U. Invited To Join New Energy Unit

By ILLA M. KIESBERG

The following institutions have been invited to join a consortium of East Coast Colleges and Corporations to provide a site for a planned national solar energy research institute to be located in New York State. The operating budget of about $50 million will be similar to the National Institutes of Health, according to President Langenbarg Tuesday. The consortium would be headquartered at the Polytechnic Institute of New York, Long Island University, The John Jay College of Criminal Justice, and several other corporations. (Continued on page 3)

Assembly Supports 2.4% Tuition Hike

By P. L. WHITE

The Undergraduate Assembly yesterday voted to approve a hike of more than 2.4 per cent, or $91, in 1976/1977 academic year. The Assembly resolution, approved overwhelmingly, is in effect after President Martin Meyerson to consider tuition figures lower than the $91 figure. The president praised the students for their work as "a working number." "The 2.4 per cent is something we can sell to students as we can to the media and to potential students," Assembly Chairman Michael Stein said.

The resolution also contained objections to certain out-of-state students' services. The Assembly recommended that the University investigate other ways to cut costs. "Increasing graduate tuition to affect the overall cut in instructing graduate students," Assembly Secretary John Grumman said. "Even large Universities are asked to do a lot with very little money and increasing work-study earnings. The University's responsibility for their implementation must be put under another umbrella than administration strictly."

The Assembly also recommended that increasing class size also be in a manner. (Continued on page 3)

Assemblyman Peter Sillman, a Democratic Assembly member of Monmouth County, introduced a resolution to raise the state drinking age to 19 for beer and wine. The bill was defeated by a vote of 82 to 2. (Continued on page 3)

Democrats in the Pennsylvania House of Representatives will not yield to the governor's efforts to raise the state drinking age to 19 for beer and wine. The bill was defeated by a vote of 82 to 2. (Continued on page 3)

The Pennsylvania House of Representatives, on Wednesday, defeated a bill which would have lowered the state drinking age to 19 for beer and wine. The bill was defeated by a vote of 82 to 2. (Continued on page 3)

State House Rejects Drinking Bill

Bill Would Have Lowered Age to 19

By PAUL BRENNER

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Bullets Pierce Office Windows Of University Labor Negotiator

By GEORGE RUSSEY

Bullets pierced the windows of University Labor Relations Director George Budd's Franklin Building office early Wednesday morning. Security Chief Investigator Harold McGrath reported Wednesday.

Budd, who represents the University in all state employment disputes, discovered two bullet holes as he entered his seventh floor office at 9:30 in the morning. McGrath claimed the incident involved a "very serious and possible strike-related individual," who shot a gun for fun, at "another floor.

Budd reported the incident to the police, and has been placed on sick leave for 48 hours. "There has been a point at the University Museum's War and Peace Speakers Discuss Ethics of Military Education

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(Continued on page 7)
The Daily Pennsylvanian

FRATERNITY NOTES
Phi Phi chapter of Sigma Chi celebrates the 10th anniversary of the group. Plans include a Dinner Dance at the Union League Club and a full day of activities Saturday.

Phi Sigma Kappa
3615 Locust
Friday Night Disco and Blackstock Party
Nov. 21, 1976
10-2 All Blackstock Proceeds To FIC Charity Drive
Free Beer $2.00 For Men
Women Free

FROST INVITEES
LADIES PARTY
Saturday Night, 10:00 P.M. At The Chapter House

PINE 74TH 1ST BEDROOM APARTS 150-220 • 350/716/

GL; 1463

January U5 per month

LESLE Fn Sal Sun 9 00 S 00 P V 4100 Walnut St

Appar abilities. uttnt.lv pots, pans, new records a,

PARKING SPACES AVAILABLE

Clean, $110., 44th and Walnut

PERSON WANTED to share partially furnished?

Presents

THE ANNNBERG CENTEP

THURSDAY, NOVEMBER 20, 1975

New York's Woody Allen's

MIDNIGHT MOVIE:

Jimmy Stewart To Washington

F.A. B 1

That Indolent But Agreeable Condition

Of Doing Nothing.

Pliny The Younger

The Daily Pennsylvania

INTERACgT

SPECIAL PROGRAMS SPONSORED BY THE ANNENBERG CENTER

ACTORS ON ACTING

An Informal Discussion

With

Members Of The Cast Of

The Younger At The Annual Center

TODAY

4:00 P.M.
Black Activist Discusses
Desegregation, Rights

It is shocking that in Boston, Massachusetts, the cradle of democracy, we have the same problems, the same light that we had in the South," civil rights activist Robert Williams told an audience in Lawrence North last night.

Williams, a well-known activist, said he was a speaker on black rights and desegregation. The speech was sponsored by the Black Student League and the Student Council at Lawrence Central High School. The middle school audience numbered approximately 15 people.

Williams was president of the National Black United Front for 10 years in the 1960s and early 1970s. He left the United Front a number of years ago after he was charged with extortion and eventually faced the threat of extradition to North Carolina.

Labeling racism a "Form of Disease that is difficult to eliminate," Williams added, advocating tolerance of those who supported peaceful resistance. Williams received many nods of approval from the audience.

"I was president of the United Front for 10 years," Williams continued. "I never told the audience, however, with his claims that he supported peaceful resistance. Williams followed the lead of American white activists who were involved in therunning of the NAACP for a number of years. He added, advocating tolerance of those who supported peaceful resistance. Williams received many nods of approval from the audience.

