China Tour Is Planned By Officials

By STEVEN A. MARQUEZ

A plan for a trip by a U.S. University official to China is under way. China officials have been talking about a trip to China is in Sep- tember. The trip is scheduled for September 23 to October 1 and will include stops in Peking, Shanghai, and other cities.

Commencement Exercises

The Senate of the University of Chicago has approved arrangements for the 1979 commencement exercises. The exercises will be held on May 22 in the University's new stadium. The exercises will feature a musical score written by Alan Lloyd

Student Group Releases Demands For Meyerson to End Surveillance

By RICHARD GORDON

The Committee to End Administration's Surveillance of the campus has released a list of demands to the University's administration. The demands are aimed at stopping the University's surveillance of campus organizations and individuals. The committee has been conducting an active fund-raising program to support its work. They have received a grant from the Dietrich Foundation of $5,000.

IEVY LEAGUE

APPLICATIONS FOR ADMISSION

SCHOOL

APPLICANTS CLASS OF 1981

APPLICANTS PERCENT CHANGE

PALESTRA

University

Applications

9,360

7,870

4.9

COLUMBIA

13,830

14,381

3.3

BROWN

7,180

7,180

0

HARVARD

13,963

11,258


d

PRINCETON

10,460

9,255


d

MALE

9,500

9,250


d

TOTAL

75,963

74,477

+ 1.9

Annenberg May Have Difficulty Covering Expenditures After 1977-78

By STEVE DUBOW

The Annenberg Center has received a $20 million gift from the New York City Board of Education. The gift will be used to cover the center's expenses for the 1977-78 academic year. The center has been struggling to cover its expenses in recent years.

Student Group Takes Audience on a Weird Trip

By ELIZABETH SANGER

The student group Angel City has opened a play called "The Unbrlying" at Zellerbach Theatre. The play is a unique production that explores the use of celluloid hearts in medicine. The group has been working with ancient Indian magic to create a remedy for the ailing film. The play is being staged and directed by Professor W. Allyn Marshak.
CANDIDA
Shakespeare's

PRE-MED WEEK
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FRIDAY
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Friday, March 25 2:15 PM
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Interviews will be held in the SCUE office, 108 Logan Hall, on Thursday March 24th

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JHester Street 9

CA

Other countries that have formal national exchange programs rather

diplomatic relations with China, have

universities.

study in China for a certain period of

to formal agreements exist between

American and Chinese universities.

Unfortunately, that has fostered

diplomatic relations with China have

national exchange programs rather than exchanges between individual

students.

My name is Conan perlman and I don't cut hair, that's why I'm not at the
cut shop.

If you can't relate to the hair-
cutting studio you're not sure of, go in, look at the customers' haircuts, and

find out what they like.

If you can't relate to their haircuts, or the haircuts the haircutters then leave.

It's your hair and your money. If

you feel funny about leaving,

look at the receptionist and say,

"Hi, my God! I left my keys in the
car."

Then run out.

I don't know if you've ever

to my cut everyone's hair, so the least I can do is tell everyone

have a good haircut.

How to get started.

If you're going to a hair
cutting studio you're not sure of, go in, look at the customers' haircuts, and

find out what they like.

If you can't relate to their

haircuts, or the haircuts the

haircutters then leave.

It's your hair and your money. If

you feel funny about leaving,

look at the receptionist and say,

"Hi, my God! I left my keys in the
car."

Then run out.

I don't know if you've ever

to my cut everyone's hair, so the least I can do is tell everyone

have a good haircut.

In other words, be leery if

they try to push hair treatment

lotions on you.

Know what you want.

You probably know what

kind of haircut you want, so tell

the haircutter what you want in

the plainest, simplest terms.

If he doesn't understand you,

show him a picture of what

you want.

If you're not sure what you

want, then ask for a suggestion.

When you're given suggestions,

make sure you understand what

they are.

Never say, "Do anything"

if you don't understand what

she'll do.

The secret of a good haircut

is one of the secrets in communication.

Okay, you're settled down.

You relate to everybody.

Your haircutter knows what

you want.

You know what he wants.

Your hair is clean. You can't

get a good haircut if your hair

isn't clean and wet. I'll explain

why when I see you.

This is your fail-safe point.

If your haircutter starts to cut

your hair with a razor, tell him
to stop— even if you feel like a fool

telling him.

You can give a good hair-
cut with a razor or thinning shears.

Some pointers.

Here are a few little pointers

that can make a difference.

If your haircutter doesn't
talk to you, don't talk to him. You

might break his concentration.

Be as cooperative as possible.

Look at your hair as it's being cut.

Get involved in it. If

something isn't done to your

satisfaction, speak up.

Remember—you're the one

who lives with your haircut.

If you're happy with your

haircut, ask how you should

maintain it.

If you decide a day later that

you're not happy with your hair-
cut, don't hesitate to go back and

let him know about it.

If you follow my advice, you

should get a good haircut, and you

can relate to confidence.

People will think I'm crazy for

running around like this, but I figure

that if God wanted me to cut everyone's

hair, He would have made me ambidextrous.

