**Official Campus R ape Statistics May Be Inaccurate**

By GAIL H. OXON

While Campus rape statistics generated considerable interest last fall, the statistics actually to be presented next week in their entirety, and some have already been made public, have been found to be inaccurate. The University is now faced with a major crisis in the handling of rape statistics.

The statistics were compiled by the Department of Statistics and the Department of Sociology, and were released last fall as part of a larger study of the incidence of rape on the University campus. The study was conducted in cooperation with the Department of Justice, and was funded by the National Institute of Mental Health.

The study was designed to provide accurate information about the incidence of rape on the University campus, and to identify the factors that contribute to the problem. The study was conducted using a variety of methods, including surveys, interviews, and focus groups.

However, the results of the study have been widely criticized, and some have even been found to be inaccurate. The University has been forced to conduct a thorough review of the study, and to take steps to improve the accuracy of the statistics.

The University has also been forced to take steps to ensure the safety of its students, and to provide better information about the risks of rape. The University has increased its efforts to educate students about the risks of rape, and to provide better support for victims of rape.

**Development Drive Funds Fall Short of Projections**

By STEVINA MARQUIS

As of September 10, the University had raised only $6 million of the $11 million it hoped to raise in the fall. The University had hoped to raise the money through a series of special events, including a gala dinner and a benefit concert.

However, the University has been forced to reduce its fundraising goals, and to focus on more traditional methods of raising money. The University has also been forced to cut its budget, and to make difficult decisions about the future of many of its programs.

The University has been forced to make difficult decisions about the future of many of its programs. The University has been forced to cut its budget, and to make difficult decisions about the future of many of its programs. The University has been forced to make difficult decisions about the future of many of its programs.

**Black Presence Panel Appointed by Provost**

By DEREK G. TERA

The University has appointed a new panel to examine the issue of black presence on campus. The panel will be headed by Provost John E. F. Cook, and will include representatives from a variety of departments and offices.

The panel will study the issue of black presence on campus, and will make recommendations to the Provost about how to improve the situation. The panel will also be tasked with developing a comprehensive plan to address the issue of black presence on campus.

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**Wistar Researchers Combat With New Vaccine**

For the Wistar Institute, the new vaccine may be its most important finding yet. The vaccine has the potential to prevent the onset of cancer, and may help to reduce the number of cases of cancer in the United States.

The vaccine was developed by Dr. William E. W. Schvey, a senior researcher at the Wistar Institute. Dr. Schvey and his colleagues have been working on the vaccine for several years, and have made significant progress in developing a vaccine that is effective in protecting against the onset of cancer.

The vaccine has the potential to prevent the onset of cancer, and may help to reduce the number of cases of cancer in the United States. The vaccine has the potential to prevent the onset of cancer, and may help to reduce the number of cases of cancer in the United States.

**PUC Announces Reduction In Fall Movie Schedule**

By KAREN ORTINO

The Pennsylvania University of Columbia (PUC) has announced a reduction in its fall movie schedule. The move is intended to save the university money, and to help it achieve its budget goals.

The university has announced that it will be reducing its fall movie schedule by 25 percent. The move is intended to save the university money, and to help it achieve its budget goals. The move is intended to save the university money, and to help it achieve its budget goals.
How to go out for dinner without going broke.

From franks to fresh fish systems, the Plantery's platters are heaped high with the finest food at the lowest prices this side of your mom's kitchen.

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computers

Continued from Page 1

| Thursday, September 15, 1976 |

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An Index On How To Prevent and Deal With a Rape

Thursday, September 15, 1976

By GAIL STONE

To help prevent yourself against rape, while walking in the street, walk at a steady pace, looking confident. Wave closing the eyes of non-voters, and don't avoid yourself with books and packages. Authorize mugger screaming "Fire!" if you are in danger, as opposed to "rape" or "help," cries that are often ignored.

Reporting rape victims will not be as much an ordeal for the victim as it has been in the past because rape victims are now protected by state 941, which went into effect June 26, 1976.

The new law prohibits the introduction of the rape victim's past sexual activity with persons other than the accused. If there is any history between the two parties, that information will be presented to the judge, who will not hear the victim or involved closed doors and whether to allow in admission in open court.

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We are located three blocks from City Hall, only two blocks from public transportation directly to Penn. Hours can be somewhat flexible to suit the individual's needs. Wed. 8-7, Thu. 8-7, Fri. 8-6, Sat. 8-6:30, Sun. 8-5:00.

Contact Steve Brown or Richard Berger at WS 3-7888 between 11-5.

Rape Reporting Policy Creates Insecurity

The University's community in women's safety on campus was questioned by women's groups this summer; Rich Rich is reported in an article from her position as security specialist. That is true, which with few cases on campus is mentioned by University security during that period.

Three of the incidents on Camden's list include rape. University affiliated woman. rape at all. Only one of the incidents was among the five acknowledged rapes June 30, 1975 and July 1, 1976 when official Campus Security reports listed no

Activities with persons other than the accused. If there is prior history between the rape victim and the D.A., the victim is brought, closed down later this year.

WOAR operates a 24 hour hotline (823-7997), staffed by trained volunteers. WOAR legal services offer counseling and assistance. WOAR currently offers court accompaniment for victims, patient advocacy, and finding out information. WOAR has also been involved in training staff.

The Penn Free University is an opportunity to share skills in any area or pursuit to share them with anyone who is interested.

Course Leader Registration

Forms Now Available At

Christian Association
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FREE U.

The Free University Is Back!

The Penn Free University is an opportunity for everyone with experience, expertise or skill in any area or pursuit to share them with anyone who is interested.

Given tasks that were "purely clerical, not the kind of work a male in the position would be given," said an executive assistant to the Provost.

Rich made it "an open secret" that she was going to leave the position. She was reported to be leaving the University in a month or so.

Shultis claimed there "were never any problems in budget for training, adding it was "standard police practice" to train officers at change of shift.

"D.C. is the worst security specialist for the University," Davis said."

She explained that a 240 police is not "necessarily" classified as a University affiliated woman.

Cassell also described the omission of an October, 1975 assault in which a HUP nurse was attacked at 36th Street.

"It is difficult to work with the emotion of this type," he was given, "but you can see, asking the patient a lot of her own money," to pay for additional services which might be available.

Rich said she was aware of what's going on around her, and that she has been raped. Do not wash or douche until

"Fire" If you are in danger, as opposed to "rape" or "help," cries that are often ignored.

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Rape

Just as rape is horrifying as a rape, rape and sexual assault are attacks on a woman's health, dignity, and psyche. And sometimes, too, rape turns to murder. All of this is not intended to keep women off the streets, but to illustrate the fact that, unlike much of what this page contains, your mind should be on automatic alert.

A Daily Pennsylvanian investigation has revealed that University security reports, suggesting that rape and sexual assaults vary rarely occur on campus, may in fact be misleading and severely understating the seriousness of the problem in the University City area.

The news that rape and sexual assault against women is misrepresented is secondary. The important point is that not only are we not stopping rape, we are not even giving women a false sense of security, and contributing to the problem.

Once again, we are not suggesting that women should not walk the streets alone. It is a woman's right to be safe. What we are saying, however, is that women have a right to be informed on the matter. It is not uncommon for women to be told, "Women should not walk the streets alone."

Rape is a serious crime. Women who are not informed about how to protect themselves may be contributing to the problem.

It is not uncommon for women to be told, "Women should not walk the streets alone." This is not the case. Women have a right to be safe. It is a woman's right to be informed on the matter. It is not uncommon for women to be told, "Women should not walk the streets alone."

Letters to the Editor

Intervention, Subversion and the Double Standard

Dear Sir:

I am writing this letter to express my disapproval of the policies and practices of the University of Pennsylvania. In particular, I object to the implementation of the "Double Standard," which unfairly targets women and discriminates against them.

The Double Standard policy, which was introduced in 2001, seeks to prevent sexual assault and harassment. However, the policy disproportionately affects women and ignores the experiences of men.

This policy has created a culture of fear and intimidation among women on campus. It has also led to a decline in the quality of education and the overall campus environment.

I urge the University to reconsider this policy and implement measures that are fair and equitable to all students.

Sincerely,

[Your Name]

Banking Hours

Your "Come Bank With Me" article in The Daily Pennsylvanian on Thursday, September 19, was quite enlightening. The article highlighted the benefits of banking at the Student Banking Center, which is conveniently located in the Student Union.

The Student Banking Center offers a range of services, including checking and savings accounts, electronic banking, and money management tools. These services are available to all members of the University community, regardless of their major or year in school.

The center also provides access to a variety of financial resources, such as student loans, scholarships, and grants. These resources are essential for students to help cover the costs of tuition, fees, and other expenses.

