Faculty Group Urges Reform Of U. Planning

By JEFF BENNAUM

The Joint University Senate Committee on Administration has recommended a reorganization of the academic planning system at the University.

The proposal suggests the establishment of a Planning Committee and an Educational Policy Committee with an Educational Policy Committee with a faculty group.

The planning committee would be asked to consider the collection of planning information and monitor major policy changes. It would also be responsible for maintaining an overall academic planning system at the University.

The Joint University Senate Committee on Administration has recommended a reorganization of the academic planning system at the University.

THE GENERAL IDEA OF ORGANIZED

The recommendation was made by the Joint University Senate Committee on Administration, which is charged with the task of recommending a new academic planning system at the University.

The Joint University Senate Committee on Administration is charged with the task of recommending a new academic planning system at the University.

August 11, 1979

By JOELSIEGEL

Wharton and Engineering start Extension

The Undergraduate Affairs Court denied an appeal by Undergraduate Affairs Court members William Lamar and David Winkler. In the latter decision, the court held that the Undergraduate Affairs Court had not observed proper procedure in the appeal process against them. The Undergraduate Affairs Court had also filed suit against the University, which it claimed had not informed them of their rights during the appeal process.

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OPENENS TONIGHT
When You Comin Back Red Ryder
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Thursday, April 22, 1976

**Biting the Bullet**

**Staff Work Load Hikes to Mitigate Service Cuts**

**By SETH ROGEN**

Despite lauded predictions that another year of severe fiscal austerity would result in the elimination of programs and services, administrators report that very few University services will be eliminated as a result of efforts to reduce the University's $150,000 budget cut.

However, faculty and staff members under the University will be forced to streamline their work loads in order to provide the services that have been mandated by the Trustees, Provost Patricia McFate said.

"The most serious and distressing cut," in the student services area, according to Assistant Dean for Advising Jean Geiger, will be in the area of minority admissions recruiting. "I don't see how we're going to double up and take administrative positions," Geiger said.

While there are some cuts in personnel, however, in an effort to streamline administration, "the services that we receive will remain the same," Geiger said, "but the services to receive them will be longer."

"We're feeling the cutbacks," said Provost for Undergraduate Studies and University Life Patricia McFate. "We're trying to manage and do as much as we can. We think we've come up with something that may be even better."}

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**Yiddish at Penn?**

**Dept. Of Folklore And Folklife College Of General Studies**

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**Social Foundations Of Education (Ed. 240)**

When you graduate from Penn, you will have spent at least 14 years and nearly 30,000 hours of your life in an educational setting. Your children are likely to do the same.

How well do you understand the "system," its structure, your role in it, and what you can do to influence and improve it? Education 240 (Social Foundations of Education) explores this and more for the Fall semester. Tues. & Thurs. 9:30-10:40

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**Eliott Stellar**

Assistant to the Vice President for Operational Services Busch Schack and associate professor of music at the University, Stellar said that we have left to be more productive. He said the three percent personnel cut in student services will eventually "open up quite a bit," Stellar said.

"I can't outline dramatic changes," Stellar said. "But I can say that the reductions in some areas, and inadequate increases in others, have not reached the bone, and will not reach the bone."

"I think it's a mistake to think that innovation requires new funds," Stellar said. "There's a point at which you can go no further in the educational setting. Your children are likely to do the same."
Letters to the Editor

Meditation: A Part of Life

The fact that the article on meditation was on the front page of the Daily Pennsylvanian does not mean that it was unnecessary. In fact, it is our responsibility to make sure that the people of this university fully understand the importance of meditation. We should all strive to incorporate meditation into our daily lives because it promotes mental and physical well-being.

JANET M. STEIN, FAS '78
CAMPUS REPRESENTATIVE, EKANKAR
PATH OF TOTAL AWARENESS

SCU Sex Guide

In view of the gross discrepancy between sexual activity surveyed by the SCU Sex Guide and the overall average with the national average, we are wondering where the SCU students spend their time. We are also wondering what the students of the other fourteen universities in Pennsylvania are doing. We must conclude that either the students of those universities are more honest in their responses or that there is a considerable variation in the quality of the surveys.

BARRY W. YUHAN

Letters to the Editor: Rating or Beating the Raters?

We feel that Ellen O'Keefe's hard-hitting review of the SCU SCU Guide (Rating the Raters, DP, April 13) was well-justified and well-deserved. This review resulted in the reevaluation of the SCU Guide because it was biased and unethical. The criticisms presented in the review were well-deserved and should be taken into account.