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Letters to the Editor

Replies to Monday's Zionism Column

The main problem with Paul Buerger's impassioned defense of Zionism appearing in Monday's Daily Pennsylvanian is that it obfuscates precisely the scene: a nasty blindside upon which the U.S. General Assembly recently equated Zionism with racism. It does not help matters to urge, as Mr. Buerger does, that Zionism represents all that is good and best in the Arabs who are the racists. It has not been the work of the devil, neither has it proved to be the Arabs who are the racists. If so, then precisely the same zealous blindness which are both good and bad, which are both good and bad, noting that recent ideological and political features of that movement. In each case, analysis and understanding have been submerged in a torrent of ignorance, ill-will, and political manipulation. In this context, analysis, understanding, and rationality are not part of the solution.

Less one is quick wit; precisely, one must learn how to give a smart-ass reply when someone snickers when they hear you are a commuter. After embarrassing them with your wit..."
CGS Offers Courses During Winter Break

By MICHELLE MANNOPP

The College of General Studies (CGS) will offer six courses from a number of disciplines during the intersession period of the winter break.

Courses will be offered in three sessions, the history of the American Revolution, music, and the philosophy of the feminine personality in society. One additional course, the non-credit course "Roommates," will also be offered. The courses will be scheduled according to students' favored times, and students taking the offered courses will not receive academic credit in the College of General Studies. "We thought we would try it during January since most of our students are non-credit students. Local families will provide ROOM & BOARD in exchange for food."

Students currently enrolled in the College of General Studies are eligible to register. Students interested in registering for the courses should consult with their advisors before making their arrangements with individual teachers. Students taking the courses will need outside work outside the classroom. However, Vincent Conti, one of the faculty members taking part in the program, stated students in his history class will have to make arrangements in Philadelphia for room and board. "The courses will be "very intensive," requiring three hours' class work a day, five days a week, plus field trips. Regulation for the intersession courses concludes December 15." Students currently enrolled in the College of General Studies will have priority, although students taking the offered courses will be considered for admission. Students from other schools of the University are eligible to register.

Each of the accredited courses costs $30. In addition to the course fee, "each of the courses feature field trips which will involve additional expense. The non-credit course is $10."

Fletcher said CGS has not done "anything formal" about making independent study credits available during the intersession. If students have their own arrangements with individual teachers, then the courses will entail work outside the classroom. She cited the fact that courses will be "very intensive," requiring three hours' class work a day, five days a week, plus field trips. Regulation for the intersession courses concludes December 15. "Students currently enrolled in the courses make their own arrangements with individual teachers. Some of the courses will entail work outside the classroom, however. Vincent Conti, one of the faculty members taking part in the program, stated students in his history class will have to make arrangements in Philadelphia for room and board. "The courses will be "very intensive," requiring three hours' class work a day, five days a week, plus field trips. Regulation for the intersession courses concludes December 15." Students currently enrolled in the College of General Studies will have priority, although students taking the offered courses will be considered for admission. Students from other schools of the University are eligible to register.

Auditions	Tonight, 6-11 P.M.
For Penn Players Production Of
William Shakespeare's
A MIDSUMMER NIGHT'S DREAM

Tonight, 6-11 P.M.
Tomorrow, 6-11 P.M.
Conference Room,
Annenberg Center (Lobby)
Audition Information Now Available At Penn Players Office
Room 520, Annenberg Center
243-7570

PLANNED EVENTS OF THE WEEK

WAREHOUSE SALE
Priced Low 'Cause All Must Go!
FURNITURE (NEW & USED)
Sofas, Sofabeds, Rugs, Kitchen Sets, Lamps, Dresses, Desks, File Cabinets, Chairs, Etc.
KITCHEN & HOUSEHOLD GOODS
New, Used, and Reconditioned (White) Pots, Pans, Corningware, Skillets, Appliances, Utensils, Etc.
PLUS:
40,000 HOLIDAY GIFT ITEMS
Friday - Saturday - Sunday
NOV. 21 - NOV. 23
4100 WALNUT ST.
9:00 A.M. - 5:00 P.M.
Call 349-6700 Anytime

The Daily Pennsylvanian
Campus Performance Society And Penn Union Council
Are Pleased To Present An Authentic Revival Of
The First London Performance Of
George Frederic Handel's
Messiah
By Pennsylvania Pro Musica
(Franklin B. Zimmerman, Director)
Tuesday, December 2nd 1975
8:00 P.M.
Irvin Auditorium, 14th & Spruce
Admission: $1.00

FALL MEETING
University Of Pennsylvania Chapter
American Association Of University Professors
4 P.M.
Thursday, November 20, 1975
A-6 David Rittenhouse Laboratory
Faculty Compensation - Approaches And Prospects
Dr. Leroy W. Dubek - Temple Univ. AAUP
"Collective Bargaining"
Dr. William B. Woolf - Washington AAUP Office
"Various Approaches to Faculty Compensation"
Dr. Walter D. Wales - Univ. of Pennsylvania
"An Approach to Salary Structure at Penn"
THINGS BROKE UP for the 1975 intramural football season after last night's All-University championship game at Franklin Field (above), won by dorm champions North Hill over Kappa Sigma fraternity, 12-7.

By TKD REISS

Penn student, scored on its first drive from scrimmage. However, the score proved to be their last, as North Hill captured the dorm division with a 13-1 count.

Kappa Sigma, led by senior and spiritual leader Mike Curry, who served as the team's quarterback, defeated Kappa Sigma (fraternity champions of the dorm league) 12-7.

Both teams looked surprisingly professional, showing vast amounts of preparation and coordination. Each team had been working for the last three years on their respective division titles-Kappa Sigma taking the formerly crown with an unblemished record of 10-0, while North Hill captured the dorm division with a 1-3 record.

"We have been working together for three years," remarked a North Hill trainer. "This is the accumulation of all the work we put into it."

The spirit and determination of each team was amazing as it seemed to set up another six pointer. However, the score proved to be the last, as North Hill's well-coordinated defense tightened, scored on an interception and helped to set up another punt.