In addition to the financial resources, the Student Banking Center offers a comfortable and inviting space for students to study and work. The center is equipped with computers, printers, and other resources to support student success.

I highly recommend that students take advantage of the services and resources offered by the Student Banking Center. It is an excellent resource for students who need financial assistance or who want to improve their financial management skills.

Sincerely,

[Your Name]
Int'l House
To Foster Local
Input
By MARIA READ
After hours men and administra-
Bottom floor of 31st and Chestnut Streets, a sion, International House, has been an active center for area students.

According to Charles Bamides, who has been associated with the United Nations
International House as a programming director for the past two years, the new program intends to foster a cultural and social atmosphere.

"International House is not just for foreign students-it's for the community as well," said Bamides. "It's an interactive environment where people can come together and learn from each other.

"The house is open to everyone, and the programming is designed to appeal to a wide range of interests. We have activities for people of all ages and backgrounds."

The new program will begin in September, with a variety of events planned for each week. These will include concerts, lectures, and film screenings. The house will also operate as a community center, providing space for meetings and gatherings.

"We want to create a space where people can come together, share ideas, and build community," said Bamides. "We want to encourage cultural exchange and foster a sense of belonging.

The International House is located at 1700 Chestnut Street, and is open daily from 9 AM to 9 PM. For more information, call 215-898-3418.

Contact:

International House
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Philadelphia, PA 19103

Phone: 215-898-3418
Website: www.internationalhouse.org
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**Announcing Courses**

**Energy Management & Policy**

Preparation: 1 year of undergraduate studies and 1 year of Physical Science or equivalent. Undergraduate students must obtain permission of instructor or Graduate Group Chairman.

- **ENGR 592** Energy Management & Policy
- **ENGR 692** Advanced Energy Management
- **ENGR 693** Energy Management and Policy
- **ENGR 694** Environmental Energy Management

**Residents Find Dorm A Pleasant Surprise**

By JOEL SIEGEL

Students settling into virgin territory, 140 freshmen last week assumed residence in the newly established King's Court dormitory at 36th and Chestnut Streets.

Although not known as Provoost and others as opportunity and transfers, the residence, for the most part, had one common goal; to establish a permanent undergraduate residence where none had existed before.

And so they entered King's Court, a dorm with little undergraduate history and few facilities to serve the students, for the most part had one common goal; to establish a permanent undergraduate residence where none had existed before.

When they moved in quite a few freshmen wanted to be in the Court and a few upperclassmen left the Quad. I think it's come together quite well, though, they've got space here and the center snap in desperate need of a completion to keep the late drive alive.

The point is - so long as Crimson's Kubacki is driving the game, don't count the end. His reserves have a way of stepping right in and filling their position when the Crimson's Kubacki took the center-snap in desperate need of a completion to keep the late drive alive.

In that Harvard starting fullback, lead Ivy pun ten with a SS.6 yard average.

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In that Harvard starting fullback, lead Ivy pun ten with a SS.6 yard average.

The Daily Pennsylvanian

**FUC Movies**

(Continued from page 3)

get a “better idea of University governance, and who makes the critical decisions. We also want a position “at the outset” that would prevent the group being put in a critical situation. We also want a position “at the outset” that would prevent the group being put in a critical situation.

The criteria for participation in the group was based on first the student’s involvement in campus activities, second the student’s active involvement in some form or another of the group’s activities.

The committee intends to report to the Trustees in January.

**The Penn Gospel Choir**

**Energy Management & Policy**

Preparation: 1 year of undergraduate studies and 1 year of Physical Science or equivalent. Undergraduate students must obtain permission of instructor or Graduate Group Chairman.

**FUC Movies**

(Continued from page 3)

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**University Rape Statistics**

(Continued from page 2)

...continued Saturday, the police announced that no arrests had been made in the case yet.

The rape occurred on Friday night at approximately 9:30 p.m. in a Residence Hall.

In a joint statement, the police and the school administration said that the investigation is continuing and that no further information will be released until a warrant is issued.

The police are urging anyone who may have information about the case to contact them immediately.

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Hewlett-Packard built the world's first advanced pocket calculator back in 1972. And led the way ever since.

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*What To Look For Before You Buy - An Advanced Calculator* helps you make the wise purchasing decision. Pick up your copy at your campus bookstore. Call your local Hewlett-Packard office for a FREE booklet on the art of the Hewlett-Packard calculator.

**HP-21 Scientific.**

New low price—$80.00*

The HP-21 makes the advanced calculator understandable. It offers powerful, easy-to-use features that make it an important new addition to any calculator collection. Here's why:

- Twelve addressable memories.
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**HP-22 Business Management.**

$165.00*

The HP-22 easily handles the kind of calculations your business manager needs in management decisions. Breeze through business math calculations. Building useful models into the minds of researchers going into business administration, this is the calculator for you.

- Combines functional, mathematical and statistical capabilities.
- Performs complete time-value-of-money computations including unrealized gains.
- Performs interest rate and discount cash flows by interest period.
- Handles the HP-21, including the Continuous Interest Formulas for TVM and HP-22, plus Interest.

**HP-23 Scientific Program- mable with Continuous Memory. $200.00**

The HP-23 offers two important advantages: it can solve any repetitive problem in seconds with its keystroke programmability, and it solves complex problems with its powerful Continuous Memory. Its integrated program packages make it the ultimate tool for the calculator user.

- combines functional, mathematical and statistical capabilities.
- Performs complete time-value-of-money computations including unrealized gains.
- Performs interest rate and discount cash flows by interest period.
- Handles the HP-21, including the Continuous Interest Formulas for TVM and HP-22, plus Interest.

**HP-27 ScientificPlus. $200.00**

The HP-27 is for the scientist or engineering student—what he needs to know in advanced mathematics and science. Continuous Memory lets you recompute problems and data even when it's turned off.

- Performs all functions and operations.
- Expands programmer capability.
- Performs rectangular/polar conversion, square root, and square root.
- Performs interest rate and discount cash flows by interest period.

**All leather.**

- Male leather.
- Female leather.
- Gator leather.
- Leatherette.

**Urban Outfitters.**

4307 Locust St. B2A-3358
formerly The Free People's Store
**Grid Closeup: Backfield**

**Experienced Backfield Set to Explode**

After subtracting the departing third-string quarterback, the Crimson offensive attacklost an important part of its backbone. The number two and three quarterbacks, Dean Enright and Dusty Miller, respectively, are both unavailable due to injuries. But Cozza's staff is not looking back. "We're going to have to do better with what we have. We're going to have to push harder with what we have," he stated.

Cozza has not been in a position to do this in the past, but this year he has several weapons to work with. The offensive line is the key to the team's success. It's a lot of men who know how to play football," Cozza said. "They know the game, and they know how to execute." With the graduation of three key offensive linemen, the line will be led by veterans John Price and Mike Gamble. "They're going to have to step up and play," Cozza said. "They have to prove themselves, and they have to show that they can play at a high level.""The line is going to be key to our success," Cozza said. "We need them to play well and to control the line of scrimmage."

**Crimson Look for Repeat of ’75 Title**

By Martin Cooper

Cragg: Not Folded, Spindled, or Mutilated

But Cozza Look New,

Key losses: Gary Fenclk and entire unusual one. "I started diving at age -71 falsa; third career. Those four extra years of seven, he was still four long years or seven. Does. He, like many other communist-'16

BOWLING, BADMINTON NOTICES

requiring more information badminton, a coed intercollegiate Prospective team members Production for 86 rushing yards as well as 73 Columbia last season in accounting was consistency that earned him the of running backs. Their prescende on what la generally a very strong and mobile line Just

of Randy Carter and Mike South-

(Continued on page

Penn-tallah

A Russian diver was the bronze model in the thirteenth symposium swimming of the Montreal Olympics, the first in Kitchener. But that didn't matter. The fact that he is Russian in that. The men are the harshest. In my opinion, all countries, was opponent selected for his dive in the age of the six American diver finished fifth in that same event. His name is Anton. And that's all. He was not first but few legs away from the start of his diving career. Those four extra years of seven, he was still four long years or seven. Does. He, like many other communist-'16

Adah Weisberg. "To their own rights, each one cares for his life. "It's difficult to compare those four years of diving he lost in practice per week In the winter and over the goal line to clinch a Quaker 24-20 win over Princeton. It brings back the more pleasant memories of 1972-4 and

But at least eleven athletes have made their way to America to prove

Ireland

Netmen Invade

By STEVE HALPEIN

A national championship meets a national competition, but both the 1976 and 1975 World Cup champions are actually American-built teams. There were no national champions in 1975, and in 1976, the American team will face the team from the World Cup. In sports, the only way to win is to have the best players. The only way to have the best players is to have the best coaches. And that's what the American team has. The team is coached by Mark Hyman, a former college football coach who has spent most of his career in the United States. The team is made up of the best players in the United States, and that makes them the best team in the world. The team is coached by Mark Hyman, a former college football coach who has spent most of his career in the United States. The team is made up of the best players in the United States, and that makes them the best team in the world. The team is coached by Mark Hyman, a former college football coach who has spent most of his career in the United States. 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IT'S NOT RIPPLE, BUT IT'LL HAVE TO DO
Inside Le Bec Fin With Monsieur Georges Perrier, on Page 4
Welcome back.

