Summer Program Size Depends on Government

The number of students participating in this year's summer program will depend on the amount of federal funds that are allotted to the University. The subject of a heated debate at Congress, the University and President Donald Trump have differed on the issue.

"The amount of federal funds is critical," said Senate Appropriations Committee chairwoman Senator Susan Collins. "It is important for us to ensure that the University receives the necessary funds to support its academic programs.

"We must work with both parties to secure the funding that is needed," said Representative Joe Kennedy, a member of the House Appropriations Committee.

"The University needs the funds to keep its programs running," said Senator Collins. "We must ensure that the University receives the funds it needs to continue to provide a quality education to its students."

"The University needs the funds to keep its programs running," said Representative Kennedy. "We must ensure that the University receives the funds it needs to continue to provide a quality education to its students."

Judge Richette Discusses Women's Lack of Power

"Women must take charge of their own futures," said Judge Richette. "We must work together to ensure that women have the power to make decisions that affect their lives."

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Tuition Hike Approved Expected By Executive Board of Trustees

The Executive Board today approved the tuition hike for the upcoming academic year. The hike will affect all undergraduate and graduate students.

"The hike is necessary to keep up with the rising costs of operations," said President Meyer. "We are committed to providing a quality education to our students, and we need the funds to do so."
Morgan Wilson Salutes ROTC Man

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On Thursday March 30
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Irvine Auditorium
Shows at:
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news in brief

Continued from United Press International

CARTER AGREED TO TALK WITH GUNMAN: A black gunman who held
several police captains hostage for 4 hours in Ohio yesterday after
President Carter agreed to speak with the gunman. Carter said that according to
the gunman's demands to put an end to the "ugly process.

IRAN PROJECT

(Continued from page 1)
resources and finding the "best
to change the general
Gregorian continued, "But the
education must be
established. "We have to establish
Committee
right of open expression as outlined in
the Guidelines for Open Expression,"
Gross said. "I have scheduled a
meeting of the committee at the
Washington yesterday. Holding scores of hostages and having killed a reporter
attacked City Hall, B'nai B'rith headquarters and a Moslem mosque in
Muslims. The leader of the Hanafi gunmen threatened the police "Tell those
Muslims sentenced to 140 years imprisonment for the murder of seven Hanafi
people not to get smart, I'll throw heads out of this window."

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Exchanging One Vision for Another

By Carol Hutchinson

In a recent editorial (DP, March 3), Dean Ballman addressed the need for increased vigilance in the face of potential threats to national security. He emphasized the importance of maintaining a strong defense posture and urged the public to remain vigilant in their own security and that of the nation.

Letter to the Editor

Dealings With the Shah of Iran

Dear Editor,

I am writing to express my concern regarding the recent developments in Iran, particularly the increasing involvement of American resources and military personnel. As a member of the community, I believe it is crucial for us to understand the implications of these actions.

Firstly, I would like to address the issue of economic aid. While it is understandable that the United States has a strong economic relationship with Iran, it is important to consider the long-term implications of this aid. The economic assistance provided to Iran has enabled the regime to maintain its grip on power and continue its repressive policies.

Secondly, there is the matter of military intervention. The recent increase in American military presence in the region has raised significant concerns. It is essential that we carefully evaluate the potential consequences of such actions.

Finally, I would like to express my concern regarding the human rights situation in Iran. The regime has a history of suppressing dissent and violating the rights of its citizens. It is imperative that we work towards promoting human rights and democratic principles in the region.

I urge readers to remain informed and to consider the implications of our actions in this context. Together, we can ensure a brighter future for the people of Iran.

Sincerely,

[Signature]

Further Necessary Action

By Michael Ollow

In a recent editorial, the DP highlighted the ongoing crisis in Iraq and the need for continued support and assistance. While many individuals and organizations have already taken steps to address the situation, there is still much work to be done.

Firstly, there is the matter of humanitarian aid. The ongoing conflict in Iraq has resulted in widespread displacement and suffering. It is crucial that we provide immediate assistance to those in need.

Secondly, there is the issue of political support. The need for continued political support is essential in order to bring about a peaceful resolution to the conflict.

Finally, there is the matter of international cooperation. A coordinated and comprehensive approach is necessary in order to address the complex challenges faced by Iraq.

I urge all members of the community to remain informed and to support initiatives aimed at addressing the situation in Iraq. Together, we can make a difference.

