadelphia Expects Millions to Visit In '76

Can the City of Brotherly Love Keep Its House Guests Happy?

The Daily Pennsylvania

Thursday, October 2, 1979

Philadelphia, Field Hockey

The Daily Pennsylvania

Thursday, October 2, 1979

Philadelphia, Field Hockey
Tiger Spikers Draw First Blood; Quakers Lose HomeOpen, 2-1

By ERIC GEARING
The Daily Pennsylvania

The Quakers (4-8-2) were dominated throughout. Weightman Gym was a Sellout for the third straight game Thursday in the third straight home game. The Quakers have won two straight coming into this game.

John P. Curty-Richter-Fran I.eibowitz and Jose Violante will be flexing their muscles in the Big Ten this season. Violante was named to the all-Big Ten team last season.

The Kings are built around the strong play of the Sixers and the offensive fireworks of their guards. "Not a bad backcourt combination," observed Violante. "It's a pretty good one."

For veterans, camp is a necessity with hours I had to drop something. Football took many of the weekends and I only need to practice twice a week, so I really enjoyed it a lot. At first I said no, but I changed my mind."

In the first game of the series, the Quakers (2-0) are making one stop in Poughkeepsie (1-1) with the season an anticipated limited to the mostly New England teams.

"It was Haigler who took the change of playing in evidence," enthused Bigelow. "It's a tremendous chance to play is in evidence," Bigelow assured of his potential court time."

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Merle Haggard wrote about them, Commander Cody sang about them, and Claude Albers starred in a show about them. These days, no one can seem to get enough of them. Trucks. The only people who have had enough are the state police who are having trouble nailing them for speeding. Eileen O'Brien takes to the road to unearth the biggest trucking story this side of Jimmy Hoffa's grave.

Don't tell us you've never heard of feminism. And don't tell us you've never heard of Betty Friedan. And don't tell us you've heard it all before until you read this week's Talking With...Betty Friedan by Janet Novack.

city edition
happy cooker

lost causes
subway stop

quotables

IN REVIEW
music
film
Reserved Space
another opening...

By Mitchell Berger

Opening night is the zaniest night of the week.
Sure, going to plays is unreal enough—
I mean who ever heard of
dressing up in your best clothes to go sit in a dark room
for two hours?
But if you've never had the
privilege of attending an opening
night, you're missing most of the
fun.

First, there's the social angle.
After all, opening night is very
impressive, you should be sure
to get a good date. For some
unexplained reason, I didn't.
So, I went with my brother.

At least he thought it was a big
circus as I strode into 34th
Street Station in my suit to pick
him up, he exited the train,
replenished in his jeans and T-
shirt. Oh well, I figured, maybe
I'm overdressed.

"You've got short hair," were
his first words to me. I knew this
was going to be a great night.

By now, it was 6 p.m., and we
were faced with the awful
decision of whether to rush
trough dinner to meet the 7
o'clock curtain, or starve
through the play and eat at 10. We
decided to starve.

However, we now had an hour
to waste. All I could think about
was how I was already starving
and how hard of the first night
crowd had been invited to a
special "light buffet" before the
show. (That is, if you call Southern
fried chicken light.)

I was not invited to the light
buffet. I knew this was going to
be a great night.

So, we decided to wait out the
hour in the plaza in front of the
Annenberg Center. At least this
gives you a chance to bask in the
sun, breathe the fresh air and
watch the birds.

Well, the birds were a very
sensitive spot.

Annenberg looked like he
wanted to go back to the light
buffet.

Last night was bad hunting for
me, though. The only person I
recognized was my brother, and
he didn't remember me.

I decided to just forget it all, to
cut my losses and just enjoy the
play. My brother and I headed

Not sooner than the director of
the Annenberg Center walked into
the lobby, 15 people with hands
outstretched crossed the room at
a rapid pace, looking as if they'd
spear the poor fellow.

Unfortunately, the director
already had his eye on Walter
Ambassador to England and
benefactor of the Center. But
several others had their eyes on
Annenberg, too.

I decided to just forget it all, to
cut my losses and just enjoy the
play. My brother and I headed

I wasn't invited to the light
buffet. I knew this was going to
be a great night.

