Local Minority Voters Courted by Jackson

By ED ANGELO
Senior Henry "Scoop" Jackson courted the minority vote in Philadelphia Wednesday night in a move that impressed many black city dwellers. The move was a result of a recommendation by the president of the Student Activities Council, John Koval, to move the tuition deadline as early as August 6, nearly a full month ahead of the original date.

The economy of the University is expected to request BEOG grants next year, including all four classes for the first time in the program’s history. The University received $2,515,916 from the program this year and another $2,515,916 will be paid into the freshmen applications. The increase is expected to be 15 percent over the 1975-76 aid programs.

The additional funds were requested because of increased participation by eligible students in the program.

Tuition Payment Deadline Pushed Ahead One Month

By STEVEN BURON
Student Activities Council Chairman Jerry Condon Wednesday certified last year’s Undergraduate Assembly election results.

The decision was made "because the results were announced and a vote of 318-68. was originally slated for the 1977-78 academic year.

By DANIEL M. AKST
Senior Henry "Scoop" Jackson courted the minority vote in Philadelphia Wednesday night in a move that impressed many black city dwellers. The move was a result of a recommendation by the president of the Student Activities Council, John Koval, to move the tuition deadline as early as August 6, nearly a full month ahead of the original date.

The economy of the University is expected to request BEOG grants next year, including all four classes for the first time in the program’s history. The University received $2,515,916 from the program this year and another $2,515,916 will be paid into the freshmen applications. The increase is expected to be 15 percent over the 1975-76 aid programs.

The additional funds were requested because of increased participation by eligible students in the program.

Tuition Payment Deadline Pushed Ahead One Month

By STEVEN BURON
Student Activities Council Chairman Jerry Condon Wednesday certified last year’s Undergraduate Assembly election results.

The decision was made "because the results were announced and a vote of 318-68. was originally slated for the 1977-78 academic year.

Economic Forecasters Predict Area Growth

By ELIZABETH SANGER
Economic forecasters predict that the Delaware Valley area will continue to grow by a higher percentage than the national average.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The University has moved the final tuition deadline, asserting it was announced "some time in the late summer." The move will enable students to continue into the fall semester.

The decision was made "because the results were announced and a vote of 318-68. was originally slated for the 1977-78 academic year.

Economic Forecasters Predict Area Growth

By ELIZABETH SANGER
Economic forecasters predict that the Delaware Valley area will continue to grow by a higher percentage than the national average.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The University has moved the final tuition deadline, asserting it was announced "some time in the late summer." The move will enable students to continue into the fall semester.

Tuition Payment Deadline Pushed Ahead One Month

By STEVEN BURON
Student Activities Council Chairman Jerry Condon Wednesday certified last year’s Undergraduate Assembly election results.

The decision was made "because the results were announced and a vote of 318-68. was originally slated for the 1977-78 academic year.

Economic Forecasters Predict Area Growth

By ELIZABETH SANGER
Economic forecasters predict that the Delaware Valley area will continue to grow by a higher percentage than the national average.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The forecast was made by the University of Pennsylvania’s Economic Forecasting Center and based on a study of regional economic trends.

The University has moved the final tuition deadline, asserting it was announced "some time in the late summer." The move will enable students to continue into the fall semester.
NEIGHBORHOODS
Far Northeast Viewed as Suburb Within Philadelphia

This is the fifth of a six-part series on various Philadelphia neighborhoods.

The people in the Far Northeast, the most out-of-the-way of crowded, aged Northeast neighborhoods as Franklintown, Kensington, Richmond, and Tacony, are on an area that is considered by some to be a suburb within the city.

Below World War II, when the rest of the city was already far advanced in its development, the Thirty square miles that are between Montgomery and Frankford Avenues, Passyunk Park and the Delaware River were farmlands. It was the urban fringe of the 1940's, the last large area left for development in Philadelphia County.

But "while there was no violence, there was hostility" to blacks who tried to settle in the area, Milgram maintains. "The average black, like the average white, wants a friendly atmosphere. They have found a place of exception in a place where the government has tried to accommodate them."

People think if you're wealthy, you have no drug problems, no mental health problems. People there tend to be better off financially, sober, hardworking individuals--the kind of people who went a lot for their own, and their children had a home which was stable and secure, where their kids got married and retired in the same house and the same yard."

Tomorrow: Near Northeast

Approach spring with a negative attitude.

The Nature Sho e offers one of the most positive ways to bring spring into your life is a regular visit to the Nature Shoe. It's beautiful to see how the world around you changes in so many ways. One way to enjoy the beauty of spring is to visit every Nature Shoe that has a shoe you find a soft, leather lining and perforated inner and colorful accents. They are different from other styles of shoe that have the same basic silhouette. Nature Shoe offers the perfect shoes for your lifestyle and unique customizes. Enjoying the beauty of the beautiful body in burlesque.

The Nature Shoe is the University City Center 220 South 40th St. 215-385-4747

Friday, April 15, 1976
The Daily Pennsylvania
Page 3

PLANT SALE
This Week
Thursday - Friday - Saturday
10 A.M. - 5 P.M.

CASP'R'S CAFE
4918 Baltimore Ave. Parties - Call SA9-3312

Reasonable Prices
Seafood - Steaks - Chops

German Beer On Draught - Cocktails

Extensive Menu

Moussaka Shish Kebab
Baklava - Best In Town

CASPER'S CAFE
5530 Harlin Street

INTERNATIONAL HOUSE
33rd-Chadwick Street

University of Pennsylvania
THE DEPARTMENT OF HISTORY
Stephen Allen Kaplan
Memorial Lecture
"Soviet Russian Art: 1929's, Industrialization and the Socialist Landscape."

David Goodfriend
Marion Lewis
University of Birmingham, England
38 College Hall Room 190
Monday, April 18, 1976, 7:30 p.m.
Advance registration is required to all who wish to attend.

Happy Birthday
Ludmila
Love, J.B.

