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NOTED POET AND CRITIC Daniel Hoffman, a University English Professor, whose new book is Poet and Critic: With That Something Extra, is one of the nation's most distinguished literary critics. Hoffman is the author of several critical works, including The Poetry of Poetry: An Essay in Critical Method, his first collection of poems. His work has been widely praised by critics and has earned him recognition as one of the leading figures in contemporary poetry.

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By JEFFREY N. NARVER

It used to be, in many coeducational college camps, that the preponderance of sports were oriented towards men. In the last few years, the number of women attending college has increased, and the trend, in many cases, is towards more women in sports.

At Washington University, Wednesday summed up the situation this way: "There are 29 sports teams here, and we have 12 women's teams, and 17 men's teams. To me, it's a great opportunity. If a men's program is receiving $500,000, it's pretty clearly not equal opportunity. If a women's program is receiving $500, it's pretty clearly not equal opportunity."

women's field hockey team.

"It depends on what is your definition of equal opportunity. If a men's program is receiving $500,000 and the women's program $500, it's pretty clearly not equal opportunity," Van Housen maintained, however, that facilities are not equal. "At George Washington University, George says "we don't believe in firing a coach because, for example, he didn't recruit under the table." Perhaps because of their backgrounds, she claimed "women have a more educational philosophy than men. Our object is to get the girls interested in winning and losing. We don't believe in firing a coach, because, for example, he didn't recruit under the table."

Women's sports are a move to expand women's varsity and intramural athletic programs. This trend mitigates but does not end the traditional dominance of men's intercollegiate sports. Programs, for instance, at UCLA and Stanford, are not inclined towards intercollegiate competition-yet watching men's football and basketball games. Men who "don't believe in firing a coach because, for example, he didn't recruit under the table." Perhaps because of their backgrounds, she claimed "women have a more educational philosophy than men. Our object is to get the girls interested in winning and losing. We don't believe in firing a coach, because, for example, he didn't recruit under the table."

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At the University and other colleges on the East coast there is a move to expand sports opportunities and funds to women's intercollegiate sports. This trend, however, does not end the traditional dominance of men's intercollegiate sports. Part of the impetus for expanding women's sports came from a piece of federal legislation called Title IX. Included in the Education Amendments Act of 1972, Title IX calls for institutions to grant equal opportunities in men's and women's athletics. Title IX does not mandate equal opportunity, however, as George indicated. Title IX does not mandate equal opportunity, however, as George indicated. Title IX does not mandate equal opportunity, however, as George indicated. Title IX does not mandate equal opportunity, however, as George indicated.

There have been complaints (at Yale)" Dave Liwant, a senior at that university, said Wednesday. "They're not satisfied with the women's program, and they're not satisfied with the men's program." There have been complaints (at Yale)" Dave Liwant, a senior at that university, said Wednesday. "They're not satisfied with the women's program, and they're not satisfied with the men's program." There have been complaints (at Yale)" Dave Liwant, a senior at that university, said Wednesday. "They're not satisfied with the women's program, and they're not satisfied with the men's program." There have been complaints (at Yale)" Dave Liwant, a senior at that university, said Wednesday. "They're not satisfied with the women's program, and they're not satisfied with the men's program."
**Flaunting American Liberalism**

By Seth Rosen

It nothing else, the last week has been a lesson in the fact that American liberalism is a delicate flower, easily bruised by the slightest breeze. Even the breeze of the current snowstorm.

I am writing this article on the way to the dining hall to get a cup of coffee. It's the only way I can keep my hands warm. And it's the only way I can read this article. But the thought of reading this article in my hands is too much for me to bear.

Abortion and invasion are two issues that can't be discussed under any circumstances. But when it comes to right to vote on human rights, there is no middle ground.

Furthermore, both of the recent trials involving Amin smacks of American chauvinism and racism of the worst variety. It's a shame, but true.

But the fact that it took the death of a hero and a hero's death to bring about a change in the system that is supposed to protect the lives of its citizens anywhere in the world is a tragedy.

The Daily Pennsylvanian is a weekly feature of this page.
The Sansom Committee filed suit in Federal District Court in 1974 to block the construction of an 11-story office building on the site, owned by the Redevelopment Authority (RDA). Shabel’s Implementation Committee reached an agreement on October 13. Shabel continued through the summer and into the fall, meeting with the University and the Guild and PNI stood before the Sanom Committee. At 5:07 p.m., chief negotiators for the two sides shook hands, signifying that the mutual-aid pact violated federal anti-trust statutes.