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Friday, November 20, 1975

Generalissimo Franco Dies; Juan Carlos to Be King

By United Press International

MADRID—Generalissimo Francisco Franco, 83, died Thursday at the San Carlos Hospital. In the last of the right-wing dictators who once ran Spain, Franco leaves the country in the hands of his 27-year-old son, Juan Carlos, who will become Spain's first king in 44 years.

Spain's uncertain future will be governed by Juan Carlos. He will take the throne at a moment when Spain faces the end of a four-year-long recession. The right-wing forces which overthrew the Spanish republic in the 1936-39 civil war at a cost of nearly one million lives.

Franco was an obscure 43-year-old colonel when he took control of the country in 1939. He was at the time the last king of Spain.

For information & Sales

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Trained, qualified people—each carefully screened and bonded—always on call, at surprisingly reasonable rates.

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• Convalescent Care • Companion Care

For our brochure of services, call 849-3680

Hommakers

(Continued from page 1)

Finally, on Nov. 18, the doctors decided there was nothing more they could do but just maintain the part of the treatment that did not cause any suffering. For days newspapers had asked that they just let him die and let him die in peace.

Drinking

18th anniversary of the American Association for the Study of Respiratory Disease.

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A Grid of Varsity Thoughts... 

By Bob Paul

(For an in a series spotlighting senior fall sports participants as they close out their Penn careers.)

Senior Perspectives IV: Football

...And a Bouquet of Lightweight Feelings

By Carl Smith

Penn basketball coach Chuck Daly in a true American, or is a crazy fool. But many coaches in this country would agree to let their basketball teams face the ordeal of Russian tournament from Moscow. Especially with the NCAA basketball season only six days away, when the racing dead heat split field just needed a few days to get into its swing. But the Russian team might as well have been Scholl'sian in its efforts to return to the states.

Consequently, the current Olympic and FIFA World Tourney Champions will meet the French in the February 4 in the second game of their eight game United State college basketball swing.

With the season coming on to be a good progress, Daly precisely asserted. "We feel that it would be good experience for the team."

As well, it was a long time ago that the players got the chance to see the Russian players. They are coming up to the Friday of the first game on the final day of the Russian team's stay in the states.

The Howard team is not a bad one. They are a young team and they are a good team. They are probably the best team in the world. They are a good team. They are a good team. They are a good team.

Mrs. Daly. Chuck, aren't you ever coming to bed? It’s three o'clock in the morning.

Daly. I'm only trying to help. I just think it would be good experience to see how the Russian team is doing.

Daly. But it's going to be hard to find a better bunch of players.

Peanut-tauhoh: How Can You Stop the Russian Hool Hordes?

By Andy Feldman

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Daly. But it's going to be hard to find a better bunch of players.
COVER STORY  page 3

So, Nu? Bulletin, Inquirer, Daily News. Tired of the same old routine? Philadelphia Magazine (talk about the same old routine!) thought you were. And Philadelphia Magazine knows what you want to break up the boredom. You want a weekly newspaper, like the Village Voice, in Philadelphia. And you wanted them to call it the New Paper. Didn’t you? Well, we want you to read all about it in this week’s Cover Story by Larry Field.

TALKING WITH  page 7

First came Dylan. Then came the Byrds, who did Dylan songs. Then came Bruce Springsteen, who looks and sounds like Dylan. Eventually we come to Al Stewart who likes to think of himself as Dylan. Hear this British Folk-Rock singer’s views on music and himself, as Alan Behr is Talking With... Al Stewart.

COLUMNS  reserved space

city edition
happy cooker
lost causes
subway stop
scrapple
centerfold
quotables  page 7

happy medium  page 8

IN REVIEW
books
music  page 6

Publisher Herbert Lipson and Editor Howard Coffin yuk it up...
Reserved Space

By Mitchell Berger

Leafing through the course catalogue the other day, I wasn’t surprised to find that I wasn’t surprised. Once again, the same run-of-the-mill course, the same old boredom from Accounting to Zoology.

What happened to interdisciplinary studies? Somehow that got interpreted as courses on whole economics and scientific history.

That misses the point. In order to have a truly interdisciplinary course, we have to start with something all academic disciplines have in common.

That leaves us with the book. After all, when did you ever take a course that didn’t have a reading list replete with books?

An entire interdisciplinary field of study can be formed — the Department of Book Studies. But what shall we offer as our first course? A whole range of possible courses exists. From “Indexing Can Be Fun,” to Those Vulgar Footnotes, an adventurous undergraduate can keep himself busy throughout his school years.

But of all the courses offered in the Department of Book Studies, nothing would capture the highest enrollment as, “The Art of the Acknowledgement.”

Without a doubt, acknowledgements rank as the most interesting part of a book. In those preposterous thanks, arrogant authors humble themselves, dutiful writers pay homage to their intellectual parents, and shy authors introduce us to their wives and children.

Besides being a profound insight into the lives of the authors, acknowledgements also provide a great fuel for gossip remarks about writers that you can use at cocktail parties.

For example: “Hunter Thompson and I were just talking about his days at the Nation.”Well, he only told a few of us, you know.”

So it goes. Your friend thinks you really know Thompson, or at least have memorized obscure details about his life. Actually, any simpleton who read his brief acknowledgements could have discovered this "obscure" fact.

But lest the Committee on Instruction think the course on book acknowledgement too frivolous, let us proceed to examine the scholarly aspects of the course.

Nothing tells us more about the source of an author’s ideas (i.e., where did they steal them from) than acknowledgements. Thus legions of minor academics (and major ones for that matter — you have heard of white collar crime, haven’t you?) list a variety of other minor academics to whom they are so heavily indebted.