SOFESTFEST
APRIL 19-MAY 2
An Exciting Two Week Arts Festival At The Annenberg Ctr.
Decision making at this University is sufficiently open and transparent. Not the process itself, the decision making, which has been reached as so complex, vague and independent. The question is, the path of ideas if we want it to be there and the priorities of the students. University's course are perhaps more important.

Two decisions reached and announced recently, vividly illustrate the problem.

On the evening of April 11, the Student Senate held a budget meeting in the Media Center. The meeting began to discuss the budget of the student newspaper, The Daily Pennmanly. The meeting was called to order by President Steve Huh, and was attended by the Student Senate, the Budget Committee, and the President of The Daily Pennsylvania.

The budget of The Daily Pennsylvania for the upcoming school year was presented by the President of The Daily Pennsylvania. The budget included a reduction in staff, and an increase in advertising revenue. The reduction in staff was due to a decrease in the number of students enrolled in the University. The increase in advertising revenue was due to an increase in the number of local businesses advertising in the newspaper.

The Student Senate then discussed the budget, and voted unanimously to approve the budget. The budget was then presented to the Budget Committee, and was approved by a majority vote. The budget was then presented to the President of The Daily Pennsylvania, and was approved by him as well.

The budget of The Daily Pennsylvania for the upcoming school year was presented by the President of The Daily Pennsylvania. The budget included a reduction in staff, and an increase in advertising revenue. The reduction in staff was due to a decrease in the number of students enrolled in the University. The increase in advertising revenue was due to an increase in the number of local businesses advertising in the newspaper.
Lacrosse Players' Wake-Up Call

Fitzpatrick Favors Ease Of Pot Laws

Philadelphia District Attorney F. Richard Fitzpatrick has called for reductions in the criminal penalties for possession of small amounts of marijuana during public hearings on the subject held in West Philadelphia last month.

Fitzpatrick is one of several leading officials who have called for such measures. The District Attorney is the first to call for such reductions in the wake of the United States Supreme Court's recent decision in the cases of Cave v. United States and United States v. Butler.

Seventy-Seven Beauties

Franklin and Marshall last night at Franklin Field, and the Victory stresh

The Red and Blue, with accurate shots, effective lobs, and the Quakers ran away with their fourth straight victory, 18-7. Second-half goals matched F&M's output for that period, and had pumped in the goals in the first half, to go into the third and fourth quarters as the Red and Blue sharp serve, totally dominated their opponents.

Netmen Single Out Penn State, 9-0

Well, not exactly. Most of the above players were on the floor in the first half and fourth quarter. The (4-1) Quaker netmen between Penn and Penn State as the (4-5) Quaker netmen cause.

Lacrosse Players' Wake-Up Call

The final result on the scoreboard yesterday, the Red and Blue room unless a Post Office employee is

Correction

The A.C.U.E. Course Guide should be used as a reference. Dr. Gerber's evaluation for Communications 230 in the Spring of 1979. The current evaluation is

Spring.

Community

Communications 230

Gerber

B

C

The course was highly and very highly recommended to majors by 80 percent of the respondents. But, after a score of the final result on the graduated mortality, the Red and Blue room unless a Post Office employee is

April 15th

St. Mary's

St. Mary's Episcopal Church

3916 Locust Walk

GOOD FRIDAY

5:00 pm

5:00 pm

SUNDAY EASTER VIGIL

April 16th

10:00 pm

10:00 pm

EASTER SUNDAY

April 18th

10:30 am

10:30 am

MAUNDY THURSDAY

April 15th

6:00 pm

6:00 pm

HOLY COMMUNION

LITURGY OF GOOD FRIDAY

PET-LUCK SUPPER (bring something to share)

PASCHAL PROCLAMATION

TESTIMONIAL DRAMA/VISITATIO SEPULCHRI

RESURRECTION CELEBRATION

EUCHARIST

Fall 1976 Health Care Courses

Offered By

Wellmont School of Business

HC001 Dr. Charles Jorge

"The Health Care System" TTH 12:15-1:15

BA843 "Community Medicine And Health Planning" TTH 12:15-1:15

1st half: "Epidemiology"

1st half: "Health Care Administration"

BA854 Dr. Arnold Rosoff

"Legal Aspects of Health Care Administration" MW 1:30-3:00 Graduate * Undergraduates By Instructor's Permission * Prerequisite BA800

BA841 Dr. William Kissick

"Structure And Organization Of The Health Enterprise" TTH 9:30-10:30 Graduate

BA785 Dr. Thomas Robertson

"Health Care Marketing" MW 12:15-1:15

1st half Semester 1/2 Course Unit

BA647 Mr. Mark Levitan, CFP

"Financial And Accounting Management In Health Institutions" W 10:00-11:00 Graduate and
Owls Nip Defenseless Nine

Rick Krieger threw away a bunt to put eventual scorer to reach base, the third, and Partridge. "I'm sure I didn't leave third when Kornbluth lofted what was supposed to win... Charlie Wise dishes out 10 in the opening leg to Jie victorious 400 meter final. After the game last night, McCarter was tired. In previous AU-Star games, he said, "I only get tired the first half of the game... It's my stalemate."

As far as Andre is concerned, it should be nothing but the best. --Andre McCarter

LIKE MY NEW GLOVE AND BAT SET?—Temple barter loses bat and stand in the batter's box during his team's 6-5 win over Penn yesterday at Hollenback.

"Jim, put your sweats on! Put you gloves on..." was the advice given to Charlie Wise by John Lucas, who said it was the same advice he gave to Andre McCarter.


"When I came here, it was like I was like I was the AU-American instead of the Penn American," McCarter said. "But I wasn't trying to make a name for myself."

"And when the game is over, you're thinking about what you did and what your team did. You're not thinking about yourself." --Charlie Wise

"I read the Bible all the time," adds Ira Tatum, "and it's the Bible that helps me through the game."
fredrica wagman:

portrait of a philadelphia artist on page 3
 ENERGY TIP OF THE WEEK

One drop of water per second can add up to 200 gallons of water down the drain. Report leaking faucets to your building administrator.

The coach is waiting for his next beer. The pitcher is waiting for her first bra. The team is waiting for a miracle. Consider the possibilities.