Maybe it doesn't sound so
great coming from us at 34th Street as it sounded a week ago
from your R.A., but we're glad you're all back. Especially
great coming from us at
34th Street. After all, you can
cover first, and you can
without having to thumb
and-reviews supplement
ones to read your favorite
This will enable you truly lazy
sylvanian.
but instead piled
The Daily Penn-
longer inside
For starters, you see we're no
for that reason.
So this is our special "Welcome Back and Thanks for Picking Us Up" issue.
You might notice a few
changes in our appearance
since we left you in the spring.
For starters, you see we're no
longer inside The Daily Penn-
sylvania, but instead piled
nearly in our own little stacks.
This will enable you truly lazy
ones to read your favorite
Thursday afternoon features-
and-reviews supplement
without having to thumb
through the D.P. first! A real
time-saver, you must agree.
Also, you will now see our
cover first, and you can
proceed through the magazine
in a logical order, like page
one before page two before
page three, and so on! And
furthermore, you won't have to keep turning your neck
sideways to read us anymore.

like those slow kids in my DS
20 class last semester who
couldn't figure out that you
could take 34th Street out of
the D.P., rotate one quarter-
turn along the horizontal axis,
and hold your head up straight
when reading.

For these reasons, we're no
longer on the inside looking
out. Remember to look for us
here again in the weeks to
come.

The really observant fans of
ours out there—nothing to be
ashamed of, sylfas—might
even realize that this print you
are now reading looks a little
different than the newspaper
you usually see. Observe:

This is what you are used to
seeing in 34th Street. It's
technical name is English 49,
which sounds like a freshman
seminar. It's about that ex-
citing. The letters are open,
wide, and round with pointed
serifs that make a pleasing
contrast between heavy and
light strokes. That is, the
letters are blah. Blah, blah.
Blah. English 49 is about as
much fun as sharing your
shorts with Margaret Mead.

Now look! this is what you
will be seeing in 34th Street:
It's called Paladium, which
doesn't sound like a freshman
seminar, or a staid course.
Sounds a little like a horse that
once cost me two bucks, but
that's another story. You'll
notice Paladium is lighter and
more refined than English 49,
and shows greater contrast
between thick and thin, with
more mechanically perfect
curved letters. You'll also
notice that you have just
learned more about typefaces
in the past two paragraphs
than you will ever learn again,
because you will now be aware
of when you are being
suckered into a lecture on
different typefaces, and should
be intelligent enough to avoid
such lectures in the future.

Wake up.

But best of all, you math
majors and other assorted
bright people out there might
note, today we are twelve
(count 'em! pages instead of
the usual eight. This means
more feature articles, more
reviews, more articles to read
during psych lectures. Fifty
percent more for the same low,
low price.

And…with a little luck, a
little work, and an occasional
ad or two to make our
business manager think we can
pay the bills, we might even
continue bringing you twelve
pages each and every week!

But even at just eight pages,
you can't beat the price. So
pick us up. Read. Enjoy.
Welcome back.
Non-profiteering

Lucky you...the Main Point has gone non-profit, and that means lower prices.

So if you're the type who doesn't go for the crowded Spectrum concerts, then by all means take advantage of happenings at this intimate establishment.

The Main Point, which has served as the starting-off point for some popular song artists (Bruce Springsteen, Jackson Browne, and James Taylor to name a few) became a non-profit organization over the season. In addition, other benefits struggling to stay out of the red.

Thus, any contributions made in their behalf will be tax deductible. A benefit concert, the Friends of the Main Point, will be held later this year. In addition, other benefits will be held for worthy causes. As a season. In addition, other benefits will be held for worthy causes.

Plans for this month include performances by Brewer and Shipley as well as country singer Doc Watson. Also in the making are frequent coffee house sessions called "song, swap and jam" for sitting, talking, and listening to music. A health food restaurant, light and sound seminars, a poetry workshop, and guitar lessons are also on the agenda. In an effort to continue presenting their fine line-up of performers, the Main Point has asked its patrons for new suggestions, so there may even be more to come.

The Point can be reached by taking the Paoli local train from the 30th street station, getting off at Bryn Mawr, and walking west a few blocks on Lancaster Avenue.

Call the Main Point at 627-2100 for further information. —Teri Gross

Pinball Wizardry

Zounds, at 1517 Chestnut Street, is so slick it could pass for a discotheque or the set of the "Pinball Wizard" number in the movie Tommy. The front door, triggered by an electric eye, slides open automatically, giving entrance to a world of blaring music, wild lights, and a stock of indoor amusements which would "tilt" the mind of the most dedicated arcade freak.

Interestingly enough, Zounds' first, and supposedly main, business is selling records. Not long ago, it was one of many record shops in Center City, advertising "Bargains of the Week" and competing for the mostly teenage clientele. Soon though, somebody got the idea of adding an arcade, and now, the cash register rings to the sound of pinball machines.

The store is furnished in nouveau-disc, with futuristic round windows and a large staircase leading to a second level. The arcade is spread among three levels, and consists of the old standby pinball machine along with the newest in indoor fun, such as air hockey, "computerized" self-portraits, and TV hockey, TV tank war, and TV ping-pong.

The musical background to all this is packaged-funky-disco...ads nauseum, geared to the transistor-radio crowd that usually hangs out there. Incidentally, the place still sells records, mostly top 40, and the record department is relegated to the back of the store. Looking at Zounds, it seems that the old penny arcade has gone the way of McDonalds, the corner grocery store, and sandlot baseball, bowing to a new, plasticized, 1970s version.

—Steven A. Marquez

New Market

Cheap date department: If you're looking for a place in downtown Philadelphia where you can spend an interesting, entertaining evening without going bankrupt, try New Market Square.

Located around 2nd and Pine, adjacent to Head House Square, New Market exhibits so much vitality, enthusiasm and sophistication that you'll probably find it hard to believe that you're really in Philadelphia. Invest in an ice cream cone and stroll around the multi-level complex of restaurants, open-air cafes, and shops which sell everything from pewter to peanuts.

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Restaurant Classique

A behind-the-scenes look at Le Bec Fin, Philadelphia's classiest French eatery

By Luther Jackson

You might say that Georges Perrier, the energetic owner of Philadelphia's Le Bec Fin restaurant is a very particular shopper. Produce served in the elegant dining room is purchased daily by Monsieur Perrier himself at the Food Distribution center in South Philadelphia. For fresh herbs he ventures out the Main Line to the garden of Julia Street. A special occasion might require a call to his native France for imported goose liver.

The silverware and chairs are imported from France, while Baccarat, the New York importer, supplies his glasses. Equally important is the hiring of top-notch, "very artistic" service, a task which by Perrier's own admission is "the hardest thing to do."

But, for Georges Perrier 7 a.m. shopping sprees and 12-17 hour days are not only worth the strain but are necessary to maintain the quality of what maitre-d'hôtel Jeff Hinkle claims is "the best French restaurant in the city and one of the best in the United States."

Le Bec Fin, which simply translated means "in good taste" is housed in a small red brick townhouse at 1312 Spruce Street. A simple sign reading, "Restaurant Classique—Le Bec Fin—Dinner 6:00 P.M.—10:30 P.M.—Reservations PE3-3000," is all that distinguishes it from a number of similar structures in the area.

Upon first entering the dining room one is immediately struck by its very intimate size. Noted Hinkle of the area that constitutes the majority of his domain: "People don't understand how small the place is. They call for reservations and can't why I can't squeeze them in somewhere. There is only room for 36 people and four waiters, so service can be rather difficult. But the people put up with it to get the best food in Philadelphia."

Before Perrier founded Le Bec Fin five years ago the building was occupied by La Panetiere Restaurant—since moved to 1620 Locust St.—where he was a chef. He created the atmosphere for his new establishment by "bringing everything I could over from Europe. I will never do it again. I ask myself, why?"

By his own admission the transplanting has paid off, especially with American diners. "Atmosphere is far more important in the United States than in France," he explained while sipping a drink composed of tomato juice, lemon, salt and pepper he called a "Virgin Mary." "We (the French) like to go to restaurants but we don't look as much for atmosphere."

To woo his local clients, Perrier has installed such accouterments as a nineteenth century mirror, fresh flowers for the table settings, and a colorful tapestry created by his mother. Even the menus show the Perrier style with a seventeenth century portrait by the German painter William Somnams adorning the covers.