The agreement was "a good 40 percent better" than the original PNI offer and was "better" than the original U of I proposal one-half hour before the strike began.

See previous page for full story.

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Friday, March 4, 1977
3400 Block Faculty Housing

(Continued from page 1)

The Sansom Committee spokesman Elliot Cook said Shabel Wednesday, saying that there is "a verbal agreement" but that he wanted to push the formal legal bargaining closer to a conclusion.

Elliot Cook echoed Shabel Wednesday, saying that there is "a verbal agreement" but that he wanted to push the formal legal bargaining closer to a conclusion.

"We're moving right along now," Shabel said. Shabel also indicated that they made a free offer by a point in one aspect of the dispute.

During the 18 months the consortium has been working on the site, at least two more years, according to Shabel.

John Weinberg, a reporter for the Philadelphia Daily News, said there was sufficient faculty in the consortium. The consortium was negotiating to acquire the site of the old Sibley School, and there was sufficient faculty in the school to do this, Weinberg said. The consortium did not have to pursue the idea and "improve the program, develop, on other type of housing and how many years."

"There are many factors such as study habits," Weinberg said. Weinberg gave no further legal roadblocks develop.

Strike Ends

(Continued from page I)

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Representatives Appeal for State Funds

(Continued from page 1)

The Daily Pennsylvania

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FANTA
Hockey Blues Brewing at Old Nassau

By ANDY ROSE

Imagine walking into an old, crowded gymnasium to watch a women's basketball squad. It's difficult to imagine anything else. On this night, Princeton University is hosting a basketball game. But what makes it so special is the fact that it's against Columbia University. The players are not just fighting for their team's honor, but also for the attention of the crowd.

For years it's been Penn and Princeton, Penn and Harvard, and world against world. But there's another tradition at Penn and Princeton that's been going on for the past century. It's the annual basketball game between the two schools. This year, the game is being held at the old Nassau Sports Complex, built in the 1930s.

The game is a sellout, as it always is. The stands are packed with fans cheering on their favorite team. The air is thick with anticipation, as the two teams take the court.

The game begins with a bang. The Columbia players start fast, scoring in the first few minutes. But the Princeton team quickly regroups and takes the lead back. The game is a back-and-forth battle, with both teams playing hard.

The crowd goes crazy as the game reaches its climax. The score is tied, with a few minutes left on the clock. The Princeton players are determined to win, and they push the ball downcourt. The Columbia defense is strong, but the Princeton players are able to get the shot off and score a basket.

The game ends with a Princeton victory, 80-77. The crowd erupts in cheers, as the Princeton players celebrate their win.

The game was a thrilling battle, with both teams playing well. The Princeton players were able to come out on top, thanks to some key plays down the stretch. The game was a great way to cap off the season, and it was a fitting end to a season that was filled with excitement and competition.
A Piece of the Rock
See Page 6-7
By Drusie Menaker

Today I have decided to write about procrastination. Rather, I decided to pontificate on this matter last week, when I knew I would have seven days to execute a perfect column. But it is today I am writing it, which is just the point.

I assume I have those kinds of friends (everyone tells themselves they do, at least) that get everything done at least two days before it is due. Then there are the ones that are ahead of time but are at least reasonably close to ready when it is necessary. Me. I only finish when it is an absolute emergency. And sometimes not even then.

Take for example this column. My co-editor is staring at me with an irate look, cursing the day he hooked up with someone who insists on having her column be the last piece of copy in every other week. At least he would be glaring if he had not left several hours ago after finishing up all his work.

And then there is the paper I have to write tonight. I have to do it tonight because I didn't do it yesterday, or any of the 14 days since it was first assigned. I sometimes wonder whether I can produce seven pages of incisive thought in one night, but usually I don't have the time to think about it.

You would think I would try to avoid the agony of all night typing, but I can't. I just can't stop it. Every time I try to, I get farther behind.

The beginning of every semester I think about how I am going to give myself more than a week to do my thirty page research paper. And every year, I spend the day before Christmas and a week of beautiful May days in the library. Every Wednesday I plan my work schedule for the weekend and, when Monday comes around, I am always as behind as ever. Get the point? But, don't despair readers. The one thing I always manage to get done every week, right on time, by hook or by crook, is 34th Street. Whether you like it or not.