So, we decided to wait out the
hour in the plaza in front of the
Annenberg Center. At least this
gives you a chance to bask in the
sun, breathe the fresh air and
watch the birds. Well, the birds
are another story.

After about five minutes in the
sun and air, I began to notice this
strange hissing sound behind me.
Not more than ten feet away, on
the back of a nearby fraternity
house, some guy was spraying
his shoes with silicone. Rather
than have him coat my lunes, I
decided to move inside the
theater.

I sidled up to the
complimentary ticket table and
announced, "Press—Mitch
Berger." The woman behind the
desk proceeded to press me in a
ever-sunny spot.

I knew this was going to be a
great night.

Things had gone wrong up to
now, but I figured I would be able
to make up for lost prestige by
engaging in the Lobby Game.
Finally, it's a simple game that
requires no moving parts—unless
you count people, which I don't.
All you have to do is wait for
Opening Night guests to arrive
and mingle with them a while,
and then deliberately get lost in
all your friends in order of
importance.

Now, those who are really
smart will find that the game will
have a predetermined list of friends
they expect to see, with priorities
already attached. Only one thing
is troublesome. There are not
enough Proverbs, Presidents,
Benefactors and Personalities to
go around.

Pity the poor celebrities. No
sooner than the director of the
Annenberg Center walked into
the lobby, 15 people with hands
outstretched crossed the room at
a rapid pace, looking as if they'd
spear the poor fellow.

Unfortunately, the director
already had his eye on Walter
Ambassador to England and
benefactor of the Center. But
several others had their eyes on
Annenberg, too.

Annenberg looked like he
wanted to go back to the light
buffet.

Last night was bad hunting for
me, though. The only person I
recognized was my brother, and
he didn't remember me.

I decided to just forget it all, to
cut my losses and just enjoy the
play. My brother and I headed
toward our seats, and settled in
comfortably.

The house lights dimmed, and
the play began. Nothing like a
good performance of The Devil's
Disciple. Then it began. How
could I have forgotten? Now, 15
minutes into the show, the parade
of late arrivals began.

Why do the late ones always sit
in the center of your row?
"Pardon me, excuse me, whoops,
oh so sorry," they say. "That's
quite ok," I mutter, "I have
another foot just like that."

By now, it seemed I just
couldn't win. But as intermission
came, I noticed something.
Behind me, and off to the side sat
Annenberg and his party.

I had better seats than the man
who paid for the whole place. I
knew it was a great night.
I’d never given much thought to Reading, Pennsylvania, until several weeks ago when I was very nearly left there to die.

To be exact, I wasn’t in Reading but on its formless exurban edge, a few yards beyond the spot where the Reading-Lebanon exit peels away from the westbound alley of the turnpike. On that flawlessly hot midday, I spent enough time patrolling Reading-Lebanon’s striped sliver of highway-exit divider to lose my perspective on life, longevity, summer vacations, and trucks – trucks most of all.

Huge tractor-trailer rigs speared into my eyes, gravel in my socks, and apocalyptic thunder in my ears. I wanted to turn them all into pumpkins. I wanted to spend enough time patrolling Reading-I-95 to know the deathly slow rhythm of the mile markers file by, and knew the physical isolation and the need for help from my friends for as long as they’re awake, most drivers with CB are constantly looking out for hidden radar, unmarked patrol cars, and other, more obvious signs of police life.

“Uh, we’re eastbound at the one-one-five-point-three, you got a Tijuana Taxi takin’ pictures on the westbound, he’s hidin’ just the other side of the bridge from you.”

We were at the one-one-eight-point-something when we heard that warning for the first time, at a point in southwestern Pennsylvania where nothing worth seeing lay between us and Pittsburgh. By that time I knew what to make of most CB messages. The Tijuana Taxi would be a state police car, the “pictures” were taken with radar. I’d become addicted two hours before to the mindless pastime of watching the mile markers file by, and knew the deadly slow rhythm of their march almost well enough to pinpoint the one-five-point-three with my eyes closed.

