Ivy Students Inactive In Presidential Politics

By WILLIAM A. COHN

In recent presidential elections, the students at Princeton University have held little power to elect men to the highest office in the land. This year, however, Princeton students have shown little interest in taking an active part in the campaign.

The voting has been minimal on the part of Princeton students. The campus has not had a major change in administration, although the students' role in the campaign has not been negligible. On the contrary, the students have been very active in the campaign, with over 80 percent of the student body participating in the election.

The students have been very active in the campaign, with over 80 percent of the student body participating in the election. In addition, approximately the same number had voted in the campaign, with a slight increase in the number of students who have voted this year.

Despite the lack of student participation in the campaign, the students have been very active in the polls. The polls have been very active, with over 80 percent of the student body participating in the election.

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news in brief

Ford Reception

Ford was also enthusiastically rushed forward to shake the President's hand as Secret Service agents tried to maintain some semblance of order. Ford said he “appreciates the loyalty and cooperation” that he has received at the Civic Center GOP dinner later that day. Crowds of people, most of whom were middle-aged, well-dressed party supporters, rushed forward to shake Ford’s hand as well as, as Ford referred to him by the name of his next senator, John Heinz.

The Wharton Account Announces Its Third Annual Lecture Series

Fall Schedule of Lectures

Friday, November 4, 1976 – 7:30 P.M. – 9:30 P.M.

The Role of the Federal Government in Planning Energy Development

Dr. Murray A. Kord, Director of the Office of Planning, Energy Resources and Regulations, Federal Energy Administration

Tuesday, November 11, 1976 – 7:30 P.M. – 9:30 P.M.

Federal Regulatory Role in Consumer Protection

Fred McLaughlin, Director for Program Development and Economic Relations, American Zionist Federation

Tuesday, November 18, 1976 – 7:30 P.M. – 9:30 P.M.

The Federal Proceedings of White Collar Crime

Joseph A. Goldstein, U.S. Attorney for New Jersey

All those interested are invited to attend.

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This package will be delivered to campus Thursday, November 4 and will be available to anyone wishing to purchase special. It is now available at the following locations:

Saturday:

CASH ONLY PLEASE

The place and time of delivery will be specified in the Daily Pennsylvania at a later time.

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**Preparing to Vote on Terrible Tuesday**

*Preparing to Vote on Terrible Tuesday* by Dave Lieber

By Dave Lieber

Dave Lieber

It is not clear that you see Michael Heinz as the type of guy who
masks the hands of any students.

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For Research Facility
University Gets Grant

Lynch & Co., Inc. said. "This gift is important because of what it will mean to the disabled and handicapped and also because it is such strong evidence of confidence in the University by one of Delaware's leading business firms which knows the University well."

A research laboratory will serve not only HIP patients, but also those at nearby Children's Hospital and Verner Administration Hospital. Although the center will not of- ficially open until 1977, patients already actually put into use and started to cover the area," Erdman said.

House Race
(Continued from page 1)

Coye said Tuesday that the mayor's fund was also being used to pay for the sick and injured to their best advantage. "It is not economical to spend money to restore them to their disabilities."

 Although the center will not of-

The major aims of the facility will be to improve the quality and ac-

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TODAY AT 2PM & 8PM

STUDENT BUSH TICKETS AVAILABLE
On sale at HALF PRICE 15 minutes before every performance
Limit: 2 tickets per I.D.

"Transmits the glowing lyricism of Williams' most radiant drama"—Mel Gussow, N.Y. Times

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Dec. 1 Citadel 19 St. Joseph's 34
11 Virginia 18 Villanova 27
Jan. 7 Dartmouth + 16 Harvard + 5
11 Princeton + 5 Mar. 4 Yale 14
15 Tulane + 5 Brown 2

Omitted 10 game package

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19 Yale +
20 Providence +
28 Ohio St. +
29 Ohio +
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All Penn Students Admitted Free
Yale Game Only
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Prove to Mom and Dad that you're a serious, hard-working, upward-bound type. Ask for an ArtCarved college ring.

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Rain Location: Houston Hall Lobby
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2) WXPN Broadcasts Sports?
3) Residence Fees Spiral?
4) Tuition Rises Further?

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**Undergraduate Assembly**

Communications Forum
Thursday Evening October 28;
6:30-7:30 P.M.

**UA Representatives in**

1) Hill-Lower North West Lounge
2) McClelland Lounge - Quad
3) High Rise South: Upper Lobby
4) High Rise East: Lower Lobby
5) High Rise North: Upper Lobby
6) King’s Court: Ground Floor Lobby
After six days of work, it's time for a break. Staver (pictured) and his staff put in countless hours each week getting over the fatigue andoped out of their bodies. But there is no time for rest. They come in early and leave late, never taking a break from the work of preparing for the next game.
Prophet or Politico?

