New Retention Policy Promoted by UA Poll

By MARY SHAO

Plans to close room selection process to be conducted next year have been proposed by Engineering and Computing Services in accordance with student responses to a recent survey. The new plan would include changes in security policies for entrance into dormitories designed to reflect student response to the survey. The in-person high risk retention quota will be eliminated. Under the quota, which is applied to current residence hall residents in predominantly upper-class areas (Advisor: Retain), only retain their rooms.

The proposal, which virtually all students seeking to retain or retain will be permitted. Thus, Director of Residential Living Mary Seaman and Thursday, "I think that our proposal is a big win for students."

This year's reselection process was divided into two parts: one for those students remaining in the residence halls and the other for those students who were asked to reselect. The number of spaces chosen for the reselection process will be determined based on the number of students remaining in the residence halls. There are 38 upperclassmen remaining and the total number of rooms will be determined based on the number of students remaining in the residence halls and the total number of rooms that will be determined.

In addition, another quota for upperclassmen is proposed. This quota will be determined based on the number of rooms that will be determined in the residence halls. The number of spaces chosen for the reselection process will be determined based on the number of students remaining in the residence halls. There are 38 upperclassmen remaining and the total number of rooms that will be determined based on the number of students remaining in the residence halls and the total number of rooms that will be determined in the residence halls.

Security procedures for admittance to the residence halls before mid-may are being revised. Under the current policy, there are no upperclassmen remaining and the total number of rooms that will be determined in the residence halls will be determined based on the number of students remaining in the residence halls and the total number of rooms that will be determined in the residence halls.

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PREPARE NOW!
LSAT+OMAT+MCAT
GLAT+DAT+CLEP+NTSE
TEAS+THL+SAT+GED
GRE+GRE+MCAT

TODAY
10:30 AM TRESSES WINE FESTIVAL: 322 S. 20TH ST. 
FREE CUSTARD BAKE OFF (WINNER $100)
FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)
DISSASTERS: 326 S. 18TH ST.
FREE AUTHORIAL BAKE OFF (WINNER $50)
FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)
SALEM ROOMS: 326 S. 18TH ST.
FREE AUTHORIAL BAKE OFF (WINNER $50)
FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)

TOMORROW
10:30 AM TRESSES WINE FESTIVAL: 322 S. 20TH ST. 
FREE CUSTARD BAKE OFF (WINNER $100)
FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)
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FREE AUTHORIAL BAKE OFF (WINNER $50)
FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)

FUTURE
10:30 AM TRESSES WINE FESTIVAL: 322 S. 20TH ST. 
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FREE GAMING IN DISCUSSION ROOM (WINNER $50)
DINNER AT 7 PM (MENU TBA)
DISSASTERS: 326 S. 18TH ST.
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PLAY
(Continued from page 1)
Scratch can be traced to the direction of Gene Lesser. In general, the timing seemed to be off throughout the play as some interpretations of some of the roles. Especially noticeable were some lines which were about to be funny and did not make it.

PRE-LAWS:
informal meeting with recent U of P LAW SCHOOL GRADUATES PRE-LAW SOCIETY Hi-Rise South Seminar Room 7p.m. Thurs. Feb. 24

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CAMPUS EVENTS
Thursday, February 16, 1977

THE DAILY PENNSYLVANIAN
Our reputation as a liberal arts college is not clear and well-known outside the local area."

The Admission Office itself travels to high schools across the country. During the winter, the active recruitment process ensues almost completely, as the Admission Office staff spends all their time or at least 30-40 weeks per year at meetings and mailings to various schools and organizations. The Director of Admissions, however, still remains the central figure in the recruitment process. As the Director of Admissions, he or she is responsible for coordinating the efforts of the entire Admission Office staff to ensure that the college is represented at all levels of the recruitment process.

Johnson said, "The clearer and better projection we can make of the education which is available at the University, the better the quality of the applicants will be." To achieve this "better projection," Johnson claimed the "One University" concept should be emphasized. "I honestly believe that the One University concept is not a bunch of marketing hype," he said.

Another hindrance to the success of recruitment has been the shortage of funds, which has been a recurring problem in recent years. According to Johnson, the shortage of funds has been caused by the cutbacks in the admission process, as well as the budget cuts that have occurred in recent years.

"By and large we're still doing the same things we've been doing for years," Johnson said. "The turnover is enormous. It is in part a function of the budget cuts." He noted that the turnover rate has been extremely high, with almost all the Admissions staff, including professors, being replaced every year. According to Johnson, the turnover rate is a major problem that must be addressed if the recruitment process is to be successful.

According to Johnson, the college is still working on forming a strong alumni network, which is important for recruitment. "We're trying to do a better job of involving the existing alumni network," he said. Johnson also stressed the need for greater alumni involvement in the recruitment process. "We've got to get to a much bigger job in this," he said. "We've got to reach out to a much larger group of people, not just the alumni who are already involved." Johnson said that one of the key elements of alumni involvement is to make the "One University" concept clear to all students and parents. "We've got to do a better job of making the "One University" concept clear," he said. "We've got to make sure that people understand what we're all about."
Admissions Trouble on the Horizon

By Carol Hutchison

The University's special admissions program for students of color, which has been under considerable pressure from the outside, is dealing with the same problems that affect minority admissions quotas, and the protocol is remarkably consistent.