But after five years of seeing the same decor Perrier is ready for a change. So in January the restaurant will be closed for alterations. This time he promises "everything will be made in the United States." His ultimate goal is to make Le Bec Fin "much more elegant and very chic. We will go with soft colors for the interior and make a beautiful entrance. The more elegant, the busier it will be. People like to go to a place that's chic—particularly with our modern life."

The diner who must excuse himself from the table and retire to the toilette can expect it to be attended to with the same meticulousness as the dining room. "Bathrooms are very important," lectured Perrier, leaving no stone unturned. "I believe that the conditions in the bathrooms are more important than the dining room."

One gets the impression from talking to Perrier in the dining room that he is actually speaking from his own living room in, of all places, Conshohocken. Always relaxed and cordial, the pride he has in Le Bec Fin pervades through the dining area to the bathrooms, downstairs to the tidy storage areas and to the other employees.

In selecting help for Le Bec Fin, Perrier and Hinkle are characteristically demanding. "We have to go over a new employee's background when hiring," Hinkle explained. "It's easier to hire someone with less experience so we can teach him."

In explaining the rigors of being a waiter, Hinkle, whose domain at the restaurant includes everything out of the kitchen, noted that "you can't do it (be a waiter) part time. All the silverware and every glass is inspected and polished every day. It's a full time job, you can't bluff it."

The staff at the Le Bec Fin that survived the owner's scrutiny represents a cosmopolitan and multi-talented group of artists. As Perrier explained, "We have four waiters, one French, one German, and two Americans. We have dishwashers from Africa and Haiti. One has been a dishwasher nine years—can you believe it?"

"Of course I'm very generous with my dishwashers because it's very hard work. I want a smart dishwasher, one who can help in the kitchen and help clean. I want them to feel that they're part of the rest. It's a team. If something goes bad at one place then everything goes bad."

The two dishwashers present in Le Bec Fin's small kitchen Monday afternoon were textbook examples of "team players." When not studying at the Pennsylvania Institute of Technology, Oliver Pour, a native of Liberia is a general handyman in Perrier's spotless kitchen. Though getting the job through the employment agency, Pour has become a very adaptable member of the staff. "I just learned all of this," he explained over a pan of chocolate truffles. "He (Perrier) feels I'm very good, so he's trying to teach me."

Pour's colleague Vladimir Burke is equally talented, both in and out of the restaurant. "I'm a food handler—the whole bit," he said. The native..."
Philadelphian—graduate of Germantown High— noted that he also is "a student of music, composing, general awareness, yoga, and trans-cendental meditation. I do any duties around the kitchen. Tonight I'll be helping to prepare the meals."

The man whom Burke was assisting was chef Jacques Colmaire—considered the star of the show. Like his fellow employees Burke and Pour, Colmaire belies the typical stereotype of the middle-aged pudgy French chef. Though nightly preparing meals for Le Bec Fin's demanding V.I.P. guests like Pennsylvania Governor Milton Shapp, Delaware Representative Pierre S. du Pont IV, Yul Brynner, and Erich Segal, Colmaire is only 23.

A native of Dijon, France, he spoke with hardly an accent, and could have been mistaken for an American college student. "I started at age 14 as an apprentice. I knew George (Perrier) before and I came to work here because I thought it would be more appreciated."

Like his boss and occasional co-chef Mr. Perrier, Colmaire enjoys living in Philadelphia, but cited a lack of girls in the Center City area as one of its detractions. His other hobbies include antique furniture and astronomy. "If I weren't a chef I would be an astronomer," he commented while preparing stuffed squabs (nestling pigeons) for cooking.

Some of the dishes that Colmaire prepares, such as baularde albufera are specialty dishes and have to be ordered 24 hours in advance. "It takes long because you first have to bone the hen by hand and then marinate it with cognac. It's then put in a cool place and covered so germs won't land on it. Then it is left to tenderize for 24 hours."

"Then the stuffing is prepared. It calls for rolled goose liver, cultivated mushrooms, truffles (fleshy fungi that grow underground), and wild rice. The hen is then stuffed and left to sit for twelve hours with a towel soaked in cognac wrapped around it. It's served with madeira sauce which is derived from a wine."

"It's common practice at a restaurant like Le Bec Fin for patrons to compliment the chef on a masterpiece he's created like baularde albufera. "We do get recognition in this type of restaurant," acknowledged Colmaire. "People know what they want and appreciate it."

Although Perrier insists that "everything we do we try to make a specialty" every dish doesn't take two days to prepare. The menu, which changes every three months and according to the season is set up as follows. The diner gets a choice of first course, fish course, main course, two vegetables, salad or cheese, coffee and a dessert tray laden with 27 choices. The standard price for this meal is 28 dollars per person. That's not including wine. And who goes to a French restaurant and foregoes wine?

Le Bec Fin's wine cellar is described by Perrier as "pretty consistent." Always locked and kept at a constant temperature of 58 degrees the cellar contains a few bottles whose prices hover around $150.

One of his most prized bottles is a burgundy—La Mission Haut Brion 1961 (which was "an extraordinary year") that is not going to be sold for less than $150. As for Vin De Pichon Longueville 1955 Perrier says, "I want to drink it myself—I will never sell it."

Also present on the shelves is a classic Chateau Lafite Rothschild, 1956—a steal at one hundred and fifty dollars but Perrier contends that it's "still a little young to sell." In keeping with the spirit of '76 he recently purchased a few bottles of a Moet and Chandon champagne called American Independence, Bicentennial 1776-1976 just for the label. With only two hundred cases of Gaston Brillat cognac available in the United States, Perrier finally got a case for his cellar. "At two hundred and fifty dollars a bottle, can you imagine how much I will sell a glass?"

There are other wines that Perrier can't get his hands on because of the state tax structure. "It is difficult to get wine in Philadelphia because of the tax, but we hope it will change."

There are other instances where being based in Philadelphia is a liability for the restaurant owner. Fresh strawberries are up in New York for one week before Le Bec Fin has an opportunity to use them.

Another problem is one that almost all of the Philadelphia merchants have been facing recently. The so-called Legionnaire's Disease which has claimed 29 lives has also slowed down the number of conventions coming into the city and depriving restaurants like Le Bec Fin of business. Georges Perrier is concerned.

"We're going to the Bellevue-Stratford Tuesday with the PR men to try to solve the problem. We need the conventions. If we lose them we go out of business."

For now though, attracting conventions to Philadelphia can't be Georges Perrier's primary concern. For tomorrow morning he has to be in South Philly to assure he has fresh produce for the day. By 9:30 he has to start preparing for the evening meals. Will his butcher bring in his usual excellent cuts of meats? Will he have to call Baccarat to replace any glasses?

For the quality expected, it has to be done.
**MUSIC**

**Wired for Sound**

By Gordy Schonfeld

Jeff Beck

*Wired*

Epic FE 33849

Since he first started making musical waves with the Yardbirds over ten years ago, guitarist extraordinare Jeff Beck has always let his music do his talking for him. Last year's monumental *Blow By Blow*, his sixth album, brought him much of the recognition and acclaim that he has long deserved. Now Beck has recently released *Wired*, a recording that represents yet another stylistic movement in his musical progress.

In an interview in *Guitar Player* magazine almost a year ago, Beck remarked that a source of inspiration to him had been the playing of keyboardist Jan Hammer on Billy Cobham's *Spectrum* LP. Accordingly, Hammer appears on several of Wired's cuts and is currently touring with Beck as well.

The choice of Hammer is a good one for Beck, since both musicians play in a distinctly emotional, voice-like vein. Hammer, by virtue of having been a member of the original Mahavishnu Orchestra, is also a veteran of the new jazz-rock fusion music, a genre toward which Beck has been heading gradually for several years.

The songs on *Wired* are somewhat disappointing if one bases his opinion of Beck solely on *Blow By Blow*. Little of the tremendous taste and restraint that marked the latter album appears here. Instead, most of the music is upbeat and hard driving, plying the way for the high-decibel solo forays of Beck and Hammer. Yet after repeated listernings, I find myself liking *Wired* more and more. Beck's amazing talent for making concise statements in which every little note or phrase bears great meaning is once again in abundant evidence. Even in the opening "Led Boots," Beck gets his message across over the song's heavy metal overtones. "Come Dancing," the next cut, has a funky beat as well as some vintage Tommy-period Who chords in the middle of it. What is so pleasurable here is the way in which Beck and Hammer imitate each other, using generous doses of fuzz and reverb. Bassist Wilbur Bascomb's "Head for Backstage Pass" also struts its funky stuff, becoming a vehicle for Beck's and Hammer's.