Some see Sun Myung Moon as the dove of peace.

Others think this pigeon has the right idea.

By Nancy Zeldis

The '70's revival of religious cults has apparently replaced the '60's radical policies and drugs as the new opiate of the nation. One such example is the crusade of Sun Myung Moon which has caused many Americans to leave their homes and become staunch supporters of the Unification Church. From high school dropouts to thirty-year-old adults bereft of societal inspiration, some 2,000 now devote their lives to this organization.

The Moonies proselytize their belief in Sun Myung Moon, a South Korean business tycoon who claims to be the prophet of the Second Coming. Living in church centers across 100 U.S. cities and college campuses, the Moonies, a bevy of well-groomed go-getters, stand daily on street corners peddling flowers, candles, candy and the word of their mentor.

There are approximately 150 members living in centers throughout Pennsylvania. Three centers, each housing 15 people, now exist in Philadelphia.

According to a goal set in 1974, 50,000 was the membership target for 1977. The fact that only a few thousand are now devoted Moonies has been used by the media to show the failure of the cult to attract U.S. citizens. Mark Lee, state director of the church, claims that the contention is invalid. Lee, who lives at the center at 248 S. 45th Street, exhibited the glazed stare and empty smile so characteristic of Moonies. It seemed as if he had been getting high—an anathema by church standards—before my arrival rather than performing his morning prayers.

"On the whole, the movement has been successful," he said. "Since May, the Yankee Stadium and Washington Monument rallies have taken up all of our energies," he added. The Washington Post estimated that only 50,000 attended the rally in Washington on September 18th. Lee contends that the Post erred. "We counted about 300,000," he explained, calling it similar to the Woodstock festival. "210 buses from Pennsylvania alone went to the rally," he said. "That's already 10,000 people." He added, "We think that's a good accomplishment."

Now that the rallies are over, the Mooneys, according to Lee, plan to channel their energies into other directions so that the movement will expand at a rapid pace. They already have a hook-up with cable TV in the Philadelphia area. Other concentrations include campus crusading and public seminars as well as the publication of the World Daily News, the Moon newspaper which Lee claims will be "as massive as the New York Times." Its first issue is due to be released on January 1.

(continued on page 7)
**Peanuts For Peewees**

In response to the oft-heard grumbling, "There's no place you can take the kids nowadays," the American Repertory Theater of Philadelphia and Bryn Mawr's Main Point have joined forces to provide children's entertainment on weekends through the fall.

Saturday afternoons at 12:30 at the Point is the Peanut Butter Theater. This Saturday's attraction is "The Enchanted Grape," involving three traveling merchants lost in an Enchanted Forest, a magical spirit, and a wicked queen, although the word is that they all live happily ever after with the help of the enchanted grape. Starting next Saturday is "The Enchanted Forest," a magical spirit, traveling merchants lost in an Enchanted Grape, involving three instrumentalists. "The Enchanted Forest" promises to be a hit with the young'uns.

Sunday afternoons bring the Peanut Butter and Jelly Concerts for the young'uns. This Sunday, the seasonal tribute to "Ghosts, Goblins, Fantasticks, and Other Crazy Things," for which all concert goers are encouraged to attend in costume and compete in the Grand Promenade of Ghosts and Goblins will take place. Again, your $2.50 grants a yummy lunch of peanut butter sandwiches, candy corn, and cider.

Oh—the recommended age for the events is 6 to 14, but if there's still some kid left in you...well, you never know. Maybe you can get a little friend to take you. Call 642-0961 (ART) or 523-5825 (Main Point) for more info. And stay out of the way of wicked witches.

**Robbe-Grillet**

Alain Robbe-Grillet, noted New Novelist and screenwriter extraordinary, was on hand last week to explicate some of the intricacies of his latest film, *Eden et Apres* (Eden and After), which was shown at the Zellerbach Theater as part of the Annenberg Center's French Festival of Contemporary Arts. Robbe-Grillet spoke through an interpreter, who had some trouble keeping up with the loquacious Frenchman.

*Eden et Apres* is another Robbe-Grillet puzzle of sorts, a film that is not organized along the usual chronological lines and thus makes us try to go through all sorts of piecing together tasks to make sense of it as a whole instead of just appreciating its parts.

"Well, now we can all relax. According to Robbe-Grillet, or perhaps Robbe-Grillet's interpreter, who received mixed reviews, the film consists of twelve different sequences, arranged in ten different series. "It is Monsieur Robbe-Grillet's way of reacting to the world's ideology, by fragmenting it, since it can only operate as a totality," explained the interpreter. The ideology the author was reacting against as was apparent from the film is the one of sexual violence against women."

"In order to react to this oppressive ideology and to overthrow it," Robbe-Grillet said, he scatters its pieces, disarranging the world's ideology in his film. But to make the system work, the screenwriter insisted, the fragments themselves must be preserved. He compared the technique to serial music by composers such as Schoenberg.