Doctrinaire questions are involved and university officials do not appear to be willing to relax their standards. They are concerned with the legal status of special applicants and minority students and must consider the implications of a decision in this case before it would be entered as a case.

Bakke's issue of inequity is undeniable. It is not likely that this issue of inequity could be watered down or diminished. Bakke's suit, however, might not result in the minority students not being granted an admissions policy, minority representation.

The case has important implications for University policies. If the minority admissions program of "preferential discrimination" is enjoined by the Supreme Court, the University should still continue its affirmative action programs and maintain minority representation.

The case involves Allan Bakke, a white applicant rejected by the medical school at the University of California at Davis, which reserves a specific number of spots for minority applicants. Bakke subsequently sued the University, claiming that less-qualified minority students had been admitted to the University on the basis of race.

The Supreme Court, in a unanimous decision, ruled that the University's admissions policy violated the equal protection clause of the Fourteenth Amendment. It also stated that the University's policy of giving preference to minority students was discriminatory.

The University's policy of giving preferential treatment to minority students was found to be unconstitutional. The Court held that the University had failed to show a compelling interest in achieving a diverse student body, and that the use of a race-based affirmative action plan was not the least costly means of achieving diversity.

The Supreme Court's decision has had a significant impact on admissions policies at universities across the country. The decision has led to increased scrutiny of affirmative action programs and a shift towards more race-neutral admissions policies.

Letters and Columns

The Daily Pennsylvanian welcomes letters and columns on matters of public interest. The Daily Pennsylvanian reserves the right to edit, reject or publish any letter or column.

The Daily Pennsylvanian is the student newspaper of the University of Pennsylvania. It is published daily during the fall and spring semesters and every other day during the summer. The Daily Pennsylvanian is a non-profit organization and is not affiliated with the University of Pennsylvania.

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Rothstein

The Old and the New

Establishing a Healthy Learning Environment

By Larry Field

The benefits of a plus-minus grading system are

1. It allows students to receive more detailed feedback on their work, which can help them improve their performance.

2. It provides a more accurate representation of a student's performance, as it takes into account both the final grade and the grading scale.

3. It allows students to focus on their own performance, rather than comparing themselves to others.

4. It can help to reduce the pressure on students to get good grades, as they are not penalized for making mistakes.

5. It can help to identify students who are struggling and need additional support.

However, there are also potential drawbacks to a plus-minus grading system.

1. It may be more difficult to understand for some students, as it is not as clear-cut as a traditional grading system.

2. It may be more difficult for professors to grade assignments, as they need to consider a wider range of factors.

3. It may be more difficult for students to understand their grades, as they need to translate them into a traditional grade point average.

In short, the Bakke case spells trouble for the University of Pennsylvania. The Daily Pennsylvanian is committed to covering this story and will continue to update readers on developments.

An Attractive Alternative

By Rhonda Orin

The University's decision to implement a plus-minus grading system is a step in the right direction.

The University's current grading system is based on a standard letter grade system, in which students are assigned a letter grade for each course they complete. This system is often criticized for being too simplistic and not providing enough information about a student's performance.

The plus-minus grading system is designed to provide more detailed feedback to students, by taking into account a wider range of factors. It is hoped that this will help students to improve their performance and be more successful in their studies.

The plus-minus grading system is also expected to be more fair, as it takes into account the full range of a student's performance, rather than just a single letter grade. This is especially important for students who are struggling, as it allows them to receive the feedback and support they need to improve.

In conclusion, the University's decision to implement a plus-minus grading system is a step in the right direction. It is expected to provide more detailed feedback to students, be more fair, and help students to improve their performance.

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Keller said he talked about the plan with admissions people in the University's graduate schools. These schools are "basically small enough to read written evaluations and don't receive that many applications," Keller explained.

Despite the duration of the strike, Dougherty noted that morale among men in the union is still quite high. "People are concerned, married men have their families to worry about but still we have no problems maintaining the 58 picketers around PNI headquarters," he added.

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news in brief
Compiled from (Oldak Press International)

BARKER GUITS PARTY NOT - South Korea's Prime Minister, Chung Rhee narrowly
defeated Defense Prime Minister Chun Doo-hwan yesterday and was approved to
lead the ruling party into the May national elections. However, Rhee's 61-vote margin out of more than 2,000 vote cast will not be considered a major victory
and will not signal the end of the many internal struggles within the ruling
party.

HOUSE VOTES FOR TAX REBATES - To make room in the federal budget for
President Jimmy Carter's tax relief and jobs plan, the House yesterday
approved 275 to 146 a resolution that would increase the federal budget deficit by
$11 billion. The vote was generally split along party lines, with Republicans
trying unsuccessfully to defeat the resolution. The resolution now goes to con-
ference to iron out minor differences between it and a version already passed in
the Senate.

Quad Construction Set

(Closed from page I) the Quad..Eventually four or five trailers will be parked permanently
in the Quad to serve as offices. Construction is expected to begin in a few weeks, and the building's interior may begin in a few days. Eight student
rooms will be releated to recreate the
office of faculty and office before the contractor begins interior work.
A tentative plan for the project will not be made complete until the University until March 3, Greenberg added.

The reservation will connect a

Pennsylvania lota Chapter Of

news in brief

 Alfons, Girod, Lippmann, Presnet Smith, Humphrev, Filer, Baird, and Kenneth. The new trailer facilities will be located at the same site as the present College House.

