Council Group Won't Accept SAMP Closing

By RICHARD GORDON

The Faculty Senate's Academic Affairs Committee is leading a Faculty Council Committee that would draft a resolution against closing the Allied Medical Professions (SAMP) program at Jefferson University. The Senate Committee recommended that the Academic Affairs Committee ask the Senate to vote on the proposal, and it approved the committee's report. The Senate Committee requested that the Senate vote on the proposal, and it approved the committee's report.

The Senate also unanimously accepted aNavbar (Continued on page 5)

Book on Quaker Football History May Never Reach the Publisher

By DANIEL M. AKST

The book on Quaker football history at the University was never published. The book was written by a former professor of history, but it was never published. The book was never published because the university did not want to publish it. The book was not published because the university did not want to publish it. The book was not published because the university did not want to publish it.

FOUNDED PLACA WAS OPENED WEDNESDAY is a hero of the people who founded the University's City Science Center. The plaque is a monument to the university's contributions to the city's scientific and educational progress.

Activities Council Group Fails to Take Action on WXPN Constitution

By P. H. WIESE

The Activities Council Committee was unable to reach a decision on the proposed WXPN constitution. The committee met on November 18, 1976, to discuss the proposal. The committee was unable to reach a decision, and the proposal was not adopted.

Adolescents May Not Need This: LEAF

Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness. Corgan has been trying to depict adolescent aggressiveness.

The suburban notion that chocolate aggravates acne, the University dermatology lab has tested with moderate acne eat either a bar containing ten times the amount of chocolate in a typical bar, or an identical bar containing no chocolate. The key finding in this study was that the ingestion of University dermatology lab had 65 subjects with moderate acne eat either a bar containing ten times the amount of chocolate in a typical bar, or an identical bar containing no chocolate. The key finding in this study was that the ingestion of University dermatology lab had 65 subjects with moderate acne eat either a bar containing ten times the amount of chocolate in a typical bar, or an identical bar containing no chocolate. The key finding in this study was that the ingestion of University dermatology lab had 65 subjects with moderate acne eat either a bar containing ten times the amount of chocolate in a typical bar, or an identical bar containing no chocolate. 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The Penn Hunger Action Committee Thanks
Penn Students & The following organizations and businesses for their support during the FAST.

C.A. Hillel
Newman Center
Common Wheel Bicycle Co.
Marty's Dollar's Worth Store
Paganos
Provident Bank
Tippy's Taco House
Troy's Delicatessen

Want to have an impact on the real world?
Concerned about rising tuition and scarce financial aid?
Are governmental cutbacks limiting your educational and job options?
Here's a way to beat them at their own game.

Come to the Open House
Wine/Chese Reception of the new
Student Legislative Affairs Committee
Friday 4:30 PM
Irvine Lobby

The Eatery Becomes The Istanbul Hotel
Every Friday & Saturday From 6-9PM
International Cuisine
Full Course Dinners
Quiet. Relaxing Atmosphere
Could develop a ‘richer experience, a more educated and more humane pre-med.’

But more fundamentally, the Commonwealth committee committed the University to developing a program that would coordinate and integrate the pre-med curriculum across the University.

‘The Institute for Health Education would eliminate the division between college and professional school by coordinating early pre-health education with later planning stages, has been described by Provost Eliot Stellar as a “revolution” in education. As a result of that committee report, the University applied to the Commonwealth Fund last May for a $6 million grant for the formation of an institute.'

In the words of psychology professor Norman Adler, the pressure on pre-med students ‘isolation of the health professional schools from each other...and especially “a drift towards a narrow professionalism...at the expense of liberal experiences, a more educated and more humane pre-med.”'

‘It’s not a panacea, it’s an experiment to see if we can improve pre-med instruction,’ Rosner said. ‘We can help every student who will be directly involved. If the program is successful, can we afford the character of the University? If the program is successful, can we afford the character of the University? If the program is successful, can we afford the character of the University?’

Those planning the program ‘now have to show their intent to influence secondary curriculum and what that means to someone who will be directly involved. “We’re trying to do it with a broader picture of all the people who will be involved,”’ Rosner said.

“We can help every student who will be directly involved. “We’re trying to do it with a broader picture of all the people who will be involved,”’ Rosner said.

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The University Judiciary Speaks
On The Importance of Being Earnest

By Richard Sherman

With regard to the sit-in on the floor of the
California legislature last December 17, I
think it is important to clarify for everyone
who may think to the contrary, such "arrests" are illegal in the Con-

victions of Pennsylvania.

On, Nov. 7, he told his consul-

and his counterparts in the legis-

the State of Pennsylvania.

Professor Golab is interested in

hasten the day when every hospital on this planet as a

doctor in surgery.

myself, society and the physical

world, but I will not be ignorantly

not have, after Death in Time in

he enjoyed his major, medicine, and
dead. But he also had a great love

of his lab. He was a great writer, and

over to your own integrity

the Wharton student who

prosecutor's remarks on research CDP

a "service" may well see his or her

The Life We Owe to Research

I am forced to protest strongly the

in that way. It is abominable, and

be able to accept the offer if he is

In support of this, he states that

situation of a Wharton student as an

and feels threatened by the

The Wharton School's mission is to

the Carnegie-Mellon University in

A fundamental element of a

The Carnegie-Mellon University in

I am certain he was highly stimulat-

on their MCAT's, they've won

For a hell of a lot less than $5 a page.

the corruption of capitalism, than the

the beauty of their lives.