Robbe-Grillet also sought to dispel the confusion about some of the other more puzzling aspects of the movie. For example, in one scene, the heroine, after escaping from captivity, flies through the desert until she meets a look-alike dressed precisely as the heroine had been before she was kidnapped. The twin helps the heroine by giving her her old clothes back. Both are now dressed identically.

Robbe-Grillet explained that this is rooted in a medieval legend in which a knight is rendered helpless when deprived of his armor.

The scene came about, he said, when the heroine's costume was damaged on location in Bratislava. Someone was given the task of restoring it, and someone else was sent back to Paris to find an identical 'dress and boots.' Both succeeded.

- Daniel Akst

**All Strung Out**

Specialization is in the older class of stringed instruments, and Mr. Primavera claims he has been successful in "copying some famous classic instruments, which exhibit the same tone as the original versions. He has a very good copy of the 1726 "Sleeping Princess" Montagnana cello, even though you may need a royal background to afford it; it sells for roughly $5000."

But as any musician knows, a good instrument can make all the difference in the world. And when they talk about quality at "House of Primavera," they're not just stringing you along.

- Susan Comer
Blowing Dope
Off the Books

NORML is out to help all you tokin’ liberals.

By Steve Freeman

According to a recent Daily Pennsylvanian poll, sixty-two percent of you have engaged in criminal activity during the past year. Yes, in case it has slipped your mind, possession of marijuana is still not only against the law, but is a criminal offense. Minor possession (30 grams or less) is a misdemeanor punishable by up to 30 days in jail or $500, or both. More than this is grounds for up to one year or $5000, or both.

To most us, marijuana laws on the books are considered a joke, if they are considered at all. But they are laws, and although they are in large part disregarded, they do have many clear implications and many very clear effects.

The State of Pennsylvania division of NORML, The National Organization for the Reform of Marijuana Laws, has recently opened up its headquaters at the U. of P. Christian Association. Reverend Bill Deane, the State Co-ordinator, explained the need for his organization: "It may not seem very important to you living in Philadelphia—the policy of the D.A. here is non-enforcement. But the fact remains that people in other parts of the state and all over the country are winding up in jail and getting criminal records that will stay with them their whole lives."

NORML and those who sympathize with them have many reasons for their dissatisfaction with present marijuana laws. Challenges arise from across the political spectrum on many grounds. Many consider the prohibition of pot to be anachronistic, based on false conceptions that marijuana is a "dangerous drug." But the most important and most urgent problem as Deane (and NORML) sees it, is that "it is simply an outrageous injustice for kids to be branded for life with a criminal record for nothing more than smoking a joint."

Deane pointed out that, contrary to common belief, "not only are people still getting busted for smoking pot, but there are more busts now than ever." Statistics show this to be true. In 1970 there were 188,000 marijuana arrests in the United States. In 1971 there were 225,000. By 1973 the number jumped to 430,000, and in 1974 the figure was 445,000.

"It is not true that the cops only go for hard drugs or big time dealing," Deane remarked. He points to statistics which show that while, in 1970 marijuana arrests accounted for 45% of all drug arrests, this number has steadily grown to 69% in 1974. It turns out that 9 out of 10 arrests are for simple possession, not for dealing, and two-thirds of them are for holding an ounce or less.

NORML had its beginnings in 1970 when Keith Stroup, a young Washington-based lawyer, got involved in a couple of marijuana cases. He smokes grass and felt the state and national laws to be anachronistic, based on false conceptions and excessively harsh. At that time only freaks out to "turn on the world" were working for reform. Stroup decided to try a middle-class approach: not "pro-grass" but "anti-jail."

After having requests for money turned down by a number of major groups, he finally found a sympathetic ear at the Playboy Foundation. They agreed to give him $5,000 right off, and when later that year he needed a substantial commitment, they agreed to give NORML $100,000 a year. Hugh Hefner had been described by a friend as being "absolutely freaked out" that people go to jail for smoking pot.

Since then, NORML has been lobbying in Washington and in an ever increasing number of states. The present budget also includes $150,000 raised through membership dues and sale of T-shirts, buttons and other paraphernalia.

Reverend Deane has been involved in NORML for about a year. There had been no effort in Pennsylvania before then. He got involved in the movement largely through his position in the juvenile law center in center city. He claims that kids are often arrested for smoking marijuana outside of school. Montgomery County is the worst—there are busts there all the time. It's incredible what otherwise law-abiding kids often have to go through.

It should be understood that NORML does not support legalization, merely decriminalization. Under such a system, marijuana would still be against the law, but criminal penalties would be eliminated. Violators would no longer run the risk of going to jail or getting a record, but would pay a fine, much as with a traffic violation.