Retention

(Continued from page I) between (P.M. and 6: M.4. will allow
Danvers students with valid identification to enter. Those without proper identification will be required to telephone their friend from the
ladder. Entry is expected to be made by a

CAREER DAY ANNENBERG CENTER
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BY RAVE GILBERG

The Penn Coast guard was 9-0 at the end of the first period of the dual meet against Colgate, but the lead was only 2-1 in the second quarter. The Quakers outscored Colgate 2-1 in each of the last three quarters to win the meet 7-3. The Quakers had chances, until Steve Nagy scored on a breakaway in the third period to cut the lead to 4-2. The Quakers couldn't get anything going in the fourth quarter, and the Raiders won 7-3.

The buses to Columbia this Monday morning will depart at 5:30 a.m. The buses will leave from the Student Union and will pick up passengers at the Student Union and in the garage at the Van Stadium. All those on Dining Service meals can pick up a free meal at the Dining Service Meal Plan at the Student Union.

Penn's winning season, but for the unofficial championship of West Philadelphia. Winning season... well, you figure it out. But if we win... well, you figure it out.
Playground/Battleground?
See page 3
By Eliot Kaplan

In the beginning God created Hell. And he saw that it was bad. But before he was through, he said, "Wait, let there be just one thing worse." "Let there be Economics." That's economics with a capital E that rhymes with D. It was bad. But before he was through, he said, "Wait, let there be just one thing worse." "Let there be Economics." It's the very backbone of society that stands for Dull.

It was bad. But before he was through, he said, "Wait, let there be just one thing worse." "Let there be Economics." It's the very backbone of society that stands for Dull.

Now I'm not talking "economics economics" which is the very backbone of society (or so we're told). I'm talking Econ 1A and IB as taken at Penn.

Most of the teachers seem like good enough guys, the kind you wouldn't mind having a beer or two with, and looking back you'll probably say the course overall was worthwhile. But as you experience it, you have to wonder. Last semester, we spent one and a half months learning the scientific principles, "people buy what they like." I keep getting what they like.


Economics economics, "people buy what they like." I keep getting what they like.

By Eliot Kaplan

CO-EDITORS

Eliot Kaplan
Drusie Menaker

PHOTOGRAPHY

Leslie Goldworm
Michael Nathan

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Daniel M. Akst
Art
Theater
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Books
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February 24, 1977
The New Three R's?  
Are Riots, Rape, and Rigged Statistics  
Philadelphia's High School Curriculum?

By Steven A. Marquez

In a South Philadelphia public school recently, an irate mother strode into the building and attacked a teacher with an umbrella. The teacher, in an unusual step for the Philadelphia School System, pressed charges against the woman who was convicted of assault and faced sentencing. A few weeks later, authorities of the school appointed the parent to a federally-funded teaching assistant program. Until recently, she occupied an office directly across the hall from the office of the teacher she attacked.

Although this incident is admittedly bizarre, teachers in the school system complain of the many acts of violence directed towards them, both by parents and students. The worst part of the story is that there isn’t much the financially-strapped Board of Education can do to prevent violent incidents.

"The schools in Philadelphia are very unsafe," Frank Sullivan, president of the Philadelphia Federation of Teachers, noted recently. "As far as we’re concerned, the situation is very bad." Current figures released by the Superintendent of Schools, Michael Marcasse, maintain that violence in the system is declining. However, the Federation disputes this claim.

According to Sullivan, the reporting of violence within the system "is not very reliable." Sullivan charges that principals and lower-level administrators cover up incidents of violence to present a more favorable public image.

Helen Candeub, a teacher at University City High School, agrees. "For the first time, the Federation got the right to check records in the school," she said. As a result of a separate tally by the Federation, "many assaults were recorded that had not been recorded previously."

Candeub said that the last Federation figures, taken in June, 1976, show a 92 percent increase in attacks on teachers in city schools, almost double the official estimate. So far this school year, there have been 135 assaults, according to Federation statistics.

Currently, teachers say, security in public schools is very loose. "There are security problems all over the district," one teacher at West Philadelphia High School said. "No school in the system is really safe."

There are about 600 Non-Teaching Assistants (NTAs) in the public schools, who perform functions not normally done by teachers, such as supervising pupils in hallways, buses and lunchrooms, and doing numerous clerical duties. In addition, there are about 300 security guards employed full-time by the system.

"We don't get all that much mileage in security," Candeub said. "We need quite a bit more." With about 265,000 students in the system, there is one NTA or security guard for about 280 students.

"Many problem students, including some with long criminal records, do not get thrown out ... Some students roaming the halls have severely beaten people and haven't been disciplined."

- A West Philadelphia teacher

It was only recently that after-hours security could be guaranteed in many city schools. As a result of a rape at William Penn High School in North Philadelphia, "We got the administration to order principals to get NTAs to stay in the building after school was dismissed," Sullivan said.

Much of the problem in controlling school violence, according to Federation officials, is the red tape encountered in lower administrative levels. "While the superintendent is very anxious to improve the level of the schools," Sullivan said, "school administrators are the perfect bureaucrats."

After the Federation discovered the employment of the umbrella-wielding parent, union officials met with the superintendent. "The board assistants said they couldn't handle the situation," Sullivan commented, and the parent was not removed from her position until two weeks ago.