I find myself with no thought whatsoever, for a
day to ponder the simplicity and

I must take into account Maria

in academic terms, "AI"/"ASIA"/"AGI"/

be as outspoken as Professor Golab

the value of research itself strike me

be theullet a student of mine at my request bought

In support of this, he states that

I have been writing for

a student of mine at my request bought

for a student of mine at my request bought

for a student of mine at my request bought

the value of research itself strike me
Professional School Bribe

(Continued from page 1) charging that he committed perjury when he denied in his capacity as director of the University’s Professional School Admissions office that he ever had any knowledge of any payments made to the parents of university students in order to influence their acceptance to the schools. An attorney for the student. 

Book

(Continued from page 1)

“...that politicians’ recommendations to professional schools have maintained a duplication of investigations,” he said. 

Announcing Courses in Energy Management & Policy

Professional School Bribe

(Continued from page 1)

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The Daily Pennsylvanian
The Field Museum
The Field Museum presents the fifth in a Women's Series of Poetry
"Loving Man, Loving Women" featuring: Suzanne Stewart
Kate Britt
Barbara Ruth
Thurs. Nov. 18 7:30 pm Houston Hall, Rm 9

UNIVERSITY BUSINESS MACHINES
In The Heart Of The Bookstore


When Time Is Your Biggest Asset...

The Daily Pennsylvanian

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Corrections

FACULTY OF ARTS AND SCIENCES
Spring Courses

Courses Submitted for Approval:

Folk Lore & Folklife 416C (11163)

Perception (ICU) M 1-3:30 Logan 313 Warner

Philosophy 485 (43751)
Philosophy of Education ICU W 10:15-12 Logan Hall 321 Vernon Howard (Univ. of London)

Philosophy 327 (42771)
Topics & Cognitive Philosophy Philosophy 10222
T 7:30-8:30 Logan Hall 321 Flower & Savin

Previously Approved Courses Which Did Not Appear in the 1976-77 Bulletin:

Psychology 30 Selected Topics in The History of Philosophy (43635)
The following Course Were Listed Incorrectly in the Course and room roster:

Latin 6 Poetry of the Roman Republican Era (Corrected Title)

The courses were listed incorrectly on Wednesday, Nov. 17 P.A.S. ad for the D.P. The Daily Pennsylvanian regrets the error.

Applications invited for English 512

ADVANCED POETICS—A POETRY WRITING COURSE

Open to selected graduate students and seniors. Enrollment limited. Applicants should submit up to 5 pages of their poems, marked (1) no. 2 pencil. Deadline: Friday, November 26, 1976. Application forms are available for Monday, December 6th at 4:30pm. Further details are available from the English Department.

Danny Siegal

poet, author of Soulstoned
at Talmidai Aharon, 4038 Spruce Street.

Brunch & discussion on Tzedakah
10:30 AM Sunday Nov. 21

DISCO PARTY featuring
UNITED SOUNDS

FREE KLEAN KELLS

Sponsored by Penn Communes Admission $1

Thursday, November 18, 1976
Lower Lounge-High-Rise North 9:30?
Institution Committee Investigates Growth of Health-Related Courses

BY TERI GROSS

The Faculty of Arts and Sciences Instruction Committee is currently gathering information about the growth of undergraduate health-related courses within the school. Committee Chairman J. Kessinger and Monday’s group concentrated on the proliferation of health-related courses as an unanticipated level. The voted courses need sound anthropology, health care economics and a general honors economics. Diocesan to medical schools.

He added that a “sudden increase” is any area, not just in health fields, influences the content of the B.A. degree. “If we don’t think twice, there is every possibility of it (the degree) just disappearing,” he said.

The Instruction Committee, Kessinger said, has agreed that it is “concerned” about the proliferation of courses in the respective disciplines. The health-related courses should be “solidly grounded” in their general theoretical and philosophical ways.”

Explaining that the health-care approach to medicine may become unclear in years to come, Kessinger said there needs to be “something of enduring quality,” in this area.

Kessinger also emphasized that the courses should be based on “firmly grounded” in their general theoretical and philosophical ways.”

He added that he would also like to see that there are teachers available to provide the extent to which such health-related courses add to their transcript’s attractiveness.

He noted that such courses are often taken for the sole purpose of getting credit rather than learning about the subject.

Noting that FAS, Wharton and the School of Arts and Sciences all offer coursework in health care economics, Kessinger said it is important to ensure that there are in fact “differences and coverage” between the respective schools’ offerings.

History and Sociology of Science Professor Russell Maluitz spoke before the committee Monday, and added that there are “ways to keep courses as current as possible, while at the same time, keep courses on ‘plugging in’ to current, theoretical and philosophical presuppositions.

Noting that the anthropology and economics courses have been approved, Kessinger added that the courses are, although approved, are currently being offered. Kessinger said that the courses should be approved further before any action is taken.

Kessinger said that another recent “fast” has been environmental courses. Such vital phases, he said, “are not covered under our donor assurance program."