DANIEL M. CONRAD

The purpose of the review was to evaluate the content of the guide and to encourage the guide to improve its standards. The review was not intended to be harsh or critical, but rather to provide constructive feedback that could be used to improve the guide.

JILL R. SMITH

We must also point out that our university community has a responsibility to ensure that the information provided by the guide is accurate and reliable. We must also consider the potential consequences of the guide's misrepresentations.

JULIETTE L. GREEN

We feel that Ellen O'Keefe's review was well-reasoned and well-supported. We hope that the guide will take this review seriously and work to improve its content in the future.

RICHARD L. HAMILTON

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Armenian Genocide
April 24, 1915

"it was at first communicated to you that the government, by order of the Jemiet (Committee of Union and Progress,)...Had decided to destroy completely all the Armenians living in Turkey. An end must be put to their existence, however criminal the measures taken may be, and no regard must be paid to either age or sex nor conscientious scruples..those who oppose this order and decision cannot remain on the official staff of the empire..."

Ottoman Minister Of The Interior, Talaat.
Order To The Government Of Aleppo. (Sept. 16, 1915)

HILTER Cited The Armenian Genocide With The Comment, "Who Talks Nowadays Of The Extermination Of The Armenians By The Turks? The World Believes In Success Only."

When the Turkish authorities gave the orders to these deportations, they were merely giving the death warrant to a whole race; they understood this well, and, in their conversations with me, they made no particular attempt to conceal the fact.

I have by no means told the most terrible details, for a complete narration of the sadistic orgies of which these Armenian men and women were the victims can never be printed in an American publication. Whatever crimes the most perverted instincts of the human mind can devise, and whatever refinements of persecutions and injustice the most debased imagination can conceive, became the daily misfortunes of this devoted people. I am confident that the whole history of the human race contains no such horrible episode as this. The great massacres and persecutions of the past seem almost insignificant when compared to the sufferings of the Armenian race in 1915.

Henry Morgenthau.
Ambassador Morgenthau's Story
(Doubleday, Garden City; 1918)

From May until October the Ottoman Government pursued methodically a plan of extermination far more hellish than the worst possible massacre. Orders for deportation of the entire Armenian population to Mesopotamia were despatched to every province of Asia Minor. These orders were explicit and detailed. No hamlet was too insignificant to be missed. The news was given by town criers that every Armenian was to be ready to leave at a certain hour for an unknown destination. There were no exceptions for the aged, the ill, the women in pregnancy.

Dr. Herbert A. Gibbons .
The Blackest Page Of Modern Hist.
(Putnam, New York; 1916)

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**ALL CALCULATORS FULLY GUARANTEED FOR ONE YEAR**
**Batmen Donate to LaSalle Cause**

By MARK KYMAN

The needs had hardly stopped shaking over Tuesday's sports' brief toafollow the University's financial woes. All the more reason then, Dr. Mike Groves, historian and athletic director, to announce a new found cause: Batmen donate to LaSalle. Two major athletic events have hit the headlines, and in the midst of it all, the Batmen are stepping up to the plate.

"The Batmen have a tradition of giving," said Groves. "They've always been a great group of kids, and it's good to see them step up to help out." The Batmen's donation is part of a larger effort to support LaSalle athletics, which have been hit hard by the university's financial problems.

**Linksters Divide In Heat**

By By DAVID SCHRAGER

TOM CROWLEY

It was a hot day, and the Linksters were determined to make the most of it. As they headed for the pool, they were already planning their strategy for the day.

"We need to stay cool and focused," said Linkster captain John Smith. "We can't let the heat get the best of us." The Linksters were up against some tough competition, but they were confident in their ability to come out on top.

As they swam into the pool, they split into two teams, each with their own goals. The Linksters were determined to win, but they knew that they needed to be smart and strategic in order to succeed.

"We need to think about our strokes and our form," said Linkster teammate Sarah Johnson. "We can't just go out there and swim as fast as we can." The Linksters were determined to use their skills and knowledge to their advantage.

In the end, the Linksters came out on top, proving that they were the most skilled and determined team of the day. As they climbed out of the pool, they knew that they had accomplished something special.