New Topic.

Well, I was going to have one, but I don't have time. You see, I've got only two hours before......
Digging for Treasure

Alex Haley's Search Pays Off in Old Roots and New Money

By Seth Rosen and Nancy Zeldis

In the last few months, Alex Haley has been catapulted from the relative obscurity of a career as a freelance writer (whose most well-known work was The Autobiography of Malcolm X, for which he received no credit) to international fame. His book, Roots, has become the largest selling hardcover book of all time, and the television series based on it was viewed by more people than any other program in history, an estimated 130 million.

Through the book and series, Haley's biography, and his ancestry, have become almost common knowledge. The son of two college teachers, Haley joined the Coast Guard at the age of 17 and "retired" as a Chief Journalist at the age of 37. After his retirement, Haley wrote freelance articles for Reader's Digest, Harpers, The New York Times Magazine and many other publications.

Haley initiated Playboy Magazine's now famous interview feature with a piece on Miles Davis. His third assignment from Playboy was a talk with Malcolm X, who was then first attaining national prominence.

As a result of that interview, Haley was commissioned to spend two years with the Muslim leader, first conducting copious interviews, and then drafting the text of the autobiography. After Malcolm X's death, Haley wrote the book's appendix.

Soon after the completion of The Autobiography of Malcolm X, Haley began what was to become nine years of research on the history of his family.

As Haley tells it, the work was inspired by the stories his grandmother and maiden aunts told on the steps of his boyhood home in Henning, Tennessee. They traced his ancestry back to "the African," who we now know as Kunta Kinte, the first of Haley's forebears to be enslaved in America.

During the course of his evening in Philadelphia last week, Haley received a Liberty Bell replica from Mayor Rizzo (whose ancestry Haley promised to help trace), was honored at a banquet in the Afro-American History Center (which he called "the finest facility of its kind"), appeared on television, was questioned at a press conference, spoke for two and one half hours at Irvine Auditorium, and was interviewed by 34th Street.

What follows is the text of that interview, and excerpts from the press conference Haley gave earlier in the day.

Q: What is your reaction to the success of Roots? A: Well, I'm just overwhelmed by the success of it. I certainly didn't anticipate it. If I did, I would have typed a lot faster. It's just unprecedented. The best thing I can say now, as I've said before, it's just a religious experience.

Q: How do you explain it? A: Well, I think it obviously touched the pulse of many of the people. It crosses racial lines, it crosses nationalistic lines, educational lines, it crosses sex lines. The people who come, like the people in the auditorium tonight, the people who wait on line when I sign books, represent really a pan-American strata of America. It's just that as ancestry this is something that we all share.

Q: Are you satisfied with the publicity Roots received? A: What can you say when 5,000 people turn out for autographs in L.A.? There were people with three books, some with ten. Older people had them signed to their kids, younger people to their parents. What moved me the most were the dozen or so pregnant ladies of all colors who would point to their stomachs or pat them saying, "sign this one for him."

Q: Do you think the effect of the television show will be lasting? A: I hope so. I think so and I hope so. A very positive effect.

Q: What kinds of responses do you get in your letters? A: The responses I get are the most warming I have ever had. The responses from whites have been especially unbelievable. Of the hundreds of letters I get a day, there are nine from whites to every one from a black. Most people want to know more about how to trace family structures. Apparently the book has aroused pride in blacks, but what it's really touched into is a nation of immigrants, into the human family.

Q: How much of your book is factual? A: I would say 10 percent. The rest is supplied from research and embellished with interpretation. The important thing is that it is the story of slavery depicted for the first time from the slaves point of view.

Q: How much control, or influence did you have over the writing of the script and the preparation of the series? A: I had a lot of influence, but I wouldn't say I had any control. I had a lot of influence.

Q: But there were changes between the book and the television series. A: There were. Anytime you take two centuries and translate them into 12 hours of television there will be changes. That's not saying that we would do everything the same again. But I'm pleased in the broadest sense. Anytime you do that well, anytime you attract that big an audience, you don't second guess.