This was originally proposed in 1972 by the National Commission on Marijuana and Drug Abuse, appointed by then President Nixon and headed by former Pennsylvania Governor Shafter. The idea was quickly endorsed by such varied groups as the American Bar Association and the National Council of Churches, columnists William F. Buckley and Ann Landers, the New York Times and the Washington Post. In addition Pennsylvania headed the same conclusion (as did four other states).

There are currently eight states which have decriminalized marijuana use. Oregon led the way in 1973. Since then Alaska, Maine, Colorado, California, Ohio, South Dakota, and Minnesota have followed suit. A bill went before the Pennsylvania State Legislature for decriminalization, but it was sent to the very conservative Law and Justice Committee where it died. It will go up again this year, but this being an election year, Deane is not very optimistic.

Deane sees decriminalization as being a practical necessity. He believes that legalization is inevitable in the not too distant future. 'Of course decriminalization is hypocritical," he rationalized. "It makes no real sense from either a pro or con position, but at least it is far less harmfully hypocritical than the present situation."

Deane dismisses the idea that marijuana weakens the moral fiber of the nation, as was reported by the Eastland Commission, pointing to studies of students showing no real differences between smokers and non-smokers in motivation, grades, or anything else. "Sure it's an escape, but there are no laws against escapes in this country," he stated.

"It is simply an outrageous injustice for kids to be branded for life with a criminal record for nothing more than smoking a joint."

— Bill Deane
A False Front

By Seth Rosen

What would it be like if our comic actors had their comedic instincts harnessed beneath a yoke of enforced solemnity? What would it be like if the film were packaged wrongly, publicized badly and advertised misleadingly? What would it be like? It would be like The Front.

A film about victims, The Front is a victim of what the studios and publicists and advertisers have done to it. A very good bittersweet picture (which happens to be set in the 1950's) Hollywood's confession about the blacklist.

So instead of coming away from the film satisfied, we end up with our expectations thwarted, and the film loses out.

Woody Allen (in his first 'serious' role) plays a 'front' a man who sells scripts for blacklisted writers as his own to beat the McCarthy-inspired ban on Communists, Communist sympathizers and suspicious types. Apparently, this was not an unheard of practice in the 50's (in fact The Front screenwriter Walter Bernstein was blacklisted and reportedly had a front of his own).

Zero Mostel plays Zero Mostel—a good-hearted buffoonish comic who is blacklisted out of the big time because he looks a little pink. Mostel, fellow co-star Herb Schel Bernardi and several of the players with smaller roles were all victims of the blacklist, and accordingly they play from the heart. As you would probably expect, any film with Allen and Mostel that tries to peddle itself as serious has a few problems to start with—habit and expectations. The Front is not completely serious, and some of the funny parts (especially Mostel's vamping) are funny indeed. But the comic personae of the stars gets in the way of the serious moments. Allen is a funny man, he looks funny and sounds funny. In this film, one keeps waiting for the serious 'front' to break through and the 'real' Allen to emerge. For most of the film, you think about the comic possibilities, not the pathos of the plot. Only in the end, when the film overwheels his persona, can the fact that he's Woody Allen be overcome.

Similarly, one keeps waiting for Mostel to play for laughs, for the outlandish expression to change a moment of real passion to mock pathos. Occasionally, Mostel loses his control, rolls his eyes, and relinquishes his grip on an otherwise superlative performance.

The Front is rife with fascinating secondary characters—the writers for whom Allen fronts. While The Front is a very good film, one gets the feeling that there is a great film in there somewhere struggling to get out. The writers, only vaguely sketched, seem to be powerfully interesting.

But that again, is unfair to the film. The Front begs to be judged as it is, not as it's not the definitive film on blacklisting.

What it is is an interesting, well-made, sometimes (and occasionally unintentionally) funny and ultimately moving movie.
**MUSIC**

**Long Time Runnin'**

By Gordy Schonfeld

The Stills-Young Band

*Long May You Run*

Reprise MS 2253

For those of us left standing down by the river after the breakup of those legendary heroes of harmony, Crosby, Stills, Nash, and Young, a reunion of that group's two most dominant figures, Stephen Stills and Neil Young, has been a long time comin'. Now that Stills and Young have finally gotten back together, it's going to be a long time gone, too. *Long May You Run*, instead of being an example of close collaboration between the two, is essentially a bunch of songs that each wrote and performed individually with backing provided by Stills' band.

Much has been written during the past few months about Young's resurgence as an important musical and lyrical force, and about Stills' epiphanic fall from highest heights to deathly doldrums. The release of *Long May You Run* has raised much speculation about Young's alleged efforts to help raise his friend Stills back to musical respectability. Rather than set forth a possible solution to this question, however, the album simply boils down to five definitive Young songs and four numbers clearly belonging to Stills.