**Penn-tamon**

**Flesh Peddling Is Out—Off-Court Education Is In**

By Jon Stevens

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The Linksters' victory was a testament to their hard work and dedication. As they walked away from the pool, they knew that they had accomplished something special.

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pennsylvania: the sink-or-swim state
page 6
The Inside Story
zeke for president

By Lu Anne Tracey

I don't know if anyone else has noticed, but something bizarre is going on at the White House. Think about it. It used to be you couldn't turn on a TV set without seeing President Ford making a klutz of himself. Remember all that great footage of Jerry tumbling down the stairs, bumping his head on doorways, and tripping over his feet?

So how long's it been since you saw Jerry take a pratfall? Months, maybe. No stumbles, no bumbles, nothing. All of a sudden, the man's a gazelle.


"How long will this go on, I asked.

"How are they supposed to protect a man who is hell-bent on self-destruction? Day-to-day life was getting to be a tremendous risk for him—all those doorways to duck, and stairs to climb. Let's face it, the guy was a constant threat to himself," D.S. said shaking his head. "Finally, the Secret Service boys did what they had to do."

"They hired a stunt man?" I asked, perplexed.

"Now, first they stashed Jerry away at Camp David—in a nice room with padded walls, smooth furniture, no sharp instruments laying around. Then they hired the stunt man. Found a first-rate one, I'd say. Amazing resemblance too."

"I'm finding all this a little difficult to absorb," I said. "You mean Ford has been running the country from a padded cell, while Zeke makes all the public appearances?"

"You got it, ace," D.S. grinned. "And nobody has suspected that Zeke is a stand-in!" I asked incredulously.

"Well, naturally we had some problems with Betty," D.S. admitted. "That first morning when Zeke went down to cook breakfast and didn't catch his hand in the refrigerator door, she knew that wasn't her Jerry. We finally had to brief her on the whole situation."

So that's the news on the Republican side of the aisle. For the definitive word on what the Democratic Presidential candidates are up to, turn to this week's cover story on pages 6 and 7. Contributing editor Peter Ginsberg spent the past two weeks trudging from headquarters to headquarters, from whistle stop to whistle stop, to bring you all the latest dirt on Mo and Jimmy and Hubie and Scoop.

 ENERGY TIP
OF THE WEEK

—Energy conservation and environmental preservation go hand in hand—every unit of energy you save means one less unit of coal or oil that must be burned.

34th Street Magazine is a supplement to the Daily Pennsylvanian published Thursdays at Philadelphia, Pa., during the fall and spring semesters, except during vacation periods. Articles, illustrations, letters to the editor, and illustrations do not necessarily represent the editorial opinions of 34th Street Magazine.

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February 22, 1976
little theatre comes of age

By Daniel M. Akst

Perhaps the best thing that could happen to Philadelphia theatre would be for the Delaware Valley and all its residents to be picked up in the night by some great, prehistoric bird and plunked down in the middle of some place far from the erratic theatrical impulses of New York. Amelioration would not of course be immediate. People would still try to drive up to New York (with little success) and everyone would be confused.

Eventually, though, Philadelphia would do what other large, culturally motivated cities have done—it would develop local theatre, a theatre of its own, with numerous local and homegrown companies, one or two of which might even be nationally renowned playing to packed houses. The city fathers might even be induced to build a cultural complex along the lines of Kennedy and Lincoln Centers.

Nothing like this really exists at present in Philadelphia, and for good reason. Philadelphia, as everyone knows, is ninety miles from New York, and previews several dozen of New York’s new shows here every year. Thus local theatre, although present, is for the most part struggling, with the exception of the Drama Guild, which is Philadelphia’s only big-time resident theatre company.

Although Philadelphia’s proximity to New York has inhibited the growth of good, strong local theatre groups, there are eight or nine small theatre companies of varying quality and financial strength within the city. Three of the groups, The Philadelphia Company, The Society Hill Playhouse, and Pocket Playhouse, provide a representative cross-section of the lunch.

The Philadelphia Company, under the direction of Robert Hedley, is by far the strongest of the three financially, and may well be the strongest artistically as well.

The Philadelphia Company has a number of things in its favor from the very start. Hedley, for example, is a highly respected director, who has, among other things, directed the second Joseph Papp production of David Rabe’s In the Boom Boom Room in New York. Hedley has lived in Philadelphia for quite some times and is by his own admission extremely fond of Center City. In fact, Hedley used to commute to New York rather than move there, complaining of its “impatient atmosphere.”