Barry Leonard, Crimper.

1527 Chestnut Street, Philadelphia, PA 19130.
By Kevin Vaughan

I have been trying to get something exciting going at college. I have been trying to get a student group to start up a new publication or perhaps to start a new radio station. I have been trying to get people to take an interest in the University budget and to understand the issues involved. I have been trying to get people to understand that we are in a period of austerity and that we must be careful how we spend our money.

The University of Pennsylvania's long commitment to academic freedom has been compromised by the austerity measures. This is a critical time for students, as we are not only interested in our own survival but also in the survival of the disciplines that we study.

...it is clear that infiltration and espionage are untenable actions for a University to sanction.
news in brief

Compiled from United Press International

L A H E R T Y A T T A C K E D A S R A C I S T S
A Black woman living in Pittsburgh and a White senator from Utah had a shouting match yesterday over the nomination of Pittsburgh Mayor Peter Flaherty for the Deputy Attorney General post. The woman charged Flaherty with urging defiance of school busing laws. Flaherty denied the charges.

C A R T E R P R A I S E S "G O O D F A I T H" O F H A N O I
President Jimmy Carter announced that the United States and Vietnam will open talks "without delay" in order to establish normal relations. The communist regime in Hanoi suggested the parley in "good faith," Carter said.

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continues to invite applications for next year from men and women who have weighed their residential alternatives and would prefer to live, with faculty, in an environment devoted to learning and the sharing of knowledge, culture and interests.
Application-forms are available at the desk of Van Pelt College House (3909 Spruce), the Residence Office (37th and Spruce), and the reception-desks of Hill and the Hi-Rises.

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**Mrs. Eileen Warburton**

Monday 7-10

**Dr. Flora Cornfield**

Tues. & Wed. 6-9

**Mrs. Lois Pressman**

Thursday 6-9

**Miss Suzanne Mitchell**

Friday 6-9

Please go to the typing room in Rosengarten during the designated hours for assistance. This program will begin on Monday, March 21, and terminate on Friday, May 13.
Vet School

(Continued from page 1)

Veterinary School appropriations from the state have been raising tuition costs at the University of Pennsylvania, and conflict students have been raised by $1,530 to $1,570 for the next academic year. Contact students, who are Pennsylvania residents, have been raised by $560 for the next academic year. Federal funding for the Veterinary School, which averages $2,600,000 a year, will provide $1,530 to $1,570 for the next academic year. The university estimates a $7.5 million deficit for the next two years.

Angel City

(Continued from page 1)

Kayla and Christine Baraniski starred in "Angel City," the final play of the season at the New Locust Theatre. The performance was highly praised by critics and audiences alike, with Kayla receiving critical acclaim for her portrayal of Angel City. The play explored themes of power, politics, and personal sacrifice in contemporary society.

A number of strong performances were encountered in Angel City, with Kayla and Christine Baraniski standing out as the standout performers. The play was well-received by critics and was lauded for its thought-provoking content and strong performances.

The University of Pennsylvania School of Veterinary Medicine has doubled its student body in the past two years, with over 500 students currently enrolled. This growth has put a strain on the school's resources, with tuition costs increasing by $1,530 to $1,570 for the next academic year. The university estimates a $7.5 million deficit for the next two years.

For college students preparing for careers in the liberal arts, "Angel City" offers a unique opportunity to learn about the father figure and son in contemporary society. The play provides a thought-provoking exploration of the complexities of family dynamics and the impact of power and privilege on individual lives.

For more information, contact the University of Pennsylvania Office of Admissions at 215-898-7140 or visit the university's website at www.upenn.edu.

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For college students preparing for careers in the liberal arts, "Angel City" offers a unique opportunity to learn about the father figure and son in contemporary society. The play provides a thought-provoking exploration of the complexities of family dynamics and the impact of power and privilege on individual lives.

For more information, contact the University of Pennsylvania Office of Admissions at 215-898-7140 or visit the university's website at www.upenn.edu.
different? Quaker coach Bill Seddon has no more than his share of worries. Right? He's just really good. Bill Seddon is a man of many worries. The premier pitcher. "I consider myself one of the top players on the mound," states Seddon. "But it's not like the old era of..." What about improving on last year's 15-1 overall record? "Old era of..." EIBL: Lions, Tigers, and Bruins, Oh My! Why should the Quakers be any different?...All-American..."...

As if there isn't enough, the weather is proving to be a mediocrity threat for coach Seddon, with him having to use his pitching staff..."Why should the Quakers be any different?...All-American..."

**Mark My Words**

Tendinitis Haunts Leonard

I can see it now...The John Leonard-Accidents Will Happen variety. John is a large man but he has had his problems through injuries..."...the injuries..."...All-American..."

John is perfect for the part because he's large, but he can only last the three months. In January the injuries just happen to be this disease that..."...the injuries..."...All-American..."