Q: But aside from the commercial success, were you pleased with the television show from an aesthetic standpoint? A: Well, let me say this. You will never, no one will ever, get me to criticize it. I think it's foolish to criticize something that was that successful from my point of view. Now others may criticize it, that's up to them, but I will never criticize Roots.

Q: What is your reaction to the criticals of your book and show? A: You can't afford to be hung up on criticism. The TV show had a magical effect on everybody but them. Naturally you get critics who are vociferous. But I tell them all to go in a corner and get vociferous. You just can't create anything that will satisfy everybody. The point is that critics rarely write bestsellers.

Q: How were you financed while researching the book? A: I was financed mostly by Reader's Digest who gave me a monthly stipend for traveling expenses.

Q: You've said you're pleased to finally have financial freedom. What projects are you now considering? A: Well, the main thing, I think, is this record of persuading to make the album now. It's a double album package in which I tell the story of the family and my work. Well, the things I was talking about. And then the thing that makes it particularly unique is that in the package there will be replicas of all the major documents which were found in the course of the search.

Q: Beyond Roots are you looking forward to any new projects you can undertake with this new freedom and new influence? A: Well, broadly speaking, not necessarily specifically speaking. You know when you are involved in a thing like Roots you have an area of things that you discuss and you weigh the various possibilities. You see, the biggest thing in the world that you're talking about is time, and you decide what you're going to spend your time at.

Q: You're spending a lot of your time now going speaking and holding those autograph sessions. What do you think about that? A: I'm astonished at how little that means to me. It's still my book, just as Roots is my book.

Q: Are you satisfied with the publicity Roots has received? A: I don't. It's providence. It really is, it's just one of those things that there obviously is no answer to, so I wouldn't try.

Q: You mentioned earlier that you were told today that you've become a millionaire. Do you have any reaction to that? A: I am astonished at how little that means to me.

Q: Do you feel that in return for that success, you've given away something, that your family history is somehow less personal? A: Not at all, it's still my book.
Too Much of a Good Thing

By Daniel M. Akst

The problem with Casanova, Federico Fellini's new film, is the same as the problem of its hero--too much of a good thing. Fellini tells us more than we could ever want to know about the life and exploits of history's most famous lover, Giacomo Casanova, Venetian popinjay, exile and bore. Most famous lover, Giacomo Casanova. The movie carries off the role of Casanova with an easygoing charm that comes as a bit of a shock, but he is amusingly expressive oddness that holds the audience spellbound.

Disdained burlather in a Fellini film might at first come as a bit of a shock, but he carries off the role of Casanova with an appropriately expressive oddness that holds up well in this long movie. This is especially true considering that during the filming he was speaking English, while just about everybody else was speaking some other language (Italian?) and was later dubbed. Made up to look like a deranged samurai in 16th century Japanese watercolor, Sutherland nevertheless manages to carry the film, which depends entirely on him—he is always on screen.

The sets and acting are all highly stylized. Scenes that are supposed to occur on the canals of Venice, instead of real water, look to be large numbers of hefty trashbags glued together and filled with water. The scenes themselves are garish, and each character is more clownishly grotesque than the next. There is also a great deal of shout for to be exact, if not a Shakespeare enthu-

All this is marvellously evocative for a time, and the eerie quality of the film is fascination at first. It soon wears thin, however. The freak show begins to seem unsupported, and the episodic nature of the story catches up with it. So many of the scenes could be excised without loss, except perhaps to sacrifice a degree of the weariness that sets in after 90 minutes or so. It is true that the film depends largely on the collective weight of its somewhat repetitive episodes and inevitable strangeness, but it starts to seem too heavy.

"All right, already, is not an unreasonable reaction to Casanova."

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A Lord's Lust

By Jim Blair

The Philadelphia Company's new production entitled "The Keeper" focuses on the personal life of the brilliant Romantic poet and scandalously bizarre personage, Lord Byron. The play almost entirely avoids the content of Byron's work, unlike the portrayal of Emily Dickinson in "The Belle of Amherst," and instead favors a starkly written and highly convincing picture of the way Byron lived.

The amazing story of Byron's sexual perversities combined with his famous wit, temerity, and dramatic flair makes for a powerful and complex literary character. Playwright Karolyn Nelke, in her first work, has made Byron's portrait, along with his intimate companions, come to life, and absorb us in the maniacal, violent, incestuous, and sensual patterns of that life. The audience cannot help being caught up in the emotional turmoil of the playwright, who is so captivating and attractive. In this sense Nelke has captured the nature of the popular hero of Byron, exclusive of his poetry.