WALTER MATTHAU TATUM O'NEAL

"The Bad News Bears"

Very Playing! Check Theaters for Showtimes.

Cherry Hill
643-0070 Cherry Hill Mall

Mercer Mall
437-3609 Route 168 Province Line Road

Valley Forge
265-2940 Route 202 and 663

FOR SALE

34th Street Magazine is a supplement to the Daily Pennsylvania. It is published Thursday at Philadelphia. Pa. during the fall and spring semesters, except during vacation periods. All correspondence, hints, letters to the editor, and advertising may be sent to 4015 Walnut Street, Philadelphia. PA. 19104. Phone: (215) 444-4865.

All articles represent the opinions of the individual author and not necessarily the editorial position of 34th Street Magazine.

Cover Photograph by Rob Frieden
La Anne Tracey and Charles Service, Co-Editors
Justin Scheckel and Rob Frieden, Photography
Lee Levine and John Auerbach, Graphics
Barbara Friedman, Art
Michelle Mansell, Theatre
Eileen O'Brien, Books
Seth Rosen, Film
Geddy Schonfeld, Music

Seth Weber's examination of the Libertarian Movement

"We're Looking For a Few Good Libertarians, 34th Street, April 1) was most revealing in that it indicated an incomplete understanding of this movement upon his part. I should like to herein further amplify upon what Weber's examination of the Libertarian Party's significance. The Political philosophy that is called libertarianism (from the Latin "libertas", liberty) is the doctrine that "every person is the owner of his own life, and that no one is the owner of anyone else's life"; and that consequently "every human being has the right to act in accordance with his own choices, unless those actions infringe on the equal liberty of other beings to act in accordance with their choices." Stated another way, there are three main tenants to the libertarian thesis:

1) No one is anyone else's master, and no one is anyone else's slave. Political theories past and present have traditionally been concerned with who should be the master (usually the king, the dictator, the government bureaucracy) and who should be the slaves, and what the extent of their slavery should be. Libertarianism holds that no one has the right to use force to enslave another, or any portion of that life.

2) Other men's lives are not yours to dispose of. We should beware of the inventors of utopias. They would remake the world according to their vision - with the lives and fruits of the labor of others as foundations.

3) No human being should have a voluntary mortgage on the life of another. I cannot claim your life, your work, or the products of your efforts as mine.

The fruit of one man's labor should not be fair game for every freelancer who comes along and demands it as his own. The wealth that some men have produced should not be fair game for looking to government, to be used for whatever purposes its representatives determine, no matter what their motives in so doing may be. The theft of your mother by a robber is not justified by the fact that he used the proceeds thereof to help his injured mother!

Weber's introductory question, "Are you still waiting for the legalization of drugs, gambling and prostitution before you let loose?" may perhaps be more clearly understood in light of the above remarks. According to libertarianism, the role of government - as protector of the citizen against aggression by other individuals - should be limited to the retaliatory use of force against those who have initiated its use.

This does not automatically imply, however, that the government should immediately disband its armies and unilaterally disarm itself of nuclear weapons; rather, it prohibits our government from using its power to force individuals to comply with its edicts against those individuals' own free wills. The libertarian alternative thus rejects all laws which protect individuals against themselves (such as laws against fornication and other sexual behavior, alcohol and drugs) as well as all laws requiring people to help one another; (e.g., all laws which rob Peter to pay Paul, such as welfare).

The libertarian alternative can thus be made apparent upon closer inspection, to decide whether Weber's theme title, "We're Looking For a Few Good Libertarians", Although libertarianism may be attractive to many because of its superficially radical advocacy of the immediate legalization of victimless crimes, it is an error to think that the libertarian would suggest that you engage in such actions; he merely asserts that your actions - so long as they don't infringe upon his rights - are your right and none of his business. But the libertarian would also remind you that the responsibility for your actions rests entirely with you, and that you must be prepared to accept all possible consequences of your action alone, as an individual.

Contrary to Weber's impression, the libertarian's life is not a bowl of cherries (or for that matter "drugs, gambling or prostitution"); he is certainly correct, however, in implying that the Libertarian Party advocates an existence that only a few people (individuals) could accept in its entirety.

Robert C. Scheller
Wharton, '76
Cover Story

portrait of an artist

By Philip Kokotailo

"Philadelphia does nothing for its artists," claims Fredrica Wagman, a native Philadelphian and an exceptional artist. Her experiences as a novelist evidence the biting truth in that statement. No Philadelphia bookstore currently carries either of her two extraordinary novels, Playing House and Magic Man. In the New and Novel section Magic Man. American critics in general have been well known and critically acclaimed writers as Jerre Mangione, who, while unimpressed that he rejected it with "I never want to hear from that person again." Ms. Wagman consigned the novel to her dresser drawer. Mangione introverted her to Philip Roth, who read her manuscript and as he says in the introduction to the French edition of Playing House (reprinted in this magazine, "The Poet and the Poor Man"), he thought it "a remarkable thing to keep in a dresser drawer." He gave it to his own editor, Aaron Asher of Holt, Rinehart, and Winston, who published it in 1973. Dedicated to Philip Roth, Playing House is the haunting, hypnotic portrait of a contemporary woman who inherits a legacy of decay from her decadent family, "dethroned royalty living on old crushed velvet and tapestry." A legacy similar to that inherited by the last generation of Composs in William Faulkner's The Sound and the Fury. The nameless narrator-heroine of Playing House struggles through an incestuous relationship with her posed yet arrogant older brother; a remote older sister's suicide; a marriage to a "mother-husband-turtle" who feasts on her wardly strangeness but hides her from the biting wind; a nervous breakdown; a car accident that kills her youngest child; and finally, her husband's desertion.