Sincerely,

[Signature]
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Trackwomen Just Happy To Be at Easterns

By LUTHER JACKSON

For many of the 117 years running in history, New York Track & Field Club is part of the tradition and the excitement of the championship winning, which means a lot to the athletes and the objective Penn's Pees, which will mean a lot of the glory of the coach, is just happy to go at all.

"We're really happy to be regionally regional," said Costanza. "We had two or three different events, which is really great. We're just happy to go at all.

The thing is, we're just happy to be regionally regional, which means a lot to the athletes and the objective Penn's Pees, which will mean a lot of the glory of the coach, is just happy to go at all.

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"A Conscious Desire to Win, An Inner Need to Lose"

They Were the Boys of Winter
By Eliot Kaplan

With thanks to A.S., P.M., R.B., M.R., and L.F., children of the 60's all.

What ever happened to...
Pez
Nehru jackets
The Monkees
Love Beads
Air Raid Drills
Orlando Cepeda
Da Nang
Mr. Potato Head
Fishnet stockings
Fizies
"From beautiful downtown Burbank..."
Alexander Dubczek
I am Curious Yellow
Max Yasgur
The Mekong Delta
Nehru
Granny glasses
Pen pals
Mr. Mooney
"Sock it to me."
"Tune in, turn on, drop out."
Regis Philbin
Vaporizers
Sargent Barry Sadler
Zager and Evans
I' Troop
Kenner’s "Give a Show Projector"

Gumbies
Tom Tresh
Coulottes
Quisp and Quake
Funny Face drinks, like Goofy Grape
"Paul is dead."
"Here come da judge."
Bobby Baker
Mattel’s "Lie Detector"
Tied dye
"The day my mama socked it to the Harper Valley P.I.A."
Air Raid Drills
Orlando Cepeda
The Monkees
Love Beads
Air Raid Drills
Orlando Cepeda
Da Nang
Mr. Potato Head
Fishnet stockings
Fizies
"From beautiful downtown Burbank..."
Alexander Dubczek
I am Curious Yellow
Max Yasgur
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Lulu
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"Sock it to me."
"Tune in, turn on, drop out."
Regis Philbin
Vaporizers
Sargent Barry Sadler
Zager and Evans
I’ Troop
Kenner’s "Give a Show Projector"

Review

Three for the Road

By David Share

The latest endeavor of Theater Center Philadelphia (TCP), the small, progressive community theater on 5. 4th Street, is the premier of three plays by local playwrights. Though one of the new plays may be considered a weak link in the trio, on the whole the presentation is both entertaining and thought-provoking. It appears that Producing-Director Albert Benzrie has once again brought new plays to the area without sacrificing quality in the quest for art.

The best of the lot is Dennis Moritz’s Monsters in the Fishmarket, billed by TCP as “an erotic comedy of strange and bizarre dimensions.” Strange, yes. Erotic, definitely. But bizarre, no. Monsters seems to be an examination of middle age and the fleeting visions of youth that accompany it, cleverly presented in a slightly off-color but very humorous way.

Just a shade less entertaining but still well done is Arguments by Philadelphia journalist and poet Jack Veasy. Arguments is best explained as a um... well, a series of arguments in which various aspects of the human condition are debated. Bill McCardell, a member of the English department at Temple, is superb in this short piece.

The weak link in the triple production is Barbara O'Toole's More Perfect Circles. O'Toole's play centers around a husband and wife making a vain attempt to pick up the pieces after the death of their child. The play might succeed if it were not for the emotionless sub-par acting. That it falls so short of its goal is unfortunate because, of the three, it may have had the most potential.
They Bet Their Lives

By Sirena Terr

"G" o up the stairs. Ring the bell. Ask for Jack," were the telephoned instructions.

The night was dizzy. In Center City a line formed to see Rocky. Across the street we climbed the stairs, rang the bell.

"I'm looking for Jack." The man who answered the door was in his 60's, dressed in a blue sport shirt. "What for?" he asked.

"Gambler's Anonymous?" The door was opened.

Of the 100 million gamblers in the U.S., six to ten million are compulsive. "Compulsive gambler, university at night program, is ten million, which can never be cured, but can be arrested," reads a Gamblers Anonymous pamphlet.

SIX MIDDLE AGE, middle class men are at this meeting of Gamblers Anonymous (G.A.). They are not sooty looking street characters. Rather, they are fatherly and articulate. One is an accountant, another an attorney. But they are quick to note that the disease has no regard for age, religion or wealth.