HAMLET ESP

Plays And Players
1714 Delancy St.
Nov. 17, 18, 19, 20, 21, 27
Tickets
Wed., Thurs., Sun.: $2.00
Sat.: $3.75
Students, Senior Citizens: $1.75

THE JUNGLE GARDEN

by Theodore Dreiser

Directed by Theodore Dreiser

November 17th through 21st

Hutchinson Gymnasium

The Quest for Social Justice in Higher Education in the United States

November 19-20, 1976

University of Pennsylvania

Law School

An exploration and discussion of the historical, legal, moral, ethical and public policy issues concerning equal opportunity in higher education.
My Recruiting Restrictions

Handicap Penn Coaches

Consider yourself a high school basketball and the problem of choosing the right school for you. Your decision could be influenced by various factors, including athletic scholarships. Many students dream of playing basketball at the college level, but do you really know what you're getting into with a scholarship offer? What are the benefits and drawbacks of accepting a scholarship? Do you have what it takes to be a successful scholar-athlete?

Basketball recruiting at Penn, along with the seven other Ivy League schools, is regulated under a set of rules that differ significantly from those at other major colleges and universities. These rules are designed to ensure a level playing field and to prevent academic unfairness.

Firstly, the competitive nature of Ivy League basketball is unique. As a Penn athlete, you must be prepared to face the best teams in the nation. This requires a high level of dedication, both on the court and in the classroom.

Secondly, the academic requirements for Ivy League schools are stringent. You must maintain a minimum GPA and meet other academic criteria to be eligible to play.

Thirdly, the cultural and social aspects of college life are important. You will need to balance your academic and athletic commitments, which can be challenging.

In conclusion, while accepting a basketball scholarship offer at Penn may seem appealing, it is crucial to carefully evaluate the opportunity and make an informed decision. Consider all the factors, including your academic and personal goals, to determine if Penn is the right choice for you.
FOR SALE: Stately, distinguished hotel in downtown Phila. 20 firs, 725 rms, beaut ballrm, seats 2000, 19 public rms (40,000 sq. ft.) w/ lighting, aud-vis, PA systems. Incl all furn. & equip., exp staff, and management team. Inquire within, p. 3.

ATTRACTION GWM, wishes to meet for compatibility before commitment. Reply to Drummmer, Box 218.

WM, COLLEGE young, WF times and free. Reply to Drummer Box 171.
Looking for some good music and a place to hang out on Friday nights? Well, just over the Ben Franklin Bridge, in the wilds of Philadelphia's twin city (Camden), lies the answer. In the basement of the Rutgers' version of College Hall, the Perimeter is the gathering place each week for an eclectic bunch of music lovers. Or, rather, I should say a bunch of eclectic music lovers. The Perimeter's programming covers the range of all that is considered folk, from cowboy-country to bluegrass, 1960's folk, English traditional as well as blues and easy rock.

What exactly is the Perimeter? It is a legend; the prototypical coffeehouse. Founded in 1967 by some restless Rutgers students, the Perimeter is dedicated to Poets Laureate in a Convex Mirror, which catapulted him into poetic stardom once and for all. Capturing the 1976 Pulitzer Prize, the National Book Award for Poetry, and the National Book Critics Circle Award one after another, Self-Portrait is perhaps the highest book of critically accepted poetry issued in the United States since John Berryman's Dream Songs, and has made the former art critic turned Brooklyn College teacher the Springsteen of American poetry. Ashberry read his highly difficult verse in a style of understatement characteristic of John Dean, admitting he used some French words "for the sound and the look of them as well as for the meaning...in a decorative kind of way." The poems were in keeping with his latest book, entitled Self-Portrait. "The audience here," Old favorites return and new acts appear all the time. Tomorrow night two fine acts are scheduled, group called Prophecy and a guitarist named Jan Ward. Both acts are well worth trekking through Camden at night for.

What gives the Perimeter its unique diversity is the number of other local musicians it draws. "The performers just keep coming back," says Bruce Surtevant, the manager and a musician. In the true coffeehouse spirit, the Perimeter is dark, grungy and intimate. It is furnished with a melee of chairs and couches, tables and candle-topped wine bottles (some of which, upon close inspection turn out to be whiskey bottles). There's a pipe that runs over the stage area that certain tall performers invariably bump their heads on. The performers' "back room" is on the way to the ladies room; cookies and coffee are free—it's like hanging around somebody's house. Although I couldn't say that any famous person started out there, occasionally Philadelphians Festival alumna Saul Broudy appears. He, along with Denis Cormley, another musician who plays the Perimeter, sometimes play with Steve Goodman, and you know who he is. J.W. McClough, poet, mime and madman (Famous for all those yellow and white posters that say "Tooth-lite" and "Personalanity" all over campus) has been to the Perimeter several times.

What does the Perimeter offers is a completely comprehensible. As one listener said of them, you must simply let the images roll over you. Adrienne Rich read Friday night from her latest poetry and her latest book, a prose volume entitled Of Woman Born. She read a passage which served as an indictment of the alienation of labor in childbirth that results from the anesthetizing of the woman in labor.
The End of an Era

The Bellevue-Stratford lives out its last days in style.