The really bright people never thank anyone. I bet you never came across acknowledgements by Marx, Freud, Darwin or Weber.” And, when was the last time you willed away the hours by poring over the acknowledge-

ments in the Bible?”

Examples of the most enlightening book acknowledgement could be brought forth. Under the category of “hostile intellectual” thanks could be listed Eugene Genovese’s preface to The World the Slaveholders Made. He says, "Tradition requires that I absolve my critics from responsibility for all errors. Although I deeply respect all tradition as a matter of principle, I see no reason to absolve them. If I have committed blunders, one or another of these learned men and women should have noticed; if they did not, then let them share the disgrace. As for my interpretation and bias, the usual disclaimer is unnecessary since no one in his right mind is likely to hold them responsible for either.”

Sheer brilliance.

Under "A Touch of Class," students would consider owning a disarming prose like Michael Zuckerman’s acknowledgement to Peaceable Kingdoms, in which he notes: “My wife, Diane, contributed almost nothing to this book, but she and I know there are more important things than books.”

If all proceeds correctly in the course, students should be encouraged to construct an acknowledgement of their own by the end of the semester, for eventual use once they write their own books. Not only would such a course encourage more people to write books, but it would ensure that students would take all the other courses in the Department of Book Studies so they could learn to write them.

In these days when a university looks for a sound fiscal investment with high scholastic rigor and interdisciplinary content, who could go wrong with a Department of Book Studies?

by the way, I almost forgot my good friend, Ken, who knew I would write about this.

DO NOT DESPAIR

... when 34th Street doesn’t come out next week. We are all aware of how much the absence of your favorite magazine will upset some of you turkeys as you munch on your turkey. But we urge you to be with us Thursday, December 4, 1975, same time, same station, when we unveil . . .

SUPER 34TH STREET!!

THICKER... than an average DP . . .
MORE COLORFUL... than Clark Kent’s costume . . .

and filled to the brim with not one but two Cover Stories, not one but two Talking With, expanded length Columns, Features, much Seasonal Joy and Merriment, and a hell of a lot of back-patting and self-gloration.

You’ll love it . . .
BE THERE!!!

happy 21st,
LeeJay!!

-- mkr, mrb, and especially ronda

TRICKS

Jon Jory’s adaptation of Moliere’s “The Tricks of Scapin”
Music by Jerry Blatt
Lyrics by Louise Bunstein
A ROLLICKING
MUSICAL TREAT!
A joyous romp in which Moliere’s Scapin dances his way through songs ranging from baroque to jazz-rock

NOV. 25-29, DEC. 2-6
$4, $3 (Students and Senior Citizens)
STAGE THREE
Temple University Center City
1619 Walnut Street
738-8393
Generous Group Discounts
The new kid has been on the block for four weeks now. He's anxious to fit in, thinks he has a gimmick—but he's not really sure he'll go over big. We know.

His daddy is the richest, baddest sonabitch on the block.

Well, the new Philadelphia news weekly—The New Paper—will also do just fine. Its “sugar daddy” is Herbert Lipson, the well-heeled publisher of Philadelphia and Boston Magazines.

But, to be fair, The New Paper, which has just hit the newsstands for the fourth time, has a gimmick that will work. Print TV.

Print TV?

The weekly’s content is not so special. It’s about 40 pages of city politics, entertainment, personalities and ways to cope with living in Philadelphia. The style, on the other hand, hopes to be different.

Howard Coffin, the 60-year-old traffic cop who is the New Paper’s editor and founder of the 34th Street magazine, talks about print TV.

“TV has personal identification, the stations really try to put in stuff that hits you in the gut. And they’re telegraphic messages—fast, tight.”

Unlike TV, The New Paper has not been a bland medium. The second issue brought two short, but angry letters. The third brought two long, detailed rebuttals.

A Philadelphia Electric Company official seethed about the New Paper’s cartoon which featured a gas meter robbing a customer at gun-point. The letter attacked The New Paper for “inflammatory headlines…use of innuendo and buzz words laced throughout the story.”

The weekly’s very first issue contained a full-scale assault on the $7 million Chestnut Street Transitway. The weekly’s very first issue contained a full-scale assault on the $7 million Chestnut Street Transitway construction hole. The photo, as they pointed out in the caption, was staged.

The third issue featured an angry rebuttal from the project’s architect. “Your article is incomplete, inaccurate, and downright deceitful to the extent you may not even realize…”

The New Paper’s unpopularity with the “powers that be” is even more extensive than the letters suggest. Coffin said the weekly has already been “cut off” from speaking to employees of two city departments.

And it’s going to get worse. According to Coffin, one of the paper’s functions will be to “kick a little bit of ass.”

Coffin, with evident pride, claimed, “we’re definitely going to break some stories.”

Of course, the key question is how you break stories. Some papers and magazines do investigative reporting with finesse and an eye for accuracy. Philadelphia magazine, the daddy of you-know-what weekly paper, does it with reckless abandon.

Mandel adamantly insists The New Paper will do investigative reporting and factual accuracy in The New Paper. Any incisive article will get nasty criticism from those in authority, and the weekly has had some incisive stuff.

Take, for example, the political reporting done by F. John White. Coffin points to him with pride, and he should—regardless of his debatable credentials as Congressman Bill Green’s aide and a campaign organizer for ill-fated mayoral candidate Lou Hill.

White, in The New Paper’s third issue which came out after Rizzo’s landslide election, points out the flaws in Rizzo’s ambitious scheme to run Philadelphia and become state governor at the same time by amending the City Charter.

According to McGurk, the paper is heading that way. “I’m not going to do anything reckless.”