Two years ago, the former Chairman of the Villanova Theatre Department decided that there was no reason why there shouldn’t be good theatre for people who happen to live in Philadelphia.

“The whole idea is very chauvinistic,” the tall, sedate director explained in Theatre Five’s waiting room last week. “It’s a deliberate attempt on our part to use Philadelphia writers, actors, and what have you.”

The Philadelphia Company differs from most other small theatre groups in several ways. First, it is almost totally professional. Everyone is paid, although not very well. There are no dentists or lawyers in the company who just act on the side. “We have full-time, serious actors,” Hedley says. “We’re involved with people who want to make their living acting.” Indeed, Hedley’s company rehearses six days a week, eight hours a day.

Second, it is relatively financially stable. This is partially because the company has no overhead; the Walnut Street Theatre allows it to use Theatre Five at minimal cost. Hedley points out that he can “put on a show for $3,500,” which is extraordinarily cheap. The company’s entire budget this year is in the neighborhood of $90,000 for four plays and a school program of Shakespeare.

Moreover, Hedley claims the company is so successful that it is seeking to move to a larger facility, one that will seat substantially more than eighty people, which is the capacity of Theatre Five. Hedley noted that he “generally must turn people away from our performances because they’re just sold out.”

Artistically, The Philadelphia Company produces some of the best theatre in the area. “I remind our actors that all small companies are in a second rate situation,” Hedley says, and so he works his company hard. “That’s what will make us different.”

That, and the fact that, as Hedley boasts, “We control virtually all the good actors in the city who come through here.” And the company’s high standards have paid off. They generally get good reviews, and garner a full fifth of their audience from subscriptions.

An interesting thing about the Philadelphia Company is its policy of doing original scripts. The company has a playwrights’ co-op and receives an enormous number of unsolicited manuscripts.

“We’ll read anything absolutely,” Hedley says of the slush pile. “I’ve try to wade my way through a cowboy musical right now. We’re always looking for a good writer for the co-op.”

Hedley says he sees his future for his group, and perhaps justifiably so. He sees the company developing eventually into a big theatre, and even has hopes with Philadelphia recognition. “We will become the Drama Guild competition in about four or five years,” he says. “We’re hoping that when we get good enough, New York critics will come down and look at us.”

The Society Hill Playhouse is the oldest and probably the most famous of the small companies in Philadelphia, but despite its sixteen years of operation it is still, according to its director, Deen Kogan, teetering precariously on the financial edge.

Kogan’s company, which owns its own building, including a 250 seat theatre on Eighth Street in Society Hill, is in Kogan’s words, “dedicated to contemporary writing.”

Society Hill’s annual budget is around $60,000 a year, and although they are not exactly thriving, Kogan reports that “we’re still open. We’ve had red seasons, though.” Basically, the Playhouse survives on box office, grants, and contributions of money and services. They have no subscriptions and don’t solicit any.

Although the quality of the various productions at the Playhouse is not consistently high, they have the distinction of bringing a great many heavyweight playwrights (Beckett, Genet) to the area when they weren’t acknowledged to be heavyweights. In addition, the Playhouse has launched some well-known actors, such as Richard Roundtree.

Kogan and her actors are usually not paid. “You don’t make a Fryebobs living here,” she notes wryly. “The economic pressures here are constant.” Most of Kogan’s actors, and Kogan herself, work intermittently at other jobs to support themselves.

“To share the ideas the playwright has” is the reason for the Playhouse, Kogan says. “The play is the most important thing.” She explains “just as she sees her theatre’s uniqueness in terms of its productions as its strength. ‘Actors here can play something they’d never get to play in New York.”

Kogan appears to view the Playhouse’s prospects as static. They will do what they have been doing for the last sixteen years.

“We are building a theatre that we wish to gain enough size to become a professional regional theatre,” said a determined veteran Philadelphia actor and acting teacher named Mark Conti, who is also Director of Pocket Playhouse, an organization that is the archetypal struggling local theatre.

Conti’s group, which plays at the Plays Theatre on Delancey St., which it shares with another local company called Plays and Players, is “just making it financially. We’ll be in the black,” Conti remarks, adding firmly “We do have the form of a good theatre.”

Conti pays his actors with free acting lessons. Pocket Playhouse used to have a regular company formed from Conti’s regular acting students, but he says it “didn’t work” so he disbanded it and now holds auditions for all his productions.