The insurmountable bond between sadistic brother and fascinated sister in Playing House is as intense as the bodes for the sake of honest love between Cheri and Lea in Colete's novel Cheri. But Cheri, while Lea remain ignorant of the strength their bond gradually acquires, the narrator of Playing House fully comprehends the strength that the bond to her brother has appropriated. Nevertheless, just as the unmediated renunciation of love in Cheri ruins the lives of both Cheri and Lea, the inevitable renunciation and eternal denial of the brother-sister union devastates the narrator of Playing House and leave her drifting, wandering, and waiting in the swirling mists that fog the rest of her life, "flailing, reaching, grabbing for the smoke (of reality), hanging on to phantoms to survive." "Real," she claims, "was a train going down the track that went too fast, that's all but lost from sight." The acute sense of loss that pervades those smoky mists forces her to search for "Something, something. A reunion maybe, a dream, a fantasy." This search becomes the overwhelming meaning of her life. And although it is "a search that was never satisfied, a search that was always intertwined with the dark, in her futility, to it lies her heroinism. She triumphs because, as she says herself, I was always faithful to the dream, to the search, everybody's search that they try to forget, that they bury under the everyday heartache of a dreamless world they live in, looking to forget. But I couldn't forget, that was my job, not to forget. To remember the overwhelming struggles and the fractured dream and keep them and understand another kind of truth, and put them all together and call it art. Not to abandon the dream and the struggling restlessness and the truth, no matter what anyone else would call it, there was truth in all the chaos and the suffering that I had to give.

This mentally fragile yet spiritually strong heroine describes the chaos of this unfilled and unfulfillable life search in a mesmeric melange of fantasy, reverie, and recollection. Her narrative has the flow of a saxophone solo by Rahsaan Roland Kirk, whose ability to inhale while still playing enables him to prolong the uninterrupted stream of notes for incredible lengths of time. Ms. Wagman extends her narrative over equally incredible lengths of time through the crisply rhythmic, continuous flow of sentence into sentence into fragment into fragment. In her heavily metaphorized treatment of the presence of the descriptive subject because she presents it in a different imaginative light.

This Kirkian novel becomes more dissonant, more symphonic, more progressive in Ms. Wagman's second novel, Magic Man. In fact, Ms. Wagman herself claims that accuracy is her guiding principle. In striving for (Continued on page 7)

Immersed with her work that he gave Playing House to his publisher, who, while unimpressed that he rejected it with "I never want to hear from that person again." Ms. Wagman consigned the novel to her dresser drawer. Mangione introverted her to Philip Roth, who read her manuscript and as he says in the introduction to the French edition of Playing House (reprinted in this magazine, "The Poet and the Poor Man"), he thought it "a remarkable thing to keep in a dresser drawer." He gave it to his own editor, Aaron Asher of Holt, Rinehart, and Winston, who published it in 1973. Dedicated to Philip Roth, Playing House is the haunting, hypnotic portrait of a contemporary woman who inherits a legacy of decay from her decadent family, "dethroned royalty living on old crushed velvet and tapestry." A legacy similar to that inherited by the last generation of Composs in William Faulkner's The Sound and the Fury. The nameless narrator-heroine of Playing House struggles through an incestuous relationship with her posed yet arrogant older brother; a remote older sister's suicide; a marriage to a "mother-husband-turtle" who feasts on her wardly strangeness but hides her from the biting wind; a nervous breakdown; a car accident that kills her youngest child; and finally, her husband's desertion.

The insurmountable bond between sadistic brother and fascinated sister in Playing House is as intense as the bodes for the sake of honest love between Cheri and Lea in Colete's novel Cheri. But Cheri, while Lea remain ignorant of the strength their bond gradually acquires, the narrator of Playing House fully comprehends the strength that the bond to her brother has appropriated. Nevertheless, just as the unmediated renunciation of love in Cheri ruins the lives of both Cheri and Lea, the inevitable renunciation and eternal denial of the brother-sister union devastates the narrator of Playing House and leave her drifting, wandering, and waiting in the swirling mists that fog the rest of her life, "flailing, reaching, grabbing for the smoke (of reality), hanging on to phantoms to survive." "Real," she claims, "was a train going down the track that went too fast, that's all but lost from sight." The acute sense of loss that pervades those smoky mists forces her to search for "Something, something. A reunion maybe, a dream, a fantasy." This search becomes the overwhelming meaning of her life. And although it is "a search that was never satisfied, a search that was always intertwined with the dark, in her futility, to it lies her heroinism. She triumphs because, as she says herself, I was always faithful to the dream, to the search, everybody's search that they try to forget, that they bury under the everyday heartache of a dreamless world they live in, looking to forget. But I couldn't forget, that was my job, not to forget. To remember the overwhelming struggles and the fractured dream and keep them and understand another kind of truth, and put them all together and call it art. Not to abandon the dream and the struggling restlessness and the truth, no matter what anyone else would call it, there was truth in all the chaos and the suffering that I had to give.

This mentally fragile yet spiritually strong heroine describes the chaos of this unfilled and unfulfillable life search in a mesmeric melange of fantasy, reverie, and recollection. Her narrative has the flow of a saxophone solo by Rahsaan Roland Kirk, whose ability to inhale while still playing enables him to prolong the uninterrupted stream of notes for incredible lengths of time. Ms. Wagman extends her narrative over equally incredible lengths of time through the crisply rhythmic, continuous flow of sentence into sentence into fragment into fragment. In her heavily metaphorized treatment of the presence of the descriptive subject because she presents it in a different imaginative light.

This Kirkian novel becomes more dissonant, more symphonic, more progressive in Ms. Wagman's second novel, Magic Man. In fact, Ms. Wagman herself claims that accuracy is her guiding principle. In striving for (Continued on page 7)
THEATRE
a lukewarm hot L
By Michelle Manoff

Life's flufuity is the subject of Hot L Baltimore, a Temple production which opened April 6 at its Center City's Stage Three Theatre. Only the present Joseph A. Varge's play and the intensity of the subject itself allow this rendition to come off as well as it does, which isn't saying much.

The Hotel Baltimore has seen better days. And so have its inhabitants—a motley crew of misfits and whores who have found refuge there. Each has some sort of dream that has never been fulfilled. Some have misplaced it along the way and abandoned it; others are still desperately clinging.

The problems of this production are as multi-faceted as those of the hotel's guests, especially in the first act. The timing and delivery seem off. Lines that should get laughs have a tendency to fall flat. Much of the acting appears forced and stilted.