Since Reading I’d learned some other basics of the CB vocabulary. Plain wrappers – brown, green, or blue – are unmarked police cars, whose telltale flashing lights and usually police radio and a fanatical adherence to posted speed limits. Picture-takers are radar setups. They’re all over the place, usually in spooked-the-police like to think of as well-hidden, but truckers manage to discover them and start spreading the word so soon that drivers with CB hardly ever fall into the traps. Any car not sitting is rolling. Drivers who ask what’s on their front doors have probably just tuned in and want a report on the road conditions ahead of them. They want to hear that it’s clean.

Pennsylvania state troopers know too well why they can’t nail truckers for speeding, and since summer they’ve been trying new ways to trap them. Sneaky ways. Unmarked cars have been joined by unmarked buses, vans, and trucks. Policemen masquerade as hitchhikers. And they listen to Channel Ten to find out where drivers least expect to find them.

CB is worth the headache for tens of thousands of truckers because of the driving time it saves them. Top legal speed on the interstate is 65, but drivers who don’t have to worry about getting caught can easily do 55 or 60 mph better than that. With CB, evading the speed cops is a simple matter of getting a little help from your friends. For as long as they’re awake, most drivers with CB are constantly looking out for hidden radar, unmarked patrol cars, and other, more obvious signs of police life.

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By Daniel A. Kasle

FRANKLIN, MICHIGAN - Start with plain old scrambled eggs but this time add a handful of sautéed mushrooms, execute a few careful folds and you have created an omelette aux champignons. Or start with baked oven-baked mushrooms and add a can of cream of mushroom soup, bake a little longer and voilà, you have this delicious brick-like loaf with wings. Well, one out of two isn't bad.

But seriously, folks I wish I had a dollar for every time I've said that in a column, this week we get into the mysterious world of that cute-as-a-button fungus known as the American cultivated mushroom. These tasty little spore-spreaders are grown famously in our own Keystone State in cool, damp, and hidden places otherwise known as caves and Trustees' meetings.

Mushrooms today show up in just about everything. They can be served at any time of the day and in many different ways, shapes, and sizes. They may be grilled, sautéed, puréed, baked, steamed, or even eaten raw. Some of my culinary connections in Denver have related fantastic stories of gourmet consumers consuming chopped frozen mushrooms in scant teaspoon portions, but then they always were pretty weird out there.

Happy Cooker

rooms, the U.S. can only claim its own cultivated variety. This domestic entry is less flavorful and much tougher than its cousin from across the sea but used properly it can impart a delicate and subtle flavor, as well as an aroma, to most any dish. However, if used improperly, such as served as a main dish, it's fatal effect on your dinner guests may tend to put a damper on the rest of the evening's entertainment.

This fall is a great time to get fresh mushrooms at your local mart. Prices should be slightly lower than $1 a pound until the winter shortage period hits. Then those little goldenies will shrink in size, swell in price, and will join coffee, cauliflower, and meat as the four most expensive items which always seem to be in great supply. Stick that one in your slightly revised 1976 edition textbook, Dr. Samuelein.

The best shrooms (food bit talk) are those medium to large size with slightly open caps which expose the dark brown gills inside. Small button mushrooms are a variety in themselves and should be purchased in their fetal-position state. Of course, always buy fresh in the case of all mushrooms. I don't care if they are boiled in butter or packed in meat loaf, canned mushrooms taste like all other canned products - canned.

To clean fresh mushrooms, just cut off the very bottoms of the stems and rinse in cold running water. You rarely need to peel them except in the case of those going slightly bad. Use the stems when cooking even though most cookbooks say not to use the caps. They go on to tell you to use the stems for stocks and soups. But when was the last time you made a stock? Case closed.

MUSHROOM SOUP

1/2 lb. fresh mushrooms, coarsely chopped 1 teaspoon butter 2 tablespoons flour 1 cup cream 1 quart chicken stock Melt 2 tablespoons of the butter in a skillet, add mushrooms, cover and simmer. Add salt, pepper, and garlic to taste. Add mixture to stock and cook 5 min. Put rest of butter in skillet, add flour, mix and bring to a bubbling point. Stir in about two-thirds cup of stock to work out lumps. Add rest of soup and when slightly thickened, add cream. Simmer for 15 min. and serve with paprika and chives sprinkled on top.