Conti has some very definite opinions on the theatre, especially in Philadelphia. “Theatre is not a popular entertainment form. It’s overshadowed by film. Theatre can’t always be New York-professional but then I don’t like New York professional. It’s too damn slick.” However, Conti feels Philadelphia theatre is “atrocious.”

Conti’s group, which was founded several years ago, discontinued, and then re-established last year, is going to move. Conti says he has found a theatre building in Center City, and the group will play its next season there.

Conti has very high hopes for his outfit, which has an approximate budget of about $25,000. “You have to wait till the theatre will make a living for you. Within five years, we’ll be a well-established theatre in the city.”

The three groups described above are representative of a lot more theatres such as Plays and Players, The Wilma Project, Stage Three, the Torlumino at Temple, and the Germantown Theatre Guild, just to name a few. For the condition of small theatre companies in Philadelphia is good, if not great, and though the distinction is important, it is not overwhelming. There is still good theatre to be had in this city, and there is more good local theatre available every year. Robert Hedley assessed the situation this way: “In my time here (ten years) it’s never been better.”
In the past two years, since his celebrated comeback to the everyday music world, Neil Sedaka has become one of the recording industry's most successful figures. Almost anything he has been involved in—two hit albums, singles like “Laughter in the Rain” and “Bad Blood,” and even his works recorded by other artists (“Love Will Keep Us Together” by the Captain and Tennille)—has gone gold, or at least very close to it.

Sedaka's latest album release, Steppin Out, follows almost the exact calculated formula for commercial success as his preceding two works, and not surprisingly it works here also. He is the master of writing the sort of catchy melody which reverberates through the listener's head long after he has heard it. If it's good-time tunes you're looking for, you've come to the right place. Of course, there are some balls to go along with the hard rockers, but these serve to jumble up this side and perhaps best exemplify what Sedaka is best known for—"hummable" lyrics and the melodic hook. Two ballads, "I Let You Walk Away" and "Perfect Strangers" follow in the footsteps of "Breaking Up Is Hard To Do" from his preceding album; either one could probably be just as big a hit.

Which brings up another point. Ten of the twelve songs on this album could actually be hit singles, either for Sedaka or someone else (which one will the Captain and Tennille choose this time?). The last week in fact, I heard three different songs from Steppin Out on top-40 radio (all Sedaka's versions) which could be an indication of things to come.

Some artists sound very out-of-place on AM radio (Peter Frampton, Bob Dylan) but, on the other hand, there are those who seem made for the car radio (the Beach Boys are an obvious example). Sedaka's music could be equated with the "cruising" of summer, which is so rapidly approaching.

Some people might put down the commerciality of Neil Sedaka but all I can say to answer them is: How can you argue with talent? The man obviously has it and should be around for many years to come. Neil, you're a welcome addition to my house or car any time you want.

The second side slows things down slightly, with some songs even having some concrete lyrical content, something which Sedaka doesn't usually seem to worry about too much. "Here We Are Falling in Love Again," my favorite song on the album, opens up this side and perhaps best exemplifies what Sedaka is best known for—"hummable" lyrics and the melodic hook. Two ballads, "I Let You Walk Away" and "Perfect Strangers" follow in the footsteps of "Breaking Up Is Hard To Do" from his preceding album; either one could probably be just as big a hit.

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ly seemed rather skinny; he seemed rather self-conscious. His height of the rest of the family in which to see the world, the view that the conscious attention to another apparent truth is a wrong translation; it ought to read: 'Who is not for you is for you.' The unreliability of our assumptions is the view that the conscious concept of reality is just one,inner in which to see the world. Few seem likely to abandon their entire epistemologies as invalid for being based on faulted perceptions of reality. At best it seems Laing can achieve a temporary shift in the reader's orientation, which will no doubt slip away as the reader turns his attention away to less esoteric considerations. As invalid for being based on faulted perceptions of reality. It becomes evident that this point, and underscores what construction between the twin modes of is reminiscent of Country. Neither attempts to dissect, dissecting the different parts giving them in relation to set assumptions. Enlightenment is the unconscious metaphor, since the As in our scientific method and the ancient musings of the East are called to task for their lack of reliability. Laing relates two examples in his Epilogue: "An old New Testament scholar assures me that 'Who is not for you is against you' is a wrong translation; it ought to read: 'Who is not against you is for you.'" Laing argues, often has more valid, firmly "sane." Laing tells of one experience, for example:

Giles Corey (Paul Messina) and John Willard (Christopher Wykoop) look on as witch-hunt hysterics sweep through Salem, in Arthur Miller's The Crucible.
Pennsylvania has become the most important 1976 presidential primary state in an election year already filled with key voting contests. The national press caravans and television cameras infiltrated the Keystone State this month earlier than at any time in recent memory. For the first time in quite a while Walter Cronkite mentioned Philadelphia without discussing the city’s mayor; R.W. Apple let his New York Times readers know that something besides two major cities exist in Pennsylvania. Indeed, our state has caught the attention of the Coxes, Moynihans, Humphreys, and Meanys.

The reasons for Pennsylvania’s importance this election year lie beyond the obvious situation that no candidate has yet emerged as an acceptable, proven Democratic challenger to President Ford. This is the first state that has provided relatively equal ground for all the candidates. Unlike Wisconsin’s unique liberalism or New York’s Jewish concentration, Pennsylvania is almost the “typical” United States state. Combined with two major industrial cities is a vast rural area which may hold Jimmy Carter’s presidential aspirations in its lap. The state has a large mixture of blue collar workers and elderly Democratic voters; both groups will be courted by the candidates. And finally, thanks to Congressional inaction, the contenders for the first time are feeling the loss of matching federal campaign funds.

There are, of course, several factors which will affect the April 27 vote, but may have nothing to do with direct voter appeal. More than most cities, Philadelphia and Pittsburgh Democrats are, if not controlled, greatly influenced by local political leaders. And, because of the number of blue collar workers, labor support is very important here.

This primary should do more than send Morris Udall on to a senatorial campaign back home in Arizona. Hubert Humphrey workers, currently stationed in New York and New Jersey, will revamp their strategy according to the results of this primary (see box p. 6). The loser of the Jackson-Carter race, furthermore, will have had his nomination chances greatly reduced, if not made impossible. A loser in Pennsylvania could not likely be a winner in November.

The campaign headquarters of the three major Democratic candidates reflect the deadly seriousness of the Pennsylvania balloting. Although Udall, Carter and Jackson have all had boiler-room operations going since January, the national people have now spread throughout the state. Because of money problems, the organizations may be smaller than what the candidates wanted and the headquarters more sparse, but the make-up of the workers and the aura of the officers tell much about the candidates and their campaigns.

JIMMY CARTER

The Camelot-image which certain members of the press painted for the Carter campaign seems to be missing in Pennsylvania. Perhaps because money is tighter than at any time in recent months, Carter is making do with a sparsely furnished headquarters and a reduced staff. Or, the less-than-confident atmosphere may reflect the barriers this candidate must cross in order to win here. Labor has started a strong stop-Carter campaign (see box p. 7), and the local politicos, with the exception of former senator Joseph Clark, are doing their best to defeat the stranger from the South.

Both the Philadelphia and the state offices, situated a few blocks apart in midtown, are manned mainly by out-of-staters. The lack of help from local workers may signal trouble; more than the other campaigners, the Carter people seem to lack grass roots help and advice. The rural areas, where Carter is counting on his major support, may distrust the outsider, or just may not be excited enough to bother voting.

The Carter workers exude a mood of not wanting to be bothered by people who can not add strength to their efforts. The press has already treated them harshly by spreading the phrase “ethnic purity” over front pages throughout the state, and it’s obvious that although they deny the slip-of-the-tongue will affect any votes, questions concerning the subject are unwanted. There is a feeling of smugness among the workers, seemingly designed to get across the point that this organization has already done more than anyone thought was possible. And there is an atmosphere of frustration...
among the people who have struggled for victories around the country, only to face stop-Carter movements in Pennsylvania designed by labor and various "progressive" candidates.

One top staff member paints Udall as a loser hanging on for one more joy ride before he goes home. And, the word seems to be out among workers to describe Jackson as a Humphrey pawn. Carter, despite claims by workers, has apparently decided to go light on Philadelphia and concentrate on the rural, "anti-rich" areas. Carter will cultivate the image of being honest, open to all ideas, and of being intent on reducing the cumbersoness of Washington's bureaucracy, his workers explain.

A strong canvassing and telephone campaign will substitute for a too-costly media blitz. The advertising will only be used in selective areas to reinforce the personal campaigning.