Violence is not confined to attacks on teachers, of course. Student-on-student assaults are just as frequent, especially in the junior and senior high schools.

University City High School, at 36th and Market, has been immersed in an almost unceasing wave of gang violence since it opened in 1971. "We had tremendous growing pains," Davis Martin, the principal, said. The school originally started out as a school for academically-talented students, similar to Central and Girls' High. But, for about five years, it instead was considered the worst school in the system.

"Things at University City were unbelievable," one teacher said. "Three years ago, there were about twenty incidents a month. In one three-day stretch, there were three assaults in the school. In addition, warring gangs often made it impossible for anyone to safely walk the halls of the school. Recently, gang violence has been on the decline, and the school's situation has improved somewhat. "There has definitely been a marked improvement," Candeub said. "Gangs seemed to have disappeared, which helped us keep control."

But, while University City is improving, it, like other city schools, is far from perfect. Recently, there have been three separate arrests at the school for weapons offenses.

The gang problem in the system may be worse at the city's junior high schools. Michael, a University City student, said that at his old school, Pickett Junior High in Germantown, gangs "surrounded the school one day and beat students up. They asked me for money, and I didn't have it, so they started working me over."

Rarely, it seems, are charges pressed by victims of attacks in the schools. Teachers and union officials charge that principals and administrators discourage this, because of the fear of bad publicity.

In addition, students who attack teachers or fellow students are not usually expelled. "Many problem students, including some with long criminal records, do not get thrown out," a West Philadelphia teacher said. "Some students roaming the halls have severely beaten people and haven't been disciplined."

In Philadelphia, there are a number of special schools, with small classrooms, specifically designed to handle discipline problems. But, since these institutions have extremely long waiting lists, principals either retain their problem students or send them to some other school in the system. "Somebody I know, a gang member, has been sent to three different schools already," James, a University City senior said.

The School safety has improved some from the chaos of past years, probably due to a drop off in the gang warfare which had been a major cause of problems in both black and white schools.

But just how much improvement there has been is debatable. Union officials and teachers attack the Board's optimistic statistics, charging that their own figures show much more violence than reported. Discrepancies in the reporting of incidents make it hard to figure out how many of the reported incidents are due to violence against teachers, rape, or some other form of violence.

But, the real problem is that they do happen, making survival in the Philadelphia School System at times a proverbial risky safari in a blackboard jungle.
A Quality Picture
By Daniel M. Akst

In December, 1940, about half way through the writing of The Last Tycoon, F. Scott Fitzgerald had a fatal heart attack. He said, "I am the worst, most of his vast potential untouched, pickled as it were in a mixture of alcohol and personal dissolution. What we have of his unfinished tragedy along with it is only a tantalizing suggestion of what Fitzgerald might have done had he lived.

To make sure that the film version of The Last Tycoon does not go by the way of previous cinematic reworkings of Fitzgerald's books, which are noted primarily as particularly loopy movies made from particularly good and adaptable novels, the powers that be at Paramount Pictures have put together a group of people who could probably make a good film from the collected works of Leibniz. To write the screenplay, and provide an ending that would be either consistent with Fitzgerald's intentions or appropriate to the adapted script, or both, they hired Harold Pinter, a pretty fair country playwright. To play Monroe Stahr, the 'boy wonder' movie producer of the Depression, based on Irving Thalberg, they got Burt Lancaster. To fill in the rest of the cast, they hired the likes of Robert Mitchum, Ray Milland and Jack Nicholson. Ella Kazan, the kind of man who can make a slick movie, directed.

And a slick movie it is; slick not in the negative sense but rather in the way so many of the films are slick. It is the kind of thing Hollywood does best and, in The Last Tycoon, it works extraordinarily well.

The Last Tycoon is the story of the precipitous decline of Monroe Stahr. Stahr is a one man studio; he is father, confessor, creator and arbiter of America's cinematic reality. He is a self-assured but likeable perfectionist who can pick out a minute flaw in any scene and whose unerring eye for perfection is hypnotically real. In The Last Tycoon, it works extraordinarily well.

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Throughout the rest of the film, De Niro is as overwhelming as Stahr is supposed to be. He makes everyone else look like thin, especially Ingrid Boulting as Kathleen Moore. Boulting seems to play it as one of the hardest shots of the film—DeNiro's performance in the role of Monroe Stahr is hypnotically real. In Mean Streets, the force of his personality (as Johnny) was overpowering. Here it is simply the depth of his presence. In every one of his roles, De Niro is some new, profoundly believable character. Jack Nicholson, as the labor organizer, is more like an old friend, moving immutably from one first-rate performance to another. His brief appearance is excellent, and it is a thrill of seeing two of the best actors around in the same room.

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**MUSIC**

Academy of Music, Broad and Locust St. 733-3111 Eugene Ormandy and the Philadelphia Orchestra, along with pianist Rudolf Serkin, continue their series of programs honoring Beethoven with concerts tomorrow at 2:00 PM and Saturday at 8:30 PM.

Band Box Theater 10 E. Armit St. Germantown V.I.P. 9:00

Comedian-activist Dick Gregory plus the reggae band House of Assembly, appear Friday and Saturday for two shows nightly at 8:00 PM and 11:00 PM.

Biju Cafe 1409 Lombard St. 735-4444 Dexter and the Flingers, featuring Jean Carn, play at the Biju tonight through Saturday.