By Drusie Menaker

There is a sign in the lobby—"The Bellevue Stratford-Where the President of the United States Visits." But at a nearby payphone a woman was saying "I'm at the Bellevue, you know where everyone caught the Legionnaires' Disease."

A sympathetic florist had sent the Christmas display a month and a half early so flowers still adorn the marble tables. But the sign next to it said, "Since events will prevent floral arrangements like this from gracing your lobby, we would like to thank you for the many thoughtful courtesies extended our industry."

The Bellevue, with its 70 years of Harvest balls, past presidents and political conventions, will close its plate glass doors for the last time today.

At least that was the assumption of those who jammed the Stratford Terrace for a last Saturday night dinner and streamed through the lobby posing for snapshots.

Whether they came, as the receptionist claimed "just to see it die" or to recreate past celebrations, they were sure paying homage to a symbol of an irretrievable era.

Upstairs place cards and streamers from a ball the night before littered the crimson carpet. In the grand ballroom workmen piled chairs and dismantled tables, perhaps for the last time.

Though slightly frayed, the silk wall coverings recalled the glory of the grand ballroom workmen piled chairs and dismantled tables, perhaps for the last time.

"We got all the celebrities here—Bob Hope, Zsa Zsa Gabor, Claudette Colbert. You got to a point where they were friendly," one elderly bellhop remembered. "We were busy from one end of the day to the other."

Another reminisced of the "countless" times he's jammed the Stratford Terrace for a last Saturday night dinner and "What is he going to do?"

"We are all hoping someone else will pick it up," the doorman, a University of Pennsylvania junior, said. "I've told my professors that if I'm not in class Friday it's because I'm jumping in front of the bulldozers. And I will."

"People used to come into this hotel and marvel. Other hotels don't compare. They have smaller rooms, they don't have the atmosphere," the elderly bellhop, who had been in the business since he was 18, back in 1930, said.

Though some employees have indicated that the Bellevue's management has been a little too stodgy to keep up with the changing trends in the industry, they also say they have enjoyed working at the hotel.

"You can get more of an education on this door step than could be put in any classroom," the doorman said.

The state unemployment office has set up a special number where the Bellevue's almost 600 employees can go to find jobs. Several other area hotels have offered the staff employment. "We're experienced, used to heavy check-ins and check-outs," the receptionist said.

"We do our work by dealing with people, so we all feel a common bond," he explained, saying that one of the employees had just gotten married on Saturday and "What is he going to do?"

Not only do the hotel's staff resent the press, but also the visitors who flocked to the Bellevue over the weekend to catch a last glimpse of the fading lady.

"These people were not here when we needed them. It's too late now."

As the waiter in the packed main restaurant said, serving flounder with white grapes (they were out of roast baby duckling) to the tune of "Those Were the Days," I don't think they expected so many people at the wake.
Long Playing Record

David Bromberg Band
How Late'll Ya Play Till?
Fantasy F-79007

The very first thing to be said about How Late'll Ya Play Till is that it is an album which should satisfy everybody. The ease with which David Bromberg and his excellent band move through musical genres is admirable, and the levels of success they attain in each are highly impressive. Throughout the studio and live halves of this double LP they handle material in blues, country, and funk veins as if they had invented all of it. The emphasis on both acoustic and electric blues is a solid plus for Bromberg. Hardly has your needle touched down on side one when the air is assaulted by the irresistible funk of "Danger Man II." These guys can cook! By the end of the side, and the next one, too, your ears have been treated to examples of ragtime, light country-flavored tunes, low-keyed ballads, and some of the most tasteful acoustic guitar picking one can ever hope to hear.

Bromberg buries himself in the blues on the live sides, demonstrating some of the many forms music can take. He bounces through his own "Sloppy Drunk" and the standard "Sweet Home Chicago," plays an almost voice-like acoustic side guitar on Robert Johnson's "Come On In My Kitchen," and displays some sensitively slashing electric work on "Will Not Be Your Fool." Bromberg devotees will undoubtedly relish his hilarious narration on the sixteen-minute solo acoustic version of "Bullfrog Blues." How Late'll Ya Play Till ought to appeal to widely varying tastes. Its very title indicates an open willingness on the part of Bromberg & Co. to play anything as long as they can keep on going. Play as late as ya want, Dave, it's fine with us.

—Gordy Schonfeld

Bolin Finds A Home

Tommy Bolin
Private Eyes
Columbia PC 34329

Tommy Bolin is a 25-year-old guitarist who's already got enough experience behind him to make many other rock pickers green with envy. He played several years ago with a floundering band called Zephyr, then turned up on Billy Cobham's important Spectrum LP to trade lightning leads with keyboardist Jan Hammer. Soon after that he became Joe Walsh's replacement in the forever-defeated James Gang, and most recently he joined Deep Purple for one album (Come Taste the Band) after the departure of Richie Blackmore. Now on his own, he has released Private Eyes, an LP whose electricism allows him to flourish where the James Gang or Deep Purple might have confined his various musical leanings.