[continued on page 11]

**Beach Boys Hang 15**

By Dave Schrager

The recently released *15 Big Ones* album by the Beach Boys was supposed to clear up certain questions about the current status of the group. For instance, can the surfer boys from California still produce new material with the verve and vigor of their classic songs of the past? And perhaps most importantly, what about Brian Wilson? Ah, yes, Brian, the reclusive genius who has always been the guiding light behind the success of the group but, in the past few years, has been totally inactive as far as the production of music is concerned.

But instead of clearing up these clouds on the horizon, *15 Big Ones* only serves to accentuate them. The album is a confusing work, one which takes time to fully digest. It is a bona fide Beach

[continued on page 11]

**BOOKS**

**Vonnegut's Heir Apparent**

By Phil Kokotailo

*Even Cowgirls Get the Blues*. By Tom Robbins. Houghton Mifflin Co. 365 Pages. $10.00 hardbound, $4.95 paper.

Tom Robbins' second novel, like his first, is a book with a sily grin and a sparkling mind. That combination is as redolent of Kurt Vonnegut, Jr. as the course of Robbins' career. Despite a minimum of publicity, his first novel, *Another Roadside Attraction*, drew praise from such noted writers as Lawrence Ferlinghetti and Thomas Pynchon, and is now in its seventh printing. It established Robbins as the successor to the literary cult throne that Vonnegut, in exchange for a more widely recognized seat, had vacated. *Even Cowgirls Get the Blues* will introduce him to Vonnegut's ink and paper path to public recognition.

Sissy Hankshaw, the new novel's heroine, does not have as unique a personality as did Amanda Ziller, the heroine of *Another Roadside Attraction*. The unique aspect of Sissy is her thumbs. They are big thumbs, "thumbs so big they made rolls of baloney swoon in their casings." If not for her "sugar sack thumbs," Sissy would be just another serene, dreamful girl from Richmond, Virginia.

But her thumbs create "a reality for her when only someone else's crippled notion of reality, some socially sanctioned parody of reality, was to be her lot." In other words, they enable her to hitch-hike. Those thumbs become "what Toscanini's baton was to a more traditional field of motion." Sissy hitchhikes ambulances and open convertibles; she makes "Mack truck rear back on their axles, causes Mercedes-Benzes to forget about Wagner, stop Cadillacs as cold as a snowman's heart attack."

At age seventeen she hitchhikes away from home, and in New York meets the inventor of the world's most popular feminine hygiene products—a male Russian countess born into a white middle-class Baptist family in Mississippi. The Countess hires her as his exclusive model, but when he gives her an assignment on his ranch, the largest all-girl ranch in the west, and a migratory rest stop for the flocks of whooping cranes, things go awry.

[continued on page 11]
**FILM**

**No Pleasure in "Partie de Plaisir"**

By Daniel M. Akst

*Une Partie de Plaisir* (A Piece of Pleasure), Claude Chabrol's latest film, is a vicious affair full of all sorts of chemicals and elements that might, if properly combined and directed, take life, but which in their present state never really rise above the minuscule of mediocrity the movie forms as soon as it begins.

*Une Partie* is the story (the term is used with some levity) of Philippe, an ill-defined, egotistical character, and his relations with Esther, his wife, whom he has convinced of his infallibility and whom he constantly oppresses in innumerable ways.

In order to save their still-happy marriage, Phillipe suggests to Esther that she should both be free to sleep with whomever she wish, but that there must be no secrets between them. They must tell one another of all their affairs.

As it turns out, this is a very feeble excuse for a film. The whole drawn out business, involving Esther's affair with a man Phillipe is intellectually contemptuous of and the subsequent dissolution of their marriage, is not nearly as interesting as it sounds; it is in fact quite dull. The central problem seems to be that the film lacks a solid written structure to hold it up, causing it to collapse in a soporific heap of meaningless dialogue and meaningless scenes. The whole film is vague.

From beginning to contrived end, it seems to spread out aimlessly in like water seeking its own thoughtless level. Nothing stands out.

Paul Gegauff as Philippe gives an uninspired performance, doing nothing to prevent the cardboard character he plays from tasting like cardboard to viewers who might try to sink their teeth into his personality. Danielle Gegauff is far better in the role of Esther, the woman who is submissive until her husband's abuse of her becomes blatant instead of affectual.

The film's poor screenplay can also be blamed for its intellectual and emotional flimsiness. If we are to believe what Chabrol says in the press packet, this is supposed to be a feminist film. It is clearly and clumsily intended as such, but as feminist message that might have come through appears to be almost ancillary to the film's pointlessness. It is just not tight enough, its aim is poor. All its energy is wasted because all its movement turns out to be lateral.

The same goes for the impact of the movie, which is practically nil.

How could such a film have any impact? It makes us care not one whit about its characters or their conflicts, and it has so little drive that the unbelievably contrived ending is almost appropriate if not desirable. There's nothing like a quick wrap-up, but Chabrol chooses instead of prolonging the film, with an extended anticlimax that follows the heavy-handed symbolism and violence of the finish. It's so poorly done it turns out laughable.

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**THEATRE**

**Raisin the Roof**

By Michelle Manoff

*A raisin the Roof*, a musical adaptation of Lorraine Hansberry's classic drama *A Raisin in the Sun*, officially begins. Everyone is taught the King's favorite toast (he is, after all, heartily approves. There are only two pre-requisites for this experience: to fully savour 1520 A.D. you should be at least slightly intoxicated (no worry there: it's pretty much taken care of) and you must be willing to lose yourself in a thoroughly good time.

Women, however, should beware. Females are second-class citizens in the 16th Century. Preparing to address your escort as "M'Lord" ("Sir" is also correct), walk a few paces behind him upon entering, and compete with the ever-present wenches.

No, Mummers did not exist in 1520 A.D. but the cast members of the wacky new 16th century dinner-theatre don't seem at all bothered by the anachronism.

Their love and faith in each other is severely tested when Walter Lee's scruffy business partner absconds with the check followed by an attempt at bribery out of a white area. Like the proverbial turtle, the production creeps along until well into the second act. The tunes are not memorable; they are not etched into your memory, but that there must be no secrets between them. They must tell one another of all their affairs.

As it turns out, this is a very feeble excuse for a film. The whole drawn out business, involving Esther's affair with a man Phillipe is intellectually contemptuous of and the subsequent dissolution of their marriage, is not nearly as interesting as it sounds; it is in fact quite dull. The central problem seems to be that the film lacks a solid written structure to hold it up, causing it to collapse in a soporific heap of meaningless dialogue and meaningless scenes. The whole film is vague.

From beginning to contrived end, it seems to spread out aimlessly in like water seeking its own thoughtless level. Nothing stands out.

Paul Gegauff as Philippe gives an uninspired performance, doing nothing to prevent the cardboard character he plays from tasting like cardboard to viewers who might try to sink their teeth into his personality. Danielle Gegauff is far better in the role of Esther, the woman who is submissive until her husband's abuse of her becomes blatant instead of affectual.

The film's poor screenplay can also be blamed for its intellectual and emotional flimsiness. If we are to believe what Chabrol says in the press packet, this is supposed to be a feminist film. It is clearly and clumsily intended as such, but as feminist message that might have come through appears to be almost ancillary to the film's pointlessness. It is just not tight enough, its aim is poor. All its energy is wasted because all its movement turns out to be lateral.

The same goes for the impact of the movie, which is practically nil.

How could such a film have any impact? It makes us care not one whit about its characters or their conflicts, and it has so little drive that the unbelievably contrived ending is almost appropriate if not desirable. There's nothing like a quick wrap-up, but Chabrol chooses instead of prolonging the film, with an extended anticlimax that follows the heavy-handed symbolism and violence of the finish. It's so poorly done it turns out laughable.

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**Days of Wine and Wenches**

By Michelle Manoff

*A Days of Wine and Wenches,* the new English dinner-theatre situated in the Warwick Hotel, 17th and Locust Sts. 1520 A.D. aspires to recreate the flavor of the 16th Century: no doubt the King Henry VIII, wherever he is, heartily approves. There are only two pre-requisites for this experience: to fully savour 1520 A.D. you should be at least slightly intoxicated (no worry there: it's pretty much taken care of) and you must be willing to lose yourself in a thoroughly good time.

Women, however, should beware. Females are second-class citizens in the 16th Century. Preparing to address your escort as "M'Lord" ("Sir" is also correct), walk a few paces behind him upon entering, and compete with the ever-present wenches.

No, Mummers did not exist in 1520 A.D. but the cast members of the wacky new 16th century dinner-theatre don't seem at all bothered by the anachronism.

It's all in fun, and great fantasy for a night. After seating is taken care of, the wenches incite fuzzy moderns with the hows and where-fores of the epoch. Spoons become "bangers" with which to pound the long wooden trestle tables for service or in appreciation; water is unavailable (contaminated by plague, don't you know); salt is a very precious commodity which can only be obtained by women from the salt-peter in return for a kiss.