Latin Casino Cherry Hill, N.J. WA 3-5400 Chita Rivera, star of the Broadway hit "Chicago," and the singer they call Mr. Smooth, Billy Eckstein, continue their engagement at the Latin tonight through Sunday.

The Long March Coffeehouse 1719 Rittenhouse Sq. Blue Gypsy appears at the coffeehouse tomorrow at 8:30 with a night of folk music. The John Washington Trio begins a two night stand on Saturday, with the sounds of jazz beginning at 8:30 PM.

Main Point 874 Lancaster Avenue Bryn Mawr LA 5-3735 The Burton Brass Quartet returns to the Point for two evenings of jazz tomorrow and Saturday. The Tavany's Dance Band, Philadelphia's own rock n' roll troupe comes to the Point for two shows on Saturday night at 8:00 and 10:00 PM.

Mitten Memorial Hall 1900 N. Broad St. 737-7476 The Temple University Wind Ensemble, Lawrence Wagner conducting will present a free concert at 7:30 PM tonight in the auditorium of Mitten Hall.

The Painted Bride Art Center 527 South Street WA 5-9114 Saturday, Rian McGonigal, the classical guitarist, performs works by Villa-Lobos, Dowland, and Rosseter at 8:30 PM.

Tower Theater 69th and Ludlow Sts. FL 2-0313 Two English bands, Gentle Giant and As I, appear on Saturday night, followed on Sunday by Stanley Turrentine and Walter Jackson.

Arcadia 1529 Chestnut LO 8-9298 Fun with Dick and Jane, a mindless, banal comedy starring George Segal and Jane Fonda.

Budco Midtown Broad and Chestnut LO 8-5953 Voyage of the Damned, a cast of many.

Cinema 19 19th and Chestnut LO 9-4275 The African Queen and The Lion In Winter, a terrific Katherine Hepburn double bill, with Bogart as a bonus, to put it mildly, in the first one.


Eric Rittenhouse 19th and Walnut LO 7-0320 Stocky, Sylvester Stallone's winning fantasy about himself.


Walnut Mall Cinema 39th and Walnut 1 Walnut's ongoing series of classics continues. Call theatre for details.

II Small Change, Francois Truffaut's bit of fluff about childhood and its traumas and wonders. If you like kids, you'll love it.

Miroslav Vitous, Billy Cobham, and Chick Corea. Coryell is known primarily as an electric guitarist, but on The Lion and the Ram he plays acoustic almost exclusively. The songs, particularly "Toy Soldiers," are for the most part noteworthy. On Improvisation on Bach Lute Prelude, for instance, Coryell solos against a background of Bach chord changes. He reveals a glaring lack of vocal chops, however, on "Short Time Around," which is rescued only by his emotional singing.

**FILM**

Joy of missing.

**Aural Audits**

Harold Melvin and The Blue Notes Reaching For The World ABC AB-969

Reaching For The World is Harold Melvin's first album for ABC after a long stint with Philadelphia International and the production team of Gamble-Huff. Unfortunately, it does not mark a change for the better. Absent for the most part are the driving rhythms and pulsing sounds which marked such songs as "Bad Luck" and "The Love I Lost." Reaching, therefore, is no match for their previously excellent efforts. There are a few interesting ballads which are sung by Melvin and an unidentified female singer. Taken overall, however, the Blue Notes just don't reach far enough on this work to make it worth your green notes.

- David Schragger

Conte Candoli & Frank Rosolino Conversation RCA TPL-1509

Any movement or style, be it in music, painting or literature, depends upon the innovations of a few select individuals who achieve great strides in development. It is the less heralded "rank and file," however, that form the foundation of the genre's perpetuation, the (pardon the expression) "silent majority" without which it cannot maintain itself progress further. Conversation is a vinyl-embedded example of this principle. Not known as inventors, Candoli and Rosolino have served their time for years on their respective instruments (trumpet and trombone) with an endless list of big-name performers. The jazz that they play, aided by three very competent Italian sidemen, is steady yet not dynamic, making the album a pleasant, but hardly awe-inspiring listening experience.

- Gordy Schoenfeld

ZZ Top Tejas London PS 680

Once again those three cowboys from the lone star state, ZZ Top, bring us their finest in truck driving music. The ingredients include basic guitar riffs, good solid bass lines, drumming that keeps the beat, and raw raunchy vocals.


- Gordy Schoenfeld

**MUSIC**

Larry Coryell The Lion and the Ram Aristar L 4108

Larry Coryell was one of the very first musicians to attempt a fusion of jazz and rock styles. Beginning in the late 60's, he experimented with this mixture on his guitar and produced albums such as Spaces, on which he was joined by John McLaughlin.
Jean-Luc Ponty
An Uncompromising Musician

By Gordy Schonfeld and Chris MacAlpine

Uncompromising. According to Daniel Webster, it means “making no concessions.” According to violinist Jean-Luc Ponty, it’s an integral part of his professional life. Throughout his long career, Ponty has managed to maintain his high standards of musicianship as well as his willingness to part company with those he feels are not playing what he wants to play.

Several weeks ago, Ponty was in Philadelphia to play at the Tower Theater. He is leading his own band now, but he took the time to explain how he had previously played with such luminaries as Frank Zappa and Mahavishnu John McLaughlin.

Pony first came to the United States from his native France in 1967 to play at a festival. At that time, as he is quick to interject, he was playing his own music. It was also about then that he met the zany Zappa.