Sylvestically, the songs on the album range from hard rock to soft acoustic guitar, with lots of other inflections in between. "Bustin' Out For Rosey," for example, contains elements of heavy metal, Latin, and funk. There are echoes of the Kinks and Deep Purple in the nine-minute "Post Toaster," but the way Bolin mixes them with a phase-shifted bass line and a bit of pseudo-reggae makes the song sound fresh. Bolin goes acoustic on the sandal-like "Gypsy Soul" and "Hello Again," on which his guitar and sultry voice are accompanied by an odd combination of solemn strings and oboe.

Private Eyes reveals more versatility than Teaser, Bolin's first solo outing. The fluid guitar work on which Bolin has built his career thus far is omnipresent, but that is compensated for by the variety in the arrangements and the tight playing of his band. If Private Eyes is any indication, Tommy Bolin's best work should not be too far ahead.

—Gordy Schonfeld

Specializing in Sylver Soul

The Sylvers
Something Special
Capitol ST -11580

Something Special by the Sylvers is the kind of album which should satisfy soul fanatics everywhere. It has ballads for those quiet moments and disco for those party times, and both varieties of songs are handled quite well by this eight-member brother-sister group.

"Got To Have You (For My Very Own)" and "Ain't No Doubt About It" are the two standout slow pieces. Each mixes some very nice harmonies with lush instrumentation.

The faster disco songs should be enough to satisfy the most ardent bumber or hustler. "Hot Line," the new single, which should make a rapid move up the charts, is representative of the kind of disco material one can listen to on this album.

One complaint about Something Special is that it is obviously geared to the younger audience, those who listen constantly to AM music. Still, don't let that hinder you from giving this album a listen if you do in fact like a brand of soul music that contains a bit of a groove. Maybe it's really the younger set that knows what it's talking about when it comes to music.

—David Schrager

Harvard Man Makes Good

Andy Pratt
Resolution
Nemperor NE438

For those of you who have never heard the name Andy Pratt before, be assured that it is a name which you will be hearing in the music world in the future. Pratt is a graduate of Harvard whose great-grandfather was the founder of the Pratt Institute (right, the name did sound familiar). And like any good Harvard graduate, Pratt serves as a fine representative of that noble institution with his second album Resolution ranking as one of the better albums of this year.

Pratt has that rare gift of being able to express emotions beautifully. Whether it's a slow song like "That's When Miracles Occur" or a more upbeat one like "If You Could See Yourself" or "Post Toaster," he is capable of capturing a true vision of what Pratt is feeling and how he wants to convey that feeling. The ex-Cambridgeite also proves to be a powerful lyricist and piano player—two factors which add to Pratt's album's strength.

Resolution is a very sophisticated work, and fittingly it takes a number of listenings to get the full impact. And when that impact of Andy Pratt hits, you'll definitely know you've found something special.

—David Schrager
**Leading A Lamb To Slaughter**

By Meredith Cahn

The Philadelphia Company, a two year old group of theatre professionals determined to work in their own city, serves as a springboard for new work by American playwrights. The company has just moved into its own theatre at 313 South Broad Street, opening with Joseph Orazi's _The Lion and the Lamb_.

The production company at Plays and Players and director Robert Hedley hint at such parallels their professional one, or at least Orazi and director Robert Hedley hint at such, although they never fully develop it. When Lahr is a struggling comic having trouble thinking, he and Babe manage well. But he drives himself so hard to achieve perfection and success, that he drives her away. She wants to be free: “I’m going to dance like the wind.” Instead she breaks down.

But as the action crawls ever onward, they shift from equality to an offbalance master-lackey relationship. Lahr gains in strength while Babe slowly breaks down, until she has a complete collapse. Their personal life together parallels their professional one, or at least Orazi and director Robert Hedley hint at such, although they never fully develop it. When Lahr is a struggling comic having trouble thinking, he and Babe manage well. But he drives himself so hard to achieve perfection and success, that he drives her away. She wants to be free: “I’m going to dance like the wind.” Instead she breaks down.

However, it is difficult to imagine Babe, as played by Sherry Steiner, dancing like anything so graceful as the wind. In the first act, her movements are disjointed and seem totally without motivation. When she collapses, we can look back and say, “Ah, well, she went crazy. That explains it.” But it shouldn’t and doesn’t. Her impending breakdown should be apparent while she is losing touch with reality. Her lack of motivation should look like a woman in trouble with her life, not an actress in trouble.

(Continued on page 6)

**Tis Nobler Not To Be**

By James Blair

It is sad to see a group of dedicated, well-meaning actors labor over a script doomed to failure at the outset. This is precisely the case in _Hamlet ESP_ where the actors as medics fail to resuscitate the play. One wishes the actors had realized that rigor mortis had set in at the play’s inception.

Imagine Shakespeare’s _Hamlet_ having been disassociated from its original form and re-integrated into a different order. (The new play actually, almost exclusively uses lines from the original.) Let’s have some lines repeated again, and again, and again just for emphasis. Imagine the character of Hamlet split into the different personalities struggling among themselves. Then imagine the sheer ego it must have taken to do this to _Hamlet_.

Tie the imaginings together and you have a rough approximation of Paul Baker’s _Hamlet ESP_. Baker is striving for an avant-garde interpretation which, we are to assume, is to give the theatre-goer of this existential nuclear age a Hamlet of new and transcendent meaning. No chance. It just doesn’t work because it is not a good idea.