After four weeks, the record isn’t clear on investigative reporting and factual accuracy in The New Paper. Any incisive article will get nasty criticism from those in authority, and the weekly has had some incisive stuff.

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It’s interesting copy, well-researched—and different from the public relations hype that Rizzo will own Philadelphia like Mayor Richard Daley owns Chicago. But getting to the good stuff is made difficult by the “hype” that surrounds the weekly. Just like TV news, The New Paper is packaged, complete with colorful personalities and sensational presentation of complex events.

The New Paper opened shop with a cover picture of a woman stuck in a Chestnut Street Transitway construction hole. The photo, as they pointed out in the caption, was staged.

The third issue featured a back-page headline: “How Sexy is a 325-Pound Tenor?” Very sexy, according to the article on tenor Luciano Pavarotti. Apparently he ‘seduces his listeners; he doesn’t rape them.”

And then there’s the series of illustrations accompanying Mandel’s long, well-researched story on carcinogenes in the Philadelphia water supply.

Cancer kills. See the front-page drawing of death hovering over the city. Cancer kills. See the drawing on page 12 of death grabbing food on a dining room table. Cancer kills. See the head of death with smoke swirling around on page 14.

But there is a good reason for The New Paper’s hype, like there is for TV packaging. Ratings is the name of the game, and this weekly wants to stay in business.

The economics are simple. Right now, The New Paper publishes about 31,000 issues a week. About 6,000—are according to Associate Publisher Jack McGurk—are sent to subscribers and the rest go on the newsstands.

McGuirk figures that there are 15,000 Philadelphians who would buy a subscription and 75,000 who would buy the paper on the newsstands once it becomes an established publication. If that happens, The New Paper will be a financial success.

According to McGurk, the paper is heading that way right now. “If we continue on our current wave-length, we’ll at least break even by the first of the year,” he explained.

That would not be surprising. The New Paper, along with its print TV style, has the backing of daddy Philadelphia magazine. The magazine has 135,000 readers—a real following for ‘city’-oriented publications—and massive advertising.

Daddy’s cloud has apparently opened many doors to advertisers and the city’s opinion leaders, besides saving the paper some operating expenses. McGurk estimated that The New Paper will save $60,000 this year in expenses from its association with Philadelphia magazine.

Of course, there may be a market in Philadelphia for a “hip” weekly paper regardless of who has spawned it and what they plan to do to keep readers riveted and buying.

New York has had the Village Voice for over 15 years, and has recently acquired a second weekly, The Soho Weekly News. Boston, a city known as a cultural haven for live wires, has The Real Paper—which looks remarkably like The New Paper—and the Phoenix.

And, up to now, Philadelphia has had The Drummer. Is The New Paper a copy of those successful weeklies? Or, more carefully put, were they the “spiritual” inspiration for print TV?

“If we steal, we steal ideas of form, not content,” Cheverton notes. He has a point. The New Paper’s progenitor for short, personal “messages” is unmatched among the other city weeklies.

What may be significant about the emergence of a professional, weekly paper in Philadelphia similar to publications in other major cities is what it says about the city itself.

Philadelphia, with its current reputation as a “dead” city, may have that image changed by The New Paper crowd. They are convinced Philadelphia is a vibrant community. And Publisher Herbert Lipson is betting money on it.

“If we survive, it’s real proof that Philadelphia has come of age,” Mandel concluded.

Stay tuned to see if our heroes and their city make it.
Now that the dust is beginning to settle following the recent mayoral election, political writers have a little time to recollect the months of chasing candidates from rally to rally and from closed meeting to media happening. It’s been easy criticalizing the politicians’ methods and second-guessing the campaign workers’ strategies. More difficult, but certainly as important, is scrutinizing the press for their work during those long campaign months.

From early in the spring primary campaign, candidates have harshly criticized this city’s four estates. Most famous among the critics was Democratic Party hopeful Lou Hill. Every paper this side of New York seems to have been hit with some nasty words from Richardson Dilworth’s step-son—including a nasty words from Richardson.

Myra Foreman’s step-son—including a certain university paper in West Philly. Laura Foreman, the ranking political pundit, took most of the flack, and accusing Myra Foreman of slanting toward Rizzo. “I don’t believe they have the courage to publish an article like that.”

But the Bulletin isn’t the only West Philadelphia rally. The Daily Pennsylvanian, since September 4, ran 13 articles on Charlie Bowser, 18, on Tom Foglietta, and only two more on Mayor Rizzo. Certainly Hizzoner made it tough on his campaign schedule, making it difficult to obtain and follow. The Bulletin’s editor, Bob Shaltz, said, “There’s no way we can publish an article like that.”

Camiel (she claimed) was supporting the Democratic ticket and not endorsing anyone for Mayor. A matter of semantics? Maybe?

The Bulletin, meanwhile, reserves scrutiny for one of the greatest covers of election coverage. On top of daily reporting which was consistent although very ordinary and quite superficial (the Bulletin seems to have a thing against investigative writing), the editors refused to endorse any mayoral candidate. Don Harrison, assistant editor, explained that the Bulletin “decides on the basis of each race whether we feel an endorsement is called for,” and pointed to the election piece which merely said every Philadelphia should decide for himself which candidate was most trustworthy.

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Perhaps more serious an incident the day before election day. A DP reporter solicited an article for the Bulletin with fingers on the pulse of the thrice-daily organ concerts on the world’s largest organ I over 30,000 pipes) in the Central Court, which half.” The ninth floor Crystal Room is a great place for a late afternoon tea while the first floor bakery has delicious pastry. And be sure to catch one of the thrice-daily organ concerts on the world’s largest organ (over 30,000 pipes) in the Central Court, directly above the famous eagle.