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John is perfect for the part because he's large, but he can only last the three months. In January the injuries just happen to be this disease that..."...the injuries..."...All-American..."
By Colleen Davis

An Unconventional Triangle

By Drusie Menaker

Candida

Money Talks

George Bernard Shaw's

Review

An Unconventional Triangle

By Colleen Davis

Once again the Repertory Company deserves applause for the theatrical skill and invigorating enthusiasm that comes shining through in its current production of George Bernard Shaw's Candida. The drama deals with the familiar love triangle of a torn wife oscillating between an infatuated youth and her faithful husband. But Shaw deviates from this conventional situation and supplies an interesting twist to the work in his ambivalent interpretation of the play, and the performers' marvellous delivery of cutting remarks and effective gestures cannot be overstated. Tom McManus as Lexy, Morell's dedicated curate, also merits acclaim, and he, together with Lin Kennedy as Prossy, are especially comical when exhibiting the effects of excessive champagne consumption.

Despite the melodramatic theme of Candida, the production is quite humorous, owing to the artistic craft of director Joseph Aufery and the delightful interplay within the vibrant cast. The intimacy of the theatre space, which runs through April 3, is worthy of acclaim.

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4/3-5 Exodus 5/1-3 Hud
4/6-9 The Greatest Show On Earth 5/4-7 Sweet Bird Of Youth
4/10-12 Jesus Christ Superstar 5/5-10 Who's Afraid Of Virginia Woolf
4/13-16 Picnic 5/11-14 The Maltese Falcon
4/17-19 To Kill A Mockingbird 5/15-17 To Have & Have Not

-CLIP AND SAVE FOR FUTURE REFERENCE -
Covering the Spectrum
From Wood to Ice in Two Hours

By Steve Epstein

Sunday, March 13. 1:45 PM.... The Philadelphia 76ers take to the court to face the Chicago Bulls.

3:50 PM.... Sixers game ends. Only 3 hours and 15 minutes remain until the Flyers are to meet the Pittsburgh Penguins. There is one problem, however. The Sixers play their game on wood. The Flyers play theirs on ice. How can the Sixers and Flyers both play on the same day?

As the crowd files out of the Spectrum after viewing the Sixers-Bulls game, Ernie Thompson's changeover crew of 30 swarms onto the arena floor to prepare the building for that evening's Flyers game. Many of the 13,442 spectators had left early, since the score indicated there was little doubt as to the outcome of the game. As soon as those "diehard" fans begin to leave, several members of the crew start the changeover operation by wheeling out racks onto which they will place the portable folding chairs for the courtside spectators.

The Spectrum's basketball court consists of several dozen sections of wooden boards. Some members of the crew, using power drills, loosen the rivets which keep the boards in place. The house electricians and members of the CBS-TV crew, which televised the game, begin to dismantle the television cables and the other electronic equipment assembled at the press table. All this is taking place while former Sixer, Billy Cunningham, finishes a post-game interview for NBC covering the Sixers-Bulls game. Perhaps you've wondered how the team names are changed - one for the Flyers and the other for the Sixers. No, it was recently filmed by an NBC news crew - 2 or have other jobs. One starts at an hourly wage of $2.85. After six months he is earning $4.00 per hour. Those on the crew for two years can earn as much as $12.00-13.00 working on a regular basis.

4:22 PM.... The rivets from the basketball court are removed and the first section of the court is dismantled. The sections are carefully placed on dollies in sequential order so that the court can be easily reassembled for the next Sixers game.

4:50 PM.... (150 minutes left till game time) The court has been removed, exposing a layer of insulation which protects the ice surface from the basketball court.

One of the electricians places the red and blue lights into place atop the goal judges' booths at each end of the rink. Another sets up the scoreboard control panel for the game timekeepers. As one glances up at the scoreboard he sees special programming tapes being prepared for use in the Flyers game. Such programs include one giving the previous night's NHL scores and another encouraging the spectators to purchase the Flyers souvenir program.

The arena usually must be changed-over after each event, although the crew does not usually have to confront the time pressure they experience today. The crew takes great pride in their work. With each changeover they try to better their previous time. The quickest changeover on record was recently filmed by an NBC news crew - 2 hours and 15 minutes. Ernie Thompson, the Spectrum's Director of Operations, says, "No job is difficult. Some are more time-consuming than others. Events which require additional work include concerts, the rodeo, and the circus." Thompson boasts of the best changeover crew of any arena in the country. "I defy any other arena to do the same job (change from basketball to hockey) in less time with thirty men." The Spectrum crew has been averaging close to two and a half hours per changeover.

5:45 PM.... Just 65 minutes after the conclusion of the Sixers' game, the first section of insulation is removed, exposing the ice surface. The insulation is made of 3/4 inch plywood laminated with styrofoam to protect the ice.

5:20 PM.... The electrician installs the phones into the timekeepers booth, enabling the timekeepers and the public address announcers to remain in contact with the other game officials and members of the media located in the press box. Two forklifts are in operation removing the insulation boards from the arena floor and storing them away until the next time they are needed.