There are some good moments, however. Susan Vick-Davis is effective as Jackie, a sassy character hung-up on health food and people's gripes, whose hard exterior is used to cover up the confusion underneath. She is particularly striking in one scene in which Jackie steals the "things" of an elderly guest to finance insurance payments on a car that will take her and her brother to their "land" purchased from a radio ad. When confronted with the act, Jackie screams out her defense: "I have a dream—he doesn't have anything!" The scene has impact and is well done.

Cecilia Haglund-Pedolsky is excellent as one of the whores, Suzy. Actually, she doesn't define herself as a hooker: "I'm just a friendly person and it gets me in trouble." Blonde, mincing, scatterbrained, Haglund-Pedolsky portrays Suzy as such a good soul that she immediately endears herself. One of the best scenes in the play concerns Suzy's departure for her arrangement she knows will come to no good, but hope and love-hunger are strong motivations. Haglund-Pedolsky's intonations, mannerisms, and expressions are superb.

Also good is Dan Strickler as Bill Lewis, the night clerk. Appropriately blase and apparently uninvolved, he too is caught up in life's pretty scenario unfolding before him.

Hot L Baltimore cannot be condemned entirely; nevertheless, the necessary cohesive ness and technique are lacking. Trying to enjoy parts of this play may be futile, but the attempt can be made until April 24.

Chris Candy is one of the residents of the seedy Hotel Baltimore, playing through April 24 at Temple's Stage Three.

good night, ladies
By Steve Freeman

The Bicentennial Year is a bad time for theatre. Although over the years, hundreds of good plays have been written, along with thousands of very good ones, local theatres feel that they must give us special treats for the celebration, in the form of original plays such as Frank Freda's Philadelphia Ladies.

Basically, the play (at the Society Hill Playhouse) is a variation of a "the more things change the more they stay the same" theme. It is divided into four playlets representing four different time periods in the life of a center-city dwelling.

We begin our journey through time in 1919 with an Irish mother and daughter, followed by an Italian duo. The area deteriorates and a pair of Negro sisters are forced out of their home, and finally in 1976 the new fancy apartment complex is occupied by two liberated females.

From here the play goes practically nowhere. Perhaps the only memorable thing about Philadelphia Ladies is that it does not end until three hours and ten minutes after curtain time. It is a long, somber comedy.

Only the final scene has any vitality and originality to it. Here the liberation debate is carried on between an ignorant repairman and two professional women. When one, upon being asked out replies "I'm not a piece of ass," he asserts, "Aw, you just underestimate yourself!"

It isn't worth the wait. Typical of the comedy in the first two skits are the five minutes spent guessing who sent the flowers. Freda consistently manages to pack four minutes of action into forty.

The third playlet makes the previous two look good. The only reaction it inspires is a hope for a quick urban renewal—a hope which is not fulfilled.

For what it's worth, both Deen Kogan and Susan Turlish (the lead roles of all but the third act) give commendable performances.

The major problem with the play is the fact that Freda and the Society Hill Playhouse do not realize that people expect a little bit more when they go out to a theatre than when they turn on their television sets. And whatever gave Freda the idea that the play justified its epic length is beyond me.

Philadelphia Ladies is not Gone With the Wind; it's closer to Andy Warhol's Sleep, a version of which, not coincidentally, the actors also see the audience perform.

MusIc
the unpredictable mr. cobham
By Gordy Schonfeld

Billy Cobham
Life & Times
Atlantic SD 18166

And so the continuing saga of Billy Cobham, drummer without portfolio, resumes its chameleon course. When I last heard Cobham, nearly a month ago that Cobham was wasting his time with his own brand of big-band music, I was totally unprepared for his subsequent live performance at the Tower Theater.

Onstage, Cobham and his band were absolutely overwhelming. Perched behind his massive phalanx of drums and electronic devices, Billy directed the musical flow by controlling its rhythm and volume. What I found most surprising was that Cobham played only one song, "Porchander," from A Funky Tide of Sings. This points up Cobham's most outstanding quality: unpredictability. It was the kind of unpredictability that struck me when I heard Cobham's new album, Life & Times. The LP contains nothing even slightly similar to disco music, nor is it a further extension of the brass-dominated sounds found on Crosswinds and Total Eclipse. If anything, it should be called Son of Spectrum, as it clearly resembles Spectrum, Cobham's first solo release.

The music on Life & Times can be divided most simply into loud and soft numbers. Of the former, the title cut comes first, featuring Cobham's amazingly sharp drumming. Also impressive here is the work of bassist Doug Rauch, who keeps bubbling along admirably even after Cobham goes into one of his patented complex time signature forays.

At 2:28, "39" is too short, and ought to be developed more. Cobham's "Earthlings," on the other hand, presents the highly enjoyable ingredients of a biting guitar solo, agile drumming, and more bubbly bass. Both "East Bay" and "Natural High" are funky instrumentals in which all the band members reveal surplus ingenuity.

The slower tunes form a pleasant contrast to the more upbeat numbers. On "Siesta," lush strings and soft woodwinds create a beautiful background for Scofield's flanmenco-flavored guitar and the shimmering acoustic piano work of Davwilli Gong. The separation of "Song for a Friend" into two calm and tranquil segments sandwiched around "Natural High" exemplifies the ease with which Cobham can change musical moods. Life & Times demonstrates that you can't keep a good Cobham down. Always on the hunt for this musical skin in search of something new, Cobham has once again come up with an album that reflects change.

Life & Times is Cobham's convincing reply to the charges of commercialism. The prosecution pleads no contest.
The Crusades just weren't all they were cracked up to be. I mean there you are, Robin Hood, good old Errol Flynn swashing, buckling, swinging from trees and all that junk. You leave a beautiful, loving woman, follow your King and run off to liberate the Holy Land. What do you get for your troubles? Lots of blood and carnage, no glory, a girlfriend who's become a nun, and 20 years older on top of it all. So much for living happily ever after.