After the preliminaries are over, the show, led by Master Bates, unofficially begins. Everyone is taught the King's favorite toast (is it, after all, only a few leagues away from the tavern). This toast is repeated so often that things eventually start clouding around the edges, which is the purpose anyway. The humor is blantly bawdy; those with weak sensibilities should definitely stay away. Wenches sing, alone and in chorus, such favorites as "Om-pah-pah" (with the [continued on page 11]
An Enterprising New Starship

By Peter Grant

IGNITION: singing electric chord from Craig Chaquico's Gibson Les Paul. BLAST OFF: Grace Slick her electric body tight leans into her harmony as burning John Barbata on drums turns the wheels on the rock and roll.

Friday night at the Spectrum and Jefferson Starship is approaching escape velocity. It's a streamlined Jefferson Airplane coming back strong in an artistically starved decade. A similar sound but a meaning universes apart ricocheting off the bouncing thousands.

The psychedelic queen of the 60's is back. Gracie is now 36 but although she's not the fox she used to be, her silky contralto is stronger than ever supported now by one of the tightest bands in rock and roll.

And what she might have lost in age she has not lost in coolness. When Sea Level, the warm-up band, finished their set, the house lights went on and anticipation flooded through the crowd. Suddenly a figure in a black jump suit is on stage taking pictures of the crowd with a Polaroid camera, and yes, it's her, it's Gracie. Gracie flipping pictures at the audience as fast as they rolled out of her SX-70.

Then lights, then applause as Starship rumbled onto the runway.

Around the turn of the decade it would have been difficult to predict that the Jefferson Starship would be among the survivors of the crumbling counter-culture. Flying out of San Francisco, the Airplane rode on the vanguard of the peace and drug movements, sucking through their amplifiers calls to "volunteer" and "feed your head." They were the sirens of the sixties and should have been the first to fall when love-beads were exchanged for neckties and the revolution wilted under the cruel glare of practicality.

Understandably the group did go into a tail spin in the early seventies, but it was caused by internal conflicts as much as it was by the changing times. Since the group's beginning in 1965 the vocalists, Marty Balin, Grace Slick and Paul Kantner waged a continual fight for volume with the group's musicians, turning a number of their concerts into an ear-splitting battle between mike and electric guitar.

When the professional problems deteriorated into personal attacks, Balin decided to bail out, taking with him the group's business sense and the glue which kept the Airplane together. The other group members were not long in following— all going their separate ways except Slick and Kantner who stuck together to find a new band and have a baby.

It took Slick, Kantner and Balin until 1973 to realize that in their separate directions they could never achieve the success of the Airplane. Apologies were made, wings were mended, and the three decided to pull the Airplane out of the hanger as a starship customized with musicians who would be satisfied playing second fiddle to the vocals of the group.

But somewhere in the transition something was lost, or gained depending on whose musical opinion is used. In dropping their wings the group also jettisoned the ideology which was its hallmark. No longer do the angry vocals and biting music combine to form a ruthless attack on a decaying society. The Starship is no one's Pied Piper now.

Lacking its former revolutionary appeal, the group's present success can only be attributed to some sophisticated rock and roll and a vocal sound only possible by the years Balin, Slick and Kantner have sung together. Starship's lyrics have reverted back to the traditional fodder of music: love and the personal feelings of the individual.

Like all true artists, the Starship reflects the contemporary era. Lacking the excitement and feelings aroused by the 60's, the 70's provides a poor topic for song-writers. "After all," says Slick, "I can't really write a song about Gerald Ford bumping his head."

Although Slick is generally considered the figure-head of the group, it is Balin who seems to be steering the Starship on its new course. Author of Starship's biggest hits, "Miracles" and now "With Your Love," the silver-voiced tenor is looking in his music for the great white rock and roll band.

But while his lyrics reflect a continuing search for true love, Balin has confessed he doesn't think reality can ever be as idealistic as his songs.

If only you believed like I believe
We'd get by
If only you believed in miracles
So would I.

But while the group's emphasis has shifted from politics to love one should hesitate before using them as an example of reformed hippies. Their attitudes, although no longer revolutionary, have been spiced by an Eastern flavor, a passive resistance type approach to the problems of the age. From the cover of their recent album, 'Spirit' to Slick's use of acupuncture ("un-choking the group"), she calls the group's name of Kantner and Grace's daughter China the orient has permeated their lives and music.

Not forcing their ideology, the Starship rather lets it seep through their songs enveloping the listener in a much more subtle way. Like "Ride the Tiger," the first song of the Spectrum concert which they dedicated to "the chairman."

If rock music's the topic, he could not find a better school than travelling with the Starship. Chaquico's got the benefit of Slick's experience, Balin's stage presence, and quite a few of Kantner's guitar licks. Pete Sears, the group's new bass player, left no doubt to his ability Friday night—playing a half-hour bass solo which consisted of sustaining one note for about five minutes.

If Balin keeps writing songs which eat up the charts and dissensions do not carpe the group, Starship could be around for awhile. One possible source of tension could arise this fall with Slick's marriage to Skip Johnson, the show's lighting director. But, according to Chaquico, she and her former lover, Kantner, have reconciled their differences. "The group's the topic, he could not find a better school than travelling with the Starship. Chaquico's got the benefit of Slick's experience, Balin's stage presence, and quite a few of Kantner's guitar licks. Pete Sears, the group's new bass player, left no doubt to his ability Friday night—playing a half-hour bass solo which consisted of sustaining one note for about five minutes.

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Chaquico was raised in the legendary San Francisco music family. He's played with Garcia and the Pointer Sisters and now toured with Jefferson Starship. Of the performers he's certainly the most animated, dancing around the stage, his arm wind-milling, playing the guitar with his teeth. "Don't pay attention to it," he said, "it's more of a give-and-take thing."

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Lying on his back for a couple of months after a car accident Chaquico decided he wanted to go to college eventually. But not now, he says, when he's criss-crossing the country with some of the people he respects most. "I'm having too much of a gas."
By Eliot Kaplan

Doggie Man holds up a hot dog and yells to a nearby priest, "Father, it's meatless. You can eat it on Friday."

This is a story of a place and of a man, and if the man just happens to work in the place, well, that's just a coincidence, for the two are as different as night and day. The place exudes coldness, phony-ness, and crass commercialism, while the man gives off a feeling of warmth, sincerity, and a desire to make a buck without sacrificing the first two qualities.

The setting is Philadelphia's Veterans' Stadium, and the individual is Penn's, and Philadelphia's, favorite hot dog vendor, Doggie Man. Part salesman, part performer, and all fun, Doggie remains the antithesis of the home where he peddles his frank during the summer.

The youthful reporter and his photographer companion arrive to find their press seats not in the lower section near Doggie Man, but rather up in the atmospheric recesses of the stadium, where one can almost see God, but not right field. The Vet employees respond angrily, "Son, you don't seem to understand. I'm not gonna help you. If you don't like it, call up tomorrow and complain."

"Hey, little girl," Doggie Man calls. "You want to hear some Shakespeare. Here, listen to this. Don't look at me with content or scorn. It's not my fault if the dogs are all gone."

Doggie Man swears his name is Charlie Frank (what else could it be?), and stresses he owes his fame and attention to the Penn students he sees while vending at Franklin Field and the Palestra. "The guys in Franklin Field are more my friends than anything else," Frank says. "As for the Palestra, during the basketball season, I start baring in my sleep. So my wife has to call the med students and they put me selling ice cream instead."

"Did you know that the class of 1960 took me out on the Palestra and gave me a citation, and the class of 1970 had Dr. Hamwell come out and give me an honorary Ph.D. You know, for Peddler of Hot Dogs."

The Phillies are in a tailspin. Losing 11 games off the lead, the team's struggle is evident. "I think the only time I know what the Phillies are doing is when they're away, and I read it in the papers," Frank related. "I can't be a fan. My boss doesn't like fans. My boss wants me to sell dogs. He doesn't care if I stand naked, as long as I sell dogs. I'm not here to entertain, I'm here to sell. I have to make sure I don't do anything to interfere with the game. That's what the fans pay to see."

"Or do they? One elderly lady commented, "I don't know much about baseball, so I'm really enjoying him. Says one Penn student, who frequently observes and enjoys the antics of Doggie Man around campus, "When the game gets lopsided in either direction (remember, Ivy basketball will be here soon) Doggie helps keep the place alive."

How much is that Doggie in the kettle, I think it costs three score. Better hurry up and get one, Cause soon I won't have any more Doggie Man Music, 1976

"I've always been a show-off, a ham," Frank reminisces. "In fact, maybe I should be selling ham, not hot dogs. Wait, hold it a minute. What's that, son, without mustard?" Frank gives the hot dog an exaggerated fake lick and smiles, "Then, one without mustard. See, they don't tell you anything, and then they sue you for malpractice."