Although it is not unusual for the Spectrum to schedule two events in one day, it rarely happens more than once or twice a month. Whereas such an occurrence would provide a major problem for many other arenas, the Spectrum has no apprehensions over it. Steve Greenberg, the Spectrum's Director of Productions, who is responsible for booking the more than 300 events into the building each year, encourages the practice of doubling of events whenever possible. "The scheduling of a Sixer game on a Sunday afternoon when the Flyers already have a game scheduled that night, enables us to free up another date that we would have had to give to the Sixers. This allows us to book another event such as a concert." 5:35 PM.... The entire ice surface is exposed. Additional debris and dirt deposits are scraped off the ice. Hot water is used to loosen stubborn dirt spots and white paint is used to touch-up the dull areas of the ice surface.

6:00 PM.... The doors are opened to admit the spectators to the Flyers game. The Zamboni machine moves onto the ice to smooth the surface. The goal nets are put into place and by 6:15 the changeover procedure is completed, allowing the Flyers and the Penguins ample practice time before the start of their game.

One hazard faced by the crew is the possibility of an overtime basketball game. Even those games which don't go into overtime are often drawn out by the numerous timeouts and stoppages in play which accompany (are created by?) a nationally televised game. In such a situation the Flyers must settle for minimal or no pre-game warmups.

Larry Rubin, the Spectrum's Public Relations Director, says, "We want each new audience to think that the arena was prepared especially for them." And at the Flyers game that evening, the 17,077 spectators saw no visible evidence that a basketball game was played there that afternoon.
By Brian Kardon

A springing pace, characterized by the "no time to slow down for 'to be or not to be'" attitude, runs through the Philadelphia Drama Guild's production of Hamlet. Hamlet is the fifth and last production of the Drama Guild's season which has seen Shaw's escapist Heartbreak House, Tom Stoppard's comedy Enter a Free Man, Peter Shaffer's adolescent exploration Five Finger Exercise, and Noel Coward's light-hearted Blithe Spirit. The season has been a great success. Now, Artistic Director Douglas Seale has had to rivet out the clues, always vague and ambiguous, in the process of uncovering Hamlet. Hamlet, the play at the Walnut Street Theatre, is uncompromisingly the first, and perhaps, most trying obstacle: Is Hamlet really mad? Does Hamlet love Ophelia? Why does he mistreat her? Why is Polonius against Ophelia's marriage to Hamlet when he would have her as his successor to all the power and thrones from primitive and ancient cultures?

For any director contemplating a performance of Hamlet, a long and difficult series of unanswerable questions provides the first, and, perhaps, most trying obstacle: Is Hamlet really mad? Does Hamlet love Ophelia? Why does he mistreat her? Why is Polonius against Ophelia's marriage to Hamlet when Gertrude is in favor of it? How should the ghost appear? How should the set be designed? Should Polonius be foolish or wise? How should Hamlet react toward Rosencrantz and Guildenstern? Each director must answer these questions for himself, and the answers are fundamentally strong. There is too much dependence on monologues—one after another—is too obvious. The climactic scenes are a bit weak because the technique is not up to the theme. Much of the symbolism are not plastic or paper dolls. That in itself is something to be admired by former actress Dede Cooper (Estelle Parsons) with the help of Bella Gardner (Eileen Heckart) and Suits (Susan Peretz). The acting is outstanding, however, and more than adequate to compensate. Rosemary Murphy is good if a bit unsteady as Shirley, cool on the outside but battling with the inside. The mood is lively. The sets are highly functional and provide an increased acceleration to a production that seems at times too quick to be Hamlet. The costumes reflect a contemporary approach to the play, and are consistent with the overall visual impression. As disturbing as Seale's interpretation may be to some, it is no more implausible than that of other productions, but one comes to expect certain traditional aspects of a Medieval tragedy. However, some outstanding performances are provided—energetic John Glover as Hamlet, William LeMasters as Polonius, Louise Troy as Gertrude, and Sherry Steiner as Ophelia. In spite of the faults in the Drama Guild's version of Hamlet, the play has completely sold out for its two week engagement and has extended its run three more days. The appeal of this 375-year-old play remains strong, and the Philadelphia Drama Guild is to be congratulated for bringing Shakespeare into the current theatrical spotlight where it is so desperately needed.
Arcadia
1529 Chestnut
LO 8-0928
Fun with Dick and Jane, a
banal, tired comedy about middle
class crime.

Budco Midtown
Broad and Chestnut
LO 8-3953
Mohammed, Messenger of
God. The Hanafi Muslims
demanded a cessation of this
most abhorrent things, an under-
standable request. With Anthony
Quinn, without Charlton
Heston.

Cinema 19
19th and Chestnut
LO 9-4175
Norman, Is That You?, a
bad comedy about homosexuality,
and Logan's Run, poor to mordi-
ing science fiction.

Duke and Duchess
1605 Chestnut
LO 3-9881
Let the chips fall where they may.

Eric Mark I
18th and Market
LO 4-6222
Theatrical Network.

Eric's Place
1519 Chestnut
LO 3-3086
Thursday: Silver Scream, with
Gene Wilder, Jill Clayburgh, and
Richard Pryor. Friday: Network,
starring William Holden, Faye
Dunaway, and Peter Finch.

Let the chips fall where they may.