So begins Robin and Marian, a new film that trades the old (twelfth century—that's old) Robin Hood legend in for an ounce of humanity, by giving us a look at Robin, Maid Marian and all the Merry Men 20 years after their legendary glory.

Legendary outlaw Robin Hood (Sean Connery) tries to comfort the dying King Richard (Richard Harris).

By Seth Rosen

Sean Connery plays the aging Robin. No Errol Flynn in green leotards, he, Connerly's old soldier is exactly what we might expect a medieval soldier to be, legends aside. He sleeps on the ground and he doesn’t bathe so he's dirty. He loses a lot of wars, so he’s disillusioned. He's tired, and he’s sick and all he really wants to do is live in Sherwood Forest with Marian and be left alone. Seems reasonable.

And then there's Marian. Ahh, Marian. Audrey Hepburn, more beautiful than she was years ago, when she was the most beautiful woman in films, plays a woman who, like her man, has hardened with the years. The excitement of her youth dashed when her ever lovin' legend ran off with the king, she has been hardened into a tough, cosmopolitan woman (her confession was "the envy of convent"). No blushing violet and legendary Barbi doll, she takes care of the ill, speaks her own mind, and still loves Robin despite the wimple and the wars.

The film follows Robin and Marian as they try to relive their lost youth. He, battling the notorious Sheriff of Nottingham, and she, trying to make up for 20 years of unrequited love. If it sounds like a good time, a mindless nostalgic fluff, maudlin sentiment, and a fine (though flawed) escapist movie, Robin and Marian is all of those things.

The real strength of the film is its actors. Connerly plays a gruff, but thoughtful, almost introspective Robin, and Hepburn (after a nine year absence from the screen) is the perfect foil as his lover. Richard Harris, unfortunately, has only a small part as old King Richard Lionheart, who has gone more than slightly dotty after a frustrating career as a crusader, and dies in Captain Robin's arms as the film begins. Others, notably Nicol Williamson as Little John and Robert Shaw as Robin's old adversary the sheriff, are equally enticing.

Robin and Marian is kind of gory. Back in the Errol Flynn days, swordfights and fencing duels were bloodless affairs. In Robin and Marian, people bleed, sweat, grunt, moan, cut, spill guts and otherwise muck-up the screen. When you trade in on a legend, you have to go all out. Robin and Marian reeks with humanity, and it's a very human film. It has humor, pathos, wit and sentiment, but at the same time, it leans toward the maudlin, the mindless, and the just plain ridiculous.

Whatever happened to the Alfred Hitchcock who glued us to our seats with The Birds? Where is the master who could give us intrigue so thick you could glue us to our seats with The Birds? Where is the filmmaker. Whether that side is as good as the other, notably Nicol Williamson as Little John and Robert Shaw as Robin's old adversary the sheriff, is equally enticing.

By Fred Schneyer

Family Plot also has the mandatory Hitchcock cutaway from the innocuous conversation to the ominous Karen Black is beautifully done and works quite well.

Sometime later, we find George at a church, waiting to talk to the pastor about Dern's investigation. Not only is this scene done with superb cut into the two passengers, the car screeches to a halt. Simultaneously with the screeching, Hitchcock cuts to Karen Black dressed in dark clothes and steeped in shadow. The sudden cutaway from the innocuous conversation to the ominous Karen Black is beautifully done and works quite well.

Time passes, and the police find a window with a bullet hole in it. They follow it to a house where Dern and Devane are waiting for Karen Black. They find her, and she admits to them that she has killed the man they are looking for.

The camera becomes George's eyes following the curve of the road as he skids out of control. The scene cuts back to the passengers getting thrown about the car. Then, back to the road as the camera peeks over the edge of the mountain to show us how close to oblivion the car actually is.

Family Plot also has the mandatory Hitchcock appearance. "I'm not going to tell you where it is just watch the shadows carefully.

Outside of Hitchcock's camera tricks, this film doesn't have a whole lot to rave about. Devane and Harris are merely adequate and Dern does a reasonably good job. Barbara Harris as the soothsayer gets my vote for best acting in the picture. Ernest Lehman's screenplay is nothing particularly outstanding, and John Williams music, although unobtrusive when it should be, is not at all memorable.

There is no law that forces Hitch to make all his movies in the mold of Psycho but if the filmmaker was trying something new, it didn't work.
Scrapple

Where else can you find Frank Rizzo rubbing elbows with the likes of Ben Franklin and William Penn?

The American Museum of Wax Figures and Graphics opened on Sunday, March 21st and features well-known Americans from the founding of Pennsylvania to the present. Thirty-two exhibits, each containing as many as 10 wax figures, constitute a lifelike "Who's Who in American History."

Rizzo, who greets visitors with a 20-second pre-recorded welcome, has been immortalized along with such past American political giants as George Washington, Abraham Lincoln, Teddy Roosevelt and you—guess it—Richard Nixon. Nixon is part of an exhibit entitled "Hail to the Chiefs," the other members of which include Woodrow Wilson, Lyndon B. Johnson and Franklin Roosevelt.

Many other representative exhibits depict famous sports, scientific, literary and educational figures. Some of the more interesting groupings are: "A Declaration" (Ben Franklin, John Adams, Thomas Jefferson, Roger Sherman and Robert Livingston): "A Message" (Patrick Henry): "The Messenger" (Paul Revere): "For the First Time" (Alexander Graham Bell, Thomas Edison, etc.): "You're a First-Class Fighting Man" (Ulysses S. Grant, Robert E. Lee, John J. Pershing, Dwight D. Eisenhower, Gene Tunney, Jack Dempsey, Muhammad Ali and Joe Frazier): "That Reminds Me of a Funny Story" (Mark Twain and Will Rogers).

Located on the first floor of the Curtis Building at 6th and Sansom Streets, the museum occupies an ideal Bicentennial position "just a stone's throw" away from the Independence Hall area. Visitors should take a warning, however: the wax sculptures do not reflect the best in quality. But if you're willing to put out the $2 admission fee, the museum figures do have a distinct advantage over their flesh-and-blood counterparts—they are totally incapable of speech.