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Interfold

B��i watering hole for Philadelphia's W. C. Fields never liked one of those charming types who run a good time finding a bull. Instead, he bought a small one up for himself and yodeled from the roof. "You Big Fat Bull!" he'd shout until one day when he got so drunk he forgot he was in the buttck with a fork as he

My problem has been solved. For a while, I've been complaining about Philly's rowhouses and crumbling brick. But I've also plan to ask for a bull, which will adapt to life in a New York suburb. My sister is away for most of the month, so I have a room to himself with plenty of room to spare. I'll stand in the ring catching roses in my teeth from dazzling sirenitas.

While my doctor friends crouch over tables performing dangerous operations, their patients will be able to enjoy a low-cost event in the arena: a bull fight. They'll enjoy a bullfighting event while the lawyer sits in his office working on wills for the group.

While the lawyer sits in his office, I'll be sure to mention the alumni notes of the Pennsylvania Gazette that I've just read.

I can just envision what they will say about me... John Farquar "76" was recently made a senior partner at the law firm of Farquar, Farquar, Farquar, and Geshivi.'The New York Journal of Business' was given by a bull while bullfighting Spain. Weilley Bell was made a senior partner at the law firm of... "What ecstasy!

"Ole! El Buzzo! Ole!"

Urban-industrial civilization, if not uniquely American, is at home here. America and the industrial revolution were contemporaries, and the sweeping social and technological changes were welcomed here as nowhere else. America was born in the last quarter of the 19th Century, just as the entire world was changing. The accelerating decline of urban America was not seen as far away. There's strength, it seems, in those steel-supported towers. But the appearance is theatre. There's a rear below, a noise would expect from a waterfall. It would be fun to find the bottom of this gravy slope.

Bullfighting is a sport that has been practiced for a long time, and has been complaining even longer, as long as anyone can remember. For the lawyer sits in his office, I'll also plan to ask for a bull, which will adapt to life in a New York suburb. My sister is away for most of the month, so I have a room to himself with plenty of room to spare.

Daniel A. Kasie

Take bottom out of a spring form pan. Layer of dough on the bottom and bake for a delicious, gooey hot melted cheese.

1 ounce
tabasco
1 tablespoon garlic powder
1 onion, chopped fine
Mushroom sauce
1 ounce
tomato sauce
1 ounce
cheese

NACHOS (pronounced na-chos)
1 pound ground beef
1 onion, chopped fine
1/2 cup
tomato sauce
1/4 cup
cream cheese
1/2 cup
tomato sauce
1 ounce
tomato sauce
1/4 cup
green chilies
1 ounce
tomato sauce

Brown beef and onion in large heavy skillet, breaking up well. Set on low heat and add cheese slowly stirring with rubber spatula continuously. As cheese melts, add more cheese. When all melted, add the rest of the ingredients. mixture is a relish-like product made of green chilies peppers. Cook at room temperature, then in oven if cake cracks while baking, it's a dry top. Top with canned pie fillings, cream cheese or jam, as you wish, and have a good time.
the eden express

By John Murphy

The Eden Express
By Mark Vonnegut

Remember Charles Reich? Four years ago Reich, a professor at Yale, wrote a book called The Greening of America in which he predicted that the youth of this country would gradually bring about a fundamental transformation of American institutions, culture, and politics.

The book was a national bestseller and caused considerable popular and academic discussion at the time. Four years later, though, nobody seems to be talking about Charles Reich or his book any longer. The reliability of Reich's vision was badly shaken as early as 1972 when the majority of America's newly enfranchised young voters chose to vote for the incumbent Richard Nixon. And of course the Yale undergraduates Reich supposedly based his observations on have, for the most part, gone on to graduate or professional school, leaving their bewildered mentor to ponder the fate of his cultural revolution.

Mark Vonnegut's new book The Eden Express is the story of upper middle class college students who took Reich's theories and values seriously and attempted to bring them into being. While the book is advertised as the author's "personal account of schizophrenia," it is also the depiction of a counter-culture that has run amuck despite the best plans and intentions.

Mark Vonnegut, the son of the famous novelist, graduated from Swarthmore College in 1969 at the height of the counter-culture era. He has no definite career plans but is convinced he must avoid "the nightmare life our society has become," if he is to maintain his position as a scholar of the music of the post-war period.

Vonnegut slowly recovers with the aid of a controversial vitamin therapy program. Although there are numerous signs that deep-rooted sexual problems are at the base of his illness, Vonnegut insists his schizophrenia can be traced to bio-chemical imbalances in his body. In claiming there is no person or experiences to "blame" for his problems, Vonnegut loses all incentives for gaining any insight into his illness. Instead, he is confident his vitamins will permanently sustain him. He returns home, begins working, and announces his intentions to go to medical school.

Vonnegut shows even less judgement regarding the commune and his friends. Shortly after his first breakdown he wonders "why had I put so much distance between myself and the people, places and things I really loved?" How did I end up in the middle of nowhere with a bunch of Swarthmore people I had barely known at all? In a love relationship with so little warmth?" It is the most sensible question in the book and it takes two more breakdowns before its logic begins to sink in for Vonnegut. Slowly he begins to realize, like the reader, that he and his companions are not cultural crusaders but ordinary human beings who, like the rest of us, are capable of kindness and concern, as well as kindness and concern. It is an important if belated realization for Vonnegut and one that has apparently not yet dawned on the likes of Charles Reich.

reality becomes increasingly distorted for Vonnegut. The smallest tasks become "incredibly intricate and complex." He stops eating and stops wearing clothes. He is convinced his girlfriend has been kidnapped and that his father has committed suicide. Vonnegut is soon hospitalized as a "psychopathic" released prematurely, and subsequently suffers a second and third breakdown. The situation at the commune, meanwhile, steadily worsens. There is no hot water and no heating. The inhabitants develop strange skin disorders and, on one case, a woman friend who attempted to advise Vonnegut on his problems, are themselves permanently dislodged.