Music
Bijou Cafe
1409 Lombard St.
735-4444
Johnny's Dance Band continue
their stint at the Bijou through
Saturday along with plunger artist
Jay Cherney. What's a plunge
artist? On Monday, March 28,
Wayland Flowers and Madam
appear for two shows nightly at
8:00 and 10:30 for three nights
until Wednesday.

Alexander Hall
Princeton University
A favorite in Philadelphia, and
just about everywhere else. David
Bronner has come to Princeton
Saturday night at 8:00 PM.

Main Point
874 Lancaster Avenue
LA 5-3735
Tonight: The Point welcomes
Carly Weiss, Mary Likos, and
Murray Callahan in an evening of
starting first Tuesday. Also, on
Friday, Dillertons bring their songs
of the 60's to Philadelphia, for
two shows at 8 and 10 PM. And on
Saturday and Sunday, The
Star Spangled Washboard Band
returns for more musical mad-
cness. Their shows are at 8 and
10 PM.

Latin Casino
Cherry Hill
(215)923-4242
Opening through Sunday,
the mighty Spinners perform along
with comic Irwin C.
Watson. The shows are at 8 and
11. This Monday, star of TV's
"Hee-Haw", Roy Clark, brings
country music and some humor to
the Latin for an entire week.

Academy of Music
Broad and Locust Sts.
PE 7-5728
Tomorrow: the University is
sponsoring a Spring Festival
Organ Concert this Sunday from 2 to 4 PM.

To restore and preserve the 50-
year old Curtis Organ, the
University is sponsoring a Spring
Festival Organ Concert this
Sunday from 2 to 4 PM.

Irvine Auditorium
14th and Spruce Sts.
243-8721
The Kinks Sleepwalker

Aural Audits

The Kinks
Sleepwalker

Arista

Though predictable is the title of
Natalie Cole's latest album,
and that is also perhaps the
best way to describe it. Some
definite horn and rock tunes
which should go over big with
the disco crowd, while others
are torchy ballads for quieter
moments. Cole's voice really
knows what to expect next.

Curtis Organ, the
University is sponsoring a Spring
Festival Organ Concert this
Sunday from 2 to 4 PM.

Dave has improved and taken
its exuberant, driving
conceptual LP the Kinks re-
corded. Led by Ray Davies,
the group has returned to
format based on individual
songs instead of omnipresent
themes. "Life On the Road,
for instance, starts things off
with its exuberant, driving
energy. On "Skye Box Music,
Davies pays tribute to the
shyer side of rock 'n' roll, much
as he did on Preservation Act
1's "One of the Survivors" and
Soap Operas' "Can't Stop the
Music." Davies' traditional
assumption of role of the
underdog is most evident on
"Mr. Big Man," in which he
describes a close friend's
simultaneous rise to stardom
and fall to personal coldness.
As usual, there are brief
echoes of past Kinks songs;
Ray revives his Schoolboys
in Digracce Bowie imitation on
the title track, while the lush,
almost Beach Boyish harmon-
ies of "Stormy Sky" and the
poignant "Brother" have been
heard by many number of
Davies gems.

The most striking aspect of
Sleepwalker is its freshness.
Davies has discarded the
vaudevillian horns and
choruses that have been Kinks
staples since 1971 in favor of a
far more rocking sound.
The lead guitar work of his
brother Dave has improved
and taken on extra importance
as a foil to Ray's vocals. The entire album is, in fact, an uninterrupted
pleasure.

-Natalie Cole

Pink Floyd
Animals

In the realm of extended
musical compositions, Pink
Floyd has always been a leader.
Their albums are usually composed
either of at least a few tracks revolving around a theme. Animals.

Pink Floyd is LP, LP, LP, no excep-
tion to this rule. Composed of
deliberate for the...
Muddy Waters
Blues' Elder Statesman Lives a Legend

By Gordy Schonfeld

"Hello? I'd like to speak to Muddy Waters, please - mumble - mumble - mumble - mumble - mumble. I think only this brief exchange to make me realize that the man on the other end of the phone was indeed THE Muddy Waters, the undisputed elder statesman of the blues. And after only a few minutes, it was clear that this living legend was as spry and full of life as someone half his age.

For those of you to whom the name Muddy Waters is unfamiliar, a short introduction is necessary. He was born McKinley Morganfield on April 4, 1915 in Rolling Fork, Mississippi. Raised in the Mississippi Delta region that was also the home of many other blues greats (Robert Johnson, BB. King, etc.), Waters was exposed almost from birth to blues music as well as to the blues experience. He's been singing and playing them ever since.

Long a standout in his field, Muddy was relegated to virtual obscurity for years because his records were classified as "race" records and hence sold only in black areas. With rock's British Invasion in the early and mid-60s, however, many whites began to listen and learn from theailing Stones, for instance, took their name from his 1954 classic, "Rollin' Stone," as did Rolling Stone magazine.