"My name is Jack W. and I'm a compulsive gambler." There is something so shocking, almost bizarre in that simple declaration. Tonight's meeting focuses on the third step of the "recovery program": "We made a decision to turn our will and our lives over to the care of this power of our own understanding."

Jack is eager to speak on this step. "I had to accept defeat to gambling. My life was unmanageable. I was losing too much money. Owining the kind of money I owed out, I didn't believe I could pay and still operate my life. When I used my own will I ended up behind the eight ball. Now the primary higher power is God. The secondary power is this room. My own will can run so rampant. I'd go out to all those neighborhood corner bookies I used to borrow $1,000 from each. People think that life is boring—they want to know where's the tingle. When you're gambling you're in a world of fantasy where you're a big man. But I don't believe this room would want me to go out and gamble."

THAT WAS the one thing we were to hear over and over again during the evening, the power of the room, the mystique of the room. The man who answered the door for us is also a member of Alcoholics Anonymous. He admits that gambling was harder to give up than drinking.

Norman is the youngest looking one at the meeting. In 1954 he got out of the Air Force and took a job as a bakery driver, while attending Temple University. "The guy sweep." At the time, he says, "I was gambling hot and heavy all day long." 

"When you're gambling you're where's the tingle. When you're gambling you're in a world of fantasy where you're a big man. But I don't believe this room would want me to go out and gamble." Norman's game was horses. "I had become so wrapped up in the racing there. Gambling is an escape from the real world to a world where there are no problems. But you only create more problems which just makes you want to escape more. I was at the racetrack every day and night. The races would be over and I'd just sit there in the stands for hours, watching the guy sweep."

I was the man who answered the door for us. He sat with his eyes closed for part of the meeting, waiting outside to beat him up. I drove him home.

"I graduated Temple as an accountant. I was only making $100 a week. The only time I believed in God was when I made a big hit. How can you stop when you owe $16,000? I was betting $1000 a game on baseball. I had two bookies—I'd go to anyone who'd take my action."

"The MEETING ENDS with the Serenity Prayer—God grant me the serenity to accept the things I cannot change, courage to change the things I can, and the wisdom to know the difference."

Before he leaves, Jerry tells us, "I used to find myself taking the train to Maryland to go to the track. I'd be sitting there with tears rolling down my face wondering why I was there. You can't understand the power. You could say well, why didn't you get off the train? You just can't understand what it's like."
**FILM**

By Joel Schuman

Witty Guthrie is perhaps the greatest American folk-hero. An inspiration for such people as Bob Dylan and Joan Baez, his crusade for human rights is without easy parallel, and through his music and spirit, he achieved some of the impossible.

Robert Getchell's adaptation of Guthrie's autobiography, *Bound for Glory*, is successful in creating an air of reality, without losing touch with the man, in the same way that Guthrie wished to "keep touch with the folks." Guthrie is never made to appear a god or a superhero. He is presented as a man fighting for what he believes in. He has convictions and sticks to them, but he also has flaws, and they are shown as such. Although he strives for union among workers, he has his own private unions with at least three women other than his wife. He is not above humanity and this is the most important aspect of the film.

The plot is fairly simple. *Bound for Glory* begins in a small town in Texas in July 1936 with Guthrie as a young man. He leaves his town and family in the midst of the depression for California, via boxcar and highway, walking and talking. California, he discovers, is not the gold mine of prosperity he thought it would be, but a hell of misplaced persons and disorganized and exploitive labor. Guthrie finds a job at KTNS radio, becomes popular, and continues until he realizes that he too is being used. All that... 

**The Frollicking '50's**

By Drusie Menaker

If the '50s were so forgettable years, why is Grease in town for yet another run? Playing at the Shubert Theater through March 13, the Pink Ladies and the Burger Palace boys are back again to bumpt and grind through a medley of songs loosely based on the first day of school at Rydell High in 1959.

"It doesn't matter if the musical is about a time when the greatest concerns were just having "whales" and getting down," because Grease is meant to be a joyous romp, not a commentary.

And that is just how the cast plays it, as they help Sandy (Andrea Walters) shed her poodle skirt and Sandra Dee morality to become - she who they say go through the now proverbial rituals of Middle School, over the Tropics school dances, pajama parties and back seats at drive-in movies, as the ones who do taunt the ones who don't. Guthrie is played by David Carradine, a fine but unerrated actor (star of television's *Kung Fu*). He does a very convincing job, maybe because, as Carradine said, he and Guthrie are virtually the same person. Ronny Cox is excellent as Ozark Bule, a local radio personality fighting along with Woody for unionization, as does Ji-Tu Cumbuka as Slim Snedeger, a hobo Guthrie meets on his trek to California. Mary, his wife, is played by Melinda Dillon, and she is, in a word, mediocre. Watching her is like watching a high-school performer. She is fine when emotion is unnecessary, but as soon as she tries to show feelings she loses touch with her character. But overall, the acting (both stars and supporting cast) is very good, and worthy of the film.