Staph of life

By Peter Ginsberg

Those pretty little girls in green uniforms, usually seen selling cookies in between old ladies on busy streets, are having difficulties making a go of the Girl Scout program in Philadelphia these days.

Once viewed as a white, middle class, middle-of-the-road organization, the Girl Scouts of America in the past few years began to reach out to minorities and search out more progressive programs. With a new, "girls can do anything" approach, the groups seemed beyond the grasp of former spiritual leaders like Pat Nixon. And the troops certainly were upsetting their long-time and major sponsor, the Catholic church.

Here in this City of Brotherly Love, it became apparent that the Archdiocese was less interested in love than with certain moral and spiritual teachings. Since the 80's, the Roman Catholic leaders here have been exerting pressure, sometimes subtle and sometimes less so, to include religious teachings in their programs. There are certain things little girls should learn and certain morals to abide by, the church seemed to be saying. And since about 300 church staff were being used as troop locations, the Girl Scouts had to at least listen.

Apparently what happened is that the troop leaders did little but listen. According to Happy Cooker

the Girl Scouts' "Blue Book" for rules and regulations, the troop leaders are to help teach discipline and new skills, but religious preaching is to be left to the families. That was not good enough for the Archdiocese.

Last February, the church leaders took advantage of a new example of "moral decay," a "To-Be-A-Woman" program which deals with pregnancy, birth control and abortion, to sever relations with the Girl Scouts. The Archdiocese proclaimed that as of last July, Catholic churches would no longer sponsor or offer meeting places for troops. Troop leaders and sponsors turned to the Camp Fire Girls, a group with "deep moral and spiritual backing," according to Ellen Haney, president of the board of directors of the Philadelphia Archdiocese.

The Girl Scouts are still defending their actions and refusal to submit to the church's pressure, although they are hoping for a reconciliation. Since other than Catholic girls used the church facilities, religious teaching in these organizations would "exclude people not in that faith from the Scouts," explained group public relations director Peggy Anderson recently. The troops, she continued, will miss the church's aid in sponsoring and providing locations for meetings. Scout leaders say they regret some girls will not be able to join any troop because of the church's actions, in cutting the number of available meeting sites.

It's a shame that the Philadelphia Roman Catholic Archdiocese have placed indoctrination before social service. The Girl Scouts is one of the few youth-oriented organizations in the city.

To mix a program aimed at helping girls learn to handle themselves with demanding responsibilities, teaching defects of the purpose of the troops. These girls learn more than how to sew and bake pies - they learn how to make decisions. The Church has no right to force a very basic and important decision - what spiritual philosophies to adopt - on girls who are questioning and maturing.

And now, rather than helping to provide an opportunity for over twenty thousand girls to learn new skills, the church has turned to a couple thousand who are easier prey.

An archdiocese spokesman Haney said there was "no chance" for a reconciliation with the Girl Scouts. "The decision has been made," she reiterated. And although the Scout leaders don't yet know how many girls have been affected by the Archdiocese's action, even one is too many.

Ever have a craving for chocolate that you can't satisfy with a stale bar of Nestle's Crunch or that deep chocolate cake mix that's been sitting in your pantry for months?

Well, hard-core candy lovers will find an invaluable resource in Lady Godiva Chocolates, located on the first floor of the Center City John Wanamaker's. It's an especially good place to buy gift chocolates, since they'll let you put together an assortment of your own choosing.

Lady Godiva Chocolates, 1st floor, Market Street side, John Wanamaker's.

City Edition

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Lady Godiva Chocolates, 1st floor, Market Street side, John Wanamaker's.
interfold

By Buzzy Bissinger

"Buzz. Hey Buzz. What's the matter. Didn't you see me?"

"Oh... Hi..."

"Hey. you don't look too good. What's the matter?"

"Nothing. I'm beginning to stab loudly."

"What do you mean 'nothing'. What are you crying for?"

"Who me? I'm not crying. I have something in both of my eyes. Oh, what the hell. What's the use of hiding it? Willimina and I broke up last night."

"You're kidding!"