Their first collaboration was a Ponty album called King Kong, on which Zappa served as producer and guitarist. By far their best known work, however, is Zappas Hot Rats. A 1969 album of groundbreaking significance, it contained a lot of solid playing by the likes of Max Bennett and John Guerin (L.A. Express), Shuggie Otis, and Ian Underwood. Ponty didn’t do too badly himself, trading licks with Zappa and soloing on “Wille the Pimp” and “The Gumbo Variations.”

For Ponty, playing with Zappa was “a curiosity. It demanded a lot of discipline to play his music, since I had been a classical musician in a symphony orchestra. I had to read parts that were extremely difficult. It was a great challenge.” Why, then, did he eventually decide to leave the group? “After a while, the music was becoming more and more commercial, more into a Top 40 kind of thing. I was looking for something else; I was more excited by more sophisticated compositions.”

At first it would seem odd that Ponty should say this about Zappa, a composer renowned for his musical wit. But Ponty is no ordinary 9 to 5 musician. He cares about what he plays and is not afraid to act decisively if he feels he is right.

Ponty’s experience with McLaughlin actually began the morning after he had informed Zappa’s manager of his plans to quit the band. A phone call from McLaughlin’s manager notified him that the original Mahavishnu Orchestra would be breaking up, and that McLaughlin was interested in hiring him. Within a few months, the connection was completed, and Ponty appeared on the Apocalypse and Visions of the Emerald Beyond LPs.

Being a member of McLaughlin’s band was not an easy experience for the violinist. “I had problems communicating with him because he was on a religious trip,” he recalled. “Music was the only thing which formed a common ground between us. I realized that touring and the discipline of his religion took so much of his time that it completely cut us off from each other.

Therefore, it became impossible even to play with him.” Asked if he would ever consider playing with McLaughlin again, now that he has ended his spiritual, Mahavishnu period, Ponty replied rather definitively that “I don’t have any plans of that kind, and I don’t see anything possible on a long-term basis.”

No longer constrained by sideman status, Ponty is currently recording and touring under his own name. Another reason for his departure from the Orchestra was his own writing and his desire to play his own music, and he has followed through accordingly. His current band includes Daryl Stuermer on guitar, Ralphie Armstrong on bass, keyboardist Alan Zavad, and drummer Steve Smith. In discussing why he replaced former bassist Tom Fowler (ex-Zappa) with Armstrong (ex-Mahavishnu), Ponty characteristically said that “It was a necessary change for the musical direction I wanted to take.” When it comes to business, clearly, this man knows what he wants.

Talking with Jean-Luc Ponty is an interesting look into the career of a pianist who refuses to subjugate his beliefs. Happily for him, it is paying off commercially. The sales of his last three albums, Upon the Wings of Music, Aurora, and Beyond, have been successively larger. This short, slight Frenchman who speaks a curiously accented English seems a lot bigger when he picks up his violin and starts to play. It’s only natural, though, for such an uncompromising kind of person.
Where Are the Bright Lights?  
The City's Stages Go Through a Dark Winter

By Nancy Zeldis

Since New Year's, the theatre scene in Philadelphia has followed a format much like the weather. The mood in January and most of February was breathless, the bitter cold making its way into the theatre, leaving the Shubert and Locust completely in the dark.

Now, with rising temperatures, the frozen conditions are thawing—albeit somewhat sluggishly. The bear has awakened from its hibernation and is leaving its cave, but it is doing so only to make room for a March lion who, according to theatre managers and producers in the city, may only be a cub—and a stinging one at that. It seems that he brings with him theatre prospects which, though not of paucity are still far from plentiful.

PHILADELPHIA IS A TRYOUT TOWN, it is the nature of the business to be precarious" Lex Carlin, manager of the Forrest theatre, notes. The Forrest, closed the entire month of January, failed its opening production of the new year The Dream, the first of two pre-Broadway tryouts. A murder mystery by Leonard Spigelgass and Richard Lortz, the play folded February 12 after opening just 5 days before. Carlin attributed its demise to "poor reviews and attendance records.

Renewing confidence in theatre in Philadelphia Carlin said that he is going ahead with renovating the Forrest. Refurbishing is planned for June, July and August and will include repainting, new seats, new carpeting and draperies and an improved air-conditioning system. "Actually, there is nothing new carpeting and draperies and an improved air-conditioning system. "Actually, there is nothing new," he said firmly. Philadelphia is and has always been a good theatre town.

He attributed the death of shows at the Forrest last month to the fact that, as a roadhouse, the Forrest is dependent on what is coming out of the Forbesh. Delay will also push forward the long-awaited opening just 5 days before. Carlin attributed its demise to "poor reviews and attendance records.

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Bullshol, a madcap spoof of British detectives in the '30s, has been receiving increasingly better reviews since its format was reworked after opening night. But the cold weather and resulting gas shortage saw an emptier theatre, as people were more reluctant to brave the weather. Roy anticipates an increase in attendance with the close of winter, hoping to see the show run until September.

Though Grendel's Lair is not dependent on road companies as it produces its own professional theatre, Roy expressed dismay at the general apathy of Philadelphians towards theatre, which affects his own productivity.

"With the number of people in this city, people are not as responsive as they should be to theatre," Roy said. "We do best on musical events here. They're more palatable to Philadelphians," he explained. Of the three major tryout cities, Boston, Washington and Philadelphia, "Boston seems to be getting more tryout musicals than we are," he said.