Shakespeare’s _Hamlet_ is in a sense, a symbol of one man torn by internal opposing forces. Baker’s schizoid Hamlet is physically divided into what he might be pleased to call the Ego, Super-ego and the Id. The net effect, from the aspect of quality of script and the quality of acting is more along the lines of _The Three Faces of Eve_ or perhaps Huey, Dewey and Louie.

The production company at Plays and Players ought to be congratulated for trying to pull off the play with an air of stoicism and pride. They are a solid acting group with some potential. However, it is hard to assess in light of the fact that the troupe collectively was trying to hold a stiff upper lip, the poor blighters!

Should condemnation of this play conjure up images of literary snobbery, here is a ready-made reply. Many interpretations and adaptations of _Hamlet_ have been attempted. Some have even been successful. The new playwright must realize that there is always Shakespeare, a rather formidable spectre, to contend with. But the spectre alone is not excuse enough to explain the downfall of Baker’s play. Sadly, it is Baker’s own lack of literary finesse and most especially his lack of fresh, new and enlivened insight that prevents his play from becoming legitimate in its own right.

(Continued on page 6)
Whatever Happened to Moonbeam Moscowitz?

Jazz singer Sylvia Syms is back, with a new outlook and a flock of star-studded memories.

By Gordy Schonfeld

There have been several times during the last couple of years that my mother, who is not exactly an expert on any kind of music, has said to me, "Look, Gord, there's a singer I used to listen to who was just great. She had such a way with a song, but you hardly ever hear about her anymore. Her name is Sylvia Syms."

Well, mom, you'll be happy to know that Sylvia Syms is alive and well and singing her heart out. After a period of almost eight years in which she has struggled to recuperate from illness and a devastating auto accident, she has resurfaced with a new album, a new tour, and a revitalized outlook on life. It is not every 53-year-old woman that has lived such an incredible life filled with so many memorable experiences. In one of her numerous anecdotes that bring a touch of reality to the names of larger-than-life jazz legends, Sylvia talks about the late pianist Art Tatum. "He dubbed me Moonbeam Moscowitz because of my long braids," she says now, recalling an incident that occurred in her teens. "He pulled at my braids one day and he said, 'Goddamn, you're a Jewish Indian.' From that point on, he called me Moonbeam Moscowitz."

The way by which Syms came to be a professional singer was, in a very real sense, a long and tortuous one. Not the type of calling that emerged in a moment of sudden inspiration, singing was for her an ambition she realized "from the time I was housebroken," as she herself puts it. She sang before she could talk, and immersed herself heavily in listening to sounds and trying to imitate them. As Sylvia's parents knew, this was no ordinary child. Rather than discourage her interest, however, they were terrified by it. To spend most of one's waking hours in full voice was not a commonly accepted phenomenon back in the Twenties and Thirties. Sylvia's involvement in singing, therefore, was regarded as rather bizarre. Her own relatives were so repelled by it that they even refused to allow her own children to have anything to do with her. When combined with her appearance, which was that of a fat little girl with long braided hair, Sylvia's passion for singing did not make for a happy childhood.

It was in her early teens that this golden-throated girl began to expand her musical horizons. After she went to bed each night, she'd listen to the various bands and singers that used to flood the radio airwaves. She would even sneak out of her house in Brooklyn late every night, catch the subway into Manhattan, and head straight for the clubs that featured some of the jazz world's most fabled musicians. The only thing that kept Sylvia from becoming a full-fledged member of the musical profession back in those days was her insufficient age. In a way, though, this apparent obstacle actually enabled her to gain a wealth of experience which few people of that age ever acquire. Although prohibited from actually making music herself, she was allowed to watch others perform it, and in so doing came to know personally such giants of jazz as Miles Davis (whom Sylvia affectionately calls "Little Miles"), Lester Young, Coleman Hawkins, Don Byas, Fats Waller, and the great Charlie "Bird" Parker. If there is any single performer who made an especially strong impression on Sylvia, it was the late Billie Holiday. "Lady Day," as she was known, was one of the first singers to attract Sylvia's attention, and when the corpulent kid from Brooklyn journeyed into Manhattan, it was Holiday who took her aside and befriended her. An extremely close relationship developed between the two—both personally and professionally.

The memory of Holiday is one that still remains dear to Sylvia, and because of this she was deeply disturbed by the way in which Lady Day was portrayed in the movie Lady Sings the Blues. "I thought it wasn't fair because it didn't depict Billie as she was. She was a woman of incredible beauty and great dignity, and she tried to live with dignity. She died with dignity in spite of everything that happened to her, because her drug addiction was a physical thing over which she had no control. Even so, she did her job and sang her heart out until the very last. But now, in retrospect, I've come to realize that the movie was responsible for making a lot of people know that she existed. This is good for her, and it's good for jazz, too, because it's started a whole new trend back to jazz."

The current trend toward jazz of which Sylvia speaks is one that pleases her greatly. She is now able to share her talent with a younger generation who are eager to hear her music. At her recent appearance at the Cafe Society atop Cobblestones on S. 5th St., she demonstrated the command that has accompanied a lifetime of singing and repertoire of show songs as well as tunes penned by the likes of Cole Porter and Johnny Mercer, she gave a solid, thorough performance. Her alto-ish voice coolly wound its way through the charm of upbeat numbers and the concentrated emotion of ballads. She pronounced the lyrics with the same exactness and clarity with which she sings. Despite the far from full crowd, she insisted on singing as much and as hard as she would for a packed house. It was simply the personification of professionalism.