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In Review

By Ken Schacter

McCoy Tyner, Trident, Milestone M-9083
Elvin Jones, Elvin Jones Live, P.M. R004

The list of truly innovative, music-shaping forces in the history of jazz is a short one: certainly Louis Armstrong and Charlie Parker are on it, as is John Coltrane, the most influential musician of the post-war period. As far as I am concerned, Coltrane's most fertile period was from 1961 to 1966, when his Quartet, McCoy Tyner, piano, Jimmy Garrison, bass, and Elvin Jones, drums, was together.

Albums by two of Coltrane's sidemen in that immortal group have recently been released. The Tyner album is yet another in the series of brilliant albums he has recorded for Milestone, but this one differs in that it is a trio date. On it he is reunited with Elvin Jones, and they are joined by the ubiquitous Ron Carter on bass. Tyner's playing is a bit more restrained than on the albums with his regular quartet, but, curiously, the album is more satisfying. The one novelty is that Tyner plays, briefly, on harpsichord and celeste on the introductions to several cuts, but the major portion of the album consists of his dazing, breathtaking piano. Tyner doesn't play the piano so much as attack it: his left hand pounds out the bass line while his right hand literally flies over the piano's keys, producing an awesome flurry of notes.

Tyner warns us up with 'Celestial Chant,' a simple composition which never quite takes off, and then moves to an energetic treatment of the Antonio Carlos Jobim ballad, 'Once I Loved,' on which Jones shows why he is the most respected drummer in jazz. 'Elvin (Sir) Jones' and 'Land of the Lonely' are Tyner at his frenetic best. The last cut, Thelonious Monk's 'Ruby, My Dear' shows Tyner's melodic side and features some sensitive bass work by Carter. The real cooker on the album, though, is Coltrane's 'Impressions,' on which Jones drives Tyner to some brilliant heights.

While there is no question that Jones is the perfect drummer for Tyner (and vice versa), I am not that enamored of Carter. Carter, especially in this context. With his precise, understated approach, Carter seems to get lost, overshadowed by Jones' and Tyner's virtuosity. A better choice for the date might have been a more reckless bassist like Cecil McFiee or Jimmy Garrison (thus reuniting Coltrane's rhythm section). Still Trident offers a more diverse sampling of Tyner than on previous albums, and to hear Tyner and Jones playing together is simply a delight.

The Elvin Jones album, released on Gene Perla's one-man company, P.M. Records, is as the title indicates, a live recording, and as such both enjoys and advantages and suffers the liabilities of live recordings. Recorded at New York's Town Hall in 1973, the album consists of two side-long cuts, both of which originally appeared on Jones' Coalition album. For the concert, Jones was joined by Frank Foster, tenor sax and flute, Chick Corea, piano, and Gene Perla, bass.

Side One is 'Sinnitu,' a composition by Elvin's wife Reiko that, predictably, has an Oriental flavor. Perla solos first on tenor, an instrument he doesn't use much, unfortunately, on his albums. Foster follows with an exciting soprano solo and the quartet (still including Perla) Forever electricity demonstrates his sensitivity to the composition with a wistful, line with a constructed solo. Jones' drumming on this cut is less subtle than usual, but still is just what is called for.

Frank Foster's 'Simone,' a Latin-flavored tune, takes up Side Two. Structurally, the rendition is similar to the first side, a series of solos based loosely on the composition, but the solos are so good that one doesn't lose interest. For their solos on 'Simone,' Foster and Perla switch to tenor and flute, respectively, with outstanding results. If not for Perla's bass solo, one might forget he is there; his support is unobtrusive but it is just right for the extended compositions: his rock-solid bottom anchors the whole thing and allows Elvin to play around with rhythms as only he can.

The only negative aspect is the poor quality of the recording, probably because it was recorded in Town Hall and not a studio. If you can get the album, 'On the Mountain with Perla and Jan Hammer,' write to P.M. Records, 20 Martha St., Woodcliff, N.J. 07675.
Talking With

al stewart

Al Stewart is a British singer-songwriter who has two albums currently being released in America, Past Present and Future and Modern Times. He is in town in preparation for a "mini-tour" composed of ten dates in Philadelphia, the city where he first broke into the tough American music scene with his unique blend of sensitive folk lyrics and distinctive bluegrass instrumentation.

During his recent stay in Philadelphia, Stewart was interviewed by this writer at the Blue Bell Inn, a Philadelphia bed and breakfast where the Monkees pantomimed a rerun on a soundless color T.V. He was relaxed and cheerful.

Q: Can you explain why such performers as Joni Mitchell, Bruce Springsteen and yourself have found their American base of support right here in Philadelphia?

A: Lots of people have told me Philadelphia is a place where you can start. The city seems to take notice of acts quickly. I think a lot of it is radio play. In some cities you only get it when you have gone through certain motions and therefore what appears on the radio has a conservative base rather than a more forward looking base that will play anything. In Philadelphia you can have a record and if it's good, people will play it. It's much harder to get on the radio in New York than it is in Philadelphia.

Q: How did you get your start in music?

A: I played in bands, groups as they were called then, forming a folk-electric group, jumped up and down a lot. That was during the Beatle and rhythm and blues period. The Beatles were just beginning to break out in the U.S. and the English group scene was changing from the Shadows format to the Liverpool Mersey sound and John Mayall's Blues Breakers. R&B records were coming in and I spent a couple of years playing in R&B based bands on the south coast. Ray Charles was a big influence on British bands at the time. Everyone was playing "Sticks and Stones" and things like that.