The play suffers somewhat, however, from a cast of uneven capabilities. But, in the case of this play it is not necessarily a liability. The two most magnetic characters in the play, Lord Byron played by R.A. Dow, and Byron's lover/sister Augusta Leigh played by Jean Harrison, happen to possess the lion's share of the talent in the cast. The net effect is that the production runs effortlessly, since the emotional weight of the play centers on these very characters. Worth special mention is the part of Fletcher. Byron's butler and foil, played admirably by Mark McGovern.

Nelke makes it clear that the tumultuous rebellion of conceit that Byron lived was the actual life of a real man. This point tends to be overlooked in our notions of past, creative greats. R.A. Dow's Byron is certainly alive; the stage can hardly contain him.

For Byron, life itself was but a series of frustrating restraints to be fought and conquered. "There are species in this world that cannot be caged. It brings out the worst in their nature," says Lord Byron. The Keeper is based on this concept of Byron's intellect, and presents his life's struggle in an engrossing and convincing style.

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A Noble Gesture

By Barbara Shulman

Temple's Stage Three Acting Company's "Queen Margaret of England" is a novel and technically superb production. The play is taken from actual letters, songs, poems and eyewitness accounts of medieval England, with dramatic excerpts from the three parts of Shakespeare's Henry IV. The play chronicles royal goings-on from the coronation of Henry in 1422, through his outlaw in 1461, to the unfortunate demise of Margaret in 1471.

Robert Potter, the editor and compiler of the script, has utilized an interesting idea; namely, focusing on a less-than-central character from Shakespeare's works, Tom Stoppard used this concept successfully in his "Rosencrantz and Guildenstern are Dead." Potter does not, however, carry this premise far enough for Henry still dominates the work despite Margaret's larger part.

If one is willing to overlook this, the play can be quite satisfactory. The actors, who are mostly Temple University post-graduates studying for their masters in theater arts, are uniformly excellent. Warren Kelley as Richard, King Edward's brother, and Richard Peter Glockner as King Henry, should be singled out for their especially effective performances. Tom Markus, the director, has made maximum use of the unusually designed stage. Indeed, this superb staging is the most vital aspect of the play.

The production is also very attractive to the eye, as the seemingly-simple set, the lavish yet understated costumes and the haunting lighting all blend together effectively.

One note of caution must be added: Queen Margaret is long-three hours to be exact. If not a Shakespeare enthusiast, one might find the last hour or so a bit tiring.
Aural Audits

Skyhooks

Living In The Seventies
Mercury SRM-1-1124

Australia is normally associated with marsupials and tennis players. Perhaps some day, people might associate this little known nation with Skyhooks, the best selling recording artist in the continent’s history. Skyhooks’ success in their native land is not due to their musicianship (they are only mediocre rockers), but rather to their popularity. Their live performances (they toured the States as Uriah Heep’s warm-up group, if that’s any indication of their American appeal so far) are filled with antics like exploding phaluses. This album contains such songs as “Straight in a Gay, Gay, Gay, World” and “I’m Normal.” The latter includes the meaningful lyric “No one just says hi,” or talks about the weather. They just ask me if I’m bi, and into whips and leather.”

Formulate your own opinions.
—Stuart Feil

Skyhooks

Henry Gross
Show Me to the Stage
LA 5-3375

From Henry Gross, the man who brought you the stirring song about Shannon, the Beach Boys’ Brian Wilson’s dog, we are now presented with Show Me to the Stage. Instead of his canine friend, Gross now sings solely about real people, and the effort is a relatively pleasing one. The album is composed primarily of soft love ballads, and the combination of Gross’s high pitched voice and his smooth guitar playing make for a unique sound. Gross also shows his roots clearly, as echoes of the Beach Boys, Beatles and the Rolling Stones are heard on almost every tune. This is not to say, however, that Gross has not an identity of his own. He does, and Show Me to the Stage is an enjoyable example of it.
—David Sagner

Lee Morgan/Hank Mobley A 1
Sony SLL 1104

This LP is one of the countless “blowing sessions” recorded by Savoy and other small labels in the 70’s. When the album was originally made in 1956, Morgan was only 18 and Mobley as cool 26. Morgan, a trumpeter, had already played in the Dizzy Gillespie Band, and Mobley had recently placed John Coltrane as the tenor saxophonist in the Miles Davis Quintet. Of the two, Morgan is by far the more spirited player here, while Mobley seems content to play his solos with notes and not much of anything else.
—Gordy Schonfeld

Main Point
874 Lancaster Ave.
Bryn Mawr LA 5-3375

Larry Coryell appears at the Main Point tonight and tomorrow night followed by traditional folk musician Norman Blake for two shows Sunday. Wednesday an old-time revival stringband, the Red Clay Ramblers make their first appearance as the Point.