"No. It's true. It happened last night."

"You're kidding?"

"No. I'M NOT KIDDING! For Christ's sake what the hell is wrong with you?"

"Alright. don't get sore. I just can't believe it. It seems like only yesterday when you were in the pool at my house and you accidentally tried to drown her. You two were so cute together. A perfect couple made for each other, so happy."

"For Christ's sake! You don't have to tell me what we were like. I remember."

"Alright. don't get sore. Just trying to help. So whose idea was it to break up?"

"Oh. Huh. Tell me! I need to know!"

"Why?"

"So I can tell someone else."

"Oh... Well naturally it was all my fault."

Lost Causes

Idea. Who the hell do you think were the parents in our relationship. Anyway, when I saw Willimina last night she told me that she was in love with a man there in the city and a bear, that I was ugly and physically repulsive, that I was dumb and stupid, and a general embarrassment to be with.

"Well, when she said all these things I could kind of see the handwriting on the wall, and I didn't take too long for me to figure out that Willimina and I just weren't hitting it off anymore. Willimina said. "I think that with your attitude it's pretty stupid for us to go on anymore. We obviously have differences that can't be resolved. I think it's time we split up."

"For some reason, when I said that Willimina started crying wildly and I thought I could hear her humming 'Happy Days Are Here Again.' She took her nightie, her toothbrush, and left the room twirling a baton which she hadn't done since we started going out."

"Wow, that sounds rough."

"What do you mean 'rough'. I was the one that told her to take a walk. I was the one that said 'Let's Call It Quits.' I was the one that put my foot down. I was the one that wanted to break up."

"Okay, okay. I got the point. Didn't it bother you that she seemed so happy?"

"That was just a front. She might have looked happy, but don't let the fact that she was humming and singing throw you off. I know women, and I know Willimina. She was dying inside."

"And what the hell do I care. I'm an attractive guy, and it's about time I got out in the world and had some fun before it's time to hang up the old single shoes. And anyway, relationships are as restrictive as hell. They tie you down, not enough independence."

"Yeah. I know what you mean. I have the same problem with Suzy. Sometimes I just wish that I didn't go out with her. That we were just good friends. I really just want to go out with other people."

"Well, why don't you and I and a couple of the other guys go downtown one night next week."

"Hey. That sounds great. But on Monday I have to go to the jeweler's to pick up Suzy's engagement ring. On Tuesday Suzy and I are going out to celebrate our golden anniversary we've been going out 30 days. On Wednesday Suzy and I are going to study for our Dutch civilization test - we're taking all the same courses together. On Thursday Suzy and I were invited out to dinner by another couple. On Friday we're going to the soccer game. On Saturday we're going to the football game. On Sunday..."

By Chris Jennewein

THE MAIN LINE - An outbound Paoli Local curves out of the 308th Street yard, gathering speed and heading west. Wheels tick softly, rhythmically as expansion joints pass beneath. Air-conditioning fans hum.

Outside, the West Philadelphia row-houses pass like the ties below, obscured only momentarily by embankments and bridges. Rowhouse blocks sweep into view - glimpses of battered cars, asphalt playgrounds and shouting kids - then vanish behind other rows. The landscape is a ubiquitous brown, from the tangled tracks and strewn ties to the overgrown embankments and boarded rowhouses.

Fifty-Second Street passes - a wooden platform, a sheet metal roof, layers of graffiti. The train slows boulder in long rows in the Tacony lots.

It could be hot outside; the air-conditioning works well. Fifty years ago the cars were air-conditioned, and the heat hung oppressively in the crowded, wooden trains. And they were noisy, tickling of expansion joints approaching the sound of a jackhammer. And 50 years ago the trains stopped at 32nd Street.

Pass on the bridge, and shuts rise from the inter-fraternity football game on the green, but you can hear the birds singing.

This is a quaint college town with the appropriate gothic stone buildings and houses. There are few sidewalks and many parking lots.