There is stunning cinematography here. Sunrises and silhouettes are often used, and the mood of the depression and the dustbowl are aptly captured through the grays and browns employed. The score is overwhelmingly simple. The songs are either by Guthrie himself or are traditional, and they are well played and sung by Carradine.

*Bound for Glory* is well worth seeing, offering a seldom experienced trip into the life of a true folk-hero. The movie is not bigger than life, and will not exploit your senses. It is plain and simple, just like the man it describes. As Guthrie once said, "Don't let nothing get you plumb down." *Bound for Glory* won't.
Aural Audits

Sonny Stitt - I Remember Bird
Catalyst - 7616
The musical soul of Sonny Stitt lives within the shadows of Bebop and the man who was its creative force - Charlie "Bird" Parker. When "Bird" died in 1955, it was Sonny Stitt who took the vacant alto sax spot alongside Dizzy and continued to fly the small band and experience of Bebop a growing musical phenomenon. With veteran trombonist Frank Rosolino, Sonny takes the quintet through standards, originals and gospel, all with the genuine musical honesty that characterized his career and that of the man he remembers in this, Stitt's 40th LP.

- Brian Kardon

The James Montgomery Band
Island ILPS 9419
If I were a member of the Tubes. I'd call this album "White Pants Plunging Out on Funk." Montgomery and his Boston boys have now put out their third album of boogie music. To them, boogie is a conglomerate of rhythm, R&B, and funk. Unfortunately, their latest LP leans too heavily towards funk. The songs are for the most part lightweight, clichéd, and available on other people's records. "Foot Feelin'," for instance, draws from A.W.B.'s "Cut the Cake," and their rendition of Huey "Piano" Smith's "Don't You Just Know It" owes a little too much of its rhythm guitar and horn lines to "Get Down Tonight." Montgomery's singing is a bit strained on the opening cut, "City Music," and his street rap ("Supreme Style") gets boring too quickly for its own good. If you wanna get funky, get somethin' else.

- Gordy Schonfeld

Starcaster
Foundation of Light
Epic X698 PE 34375
Although Starcaster is the group to which many refer as Fountains of Light, they have the power to prove that the group is made up of six fine musicians. Unfortunately, they may lack the confidence. The band members combine in close harmonies throughout, and talented keyboard master Herb Schildt adds a powerful dimension to this carefully assembled album. The LP demonstrates Starcaster has a tendency to shirk away from displaying all of its abilities. Fountains of Light obviously required great effort to produce, but the band is also clearly holding back too much. It would be a shame for them to waste so much talent by not adding more individuality to their compositions. The album is good, but leaves room for a lot more creativity.

-Sandy Grossman

Spirit
Future Games
MCA 8133 1-1133
This is without a doubt one of the stranger albums to have been released recently. Subtitled "A Magical Kaboha Dream," it splices segments of CB talk and TV shows between its many songs, indicating an attempt at kind of conceptual continuity. Several different musical styles are utilized, such as standard pop, tropical rock, rhythm and blues, and pop-ish chord changes. Throughout it all, the guitar and voice of Spirit mentor Randy California remain constant. Both are entertaining, to say the least. He even offers us a version of "All Along the Watchtower," that is an appealing alternative to Jimi Hendrix's definitive rendition. All in all, Future Games is an extremely puzzling LP. If you want to figure it out, be prepared to use a lot of time and effort. To say that you'll need them would be an understatement.

-Gordy Schonfeld

Randy California

The Main Point
874 Lancaster Ave.
Bryan Mawr LA 5-3375
The few folk singers and multi-instrumentalist Michael Cooney will return for a week-end stay this Friday through Sunday, at 8 and 10 p.m. Michael's style ranges from blues to raggae to bluegrass to ballads to... Paul Brady and Andy Irvine will be appearing for one night this Tuesday at 8 and 10 p.m. This duo has won acclaim as witty performers with a love for folk culture. Wednesday and Thursday nights at 8 and 10 p.m., songwriter Kenny Rankin will appear.

-Biju Cafe
1409 Lombard Street
735-4444
Tonight through Saturday, world famous jazz singer Carmen McRae will perform here. Also on the bill are the John Troilo group and comedian Mike Gaylord.