Young's compositions for the most part are distinguished by their easygoing, laid-back mood. The title track opens with a simple harmonic statement by Young. The tune itself is also simple, as is Stills' brief guitar solo. In "Midnight On The Bay," Young's simple sounds much more comfortable and relaxed than that of Stills. The electric guitar in the song is played just right, and not overbearing. "Ocean Girl" has a pleasant tropic-tinged beat, and the use of a guitar with a wah-wah pedal adds a nice element of coloration.

The two remaining songs by Young are "Let It Shine," and "Fontainebleau." The former is a sample of the type of rock with the slightest hint of a country sound that characterized Young's work of several years ago. The latter describes the decay of a hotel with lines like "There's a palace in the gravy that's holdin' on and on/Even after all the blue-haired ladies and the wheelchairs are gone." Most surprising about this number is Young's guitar playing; his phrasing and use of fuzz and harmonics actually resembles the recent work of none other than Jeff Beck.

In general, Stephen Stills' songs don't fare nearly as well as those of Young. "Black Coral," "12/8 Blues," "Guardian Angel," and the beautifully haunting "Make Love to You" are all interesting compositions that make good use of refreshing chord changes. What detracts from them most is Stills' singing. The vocal affectations that he utilizes seem contrived next to Young's straightforward delivery. He has his moments, as he always does, but he hits the mark far less than he tries to.

"Long May You Run" is not a bad album, but it is a bland one for two performers who have risen to the occasion so often in the past. The emphasis on vocal harmony that one would expect simply doesn't materialize. Young sings his songs and Stills sings his. The mastery of the guitar that Stills has been publicized as seeking has obviously not yet been attained. What solo space he is given is filled primarily by playing that lacks any intensity or emotion. Every song has merit, but as a totality the album is essentially unimpressive. One has to dig deep to find the meaningful contributions of which Neil Young and Stephen Stills have shown themselves capable.

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**The Lovely Linda**

Linda Ronstadt

*Hasten Down The Wind*

Asylum 7E-1072

Linda Ronstadt's latest album, *Hasten Down The Wind*, secures for her a position as one of the leading performers in the music world today. Listening to it is a truly beautiful experience.

It is rare that an album can capture as much emotional depth as this one, and it is this level of emotion which makes the album such a success. Almost every song deals with either a yearning for an old love or a search for a new one, and Ronstadt's voice is at its peak in expressing her feelings.

But the highlight of the album is the song which when taken on their own would add a lot to any poetry book. The album's first song, "Lose Again," is a good example:

*But nothing can save me From this ball and chain*

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**Steven Stills, half of the Stills-Young Band.**
Vonnegut’s Slapstick

By Tim Houghton

Slopstick, or, Lonesome No More. By Kurt Vonnegut. Delacorte Press. 243 pages. $7.95. A suitable at the University Bookstore.

"I find it natural to discuss life without ever mentioning love," says Kurt Vonnegut in the prologue to his new novel, "Slapstick. "It does not seem important to me." Don't believe it. Feelings of loss and grief pervade this book, feelings too strong not to belong to a man who has suffered and is capable of loving more profoundly than most people.

In Slapstick, Vonnegut employs the same simple, iconic sentences that he has used in previous novels. They seem to be written by a child who has achieved the wisdom of an adult without losing innocence. There is constant astonishment, expressed so simply that it amuses yet at the same time saddens. So much of the book's style appears to be a defense mechanism, a way to survive the sadness and pessimism which underlies Vonnegut's work.

Slapstick is the autobiography of Dr. Wilbur Daffodil—11 Swain, a hundred-year-old man who lives in the lobby of the Empire State Building. Swain, as the author admits, represents Vonnegut.

Swain and his twin sister Eliza are born ugly mutations. Their parents exile them to a beautiful estate where the children pretend to be idiots. They believe that being idiotic in front of others makes for a happy life. But one day they decide to reveal their intelligence, which is their downfall. A psychologist forces them to separate, a tragedy for them because they were so happy living together as idiots on the estate.

Swain goes on to become a doctor, graduating last in his class at Harvard. Eventually he is elected Senator from Vermont, and then president of the United States.

He is elected on the slogan "Lonesome No More." The slogan is derived from his scheme to create thousands of artificial families by giving large groups of people the same middle name. He believes that people need all the relatives they can get. Swain's own designated middle name becomes Daffodil-11.

It isn't long before The Green Death kills most of the inhabitants of Manhattan, the home of Swain. The rest of the U.S. is decimated by The Albanian Flu, with Swain one of the few survivors. In time, President Swain is forced to sell, for one dollar, the Louisiana Purchase to a tribe headed by Stewart Oriole-2 Mott, The King of Michigan, and takes up residence in the Empire State Building.

Slapstick is a good, funny book. Stylistically, it resembles Breakfast of Champions more than his earlier works in which the plot is more important and treated more seriously. Like Breakfast, it's filled with the witty digressions which continue to suggest the absurd view of life which Vonnegut has increasingly revealed in his recent books.