The more shows we have to offer, the more people we get on the street and into the theatre and the better it is for all of us involved in commercial theatre, he noted.

GRENDEL'S IS THE ONLY PROFESSIONAL OFF BROADWAY THEATRE offered in the city. Called 'fringe theatre', it's experimental nature may be another cause for the reluctance of theatre-goers who in this city are characteristically unadventurous.

"I suppose I could do The Fantasticks or Jacques Brel and we'd be sure to sell-out," Roy said. "But we want to stay strictly new, to do things that you won't find in other houses."

THE SHUBERT THEATRE CAPITALIZES ON exactly what Roy discards. Planning a solid finish for the season, John Magnin, house manager, expects An Evening with Diana Ross running February 22-26 to be sold out. Few seats now remain for the show, which last played in Boston to rave reviews.

The Shubert will then bring back Grease for two weeks, March 1-13, marking the popular musical's sixth run in Philadelphia. The Shubert, whose prospects in January were bleak, expects to round out the season with a Ukranian Dance Company and James Whitmore in a one-man-show.

The Locust Theatre, which has been in the dark since the New Year opened, has no foreseeable show openings until March 15. Patsy Hunt, spokesman for Mo Septee who operates the Locust, expects Ladies of the Alamo to run two to three weeks. Written by Paul Zindel, the play stars Estelle Parsons and Eileen Eckart.

Emlyn Williams who was to appear in a one-man-show as Charles Dickens was unable to perform this month at the Academy of Music's Rehearsal Hall due to inadequate lighting. "He still might come if we can find a spot that is intimate but at the same time sophisticated enough to fulfill the sophisticated lighting requirements of the show," Hunt said. She attributed the current "holy in the Locust" to the fact that promoters such as Septee are "unwilling to take risks" on products or new shows. High costs for production mounting requires careful thought. "There is a slowness now because of the inability to find things that will get a start back," she explained. "We're OK though because we broke box office records with the Bells of Amherst this Fall," she said.

Chorus Line, which was supposed to come to Philadelphia, raising the hopes of Septee, has changed course going to Baltimore instead. "Unfortunately, Philadelphia is within a 200 mile radius of New York, often considered too close for touring companies from New York. This creates a problem sometimes," she said.

Bleak prospects are certain to be relieved by positive assurances from the Drama Guild and Annenberg Center.

THOUGH ANNEBERG IS NOT DOING AS WELL as it did when Joseph Papp's productions took to the stage, Managing Director Stephen Goff says that the McCarter Theatre Company, the regional theatre group operating out of Princeton which has accounted for the majority of productions for the past two years, is doing "high quality and excellent work of a variety and type apropos for a university center audience." Sales are up from last year at this time and "we are drastically increasing the number of high school and college groups coming to our shows," Goff reported. Street Car Named Desire saw over 80 high school and college groups, a record for any play. However, Oh Coward, which closed last Sunday had a successful run but it did not yield the success Goff had predicted.

The theatre still is not playing at full capacity but Goff said he expects The Physicist, which opened yesterday, to improve sales. "Now that we've established the kind of theatre we'd like to do, sales should go up," he said.

With 16,700 subscribers, Kirby Smith, spokesman for the Drama Guild says, the Guild is "in a very healthy position." Hamlet starring John Glover will open March 10 at the Walnut and may be extended from the 27th to the 31st. Smith expects it to do as well as Blithe Spirit which played to 80 percent capacity.

And Philadelphia theatre could continue playing to capacity crowds throughout 1977.
Arty-Facts

Within this city is a thriving art community represented by numerous galleries. They run the gamut from the funky out-of-the-way ones to the high powered, big-time galleries that deal with famous artists and rich people. While there is a certain amount of cooperation within the community, there is also a bit of snobbishness. Says one gallery of another: "Oh, how can they call that art?"

The oldest gallery in Philadelphia is The Print Club (1614 Latimer Street). Established in 1915, the Club still adheres to its original purpose—to exhibit the works of printmakers young and old, new and established. The realm of printmaking includes aquatint, etching, engraving, colligraphy, photography and silk-screening. The current exhibit consists of prints of various types by several European artists. The engravings of P. Molitzi are particularly intriguing.

Another grande dame is the Philadelphia Art Alliance (251 S. 18th Street). Operated by professional volunteers and supported by its membership, the Alliance shows a wide variety of painting, sculpture and photography, as well as contemporary and antique crafts and jewelry. The current exhibit, "Industrial Design II—The Art We Live With" displays a variety of things nobody ever thought were art—consumer products, packages, PR posters for Wharton, light switches. The Alliance also sponsors lectures and recitals and frequently shows students' work.

Marian Locks Gallery (1524 Walnut St.) is what you'd call a big time art gallery. For nine years, they've been showing primarily paintings and works on paper of the highest quality. They're the largest gallery for living artists in the area. Mostly shown are Delaware Valley artists, some invitational shows by New York, Chicago, Texas, and Boston artists and occasionally a private collection of primitive art. 'Paintings from Spain' by Ron Bateman went up February 21. They're a green realistic landscape with a fixation on the letters X, Y, and Z.

All you budding anthropologists, the Janet Fisher Gallery (211 S. 17th Street) displays primitive art from private collections. The next exhibit is of Pre-Columbian Peruvian art, which features the nine major Pre-Columbian cultures. In stock are tins of American Indian jewelry and rugs.