Is there a market for kites in Philadelphia? "I decided that I was going to create one because I knew that it was only a matter of turning people on to what was for me, a great experience," owner of The Original Benjamin Franklin Kite Company at 1143 Pine Street.

Caren opened the kite store in June of 1975. "Most of my customers buy one kite, go out and fly it, and come back a couple of weeks later and say they want to try another." For anyone browsing, "temptation is all around."

For tall and tan Caren, her first afternoon with a kite in Hawaii was something special. "I flew a kite for the first time two years ago, and was totally taken with it. There was so much excitement. I never realized that kites could do so many things."

Of her more than 200 kites from suppliers from around the world she says, "They all fly, each a bit differently depending on the shape of the kite. Each has its own particular feel."

Most of us remember running and struggling along a hot beach hoping to get that $1.25 kite in the air, but Caren says her kites "are all constructed so that running is not, or should not be necessary." The kites range in price from one dollar to fifty dollars, and come in a great variety of shapes, colors, materials, and aerodynamic designs.

In addition to kites, the company's inventory includes "things that hang and things that you look up at." In fact Caren boasts that they "have one of the finest collections of mobiles (those strange things that hang from ceilings)" that she has ever seen.

All of the 200 kites in the store fly, but other uses are being found for them. Commercial stores and restaurants are decorating their walls and ceilings with the beautiful and exotic kites found in the unique shop. "I knew I wanted to open some sort of store, being in Philadelphia, the Bicentennial, and—even more so—Caren. Semeny's business doing so well that expansion into South Jersey and Florida is being planned.

For serious kite-flyers and curiosity-seekers alike, the Benjamin Franklin Kite Company is an interesting place—if you can resist the temptation."

--Brian Kardon.

Backstage. That magical world behind the curtains where ordinary people are transformed into dramatic persons. Whether you're a budding thespian yourself, or just a run-of-the-mill theater groupie, you can now explore the mystical backstage world—courtesy of the Walnut Street Theatre.

In addition to its diverse schedule of performing arts presentations, the Walnut offers theater tours conducted by trained volunteers—under the auspices of the Bicentennial Women's Committee. Among the points of interest covered in the tour are the stage, dressing rooms, backstage area, "green room," and the theatre museum and art gallery. The guides are chock full of interesting anecdotes concerning the theatre's performances given in days gone by.

stagestruck

rogue's gallery

Backstage. That magical world behind the curtains where ordinary people are transformed into dramatic persons. Whether you're a budding thespian yourself, or just a run-of-the-mill theatre groupie, you can now explore the mystical backstage world—courtesy of the Walnut Street Theatre.

In addition to its diverse schedule of performing arts presentations, the Walnut offers theatre tours conducted by trained volunteers—under the auspices of the Bicentennial Women's Committee. Among the points of interest covered in the tour are the stage, dressing rooms, backstage area, "green room," and the theatre museum and art gallery. The guides are chock full of interesting anecdotes concerning the theatre's performances given in days gone by.

rogue's gallery

unsafe at any speed

New bicycle safety regulations enacted by the U.S. Consumer Product Safety Commission (CPSC) are creating havoc within the bicycle industry. The new rules, which take effect May 11, set standards for safety and require tests before the bike is sold.

The Commission distinguishes between "sidewalk" bicycles, "track" bicycles, and other bicycles. Sidewalk bicycles those with a seat height no more than 25 inches from the ground—are intended for sidewalk riding only (as you might have guessed). They must have foot brakes and meet special tests, as the CPSC assumes that young children will be the primary users of these type bicycles. Track bicycles are exempt from these standards.

Other rules include one that requires any bike not fully assembled shall not require skills beyond "those possessed by an adult of normal intelligence and ability." Manufacturers claim that they already comply with this rule. But as any father who has discovered late Christmas Eve, that normal adult had better have a master's degree in mechanical engineering.

In all, the new rules run to ten pages of very fine print and confusing diagrams. As with any Government ruling these days, it is inevitable that people in the industry are confused. But the extent of the confusion is hard to believe.

I checked several different bike shops in Center City. All but one told me they knew nothing about any new rules and referred me to the Commission. Bike dealer Louis Penneck, 904 Chestnut Street, said he did not understand the law but thought it forbade sale of bikes with accessories. A careful reading of the law turned up no such restriction as long as the accessories meet safety standards.

The regulations were intended to decrease bike-related injuries—a noble aim. But a clear explanation and wider distribution of the laws would help eliminate much of the confusion and gain wider acceptance by the bike-riding community.

--Dom Mann
the lure of the spotlight

By Richard Robinson

Rob Peck told me about Open Stage Night one afternoon last fall. You may have seen Rob around campus, accompanied by his faithful dog and harmonicas. I was sitting on a bench full of splinters, playing my guitar, and enjoying the last few moments of warm sunshine. Actually I was sitting there in the hope that people were listening. A new song is a very special thing—an audience's reaction to it can be heartwarming or devastating to the writer. So when Rob (an audience of one) passed by the bench, I looked for some response.

Rob expressed a favorable opinion of what he had heard, and sat down to share some splinters and some blues. We played for the passers-by, and got to talking about music and places to play. Rob mentioned he was the student coordinator of Open Stage Night at The Foxhole Cafe, 3916 Locust Walk behind St. Mary's Church. He agreed that there was a need for a coffeehouse where musicians could play and exhibit their wares. He also invited me to come play at Open Stage Night Monday at 9:00.

What we found at the Foxhole was a group of musicians, poets, and friends sitting around, performing, and sharing ideas. We enjoyed hearing other musicians, and we got feedback about our own music. The atmosphere was informal and relaxing. A few weeks later, I went back again. Along with my guitar, I brought my writing pad and a photographer. After a few minutes of sitting, things began to perk up.

Before I write anything, an impromptu dance, a blues piano tune, and a reading of William Carlos Williams occur. Grover, the pianist, hails from a local high school. He's just getting into music, and doesn't have a piano where he lives. He says that he "enjoys playing in front of people." He also gets a chance to play with and learn from other musicians who visit Open Stage Night. The soft lights outline his expression of intensity as he bursts into another blues number.