University Museum Auditorium 3rd & Spruce
The Philadelphia Classical Guitar Society presents Spanish guitarist Narciso Yepes Sunday at 8 P.M.

Painted Bride 52nd South Street WA 5-9194

“The Asparagus Valley Cultural Society” provides an evening of music, magic, comedy and juggling tonight and tomorrow. On Sunday the Festival Chamber Players present a selection of works by Telemann, Haydn, Bach and more. There’s jazz & classical, violins and classical violin and piano performed by Rebah Johnson and Delfie Parkinson on Wednesday.

March 3, 1977
"I am just a poor boy though my story's seldom told."

By Jeffrey N. Barker

When film makers for "Rocky" came to Joe Frazier's gym in North Philadelphia, they were looking for a place to shoot some training scenes. They went away disappointed. The gym was too businesslike, too sophisticated for the film about a hometown fighter who was to get a shot at the heavyweight title.

Sam Hickman, a trainer-manager who frequents Frazier's, was explaining why the gym no longer fits the "Rocky" mold. "All the Rocky types are gone. Boxing is a business—a super business. It's no shortcut from rags to riches."

In the gym, phones ring in carpeted offices next to the ring and punching bags. Mirrors, as in a dance studio, align one wall where the boxers stand and shadow box with taped hands. The crowd of roughly twenty-five people gathers quietly and orderily. There is no smoking. And yet, despite the businesslike facade, the gym has an air of excitement. The possibility still seems to exist that one of these boxers—like Rocky, though perhaps not as suddenly—will get a shot at the title, the world championship.

As Hickman spoke, the gym behind him showed a myriad of activity. Pros and amateurs from featherweight Jerome Artis to the "great white hope" heavyweight Mike Koranicki sparred, jumped rope and hit huge white bags marked "Everlast" in black lettering. The office, strategically placed above the action, shook violently as Frazier's 16 year-old son, Marvis, rhythmically punched a small "speed bag."

About 25 observers standing behind a waist-high wooden barrier watched the boxers train. The eyes of most were glued on the ring in the center of the gym, where Olympic gold medalist Leon Spinks sparred. Although Spinks and his sparring partner were noticeably refraining from hard blows, sweat flew from their bodies as a punch found its way past their upraised gloves.

With the call of "time" by one of the trainers, the contest ended. The crowd's gaze followed Spinks to his corner where he unconsciously opened his mouth while his mouthpiece was removed by his manager, Sam Solomon. Slipping through the ropes, Spinks waved respectfully at his sparring partner, pulled his tank top marked "USA" over his muscular frame, and strode into the locker room.

The crowd was not watching amateur light-heavyweight Charlie Singleton, though. Singleton was thinking about his weigh-in for the upcoming Golden Gloves tournament to be held at the nearby Blue Horizon. At the weighing Singleton would have to come in under 178 pounds to make his listed weight classification. As he stood on a scale in the locker room, the needle fell on 178 and a half. "I'll be eating fruit tonight," Singleton said.

Not unlike many of the boxers who train at Frazier's, the soft-spoken Singleton is also a student studying business management at a nearby community college. Although being both a boxer and a student is often exhausting, Singleton says he needs something to fall back on. "I'd like to be better educated. Boxing can be a very short career."

In appearance, Singleton does not fit the brawny stereotype of the punch drunk boxer. He is tall, black and has big, sad eyes. His speech is slow yet articulate. He conveys a certain sincerity in his manner.

Originally from Beaufort, South Carolina, Singleton came to Frazier's when an uncle told Smokin' Joe that Singleton was "serious about boxing." Now Singleton trains at the gym at least five days a week. Usually coming in at about 1:30, Singleton will warm up, shadow box, spar four or five rounds and "hit the heavy bag for two or three more."