Saint Joseph's College
5th and City Line Aves. 879-7392
Folk-singer Harry Chapin will perform a concert to benefit World Hunger. Tickets for next Thursday's concert are $5.00, general admission.

The Academy of Music
Broad and Locust Streets 892-1914
Yuri Temirkanov, chief conductor of the Leningrad Philharmonic, will conduct the Philadelphia Orchestra in an all-Russian program Friday evening, and Saturday and Tuesday nights. On the program are works of Liadoff and Shostakovich.

Walnut Street Theater
Ninth and Walnut
507-0202
This Monday evening, Frans Beugen will play his recorder in recital. This is the fourth subscription concert sponsored by the Moscovy Sororites.

Jefferson University
102 Locust Street
This Monday evening, classical guitarist Martha Feldman will perform a program of Sor, Bach, and Frescobaldi this Sunday at 8:00 p.m. Admission is $2.00 at the door.

Test Tube Theater
By Valerie-Anne Lef
t
ETAGE is not only "stage" in French, but also an acronym for Environmental Theatre and Gallery Experiment—a relatively new performing arts center in Philadelphia, housing actors and dance groups in and around the city. Plays, poetry readings and an assortment of other more experimental modes of artistic expression are all staged at 253 N. 3rd Street, in a neighborhood that some people call the Soho of Philadelphia.

The work currently running at ETAGE is called "Hearts," a play by Ivan Taub, which takes place in an abandoned airline terminal. Although at times the acting is very convincing, the play itself is disappointing. It is a work overburdened with semi-profoundities, trite clichés and pointless mythological and religious allusions. The actors generally make the most of their material, though it was. Michael Laird as Lieutenant Bark and Lawrence P. Santoro as General Talbot give especially performances, while Daniel F. Tate as Moses Brown, though reaching occasional moments of keen portrayal of emotion, often resorts to yelling to drive a point home. David Calla as Nanto the mad dwarf is eerily believable; certainly the most articulate of Taub's characters. Harriet Knopman creates an excellent setting for the play out of a hammerock, old trunks and suitcases and a toilet bowl. In conclusion, although a few real talents become apparent during the course of the evening, the play on the whole is dismal.

Hearts is an experience that should be skipped; ETAGE seems Throughout the spring, the completely transformable space will host rising artists in mime, poetry, dance, music and film. Information about dates, times and prices and reservations can be had by calling WA 3-2080

Empire College of Art
20th and Race St.
Through March 25
An exhibition of the work of Alan Shields. Tomorrow at 7:00 p.m. Robert Brown, filmmaker, painter and sculptor, will be speaking and showing some of his work.

The Eye's Callery
59th and Market
532-3111
Canadian rockers Rush will be appearing tomorrow night. Along with them on the bill will be fellow eastcoasters Max Webster and Cheap Trick. Sunday night Bob Seger and The Silver Bullet Band, whose critically acclaimed Night Moves album has climbed to the ten spot, will ride in with a thundering roar.

Painted Bride
527 South Street

Upper Darby
37-3311
Moore College of Art
Broad and Cherry St.

Pennsylvania Academy of Fine Arts
19th Century.
The ‘Almost’ Perfect Season

By Jordan Mintz

The seconds slowly ticked off on the scoreboard high above the NCAA tournament court of the Coliseum in Raleigh, North Carolina. The scoreboard had been unkind to the University of Pennsylvania the entire evening. It didn’t register a field goal for the Ivy League and City Series Champs until six minutes had passed in the game. It later read: 9-3, 13-3, 43-22, and by halftime, 59-71.

Dave Wohl, Steve Bilsky, Corky Calhoun, stars for the entire season looked on in disbelief from the unaccustomed position on the bench along with their coach, Dick Harter.

This couldn’t be happening, their faces read. Five seconds remained, four... The majority of the 16,000 plus crowd had filed out a long time ago. Three... two... Only the night before following Penn’s 79-64 victory over his sixth ranked team, South Carolina coach Frank McCuire had called Harter’s squad “the best team we played all year.” This wasn’t the coach of the Citadel speaking - this was SOUTH CAROLINA - ACC Champs, John Roche, Tom Riker - the god damn Gamecocks.

The scoreboard buzzer finally went off. For the first time that 1970-71 season it read unfavorably for the Quakers of Pennsylvania.