Sylvia Syms' new album is titled, appropriately enough, Lovingly, Sylvia Syms. "Lovingly" is probably the best way to describe her attitude toward her life, her audience, and her music. Fittingly enough, the rain that was threatening as I went to interview her had made way for a radiant sun when I left. Shine on, Moonbeam.

Equus

(Continued from page 5)

What enhances the force of this stunning two-and-a-half-hour production of the play is everything. Everything takes place in one esthetically sterile set comprised of planks and benches. Part of the audience sat on tiers on the stage, thus bearing not just witness to what is essentially the art of each man's self. Horses are recreated by people wearing horses' heads and the suggestion of hoooves fashioned of wire. Pantomime is used effectively.

The result is a credibility that renders this play more than just a superficial piece performed on a stage, to be forgotten upon leaving the theatre. The audience is drawn emotionally, mentally, spiritually into the struggle. For example, the scene in which Alan communes with his god by riding bareback into the night weaves a spell that breathes inner fear. We would like to look away, but we can't, because mental battle is something inherent in the personal drama of every human being.

Keith McDermott and Douglas Campbell are excellent in roles that are demanding in all facets. Also good are those in the various supporting parts: Roxanne Hart as the girl who unwittingly lures Alan to his outward tragedy, Dalton Dearborn and Catherine Byers as the parents who form the inner sadness.

Equus should be seen: for its theme, for what it inspires, and for simply being fantastic theatre.

Lion and Lamb

(Continued from page 5)

with her role. Although she plays the crazy Babe very competently, the process of her loss of sanity lacks any reality. Even her Latin accent fluctuates with no pattern or reason.

Dan Strickler, playing Lahr, also has a problem with his voice. He imitates Lahr well: the cowardly lion can often be heard. However, it is an irritating sound which grates on the ears after a time. Part of this may be the result of his character grating on the mind. Strickler plays a man with no middle range. He is either euphoric or depressed or furious. He is a slavedriver.

Strangely, though Strickler does not instill much character gratification, he is a fascinating man. While the play deals with a potentially threatening as I went to interview her had made way for a radiant sun when I left. Shine on, Moonbeam.
By Daniel Gold

"The basic premise of the movie—a blacklisted writer looking for someone to sell his work—was taken from my personal experience. In order to survive in the Fifties, in order to make a living, I had to get a front."

The movie referred to is Columbia Pictures' The Front, the first effort by any major studio to deal with the potentially embarrassing topic of the entertainment blacklist enforced during the Cold War era of the 1950's. The person speaking is Walter Bernstein, author of the picture's original, and semi-autobiographical, screenplay.

Born and raised in Brooklyn, New York, Bernstein made his first literary sale to The New Yorker while a sophomore at Dartmouth. During World War II, he was sent overseas and, while fighting, contributed graphic accounts of his military experiences to Yank magazine. When the war ended, Bernstein returned home and worked at The New Yorker for a time, then went to Hollywood to write screenplays. After compiling his first screen credits, he returned to New York to write teleplays for the major television drama series during the late 1940's. Suddenly, however, Bernstein's career was brought to an abrupt halt when, starting in 1950, producers stopped buying his scripts. He had been blacklisted.

"Around 1949-50, a pamphlet called Red Channels was published. It was put out by a Hollywood studio to deal with the potentially blacklist on the one hand, and not going far enough in describing the venal practices of the government and the networks on the other. But a point is being missed here—the intention was never one of filming a docu-drama about the blacklist. "I always wanted the movie to have that combination of what it has now: humor and tragedy. It was always a matter of walking that line between what's amusing and what should be said. It seems to be a big audience picture—people like it, they laugh a lot and cheer at the end, which is very gratifying to see."

Bernstein doesn't understand the criticism that the picture takes blacklist lightly. "I think that the backlash of bad reviews has come from a certain kind of Cold War intellectual: Pauline Kael, John Simon, Andrew Sarris, Hilton Kramer. None of them review the movie; they review us—the people that made the film, (director) Martin Ritt, myself—and they don't like our politics. The backlash of criticism has not been against The Front alone—Kramer's article is revelatory in that regard—it's criticism of what Kramer calls revisionist history of the past thirty years. Kael in her review talks about 'Communist dupes' and Sarris discusses the 1948 Henry Wallace campaign. Now, they have every right not to like the movie but none of them review it. They're defending their position.