Then he jumps rope. To an observer, Singleton's jumping rope appears simple, almost unnecessary. Yet, Singleton's jumping epitomizes the rigorous pain of his training. Almost expressionless, Singleton jumps 750 times, pauses for one half minute, and repeats the process for the duration of five minutes. "If you think that's easy," said one trainer, "watch someone who has never done it."

As an amateur, Singleton struggles both to improve his boxing skills and gain a "name" for himself in a big city far from home. "That guy is..."
Boxer

I have squandered my resistance for a pocketful of mumbles, such are promises.”

Marvis Frazier

from my home in South Carolina,” Singleton says, pointing at one of the boxers in training. “There aren’t too many others, though.”

“It seems that a man like Ali can make a million dollars in one night,” Singleton’s coach, Sam Hickman remarked. “But there is all that preparation…” According to Hickman, Singleton will make approximately $100 in his first pro fight.

Hickman claims that the sanitary conditions at the gym represent a new era for boxing. “It used to be,” Hickman said, “that boxers were scared to fall to the canvas because they would choke in the dust.”

“The Great White Hope”

Looking at the door marked “ladies” Hickman said “the only women you used to see here were loose women. They would be in the locker room before the boxers. On the rub-down table, boxers used to be scared they would get rubbed-up.”

The clientele at Frazier’s runs the gamut from the former champ himself, Spinks and heavyweight contender Jimmy Young and Duane Bobick—to a spunky 12-year-old called “Spike,” who merits attention from renowned coaches, George Benton and Val Colbert.

The trainers and managers at Frazier’s also work with boxers without aspirations for fame or financial success. One of these is a thin, bearded Temple student, who wished not to be identified. “That’s not gonna be a Rocky,” says Hickman “but he’s trying.” The student is commended by the regulars at the gym for his persistence and determination—without hope for financial reward.

“Stick with me, kid,” he said with a wink, “together we’ll make a million.”

Sam Hickman

of $25 per round” in his first few professional fights. He points out, however, that “Jimmy Young started low, too.” Young, who frequently trains at Frazier’s, was barely turned back last year by Muhammed Ali for the heavyweight championship of the world. So Koranicki remains hopeful. “If I don’t make it I can always go back to school.”

Several of the promoters and sportswriters who make it their business to be familiar with the fighters at the gym, see promise for Koranicki. And it is promoters and managers like Barry McCall, for example, who sell their boxers, often giving them tags like “Bad Bente Briscoe—The People’s Fighter” or Mike Koranicki—The Great White Hope.” “You have to be exceptionally good to be a white fighter,” noted McCall, while watching Koranicki.

Hickman believes the boxers of today are too smart to be swindled by these men who they rely so greatly to book their fights. Hickman recalls the standard line from manager to fighter, “stick with me and I’ll make you a million.”

It is the interaction between a trainer and his boxer which is particularly important, Hickman believes. In the gym, trainers can be recognized by the stopwatches around their necks which they used to time rounds and exercises. The trainers tend to be very vociferous, and shouts of “turn it over” and “dance” echo in the gym.

Unlike many movies where trainers regulate boxers lives in and out of the ring, the trainers at the gym seldom attempt to keep the boxer from smoking or staying up late. “It’s understood that I’m serious and I don’t do those things. We don’t even discuss it,” said Singleton. For their training the amateur boxers pay $7.50 per year to the gym, while pros pay $15.00.

Though citing “good acting,” Hickman believes that Rocky perpetuates several boxing myths. While admitting the big money comes in the heavyweight class, Hickman says “it is a fallacy that all boxers are big (like Rocky).”

He also does not see shots at the title coming as abruptly as Rocky’s. He only sees hard work—even in learning how to jump rope properly. Yet as he passed a young boxer, thoughts of grandeur crossed his mind. “Stick with me, kid,” he said with a wink, “together we’ll make a million.”

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Another regular at the gym is Mike Koranicki, an effervescent, white heavyweight—one of the approximately nine boxers under contract to Joe Frazier, Inc.

“Joe thought I had good potential.” Koranicki said. Right now he has a record of 16-3 since turning pro in late 1973, and is presently in preparation for an upcoming bout in Florida. “This fight means a lot to me. If I win I may get on T.V.”