HENRY JACKSON

Henry Jackson's headquarters, as might be expected, are considerably more roomy and relatively more plush than his competitors'. He has concentrated on few states during the primaries, and thus has had time to build a comfortable, structured outfit. Although Jackson's plans have been altered by the reduction of matching funds, things have been going his way in Pennsylvania—he has been the prime beneficiary of Humphrey's campaign.

A mixture of confidence and frustration pervades the Jackson headquarters. The labor organization will make money problems much easier to handle for Jackson; he will rely on the locals to do much of the organizing and street work. A reduced staff will be easier to compensate for.

Despite the confidence that labor support has apparently given the people in the center city office, there also seems to be much rationalizing over recent developments. Jackson's victory, if it should materialize, may be the result of the stop-Carter labor movement which started on Humphrey's behalf, and therein lies the frustration. On the brighter side, the Humphrey support might just backfire and make Jackson unstoppable, workers predict. Besides, "you take what you can get," Webb rationalises.

The workers seem truly dedicated to their boss. Unlike Carter's staffers, who speak of their support because of their man's "honesty" and "intelligence," the Jackson people indicate specific issues. According to staff member Richard Webb, the workers are for Jackson because of foreign policy stands: detente, Soviet Jewry, Israel.

In contrast to Carter's offices, Jackson's organisation has Philadelphians manning key spots. Webb explained that since Jackson has been more discriminating about where he has campaigned, he has had more time to nurture a local organization.

Mo Udall's campaign seems to be four years too late. His offices, workers, and philosophies all remind one of the McCarthy and McGovern days. The two downtown offices are manned by extremely young, blue-jean-clad workers full of exuberance and energy, yet seemingly aware that the end might be near. The organization appears sloppy and slightly undirected. Last week, a mid-western black congressman was scheduled to fly into Philadelphia to endorse Udall, yet plans had been so confused that several frantic long-distance calls were necessary at the last moment to straighten out arrangements which earned little press coverage.

One reason for the problems certainly is a lack of money. Udall, more than anybody, was counting on matching federal funds. More significant, though, is a lack of concrete differences with the other candidates. As one high-level organizer explained, Udall is counting on running a "people's campaign" aimed at illustrating that he is of better moral make-up than the others. But, unlike his liberal predecessors of the '60's, there is no one issue on which to base this intangible platform.

The Udall people are relying on moving volunteers throughout the state to canvas, but some workers are already alighting to Udall's next campaign—for Senate. There is, however, seemingly more downtown good spirits and open enthusiasm in Udall headquarters than in the others'. But, the dedication is matched by disappointment that more local leaders, most notably Joseph Clark, have not helped, and resentment that Jackson has received labor support that makes Udall victories in the cities more unlikely.

When the votes are counted Tuesday, any number of things might happen. If the Jackson-Carter race for first place does not produce a distinct winner, Hubert Humphrey will be declared the front runner. A Carter landslide would most likely make him unstoppable, since it would prove he can win industry, black and rural voters even without labor support, but it would also put the Humphrey wheels in motion.

Furthermore, a Jackson loss would send the Senator from Boeing back to Washington to run for a Senate leadership post. A sizable Jackson victory, however, would mark the start of a bitter fight between Jackson and Humphrey supporters, since Humphrey could legitimately lay the claim that he was responsible for the win. That is, the fighting will not be over after Pennsylvania—just transferred to a different turf with different characters.

carter: no labor of love

36th Street has received evidence of a bitter stop-Carter movement by labor unions to pave the way for an acceptable Democratic candidate to challenge President Ford.

A 21-page pamphlet entitled "Labor Voter Facts on Jimmy Carter" was apparently going to be a major part of a Fred Harris campaign. Boxes of the literature have been left behind for the Udall people to use, yet so far there has been no effort to circulate the material.

The pamphlet contains two letters—one from a ranking member of the North Georgia Building and Construction Trades Council, and the other signed by a legislative representative of the Georgia office of the International Association of Fire Fighters—which blast Carter's relationship with labor when he was governor of Georgia.

The remainder of the material includes a nine-page, highly critical outline entitled "Carter on the Issues," and reprints of two national magazine articles which dispute many of the candidate's public claims about his past political stands. The last page of the pamphlet contains a January 29, 1971 letter signed by Carter and sent to the Executive Vice President of the National Right to Work Committee in which Carter emphasized his support for right to work laws, a stand denounced by labor unions.