VILLANOVA 90 PENN 47

The magic of the 28 games that preceded wore away just a little bit that particular evening. The 1970-71 season was the greatest in Penn basketball history. The year before, a squad made up of three juniors and two sophs registered a 25-1 record in regular season play and won a position in post season play. But in the opening round of the NCAA’s, the Quakers lost by ten points to underdog Niagara, led by scoring sensation and future NBA star Calvin Murphy. Only two seasons before Penn’s record read 9-17. And now in ’71, team, but one of the best in the country. The 1970-71 season would bring the West Philosophians sweeps over their Ivy League and Big 5 opponents. Yes, this was when the Big 5 was the Big 5 with LaSalle, Penn, and Villanova all being ranked in the nation’s top twenty.

THERE WERE VICTORIES over Rutgers, Utah, nationally ranked Ohio State and a trip to the NCAA’s for the second consecutive year.

“We would go our separate ways off the court, but as a basketball team we were very close, very unsellish,” analyzed Bilsky, now a pre-med advisor at the University. “All of this was due to Harter—he put everything out and into the open advisor at the University. “All of this was due to Harter—he put everything out and into the open. I was very reluctant to play Nova,” Harter would say later. “I would rather go against teams that have never seen us before—who don’t know exactly what we will do.”

JACK KRAFT. Villanova’s masterful coach, viewed the game a bit differently from Harter. “After they beat us earlier in the season, their players made some remarks in the Philadelphia papers which my players were furious about. Our seniors still couldn’t forget how Penn held the ball against us two years earlier winning 32-30. Simply, we wanted to kill them.”

And that’s exactly what they did. Villanova went into the final four in Houston, and eventually to the championship game which they dropped to a UCLA team led by a couple of boys named Wicks and Rowe. Penn went back home licking their wounds and trying to reconcile their last loss—their only loss. Following the game Wohl sighed, “I didn’t know they could play that well. Still, I’d rather we lost by 20 or 30 than in a close game because then you sit back and think about one play or one shot.”

And six years later teammates Bilsky and Haney were in agreement.

“It was better this way,” Bilsky painfully reminisced. Chipped in Haney, “Jesus, if we lost by one point...” his voice trailed off.

“They just had it going for them (Villanova shot 61 percent), and we were super flat (29.9 percent),” explained Ray Carazo, now head coach at Yale, but an assistant to Harter six years ago. No matter, it was still tough to understand or explain.

IT WAS A PAINFUL way to end the almost ‘perfect season’. The Quakers had worked hard and put it all together. The team created electricity on the campus, and it was a squad the city would always relish.

The season was one of success and the team the same. This can be seen today. There’s Billingslea and Haney coaching with Harter in the Pacific Northwest. Corky Calhoun and Dave Wohl have paid their dues as NBA journeymen, but both are still playing and contributing with their respective teams—the Portland Trailblazers and New York Nets.

Phil Hankinson went on to be a top draft choice of the Boston Celtics. He was to be an important cog in their organization, and Celtic Coach Tom Heinsohn frequently called Hankinson one of his top offensive threats. But a serious knee injury ended a once promising career.

Craig Littlepage, after an illustrious career under Chuck Daly’s regime, followed teammates Haney and Billingslea into the coaching ranks - first at Villanova and Yale, and now under Terry Holland at the University of Virginia.

BOBBY MORSE spurned pro basketball in the United States to pursue a career in medicine. Currently, he is studying in Italy, and is also one of the top players in Europe, representing the local Italian team.

Assistant coaches Dick Stewart and Carazo eventually got head jobs, Stewart at Fordham. And there is Harter. He is the epitome of success, a coach that, Bilsky said, “every player had to improve under.” And now he is experiencing that same success in Oregon with his “Diving Ducks”, his “Kamikaze Kids”, his Pac-Eight runneupers. “Yes, that was some season, a great season,” concluded Harter. “But I really have forgotten all about that Villanova game. I only think about it two or three times a day now.”
music." Jones noted the uselessness of public transportation after midnight and conservative city and state blue laws as possible explanations. Jones, who does the jazz show on WMMR, however, blamed the phenomenon on a "neighborhood mentality" which permeates the city. "People don't want to leave their own little areas. They want entertainment near their homes." This, according to Musto, coupled with the fact that "people are afraid that Center City isn't safe at night," makes Philadelphia a hard place to carry on commercial enterprises based on late hour activities.