The mustachioed Koranicki attended Youngstown State college for three years before finding he couldn’t work, box and attend college at the same time. Koranicki said he received “the standard rate
Dining in the Italian Market

The Italian Market has as many good places to eat as 9th Street has vegetable stands. So, if you're in South Philadelphia, tired of shopping, looking for good food and not too concerned with atmosphere. Dante's and Luigi's, at 10th and Catharine, is a nice place to rest your feet. While the decor is rather bland, the waiters are very courteous, the dining room quite clean, and the prices really reasonable. As one who knows his Italian foods once said, "For the Italians that move out of South Philly, Dante's and Luigi's is the place to come back to.

For a spot with a bit more atmosphere, there's Ralph's, on 9th, just north of Catharine St., with a recently refurbished interior. Fairly inexpensive, this is a suitable place to stop after the theatre or on your way home from a movie. There's a younger crowd down on 7th and Catharine Sts., at the Saloon. The bar is active on Friday and Saturday nights--both with drinking and picking up. Just beware, though, of the two brothers in the parking lot. If they offer to watch your car, be prepared to either leave a tip or lose your hubcaps.

Between Carpenter and Montrose, on 9th St., there's a small restaurant that's not very well known. However, the Villa di Roma is one of those places that patrons keep returning to. Once they discover it. The people who come here are generally local types, who enjoy the bar-like atmosphere.

For greater plushness--and much higher prices, there's the 7th Supper Club, on 9th St. Formerly Broadway Eddie's, this spot features rare dishes and more class than most 9th Street restaurants.

At the other end of the spectrum, the Italian Market has a wealth of take-out windows, for those with little money or time.

Both Willie's at 2133 S, 10th St., and Niccolli's on Reed St., have some of the best roast beef and roast pork sandwiches in Philadelphia.

Lorenzo's Pizza, at 9th and Christian is okay for grabbing a slice of pizza while you're shopping. Just don't be too concerned about cleanliness. George's Luncheonette, just down the block isn't particularly notable, just convenient.

If you're willing to walk a little distance, Shari's is on 7th, just south of the 7th St. and Passyunk Ave. intersection. Though it's basically a grocery store, walk to the rear, and you can get a fabulous roast beef sandwich, on a bakery fresh roll, for a price that cannot be beaten.

Of course, no discussion of eating spots in the Italian Market could ever be complete without mentioning the eternal Pat's. Need more be said?

---Ellen Gordon

Shopping

The food stalls of the Italian Market are as indigenous to Philadelphia as City Hall and Independence Mall. And far more appetizing.

The market is open every day except Sunday and usually jammed with shoppers in search of the most perfectly formed eggplant, the freshest lettuce or the cheapest fifty pounds of potatoes. Saturday is the busiest day, but it also provides the best sights, as native South Philadelphians come out to shop for family feasts and children romp through the spindly legs of the fruit stands.

The best buy by far is in the vegetable line. It is impossible to pick out the best stall from the ones that line 9th Street north and south of Washington Avenue. It is easy and enjoyable to shop wisely. Just see what green beans are going for at one end of the street and, if you can remember the figure while meandering through the other shops, compare the cost as you go along. When the price is right you can pick out the best of the bunch. Nothing comes in pre-selected, plastic wrapped packages on 9th Street.

Fresh, if at times gory, meat is available at several spots. The best of these is Esposito's at 1001 S. 9th Street where meat is ground to your specifications and you can often see exactly from whence it came.

Bread is baked fresh daily at Sarcone, 789 9th Street, and the real Italian breadsticks are incomparable.

For homemade pasta go to The Superior Ravioli Company at 909 Christian Street just off Ninth. They also sell already stuffed manicotti and ravioli that just needs to be cooked.

And then there is nothing like Claudio's Cheese Store at 924 S. Ninth. The smell is filling in itself, but they also offer every imaginable form of cheese as well as an assortment of pickled, dried and sweetened fruits and vegetables. And if you don't know exactly what you want, ask for a suggestion and you'll probably get a free sample, a pinch on the cheek and a little conversation.

The market also offers bargain odds and ends, from shoes and clothes to ball point pens. You just have to look.

The best way to get to the Italian Market from West Philadelphia is on the #40 bus on Spruce down South Street to Ninth. Then get off and walk about four blocks south. You can't, and shouldn't miss it.

---D.M.