- P.G.
**art**

Institute of Contemporary Art
3rd and Walnut Street

"Architecture Penn: The Work of Faculty and Students." Featured are drawings and models by students and faculty, including works by Louis I. Kahn and Phillip Cret.

Philadelphia Museum of Art
Parkway at 26th St.

Current special exhibitions are: "American Family Portraits," and "Philadelphia: Three Centuries of American Art."

The Walnut St. Theatre
9th and Walnut Street

Through May 2: "Forms in Wood." Open 11-4.

Just Jazz
2119 Arch St.

Carmen McRae will continue her engagement tonight through Sunday joined by comedian Chris Rush. On Tuesday evening Charles Earland begins a six-day stay through May 2.

Valley Forge Music Fair
Devon, Pa.

The amazing combination of Tony Bennett, Sarah Vaughan, and Harry James continue their star-studded extravaganza through Sunday evening.

Academy of Music
Broad and Locust Sts.

Tonight at 8:30, tomorrow evening at 8:30, and Saturday evening at 8:30. Eugene Ormandy and the Philadelphia Orchestra will appear with concertmaster Norman Carroll the featured soloist in Bruch’s Violin Concerto No. 1. Sunday evening at 8:00. Philly's own "Mister Magic," Grever Washington, Jr., the king of today's jazz saxophonists will appear.

Tower Theatre
69th and Lindley St.

Bob Marley and the Wailers will come reggae-ing into town tomorrow evening for two shows at 7:30 and 11:00. Saturday night at 8:30, Shakti featuring John McLaughlin will appear with Weather Report and Monday night Merle Haggard the "Okie from Muskogee," will be the featured star. Zellerbach Theatre
506 Walnut St.

The University Symphony Orchestra directed by Eugene Ormandy and the Philadelphia Orchestra will appear with concermaster Norman Carroll the featured soloist in Bruch’s Violin Concerto No. 1. Sunday evening at 8:00. Philly's own "Mister Magic," Grever Washington, Jr., the king of today's jazz saxophonists will appear.

Palmette Art Center
527 South St.

Tuesday evening at 8:30, the Jack McGann Swing Band appears, featuring American music of the past seventy years. Bijou Cafe
1409 Lombard St.

British rock stars The Sutherland Brothers and Quiver will give a group of rare club performances tonight through Saturday evening with two shows each morning.

The Spectrum
Broad and Patton Sts.

Soft-rock group America will appear tomorrow night with ex-Raspberries lead singer, now on his own, Eric Carmen, providing the opening attraction. Saturday evening, Rufus with Chaka Khan will headline a show which will also include a new soul act, Brass Construction.

**music**

Center City Stage Three
1619 Walnut St.

Thursday and Tuesday: "The Blakely's" and "The Return of the Pink Panther.

Eric III on the Campus
14th and Locust St.

One-Flower, the Cuckoo's Nest, Friday: Oscar绩效 -- the Academy really went nuts over it. Dog Day Afternoon.

Cinema 19
16th and Chestnut St.

Dag Day Afternoon. for back, if you don’t see it now you should go to the movies.

Stage Door Cinema
16th and Market

All the President's Men. The investigation of a citizen above suspicion.

Center City Stage Three
1619 Walnut St.

4th and Walnut Street

222-2204

April 1-7: "Amadeus," Norman Corwin, directed by Norman Corwin, starring Donald O'Connor, opens Sunday. See review inside. Walnut Street Theatre
9th and Walnut Street

229-0700

Thursday: They Live By Night and in a Lonely Place. Friday: Strange on a Train and Murder By the Phone.

The University Museum
3rd and Spruce Sts.

EVE-7400

Through May 8: In the Sharpe and Mosaic galleries, works by the Philadelphia Guild of Handweavers will be exhibited. The museum hours are: Tues.-Sat. 10-5; Sun. 1-5 closed Mon. Pennsylvania Academy of Fine Arts
Broad and Cherry Sts.

288-5470

Through April 24th, the Pennsylvania Academy’s building will be reopening. There will be a special Bicentennial exhibit called "In This Academy" which will run "til the end of ’76. Gallery hours will be: Mon. (free day)-Sat. 10-5; Wed. until 9; Sat. 1-5. Student admission is $1.00.

Tomlinson Theatre
13th and Walnut St.

737-0231


Society Hill Playhouse
907 S. 8th St.

Philadelphia Ladies do their stuff while the audience sleeps. Through May 15.