The problem in the city also lies in the media—especially radio. "Philadelphia radio stinks for jazz," Jones said. "Jazz doesn't sell Ivory Soap or Ajax. The mass audience has been educated on rock." Jones answers the telephone with a phrase that now adorns the billboard once jammed with those great names, "Just Jazz Disco," he mutters, "Philadelphia's best adult disco." Philadelphia is a bad city for jazz. It wasn't always that way, but it is now.

"PHILADELPHIA IS NOT A regular night life town," Jones said. Russ Musto, program director for WRTI (Temple University, 90.1 FM) which is Philadelphia's only jazz station, concurs. "The city itself is hard on night life, and jazz is night has become more and more folk and bluegrass oriented. Jazz is still underground on the radio stations, playing late at night or in odd time spots (like his show, opposite Dr. Dimento) during the evening."

But it may be that Takiff and others like him are to blame for radio being unresponsive to jazz. "Radio stations hire people to do jazz shows based on what they know about radio, not jazz. I know of many jocks, just at my own station, who know much more about jazz than these guys," Musto claimed. His point seems to hold true. When Takiff was asked about air play for older jazz tunes, Miles Davis' immortal "Seven Steps to Heaven," was mentioned. Takiff replied, "What's that?"

MOST SEEM TO FEEL, though, that the music itself is part of the problem. "Jazz," Takiff explained, "is fighting the misconceptions of the form. People think it is elitist, erratic and disorganized."

"Besides this feeling that people can't understand jazz," Musto continued, there is also this stigma about jazz musicians as dope addicts. Musto concurs, "Jazz needs a PR job, like Nixon made for himself. It has too many black eyes."

Jerome Gethers, who along with partner Leo Gadsen, makes up the Producer's Guild of local jazz promoters, agrees. And he thinks he has the solution. "The media throws a blanket on jazz and perpetuates the stigma. The way to break it is to get jazz out of the clubs and into concert halls and restaurants. People think of jazz as a music you listen to when you're drunk or high. By removing the ability of patrons to drink, we can solve that."

ALSO THERE IS the problem of the artists themselves getting stoned before performances and doing a bad show, which can also be solved by not serving alcohol. It has been our policy not to allow drinking (their concerts are primarily in churches like the Ethical Society, 1906 Rittenhouse Square) and to discourage the audience from getting high.

Philadelphia, obviously, also is not a good place for a jazz musician to be. Musto explained "it's the structure of the recording industry. Philadelphia cats can't get recorded here and they know they have to go to New York to make it. Musicians are just paying their dues in this town. "Audiences," he continued, "have that stigma about the local musician, that if he's from Philly he can't be any good. They want big names and they don't support their own. There are least 100 jazz musicians in this city right now who are going to make it, but they sure as hell are not going to make it here."

DO MUSICIANS RETURN to Philadelphia after they make it? Musto laughed, "All Philly musicians have to leave to make it and they never want to come back. Why should they? It's like being nice to someone who pulled a gun on you. Staying in Philly to these guys is like losing 20 years of their lives."

Historically, jazz musicians have been underpaid, but in Philadelphia the problem is probably disagree on the image of the black man as the savior of jazz. "Because of our economic clout," Jones said, "the only way there will be a market for jazz will be if young whites buy." Takiff agrees. "The demographic group which progressive radio banks on is 16-24-year-old whites."

IS THERE ANY HOPE for jazz in Philadelphia? There is some optimism among those involved in the scene, but things haven't really changed in a long time. "We are doing well," claimed the Producer's Guild's "things aren't great, but we aren't losing money." Another promising fact is that just Jazz, according to Jones, will be returning to its original jazz format on March 24. The Foxhole Cafe (3916 Locust) on campus also has a promising schedule this year. Although it has been confined to the basement of churches, there is jazz in the city. A weekly schedule, cleverly called Jazz Weekly, is being published. So there is hope.

Rusto summed it up, "I don't know why, but I'm optimistic. In two years, there will be [jazz] clubs in Philadelphia making money and if it doesn't happen, it is because someone is trying to keep it from happening. I don't know if jazz will ever be a mass music—but I know it should be. All the big jazz musicians in this country owe the jazz musicians a living since they have provided America with its highest musical art form."

It burns me out that people don't know who Charlie Parker was. He could've been the greatest musician in this country and he died poor. Everyone knows who Kool and the Gang is.
Back in the nostalgic days of the '50s, the most American males visited their local barber shops religiously every week. Then came the long hair of the '60s and barbers rivaled Maytag repairmen as the loneliest guys in town. But, as times have changed, so have hairstyles and today's haircutting establishments run the gamut from the traditional barber shop to the opulent Center City hair-stylist.