Life is easy in this town. People and events are predictable. Chester County is Republican, always has been, and Watergate aside - always will be. The Chester County schools will always have newer books and better TV equipment than Philadelphia's. Restrictive zoning is an institution. There are no overgrown lots in Villanova, no crumbling homes, no abandoned cars. There is no rust, no rot. There is no decay. There is no brown, only green. Nothing disturbs Villanova - or any of the other Main Line suburbs - except the roar of the daily coal freight on its way to feed the generators in Philadelphia.

You can wait in Villanova Station at night without fear because a stranger's actions are predictable. But as you move back to the city, the predictability vanishes. At the 31st stop at 31st and Market Streets, no stranger is predictable. That's why people live in Villanova, why the commuter trains with tinted glass and air-conditioning run daily, and why those trains don't stop at 32nd Street.

Escape is the theme - escape from the crowded rowhouses in West Philadelphia, from the noise of cars, from the predictability of the city. But escape is difficult; the commuting distances grow. Already the train speed passed 32nd Street, soon they'll pass Overbrook, too. Those endless, nameless faces in the playgrounds and on the rowhouse stoops in West Philadelphia fade and more into the ubiquitous brown from the rows of rowhouses. The train wends its way down the hill, past the dark, empty trolley tracks, then takes the curve at 52nd Street.

You can wait in Villanova Station and watch the train. You can tell off-duty drivers to "return to service" as the train rounds the curve, and you can see the traffic passing through the town as it approaches the 31st and Market Streets Station.

The train disappears - the air-conditioning works well. But it might be a wild ride back to 32nd Street.

SubwayStop

Overbrook. The city is past. Suddenly the ubiquitous brown turns to an equally ubiquitous green, as if this train line had channeled properties. Large grassy lots, lined by sidewalks, replace the rowhouses. Lawns and swimming pools replace garbage cans and corner bars. Merion, Wynnewood, Ardmore, Havertown, Bryn Mawr, Rosemont, Villanova. The train quickly fades down the hill, but the trolley tracks remain, curving away slightly. It's quiet in Villanova Station. Cars pass on the bridge, and shuts rise from the inter-fraternity football game on the green, but you can hear the birds singing.

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By Seth Rosen

Phantom of Liberty is as attractive to us as satire. It confirms our cynicism, our sense that society's traditions, mores, concerns and ambitions are ridiculous and everywhere around us is a joke. Satire is an art form perfectly suited to the seventies, when even the "great revolutions" had the look of naive fools and everyone knows that nothing means anything.

Two new American filmmakers, Michael Ritchie's Smile and Louis Bunuel's Phantom of Liberty appear in this context. In Smile, producer-director Ritchie uses his familiar documentary style to look at one of the few uniquely American institutions, the beauty pageant. His point, as one could probably guess, is that such competition is ridiculous, the people are shallow fools and everyone knows that nothing means anything.

While his film is visually appealing and frequently witty, Ritchie's satire is easy. He simply tells us what we've been thinking all along, instead of challenging the audience, extrapolating from and building on its fears and phobias. He simply restates our thoughts, sanctifies them in celluloid and sends us on our way.

Ritchie's film is entertaining mainly because we East Coast intellectuals who are still coming to terms with our often unfulfilling interviews. While those fools on the screen, like all middle Americans, are definitely not hip, we who understand are clearly superior. It's us against them, and since they're the ones on the screen, we get to laugh and make merry.

Clearly, Ritchie wants to be profound, to force America to look at itself critically. But he fails to make us think, because he fails to make us see our own characters, and even to make us care about them.

Finally, Ritchie wants to show us that people are vapid, to paint characters with a one-dimensional cardboard. His satire is gross and obvious.

Bunuel, in contrast, is more masterful in the scale of his satire and more subtle and effective in his humor. While Ritchie's film expresses our thoughts, Bunuel is truly thought provoking.

Jeff Rice, a pageant coordinator Brenda DeCaro, plays little more than a stereotype of the suburban housewife, and even the best lines in Jerry Belson's script die slowly in her hands.

Bruce Dern, as the pageant's chief judge Robert Freeland, makes a fine job, though, bringing out what little life there is to his character. Unfortunately, there isn't enough to be able to carry his weight.

His character is little more than a passing thought, a cliché with no depth. When he's through, he's effective transformation at the audience, the concept of free will not moved nor stirred, because it cannot understand the motivation behind what it has seen on the screen.