After 28 years in the business, Frank reflects on the way his life has gone. "A few years ago, Sports Illustrated caught wind of one of my sayings, and printed 'Charlie Frank of Philadelphia wouldn't sell you a hot dog without mustard.' So I tried to peddle the idea to Guldens, but they wouldn't take it."

"Then one year, Franklin Field brought in a guy called Super Dog, and we had a contest. He sold 240. I sold 420, and he got the cup. That's when I realized you have to have somebody behind you. It hurt me so much, I actually quit for a year."

"If you have no mazel, you're out of luck. I don't have it. I can't go to synagogue anymore. The Good Lord sees me coming and says, 'Uh-oh, here he comes wanting another favor.' So he puts 25,000 kids in the stands, and I love kids, but He only gives me one wish, and so none of the kids' fathers have put any money in their pockets. That's my idea of mazel."

After a good catch, the Vet's awesome scoreboard flashes electronically a ball going into a huge glove, while the word SAVE appears on the screen. An instant later, the SAVE changes to $4.50 and INVEST IN WESTERN SAVINGS BANK looms on the giant message board.

What's that, son, how much is a hot dog. It's a dollar. [Really 60 cents] See, your daddy shouldn't be telling you about the birds and bees. He should be telling you about baseball and also to never ask how much.

Things are looking up for Doggie Man these days, as he hands me a printed card saying, 'I'm Happy I Belong to the Doggie Man Fan Club.' He sounds more like a rising young celebrity than a stadium vendor. "Friday, I have the Phillies, Saturday is Temple's game, Saturday night, I'm giving out hot dogs at a classy party, Sunday is the Eagles, next week I have a store opening, and I'll be appearing at Richies Buick with all the Phillips September 30. A lot of people try to have their affairs when the Eagles and Phillies are out of town, because they know I'll be available."

Frank has an agent, Elliott Curson Studios, and he's doing commercials on radio and maybe soon T.V. for Medford Franks. He shrugs, I've been looking for Medford for 36 years, and then they finally found me.

"I love the crowds, and they love me. But my biggest thrill is when one of you says he's going to write a thesis about me, and then comes back and tells me he got an A."

"Sure, kids have changed over the years. When I started out, they were big on fish bowls, and telephone booths. Then later, I saw ones dying in Vietnam. You kids aren't all bad. If I was retired I'd fight for you. I've been to frat parties, but I went as a guest, not an inspector. All that talk about reefer smoking, and that stuff, I didn't see any."

"When I was younger, I wanted to take up acting, but I didn't know how. When I was your age, it was the Depression, you might have heard of it, and I was at the bottom of the line. Now I have a lot of good ideas. Maybe one of you all in advertising or business could help."

"I don't know if its my voice, my actions, or what that I'm number one. But I know this, what I do, has to be off the top of my head. If ever try to think about anything, I fall flat on my face."

"I always loved stagework. I think I have dogpits. Infected dog bites. I'm crazy. Crazy like a fox. I'm here for fun and to make a lot of money. I'll retire from my regular job in a few years. Let's not talk about it. I'm just a shipper. I ship things. But selling dogs. I'll never give that up."

As the reporter and photographer pull away from the stadium and into the closed coffin of traffic outside, the carbon and monoxide choke our thoughts away, and the reporter thanks back on Charlie Frank. And he smiles.

Hello Doggie
Well, hello Doggie
Ain't you glad that Charlie's back in town.
What Didn’t Happen at the Bicentennial

By Dave Lieber

In New York City on the Fourth of July, thousands of Americans, white and black, lined the shore of the Hudson River to catch a glimpse of the tall ships of Operation Sail. But as one black in attendance put it, "We just wanted to see the ships. It didn’t have a damn thing to do with patriotism.

That comment goes a long way toward summing up the attitude of many blacks toward America’s highly-touted, long-awaited 200th birthday party. Conversations with members of the country’s largest and usually most outspoken minority group reveal an overall lack of interest in the Bicentennial celebration.

One would think after talking to black leaders that if there is as much disenchantment with American society today as they claim there is, then July 4 would have been a perfect day to air their feelings in front of the world.

"Instead of a celebration, I preferred to use the word ‘commemoration,’ " explained Glover, who used the Bicentennial as a time to "think about what has happened in our past and where we may be going in the future.

Even after slavery was abolished, said Glover, "blacks have been left out of the political, social, and economic decisions in this country, and Barbara Jordan said during the Impeachment Hearings, when the Constitution says ‘We the People’ it does not mean black people.

"Blacks," concluded Glover, "have not had a role in determining the shape and form of this country. Thus, we don’t share in the enthusiasm over the product."

University City Councilman Lucien Blackwell agrees. In his first term at City Hall, Blackwell has emerged as one of Philadelphia’s more outspoken black leaders. He recently claimed that the Bicentennial was "a birthday party we just didn’t want."

"Blacks had nothing to do with it in terms of planning," he added. "We just didn’t feel a part of it. In fact, we feel left out. We own no buildings in center city, and we’re still fighting to sell pretzels on the sidewalk."

Philadelphia 76 spokesman Ken Shuttleworth claims the city’s Bicentennial planning agency actively attempted to draw blacks into the celebration. "We have gone to a great deal of trouble to involve all segments of the community," he explained. "We staged street festivals, neighborhood activities, and many other things."

"There are many small examples," continued Shuttleworth. "At the Living History Center, there is a birthday machine on which people can learn the historical events that occurred on their birthday. When I punched out January 26, my birthday, it said Angela Davis was born on it. I didn’t know that."

"In our Living History Center commercial Ray Charles is the man singing the song. And, of course," he reminded, "we were involved in the creation of that unique museum, the Afro-American Historical & Cultural Museum."

Philadelphia 76 is proud of that museum and, perhaps, has great reason to be. One block away from Independence Mall, the $2.8 million museum is the first of its kind in America. Through slide shows, exhibits, art, and historical relics, the history of the American black—from his African ancestry to the present—is depicted.

Blacks throughout the country have praised the museum as one of the few solid achievements during this Bicentennial year. But Sam Evans, President of the American Foundation of Negro Affairs, is saddened when he thinks of what the museum could have been—a $50 million Black Cultural Center funded by all the states and communities throughout the country and the first of its kind in the world.

To understand the strange relationship between blacks and the Philadelphia Bicentennial, one must know the story of Sam Evans. In 1971 Evans, a man highly praised for his organizational abilities, was the executive vice-president of Philadelphia’s Bicentennial Corporation. Philadelphia 76’s predecessor. Evans’ job was to organize the international exhibition. When the corporation discussed the possibility of holding the Expo in the Port Richmond section of the city, its working class residents protested. After some of them showed up in Evans’ office one day wearing Nazi swastikas in protest, Evans called a news conference and accused these people of being Nazis, Fascists, Bunchists, and white racists.

Philadelphia’s new mayor, Frank Rizzo, responded with a pledge that Evans would have nothing to do with the Bicentennial celebration and then in reference to Evans’ salary declared, “No man is worth $65,000.”

"I was a symbol of the Bicentennial,” Evans commented recently, “I started working for 15 cents a day, and here I was making $65,000 with a six-year contract.”

A year after this incident, Rizzo moved all of the Bicentennial Corporation’s funds into the new Philadelphia 76 organization. In addition, Evans explained, the mayor transferred “all of the employees—with the exception of me.” Evans sued, but the case is still pending.

When Sam Evans was forced out of his position by Frank Rizzo, along with him went the last real chance for blacks to play a major role in planning the celebration.

Later on, when promised federal funds were never delivered to Philadelphia, the Exposition fell through—as did Sam Evans’ dream of an International Black Cultural Center.

Many Americans are puzzled by black dissatisfaction with the American system and its accompanying celebration. In a summer column in the Philadelphia Inquirer writer John Lofton asked, “How about celebrating the simple fact that they live in the United States of America? Sure, there remains a lot left to be accomplished, but this country remains the best place on earth for blacks, whites, or any others to achieve what it is they want to achieve.” Lofton looks at the just published “Black American Reference Book” to show that in recent years blacks have made tremendous gains in the economy, education, housing, and politics.

Blacks say the little improvements they have attained are nothing in comparison with the giant strides made by the whites. “But I hope when the Tricentennial comes around we’ll be ready to celebrate,” said one.

“Right now,” sighed Roscoe Glover, “I think the crack in the Liberty Bell is most appropriate.”

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We just didn’t feel a part of it (the Bicentennial). In fact, we feel left out.