Q: Was it a dramatic shift to begin doing mostly acoustic things?

A: Yes. What happened was Bob Dylan had appeared on my horizon at some stage around '63 or '64 and I loved the songs. The band I was in would play a set and they would all go for a beer. Then I would sit down and sing "Masters of War." It reached a point where no one was listening the rest of the evening, I'd come out and sing "The Times They Are A Changin'" and everyone would come up front and listen and I'd be getting off on the thing. "What Do I Say?"

Having a Bob Dylan record in '65, you could see how the thing could be put down, but you couldn't see how you were into doing that. There was nowhere to go. Where would you play, the Starlight ballroom or someplace where I had been used to playing? You couldn't just go there with your guitar and say "I want to play some folk songs."

And then when I met Bert Jansch and Paul Simon and saw them working around all these clubs that there were in London, I made a big decision and sold my electric guitar and traded it in for an acoustic. That was two years ago and I had to work in coffee bars and luckily I got a once a week Friday gig at a coffee bar.

Q: Later, you came to America. What is it like playing to an American audience, compared to a British one?

A: It's very different. In Britain you are either a folk singer or a rock and roll guy. Over here there is a middle ground that I've always occupied, what you might call folk-rock — Dylan, the Byrds. In England it's always one or the other; in England I was pigeonholed into being folk. One good thing about that is you sing and get a hard-core cult following of people who are always there. There is a change in that. The main difference is this middle ground which is occupied by so many people — Joni Mitchell, Bruce Springsteen, James Taylor, it's endless. There are a lot of singer-songwriters who work with small backup bands, whereas in England there really aren't any at all. That's the principal difference; in England you're either Boxy music or you're John Renbourn. There's really not anything in between.

Q: Are there any new trends developing?

A: Yes. In England, there's all very Tommy-Top right at this moment. The Bay City Rollers and all that on one level and Pink Floyd fans on the other. The Osmonds are huge at the moment. There it is, it was David Cassidy three years ago.

Q: You once said the economics of touring are demanding; the record company loses a great deal of money.

A: That's very true. We don't actually make any money. We've never made any money out of touring ever, yet. We keep thinking next year we'll make some money, but it's improbable because you think you get paid so much. If we just played Philadelphia and never worked anywhere else, we could make a profit just about, but even then it's expensive because you have to fly a band over and put them in a hotel and everything.

Q: On your last album, Modern Times, many of the songs were written in the second person, one step back from the subject matter. Is that a shift from your autobiographical style on previous albums?

A: Yes. A perfect example of what I think you are saying, back on Orange (an earlier album) I'd write a song, "I'm Falling." It would be a straight love song — plunk. There it is. Whereas on Modern Times "The Dark and the Rolling Seas" is on the same subject — it's a love song — but it's one step removed. It becomes allegorical and that's really because I got very heavily criticized from everyone for being too straightforward, for dotting the "i's" and crossing the "t's," for being too exact about what I was writing.

Q: Is your writing moving toward implications?

A: No, actually I'm trying to think in straight lines at the moment. For the next record the only song which is really totally finished — and even that is subject to change — is a sort of allegorical "Dark and the Rolling Seas" song except it's all to do with 1930's aeroplanes: You can see all this coming in and you spent a couple of years playing in R&B based bands on the south coast. Ray Charles was a big influence on British bands at the time. Everyone was playing "Sticks and Stones" and things like that.

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Quotables—By Ronnie Glauberinger

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Woglyump
8104 Germania Ave. CH 5-7728
YOUTH: Emphasis on Color
Through Nov. 29th. Open Tues.
Sat. 1-3-30.
Brandywine River Museum
Chadds Ford. Pa. 386-7881
Through Nov. 23: "Women Artists in the Howard Pyle Tradition". Open daily 9:30
Friday to 4:30.
The Print Club
1411 Chestnut St. PE 5-6099
Through Nov. 28: Recent Color Mezzotints by Kly-Buk Hvamg and Tomoyo Yolot. M-F.
Walnut St. Theater
5th and Walnut
Through January 3: "I is the Season to be Arty" many media and artists represented.
Philomathian Gallery
4th Floor College Hall Photographs by Barbara Harris: 1-3 P.M. weekdays Nov.
24th-Dec. 3.
Newman Galleries
639 Lancaster Ave.
Byron Mawr. Pa. 510-5025
Through Nov. 24th. Andre Harvey: Bronze Sculpture.
PAFA at Peale House
390 Chestnut St. 399-5070
The Works
300 South St. 722-7775
Through Nov. 30: Georgia Landau: Soft Sculpture. Open 7 days a week noon-6:00. Later on Fri. and Sat.
Houston Art Hall Gallery
277 South Walnut St. 237-4777
Through Nov. 30: A. Babbit & Curtis: "Art". Through Dec. 5th: Includes "Kuster's Kids", cardboard puppets that show us what will fall from the sky the next day. His delivery smacks of Roomer's. (You do remember Roomer Room? don't you?)
WPUV's nightly weather is "performed" by smiling Jim Currier and his joyous staff, that include Clarke to draw electronically on the large weather map, so we can all see what those nasty highs and lows are really doing.
In the wide world of sports, you know. Of the three local stations, none have anything resembling a sports personality. My favorite is Al Mellzer at KYV; even though his delivery is slow and sarcastic, he presents his own inarticulate opinions in Counsel. There can be more sports than just reading scores.
Joe Pellegrino at PVI and Tom Brookshires at CAU are a couple of clowns. Neither is fluent and simple. CAU's only weather gimmick is the fascinating light-pen gadget which enables Clarke to draw electronically on the large weather map, so we can all see what those nasty highs and lows are really doing.
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