If you're on a tight budget and Vidal Sassoon sounds like a musical instrument, try the Houston Hall Barber Shop. All haircuts are $3, and Frank the barber claims that he has been giving "good haircuts at low prices" for 36 years. The layer cut is big with the students at the Penn Campus Barber Shop, 3730 Spruce Street. A layer cut is $5.50-$6.50 but a shampoo will cost extra.

Another one of the more traditional barbers is Joseph Anthony Hairstyling at 3738 Walnut Street. Haircuts here start at $4, but most men opt for the layer cut which averages $5. The decor is plain, but the good work and reasonable rates make this a popular campus choice. Don't hesitate at any of these shops to let the barber know exactly how you want your hair styled and how much you want cut off.

Another campus alternative is Michael's Custom Cut, 4002 Spruce Street. A shampoo and "precision style" cut is $10-$12. The atmosphere is relaxed and the emphasis is on men's haircutting.

Center City offers a choice selection of well known unisex hairdressers who cater to those willing to spend the extra dollars. The most reasonably priced of these is David Charles, at 23 S. 19th Street. A haircut with shampoo is $10 for students, a true value if you find that David's work actually equals that of the big names in town.

Thunder, 110 S. 19th Street, caters mostly to businessmen and for $14 you receive free wine, a back massage, and a foot bath, in addition to a hair cut.

The big name in Philly these days is Barry Leonard, 1527 Chestnut Street. Leonard calls himself the Crimer, although he admits that "crimer" is little more than a cockney name for haircutter which he used to distinguish himself from both barbers and hairdressers. A man's haircut costs $16, and that includes a complimentary glass of wine.

Appointments are a must at all the downtown shops, and at Michael's on Spruce Street. There's about a two week wait if you want your hair cut by Barry Leonard personally, otherwise several days notice is fine.

Now that you know what's around, how do you choose from within your price range? Take the advice of Barry Leonard: "See what you're buying and judge for yourself." —Andrew Goldberg

Philadelphia Cut-Ups

In Shampoo, Warren Beatty immortalized the now chic image of the hairdresser as a hip young superstud who beds as many "heads" as he cuts. No more the haven of dowdy matrons, the beauty salon has become a respectable and lucrative business as more and more women are willing to fork over the extra bucks for the privilege of luxuriating in contemporary-decor-with-plants surroundings and the lure of a Vogue-style cut executed with studied cool by well-dressed young men and women.

Philadelphia has a number of places that rival Shampoo's swinging salon. Perhaps the coolest and best-known of them all is Barry Leonard at 1527 Chestnut Street.

According to one customer, Shampoo "could have been filmed there." A harem of young women cut hair while Barry Leonard flirts with the customers. "They ship you from one person to the next," a former customer grumbled. Barry Leonard gives good cuts, however, and the price is standard: $16 for a wash, cut and blow-dry.

Julius Scissor at 2049 Walnut Street, also caters to a young clientele. It is neither as fancy, nor as large as Barry Leonard, but here you are much better-treated. The operators study the shape and texture of your hair before they wet it. The cuts are generally good and run about $16. On Mondays Julius Scissor offers an experimental workshop in which you can have your hair cut by student hairdressers for just $10.50. Beware, however, that you are a guinea pig in this strictly sink-or-swim operation.

The hip life of "swinging single" hairdressers is exemplified by the people who run New Birth, located at 1621 Chestnut Street. Relax in the spacious art deco salon and listen to the fashionably dressed operators chatter to each other and you about your latest party or fashion show.

It's almost never crowded and you will usually get all the attention you want. New Birth won't force a high-styled cut on you if you really just came in for a trim. Cuts run about $12-15. The place also offers its own "line of hair care products, facial treatment and cosmetic bar.

One of the prettiest places around is Primarily Cuts and Color. Located at 1816 Ludlow Street, it's small and decorated simply with natural wood furnishings, plants and sky-light airiness. The hairdressers here specialize in the latest styles and are lost if you announce you want a "non-blown-dry" cut.

One, if you are willing to forgo the atmosphere and plush surroundings of a Center City salon, you can get a good cut for $5 at Al's Hair Hut at 40th and Walnut. Although he "specializes in old lady types", Al will do what you want, according to one University undergraduate who is a regular customer.

Aside from the numerous independent shops, all the big department stores have beauty salons. Gimbel's, Wanamakers and Neiman Marcus offer respectable if not flamboyant hair-cutting establishments. Prices vary.

—Amy Bornus

March 10, 1977