Eric and two of his friends arrive next. A grad student at Penn, Eric writes original material in a straightforward, folkish style. Whereas Grover had only been to Open Stage Night twice before, Eric has been coming almost since the beginning. Back in October, when he first visited, only two or three people ever showed up after 9:00. Slowly, the crowd got around, more people began to come. Recently, a fairly regular crowd of 15-25 has become typical. Eric explains, "There is a 'hard-core' of people who come regularly, and an occasional new person every so often." After Grover finishes, Eric hops up on the stage to sing some of his songs. He sings of his filthy kitchen—universally acknowledged phenomenon which elicits hearty laughter from the audience.

Jim wanders in a few minutes later. He lives in Philadelphia, and he heard about Open Stage Night from a bulletin board. Not a performer himself, Jim nevertheless stays and listens while others put on their shows. Rob, as his job demands, greets Jim and everyone else who arrives. Later, Rob explains why he talks with all the performers and listeners. "Open Stage Night is an effort on the part of the Hamilton Village Council to foster a sense of community here at Penn," he says. "Many Penn students live here, year after year, never expanding their horizons, never taking the time to experience different kinds of people.

There are also many performers at Penn, particularly musicians, who are in need of an audience. By utilizing the talents of local artists in an informal setting, Open Stage Night seeks to bring people in contact with new ideas, people, and music."

John Zeh, a coordinator and staff person on the Hamilton Village Council, says many of the same things late in the evening. Both he and the Council hope that music will serve as the common denominator in bringing people together.

Sharon and a friend arrive with a friend. She is from the area (not a Penn student) and she plays jazz flute. When she sees the photographer, she gets a little worried about the future of the little coffee house. "If too many people read about it and come, it won't be good," she warns. But Rob will gladly take that chance. "If more people come, HVC might be able to expand its coffee house activities," he remarks. "And the goal of this venture is involvement—the more who are involved the better."

When everyone has arrived, Rob passes around a sign-up list. Individual performers or acts get fifteen minutes for their own works. I switch back to being a musician for awhile, and it's a good feeling. Ken Ulansey, who plays locally with Jack McGann, stops by and adds some nice soprano sax sounds to the music. At around 1:00 a.m., the little gathering breaks up and heads for home. Last to leave is Rob, and by the look on his face he has had a good time. As I leave, he hands me an advertisement he wrote for Open Stage Night:

Actor, Dancer, Poet, Musician, We Are All Artists, Each Wants To Share, Their Song and Rejoice, In Another's Melody, Come Express Yourself For We All Have Visions.

Although Philadelphia has largely ignored the work of this native artist, her third novel is about Philadelphia city life as seen through a child-witness. "This is the book I've wanted to write all my life," she claims. "In the voice I've always wanted, an entirely new voice." She is thinking of dedicating it, at least partially, to France, from where she draws a great deal of artistic sustenance.

The French edition of Playing House has been printed four times; the English edition is now out of print. Ms. Wagman attributes her lack of public recognition in this country to a lack of advertisement. "Playing House and Magic Man, Magic Man had one advertisement each in the New York Times," she says, but adds that "Maybe I just don't have the commercial touch. A writer has to have a good stomach for rejection."

Jerre Mantione attributes the disparity between the critical acceptance of Playing House here and in France to the fact that "the French are more sophisticated about sex matters. Americans associate explicit sex with pornography."

Ms. Wagman is not bitter about her lack of well-deserved recognition. "I like it the way it is," she claims. "I feel no pressure. I'm writing what I want to write. Sure I want to be recognized, but I still have the energy necessary to write. I'll need the recognition when I'm old, which is, I think, a much more difficult time for a woman than for a man. And I'm certain that I'll eventually get the recognition that's due to me..."

Fredrica Wagman is an author with a superior mind and a unique voice. She is the kind of writer who has been the heart and soul of American literature, a person of incisive intelligence and uncompromising artistic vision, untainted by the intellectual authority of academia.
Arcadia
152 Chestnut St. L08-4929
Robin and Marian. See review inside.

Rudco Regency
16th and Chestnut L07-2210
Bad News Bears. Tatum and Matthew at the bat.

Rudco Goldmann Twin
15th and Chestnut L07-4412
Lipstick. Revenge is sweet. Margarita Hemingway ain't had either. Taxi Driver. Meter madness.

Cinema 19
16th and Chestnut L09-4175

---

Arcadia
Inside
LO8-0928
Rudco Regency
15th and Chestnut
L07-4412

Philadelphia Orchestra
Tuesday night through the following Sunday. King of Hearts. Saturday through Tuesday: Dr. Strange love and Patton Scope. Wednesday: The Great Scarlet.


Stage Door Cinema
16th and Market L03-2772
All the President's Men. The unmasking of a president.

Tla
334 South St. WA5-4011
Thursday: City Lights and Modern Times. Friday: King of Hearts. Saturday through Tuesday: Dr. Strange love and Patton Scope. Wednesday: The Great Scarlet.

---

Philadelphia Museum of Art
Parkway at 20th St. PO3-8100
Current special exhibitions include "American Family Portraits," and "Rites of Passage: Through Our Own Eyes."

---

Philadelphia College of Art
Broad and Pine Sts.
546-0545
Opening April 19: "Projects for PMA." This exhibit will include four projects, designed by nationally-known artists. They will be temporary constructions designed for specific spaces. There will be a symposium next Thursday where the artists will speak about their work.

---

Philadelphia Ladies do their thing. Opening Tuesday: Two Plays, Two Friends; a pessimistic festival of life, until Saturday.

Sibert Theatre
258 S. Broad St.
725-4768
Shubert Theatre
3rd and Ludlow Sts.
L05-8284

---

Philadelphia Ladies do their thing. Opening Tuesday: Two Plays, Two Friends; a pessimistic festival of life, until Saturday.

Sibert Theatre
258 S. Broad St.
725-4768

---

Philadelphia Ladies do their thing. Opening Tuesday: Two Plays, Two Friends; a pessimistic festival of life, until Saturday.