However, the humor isn't quite as good as it is in Breakfast, his best novel. Nor does the plot cohere as well. It contains some material which is silly but might have been successful had it been used humorously in digressions. For instance, there's a preoccupation with gravity, which is constantly fluctuating throughout the action and causing all sorts of problems. And also tiny Chinese, who've shrunk themselves to conserve food, keep popping up. Not to mention The Hooligan, which is a device for communicating with the dead who live, as Swain tells us, in a tedious place he calls The Turkey Farm.

Other parts are very funny. A religious sect which believes Jesus has been kidnapped is described. Its members are constantly jerking their heads, searching for Him. And a couple of humorous exclamations are repeated throughout the book.

A sense of loss, a deep sadness, lies beneath the humor of Slapstick. Vonnegut mourns the death of his real life sister; her loss has made himself and everyone else less whole, and therefore too unworthy to love or be loved. Swain is sometimes called Bobby Brown, a different, incomplete person, whom he becomes when separated from Eliza. Eliza says, "What could anybody love about Bobby Brown?" This attitude becomes more poignant when contrasted with this statement by Swain: "We were born with the capacity and determination to be utterly happy all the time," referring to himself and Eliza. "Perhaps even in this we were freaks." The problem is that the world doesn't allow them to realize this capacity. Not enough people understand the emotions behind Vonnegut's words, especially in his recent works. Many consider it a waste of time. They're wrong. If you get a chance, read Slapstick, and look for the suffering, the grief, and the loneliness behind the humor.

The Texan Connection

(Continued from page 5)

work and visiting the studios of the artists, I became acutely aware of the isolation that creative human beings impose on themselves—one which does not encourage communication between peers or real contact with their audience. This hurts the art, making it more narrow than necessary.

Robert Utterback's three paintings, for example, are so abstract and personal for the artist that the viewer stands totally bewildered before them. Bold colors are arranged in an unequivocative manner and yield no clues regarding meaning; further frustrating comprehension, the paintings are entitled: "Untitled."

Much of the art seems reduced to an exercise in syntaxes. Warren Rohrer's three "landscapes" are not landscapes at all but studies of color or brushwork. His "Pond #6," will strain the cognitive conceptual categories of all those who thought they knew what a pond looks like.

To be sure, the artists have some rationation behind all this display. Rohrer admits, "My subject is the stroke. From the ground of the canvas to the final layer of paint I work at maintaining a life of stroke and color to make a live painting." John Alexander explains his drawings as, "part of a series of works about the strange odyssey of an incredible yellow cat whose name is Mr. Friend." Charles Fablen: "Processed industrial materials are side-tracked by the artist-as-magician who re-invents the relationship of materials and shrouds the implications of their transformation in mystery, while the product itself is crystal clear."

But to explain away abstract art with reams of theory is a copout and a conspiracy. As Tom Wolfe irreverently puts it, "Naturally the chic of "Le Moderne" put a heavy burden on theory. Each new movement, each new "ism" in Modern Art was a declaration by the artists that they had a new way of seeing which the rest... of the word (read: the bourgeoisie) couldn't comprehend."

"We understand," said the culturalist, thereby separating themselves also from the herd.

One wonders how the herd will respond to this varied exhibit. Some of the pieces are absolute visual desserts, some are fantasies to indulge in, others are gripping social narratives. Too many are intellectual onanisms for the artist, meaningless for everyone else.
Those involved in the U.S. Moon movement include many foreigners as well, since the movement is international. One such Moon is a young Japanese woman who resides at the Center on 45th Street. She emigrated to the United States six years ago after joining the Moon crusade. “I joined because I felt it gave me the truth,” she said, in broken English. “Lots of Japanese students don’t believe there is a god. I was one of them until I learned of Mr. Moon,” she explained.

When asked if she believed Mr. Moon to be the Messiah himself she said, “Mr. Moon has never said directly that he is the Messiah, nor can he prove it until all evil is eliminated from the world. Only then will it tell,” she added. “He is our leader, that’s all I know.”

Working amidst the splendor of his $625,000 palace in Irvington, New York, and relaxing on his 50 foot yacht, Moon’s life runs counter to the traditional vision of the Messiah who is generally seen as a poor ascetic, striving only for the immaterial virtues of love and truth. According to Lee, Moon’s lifestyle is justified by modern day practicality—the notion that power and money are paramount necessities for those who seek to influence the world today. “Let’s face it, you need power to get anywhere, and power means money. If Moon lived in the slums of New York, standing on street corners in rags, no one would pay him the slightest attention,” he said. “Besides, all the wealth is not his. It’s Unification Church property,” he added.