Bunuel's Phantom of Liberty has a far more universal theme. While Smile's satire is culture-bound, Bunuel transcends culture in an effort to question many of the basic assumptions we normally accept without question.

Phantom of Liberty has no plot, per se. It is a rather loosely connected series of finely crafted vignettes. In each, the surrealist director tries to tamper with our common conception of reality, bringing into question the relationship between words and action, the concept of free will and "objective" reality -- as we construct it.

Bunuel's film is never predictable. In fact, he plays on our tendency to try to predict, to make assumptions. By continually introducing the absurd into "everyday" situations, he subverts our confidence in conventional society.

Beyond the philosophical, Phantom of Liberty is a very funny film. Bunuel's sense of the absurd is biling. He underscores the absurdity of absurdism in itself. Structure, the film is poorly made. He also skewers the idea of the "pure" American style, with Frank Zappa and John McLaughlin. Ponty has made a name for himself in both jazz and rock circles, and at the same time he has won almost unanimous critical praise as the foremost non-classical violinist in modern music. It is precisely because Ponty has been so brilliant in the past that this album is something of a disappointment. Structurally, the album is poorly made. It consists of eight cuts, all between three and six minutes in length, all but two patterned very similarly.

The album begins well enough, with Ponty flying through a title cut that features a catchy riff and shifting rhythms. The latter is mostly due to the fine drumming of Ndugu (Ieon Chancier), a Los Angeles drummer who has recently recorded with Santana. Weather Report, Herbie Hancock and others. The second cut, "Question With No Answer," is a fun piece between Ponty on two overdubbed violins and 20-year-old Patrice Rushen on piano. The remainder of the side is formed of jazz-rock, adequately played but not particularly memorable.

Ponty makes a brief comeback on Side Two. He plays interestingly on odderector, a violin-like instrument with a range between those of the viola and cello, on "Waving Memories" and on electric violin on the Mahavishnu-like "Bowling Bowing," but ultimately the music is undistinguished.

Not so Michel Urbaniak's third solo album, appropriately titled Fusion III. Urbaniak, a violinist who recently recorded with the avant-garde strains of classical music, Slavic folk melodies, jazz and rock, surfaced in the United States about two years ago after recording several albums in his native Poland. The first album utilized his group from Poland, including his wife, vocalist Urszula Dudziak, and a fine pianist, Adam Makowicz, and on "Amea," the second album, only slight changes were made. For Fusion III, however, Urbaniak has overhauled the group. He brought in two superb guitarists, the John Abercrombie and Larry Coryell, plus an American rhythm section; only Dudziak remained from the original group.

Still, Urbaniak has retained the important Sl... elements of the music: listen, for instance, to Urbaniak's introduction to "Roviaiak Goes Funky" or to his solo on "Jamee." His playing throughout is inventive, often humorous, and his compositions are similarly ingenious -- "Roksanok" and "Bloody Kishka" are particularly outstanding.

Special mention must be made of Urbaniak's introduction to "Roviaiak Goes Funky," or to his solo on "Jamee." His playing throughout is inventive, often humorous, and his compositions are similarly ingenious -- "Roksanok" and "Bloody Kishka" are particularly outstanding.

The other musicians perform well, if not quite as unusually: Guitarist Abercrombie solos well, albeit briefly, as does Wlodek Gulgowski on electric piano. Bassist Anthony Jannas and drummer Steve Gadd provide the flexible, buoyant rhythm section that the fusion rhyt"ach. Urbaniak's first two albums couldn't. One complaint: the Ponty album and, indeed, all albums in this genre, are too short to allow enough space for soloists. A coherent, thought-out statement. That notwithstanding, Urbaniak's album is proof of the viability of fusion music as something other than a route to commercial success.

October 2, 1975
Q: How do you think the way the universities are run, especially those you hear in the atmosphere today at the universities, have related to sexism?

A: That declaration of Mexico to an attack on Zionism - how should I put it - even the United States would not support that. Anti-Woman. At the same time, there should have been a great potential, in that about 5,000 women came from many countries to the United Nations, that's one bond.