Several new galleries have sprung up in the last year. Located at 1921 Walnut Street are the Luber and Batoff Galleries. Don't let the opening at that address fool you—it ways "Needlepoint", but the galleries do exist. The Luber Gallery, the only strictly graphic gallery in the area, is fast becoming a center for Japanese art and students there. It features anti and contemporary prints. Currently on exhibit are Osaka prints (c. 1830) and Hokusai. Upstairs in the same expendable building is the Batoff Gallery, which features paintings and drawings of about 16 local artists.

Nexus Gallery (2017 Chancellor St.) is an 'artist-run' gallery designed to show work that is beyond the usual gallery experience. The 20-odd members of this co-op do not depend on the commerciality of their work, so the stuff is wonderfully bizarre.

The Wallnuts of Locust Street (1801 Locust St.) specialize in the unusual. They were the first in the area to show contemporary art glass and photography. All media including crafts are shown and the prices are affordable. The Wallnuts like to show new talent. The next show, beginning February 26, is "Weavers +2" in which four weavers and two potters show their stuff.

Photopia (1728 Spruce St.) shows only very professional photography. Opening February 25 are Richmond Jones' and James Ven Deree's works. Jones' works interpret institutional life and Van Derzee photographed the black middle class of Harlem 1900-1930.

The Painted Bride Arts Center (527 South St.) started out as an art gallery nine years ago, but didn't last long. Instead, it expanded into a center for performing and visual arts. In the gallery are hung various local artists. Coming up February 27 is "Huntz Holz and his Neo-Pluto Creations", a canine product of Gary Goldberg's "neurotic imagination".

The Works (317 South Street) carries all kinds of crafts; soft sculpture, wood, ceramic, handbuilt stoneware, art glass, weavings, jewelry.

Four years ago, Richard Kagen opened a gallery and studio (326 South St.) to make and show his own work in wood. Since then, he has expanded, and now several prominent woodworkers and furniture designers show their craft in rare wood at the gallery. The pieces are surprisingly imaginative and usually beautiful.

-Gail Darber

ETC, ETC, ETC

The Philadelphia Museum of Art at 26th and Parkway is the largest museum in the area, with a collection of modern and contemporary art definitely worth seeing. Such famous pieces as Picasso's 'Three Musicians' and Cezanne's 'The Great Bathers' are among the works in the Museum's collections. The Museum offers a wide range of collections from furniture to Renaissance Italian paintings. The Museum sponsors various cultural activities including lectures, tours, movies, and other special events. Volunteer guides conduct tours daily every hour Monday through Friday between 10 a.m. and 3 p.m.

The Museum's closest neighbor is the Rodin Museum which is housed in a small museum boasting the largest collection of Rodin's sculpture outside of Paris. The Museum is open Tuesday through Sunday 10-5 and donations are requested.

The Barnes Foundation at 2122 Bernont St. specializes in Impressionist and Post-Impressionist art. The Museum offers a wide range of collections from furniture to Renaissance Italian paintings. The Museum sponsors various cultural activities including lectures, tours, movies, and other special events. Volunteer guides conduct tours daily every hour Monday through Friday between 10 a.m. and 3 p.m.

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The Museum of Art, Academy, designed by Frank Furness, is itself a work of art. The building is both art school and theater. Past students of the Academy are often featured in the gallery. The Peale House Gallery at 1811 Chestnut Street provides additional space for PAPA sponsored exhibits. Both galleries are open Tuesday through Saturday 10-5 and Sunday 1-5.

The Pennsylvania Academy of Fine Arts, located on Broad and Wilderness Street specializes in American Art. The hundred year old home of the Academy, designed by Frank Furness, is itself a work of art. The building is both art school and gallery. Past students of the Academy are often featured in the gallery. The Peale House Gallery at 1811 Chestnut Street provides additional space for PAPA sponsored exhibits. Both galleries are open Tuesday through Saturday 10-5 and Sunday 1-5.

The Brandywine River Museum in Chadds Ford specializes in the works of American artists and illustrators. The Museum, many of them having been connected in some way with the Rhine family. The current exhibition is entitled "Southwestern Artist Comes Home—To Chadds Ford". Peter Hurd, the featured artists, studied under N.C. Wyeth, and married his daughter in 1929.

The University Museum at 33rd and Spruce houses a large collection of artifacts and antiquities from all over the world. The Museum features a gallery for the blind, where one is encouraged to touch the pieces exhibited. The Museum is free and is open Tuesday through Saturday 10-5 and Sunday 1-5.

The Institute of Contemporary Art opened in 1963 to serve the University and Philadelphia communities as a forum for the presentation and documentation of recent developments in the visual arts. The Institute holds a lecture series every fall featuring various symposia, concerts, children's programs and performances. Opening March 12 at the ICA will be "Unspeakable Furniture"-an exhibition surveying for the first time the use of furniture forms in painting and drawing. It will include works by Acconci, Attischwiler, Morris, Oldenburg, and Samaras. This exhibit will run concurrently with "Thrones and Chairs from All Over the World"-a special exhibition on loan at the University Museum. Admission to the ICA is free and is open Tuesdays 10-5, Wednesday through Friday 10-5; Saturdays and Sundays 12 to 5 p.m.

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Barbara Friedman