If you've heard Muddy's music, you've probably heard it performed by someone other than the man himself. Did you ever wonder who wrote that catchy tune, "Trouble No More," that the Allman Brothers Band did live on their Eat A Peach album? That was Muddy. How about the Allman's recording of "Can't Lose What You Never Had" or Cream's rendition of "Rollin' and Tumblin'?" Those, too. The list of Waters' songs recorded by other performers, in fact, goes all the way from here to London and then some.

But what about Muddy? How could anybody get a name like "Muddy?" "That's the thing I didn't want you to ask me, 'cause everybody asks me that, but I'll go along with you anyway," he says jokingly. "I was raised in the country, and people used to wipe the mud off their feet on our porch. I used to go out there and play in the mud when I was a little kid, so my grandmother calls me her little muddy baby. "The other kids added the Waters' part because it added a little fling to 'Muddy', and it just stuck with me."

In the early years of his career, Muddy played his blues on the acoustic guitar. It was after he moved to Chicago in 1943 that he bought his first electric model, an event that virtually revolutionized blues music. Yet, the motivation behind this purchase was a simple one. As Waters describes it, "You're playin' at a little corner tavern, and when the people drink a little and get louder than your guitar, you know you've got to do something."

This little "somethin'" soon developed into the urban blues style, which is distinguished from the older country blues vernacular in its use of amplified instruments and higher volume levels. By taking this very practical step, then, Waters essentially founded urban blues and became one of its main exponents and innovators.

One of the most refreshing aspects of the 1977 Muddy Waters is his signing with the Blue Sky label, a subsidiary of Columbia Records. After almost 30 years on Chicago's historic Chess label, Waters recently moved to Blue Sky, home of Johnny Winter, one of his most devoted friends and fans. "It's like a good little family," bubbles Muddy, "we've got it together and we'll all be happy with it."

Happiness is what Muddy's new album, Hard Again, is all about. The cover shows him with a big grin on his face and a hat jauntily sitting on his head. From the first strains of the opening song, his old "Mannish Boy," it's obvious that Muddy and his sidemen are enjoying themselves while making the album. The Waters voice is vigorous and robust, a voice that age has lovingly molded and maintained, not diminished. Muddy's ebullience rubs off on the other musicians, too, as they hear, sing, and cheer him on throughout.

When Muddy appeared at the Tower Theater several weeks ago, he brought more of this good feeling with him. After an agonizingly repetitious and under-rehearsed hour-long set by Winter, James Cotton, and the rest of the Waters band, Muddy strolled onstage to the delight of the crowd. He received a standing ovation before he even said a word. Mixing several of his old standards with tunes from Hard Again, he proceeded to have a great time as well as providing one for the audience.

As he freely admits, this amazing 62-year-old man is enjoying life. But for Muddy Waters, it all started with the blues, and that's where it'll end. "I always wanted to play the blues as long as I can remember. If I had to live my life all over again, start up young and come back up, I'd be back into blues, where I came from."

(Continued from page 6)

Best Director - Nominations: Alan Pakula (All the President's Men), Sidney Lumet (Network), John Avildsen (Rocky), Ingmar Bergman (Face to Face), Lina Wertmuller (Seven Beauties.)

Who Should Win: Lina Wertmuller is the first female nominated for this award. She also is the best director of last year. Unlike the others, who merely supervised production of stories that basically told themselves (even Bergman had a basic plot to go by), Wermuttler fulfilled the aesthetician's principle; that is, she used her power as director to plot out every camera angle, every sweep of the set, and, in doing so, delivered a movie which is indelibly stamped as her own.

Who Will Win: Aside from Wermuttler, who will not win because of her foreign status (Academy Awards are for American achievement), Alan Pakula is the only director who supervised a film which is virtually perfect both technically and dramatically. However, since All the President's Men was released for the new year, Network and Rocky are current popular favorites. Sidney Lumet or John Avildsen might win, despite their relatively uneven productions. Pakula is the logical winner; I stand by him. But then, who Advisors the Academy of rational reasoning?

Best Picture - Nominations: Rocky, Bound For Glory, Network, All the President's Men, and Taxi Driver.

Which Should Win: With all the last-minute praise and hype floating around for Network and Rocky, it might be easy to forget that All the President's Men qualified for this year's Oscars. There is simply no contest: President's Men was the best American picture of the year, bar none.

Which Will Win: Network and Rocky are enormous crowd-pleasers and have benefited greatly by their late-year openings, receiving non-stop praise right up to nominations time.

It's been pointed out that people vote what's on their minds and that Network and Rocky are the current hot prospects. I've been told several excellent reasons why a) Network will win, b) Rocky will win, or c) President's Men must lose. But Network is a heavy-handed satire and Rocky is a fantasy; neither possessed the overall technical excellence that All the President's Men has. I think President's Men will squeeze through and win.
"And the Winner is . . .

By Daniel M. Gold
Film Editor

With all the commercials, ad campaigns, feature articles and overall hype, it has become very difficult to forget that the 49th annual Academy Awards presentation will be upon us March 28th. Perhaps the ad warfare waged daily in the newspapers by competing movies seems more than that of last year because there is no winner as clear as last year's "One Flew Over The Cuckoo's Nest". Network and Rocky have tied for the honor of most nominations received - each case, ten - but both pictures will be up against movies with equally impressive performances and technical achievements. Making Oscar predictions is always a lot of fun, but this year will be a tougher job to complete accurately. There have been too many good performances this past year to be certain about one's picks.