Everything, including the physical format of the conference, itself was absolutely engineered to keep us apart. And as a result of our efforts, the women really did begin to get together, and that was very threatening to whatever powers there are, you know. Men tried giving us false information, and women had been paid out of the marketplace to come in and disrupt.

Q: Is there a common bond that could have been expected among women of different nations?

A: Oh, yes, and we did begin to find that common bond. For instance, we organized these global speakouts. And we won't get off the political rhetoric - and while the conditions of racism in different economic levels are different - there is a common stake in equality, and there is a common bond, and many of the problems are the same, and they want to hear each other and to move for a common sort of world to be translated to women. And we might use the machinery of the UN to eradicate sexism in all the countries.

But whoever was organizing that conference didn't want that at all, so we began to suspect that was one bond. And as a result of our efforts, the women really did begin to get together, and that was very threatening to whatever powers there are, you know. Men tried giving us false information, and women had been paid out of the marketplace to come in and disrupt.

Q: What about the state of women's studies as an academic discipline on the college level?

A: There's been a really enormous spread of it, even in relatively small universities. There isn't just one women's study, but now in several disciplines, there may be courses that illustrate or have a special focus (on women). We really are uncovering things that have been buried in history. We are having a whole new focus, studying certain aspects of society or economics or problems of very discipline that we didn't have - it's like unburying the subject of women as people. My own feeling is we move from women's studies as such to sex role as an orientation, because once you begin to look at women you begin to look at the roles of both sexes in society as something to study.

Talking With

betty friedan

By Janet Novack

Betty Friedan, author of 'The Feminine Mystique,' is a female who can you say?

Q: Could you assess the progress of Women's Year in the United States so far, whether anything has been accomplished, etc.?

A: No. I mean there's something rather specific about the whole thing. The only thing that has happened and will continue to happen about women in the United States is the result of the movement of women themselves.

Q: What about the conference in Mexico?

A: I think the conference in Mexico was a travesty, that the conference, at least, was misused, all sorts of political agendas, you know, except the real interest of women for equality. It was especially outrageous the manipulation of that conference to use it as a pretext for another attack on Israel, which was not only anti-Semitic but anti-woman. As a result of tying the declaration of Mexico to an attack on Zionism - how should I put it - even the United States would not support that. Anti-Woman. At the same time, there should have been a great potential, in that about 5,000 women came from many countries to the United Nations, that's one bond.

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There’s nothing like enjoying your work. (And believe me, this is nothing like enjoying my work.) Being a “media critic” is wonderful; not once during the past week did I feel I had to justify sitting down before the tube. After all, I was working. After careful observation of the new season’s offerings, I would like to offer the following comments. We’ll start on Monday and work our way through the week.

• Invincible Man (Monday, 8 p.m., NBC) An invincible man surprise! does good deeds for the U.S. Government, with some help from his friends. David McCallum’s lead is too reminiscent of Man From U.N.C.L.E. (He still speaks with the same monotone British intonation.) The supporting cast is weak. The plot is moderately believable. How do they make McCallum disappear? It’s a clever film while to explain here), but it’s worth watching at least once for the special effects.

• Phelps (Monday, 8:30, CBS) Yet another spinoff from Mary Tyler Moore. Phelps was the pre-traditional newsman in the top. The season openers were very weak, surprisingly, in acting, with one exception in Jane Rose, who plays Phelps’ mother-in-law, scathingly portrayed by Edith Bunker. Hopefully, good writing can save this one.

Don Adams Screen Test (Tuesday, 7:30, CBS) A bizarre new concept in nighttime game shows. Don Adams attempts to direct audience members who attempt to enact scenes from famous old movies. They give away acting lessons as prizes. Stay far, far away.

• Kate McShane (Wednesday, 10 p.m., CBS) Probably one of the worst offerings this season, in terms of poor casting, directing, and acting. Somehow, Anne Meara as an Irish lawyer just doesn’t come out. It’s well worth watching, especially to those of us who paid $1.50 to see it when it first came out. ABC seems to have a good grip on the best TV movies this year, as usual.

Next week: still more new shows.

The Happy Medium

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