"One more thing about these critics: many of them have reached their present stage of eminence because during those fifteen or twenty years they were happy to hire us. "They didn't want to take money for their services even though I offered it. Some of them, sure, used the blacklist for the money. This just wasn't true. Most of the fronts I had were friends, or friends of friends, and wouldn't take money for their services even though I offered it. Some of them, sure, used the situation to get ahead, gain the credits and the money. But not most of them." Since the release of The Front, Bernstein has been a very busy man. He has been interviewed on The Today Show and is constantly flying across the country, promoting the film. In addition, he has been busy at work on his next screenplay, an adaptation of Dan Jenkins' sports novel, Semi-Tough. In truth, he has finished writing the script and has been working with director Michael Ritchie on the casting. To date, the picture stars Burt Reynolds and Kris Kristofferson, with Robert Preston and Jill Clayburgh, and starts filming in January. And if it becomes as big a hit as The Front, the only list Walter Bernstein will be on is the one comprised of the most in-demand screen writers of Hollywood.
**Art**

Eye's Gallery 402 South St. WA 5-0193 Through December 24: "Religious" Mexico and Guatemala 1818-1976. This exhibition will be on the second floor of the gallery. Gallery Hours: Daily 12-6, later on Friday and Saturday.

Houston Hall Art Gallery 3417 Spruce St. EV 7-8532 Opening tomorrow: Paintings by Janet Leibowitz.

University City Arts League 6226 Spruce St. BA 2-9606 Through December 3: "The Artist as Illustrator-Designer."

The Print Club 1614 Latimer St. PE 5-6090 Through November 27: An Exhibition of Illustrated Limited Edition Books. These books are hand printed, bound by hand, and signed. The exhibition is open Monday-Friday 10-5:30; Saturday 12-5.

The Walnut St. Theater 9th and Walnut 574-3562 Through January 14: "Holiday Gift Giving Show." Includes work in various media, for sale under $150.

**Institute of Contemporary Art**

34th and Walnut

Next Tuesday, Nov. 23: Linda Nochlin will be lecturing on George Segal as part of the ICA's Emerging Traditions Series. It starts at 7:30 in F.A. B-1 and costs $3.50 for students.

**Fordham College of Art**

1813 Chestnut St. 299-5070 Through Dec. 5: "Crab Orchard Cemetery": A recreation of a rural cemetery in Illinois by Jo Hanson.

**Philadelphia Museum of Art**

Parkway at 26th St. PO 3-8100 In November the Museum will continue to exhibit "American Family Portraits."

**Pennsylvania Academy of Fine Arts**

Peale House Gallery 1813 Chestnut St. 299-5070 Through Dec. 5: "Private Notations: Artist's Sketchbooks." Gallery Hours: Mon.-Fri. 10-5; Sat. 12-4. On Nov. 10 at 7:00 Max Kosloff, art critic, will be speaking at PCA.

**The University Museum**

33rd and Spruce Sts. EV 6-7400 "Pipe Dreams," an exhibit for the benefit of Philadelphia's Eye's Gallery includes pipes which range from bubble to Chinese opium pipes.

Painted Bride Art Center 527 South St. WA 5-9914 Paintings, Drawings and Graphics by Jack Gerber.

**More College of Art**

20th and Race Sts. LO 8-4515 Opening Nov. 18: Mona Costa's Crochet Fantasy Exhibition.

**Film**


Budco Midtown

Broad and Chestnut LO 8-5933 Two Minute Warning, a football stadium disaster film with the proverbial all-star cast.

Budco Regency 16th and Chestnut LO 7-3400 Marathon Man an all-star thriller with Dustin Hoffman as a graduate student and Laurence Olivier as a Nazi war criminal.

Cinema 19

19th and Chestnut LO 9-4175 Taxi Driver, Martin Scorseese's most recent film. A gory, riveting tale of urban isolation starring Robert De Niro. Also, Obsession, with Cliff Robertson and Genevieve Bujold.


Duchess: Pipe Dream, with Gladys Knight. It could not be determined whether or not any pips will appear.

Eric's Place 1519 Chestnut LO 3-3096 Car Wash, with Richard Pryor and George Carlin

Eric Rittenhouse Square

19th and Walnut LO 7-0320 Carrie, a thriller that is so frightening the box office clerk says she can hear the crowds screaming in the theatre.

Eric III on the Campus

40th and Locust 382-0396 Eric I: Hester Street and Lies My Father Told Me

Eric II: The Oman, starring Gregory Peck and Lee Remick

Eric III: Midway.

**Theatre**

**Academy of Music**


**Anneberg Center Studio Theatre**

3680 Walnut St. WA 3-2080 Beginning tonight is Two by Walt Disney: "Cousin, Cousin, Cousin." The premiere of a satiric and amusing play by Slavomir Mrozek, about the problems of aging flower children. It concludes November 21.

**Forest Theatre**

1114 Walnut St. WA 3-1515 Equus continues through December 18. This gripping story of the interaction between the crazed stableboy and his psychiatrist reopens confidence in the theatre. Reviewed inside.

**Grendel's Lair Café Theatre**

500 South St. WA 3-5559 Grendel's Lair has again extended the vaudeville revue, Scott Joplin and Friends, this time until December 12.

**New Locust Theatre**

Broad and Locust Sts. PE 5-0704 Something Old, Something New, a comedy about two elderly people who "shack up" to save money, continues through December 4. It stars Molly Picon and Hans Conried.

**Philadelphia Company**

313 S. Broad St. 246-0555 Proceeding through December 5 is The Lion and the Lamb, based on the career of comedian Bert Lahr. See review inside.

**plays and Players**

1714 Delancey Place PE 5-0630 The news doesn't look so good for Hamlet ESP which boasts, if nothing else, three Hamlets. See review inside.

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