After all the trepidations have been voiced, here are 34th Street's choices for the 1976 Oscars, to be held Monday, March 28:

Best Supporting Actress - Nominations: Lee Grant (Voyage of the Damned), Beatrice Straight (Network), Piper Laurie (Carrie), Jane Alexander (All the President's Men), and Jodie Foster (Taxi Driver).

Who Should Win: Easiest one all night. Miss Foster, though only fourteen, has bested all the competition, and not by out-'cute'ing them (as Tatum O'Neal did a couple of years back). Her role was that of a twelve year-old hooker making a living on New York's Minnesota Strip, a difficult part for any actress to play, and she acquitted herself admirably.

Who Will Win: Miss Foster in a cake walk. Hollywood needs to show that it's coming up with fresh young talent and Foster deserves the award. What could be fairer than that?

Best Supporting Actor - Nominations: Ned Beatty (Network), But Young (Rocky), Burgess Meredith (Rocky), Laurence Olivier (Marathon Man), and Jason Robards (All the President's Men).

Who Should Win: To me, it's between Oliver and Robards. Olivier was truly frightening in Marathon Man: he continues to prove his remarkable versatility as an actor and has said he'd like the Oscar for his portrayal of a former Nazi commander. Who'd have thought a white haired old man could appear so sinister? In the end, though, it is Jason Robards portrayal of Ben Bradlee, Washington Post editor, which earns the nod. It's easy to construct a character as you go along: it's another thing entirely to play a living figure and play it credibly, not mythically. Robards is commanding, humorous, and above all, believable.

Who Will Win: This is the toughest one to call. Not only are all the performances of superior quality, but there is a large wave of sentimentism backing three of the contestants. In addition, here is the first battle to head confrontation between the three heavyweights: Rocky, Network, and President's Men. This could provide an early night clue to which movie will walk off with the Best Picture prize.

If the award could be voted to the actor, with the best 10 minutes of film, Ned Beatty would deserve it for his absolutely riveting performance in Network. As the corporation president, he explains a philosophy of economics in an insane, hypnotic and hilarious manner. Wharton professors would do well to imitate his stage presence. But those ten minutes are all we see of Beatty, and that's just not enough to justify an Oscar.

But Young was competent enough as Pauley in Rocky, but he is a newcomer and can be dismissed from consideration. Meredith was very good as the boxing manager in the same film and is thought to have an outside shot at the award by virtue of his also-ran status of last year. However, he should be hurt by the split ticket that Young's nomination introduces.

Robards is the only actor from President's Men nominated for an Oscar. As such, he carries a heavy responsibility: it is widely believed that a film cannot be named Best Picture unless one of its cast also wins an award. He should win, if it weren't for the appearance of one other performer. Enter Olivier. He is Marathon Man's only nominee for an award. He is also a long-time favorite in Hollywood. Best of all, if he should win, the major confrontation is stalled until the end of the night. Laurence Olivier will be given the Oscar, but I wouldn't be unhappily surprised if Robards were picked. It's that close.

Best Actress - Nominations: Liv Ullman (Face to Face), Sissy Spacek (Carrie), Faye Dunaway (Network), Talia Shire (Rocky), and Marie-Ullman (Face to Face).

Who Should Win: American actresses were not at their best this past year, if only because the roles available were less than choice. Any time a Sissy Spacek rates an Oscar nomination for a role like Carrie, one can be sure that the voters were reaching. Faye Dunaway was not called on to do any real acting in Network, since it, as a satire, was interested more in stereotype than character development. Simply, Shire's role in Rocky comprised only a part of the movie's whole; she was there only to make Stallone look good.

A further corroboration of this fact is that two foreign actresses were chosen to round out the final field of five. And it was Liv Ullman who delivered the best performance of the year, portraying a woman suffering a nervous breakdown. Face to Face is sort of a Swedish melodrama, odd that, or Under the Influence. Ullman makes the most of her role. With so little in the way of competition, she should be allowed to win. But she won't.

Who Will Win: This is Dunaway's year. After losing the Best Actress award twice before (for Bonnie and Clyde and Chinatown), her number has come up. Hollywood likes Dunaway, and it especially likes her movie because of the winged barbs it shoots at TV. The oddsmakers in Las Vegas are making her an incredible 5-8 favorite to win. Agreed.

Best Actor - Nominations: Sylvester Stallone (Rocky), Peter Finch (Network), William Holden (Network), Giancarlo Giannini (Seven Beauties), and Robert DeNiro (Taxi Driver).

Who Should Win: One of the harder decisions to make. All the actors nominated turn in excellent performances, and, with the exception of Holden, all portray compelling, driven characters. But the choice becomes clear when one recalls the films which showcase these performances. Without a doubt, Giannini's portrayal in Seven Beauties of an Italian survivor of World War II made the greatest and most lasting statement of any film this year.