The contention that Moon himself is not merely messenger but a sort of Korean Jesus incarnate has been argued by believers and non-believers alike. The ambiguity of church law renders itself to such discussion. Basically, The Unification Church adheres to Christian doctrine with Taoism, Puritanism, anti-Communism and a concept known as The Family of God. The Family of God means that Moon’s family would have been holy had he not sinned. Jesus, the second Adam, accomplished the spiritual salvation of man but since he was crucified he couldn’t finish man’s physical salvation, that is by his taking a wife. The reborn Christ—the third Adam will not only find a third Eve, thereby completing physical salvation, but will become the true parent spiritually by forming Trinity centered on God.

This third Christ, will have been born in Korea by 1980. Moon was born in 1920. Those who accept him as Christ believe his second marriage, (his first wife left him after ten years) fulfills the union.

In more concrete terms, explains university psychology graduate student Steve Eichel, “we are now in the final struggle between God and Satan. Democracy represents the forces of God, Communism those of Satan. Communism therefore must be overthrown at all costs,” he said. “In essence, the Church’s notions are highly militaristic,” he added.

Eichel studied the Moon cult in the spring of last year before graduating from Columbia University. Pretending to be a new member, he spent a week at Moon’s national training center known as Barrytown in New York, where all Moonies are trained for successive periods of time ranging from one week the first time to a final session of 120 days. “The personality traits of trainees are seized into the mass mentality,” Eichel said. “One girl’s taxi came suspiciously late and one of my friends had his baggage hidden. It took him several hours to get it back,” he said.

At one of the last lectures given before his departure, Eichel remembered that the lecturer proclaimed “Then Moon is—” Eichel recalled how the class responded in unison, “The Messiah!” The lecturer nodded his head, according to Eichel, “assuringly.”

If Moon is, indeed God’s son, then he is made of the divine, but it seems also impossible that the Church is composed, at least in part, of green stuff—and it’s not cheese. For despite its small membership, the Unification Church enjoys extensive financial resources.

The controversy over whether these resources are illegally obtained and more especially to where the Church’s extensive profits go is a frustrating one. So far, there is only little proof. The prime contention held by both the media and the U.S. government is that the Church is financed by the C.I.A. of South Korea in return for extensive lobbying for American military and economic aid to the government of President Chung Hee Park.

According to Tuesday’s New York Times, a federal grand jury is now investigating evidence presented by the F.B.I. against some South Korean diplomats and nonofficials. Among them are Park Tong Sun, who has been identified as a senior official of the K.C.I.A., and Pak Bo Hi, a former South Korean Army intelligence officer. They have been indicted for the funneling of some $1 million a year to members of Congress and other officials in cash, gifts and campaign contributions during the 1970’s in an attempt to gain favor. Both are linked to Sun Myung Moon, Pak being his chief interpreter as well as head of the Korean Cultural Freedom Foundation. It is reputed to be one of Moon’s many front groups. This is an investor in the $2.2 million Diplomat National Bank more than 50% of which is owned by Moon. According to government reports the bank is subsidized with estimated $83,000 in the bank. Whether the investor put up his own money, as he claims, remains for the Federal Reserve Board to determine, but it seems more likely that the money came from overseas to help get the Moon group off the ground. It seems more than coincidental that the Unification Church is the only one endorced by the dictatorship of Chung Hee Park in South Korea. Unlike other religions, it alone is allowed to thrive there.

Speculation as to repayment of the K.C.I.A. loan with what can be called more than just interest has been made by New York Magazine. The Unification Church is estimated to make $25 million a year. Though its real estate holdings are massive—they include Newsweek’s manor in Irvington, the land at Barrytown and the former New Yorker Hotel—they are heavily mortgaged. The Church spends little on corporate investment. Even when accounting for money spent to feed and clothe its members, and perform its campaigns, it seems that there is a lot of excess money unaccounted for.

“I don’t believe any of the reports made by the press,” said Lee. “It seems to me that they’re just digging hard for a good story. To my knowledge, the Unification Church has never been a political front for the C.I.A. in Korea,” he said. “I don’t think anything will come of the grand jury’s investigations. They have no substantial evidence,” he added. If, however, Colonar Pak and the others are convicted, they will face extensive lobbying for American military and economic aid to the government of President Chung Hee Park.

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**Film**

**Arcadia**
1529 Chestnut
LO 8-9028
The Front, with Woody Allen and Zero Mostel playing it straight in this film about the Red scare of the fifties. See review inside.

**Budco Regency**
16th and Locust
LO 7-3440
"Marathon Man," an all-star thriller with Dustin Hoffman as a graduate student and Laurence Olivier as a Nazi war criminal.

**Cinema 19**
19th & Chestnut
LO 9-4755
One flew over the Cuckoo's Nest, directed by Milos Forman, LO 9-4175 graduate student and Laurence Olivier as the fifties. See review and Zero Mostel playing it straight.