—Lucien Blackwell

Blacks claim they did this through their quiet protest. They say that they had three choices concerning participation in the Bicentennial: actual involvement, protest, or quietly ignoring the entire affair. In keeping with the somber mood of the 1970s, many blacks chose the last of the three, without realizing that because it appeared of the 1970s, many blacks chose the last of the three, without realizing that because it appeared
Wired

[continued from page 6]

explosions after a nimble-fingered bass solo. On “Blue Wind,” Hammer plays drums and Moog bass as well as all keyboards, and he and Beck go at it fast and furious.

In a way, Wired’s best moments occur in “Goodbye Pork Pie Hat,” a slow, moving classic written by Charles Mingus. Like Stevie Wonder’s “Cause We’ve Ended as Lovers” on Blow By Blow, this song features Beck as his most articulate. The volumes of emotionalism that he draws from his instrument on these two numbers speak more eloquently than most guitarists do in their entire careers.

Upon first hearing Wired, I expect heaven, nirvana, eternal happiness, an automatic 4.0 and more. I didn’t get it (the bit about the 4.0 still remains to be seen but that’s because I’d been too awed by Blow By Blow). I still consider the latter to be Beck’s single complete masterpiece, but Wired has plenty of its own legs on which to stand. The musicianship is excellent from all involved (including ex-Mahavishnu drummer Narada Michael Walden, who wrote four of the LP’s eight songs, and longtime Beck cohort Max Middleton on his ever-unobtrusive but always vital keyboards). In the midst of one of his most productive periods, Jeff Beck has come forth with another work that will always be captivating in its freshness and individuality. Bon voyage, Jeff, and keep sending these great postcards.

Beach Boys

[continued from page 6]

Boys album, but then again it isn’t. The characteristic four-part soaring harmonies are there as beautiful as ever and the album radiates with good times. What has made the group such an integral part of American pop music, though, has been the songwriting of Brian, and on 15 Big Ones, there are only six original works by him or other members of the band.

None of these new songs has the immediate impact of a “California Girls” or “Wouldn’t It Be Nice.” Again, this only points up what has been stressed previously—anything the group puts out will always be looked at in terms of its past. “It’s OK” and “Had to Phone Ya” show the potential which still remains for the Beach Boys.

The remaining songs are all remixes of great moments of the past such as “Sailin’ Shoes,” “The Stroll of the Night,” “Blueberry Hill,” and “Rock and Roll Music.” They’re fun to listen to, but cannot satisfy a die-hard Beach Boy fan’s hunger for more original tunes a la the classic Pet Sounds and Sunflower albums.

I look on 15 Big Ones as a sort of stepping-stone to bigger and better things. The six original compositions give a definite impression that Brian is back in form with his writing but only with a complete album of originals will the music audiences get the clearest possible answer as to how far.

Raisin

[continued from page 7]

dance scenes, especially the African dance number, are excellent. An interesting effect is the one set that is used for all scenes. It consists of drab wooden chairs, tables, and flats without color or contour. All actions such as cooking, cleaning, even opening the door, are done in pantomime. Thus is demonstrated the starkness of the Youngers’ lives.

If nothing else, the show boasts the abilities of Virginia Capers as Lena. She is nothing less than majestic. Oozing warmth and patience, she stands as a rock of supportiveness for her family, all-seeing and all-knowing.

Other skillful personalities are Vanessa Shaw who plays Walter Lee’s long-suffering but loving wife, Darren Green as Travis, their young son, and Sandra Phillips who provides some of the show’s funnier moments as Mrs. Johnson, an effusive and busybody neighbor.

Still, the overt humanity of the production carries its appeal. Perhaps everyone can reach for his Raisin in the sun. The show concludes October 3.

1520 A.D.

[continued from page 7]

1520 A.D. is the brainchild of John Bloom, a Londoner. His idea first took seed in London; he is now in the process of exporting his phenomenon to various locales in the United States.

Bloom compares his creation to “mass group therapy.” The Dallas Times Herald labels it “impromptu madness.” Actually, these descriptions are not overly exaggerated. 1520 A.D. is an excuse to forget shyness and be riotous in a riotous atmosphere.

The only indifferent thing about 1520 A.D. is the food. The so-called King’s Feast, consisting of chicken and spare ribs, is nothing to boast about. The food is definitely played down, however. There is no time set aside strictly for eating; the show continues while the hapless are attempting to simultaneously sing and stuff their faces.

Dinner and show are $7.95 (avoid Saturday night, as the price is jacked up two dollars). Cover for the show without dinner is $2.00. A carafe of beer, wine, or mead is between $4.00 and $5.00. There are no mixed drinks; they did not exist in the 1500’s. Call for a reservation two to three days in advance.

Still, the recommendation is to go eat, drink, and be merry. The King would have wanted it that way.

Cowgirls

[continued from page 6]

There, Sissy falls in love with the head cowgirl, Bonanza jellybean. So when the cowgirls stage an uprising and take over control of the ranch, her loyalties are torn. But when the Countess threatens to make the cowgirls suffer for feeding peyote to the whoopers, Sissy bludgeons him to near idiocy with her thumbs and joins the cowgirls in time for the showdown with governmental forces.

There is much more than insanity to this silly American picaresque, however, thanks mainly to the cowgirl, Dr. Robbins (Sissy, psychiatrist and the third person narrator of the book), and the Chink (a philosopher as profound as Bokonon in Vonnegut’s Cat’s Cradle but one who scorns the role of guru).

The cowgirls, in constant debate among them, show how best to achieve their objectives, add some feminist weight to the novel. “The ability to bring life into the world puts a female closer to the Divine Mystery of the universe,” claims one. “Only women stand between technology and the destruction of nature.”

“...What do you mean, you’re not running my story? OK, I’ll write for 34th Street instead!

You can too! Come see us at 4015 Walnut Street.
Arcadia
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Obession, directed by Brian de Palma. Cliff Robertson and Genevieve Bujold star in this revision of the Hitchcock classic Vertigo in which Robertson meets a woman who either is or looks very much like his long lost wife, both of whom are played by Bujold.

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City Line Ave. & Monument Rd.
667-0200
The versatile entertainment combination of the Bill Munich Duo will be performing at the Marriott's Firehouse Tavern all week, ending their engagement on Saturday, Sept. 25.

The Spectrum
Broad & Pattison Sts. DE6-3600
Philly's biggest indoor concert hall kicks off another season with an evening starring The Band tomorrow night at 8. Joining the group will be ex-Burrito Brother and SHF Band member Chris Hillman.

Pennsylvania Academy of Fine Arts
Broad and Cherry Sts. 299-5070
Through Dec. 31: "In This Academy," a special Bicentennial show which includes the work of some of the finest American artists. Mon.-Sat. 10-5; Wed. til 9; Sun. 1-5.

Pennsylvania Academy of Fine Arts
Peale House Gallery
1811 Chestnut St.
"Symbols of Peace: William Penn's Treaty with the Indians."

Philadelphia Museum of Art
Parcway at 26th St. PG3-6100
Continuing special exhibitions at the Museum are: "Philadelphia: Three Centuries of American Art," and "American Family Portraits."

The University Museum
33rd and Spruce EV6-7400
Through December: "North American Indians." This exhibit includes rare artifacts and photos by Edward S. Curtis. Open Tues.-Sat. 10-5; Sun. 1-5.

Philadelphia College of Art
Broad & Pine Sts. K4-0545
Through Oct. 1: "Artist's Sketchbooks I: Philadelphia." This will be an exhibit of several artist's personal notebooks, journals, travel diaries, and sketchbooks. Gallery Hours: Mon.-Fri. 10-5; Sat. 12-4.

The First National Bank
34th and Walnut St.
243-6791
The Architecture Department of the University of Pennsylvania is hosting "Palladio in America," an exhibit chronicling the work and influence of Italian designer Andrea Palladio.

The Print Club
1614 Latimer St. PE5-6990

The Institute of Contemporary Art
3rd and Spruce EV6-7400
The ICA will be sponsoring a fall lecture series entitled "Emerging Traditions II: Eight Pivotal Figures." Eight visiting lecturers will speak about: Marcel Duchamp, Jackson Pollock, David Smith, Barnett Newman, Claes Oldenberg, Andy Warhol, and Robert Morris. The lectures take place on Tuesday evenings. The series costs $25 for ICA members, and $30 for others. For information call Carla Hultman 243-7108.

The Bijou Cafe
1609 Lombard St. 735-4444
Tonight until Saturday night, Englishmen Jon Mark and Johnny Almond bring in their diversified Mark-Almond Band. The Staple Singers begin a four-night stand next Wednesday.

FOREST THEATRE
1114 Walnut St. WA3-1515

LOCUST THEATRE
Broad & Locust Sts. PE5-5074
Julie Harris brings the poet Emily Dickinson to life in a one-woman show. Opens October 11.