But don't expect Giannini to cop the Oscar. He's a foreigner; his is a foreign film. Although his nomination serves as the Academy's recognition of his triumph, the Awards celebrate the best of American film. He has no chance to win.

Who Will Win: It's been said that because Finch died posthumously, his name was submitted in the Best Actor category, even though he was not nominated. But I don't believe it: Finch's performance in Network's release, the ensuing wave of sympathy would deliver him the Oscar posthumously. But the biggest obstacle for such an occurrence is the omission of him from the nominations for the same movie. Anyone in Hollywood will tell you that a split-ticket always ruins any single actor's chance to win. Robert DeNiro already has an Oscar from Godfather II days. Sylvester Stallone should gain a majority of the votes cast; his Rocky was the most dominating American role of the season.

(Continued on page 7)
**Last Licks**

What better way is there to, literally, broaden one's horizons than by eating ice cream. A great place to start consuming those calories is Imperial Ice Cream at 45th and Baltimore. The grocery offers over 30 varieties of Pennsylvania Dutch ice cream. A majestically sized cone sells for the price of a king's ransom ($9.00) but is worth its weight in gold. Try the chocolate chip, where the chips are more like chunks. The manager says one British woman comes to Imperial every trip to the colonies. Under those circumstances, a walk up to 45th Street on a spring afternoon could be just your cup of tea.

For those of you who don't believe in burning calories, just consuming them. Just Ice Cream at 3931 Walnut Street is the sweetest deal around. The line is sometimes long and might tempt you to head on down the street to Baskin and Robbins. But don't. Baskins is a national chain and the ice cream tastes like the missing link.

The next time you are down in the dumps, forget all your troubles, forget all your cares and go downtown to drown your sorrows in some butterfat, flavoring, sweeteners and usually some eggs. No I.D.'s required.

Almost (but not quite) heaven is Häagen-Dazs ice cream, served at The Rocking Horse, 2345 Spruce Street. The chocolate-chocolate chip is so creamy that smaller doses contain the same amount of desired calories, therefore ideal for the serious minded ice cream addict. This cute, after-

date type place also sells Penn Supreme ice cream for 45¢ (10¢ less than Häagen-Dazs). Once again a New York import proves superior to Philadelphia's.

Pat's Ice Cream Store, directly across from Pat's Steaks, is by no means the king of ice cream. The store advertises 32 flavors but only has 16. Maybe they could learn a lesson from the king of cheese steaks: Yelling from the street "cone with sprinkles" might be an interesting twist. The 45¢ that you could spend on a cone should be used for a 9/28's interest in a cheese steak.

Not Just Ice Cream at 1141 Pine serves Richmond's brand ice cream, the same as Pat's. One of the house specialities is pumpkin flavor ice cream. Luckily, the store closes before midnight, so I can't tell you what the stuff turns into, but it couldn't be much worse.

Basset's at the Reading Terminal has no place to sit down, no cute ice cream parlor motif and no atmosphere. But, boy, does it have excellent (rumored to be the best) ice cream. Hillary's, 1929 Chestnut, deserves last licks. The parlor is tastefully decorated (candlelight in the backroom) but the highlight is the superb homemade ice cream (heaven). The cone, which sells for 50¢, can be topped with candy, nuts or fruit for an additional charge. But don't bother, you wouldn't want to mask the taste of this great ice cream.

Well, that's the latest scoop on ice cream.

—Lesley Jane Stroll

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**Never Take Candy From Strangers**

Everyone likes something sweet sometimes. So, without a thought to calories or cavities, here are some of Philadelphia's finer confectioners.

Shane's Candy Company, located at 110 Market Street, is difficult to find but more than worth the effort. The display window is beautifully decorated for Easter, and the smell emanating from within is a sweet lover's delight. The selection of fresh made candies is more than ample, and the service pleasant. But the most outstanding characteristic of Shane's is its clientele. The entire shop seems right out of the 1890's, including the rather elderly customers who appear to know one another and seem to be reaching out for a bit of their youth. If any of these shops is not to be missed, this is it.

JoAnne's Nuthouse on 2nd and Pine Streets, though closed at the time of this visit, is located in a historic part of town, and appeared to be oriented toward tourists.

Cherrydale Confections at 922 Chestnut Street has one of the largest selections around. This virtual candy department store is a bit commercial but the choices of sin are endless and they also have an array of various nuts.

If you need a pre-packed box of chocolates for any of those innumerable occasions that call for one. Barton's Bonbonieres are located around town. The Center City outlet is at 1324 Chestnut Street.

If you're looking for nuts, Morrows Nut House, found at 1135 Market St. is the place. The rich smell of fresh nuts can't be missed as soon as you enter the door. The atmosphere is really pleasant, quite impressive when considering their busy downtown location, and there was a more than adequate selection of candy, too.

A very special treat is available at a little shop on 13th just north of Walnut. Their fresh chocolate covered strawberries are superb. And worth the price.

For those who prefer real convenience, there are always the University of Pennsylvania Bookstore, and the Houston Hall Candy Shop, both of which stock fresh candy, sometimes available for discount prices.

—Glen Koopersmith