**New World Cinema**
10th & Market
LO 1-0711
New World winds up its Warner Brothers Film Festival this week with six more movies. Thursday: Dark Victory (1939) Bette Davis stars as a beautiful young woman doomed by a terminal illness. Friday: The Big Sleep. (1946) Some of the greatest talent in Hollywood combined to produce this slickest of films. Howard Hawks directed from a screenplay by Raymond Chandler. Starring Humphrey Bogart, Lauren Bacall, and Dorothy Malone. Saturday: The Maltese Falcon (1941) John Huston directed from his own screenplay based on the book by Dashiell Hammett. Starring Bogart (Spade), Mary Astor, Sidney Greenstreet, and Peter Lorre. Sunday: Jules (1938) Bette Davis won an Academy Award for Best Actress for her performance in what might be called the title role. Monday: 42nd Street (1933) Appropriately enough, Ruby Keeler's first leading role. Dick Powell and Ginger Rogers help her sing and dance up a storm. Tuesday: Casablanca, the culmination of the series. This film has attained all but mythical status and would have passed into the nation's unconsciousness if it had not been shown so often. There's no point describing it; if you haven't seen it yet, you ought to. But can you believe that Ronald Reagan was originally supposed to play the part of Rick? SamEric

**1908 Chestnut**
LO 4-2857
The Righteous Brothers, with Red Foxx and Pearl Bailey. Stage Door Cinema
16th & Ludlow
LO 3-2776
The Ritz, directed by Richard Lester with Peter Ustinov and Jack Weston. A clumsy farce about a pay bathhouse.

**TAL**
334 South Street
WA 2-6011

**Walnut Street Theatre**
9th & Walnut
629-0700
The Walnut is having a horror marathon; 16 straight hours of terror beginning Friday night at 7:30. Viewers are urged to wear sufficient garlic to ward off several dozen vamps. Call theatre for details.

**Art**

**Philadelphia Art Alliance**
251 S. 18th St.
"Third Invitational Craft Show," Contemporary Regional Illustration; and "Wall Sculpture.

**Institute of Contemporary Art**
34th and Walnut
LO 2-3742
"The Philadelphia-Houston Exchange," and exhibition of works by dozens of artists from each city, organized jointly by the ICA and Houston's Contemporary Art Museum. On Nov. 4th, Lita Leibit will be performing at the ICA in conjunction with this exhibit.

**Philadelphia College of Art**
20th and Race Sts.
LO 4-5515
"Through Nov. 12: John Sloan and Robert Henri: Their Philadelphia Years."

**The First National Bank of the U.S.**
120 S. Third St.
243-8721
Extended through this week: "Palladio in America."

**Music**

**The Spectrum**
Broad and Patterson Sts.
DE 6-3600
Crazy, wild Frank Zappa and the Mothers of Invention will be in town tomorrow night at 8 pm. One thing to expect is the unexpected.

**McCarver Theater**
Princeton, New Jersey
Saturday night, Loudon Wainwright and Ry Cooder will team up in a double bill presentation.

**Painted Bride Arts Center**
527 South St.
925-9914
"The Jazz on Monday" series continued with Unique Sounds as this week's featured guests. The group is comprised of John Washington on sax and Wall Riddick on bass.

**Bijou Cafe**
1409 Lombard St.
735-4444
Philadelphia and New York sensation Karen Bihari brings her blend of song and comedy to the Cafe tonight through Saturday evening.

**New World Cinema**
10th & Market
LO 1-0711
New World winds up its Warner Brothers Film Festival this week with six more movies. Thursday: Dark Victory (1939) Bette Davis stars as a beautiful young woman doomed by a terminal illness. Friday: The Big Sleep. (1946) Some of the greatest talent in Hollywood combined to produce this slickest of films. Howard Hawks directed from a screenplay by Raymond Chandler. Starring Humphrey Bogart, Lauren Bacall, and Dorothy Malone. Saturday: The Maltese Falcon (1941) John Huston directed from his own screenplay based on the book by Dashiell Hammett. Starring Bogart (Spade), Mary Astor, Sidney Greenstreet, and Peter Lorre. Sunday: Jules (1938) Bette Davis won an Academy Award for Best Actress for her performance in what might be called the title role. Monday: 42nd Street (1933) Appropriately enough, Ruby Keeler's first leading role. Dick Powell and Ginger Rogers help her sing and dance up a storm. Tuesday: Casablanca, the culmination of the series. This film has attained all but mythical status and would have passed into the nation's unconsciousness if it had not been shown so often. There's no point describing it; if you haven't seen it yet, you ought to. But can you believe that Ronald Reagan was originally supposed to play the part of Rick? SamEric

**Walnut Street Theatre**
9th & Walnut
629-0700
The Walnut is having a horror marathon; 16 straight hours of terror beginning Friday night at 7:30. Viewers are urged to wear sufficient garlic to ward off several dozen vamps. Call theatre for details.